

How to design a high credibility characters

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In recent years, the film works developed rapidly, more and more types, series of short films endless. With the improvement of animation technology, also the evolution of times. People's pursuit of animation character design changed a lot. This paper analyzed and contrasts various classical animation characters and explores how to design the animated characters with high reliability.

animation. characters design. reliability.

1. INTRODUCTION

Through the study of the history of animation development, I found that at the beginning of the animated film, it's differ from the film began as the purpose of recording tools, animation is a purely fictional world, with every single frame painting, (Richard, 2012) fictional all the pictures, from the action to the plot.

At the earliest time, the duration of animation film is very short. The trait of characters are relatively not obvious. The length of "Famasmagorie" which is the earliest animation film in history only 3 minutes, (Maureen, 2016) the whole film is funny, but for the trait of the character is relatively weak. With time of the animation become longer and longer, in the later development of animation, there are a series of characters like "Tom and Jerry" (William , Joseph,1940), "Bugs Bunny" (Mel, Blanc. 1940) and so on which are distinctive features of the animated role. This period of the role of the animation character is relatively simple, more with exaggeration and humour ways, whether in shape, or in character shaping, have larger gap between the real life. With the promotion of animation technology, animation time is longer and longer, more and more way to play, animated film from a single pure action transformation, gradually rich, evolved into a multidimensional and rich fictional world. By studying the changes in the role of animations throughout the Disney world, it is not difficult to find that people are increasingly pursuing the credibility of the animated role. This credibility is not just for the pursuit of character modeling, but for the credibility of the all entire virtual world in animation The more reliability animation works, the more people get love. The credibility of this animated film does not mean to be similar to the

real world, this credibility can go beyond reality, even far apart the real world, but the overall values and the world framework and the real world can be tightly tight paste.

2. CONTEXTUAL REVIEW

Firstly, this article uses the case analysis method, through the specific analysis of the animated characters in different cartoons, study how those successful characters was created. And then according to the analysis conclusions of the design of animation characters, I design my own character in order to prove that such an animation character design is feasible.

2.1 personification and simulation of characters

2.1.1 Modeling simulation pursuit

"Final Fantasy" is a role-playing video game produced by Japan's SQUARE game company, one of the best-selling series of electronic games in history, from the "Final Fantasy" generation on the Nintendo FC game console, which has been More than 20 years of history.

The beginning of the "Final Fantasy" character modelling rendering to cartoon style, but later began to pursue the extreme realistic CG picture effect. (image1 and image2) The company invest a lot of money to create high-simulation modelling by using most advanced technology. but the income is increasingly inferior to the past. Fans are also concentrated in the past crowd of people, and did not make great progress.

On the contrary, the enduring Disney company, it seems that every year can create a very high degree of attention to the animation, their pursuit of

visual simulation on the desire does not seem so strong, and sometimes even consciously create a strong cartoon style.

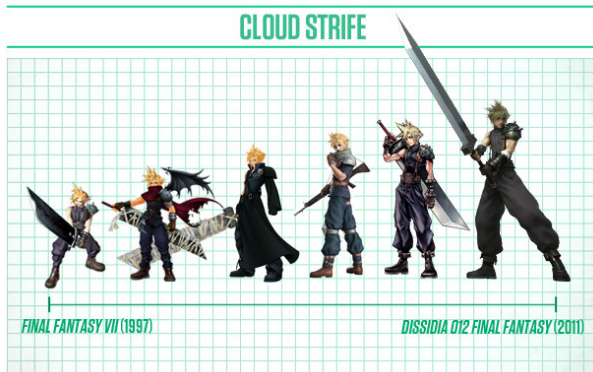


image 1: The evolution of Final Fantasy

This has to make people think, for the reality of the pursuit of the role, really make the role more popular? This is discussed in two ways. The first is the degree of visual simulation, the second is the character of the authenticity of character.

The degree of visual simulation is real-time, that is, when people watch, will immediately react. Bring a strong audio-visual stimulation, the higher the simulation of the film, people watching the time there is a strong sense of substitution. The more faithful you can be. However, with the real technology continues to mature, late film and television technology development, it seems that the film simulation technology is moving toward an increasingly perfect direction. Ordinary simulation technology, has been able to meet people's fantasy of the virtual world, when the audience to watch a similar visual technology, will gradually become accustomed to, and no longer shocked and sigh.

