



JIN Xin / CHINA



动画原画创作 / Animation design



游戏场景设计 / Game design



建筑设计 / Architectural design



绘画 / Drawing



学术实践 / Academic practice



## Curriculum Vitae

### Personal Data:

Name: Jin Xin  
Date of birth: 18.08.1982, YanTai, China  
Nationality: Chinese  
Email: cafajinxin@qq.com

### Qualifications:

2003: Beijing Academy of Fine Arts

2007: BSc at the China Central Academy of Fine Arts  
(Urban Design Faculty)

2010: MFA at the China Central Academy of Fine Arts  
(Urban Design Faculty)

2013-2015: DLA studies at Pollack Mihaly Faculty of  
Engineering and Information Technology of the  
University of Pecs.

### Work Experience:

From

2011: Lecturer at the Animation Department,  
Faculty of Education, Central Academy of Fine Arts.

2011: Design Director at Beijing Institute of Architectural  
Design of the General Reserve Department of PLA

2007: Lead Designer of the official animation film of the  
2010 Shanghai World Expo The Legend of Silk Boy

## 金鑫 简历

1982 年生于中国 / 山东烟台

2003 年毕业于北京工艺美术学院

2007 年毕业于中央美术学院城市设计学院 / 学士

2010 年毕业于中央美术学院城市设计学院 / MFA

2013-2015 年就读于 Pecs 大学 Pollack 学院 / DLA

中央美术学院继续教育学院动画专业 / 教师

中国人民解放军总装备部建筑设计院综合设计室 / 设计总监

2010 年中国上海世博会官方指定动画电影《世博总动员》

原画主创设计师

## Awards

- 2007 2nd prize for Graduation design (CAFA)
- 2009 Participation in Six-Decades of Sketch exhibition of CAFA
- 2011 "Silk Boy" won the "Best Creative Award of Chinese Animation" at the 17th Shanghai TV Festival Magnolia Award
- 2014 Outstanding Tutor Award at the 6th "Four schools Four mentors"-- Experimental Teaching Project of Environmental Design Graduation Projects (Excellent Talents Scheme Award)
- 2014 Participation in the Hungarian Design Week
- 2014 Participation in the international student competition and exhibition "Drawing of the year 2014"
- 2014 Participation in the 10th International PHD & DLA Symposium

## 获奖

- 2007 年中央美术学院毕业创作二等奖
- 2009 年入选中央美术学院素描六十年大展
- 2011 年参与创作的动画电影《世博总动员》获得第十七届上海电视节白玉兰奖最佳国产动画片创意奖
- 2014 年第六届“四校四导师”环境设计本科毕业设计实验教学课题暨第六届卓越人才计划奖 优秀指导教师奖
- 2014 年作品参展匈牙利设计周
- 2014 年入选欧洲 2014 建筑绘画比赛及巡回展览
- 2014 年第十届国际建筑博士高峰论坛演讲

The publication of monographs:

- 1- "Animation" Series of Cutting-edge art and design teaching materials of Chinese Art University  
Published by LiaoNing Fine Arts Publishing House,  
In 1st January 2011, ISBN: 9787531446750
- 2- "Design sketch and design Color" The Target Teaching in Academy of Art  
Published by LiaoNing Fine Arts Publishing House  
In 1st May 2013, ISBN:9787531454403
- 3- Art College Excellent Curriculum Series "Animation Design"  
Published by ShanXi People Fine Arts Publishing House,  
In 2015 (Press has produced the book, expected to be available on 1st May 2015)
- 4- "Design exam Redbook"  
Published by China Youth Press,  
In 1st January 2014, ISBN: 798751531960
- 5- The publication of thesis < Heritage and practices of Chinese traditional culture in animation design >  
Published by -"ART FRoM NATURE" Journal,  
In 29th August 2011, ISSN: 2073524309
- 6- The publication of thesis <The experience of an international workshop in China> in 10th International Miklos Ivanyi PhD & DLA Symposium Abstrat Book(p57)  
Published by Pollack Press  
In 21th October 2014, ISBN: 9789637298561

#### 出版专著

- 1- 中国高等美术院校艺术设计前沿教材丛书《动画创作》  
辽宁美术出版社，2011-01-01（ISBN：9787531446750）
- 2- 美院目标教学《设计素描 / 设计色彩》  
辽宁美术出版社，2013-05-01（ISBN:9787531454403）
- 3- 高等美术学院优秀教学课程丛书《动画造型设计》  
陕西人民美术出版社，2015（出版社已制作完成，预计2015年5月上市）
- 4- 《设计考试红皮书》合著  
中国青年出版社，2014-01-01（ISBN:798751531960）
- 5- 论文《合而不同 - 动画设计的中国传统继承和实践》  
艺术天成杂志，2011-08-29（ISSN: 2073524309）
- 6- 佩奇大学第十届国际博士论坛论文集 (p57)  
2014-10-21（ISSN: 219789637298561）



Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs

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2010 Shanghai, China: The Legend of Silk Boy

网络游戏场景设计《极光世界》《寻仙》  
Scene design of the online games Aurora World and Journey to  
Fairy land

独立动画片创作《童年的蝴蝶》人物及场景设计  
Character and scene design of the independent animation film  
Childhood Butterfly

北京中广传媒办公室室内设计  
Beijing Zhongguang media office, Interior Design.

莲花汽车中国 4S 店整体设计  
Authorized dealer of Lotus Cars in China, Architecture Design  
and Interior Design.

毕业设计  
Final Design

青岛国学公园会所  
Architectural Design of the Sinology Park Clubhouse in  
QingDao,China.

在中国的教学工作情况  
Teaching work in China

中央美术学院继续教育学院动画系：动画设计基础课程教学实践  
Teaching practice: Responsible for animation design courses at  
the Animation Department of Continuing Education Faculty of  
China Central Academy of Fine Arts.

课程实践出版书籍  
Practice and work programs published books

《中国高等院校设计前沿丛书 - 动画创作》辽宁美术出版社 (2011)  
"Animation" Series of Cutting-edge art and design teaching  
materials of Chinese Art University  
Published by LiaoNing Fine Arts Publishing House (2011)

《造型设计与动画创作》陕西人民美术出版社 (2015)  
Art College Excellent Curriculum Series "Animation Design"  
Published by ShanXi People Fine Arts Publishing House (2015)



China Central Academy Of Fine Arts

#### 在佩奇大学的学习

Studies at Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs

协助波拉克学院建筑系参加中国“四校四导师联合毕业设计”

Help Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs to participate in the 6th Chinese "Four-Four graduate design Workshop" in 2014.

协助波拉克学院与中央美术学院建筑学院建立学术交流关系

Help Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs establish academic exchange relations with the Faculty of Architecture of Central Academy of Fine Arts (China).

协助波拉克学院与中国工艺美术集团建立设计合作关系

Help Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs establish partnerships with Beijing ZhongYi Construction and Decoration Co., Ltd of the China National Arts and Crafts Group Corp.

协助波拉克学院院长 Dr. Bálint Bachmann 接受中国有线电视台教育频道专访

Contact Education Channel of CCNNTV for an exclusive interview with Dr. Bálint Bachmann.

匈牙利设计周佩奇设计展览

2014 Hungary Design Week in Pécs.

“Drawing of the year 2014” 欧洲建筑绘画展览

"Drawing of the year 2014" European Architectural drawing exhibition.

第十届欧洲建筑院校博士国际论坛（2014年10月20日到21日，佩奇）

The 10th International PhD & DLA Symposium: 20th-21st October, 2014.

#### 教学实践

Teaching practice.

暑期 or fu 中国绘画课程

Summer Camp in Orfu: Chinese painting courses (with Dr. Pál Németh).

建筑基础课程

Basics of Architecture Module-A: Model Course (with Dr. Gabriella Medvegy).

建筑绘画课程

Architectural Drawing Course (with Dr. Babó Győri Bachmann).

#### 毕业展览

2015 the annual graduation exhibition of Pollack graduate students.



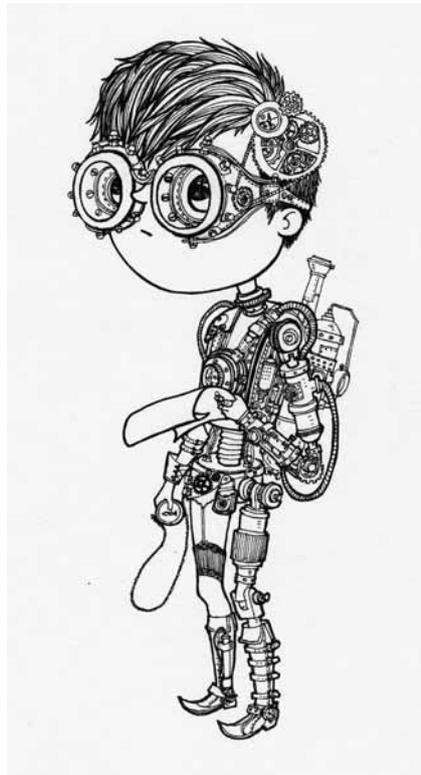
总述  
General Description

I have studied art and animation design in the China Central Academy of Fine Arts for six years, so I am able to complete the hand-drawn animation production at an early part of the original painting design. After that, I can independently complete the original painting design of the animation production by freehand, which includes character designs, dynamic character designs, scene designs, props detail designs, shooting script and storyboard designs.

I have worked for Shanghai TV station for two years, and during this time I mastered animation processes and procedures even more and learnt about the relationship between computer technology and animation production. I realized that for the character design of an animated film, the designers should take into consideration the limitations of computer graphics, low mode operation on character and scene design. Moreover, designers have to pay attention to how to use the plains of the characters, scenes and lights to hide the lower operational standards of the shape and deficiencies in operation of body turning.

Animation design is a comprehensive art that incorporates painting, computer technology, the understanding and the effective realization of customers' needs. It requires designers to continuously master new technologies, understand the aesthetic trends the audience admires, to deepen their understanding of life, and continuously update their design. I have chosen to study in Hungary because I wanted to get to know European architectural culture. Pécs, located in the South Western

part of Hungary, is a culturally diverse and stimulating city. Its history dates back to over 2,000 years, so it both has typical of European classical architecture and well-preserved ancient streets and architectural monuments. This was exactly what I needed for my work and teaching. The question of why my professional development needed this European detour may arise. It all started in 2008, when I started working on The Legend of Silk Boy. In the creative process of Silk Boy's original design, I used a large number of reference materials for the scenes design. The reason for this lies in the core idea of the film: the story is set in three different eras: ancient China, Europe during the Industrial Revolution and contemporary China. Thus, the different scenes were designed using three



diverse styles. The design work was obviously preceded by an extensive research which resulted in an abundance of collected materials. By compiling the databank for my work, I started to pay attention to the styles and details of European classical architecture, and I found them very appealing. However, I also realized that my knowledge in this field is rather deficient. In my professional view, it is precisely this knowledge of the visual aspects of architectural art that the animator should master prior to an animation scene design to create credible visual effects and convey the true atmosphere of the film.

Besides the new environment, I also met professional inspiration in Pécs. At Pollack Mihaly Faculty of Engineering and Information Technology of University of Pécs there are many vibrant designers: Dr. Zoltan Bachman, Dr. Balint Bachmann, Dr. Erzsebet Gyori and Dr. Akos Hutter. Their works involve the fields of architectural design, landscape design, architecture and landscape restoration and renovation and architectural visual design. Their design works are very different from contemporary Chinese design. Observing their work helped me in further defining my style of artistic expression and, more importantly, made me think about Chinese design from a new perspective.

In China nowadays, making the "new" design is extremely popular, most of China's internationally renowned designers are designing the "new" projects in China. Quite differently, European designers seriously consider the city itself. They preserve the culture of ancient architecture and pay more attention to the relationship between the buildings and the environment. It is well worth for the designers of China to consider these aspects, too. When I saw the Old Christian Necropolis protection and restoration project that is a UNESCO World Heritage Site, and was designed by Prof. Dr. Zoltan Bachman, I clearly felt the European designers respect the historicity of architectural culture, urban culture and monuments.

In my opinion, designer should seriously think about the relationship between the city's culture and its architecture, the dichotomy of the old buildings and the new ones, the heritage and development of the city. China is in a period of rapid development, as the Japanese designer Kenya Hara says: The current Chinese design is engaged in highlight the "new" thing. The cities are experiencing a rapid development, and after that they have to take some time for calmly settling, and only after this time can they project their true cultural content. Culture not only needs to progress, it also needs to preserve its heritage.



After years of university education, and work experience in company after my studies and then re-entering the university, I have more clear picture of what KNOWLEDGE I want to acquire. In this learning process, the most memorable is experience was travelling to various cities in Europe; this has greatly contributed to broaden my own horizons. By travelling through many countries and cities in Europe, I experienced the general architectural and urban style in Europe, and at the same time, I found many different details in these cities, and this difference comes from the distinct architectural details, regional and cultural differences.

In the streets of Barcelona, all the details of the city, not only the Gaudi buildings are visual embellishments of the city, the architectural visual

language, and by observing them I can understand the qualities of the city, which is passion full of details. The tiles covering Barcelona's streets are taken from the typical Gaudi architectural details, each piece is very delicate and small, the tile patterns of neighboring streets relate to one another, they are of the same size and similar patterns, but at the same time they are radically different. The formation of urban and architectural culture is echoed in these details, all of these come from the protection of architectural culture.

In Pecs, I have the feeling that designers have the same approach, in the repair process of the old buildings' facades, they consciously retain the original mural decoration and the buildings' original appearance is kept and preserved for years. As a result, the city's cultural lineage will continue in the future, people who live in the new era can feel the city's atmosphere and architectural culture preserved by ancestors.

This probably sounds like a small example for architectural design and urban planning, which might not be worth mentioning, but in my opinion it is precisely these details, which could be worth for many modern Chinese designers to consider. I feel very lucky that my stay in Europe made me realize the importance of these aspects, I think this contributed a lot to my professional development.

Japanese design also experienced a period of rapid development, many designers took time to think about their work and this is presented in the current design works of Japan, because they not only show the spirit of the Oriental heritage, but they also express the designers' personal style. Modern China has a very good environment for the development of design in the field of architecture, but in my view designers need to pay more attention to the details and cultural heritage.

In Pecs, I also had the opportunity to feel the relationship between European architectural culture and people's lives. German Bauhaus buildings standing in the street like the other buildings, the old church bell accompanied by the sun rising and falling every day, I can see more than 300-year-old buildings all over this beautiful city. Dr. Balint Bachmann told me that the government encourages the renovation of old buildings, instead of rebuilding them. The demolition of old buildings and construction of new ones is rigorously reviewed, no big changes are allowed as the main purpose is to maintain a unified style in urban architecture. Maybe people living in Pecs have become used to all of these, but the impact of these regulations for architectural design and urban landscape is enormous. Therefore, the fact that Pecs was awarded the "European construction corridor" is the result of the city's dedication to preserve the long-standing architectural and cultural heritage and the protection of urban culture.



Apart from the well-preserved historical buildings Pecs also has a masterpiece of modern public building, the Science Building designed by Dr. Balint Bachmann. He used the form of modernist architecture style while designing the main building, white, square, and followed the "less is more" architectural vision philosophy from Ludwig Mies van der Rohe. The main idea behind the building's design is repetition, so the building has a regular rhythm. Inside the main building there is a free-form circular surface, the architectural language from the outside and inside are the opposites of each other. The two architectural languages of

Deconstruction and Modernism crash, thus achieving harmony. Similarly to classical music, where coordination and contrast meet: the ratio between the rhythm and melody is very strict, but it always contains a melodious and relaxing solo instrument throughout the whole melody to adjust the contrast.

Inside the building, Dr. Erzsebet Gyori used a concept that continues the aesthetics of the exterior of the building repeating its rhythm; she used visual symbols like notes to increase the match between the interior and exterior parts of the building. In her interior design she used the leftovers of the building materials to produce an artwork; thus putting the concept of construction into the interior of building as well. As if to tell the viewers about the building's unfinished melody, it symbolizes the ongoing transformations at the very entrance of the building.

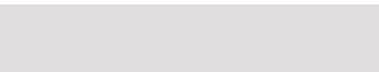
The understanding and interpretation of the building is strongly related to knowing their designers. The more I get to understand the individual designer the more accurately do I understand their works. During two years in Pecs I developed a mentor-student relationship, and also friendship with Dr. Erzsebet Gyori and Dr. Balint Bachmann. With a more in-depth understanding of them as persons comes the more in-depth understanding of their work. Faced with their work, you can feel that their strict compliance with design criteria does not affect their playfulness or creativity. Perhaps this is the essence of the relationship between the European designers' and artists' work and life.

I also found the life in Pecs so peaceful; I took a lot of photos of architectural details by camera. Ancient architectural surface decorations, glazed tile roofs, exquisite wood carvings, even the door handles on the old wooden doors, all of these architectural decoration details reflect the European people's pursue of art and culture in their daily lives.

I sketched 50 pages of old buildings of the streets of Pecs, and presented them at the Hungarian Design Week exhibition. It became my habit over the years to record the details of life with drawings. Sketching in a book is the easiest way to record daily life. Freehand drawing is very important in the designing job, as prior to doing a new design the designers have to revisit their previous ideas that they sketched earlier, and also when meeting new clients, some of them are curious to see the designers works as the drawings tell more about the projects than any words.

During the more than two years of study at Pollack, I realized the European architectural culture and city culture by travelling in Europe, which has been my aspiration for many years. During the period of studying and living in Pecs, by observing the daily life of the people and the streets, I got a more realistic understanding of Europeans' attitudes toward work and life. All of these will affect my future design work, teaching and attitude to life. After returning to China, I also hope to convey this experience to my students, so that they can better understand how European designers work and live.





