

Dramatic Backgrounds in Animated film

Dr. Mohamed Karam Kamal El Din

Lecturer at Advertising Department - Higher Institute of Applied Arts
the 5th Settlement -New Cairo

Fineartsmk@yahoo.com

Dr. Reham Shaaban Shehata

Lecturer at Advertising Department - Higher Institute of Applied Arts
the 5th Settlement -New Cairo

Reham_art@yahoo.com

Abstract:

Backgrounds play an important role in the animation films and the process of artistic creation, which is one of the most important means of dramatic influence and used as a component in the animation film because it emphasizes the composition and highlight aesthetic aspects in addition to the possibility of giving the effects of perspective and color effects.

The backgrounds raise the dramatic value of the entire film. The background also determines the time of occurrence of the events as soon as the background is viewed without the need to mention the characters' characters. The backgrounds also indicate the quality of the animation film, whether historical, religious or political. The scenes of the film drama faces, works to highlight the character and emphasize the dramatic meaning because it is the environment on which moving animation scenes.

Keywords: (Drama - Backgrounds - Animation Films)

Introduction:

The backgrounds in animation are the virtual environment or the binary or three-dimensional space in which the personality moves. Background is an important element in an animated film that serves the personality, whether it is full of detail or too simplistic, as it expresses the content of the film idea and reflects the reality of the recipient's environment and society.

Drama in the art of animation has its characters that get involved in places and create conflict and love; so drama is the embodiment of characters living in a virtual world to carry a case of real or imaginary issues.

This drama is embodied by the animation artist by means of the structural change in line, color, space and mass.

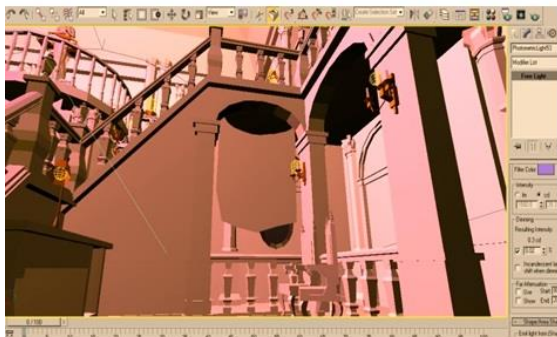
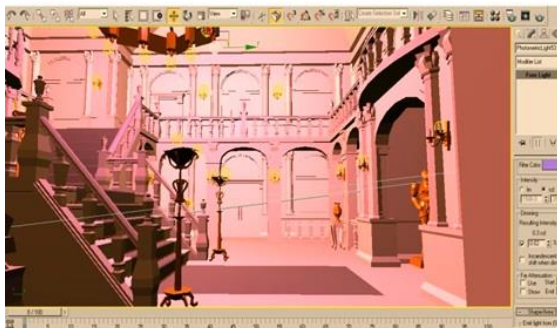
Everything in existence has three dimensions and is the length, width and height, while the artist animation is expressing a formative expression to add dimensions and other dimensions are physical and psychological scene through some elements.

In the art of animation, emotions, emotions and exaggerated psychological state play a large role in conveying these feelings to the audience of young and old.

