



Scene Setting and Artistic Expression in Film Based on Landscape Vision

Zhefeng Li, Qian Wang, and Yuan Zhang^(✉)

College Materials Science and Art Design, Inner Mongolia Agricultural University, Hohhot,
China

670468571@qq.com

Abstract. In recent years, the research scope of visual space had become more and more extensive and showed a trend of interdisciplinary trends. In order to expand the application of landscape vision in image scenes and improve the expression of scenes and feelings in artworks, the research illustrate excellent film and television works in recent years, empirically discusses the artistic implication that image scenes could express when the scenes are real landscape and virtual effects respectively, also analyze the relationship between the landscape scene and the corresponding lens language from the perspective of landscape architecture. Due to the correlation between the landscape and the film scene, the landscape design has a greater impact on construction of scenes tend to elaborate the plot in film and television works. Then discussing the effect of landscape in movie scene has much reference value and also help to improve quality of art works.

Keywords: Visual expression · Landscape architecture · Film and television media

1 Introduction

As the process of urbanization, better living environment and the sustainable development are topics have got widespread concern. The demand of high-quality landscaped setting with the spiritual comfort and enjoyment they bring to people are gradually increasing, which contributes the rise of the beautiful surrounding parks and green spaces. However, as the impact of COVID-19, more demands of spiritual enjoyment to meet shifted to the online industry such as movie, the global film market has maintained a steady growth in recent years. By 2019, the total box office revenue of global films had exceeded 42 billion dollars. Appreciating film and television works, audiences could get immersive experience wander through different landscape scenes, who played an indispensable role. The scene usually refers to where the characters move in the film, it has the spatial concept, not only exists as the background, but also is an exquisite picture composition in the film and television works. As everyone knows, landscape architecture has the characteristics of visual space, the environmental landscape displays give the public a strong visual feeling with 3D beauty and rich interaction, at the same time indirectly guides the aesthetic feeling trend of the public [1]. The meaning

of “landscape” is more significant in visual aesthetics, similar to “scenery”. For example, *Qin Mu* wrote in “Long Street Lantern • To the North”: “The distance between the northern and southern provinces is so far away, it goes without saying that there is a big difference in scenery and landscape.” Among them, “landscape” refers to visual effect of scenery, the landscape understood by majority of landscape scholars also recognizes this meaning [2]. Scene refers to feelings and scenery, *Wei Wei* wrote “*in the Orient*” that “although several years have passed, the scene is still vivid.” It could be seen that there is a certain correlation between garden landscape and film scenes [3]. As the research scope of visual space is extensive than before and shows the trend of interdisciplinary, studying the correlation between the two has practical significance and also help to improve quality of film and television works.

In fact, there has been some research on the correlation between both. In the “*Landscape Society*” (Guy Debo, 1967), it was mentioned that the landscape is not a simple collection of images, but a social relationship of people, which is established through the carrier of images. So the landscape scene is the bearing and bedding of plot expression [4]. Compared with foreign films where scenes were used as tools and focus on visual experience, China tends to make scenes in films more artistic and pay attention to psychological feelings. For example, *Zhang Wenqi* [5] has made a detailed fourfold construction of the landscape in Chinese films, and roughly divided the landscape in Chinese films. The desolate manifested in the broadness, and the artistic conception; Delicate and graceful are shown in small and graceful. They happen to be roughly consistent with the natural landscape of the northern and southern of China respectively, with which the film focus on performing the Chinese characteristic and poetic image aesthetics formed by “desolate” and “graceful and graceful”. The film work landscape is not only the presentation of natural scenery, but also implies the harmonious relationship between heroes and nature, which is very similar to the artistic conception expressed by traditional garden design.

2 Expression of Artistic Conception of Natural Landscape

“Crouching Tiger, Hidden Dragon”, directed by *Ang Lee*, described the love and hatred in a martial arts world. The heroes tangled in responsibility of the real society and the desire for freedom in heart, which could not have both. The film uses a lot of landscape scenes to express what the director wants to convey, not too explicitly but implicit. The use of landscape scenes in the film could be divided into two categories - the graceful and restrained Jiangnan water-town versus, and the bold and unrestrained Xinjiang desert. The vast and grand landscape of Xinjiang is the representative of the heroine *Yu Jiaolong*. Although she was from a family of dignitaries, but was eager to travel the Jianghu to help the weak; Although she was a woman oppressed by the institutional society, but was still longs for freedom, which matches the unrestrained nature of the Xinjiang desert (Fig. 1-A). While the gentleness of Jiangnan was shown on another heroine, *Yu Xiulian*. *Yu Xiulian* learned martial arts when she was young. She was a chivalrous woman who could have walked freely in the Jianghu without worldly restrictions, but she had a shackled heart, because the confinement of secular society. She did not have a happy life with the lifelong love of her, and finally went into desolation. Her life was like an

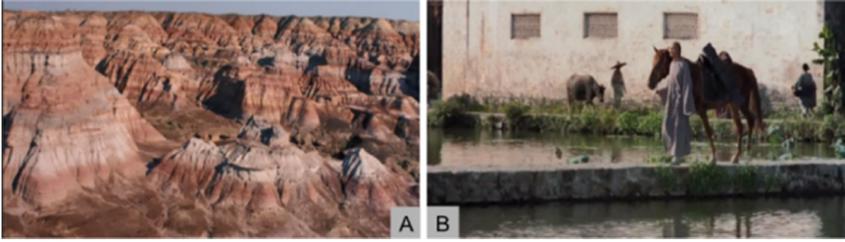


Fig. 1. *Crouching Tiger, Hidden Dragon* (from the screenshot of the film)