设计作品  
Design Works



I start presenting my design works by writing about one of my favorite projects. I consider this animation an important project in my professional development for various reasons. I think this animation is very important for my home country, because it shows the rapid development of my country in about 150 years from participating in the Great Exhibition with handmade silk products to hosting a World Expo in one of its major cities. Moreover, I spent a lot of time working on this project, I believed in the success even though there were many drawbacks. In the beginning it looked like a very low-budget project, we constantly had to negotiate with authorities to be better financed, but I always believed that this work will be an exceptional success. Finally, I am also very enthusiastic about this project for a personal reason: as a newly graduated animator not many artists have the chance to work for an animation film. Most of my former classmates were hired by computer game producer companies, because that is a typical chance to work for a young animator in China. I was very proud to work in an animation film project, because like this my work reached many people and hopefully had an impact on their ideas about Chinese industrial development.



"Silk Boy" cinema poster 2010

Original design of the official animation film of the 2010 Shanghai World Expo The Legend of Silk Boy

The trailer was shown at the China Pavilion of the Expo, and the animated film was on release in cinemas all over China during the Expo period.

The film shows the adventures of the protagonist through time and space: the historical story of Xu Rongcun – the first silk trader and businessman to represent China at The Great Exhibition of London in 1851 – is combined with elements of traditional Chinese mythology.

The Legend of Silk Boy is a story about an ambitious little boy who stumbles into a magical world filled with fun, laughter, adventure, danger. Along his journey, Silk Boy discovers the history of his country and becomes a hero by fighting against the evil Earl Filthington-Fourth who will stop at nothing to obtain all the riches of the world - especially the control of the rarest silk on earth made by the beautiful Goddess of Silk.

During my work at the Shanghai TV station, as the creator of the original painting design, I independently finished the characters and original scenes paintings of the film.

In the design of characters and scenes, through the interpretation of the script, the story is divided into four main scenarios:

1. Ancient times, China
2. Industrial revolutionary era, London, Europe
3. 1851, Huzhou, China
4. 2010, Shanghai, China

The times of Scenes are very different, and this is portrayed in the details, lighting, colors, which vary depending on the time and scene.

The Legend of Silk Boy was my first job of full-length animated film production. I was involved in the production from the very beginning, during the whole process of the original paintings of animated characters, props and scenes. I deeply appreciated this, although it was a very responsible and hard work. It was very demanding to rightly choose the creation style of drawing, character props, and creating the atmosphere to show the real historical background and also to match the script of the story.

I researched the historical photographs of different times and different locations, and I selected representatives of typical buildings and typical scenarios which can be quickly identified. When I started designing the different scenes, I made freehand drawings of different historical times. The script did not describe the specific details of the scene, allowing for greater artistic freedom for the creation process. The mysterious, ancient China, the noisy mess of 19th century London, the calm and tranquil rural Huzhou, the modern city of Shanghai, and these various styles of scene setting are closely associated with distinctive picture composition and perspectives.

The abundant scene and character design works required the collection and organization of information on a large number of reference materials. Most of the reference materials were about the character clothing, jewelries, and living environments of different times. In the research process the major museum collections of China were examined including among other things ancient Chinese people's masks and ritual objects dating back to 5,000 years ago. The shape, decoration, texture and color of the objects in the film were drawn relying on the cultural relics from museum collections.

In the animation storyline, to complete the mythical parts some imagination was needed, for example in the mythical scenes and for time travel tunnel. The scene designs needed to conform not only to the myths and history, but also had to be funny in the animation style. In the final screen version, the scenes had to be in perfect harmony with the animated characters. For example, the core idea behind the mythical scenes was that the bat house was built upside down to represent the way bats sleep. Whenever the inverted building appears on the screen, I had to adjust the design again and again, to find the visual anchor of gravity and the visual aesthetic practices. So that the audience will not feel the scene is really upside down in the screen.



Mr. XuRongCun from Huzhou, obtained silver awards in the London Expo in 1851 for the production of silk and, with this, he won honor for China. The whole animation is based on the true story of his family, presenting them as the overall creative prototypes of Chinese traders.

Silk Boy's grandfather, an offspring of XuRongCun, inherited the family's silk industry and craft, and he hopes that his grandson can learn even more about silk to continue the family business. However, his aspiration and Silk Boy's character radically differ. In the animation Silk Boy had nagging, kind side and also a lovely, funny side, which is a characteristic of most animated characters, as they display exaggerated features compared to human characters.



The main character, Silk Boy, is a active, playful member of the post-90s generation, obsessed with robot and skateboards, he is good-natured, but very selfish, he lacks cooperation, is not interested in his family's silk trade, and insists on going to the robot manufacturing school.

The design of the character of Silk Boy went through a long selection process from the beginning to the end of the program. When ultimately determining the existing boy's image, I had to take into account the production effects of the vivid body language, the animated facial expressions; moreover, it was also important to consider the possibilities for commercial production of derivative products. The designs were overthrown hundreds of times, and finally only a few were selected, and then these were repeatedly revised. This is the ultimate three-dimensional character, as finalized.

A Shanghai Girl is Silk Boy's neighbor, her name is BingBing. She is a volunteer guide at the 2010 Shanghai Expo. Her character design underwent repeated changes in the design process, finally she is portrayed as a girl with oriental features, her body proportions, facial structure and facial expressions are identifiable as characteristics of oriental girls. When designing thee animated characters, apart from making them identifiable, I also needed to consider the aesthetic norms and preferences of Chinese children.

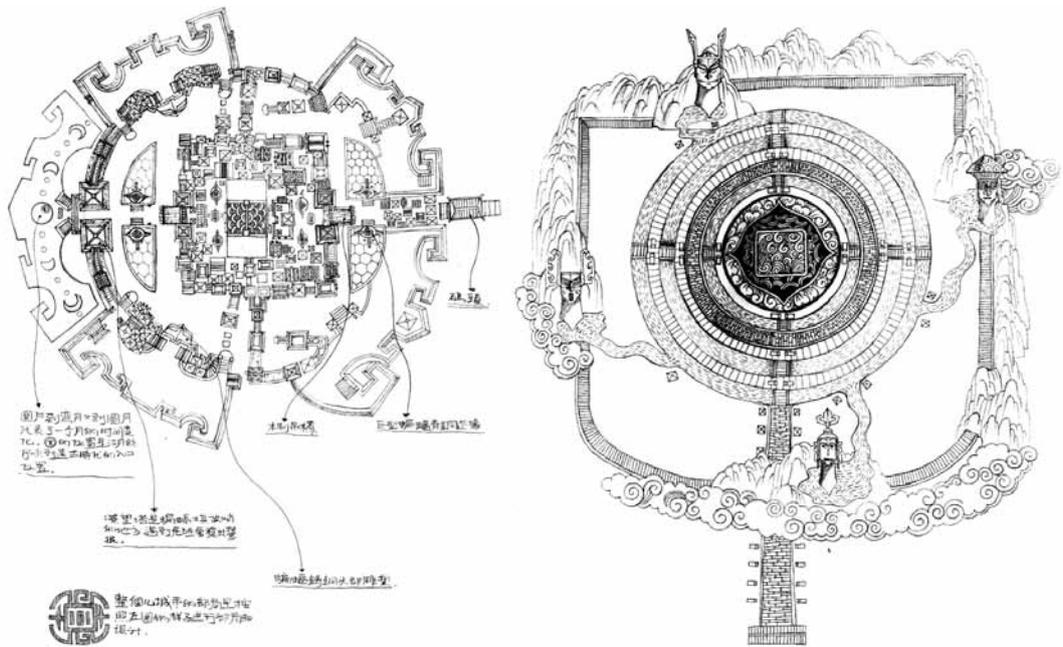
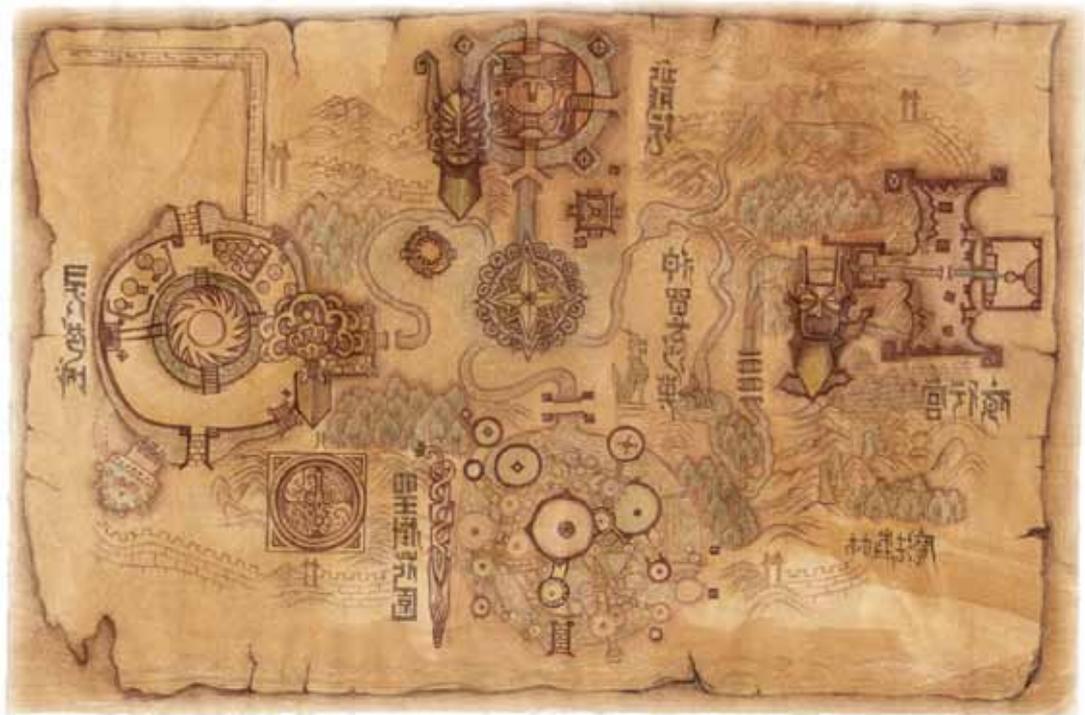


Excerpts from the character designs



Excerpts from the characters designs

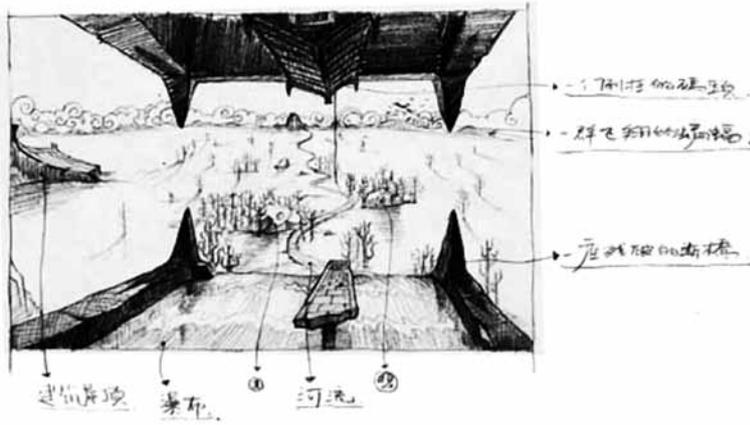
According to the story, a lot of animated characters are prototypes of plants and animals, such as ginseng, mushrooms, bats and Chinese hibiscus.



The scene is divided into the lands of four tribes of ancient times; the four tribes represent fortune, professional success, longevity, happiness.

The arrangement of the four tribes' lands followed the traditional Chinese layout:  
 The North (hero) represents happiness (up);  
 South (ginseng) represents longevity (under);  
 West (mushrooms) represents emolument (left);  
 East (bat) represents fortune (right),

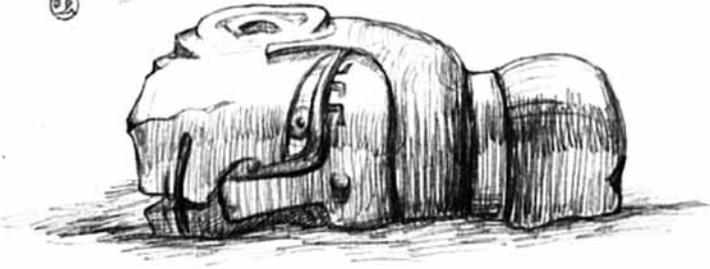
There is a river passing through the territory of each tribe, and the center of the map, where the four rivers meet, is the Ancestor Goddess' Palace.



⑫

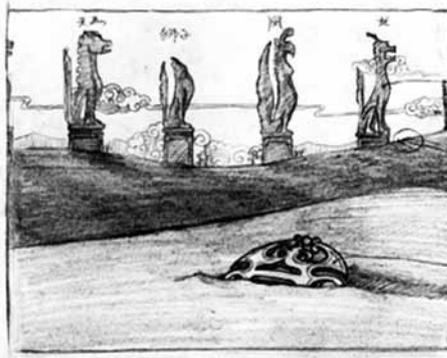


⑬



Excerpts form the props and scene designs (freehand drawing and computer-generated)



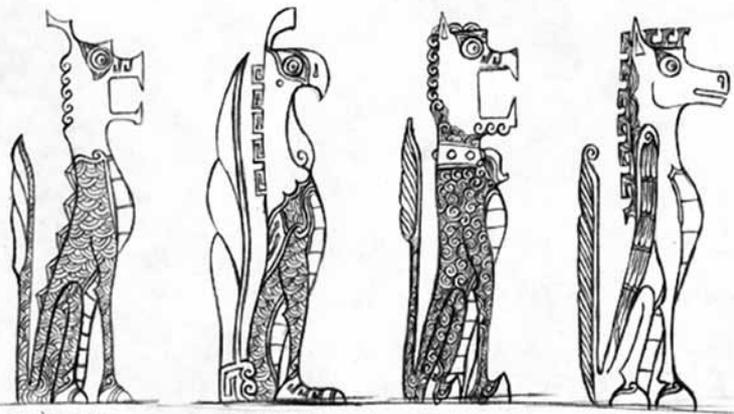


神兽在造型上要更写意。  
 神兽造型大小, 是非常小的, 相机聚焦在神兽上, 神兽是巨大的。  
 行人  
 注: 行人是个小点, 就可以, 加真人物是1米8, 神兽大约有20米高。  
 神兽造型的玉石配饰。

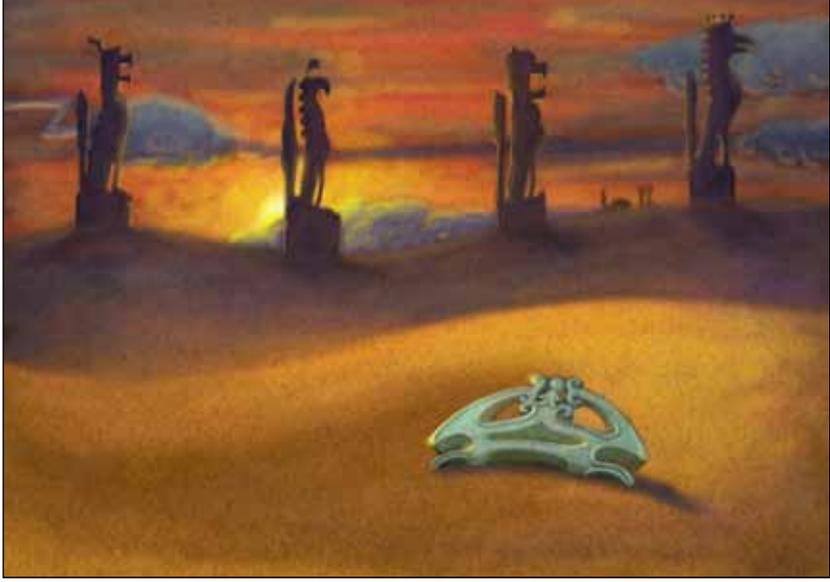
Time: 6:00 pm.

