СЕКЦІЯ XXII.
КУЛЬТУРА ТА МИСТЕЦТВО

THE INFLUENCE OF CULTURE AND ART
IN THE DESIGN OF A CARTOON CHARACTER

Kostina Anastasiia
Bachelor's student at the Faculty of Design
Kyiv National University of Technologies and Design, Ukraine

Maznichenko Oksana
Associate Professor
Kyiv National University of Technologies and Design, Ukraine

One of the most important tasks of humanity is to raise the future generation with dignity. From an early age, children are taught the concepts of right and wrong, different situations and the right ways to solve problems. And despite the fact that the cultures of different nations differed significantly from each other, the methods of teaching were similar. In order to pass on their wisdom and life experience to their children, to protect them from disasters and troubles, they invented fairy tales as cautionary stories, which, as it became known, most clearly explained the basics to children, instilled traditional values and culture of behavior, and taught morality. With the development of printing technologies, children's books appeared, and then book illustrations. Needless to say, the emergence of animation in the future contributed to the development of a new way of conveying information - cartoons. Despite this technical breakthrough, visual techniques remain the same. And they are mostly embodied in the characters of the story. It is their artistic image that leaves an imprint on human perception, acts as a guide and identifier: the viewer sees a positive or negative character. But to achieve this effect, the cartoonist resorts to studying the culture of the people whose history this graphic character will represent, and to using techniques and means of artistic expression that have been established throughout the development of fine art.

The hero is the viewer's guide through the storyline, and his character and actions will play a role in the viewer's attitude toward him. However, these components are not enough to make the character memorable, to make the audience feel for him or her, or to convey the culture and values embedded in the work to the audience. This results in mediocre animated creations that have little payoff and are easily forgotten. This is, unfortunately, a very common phenomenon that is typical for small film studios. The audience has a need for high-quality cartoons from more famous foreign animation studios, and does not take domestic cartoons seriously. However, if the approach to creating a cartoon had changed and due attention had been paid to the concept of the characters, things could have turned out quite differently.

Recent SSRN research has shown that approximately 65% of people are visual and prefer to interact with visual information [1]. Thus, images have become a convenient means of communication.

Today, one of the most popular forms of mass contemporary art is animated films

(cartoons). Animated films, cartoons (from the Latin multiplication) are "the field of cinematic art represented by films created by frame-by-frame shooting of successive phases of movement of drawn, painted (graphic animation) or three-dimensional puppetry (volumetric animation) images" [2]. Soon, animated films become an excellent means of educating the younger generation, and the characters become their friends and teachers.

The cartoon is a reflection of the local contemporary culture. It is quite obvious that cartoons, like other forms of art, reflect the values of a particular civilization [3]. Therefore, the cartoon characters, of course, generally express the values of the community and the time in which they are created.

The educational cultural potential of "virtual educators" can be divided into the following groups: elementary knowledge and ideas about the world; new words and objects, phenomena; models of behavior and relationships between people; human values, aesthetic component. And it is the image of the hero that determines whether the universal experience, culture, traditions, and history of the people will be transmitted to the child in an accessible form [4]. This is manifested, for example, in the neatness of the character's clothes, the emotions he expresses or does not express, his personal attributes, among other things.

It is not without reason that directors have sought to comprehend centuries-old national traditions and develop the possibilities of animation in reproducing reality and the real world. The study of the art of stylization in the development of fictional characters based on their real-life prototypes, with their inherent natural contradictions between reality and fiction, is inextricably linked to the study of cultural roots and national traditions.

Despite the fact that there are numerous branches of design, they have one common rule, the basis, which is the "three pillars": shape, silhouette, and color. The drawing of characters revolves around these concepts. During the study of the human subconscious's perception of simple geometric shapes, it was found that over the period of evolution, the human brain has developed peculiar schemes within which certain shapes and their combinations cause instant reactions in humans [5]. Although modern people are much less likely to encounter a wild animal, the desire to identify an object as threatening or safe as quickly as possible is in their subcortex. The three basic shapes are rectangle, triangle, and circle. From their various combinations, a concept artist can create both the most charming and lovable hero and the most terrible villain.

To choose the perfect palette for a character, an artist cannot rely on a simple search, but must rely on color theory. There are several basic principles that help structure the work on a character's color scheme. The colors that are located on different sides of the color wheel are the most contrasting in relation to each other [6]. This contrast can be used to attract the viewer's attention.

Do not forget about the elementary anatomy, which is carefully studied in advance. Thus, the method of unobtrusive grotesque can be used to emphasize outstanding facial features or physical characteristics. However, the main weapon of a caricaturist is the right disproportion. A character that is too harmonious and "homogeneous" does not attract the viewer's attention and looks rather faded on the screen. By hyperbolizing character traits and deviating from the canons of realistic anatomy, you create not only attractive images, but also emphasize the necessary personality traits.

As a popular contemporary art form, the cartoon character is a carrier of human values, knowledge and ideas about the world, behavioral patterns, aesthetic models, and various role models. It turns out that the hero as a carrier of culture becomes an active shaper of this culture in children, especially in those who spend enough time watching cartoons. But in order for him to fulfill his direct task, it is important to analyze the audience, take into

account local cultural values, have artistic skills, properly learn about art and its current trends, and be guided by the basic principles of design at the stage of creating his concept. This is the only way to create a truly high-quality product that can win love and attention both in the country and abroad, which will teach and delight many generations.

References:

1. Federated Conference on Computer Science and Information Systems - FedCSIS 2011, Szczecin, Poland, 18-21 September 2011, Proceedings From icons perception to mobile interaction.
2. Словник іншомовних слів за ред. О. С. Мельничука. — 2-е видання, випр. і доп. Київ: Головна редакція «Українська радянська енциклопедія» (УРЕ), 1985.
3. ICISCAE 2021: 2021 4-та Міжнародна конференція з інформаційних систем та комп'ютерної освіти, вересень 2021.
4. Kenneth Anderson. Creating characters for the entertainment industry. 3dtotal Publishing, 2019.
5. https://www.frontiersin.org/articles/10.3389/fpsyg.2016.00917/full#B53.
6. Johannes Itten. The Art of Color: The Subjective Experience and Objective Rationale of Color. John Wiley & Sons publishing, 1997.