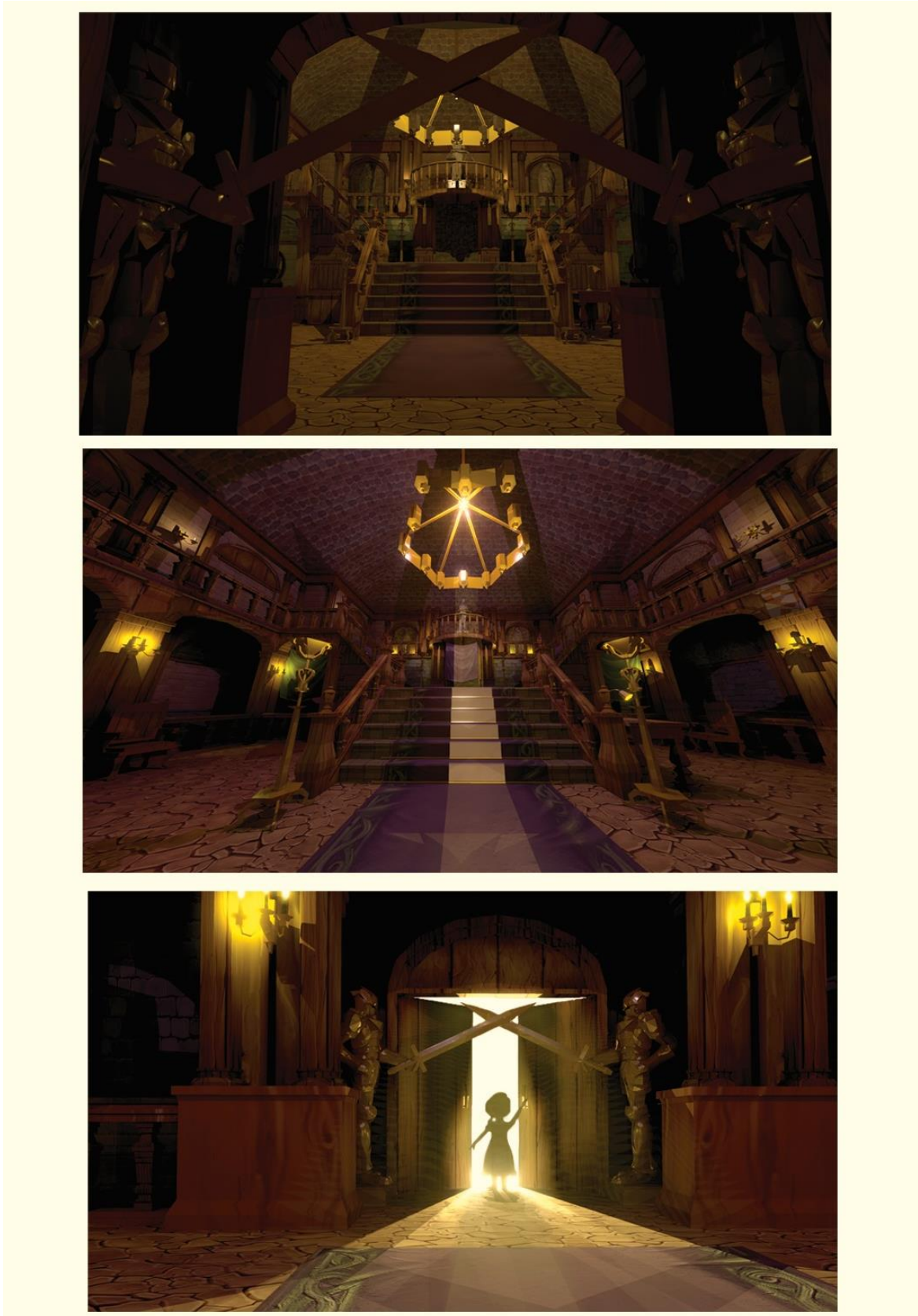
This research has shown the importance of the dramatic role of the backgrounds in animation films. The types of backgrounds and their forms of drama and its importance is a catalyst helps to embody the event and emphasizes the feeling required to be connected. And emphasize the role of drama and its impact on the recipient whether they are young or old and how to control their mood and feelings.

▪ **application Framework**

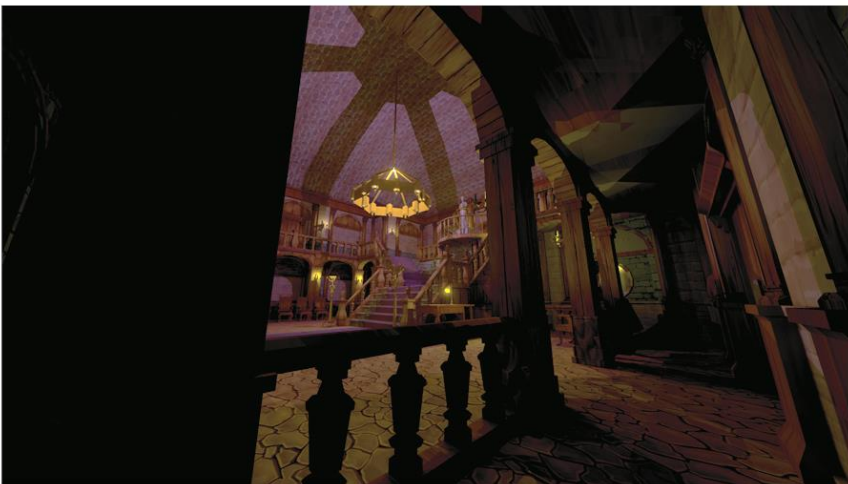
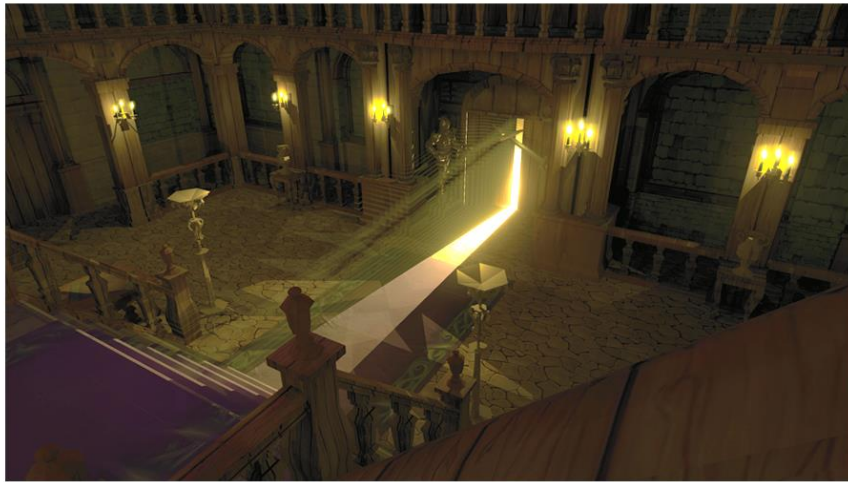
Using the possibilities available to them, the researchers created a scenario for one of the shortcomings of Disney films and then visualized the work of the internal and external lighting using 3DMax and 2D materials to give effect to these proposed scenes, Cadets ,,,,