下午6:00, 傍晚的时候, 逆光效果, 相机聚焦在神兽造型的玉石上, 给一些沙漠的沙子细节, 天空的颜色多一点, 画出时间的感觉。

玉石一定要按照这种方式绘制

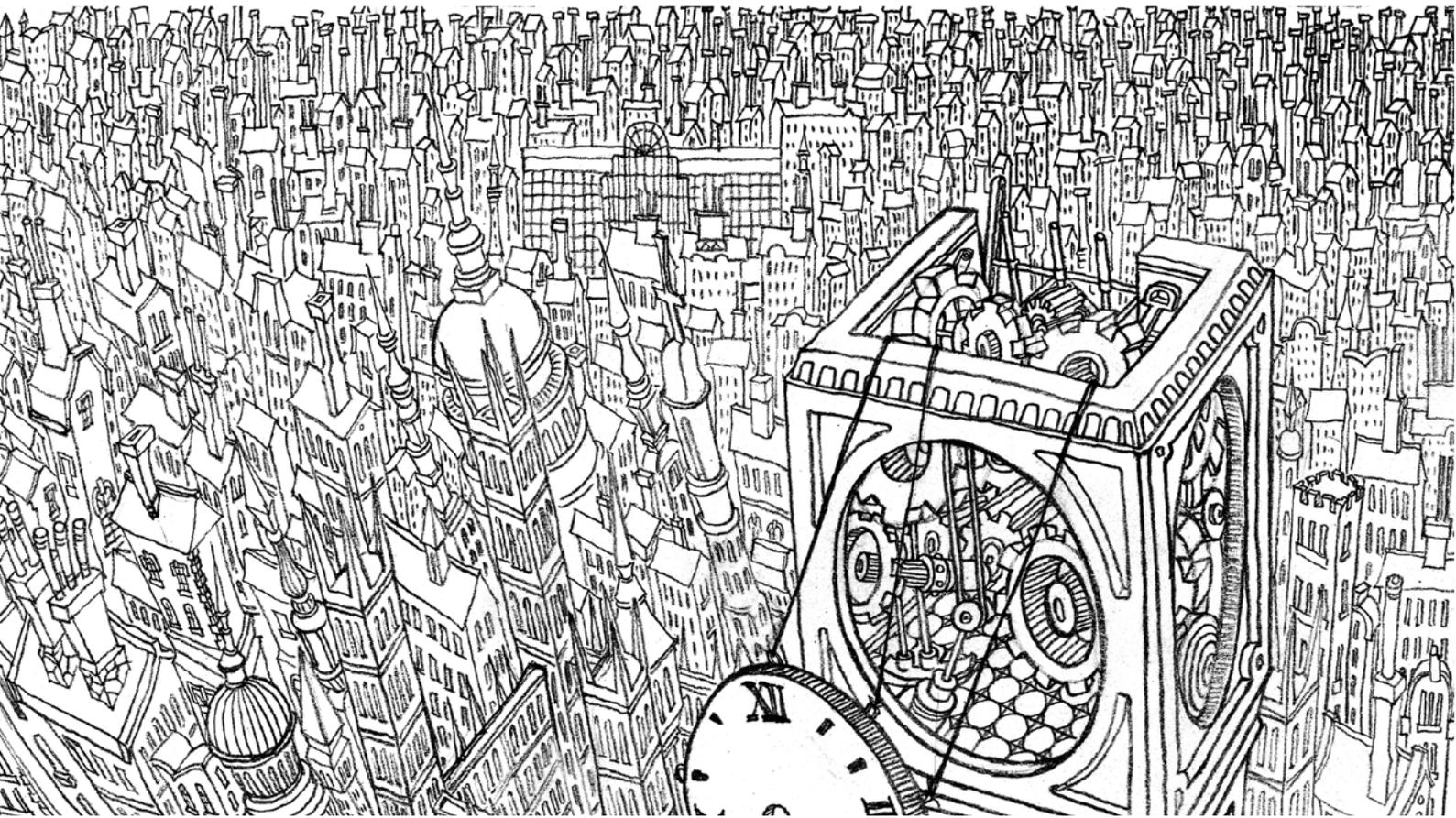


天龙(龙)      凤凰(凤)      狮子      天麒麟



Scene concept sketch and color atmosphere chart of a desert with mythical creatures, in the front, there is a prop, a jade amulet that bats usually carry with themselves, which is a very important clue in the story.

Excerpts from the original painting design (freehand drawing and computer-generated)



Preliminary scene design of London in 1851



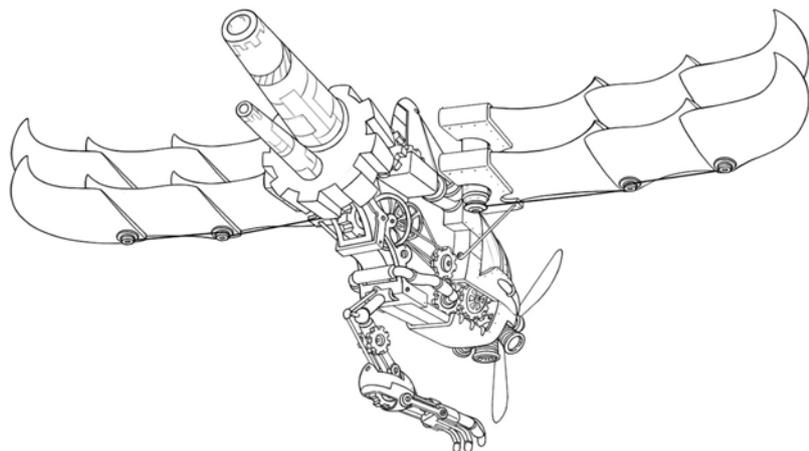
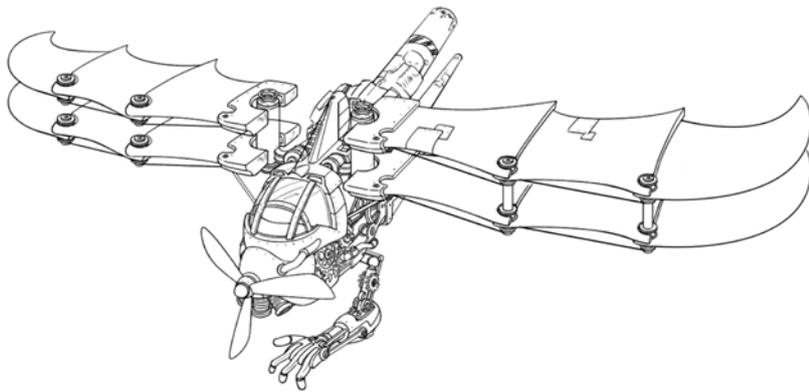
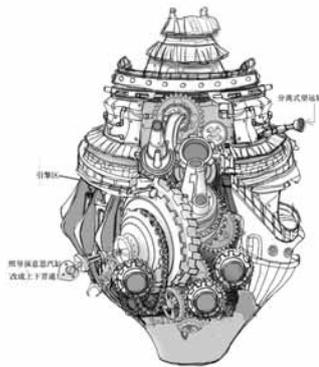
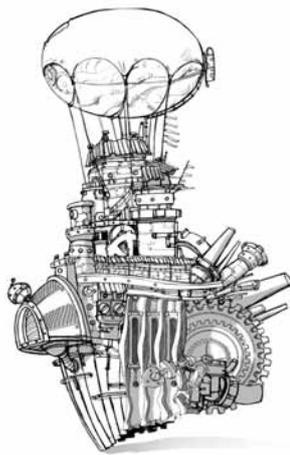
The scene sketches and color atmosphere chart of the streets in London show skyscrapers, factory chimneys, and the whole city is presented in cold grey. From the initial hand-drawn artwork to the final digital simulation results, colors are used to express that London is damp and cold, to create a strong visual sense of industrial pollution.



Excerpts from the original painting design (freehand drawing and computer-generated)

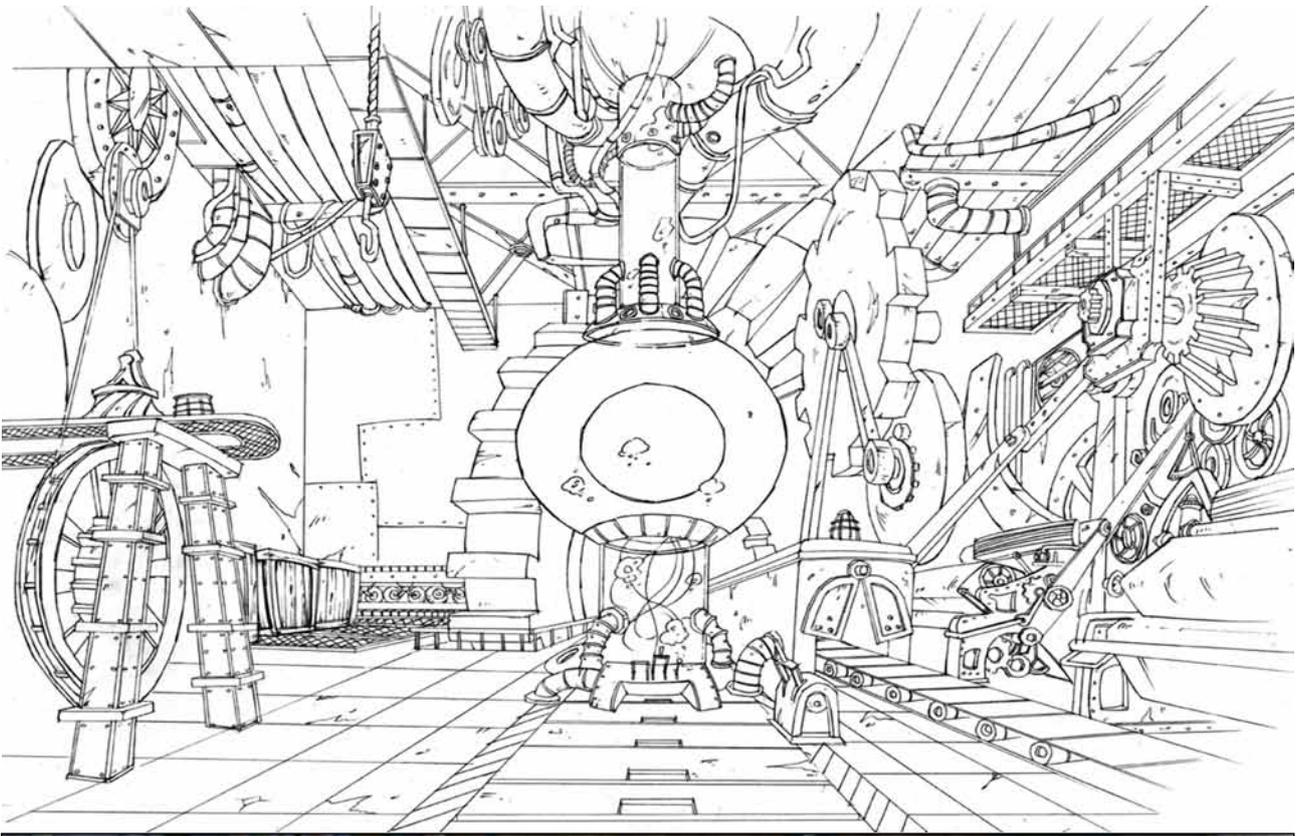


The view of the streets of London, show the natural light as illuminated by the thick clouds, the construction of Big Ben, the dense buildings show the great changes in the city brought about by the industrial revolution.



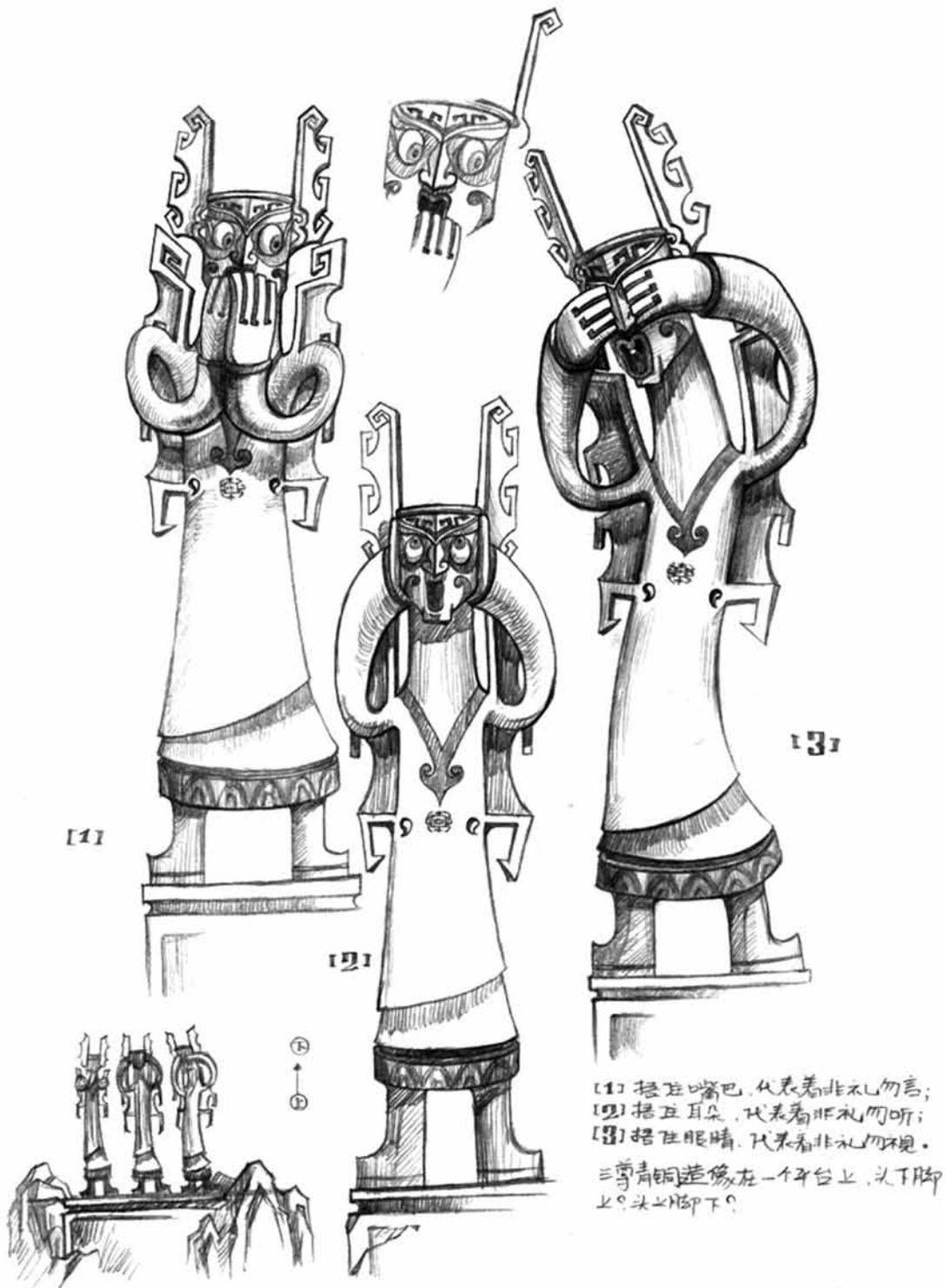
Design sketches of three different angles of villain Freestone IV's spacecraft. The modeling was mainly done using balloons and some wooden parts, many big and small gears are shown on the outside, showing that it is a product of the industrial age.

Excerpts from the props and scene designs (freehand drawing and computer-generated)



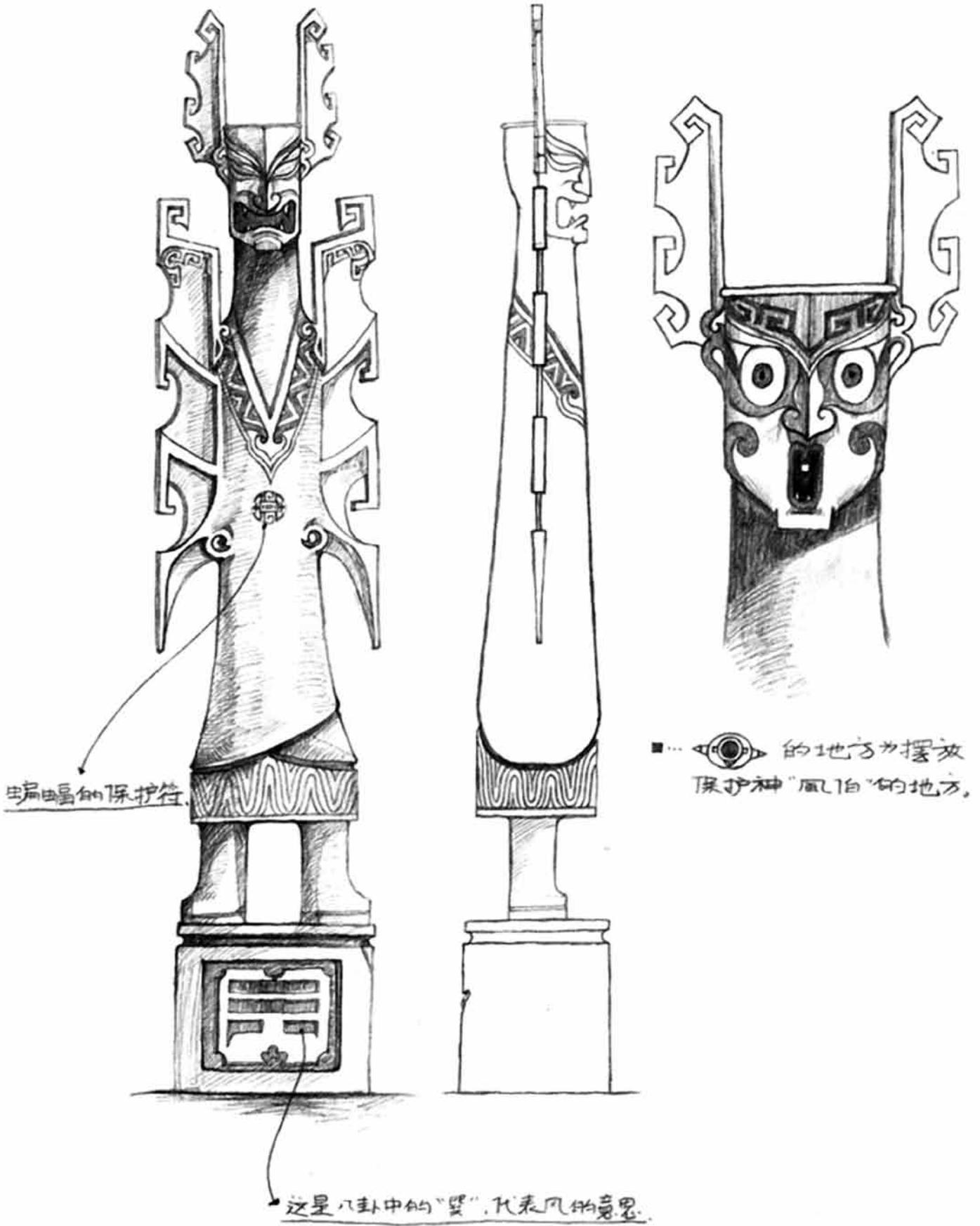
Excerpts from the original painting design (freehand drawing and computer-generated)

Details of the design of the spacecraft model include a lot of the mechanical structures, although it does not involve excessive mechanical components of motion scenes in the film. However, the mechanical details of the shape of have been modified several times to create a symbolic "industrial sense" thus enhancing the mystery of the plot and screen.

