

Title:
The visual aspects of Iranian animation: 1970s ;
With Special Ref. The institute for the intellectual development of Children
and Young

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Abstract

The serious movement to create animation in Iran was established in 1969, after three major international festivals that were held for children and youth in Tehran. A number of designers, illustrators, graphic artists, and educated painters were fascinated by the art of animation and gave movement to the images that they were stagnant. Institute for the Intellectual Development of Children and Young Adults(KANOON) has had the greatest influence on the improvement, expansion and growth of animation in Iran, and such artists as Nouredin Zarrinkelk, Farshid Mesghali, Aliakbar Sadeghi, Nafiseh Riahi, Arapik Baghdasarian and Morteza Momayyez are among the most prominent artists of this art. These artists were sent to the eastern block countries to obtain more experience. Iran's animation needs to be used by Iranian visual and imaginary elements to find a national identity. some of these artist achievements did by Iranian painting, which won international prizes.

-What is the visual characteristic of animation in the seventies of the KANOON compared to other animation schools?

-How did animation filmmakers of seventies get this style and what was its result?

Keywords: Animation, Visual aspects, Visual style, Visual qualities in the Animation, The institute for the intellectual development, Animation of 1970s Iran, KANOON

Introduction

Animation is one of the most important genres in the history of cinema in the world, which has always been of interest to many artists and audiences, and has created many brilliant works in its context.

"One of the most notable definitions of animation is from Norman McLaren; Founder of the animation department at the National Association of Canada: Animation is not animated art, it's an art circuit that is designed, what happens between frames is more important than anything that exists on every frame; hence, the animation is art of proficient use of short regular times between frames". (Furniss, 2004).

The animation follows the dictates of cinema in its expressive structure, except that there are no restrictions on storytelling in animation, and it is possible to use imaginative power to implement any idea with a special charm and visual cultivation of stories derived from the customs and traditions of different ethnic groups. One of the main features of animation is the imaginary world. Iranian literature is full of imagination along with mythical and mythical stories with unreal creatures. In the 70s, Iranian artists, painters, and graphic artists turned to the art of animation and have entered the development of this new art. The source of inspiration for these artists is the ancient history of several thousand years and Iranian literature.

The works of the 70s animations are directly related to Iranian national art and culture in two respects; one is the content connection of these animations to some kind of historical and ancient Iranian literature; the second is the visual and visual form of animations with Iranian art. In these works the visual style of Iranian art and painting schools. Coffee-house style painting has been taken over, but this relationship has not taken place as a replication, but rather as innovation and remake of ancient Iranian art in modern and contemporary visual forms.

An effective way to achieve the visual style in the animations of the 70s is to study and analyze the visual characteristics of Iranian animations. On the other hand, Iranian art, especially art, plays a significant role in achieving this important due to its visual richness. Therefore, animations (*Amir Hamzeh Deldar gore delgir and Malek Khorshid*) In a way, Iranian art, and painting have been used in an executive style, selected and analyzed using descriptive-analytical methods.

The deliberation of these animations is based on the fact that the use of visual features of Iranian art and Iranian painting as the basis for achieving the visual style of animations of the Kanoon 70s. Given the remarkable start in the animation production in Iran and despite its rich cultural, artistic, and artistic reserves of the country, if this process continued constantly, Iran, like the Disney Schools, Zagreb and Manga would have achieved the appearance of a school of art, beside the mentioned schools. And has there been any achievement in approaching the visual characteristics of an Iranian style in Iranian animation?

The beginning of animation in the Institute for the Intellectual Development of Children and Young Adults (KANOON)

- The first animation in Iran

"There exist some evidences suggesting that Ancient Iranians made animations. Long considered a modern invention, animation has apparently been lying about its age. A 5,200-year-old bowl found in Iran's Burnt City in the 1970s features a series of five images that researchers have only recently identified as being sequential, much like those in a zoetrope. Giving the bowl a spin, one would see a goat leaping to snatch leaves from a tree.

The remarkable piece of pottery was unearthed from a burial site by Italian archaeologists, who hadn't noticed the special relationship between the images that adorned the circumference. That discovery was made years later by Iranian archaeologist Dr. Mansur Sadjadi, who was later hired to direct the excavation of The Burnt City, located 57 kilometers from the city of Zabol in the southeastern Iranian province of Sistan-Baluchestan". (Ball 2008).

Such drawings are early examples of precursors to the history of animation. The history of Iranian animation, which began in its modern form in the mid 20th century in Iran, can also be traced back to the Bronze Age.