Experience 1: Design a three-dimensional model for a background
 Where the researchers made sketches to clarify the perspective and the element of light and forms of raw materials for the implementation of models within the program Max Max



Experiment (2): The researchers added a third dimension and depth to the proposed scene of "backgrounds" dramatically



Experience (3): Move the camera and show the background dramatically Figure (4-(a-b-c))



Experiment (4): The two researchers presented the background of several angles, and the external lighting and its reflection on the character dramatically

Results

1. The background is one of the most important elements in the art of animation, which contributes to the spatial and temporal features of the subject of the film. It has been influenced by the background as a component of the film, influenced by the age of applied technology. It was designed specifically for the film animation or other graphic arts in the form of software programs containing The wide possibilities opened up other unprecedented prospects in the animated film including the background.

2. The designer of the backgrounds through the new technological data can create new artistic values that affect the overall shape of the film and show its higher abilities and energies in expression and embodiment, both within the second dimension 2D or 3D.

Recommendations:

1. All what is new in the field of technology design and implementation of the backgrounds in the three-dimensional animation films must be viewed to achieve the highest technical value of the beneficiaries by presenting one of the data of the age, as well as to provide a very creative vision and artistic expression in this type of film.

2. The designers and the specialist in the backgrounds of animation films should pay attention to what is pleasing to the viewers and what is best for the art of the world.

3. The designer of the backgrounds to move away from the traditional thinking and research in the environment around him about new and strange ideas to achieve uniqueness in the film animation and interest to the pleasures of the viewer and what is preferred to the side of the craft and that of the global film.
4. The need to focus on the study of the engineering perspective and the art of lighting and shadows because they have a great impact on understanding the study of backgrounds in animation films, and to provide the Arab library with books, books and research that should pursue the development of the art of backgrounds constantly.

المراجع:

أولاً: المراجع العربية:

1. حسن، نوبي محمد الإلهام. "في العمارة رؤية للتبسيط والفهم". المجلة العلمية لجامعة الملك سعود، المجلد 49، العدد الأول (2005) : ص 75.
- hasan , nubi muhamad al'ilham."fy aleamarat ruyatan liltabsit walfahma". almajalat aleilmiat lijamieat almalik sueud , almajalid 49 , aleadad al'awal (2005): s 75.
2. عبد الحميد، رشا صلاح الدين .الأزياء و دورها في تأكيد البعد الدرامي للشخصية في أفلام الرسوم المتحركة الأمريكية. ماجستير ، جامعه حلوان ، كلية الفنون الجميله ، 2008 .
- eabd alhamid , rsha salah aldiyn. almawdat wadawruha fi takid albued aldaramii lilshakhsiat fi 'afalam alrusum almutaharikat al'amrikiati. majstayr , jamieat hulwan , kuliyyat alfunun aljamilat , 2008.
3. قره بييت، فارس أنطون .الشخصية الخيرة والشريعة في الرسوم المتحركة. ماجستير ، جامعة حلوان ، كلية الفنون الجميلة ، 1995 .
- qarh bayt , faris 'antun .alshakhsiat alkhiear walsharirat fa alrusum almutaharikati. majstayr , jamieat hulwan , kuliyyat alfunun aljamilat , 1995.
4. محمد، أشرف عبد الفتاح .الخلفيات في فيلم الرسوم المتحركة. ماجستير ، جامعه حلوان ، كلية فنون جميله ، 1989 .
- muhamad , 'ashraf eabd alfattah .alkhlfyat fa film alrusum almutaharikat. majstayr , jamieah hulwan , kuliyyat funun jamilyih , 1989.
5. مصطفى، شيماء بسيني . تصميم مناظر افلام التحريك ثلاثية الابعاد. ماجستير ، فنون جميلة ، جامعة الاسكندرية، 2015 .
- mastifi , shiama' bisyuni. tasmim manazir 'afalam altahrik thulathiat alabead. majstir , funun jamilat , jamieat al'iiskandariat , 2015.

ثانياً: المراجع الأجنبية:

6. Ghertner, Ed .layout and compositing for animation. USA: focal press, 2010.
- 7.Madigan,Mandy.LIGHTING AND COMPOSITING FOR QA-ARM-A-A. Master,Fine Arts Digital Production Arts, the Graduate School of Clemson University, 2014.
- 8.Simon,Mark.Producing Independent 2D Character Animation.New York: Focal Press, 2013.

ثالثاً: مواقع الإنترنت:

- 9.https://www.google.com.eg/search?q=background+animation+pan&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiTz57566DhAhUByIUKHQQdAckQ_AUIDigB&biw=1242&bih=597(January 5.2019) .
- 10.<https://www.pinterest.com/pin/404831453981376031/>(January 5.2019).
- 11.<https://www.pinterest.com/pin/564568503273102172/>(January 5,2019).