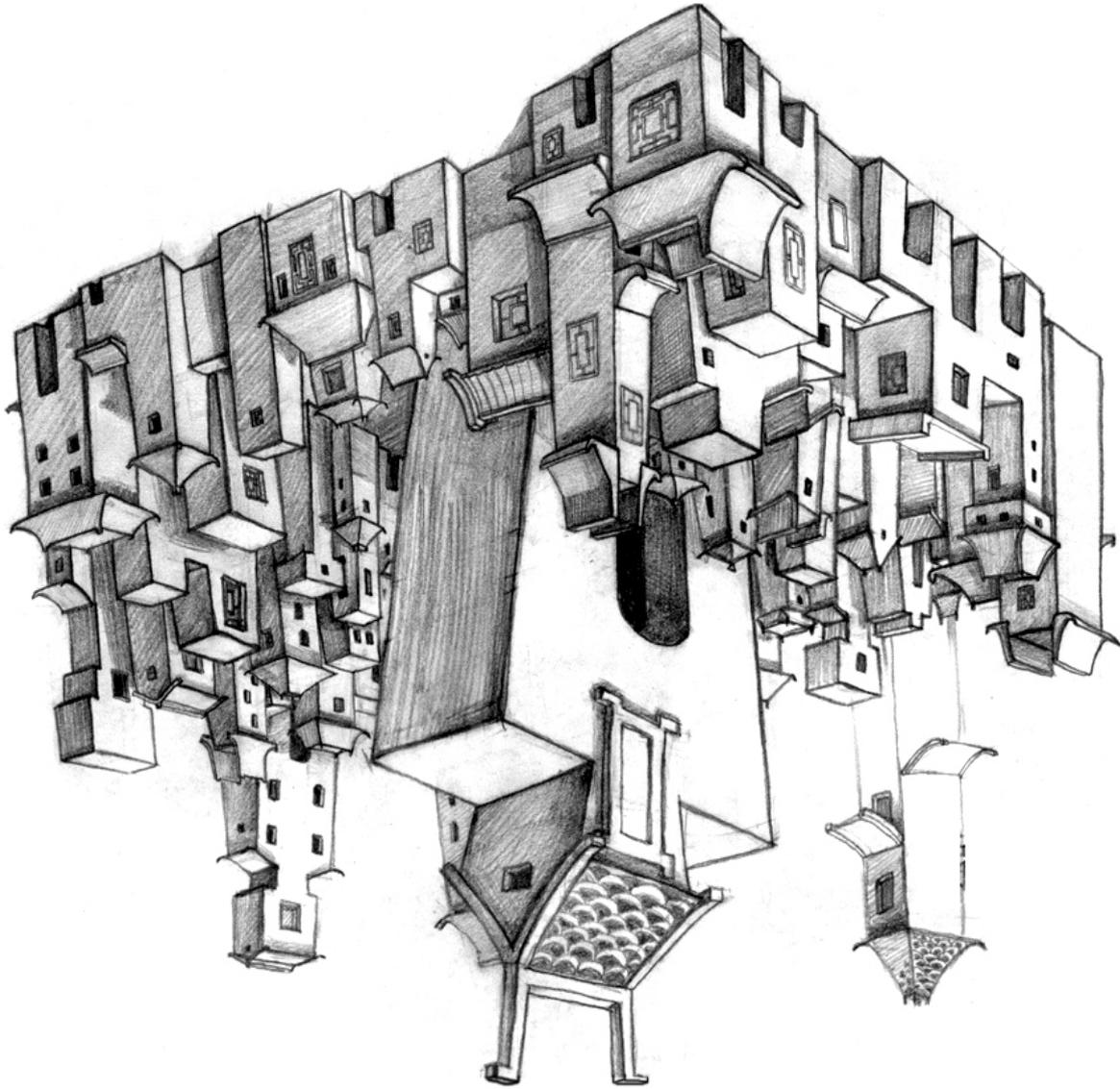


The three sculptures in the cave

According to research, in the story, the silk Ancestor Goddess (Yellow Emperor's wife) was born in Sichuan, so as the design was set in ancient times, a large number of historical data referenced the SANXINGDUI historical period. The three sculptures come from the typical shape of the Sanxingdui relics. Their dynamics represent the metaphor "see no evil, hear no evil, say no evil", which is embodied by the bat tribe in the story.

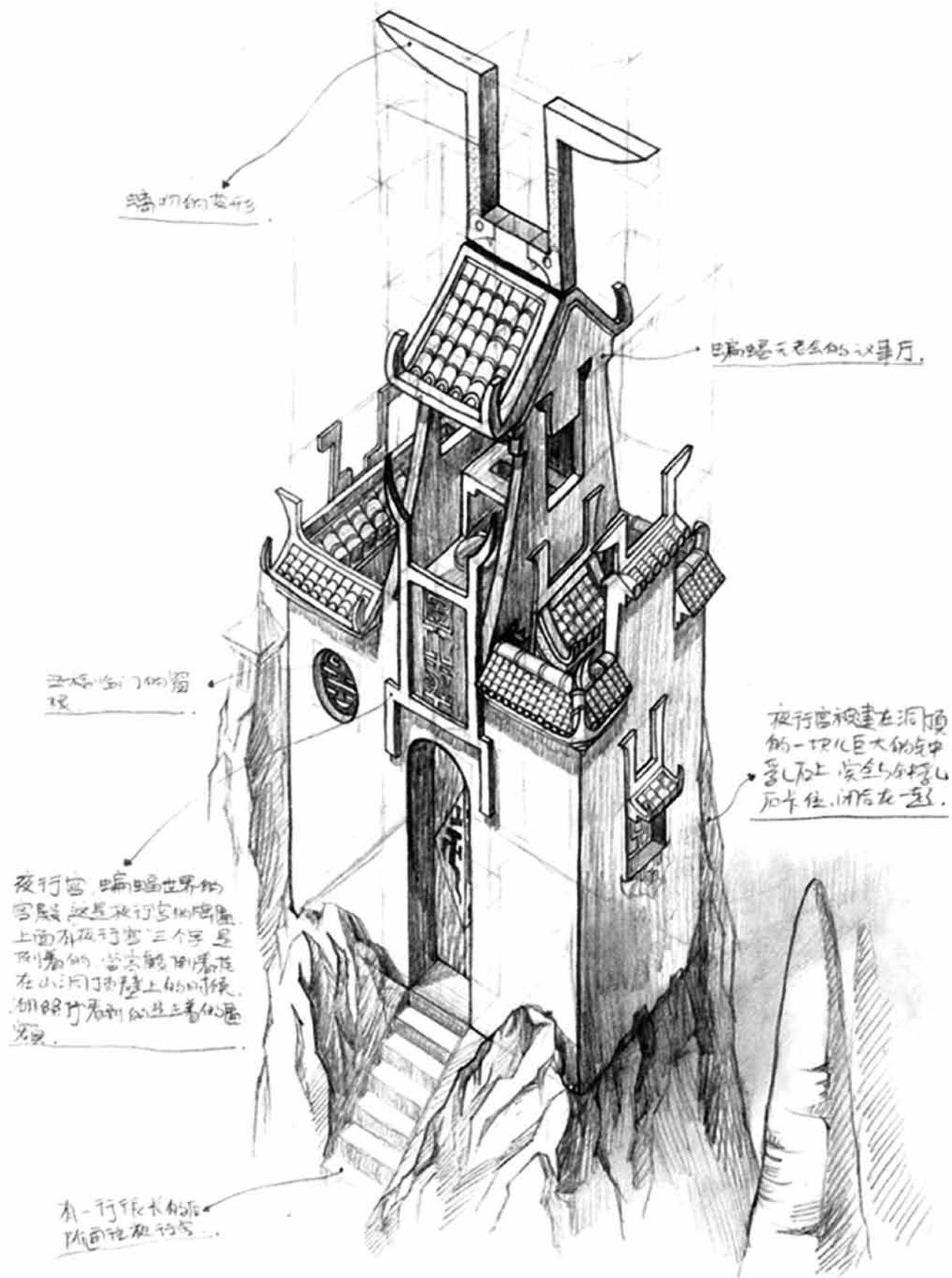


Excerpts from the props and scene designs (freehand drawing )

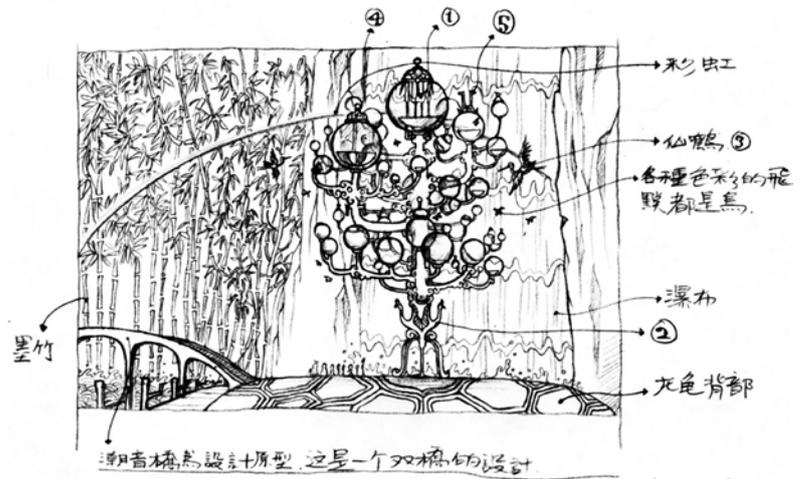


Bat City Center Building - Night palace detailed design settings, bats palace.

Because the building in film is upside down I combined inverted building elements with natural underground stalactites to make the design appear aesthetic from both angles. In the script's narrative, there was no specific description of any characteristics of the bat city, therefore, as the designer of the original painting, I needed to do a lot of research into the relevant historical data of ancient buildings, and then to copy these details onto the main construction, to enable the audience to feel the features and characteristics of historical building structure. As a subjective treatment, I used classical Chinese auspicious blessing ornamentation patterns when drawing the details of the Bat City's architecture. The shape of the bat reappears in the design several times: bird eyes view of the bat city shows the shape of a bat upside down, and also the roofs of the buildings have the same bat-like shape.

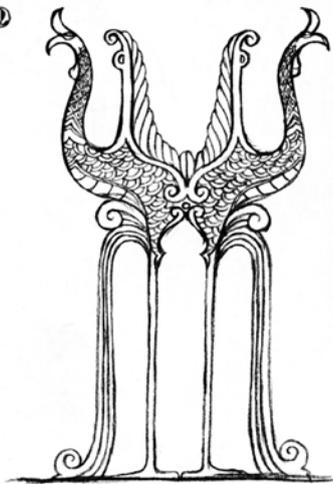


Excerpts from the props and scene designs (freehand drawing )



① 仙鹤亭子

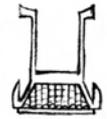
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Excerpts from the props and scene designs (freehand drawing and computer-generated)



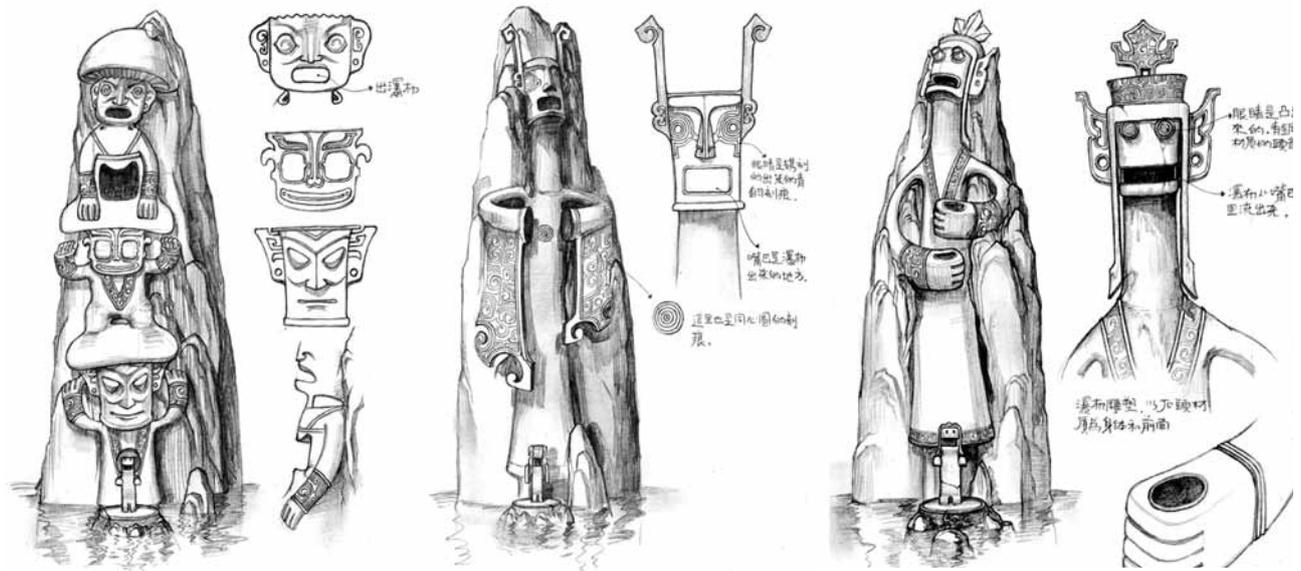
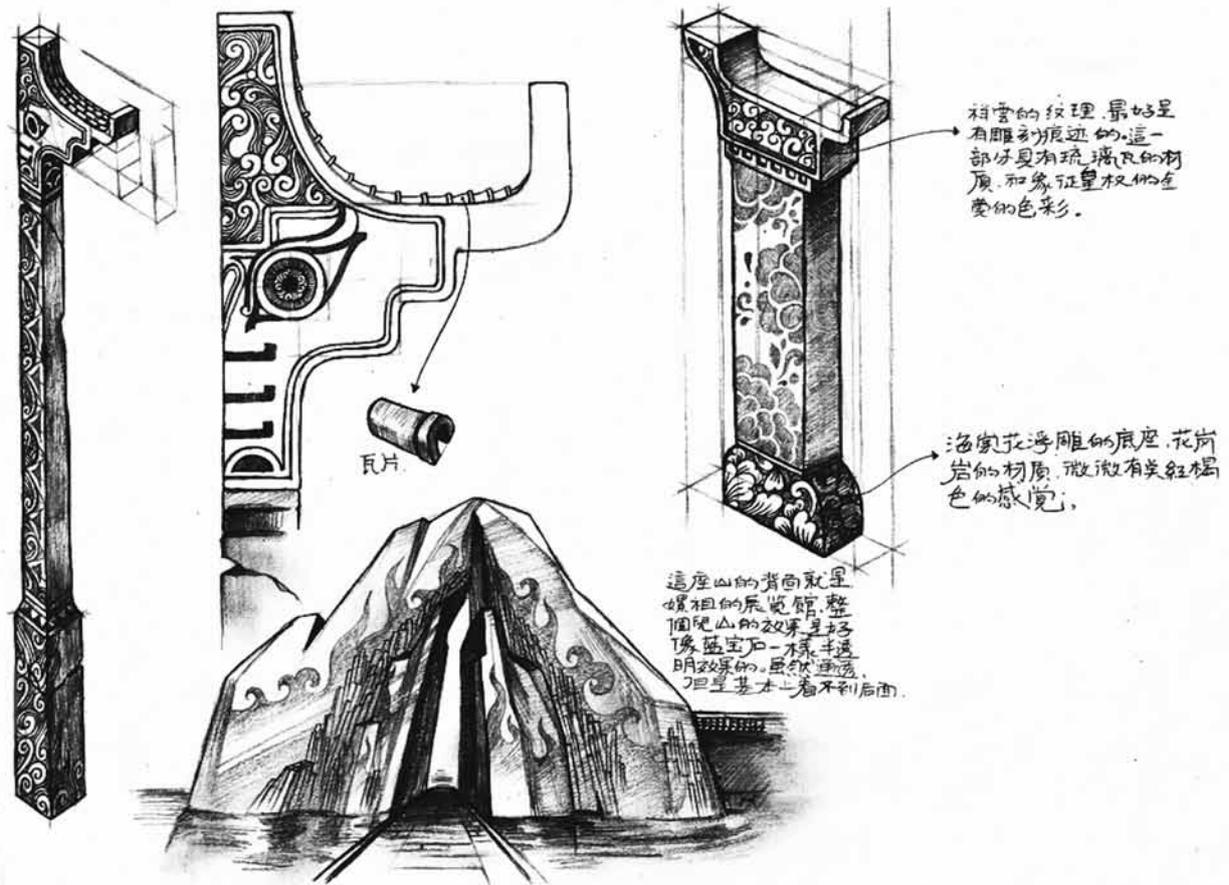


The Enchanted Forest's local architecture and landscape modeling details.