When the audience watched the film, the picture left in the mind will produce a sustained stimulus, but this stimulus will become weaker over time. People for the visual memory will join their fantasy elements, this way, the role of character on the shape of the advantages highlighted. Successful character to the audience to produce a sustained stimulus factors, people kept to recall the film in the event, and even lead to the audience's association, resulting in fans within the group of "derivative works." This phenomenon can enhance the influence of the animated film and extend its popular time, and continue to attract more viewers.



image 2: high-degree simulation characters of Final Fantasy movies in 2017

2.1.2 personification of non-human character

The personification of non-human characters is common in animation, because animation is flexible and creative, enabling us to give life to everything.

We often make animals, plants, objects like human. Imitation says that art originates from human imitative instinct. In the <Laws>, Plato says that music is "imitates good or evil spirits".

These views are still very applicable in today's animation, because the creation of our animation characters is also an imitation of real life. Let the animals put on clothes and talk like human. Giving character traits to animals or nonliving objects, it is often a reflection of human society.

In the animated film "Zootopia", we almost can not find any human, inside all of the characters are animals, but each animal represents a kind of people, reflected true epitome of human society.

Rabbit officer Judy, in the design of this role, the author not only let the rabbit wear clothes, let her use two hind feet to walk. But also give she a identity. A small rabbit, the ancestors of generations all in the plant to sell radish, natural genetic reasons, let them settle, after all physical ability is to spell but big animal. Judy's parents said to Judy, do you know why we are so happy because we gave up our dreams. The neighbors told her that the rabbit was not a police officer. but Judy moved on. Is it like the development of human history? When we saw the sky bird flying, some people said they would fly into the sky, and people thought he was crazy. When the head asked for the moon, someone said he was going to go to the moon. When Einstein suggested that the medium of communication in outer space was gravitational waves, everyone thought he was crazy. It turns out, it's only possible if you think about it.



image 3: Judy of Zootopia

The vice mayor of sheep represents another group of people -- hypocrites. "Zootopia" is the film's most progressive point of view. It's about not being racist, not labeling, what it looks like, not necessarily what it looks like, and not being biased. So a carnivore is not necessarily a gene that's barbaric; And the herbivores are not necessarily docile in their genes. This is often true in real life, not all who seem to be evil are murderers.



image 4: Sheep vice mayor of Zootopia

2.2. Characterization of character

This section explores how to create a vivid and convincing animated role in two ways. The first aspect is the character of the multi-faceted character. Different roles have different characters, and the same character will show different faces of the same character. The second aspect is to shape the character of the growth of character, that is, time. With the development of story, the characterization of the character will produce a different change, that is, in different time, different

In addition to animal personification, we will personify non-living objects. In 'Beauty and the Beast', the candlestick and the clock are all having life. The way they walk and talk, they all have different personality traits. The object personification here does not walk and dress like a human. But their words and relationships remain human style. Especially for the setting of the mother and child relationship between the teapot and the teacup, their interactions are easily reminiscent of a loving mother and a mischievous child.

In the design of non-human characters, there is no difference in the way of designing human characters. Being able to move a character to an animal or object can have an unexpected effect.

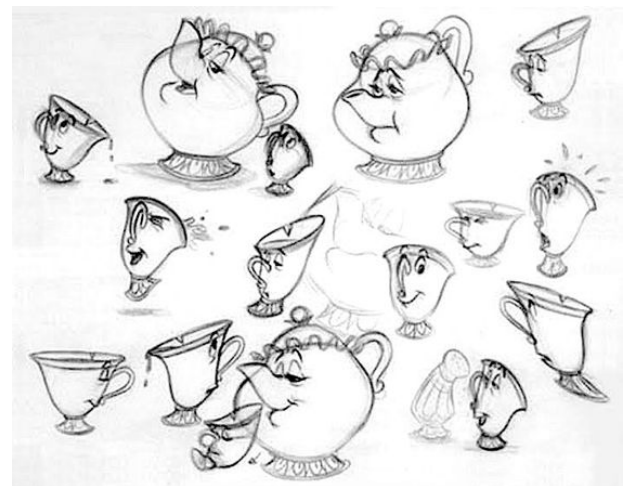


image 5: teapot and the teacup of 'Beauty and the Beast'

scenes, the same role will have a different character.