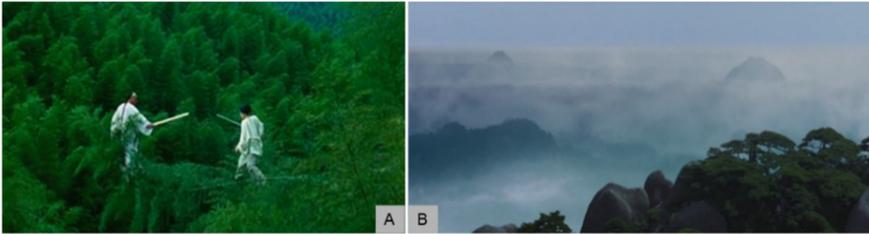


Fig. 2. *Crouching Tiger, Hidden Dragon* (from the screenshot of the film)

implicit Jiangnan, she did not release herself, but let herself live in a shell formed by secular. Therefore, the use of the two types of scenes was actually to interpret the inner world of the two heroines (Fig. 1-B).

The most amazing part of the movie *Crouching Tiger, Hidden Dragon* was the bamboo fight between hero and heroine: *Li Mubai* and *Yu Jiaolong*, who wore white clothes and shuttle through the bamboo forest to compete with each other. This kind of oppression was reflected in their attachment to the shaking of the bamboo pole. Although they were competing, it's not about winning or losing. The expression had a unique flavor (Fig. 2-A).

At the end of the film, *Yu Jiaolong* went to *Wudang* Mountain to realize the Taoism, and found that the freedom he had always looked for was everywhere silent and desolate, so finally threw herself into the cliff to end the tragedy. The film cleverly used an empty footage on the final shot (see Fig. 2-B). This empty screen was a sea of clouds at the top of a mountain, with floating clouds on green mountains, pines and hard rocks. In fact, this scene was a reflection and a buffer for the audience. It also expressed the film's thinking,-what's the ultimate pursuit of a person's life? Is it social responsibility or the desire for freedom? This was the final question left by the film and there's no answer, but a scene that was thought-provoking.

3 Special Effects and Expression of Virtual Animation Scenes

The virtual scene needs digital modeling, and it is often necessary to create a realistic and sensible 3D environment through MAYA and other software to form the science fiction production of special effect lenses. The Middle Earth world depicted in the film

“Lord of the Rings” and Pandora created in “Avatar” are not real scenes, which requires the use of CG (computer graphics) technology.

Similarly, through the special effects of the virtual scene, it can also express the artistic conception and cultural implications of the scene. For example, in “Avatar”, Pandora was inspired by primitive tribes, so there were no concrete buildings in the scene. The director group created a primitive forest by boldly using colors to jump out from the conventional. Selected some plants with warm colors and match them with darker lights to achieve a sense of subtlety and flexibility, and also chose some purple, blue and darker colors to highlight a sense of quiet and deep. The prototype of the plant came from the real world, but in order to show the magnificence of Pandora, the shape of the plant was magnified, and at the same time, the shape was specially treated with computer technology. These were beautiful wonders brought by the director’s fantastic imagination and computer processing, which expressed the respect for the original ecological environment (Fig. 3-A). In addition, the virtual animation scenes in the film “Kung Fu Panda” well demonstrated the style and features of Chinese classical gardens, and the scenery of Panda Village in the film was fascinating. The production of Panda Village drew heavily on the elements of Chinese classical gardens, and there were such traditional garden landscaping elements as mountain waterfalls, leaky windows, garden walls and so on. Because the panda habitat is in Sichuan, the film production team has used many traditional architectural styles in the southwest Bashu region, and also used the design characteristics of private gardens in the south of the Yangtze River to create the Panda Village (Fig. 3-B).

No matter the theme tendency of film and art works, original scenery or even processed scene effects could be used as scene pictures to a certain extent. This not only allows the landscape to exist as a mean of expressing the mood of the scene, but also could develop the story and enhance people’s visual experience. It could be seen that making full use of modern technologies, such as 3S technology, 3D image technology, 3D modeling technology, virtual reality enhancement technology, etc., and combining China’s traditional landscape aesthetics theory, also further expanding application field of environmental landscape vision could put forward more operable suggestions for the innovative development of film, television and other related industries.

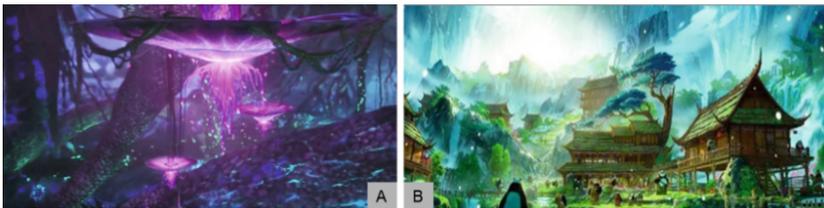


Fig. 3. The footage of Avatar (from the screenshot of the film)

4 Conclusion

To sum up, (1) The description of the landscape scene in the film could indirectly expressed the spiritual realm that the director wants, which is a kind of visual communication, different from the direct expression but pays more attention to the spiritual understanding. (2) With the development of film technology, it is possible to present the landscape scenes that cannot be created in reality. Getting inspiration from the daily scenery and bold imagination to make the surreal scenes, therefore it could obtain innovations and set an example for later films.

With the continuous development of the film and television industry, the production has become more sophisticated. With the help of scenes, films could directly and deeply express the intention of the main creator to the audience. At the same time, the rhythm created by the composition of various scenes are integrated with the landscape scenes to form an effective visual permeability and correlation.

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