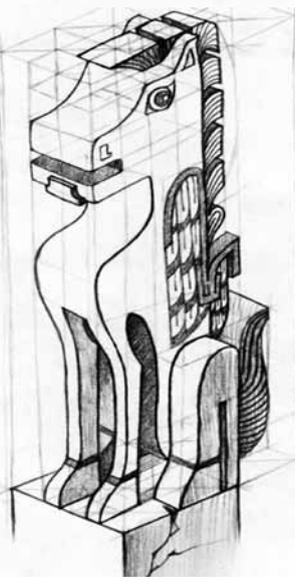
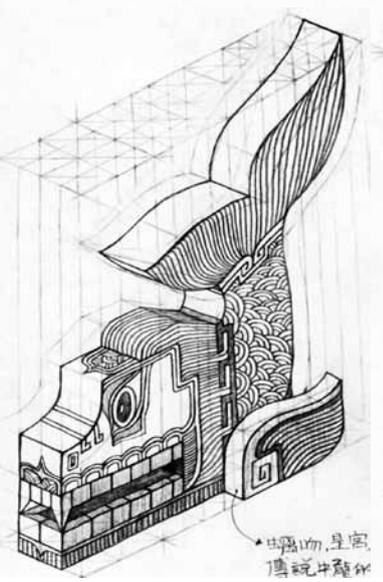
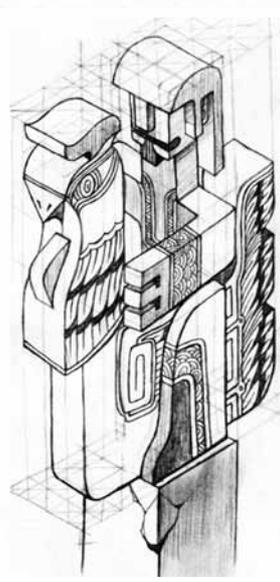
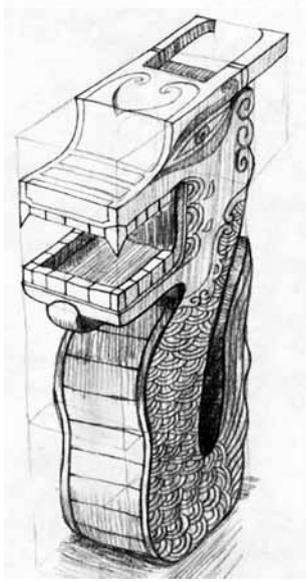
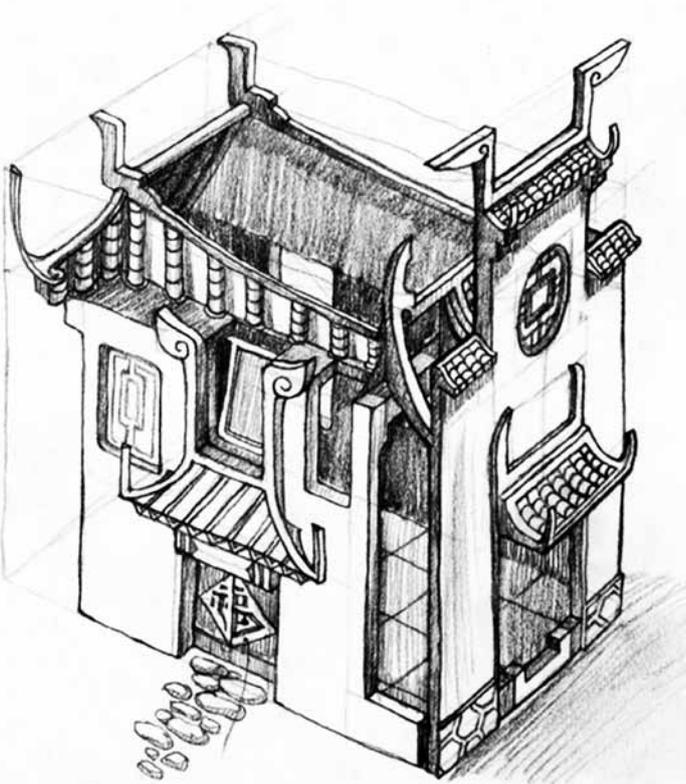
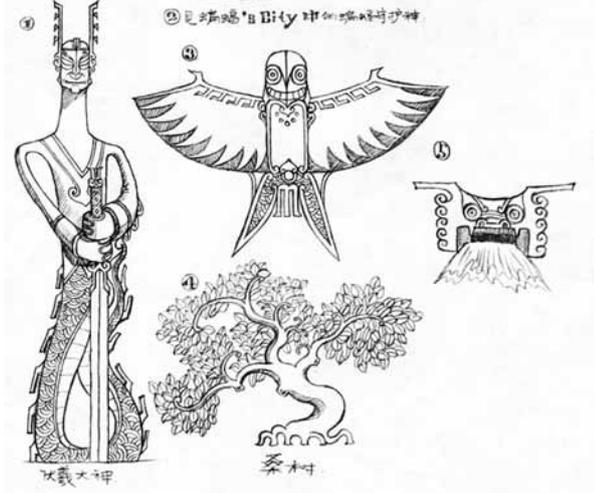
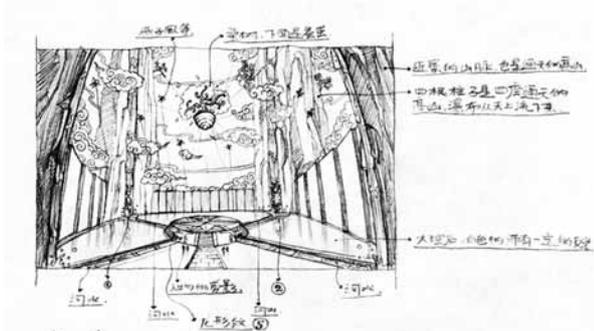
The huge statues in the desert are actually the mythical beasts on the roof of the Ancestor's Palace. The shapes of the stone statues were also taken from classical Chinese architecture decorations. In the story the palace is sinking into the sands of the desert, only the roof is still visible on the ground and as a result, some of the stone statues have also been damaged. Parts of the stone statue ruins are scattered in various scenes among ancient times, so there is a narrative in the scenes itself.

There is a big difference in the size of the stone statues and the characters, so much so that in close-up shots only parts of the statues can be seen. I deliberately applied this exaggerated perspective to create a mythical atmosphere and to emphasize that the sculptures do not belong to the same world as the characters.

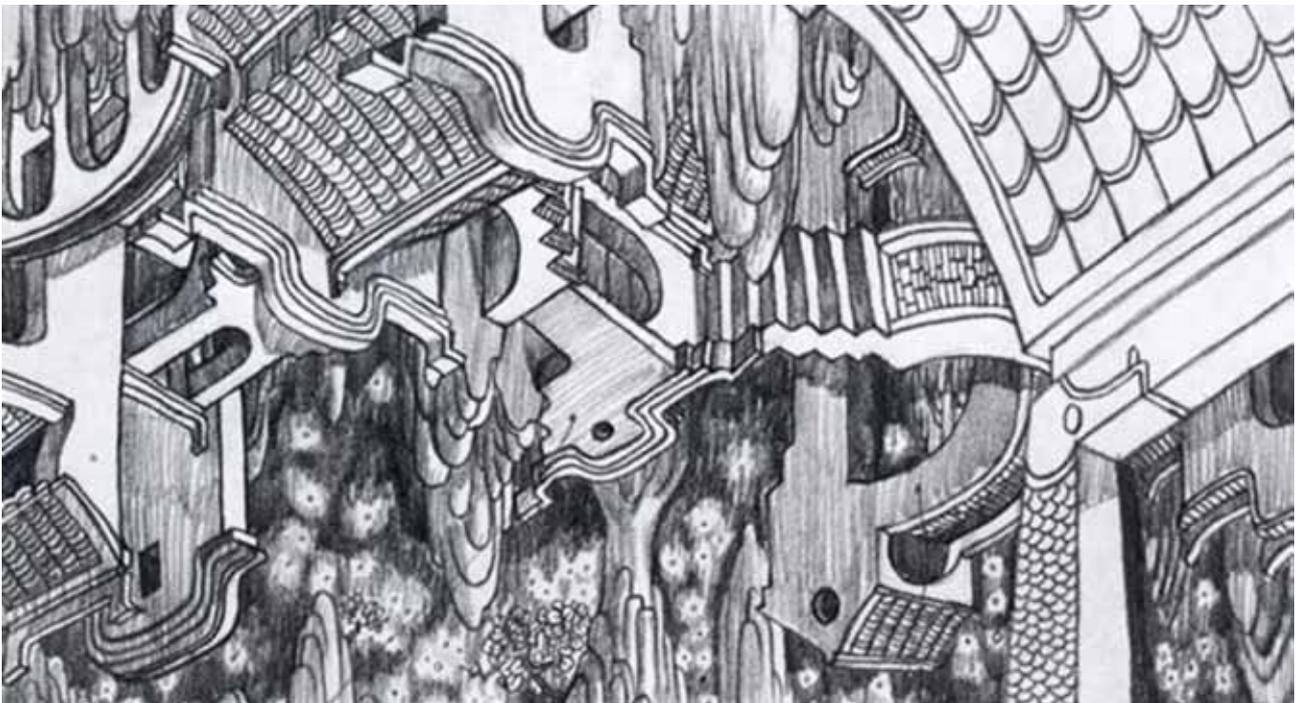
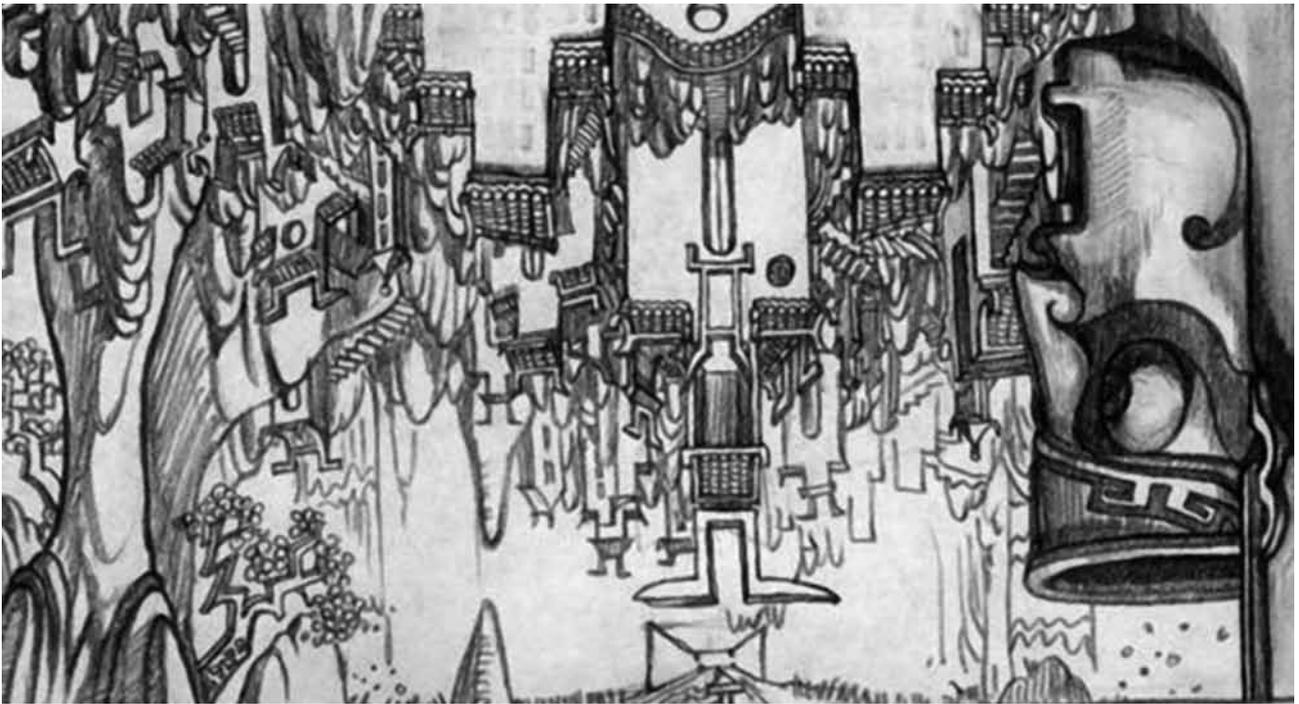


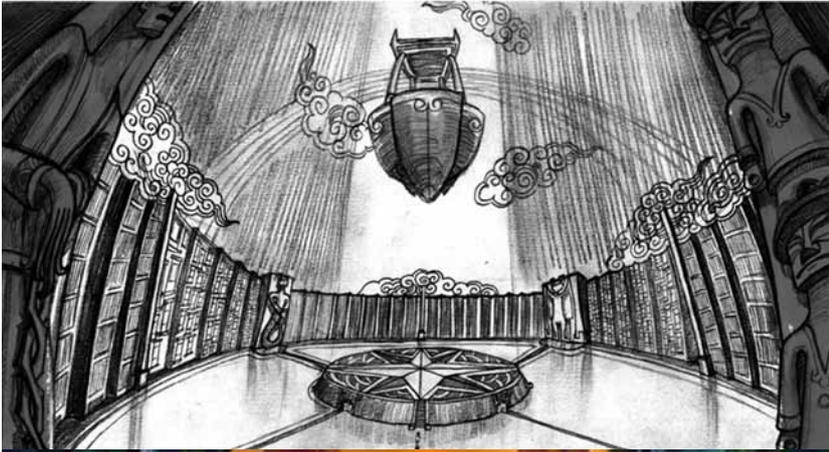


Excerpts from scene designs and scene details

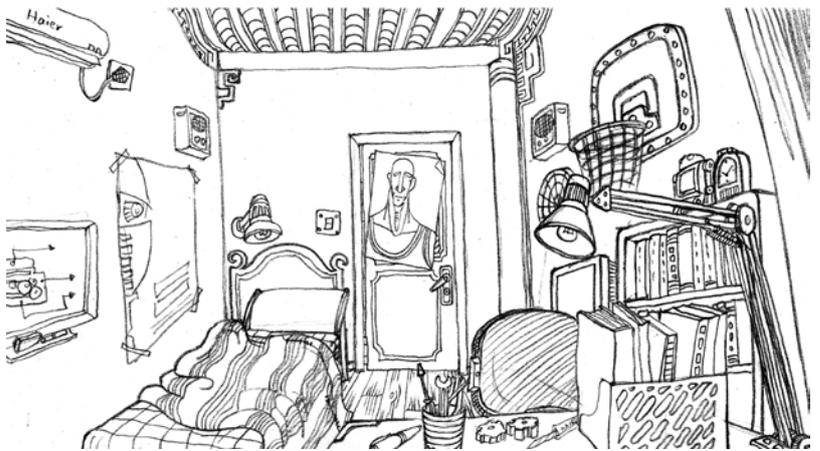
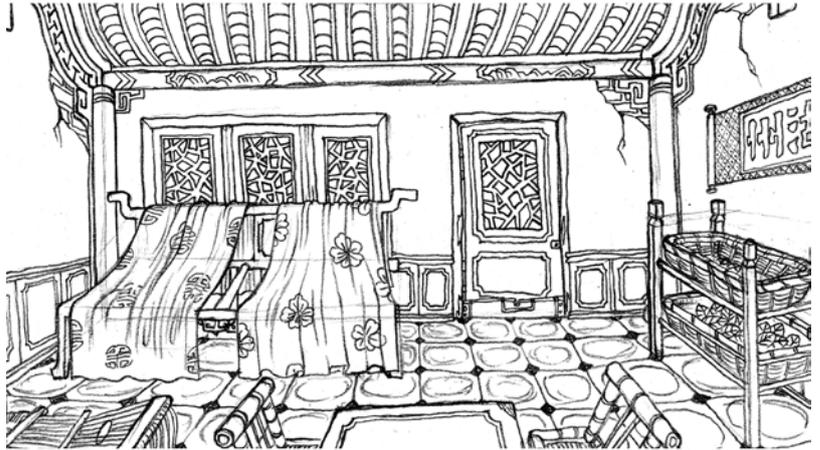
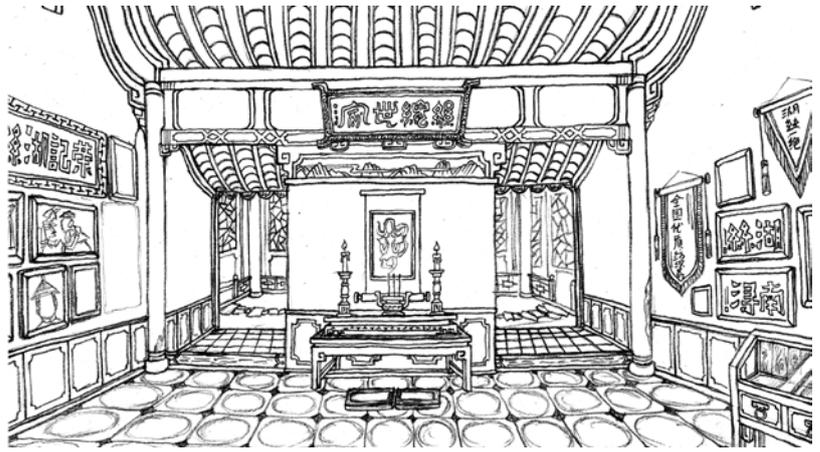


Excerpts from scene designs and scene details

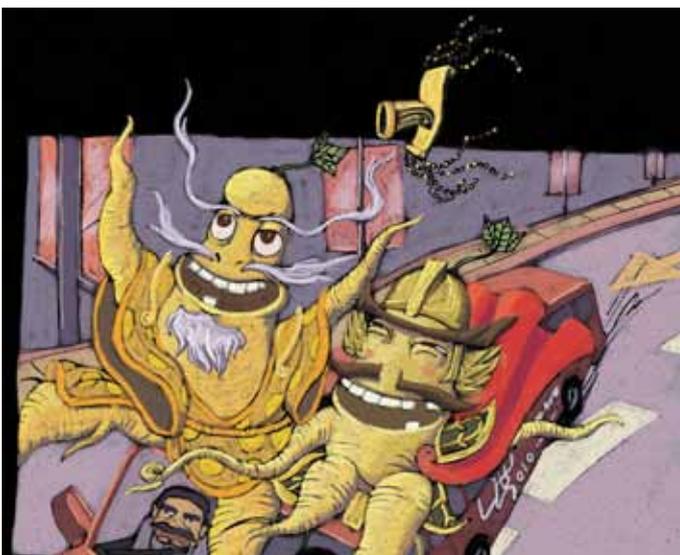




Excerpts from scene designs and scene details



These scenes show an environment and climate details which are radically in contrast with Southern China's mild climate and clean air, the articulation of this difference is needed for the plot, which portrays the pre-industrial China as a more pleasant and habitable environment.





I believe that an animation designer must be familiar with every aspect of the animation production process to see the special, creative way of the whole process, because the standards of every other aspect of the creation are possible bondage to the designer's creativity. The designer must follow the path that was chosen even if it seems hard at some parts of the production process.

