

Research on the Design Form of Juxtaposition of Real and Imaginary Space in Animated Films

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Abstract:

In the animation film of juxtaposition of real and imaginary space, the existence relationship between the two is different, and there are different forms of design according to different story needs, which can be roughly sorted into three existence relationships: intersecting, overlapping and separating. For animated films in which real space and illusion are juxtaposed, the opportunity or way of spatial change also has various ways, and the way of conversion between dual spaces can be roughly divided into prop introduction, space introduction and consciousness introduction.

Keywords:

Animated Film, Double Space, Spatial Transformation

1. Introduction

In the setting of the story background of the animation film, there is no shortage of some realistic tone based on the use of realistic techniques for animation scene setting films, the advantage of realistic style is to be able to narrate the story in the space familiar to the audience, so that the audience faster into the plot of the animated film, while the virtual properties of other-worldly animation fantasy construction is to break the daily paradigm, the pursuit of strange, fantastical, fantastic space to show, and with the juxtaposition of real and virtual space of the animation film has become an indispensable part of the market.

2. Existence Relationship Between Real Scene and Unreal Space

In the animation film of juxtaposition of real and imaginary space, the existential relationship between the two varies, and there are different forms of design according to different story needs, which can be roughly sorted into three existential relationships: intersecting, overlapping and separating. The double space setting ensures the wonderful telling of the film's story and the perfect presentation of the film's images, which to a certain extent also reflects the film's innovation and profoundness of life enlightenment. [1]

2.1. Expression of intersecting forms of real and imaginary space

In animated films that juxtapose real and imaginary spaces, the intersection of realistic and imaginary scenes often occurs, and after passing through the middle ground, another narrative space will be reached. In the existence of the intersection of real and imaginary space relationship is more classic and well-known is directed by Hayao Miyazaki “Spirited Away”, the film won the 52nd Berlin International Film Festival Golden Bear Award, the 75th Academy Awards for Best Animated Feature Film and other heavy awards, can not be separated from the film's strange world to show the charm. The story of the protagonist family through the mysterious tunnel building, before entering the fantasy territory, at the end of the film, they again through the mysterious tunnel, back to the calm origin before the end of the story, the mysterious tunnel building is the transition zone between the two spaces, is in the intersection of the retreat can enter the area.



Figure 1. *The transition zone of spatial transformation in “Spirited Away”.*

The animated movie “The Boy and The Beast” also adopts the same spatial setting method, before the hero enters the monster street, he also passes through the twisted, chaotic narrow streets and alleys, the complex interweaving of street and street builds the connection between the human world and the monster street, in the subsequent plot also connects the monster village with the real human world through the twisted path, the twisted alley of the specific entrance will be the dual space between the real and the virtual intersection between the dual space of reality and reality.

The design form of intersecting real and virtual space has its own advantages, from the perspective of atmosphere, creating a mysterious atmosphere, stimulating the audience’s interest in watching, and exploring the plot of the film with the main character’s journey; from the perspective of story narrative, the transition zone between real and unreal space will also play a role of echoing back and forth, and the process of the main character’s search for virtual space makes the story more complete; from the perspective of plot logic, the space From the point of view of plot logic, the transition is more reasonable, avoiding the narrative to fall into the abruptness or logical leap due to the spatial transition.

2.2. The design approach of overlapping real and imaginary space

In addition to the above-mentioned spatial relationship, there is also the relationship of overlapping real and unreal spaces. The similarity between these two existential relationships lies in the existence of crossover between the dual spaces and the lack of clear spatial boundaries, while the difference between the two lies in the fact that the dislocation between the real and unreal worlds is weaker in the overlapping spatial relationship, which can realize the replacement of different spaces and expressions in the same place, presenting an overlapping effect of both real and unreal.

For example, in “The Raccoon War”, the existence of real and unreal space is treated by the method of overlapping. In the process of the cat's struggle with human beings, the cat hopes to arouse human beings’ memories and yearnings for the idyllic

life, so it uses magic to create the original mountain and forest landscape, covering the mountain and forest changed by human urbanization, realizing the overlapping of different time and space in the same place, cloaking the real space with the memory of the past. The effect is clear and unambiguous, evoking human memories and reflections, thus achieving a sublimation of the theme of balancing human development and nature protection.

Other animated films that also use the spatial overlay method include “The Congress”. The heroine has to go to an advanced meeting and needs to take psychedelic drugs to enter the closed area of the animation. After the drug takes effect, the light-colored realistic landscape is engulfed by brilliant colors, everything seen becomes animated, the fantasy is intertwined with the real world, the road becomes a rainbow road, and the surrounding scenery is colorful. This is the first time in the film that the real scene and the world overlap. A strong visual impact bursts into the eyes of the main character and the audience, and quickly dominates, leading the audience into the world of illusion.