2.2.1.. Multi-faceted character of character

The Christopher Vogler theory argues that there are seven basic roles: heroes, mentors, gatekeepers, messengers, changeers, shadows and clowns. These seven basic roles play seven in a film. Different functions. Hero is the story of the hero, is the initiator of the journey. Hero is the role of the audience recognition. He grew up in the whole process of the film. Heroes represent the self - this is the psychological part of the individual responsible for the identity of the hero's mind how

to achieve it? Largely due to the character of the character. The more close to the real life of the character, the more can lead to the audience's sense of identity. The higher the credibility of the role.

This is close to the reality of character's character, it is difficult to grasp, which is very important point is to avoid the role of Facebook. Although as a protagonist, as a "hero" role, but does not mean that the character itself to be designed and "hero" as perfect. Different roles in the film has a different function, so you need to set a different character, in order to make people more attractive, the same role will show the same character of different faces. In the Disney animated film "Ice and Snow", the creation of a multi-faceted actress Elsa, and a great success. The protagonist of the story is no longer a character of a single character, Elsa has a tolerance of contradictory character. On the surface she was calm and steady, is a major to the Queen, but in fact she has a fragile and wayward side. This set, making the story of the story more ups and downs. At the same time, such contradictory psychology, but also meet the hearts of many people today, to promote the development of the story at the same time, better resonate with the audience. The above is an analysis of the role of traditional stories.



image 6: *The growing characters of Naruto*

2.2.2. The growth of the character

In Japan there will be some long time series of animated films, these cartoons in the role of the image is also deeply rooted by the audience's favorite. These roles are no longer "regular" role, in the story before and after, because of various events, and lead to a huge change in character. And even the role of the role of the transition from the beginning of the "hero" role into a "gatekeeper" role. In the long series of animation "Naruto", Sasuke the role of this character has a very obvious time. In the opening story, his character is cool, cold outside the heat, belong to the camp of justice, is a million people like the role. But because after a series of events, resulting in a change in character, become cold, cruel. This change with the time and change, the audience and the characters grow up together, watching this change, there will be a sense of substitution.

2.3. Story background influence characters

Character design is often associated with the script. The time and place in the script will affect the costumes and speaking styles of the characters. According to the story background animation role modelling design, can more let role into the plot, make the film has integrity, improve the credibility of the role, at the same time increase the realism of the film.

2.3.1. Epochal character

Unlike documentaries, animated works have some exaggeration and require creators to use more imagination. It is same when designing an animated character. We should be able to think boldly, and make them reasonable and convincing. One of the most important ways to do this is to make animated characters of the time.

There is a very common theme in animation creation, which is to tell old stories in new ways. We often give historical figures some character traits that correspond to modern society, so that the whole character is closer to the values of modern life, making the audience feel more real.

3. PROPOSED METHODOLOGY

The animated character is the soul of an animated work. When people talking about an animated work, the first mention must be the characters of this animation. If an animation is attractive enough or not, directly related to the character design is good or bad. This article is aimed at some of the successful business animations that give people a sense of truth and substitution, then sums up how to design a role that has a strong sense of substitution and attraction. Applying empiricism and rational dialectics, combining theory with practice. To be comprehensiveness, we must grasp and study all aspects, connections and mediations of things. Observe things from the development, movement and change of things. As people understand the objective laws constantly enrich and develop, in applying to practice, and perhaps new experience from practice and knowledge, so cycle, let us research and exploration of endless.

In the study of the role of animation design is mainly through reading the literature, books and papers, watching the films, etc. To obtain the information you need, including characters from animation which in different times, with different types, published by different companies. Finally to create the animation characters for those analysis and comparison. From the historical perspective of

vertical comparison, you can pick the different characters in different periods created by same company. And then use the modern vision for horizontal comparison, select the characters in same period, but which from different types of films (cartoon series and cinema animations). So that you can fully understand the characters of various types of animation, and know why those animation character can make people feel believable. Summed up the reason why those characters are success or the reasons for failure, then draw a conclusion that how to design a high credibility character. And you can use this conclusion design your own character that let the audience believe it is true.

4. MY WORK

According to the above discussion and when we designing characters of animation, the main factors include: story background, character of role, character modeling. Those characters should be designed from rough to detail. We first need to determine the role of the story background, the story background to be able to have a multi-dimensional and the times. I will confirm the function of character, hero or villain? and the story background, the character of the role, make the character has a multi-faceted and growth. Finally, according to all the elements designed above, draw the corresponding role modeling.