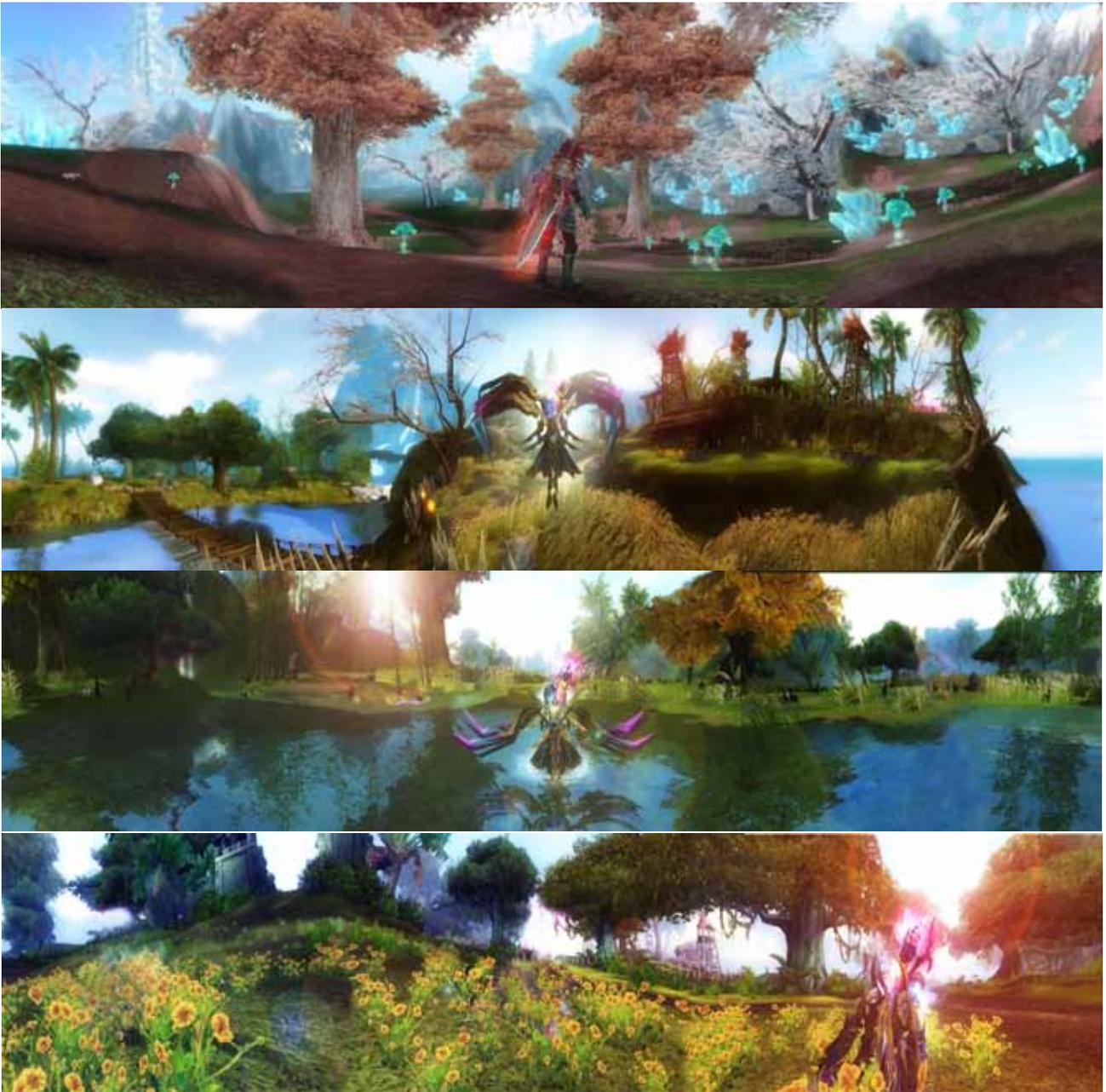


Online game scene design, "Aurora World," "Journey to Fairy land" (2008)

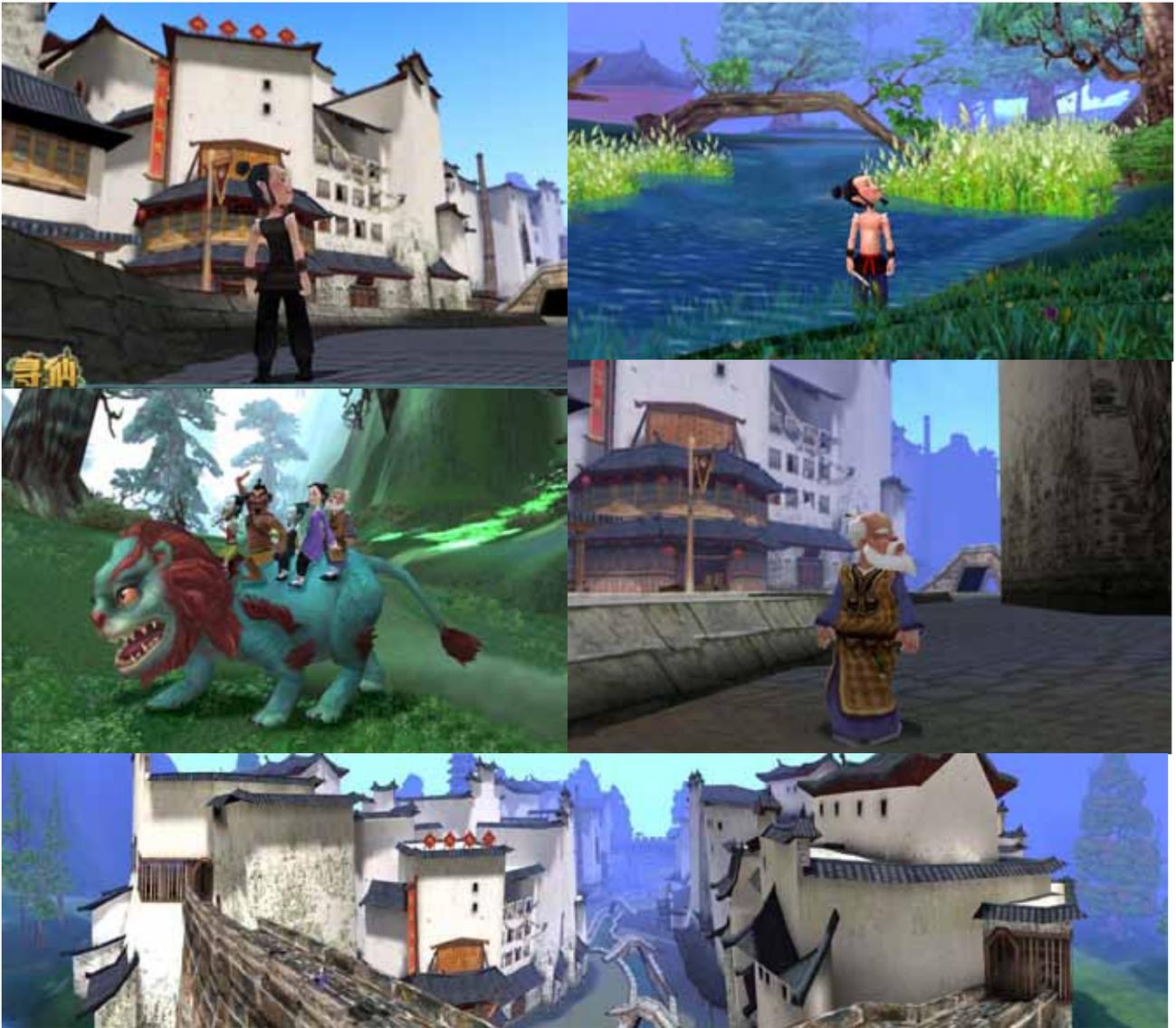
The second project I am presenting is about two online games. It is very different to produce online games from animations, because the designer has to consider the technological limitation of the hardware. So I had to learn how to limit my imagination and how to be able to express my artistic ideas with limited possibilities. I had to find a balanced way to convey my ideas in a sense that the core characteristics of my style are not lost even if I had to limit my rather detailed expressional style.



"Aurora World" and "Journey to Fairy land" are the first Chinese independent design and production of large-scale online games. They are based on Chinese mythology, and they combined the character and the scene environment of typical Chinese folk style, to construct classical Chinese culture in the virtual world. In the game, players can choose to play the game alone or team up together to fight monsters and perform other operations. In the design of the game scene, the design of characters, scenes, environments are converted into low modulus mode which is in line with the requirements of network operation.



Game original drawings and scene designs have constrained by computer hardware technology more than normal animation design, especially for the first batch of Chinese online game that is a greater challenge for designer.



The production of this project started in 2008 when both China's Internet development and the population's computer hardware level was relatively low, it was only suitable for low modulus mode of online games.

Designers needed to take into account the compatibility between the visual experience of game and the low-speed experience of low computer hardware. Therefore, designers needed to repeatedly change their designs in accordance with the feedback from the technical staff when they produced the game in 3D by computer. We had to look for the most simplified three-dimensional modeling and the best combination of visual effects to create a game that is both enjoyable and aesthetical.



Independent animation shot film "Childhood Butterfly" character and scene design (2011)

Finally I would like to present an animation that compared to the first two projects may seem a smaller endeavor, but it is still very important for me, because it is very personal: it is about my childhood, my parents' love for me. This film also symbolizes my personal emotional development, as it was this period of my life when I started to think about my parents in a more mature way, and could fully appreciate their help and support. This film pays tribute to them.

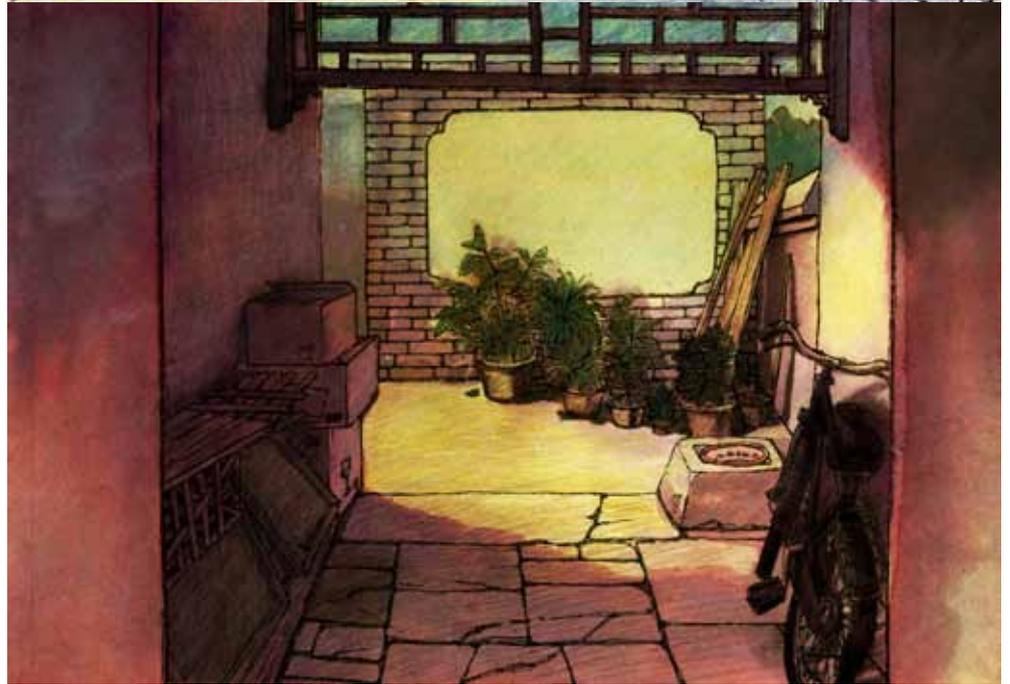
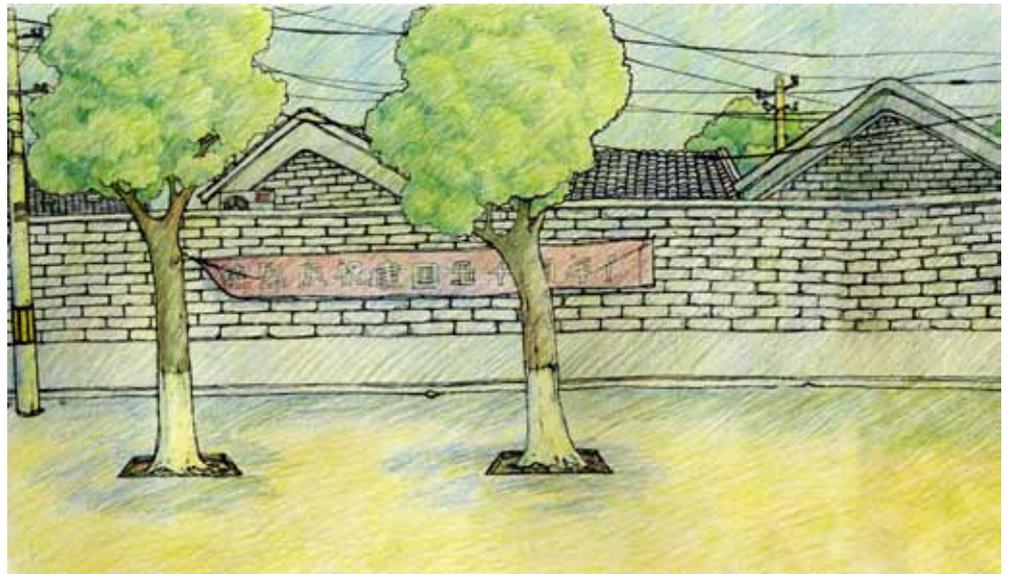


The animated short film shows the typical happy childhood of Chinese children in the 1980s. At that time, the Chinese families had only one child in general; the children did not have computer games, smart phones, and no child companion (i.e. siblings) at home.

In this short animation story, there is a little girl who was filled with hope that her silkworm becomes a beautiful butterfly. She looked after the silkworm very carefully every day. But in fact, what she believed to be a silk worm was a moth worm. To protect the innocent little girl's beautiful dream, her parents secretly replaced the moth to a butterfly when she fell asleep. This actually is a true story, that happened to me, and I am forever grateful for my parents to love me and care for me that much.



The animation design included the living environment of the little girl and the character design of the little girl and her family. The design details show the features of Chinese children in the 1980s and the prototypes of scene design come from real-life scenarios of Beijing Hutong in China. The animation is derived from memories of my childhood, the character modeling derived from my family, the scene derived from my childhood memories of our home and living environment.





China Broadcast Corporation (CBC) headquarter office, Interior Design (2013)



Internet media is closely associated with the fashion industry. In the interior designs of the CBC headquarter office the visual elements of information technology and networks are integrated into the details. The design is based on the combination of lights, decorative flat and three-dimensional modeling, and ensures that the office space and public space are not only stylish but also practical.

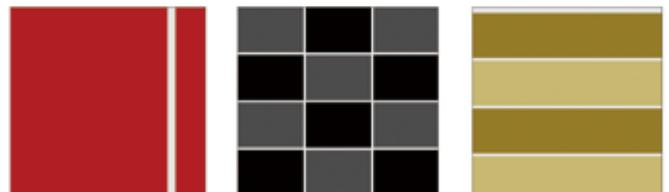


China Broadcast Corporation (CBC) specializes in mobile multimedia broadcast network construction and the related support services in China. The company headquarter office building is located in Beijing central business district. The interior design needs to first consider its practicality and reflects the close relationship between the company and the popular culture.

The main area of interior design is front desk reception area, office of the President, culture Show corridor, office area, lounge area and conference hall.



engineered by  
**LOTUS**  
**莲花汽车**



Lotus Automobile China 4S-store Architecture Design and Interior Design (2009)

In the early stage of design, the starting point of many ideas come from the interpretation of the British Lotus car culture, in the early stage of design, the starting point of many ideas come from the interpretation of the British Lotus car culture, Lotus Cars is a famous British sports car brand, its design incorporates the British campaign, the British life, unique understanding of the fashion language.





Britain Lotus Automobile and China Youngman Automobile Co., Ltd. jointly launched the "youth Lotus" brand in 2009.





The design focuses primarily on Lotus Cars culture: the elements of motor racing are heavily drawn upon; the basic visual elements of the architectural design are the red colour and the Scottish tartan pattern. The visual language of the design derived from the decomposition and restructuring of the Lotus LOGO. In the interior design the aerodynamic shape of the Lotus Cars is the dominant feature and apart from this, all the exterior design elements are extended and further developed in the interior design as well.



Final Design / Graduation project

Architectural Design of the QingDao Sinology  
Park Clubhouse, Qingdao, China (2014)

The government invested in a Chinese cultural  
park in 2014. Its main goal is to preserve and  
transmit traditional Chinese culture.







The design of the club building and the surrounding landscape draws on characteristics of local natural environment. The architectural and the landscape design are very closely related, and the integration of the surrounding natural beauty is the core characteristics of the design. I used traditional Chinese residential design elements and added modern elements to supplements it. Within the Sinology Park the modern Chinese garden architecture is combined with the traditional Chinese courtyard architectural style. It has restaurants, clubs, meeting rooms and other features.