The middle part of the film is shown with highly saturated, sky-rocketing animation. As the plot develops, the heroine resolutely chooses to return to the real world, and the strong visual impact after taking the antidote makes people feel like waking up from a dream, the brightness and lightness of the colors in the space, the splendor and decay of the decoration, the luxury and depression of the venue, all bring intense impact. In this episode, the design of the space using the overlapping of reality and reality is full of strength, which not only bursts the bubble of fantasy, but also tears open the wound of reality, purging the ambiguity between fantasy and reality, leaving a continuous reflection. This form is similar to ‘A Scanner Darkly’, in many animations space is caught in the act of changing, making it a form of cinema especially relevant to thinking about experiences of spatial transformation.[2]

2.3. Separate design approach between real and imaginary space

In Tim Burton’s *Corpse Bride*, the hero is brought into the underworld by the zombie bride, there is no transition time and space in between, and the two spaces do not intersect, they are separated, the scene transition is completed in an instant, in *Soul* In “Soul” is also the same set-up, the male protagonist after the accident found himself from the street suddenly arrived at the entrance to the afterlife, the surrounding space is empty and dark, minimal black and white shows the space is empty and helpless, the sudden transformation for Joey is dismayed, frightened, unbelievable. The construction of the “second world” in “Journey of the Mind” brings the audience a fantastically rich experience, and at the same time, the construction of the ‘second world’ also expands the narrative space of the film, making the narrative of the film more free.[3]

3. The Way from the Real Space to the Unreal Space

In many animations space is caught in the act of changing, making it a form of cinema especially relevant to thinking about experiences of spatial transformation. [4] For animated films that juxtapose real space and illusion, the opportunity or way of spatial change also has a variety of ways, and the way of conversion between dual spaces can be roughly divided into prop introduction, space introduction and consciousness introduction.

3.1. Spatial transformation pathways introduced by props

Props introduced, as the name suggests, is the need to have tools to play a useful way to complete the dual space conversion, the characteristics of the props also has an unusually close relationship with the properties of the otherworldly space, is a medium to enter the illusion, a key to the opening of the illusionary space has a key role. Typical examples are “summer war” and “Belle” directed by Mamoru Hosoda, both of which use props as a medium to transform between dual spaces.

The story of “summer war” is based on the virtual world “OZ” in the Internet, which is an unreal space that cannot be separated from the real player, whether it is a cell phone or a computer, only with electronic devices can the player leave his body and become a virtual character. Only players with electronic devices can leave their bodies as virtual characters, and thus complete the required activities in the virtual world, and the change in the user’s perspective is then brought about by the transformation of reality and virtual space. “Belle” as Hosoda Mamoru both “summer war” after the same type of theme of the film, whether it is the structure of the virtual world or electronic devices into the virtual space of the key have common ground with the previous work, only in the upgrade of props, the richness of the virtual space above with the times.

3.2. Use space as a medium to transform real and imaginary space

The way of introducing the illusion space through the transformation of space is more emphasizing on the specificity of the location of the transformation compared with the introduction of props, and its design form can be discussed in conjunction with the juxtaposition of double space intersection, both of which have a specific transformation entrance between two different spaces, and enter or exit the illusion world through the transformation of characters between space and space, which is a more direct transformation method, and its cases are “Coraline”. In the animated movie “Coraline”, the small closed door in the pink castle is the window of spatial transformation. When the heroine is lured by the jumping mouse through the blue tunnel, she enters the dream network carefully woven by the monster mother, thus completing the transformation from the real space to the illusionary world.

3.3. Role consciousness into the strange space

Prop introduction and space transformation methods are supported by actual objects or sites, while the design method of consciousness introduction into the illusion world mainly relies on the consciousness of the movie character for space transformation, a typical case is the setting in “The Matrix”, where humans are in a petri dish, but the brain consciousness can simulate the feelings in real life, so that the brain experience becomes the way of experience in the illusion world, the animated movie “Soul Soul” is used in this kind of spatial transformation, after the accident of the protagonist, his physical body in the hospital consultation room, but the soul has been in the other world to start a new story, by the non-physical soul of the crossing drive the transformation of vision, so as to enter a new unreal space.

The above three ways of introducing space are the most basic ones. In addition, there are also cases in which the above ways of introduction are used interchangeably in the film. The first path is the object, which is the DCmin in the play. the second path is consciousness. The second path is consciousness, while the technological products only realize the possibility of spatial transformation, human consciousness determines the direction of spatial transformation. [5] Because of the combination of

props and consciousness, the rich spatial transformation of "Paprika" has a medium and imagination space.



Figure 2. Props and consciousness incarnations in "Paprika".

4. Conclusions

In the animation film with double space setting, there are different design forms for the existence relationship between the middle and the way to introduce the illusion, according to the different themes of the animation film, the needs of different situations can be adopted to fit the design forms, in order to increase the characteristics of the film and highlight the main idea, to clarify the design structure of the virtual and real space helps to interpret the film more clearly; secondly, to have a general control of this kind of animation film, and then encounter Finally, after understanding the case, we can have evidence when creating similar films, so that we can pay tribute to the classics or choose innovations with differentiation and signification.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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