4.1 story background settings

First, we need to know what kind of story is that our character who we are designing in. Let's take a look at this story:

There was a scholar in the Old Chinese state of Chu, His name is Boya. He was very fond of playing the Guqin (Guqin is a plucked seven-stringed Chinese musical instrument of the zither family. It has been played since ancient times, and has traditionally been favoured by scholar and literati as an instrument of great subtlety and refinement, as highlighted by the quote "a gentleman does not part with his qin or se without good reason." He learned to play the Guqin from a young man named Liancheng. Boya is very clever, and was making fast progress. but it is difficult to capture the verve of the music.

One day, the teacher Liancheng said to Boya, "I will take you to find an immortal teacher to point, ok?"

Boya promised happily, he carried the Guqin on his back to Penglai mountain in the east China sea, then the teacher gave him a rest and went to see the immortal teacher himself.

In the middle of this lofty and gloomy mountain, Boya was not able to see his teacher return, so he went along a mountain road. After getting round a hill, there was a strange sight hanging in front of him: it was a waterfall in the clouds, a clear spring in the mist, the water splashing like pearls, and the sound of the excited sounds like fairy music. Boya's brighter eye is open, the inspiration rises, sitting on the ground, and play the Guqin creating a wonderful song. Suddenly, behind him came the teacher's voice: "ha ha ha ha...The fairy was found by you."

Boya suddenly dawned that the teacher was talking about nature. It is said that the two ancient Musical Instruments, "the narcissus" and "the flowing water", were the achievements of the Boya. Since then, his Guqin skill has reached the level of the furnace, but never found a bosom friend.

Later, he went to the state of Jin State and became a Scholar-official. One day, he was ordered to leave the state of Chu. Due to strong wind, He had to stop at the Han YanJiang estuary. After the wind was flat, a round of the moon wandered from the clouds. Standing in front of the boat, looking up at the moon, looking down at the water waves of the river. Eventually, a woodcutter came out of the grass and amazed his perform.

Startled, Boya asked, "you can listen to the Guqin, can you understand the quality of the Guqin?"

The woodman answered "this piano is called the Yao, which is made by Fuxi and is made from the middle part of the best Chinese parasol tree. The tree must be three feet high and three feet tall, and the upper part is too clear, the lower part is too cloudy, only the middle part, the turbidity phase, and the weight. After that, the wood was placed in water for seventy two days. Choose a good day, this instrument was be made. Originally, the instrument had five strings, press down outside, it calls gold, wood, water, fire and earth. And press down inside, it calls business, horn, sign and feather. Later, the king of zhou added a string, called the wen string, and the king of zhou added another string, called the wu string. Therefore, this is also known as the wenwu seven strings instrument.

Boya were satisfied, and the strings were tuned, sometimes strong and high, and sometimes smooth and fluent. The woodcutter sometimes said, "Bravo! I don't think I can do that." Sometimes he said, " Brilliant ! It's like a river, has the wonderful waves."

Boya was very pleased, hold the harp and stand up, asked: "all the wise men of the world, could you tell me your name?" The woodcutter said, "My name is Zhong Ziqi ." "I have acquaintances all over the world, but very few true friends." said Baya. That is, Boya call his assistant shall burn incense and burn the candle, become swore brother with Ziqi. And they appoint to meet again at the same place in next year Mid-Autumn festival .

During the Mid-Autumn festival the following year, the Boya arrived, but he can't find his bosom friend anymore. There are just a grave in front of him. and Ziqi was leave away from him forever. In front of the grave of Ziqi, he cried and played the song "flowing water", and after finish the song, he broken string by knife. Turing to the sky, he sighed, "my friend is not here, who am I playing for?" it was in the tail of the turtle mountain in Hanyang, and the Qintai was built in side of the moon t to mark this memory.



image 7: Mountain stream

According to this story, we can analyze the historical background of this story:

Chu was in the spring and autumn period and the warring states period. China was divided into many small countries because of the internal war, and the state of chu was one of them. Despite the war, our story is not start in the main battlefield. It is in a beautiful and pleasant scenery. At present, this place is located at the intersection of three towns in wuhan, China.

According to the story background, we found the key words of the character Boya: the scholar of the war era, who loved to play the GUqin, gifted and intelligent, had a high sense of understanding, and was a friend to the woodcutter.