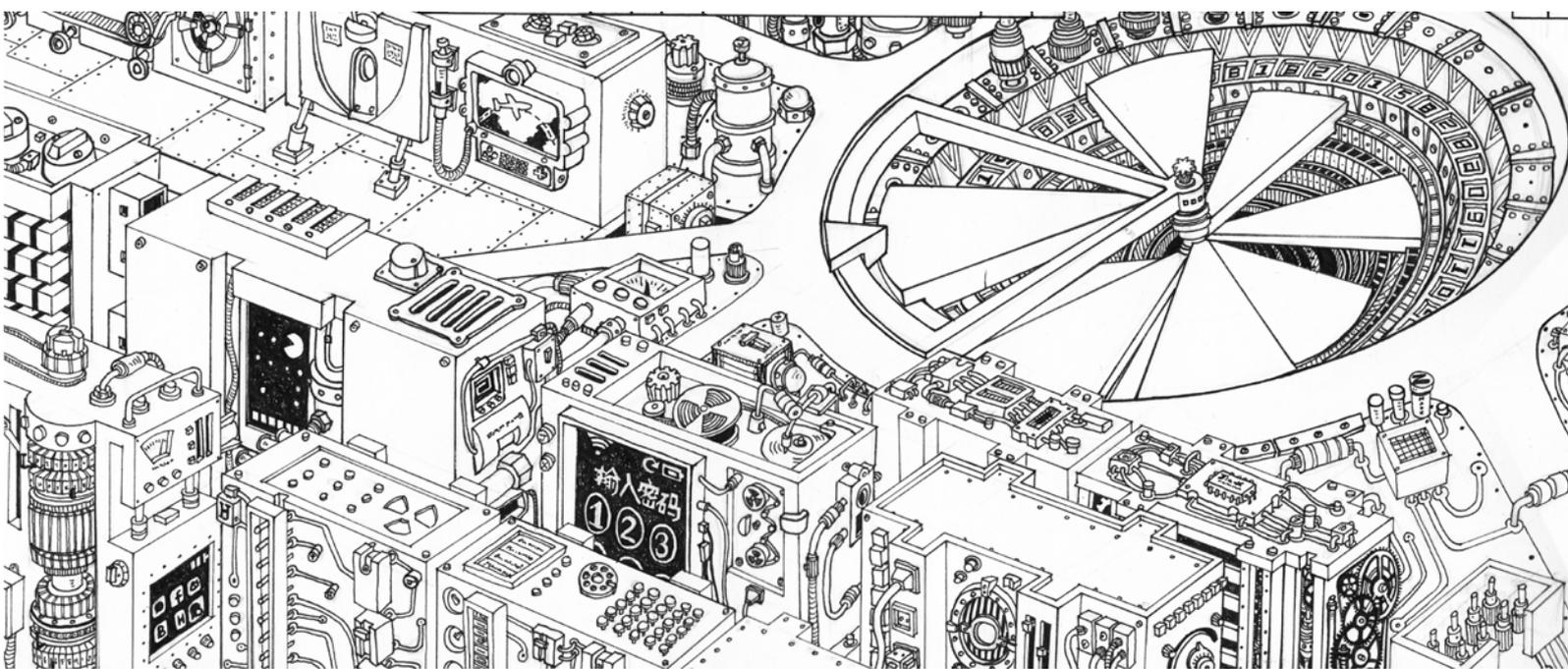
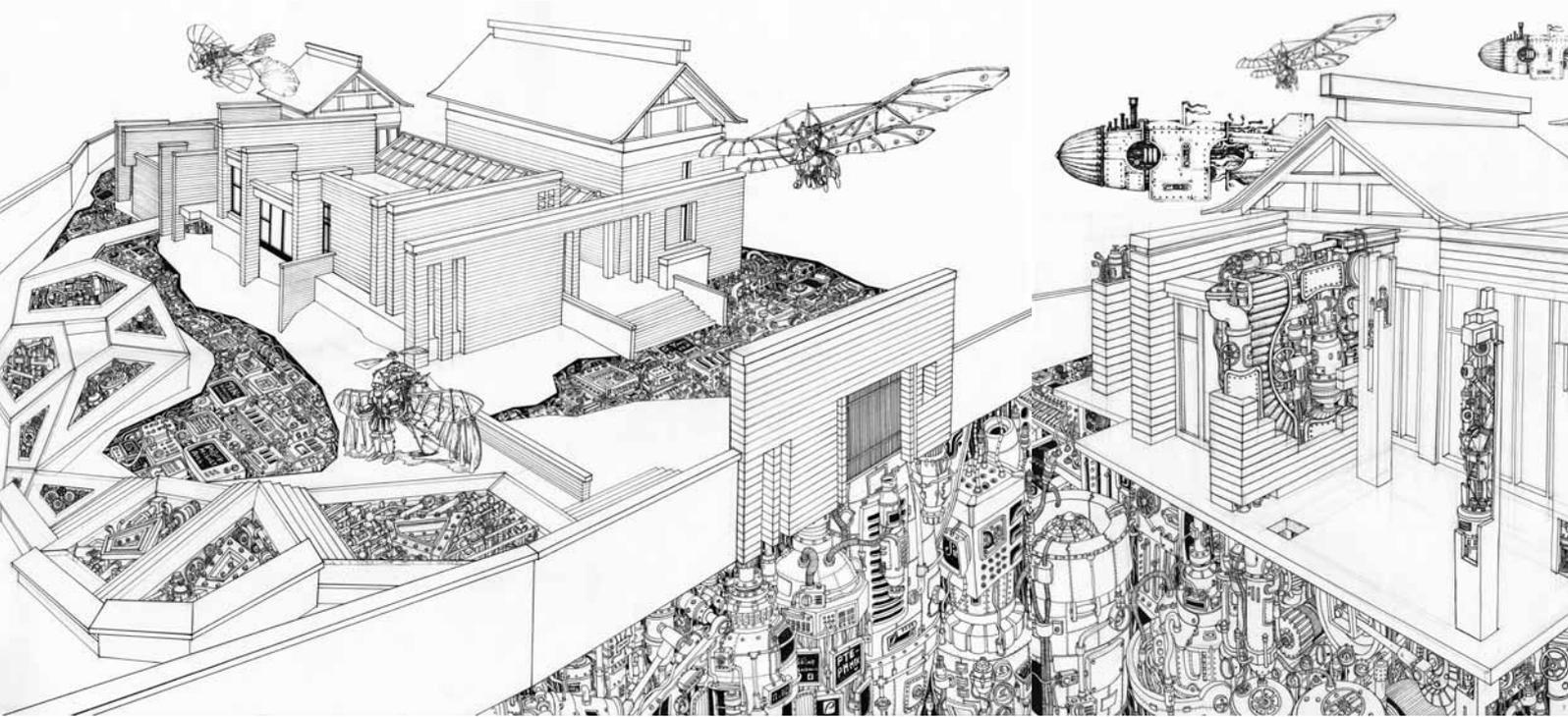




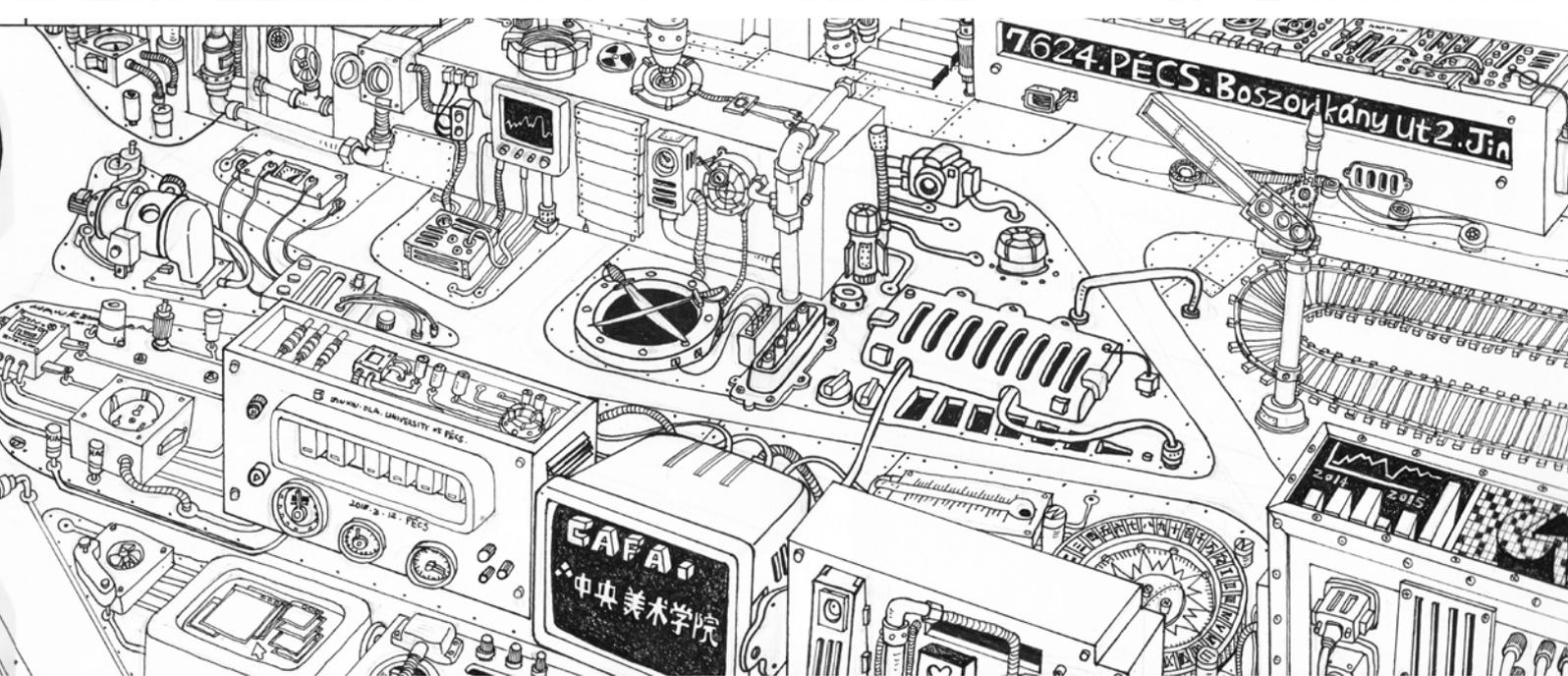
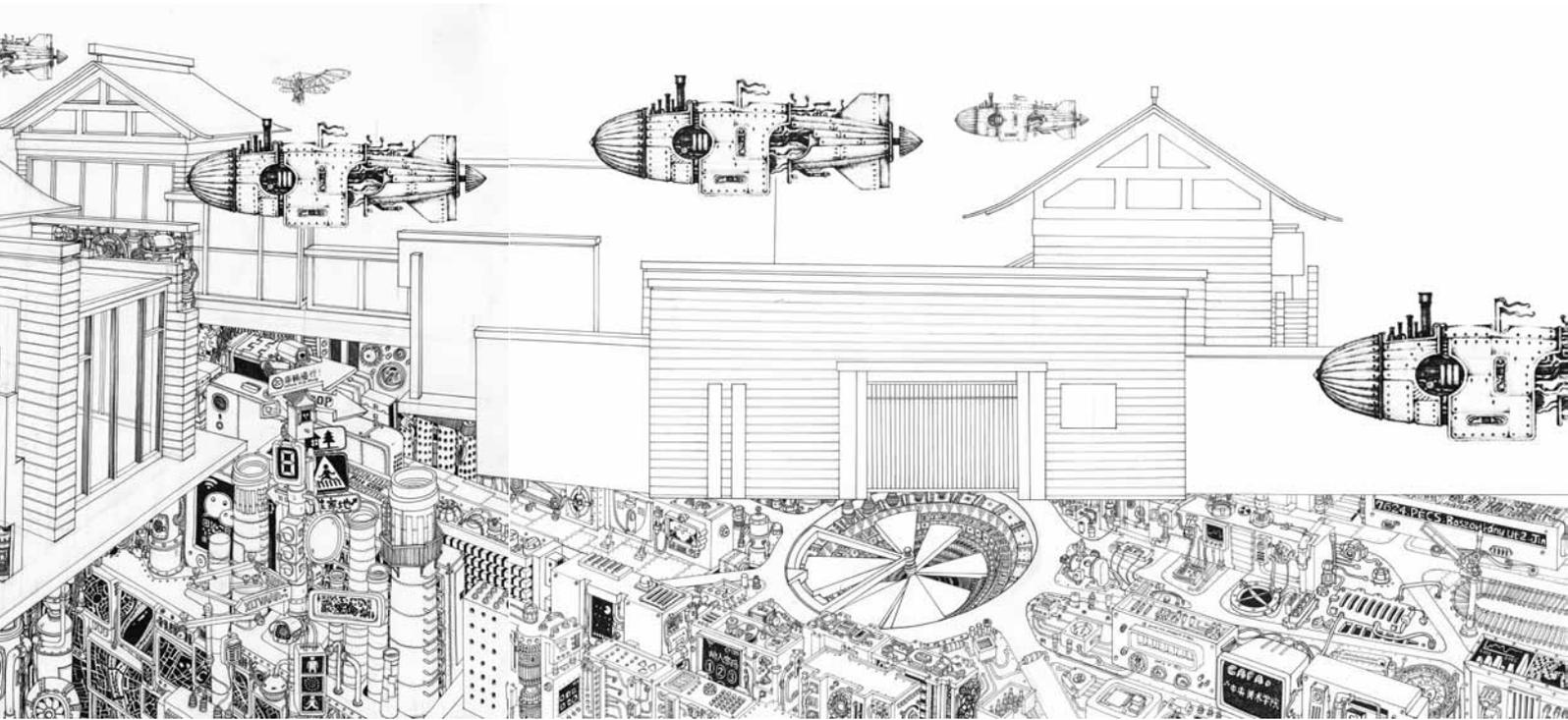




Within the Sinology Park, a modern Chinese garden architecture built in traditional Chinese courtyard style. It has restaurants, clubs, meeting rooms and other features.



Design Aim & Objective: The project is located in the outskirts of QingDao, it has a good natural environment witch is sited on the mountain and surrounded by the sea, the climate fresh and pleasant, so the club building and landscape are designed in particular based on the local climate. The government invested in a Chinese culture park in 2014, the main goal is inherit the traditional Chinese culture. Within the Sinology Park, a modern Chinese garden architecture built in traditional Chinese courtyard style. It has restaurants, clubs, meeting rooms and other features.



This is an implemented of the design project. It is a clubhouse which is located in a natural park in Qingdao, China. It used traditional Chinese residential as its basic form; add the modern elements as well. The architecture and landscape design as one, and the integration of the natural environment of the original park.

It is an architectural drawing for the design, it feature urban landscape and traditional Chinese architectural design.



在中国的教学工作情况  
Teaching work in China



Teaching practice: Responsible for animation design courses at the Animation Department of the Continuing Education Faculty of China Central Academy of Fine Arts.



Compulsory courses: character design and scene creation professional courses, including design and physical modeling.

Apart from mere creativity, animation designers also need to have the practical ability. Through animated series based courses students have to fulfill the following requirements: writing a short story, creating the hand-painted character image design, making physical models, and completing scene design and production in one semester. Finally, they completed all the animation design courses.

On the Continuing Education Faculty of CAFA animation classroom, there are young enthusiasts who come from the animation industry and they constitute a dynamic team. They are involved in various fields, including animation, computer post-production, game design, web design and animation design-related industries. Although they have different points of interest in the course, they are full of passion for animation.



Let "recording" become a habit

Many animation prototypes were born by the ways animators discovered and recorded life. If viewers recognize familiar expressions of emotions from the life of the characters, this can easily win their sympathy, so the creation is based on real life, with some exaggeration. The creation of the characters is characterized by extensive imagination; exaggerated facial expressions are different characteristics of the characters. The purpose of this animation design foundation course, is to make students understand the basics of animation character design , how to step by step explore and refining from life.

I always tell students to record life, similarly to a diary, by quickly painting and sketching the shiniest moments of life. Maybe when these details of life touch us, are the most sensitive moments of our life, if these details are recorded, they on't immediately seem to be useful, but the accumulation of material design recorded from life can be revisited and at later points of our career can be a source of inspiration.

Subject one

Record yourself, your own life.

Requirements of the subject:

- 1 - Recording their own lives with simple drawing;
- 2- Recording with emotional words, with pictures, narrative prevailing mood, scene and atmosphere;
- 3- Focus on strengthening the features of the characters.

The purpose of this task is to make students understand the importance of purposeful material accumulation. Like this, students realize the relationship between daily accumulation of material and animation character design. Among the many factors in animated character design, you can get a more humane design if you rely on life style, character modeling must strictly abide the requirements of animation design, tension and relaxation are used in the way of thinking about character design, so that the design works can meet the requirements of animation production.

The first step in the requirements of the course is to find out the script and the story, about themselves in their own life, and record their character and different feelings during their daily lives. People in their everyday life have different emotional moments, such as happiness, frustration, sadness, and if you draw these emotions as a diary record, perhaps many years later they become precious memories. There is one animator who said: Everyone has a flash of inspiration, but inspiration must be derived from life to continuously maintain one's creative power,.

Making a three-dimensional animation model by hand.

Requirements of the subject:

- 1- The design must start from the script, which is the most important authoring mode of animation character design; the ultimate goal is to make the character design serve the story;
- 2- Transforming the sketch into a three-dimensional model makes students aware of the differences between 2D and 3D character designs, paving the way to the subsequent three-dimensional computer design;
- 3- Practical ability training determines the success of animation creation, it needs to start from the basis, to help students adapt to the more specialized professional courses.

In the creative unit, many students chose characters of folk tales and legends, there were some students who chose to create themselves as characters. I always encourage students to choose the familiar characters (classmates or themselves) as a character prototype, because I believe it is more conducive and inspiring, and also enables for comparison in the classroom. In the course, the most popular section is the last stage of the design process - modeling by hand, because transferring their ideas into a physical model is the aspiration of every animation designer.









Through designing a physical model by hand, students experience the working state of animation artists and designers. They need to have a multi-angled and dynamic way of thinking, expression and modeling.

Course objectives: to give students basic knowledge and skills needed for their further studies in animation and to make them prepared for the animation production courses.



Students' course works: pass skeleton production, shaping, baking temperature setting, polished, painted in the process, and ultimately complete the job. These model works were made all by hand.