4.2 character character set

Having learned the story, we need to start designing character for the characters. Because since long before the legend is the story, and details is not enough, so be indelible on character is very serious, in many different versions, we can search the yu boya specific characteristics. This requires a bold imagination, and based on the stories above, to design characters. Then, it's worth noting that, in line with what we've mentioned above, the multifaceted and growing nature of the character. At the same time, the characters have time.

Firstly, based on the analysis of the story and the multifaceted principle of character, we should use at least two keywords to deduce the character of the born tooth:

1. Scholars of the war years

Love playing the piano

3. To be friends with the woodcutter

With this keyword, we can have a group discussion and then come up with the most satisfying personality corollary --

1. Scholars of the war era: the term is divided into two parts, first of all the war era, followed by the scholar. The character of the reader is rigorous, polite and gentle. But he was in the age of war, when the heroes of the warriors came forth, but he played the piano in the mountains, and there was a certain indecision and cowardice in his character.

1. Boya love playing the Guqin: playing the piano is one of the things that needs to be done by myself, and I can practice it with my heart. He is so fond of saying that he is an independent and proud person.

He is a reader, and the woodman is only a woodcutter. Under the social class at that time, the two became intimate friends, very difficult. It can be seen that the tooth is a person of heavy affection and light status. His character will have a certain amount of bold and uninhibited.

Through the above analysis, we can summarize Yu Boya's character: rigorous, polite, elegant, gentle, indecision, cowardice, independent, aloof and heavy feelings, indifferent to fame and wealth, the pursuit of freedom.

This is just a set according to the story itself, and then in considering the role of The Times, in order to be able to agree with the taste of modern people, we need on the "ancients", combined with the characteristics of modern. This can be designed according to the designer's own aesthetic and preferences. In history, the tooth is a man, and I want to change this man to woman according to modern aesthetics.

In this way, we have designed a man who has the advantages and disadvantages and embodies the multifaceted and growing time.

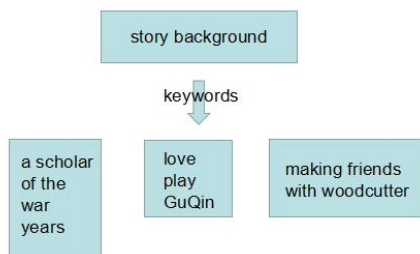


image 8: Key words of character

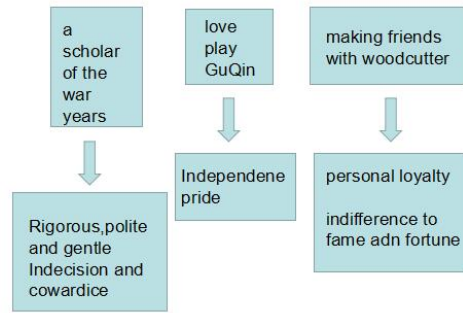


image 9: Key words of character

4.3 character modeling design

Here's the key step. We will convert the white tooth image into the image that the naked eye can feel. The main method is to design the final visual design according to the results of 1 and 2.

According to his historical background and personality, his height, such as image, clothing, small details are in order to achieve the goal of imitating and anthropomorphic, we should grasp the simulation and exaggerated scale, trying to make people close to the life, and have their own identity.



5. DEFINITION OF PROPOSED OUTCOMES

People's demand for animated characters become more and more "realistic", the higher the credibility of the role of the more people can receive the favorite. Want to create credibility to do the role of animation need to pay attention to what:

- 1, focus on simulation, the animal, the object anthropomorphic treatment.
- 2, the role of character in the shape of the closer to the reality of the better. The character of the character is best to have a multi-faceted and timeliness, and the audience resonate.

also beyond the reality, on the basis of reality on the performance of more external. So that the story background with multi-dimensional and the times.

- 4, to increase the interaction between the animated film and the real world, through the development of derivative products, increasing the interaction between the animated characters and real people, so that the real world can have some interference in the story.

6. EVALUATION AND CONCLUSIONS

In the design of animated characters, in order to make the character more credible, we need to design from the rough to the details, from the invisible to the tangible.

First, the character's key words should be extracted according to the story background. These key words should be in accordance with the story background, so that we have a preliminary impression of the role.

Then, the characteristics of the characters should be set in the beginning, and the characters of the roles should conform to the multifaceted, temporal and temporal nature. Let the character become real from the heart.

Finally, it is the design of the appearance, which requires us to find the corresponding information according to the story background, and then design the character's appearance according to the previous character we have designed.

With these steps, we can design a role that is highly credible.

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