Practice and work programs published book:

"Chinese Universities Higher Education in Design Frontier Series - animation" Published by Liaoning Fine Arts Press (2011)

"Animation Design" Published by Shaanxi People Fine Arts Press (2014)



在佩奇大学 Pollack 学院的学习

Study in Pollack Mihaly Faculty of Engineering and  
Information Technology of University of Pecs









China "Four-Four graduate design Workshop" is the most authoritative practical teaching activity in China. The teaching team includes the top 12 universities of architecture and design which are: Tsinghua University, China Central Academy of Fine Arts, Taiwan Universities, Tianjin Academy of Fine Arts, Suzhou University, Shandong Architecture University, Shenyang Architecture University, Jilin Academy of Fine Arts, Guangxi Academy of Fine Arts, Qingdao Technological University, Inner Mongolia University of Science and Technology and the six top design institutions in China.

The workshop helps university teaching connect with the market, so that the students can understand how make their design come true. This workshop has been successfully applied for Chinese Ministry of Education, national research projects. Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs became the only European university to be invited to participate in this workshop. It can be regarded as the first step of cooperation and exchanges between Chinese and Hungarian architectural education.





In this workshop, a student from Pollack won the second prize, three students won an award for outstanding design, and three teachers were awarded trophies for instructors. The Pollack students' outstanding design works were included in "The 6th China Four-Four workshop graduate design works Publication" with the other 12 of Chinese top design universities.

Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs signed a five-year educational cooperation agreement with the Chinese Environmental Art Design Education Alliance.

Dr. Balint Bachmann and Professor Wang Tie, chairman of the Design Council of the Chinese Building Decoration Association (CIID) of the Chinese Ministry of Construction, vice-president of the China Central Academy of Fine Arts, Dean of the Central Academy of Building Research Institute discuss the development of Chinese design and the Chinese and Hungarian architectural design education. They exchange opinions about the educational cooperation between the China Central Academy of Fine Arts and the Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs.



Help Pollack Mihaly Faculty of Engineering and Information Technology of the University of Pecs establish academic partnership with the Architecture Faculty of the China Central Academy of Fine Arts and with the Art Faculty of Tsinghua University.

Dean Professor WangTie and Dean Professor ZhangYue accepted the gift from Pollack which is the Students' Collection of the Breuer Marcell Doctoral School.



Make Pollack establish partnerships with Beijing ZhongYi Construction and Decoration Co., Ltd of the Chinese National Arts and Crafts Group Corp.



The China National Arts & Crafts Corporation is an enterprise directly controlled by the Assets Supervision and Administration Commission of the State Council. Its tasks include the preservation of the arts and crafts culture, the promotion of the arts and crafts economy, and the development of the arts and crafts industry. As the central practitioner of the national cultural strategy, the corporation also aims at presenting the traditional Chinese culture to the world.



ZhongYi obtains the design qualification for the 2015 Milan World Expo China Pavilion. Dean YiJunKang will visit Pollack during the Milan World Expo to explore further possibilities for cooperation.

Dr. Bálint Bachmann accepted the letter of appointment as a design consultant from ZhongYi, and reached a basic intent of partnerships of design research and teaching cooperation.



Gabriella Medvegy and Bálint Bachmann visited the International Student project between the China Central Academy of Fine Arts and The Glasgow School of Art, which has been successfully held for ten years. They communicated with two teachers from the UK, to understand the educational situation of the Chinese and the UK students.

They visited the CAFA Art Museum (designed by the Japanese architect Isozaki Arata) and acquired an in-depth understanding of the situation of Chinese art and design education and the new generation of young designers.



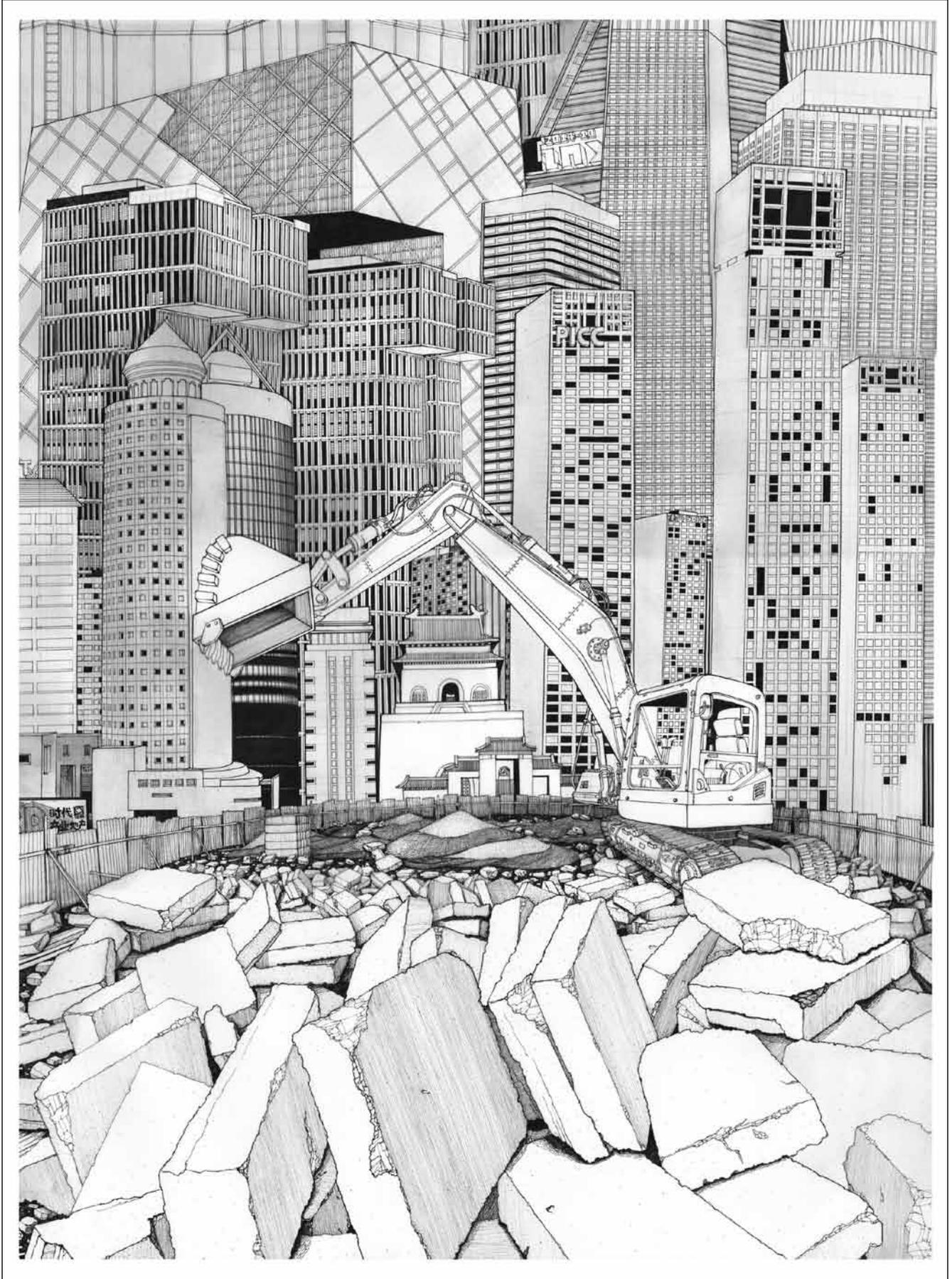
Contact Education Channel of CCNNTV exclusive interview Bálint Bachmann.

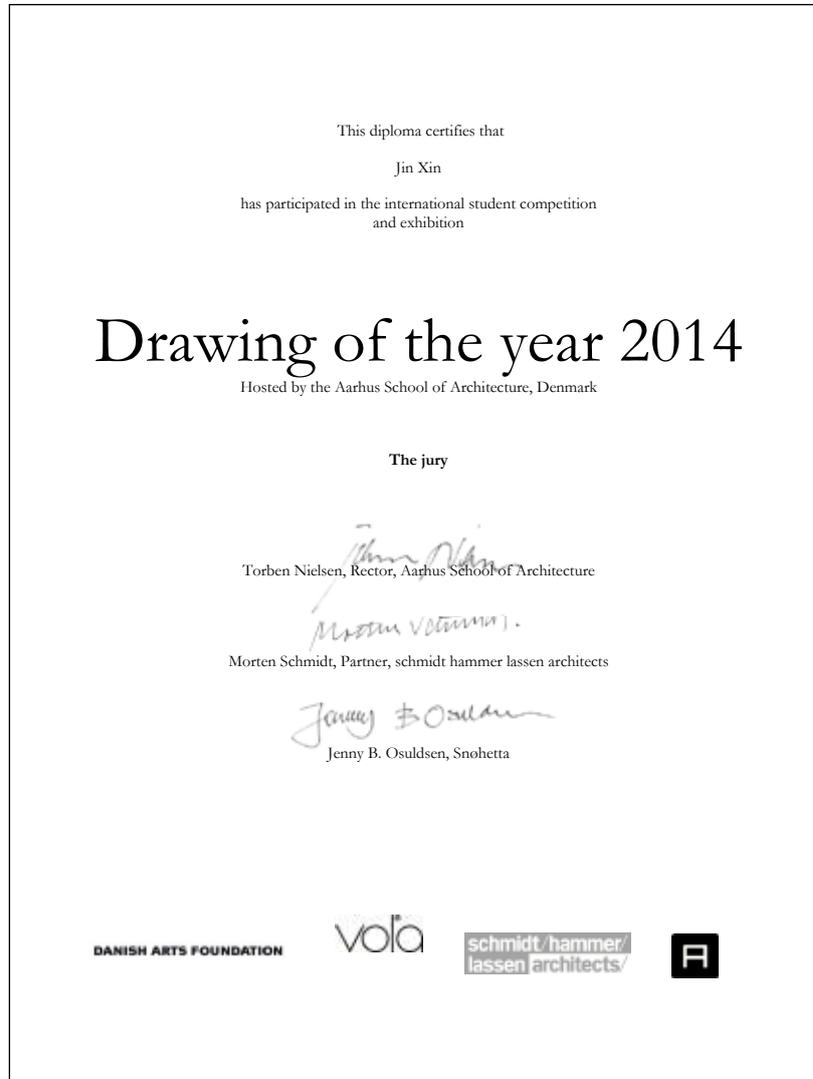
Pollack Establish relations of cooperation with Education Channel of CCNNTV witch is China largest online education platform.They publishing information about Pollack o their online education platform in China, and published the interview of Bálint Bachmann for 100 minutes in Chinese official online education platform, cable TV platform and mobile TV platform. So, the Pollack became the first Hungarian university to accept exclusive interview from China official media.





Hungarian Design Week, Pécs Design Exhibition, I was invited to exhibit my recent illustration designs and art works of 2014 at the Hungary Design Week in Pécs.





"Drawing of the year 2014" European Architectural drawing exhibition

Creative train of thought: At present, China is in a period of rapid development, the contradictions between the creation of new environments and the protection of ancient architecture requires people to think thoroughly about what is important to preserve. This is the theme of the drawing: Thoughts on the new environment.



The 10th International PhD & DLA Symposium: 20th-21st October, 2014



I participated in the 10th International PhD & DLA Symposium and spoke about "design education situation in China" which is, summarizes practice and methods in design education of teaching in China. To explain China architecture basic courses and teaching practice. I also summarized the teaching practice of that the student team of Pollack participated the "Four-Four workshop", and discuss the various possibilities of international education programs.



教学实践  
Teaching practice



Summer Camp in Orfu: Chinese painting courses (with Pál Németh)



During the Chinese painting courses with Hungarian students in the summer camp in Orfu in 2014, finally every student completed a traditional Chinese painting. The students use the Chinese brush, ink, Xuan paper that I brought them from China. Through the process of creating the Chinese painting, they had the opportunity to experience different materials and learn diverse art languages and expressions.



#### Basics of Architecture Module-A: Model Course (with Dr. Gabriella Medvegy)

The course teaches for the first year students of architecture, it let the students to into the door of make paper model by hand. It takes one semester, and the students finish two models in the end of semester.

Box subject "A": cut a cube which is the volume of  $10 \times 10 \times 10 \text{cm}$  into two equal parts, this toe arts should associated by Bump, turn, embedding, and rotation. The students draw freehand sketches and make paper model.



Box subject "A": Students were required to cut a cube with the volume of  $10 \times 10 \times 10 \text{cm}$  into two equal parts, this two parts should match by bumping, turning, embedding, and rotation. The students draw freehand sketches and made a paper model.

Box subject "B": make a cube with the volume of  $20 \times 20 \times 20 \text{cm}$  that can hold three objects. The students master the basic way of making hand-crafted paper models.

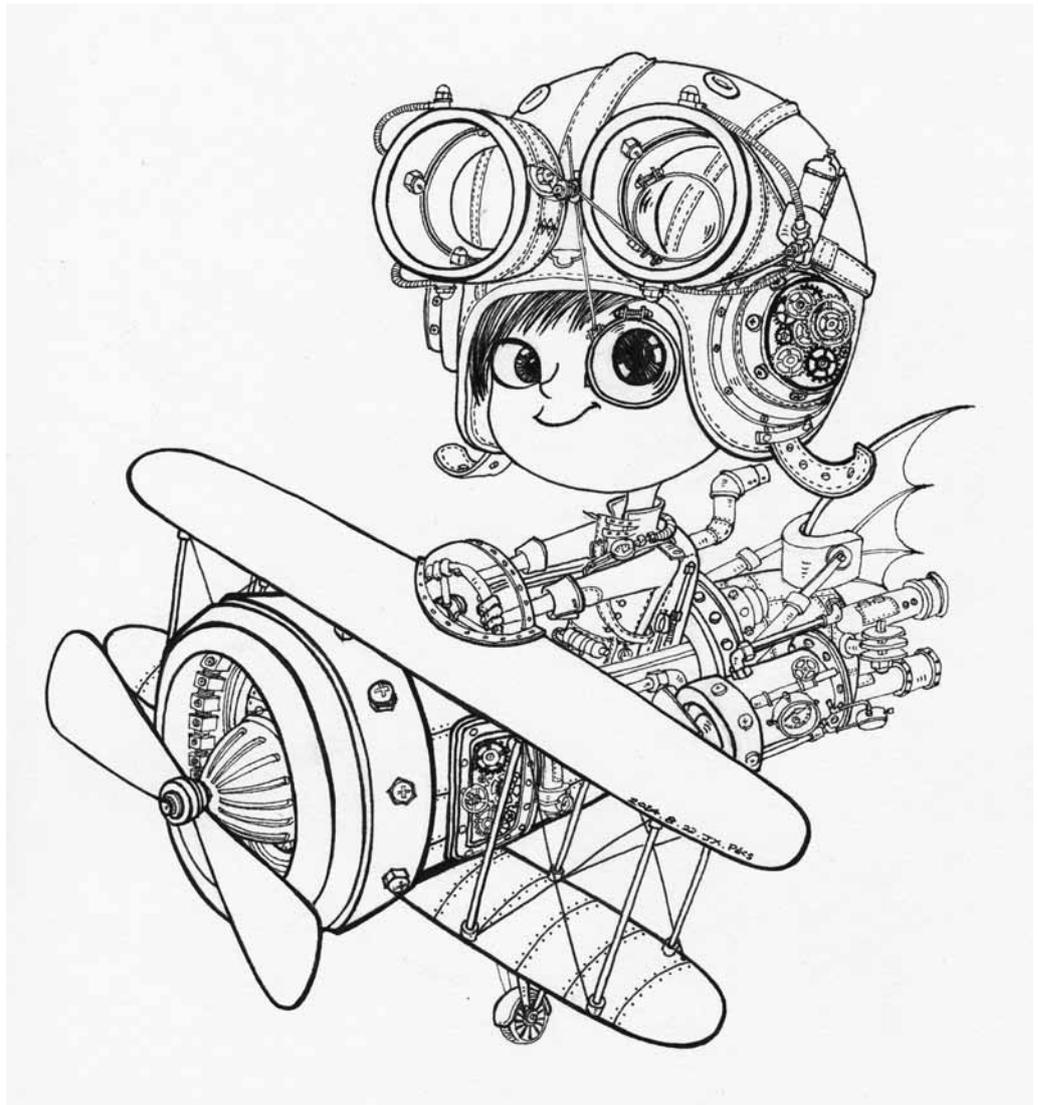


#### Architectural Drawing Course (with Babó Györi Bachmann)

Architecture basis drawing courses, in the way of sketching, the students drawing from geometry to construction photo copying, and then they drawing the interior space. With the simplest way of drawing, through: observing - perspective - drawing, and finally they complete visual observation of space and drawing reproduction. Ultimately all the student participate in "Drawing of the Year 2014" of European architecture drawing exhibition.



At 17:00 on 1st February 2015 the annual graduation exhibition of Pollack graduate students was opened as scheduled. The exhibition takes place in Nádor Art Gallery in the center of Pécs, and features recent works of architectural design, landscape design, graphic design, animation design and painting.



After two years of study and life in Hungary, now I have a better understanding of the Hungarian state and people. Hungary, with its ancient culture and long history, reflects in its urban landscape the unique European culture of ancient architecture and sculptures. After travelling home to China, I am willing to share what I saw and heard, what I learnt about the real Hungary, the real Pécs, and tell my concern about European culture to other scholars and students, so that more Chinese people would understand Hungary and Pécs, which might give them some inspiration to come and learn at the University of Pécs.

To express my gratitude towards Zoltan Bachman and Erzsebet Gyori for their kind help, I would like to donate the objects of my graduation exhibition to the students of Bártfa Utcai Elementary School. I am honored to be the first DLA graduate from China who can do something for the Hungarian children before returning home. I will not only continue my teaching job at CAFA but also make efforts to promote the Hungarian educational exchanges with China.



特别感谢

Special thanks to

Zoltan Bachman  
Balint Bachmann  
Erzsebet Gyori  
Agnes Borsos  
Gabriella Medvergy  
Akos Hutter

悉心指导与帮助

for their guidance and help.