- Animation at the Ministry of Culture and Arts

"Animation production in the new-fashioned style started almost 50 years before it began in other countries between 1956 and 1961 at the General Directorate of Culture and Arts in Tehran by the first generation of Iranian animators such as Jafar Tajartchi, Esfandiar Ahmadiyyeh, Nusrat Karimi, and Parviz Hasanlou. Due to the lack of primary facilities for animation production, the contract was written between the Iran Ministry of Culture and the University of Syracuse, USA". (Halas, 2014).

The works of the first generation of Iranian animators in the field of folk tales were produced with a simple narrative that had an educational approach. Artists of this period were sometimes influenced by the Disney school.

- Animation in the KANOON

Institute for the Intellectual Development of Children and Young Adults (KANOON) was established in 1965 as a cultural, artistic, and nonprofit organization, overseen and headed by Farah Pahlavi's (Diba) office to fill vacant cultural and artistic products for children and adolescents. The child's literature included stories told to children through oral storytelling.

In 1969 KANOON animation has created to cover the shortcomings of the Culture and Arts Ministry. The KANOON did not impose any complex conditions for attracting artists and created a unique space for artists to experience and implement creative ideas. due to freedom of thought, ideas, and action that artists joined to the KANOON.

On the other hand, the institute's productions were funded by the government and there was no concern about the return of capital for these films. Contrary to the works created by the Ministry of Culture and Arts, artists in the center gained new experience in form and content (and because of the simplicity of story and narrative that suited the child's audience), the animators produced a new and modern language with ancient Iranian literature. Internally, the foreign audience was confronted with a serious and different animation from an Eastern country.

"The KANOON's performance in animation filmmaking The long record of KANOON's in animation filmmaking, especially in the 1970s, which is referred to as the golden age of animation in Iran, is productive and luminous work. They are very diverse and are an anime treasure trove of Iran". (Javaherian, 1999).

"Zarrin Kelk is one of the founders of the Animation section of the KANOON and one of the most important and creative Iranian animators. The first academic place for animation in Iran was at "The Animation Experience Center", made by Zarrin Kalk. Therefore he is called the Academic Father of Iranian Animation. "Associated", "Atal Matal", "Amir Hamzeh Deldar gore delgir", "Narrow Eye of the World" and "Crazy Crazy World of Crazy" are among the most important animated films of Zarrin Kelk". (Zarrin Kelk, 2006).

Persian style in the animation

After the maturity of Iranian art, for centuries Many Iranian artists have been using and consuming the rich fruits of this rich tree. Meanwhile, the art of animation has strong backing. The nourishment of the artists of the 1970s was the KANOON of Iran's many millennia-old histories. Attention to the visual aspects of Iranian artists due to the special and distinctive visual arts of other countries has made their works attractive to other countries around the world.

The animation filmmakers of KANOON, by using their abilities, instead of copying the literary subjects in their works, used freedom and creativity in their own adaptations. In the animation films of the KANOON, two major inclinations can be distinguished. The first tendency is toward achievement a global form; similar to Disney's techniques but the second group is trying to match the visual atmosphere of Iran with the animation tools to produce an Iranian visual style.

Some of the directors, such as Mesghali and Momayyez used type one (similar to Disney's style) and some of them such as Ali Akbar Sadeghi and Abdullah Alimorad exercised the second type (achievement a Iranian form). meantime directors such as Nouredin Zarrin Kelk have been trying and innovating in

both spaces. The work of *Amir Hamzeh Deldar gore delgir* is unique through the combination of these two tendencies in the author's viewpoint.

The most significant works from the point of view of novelty and visual style of animation belong to the works of Zarrin Kelk and Sadeqi in the 1970s activities of the KANOON.

For example; The visual style of the animations of *Amir Hamzeh Deldar gore delgir*, which while being faithful to the art of Iranian painting and using its elements and components in the animation media, achieved a unique charm. The *Malek Khorshid* Sadeghi's property have been studied and analyzed because they are related to Iranian culture, art, and art and originate from it.

Amir Hamzeh Deldar gore delgir

Producer: KANOON | Director and Writer: Nouredin Zarrin Kelk | Technique: Cel animation | Time: 20:30 | Production year: 1977.

Awards

- Honorary Diploma, 8th Spino Short Film Festival, Portugal, 1978.
- Certificate of Appreciation, The Gioni Festival, Italy, 1978.

Screenplay summary

Amir Hamzeh tries to hunt the zebra, but the Zebra is a beautiful princess who has been bewitched by the demon (the symbol of death and his the symbol of the antihero) who served Amir Madain in the form of a minister. *Amir Hamzeh*, after passing difficult exams, breaks the spell and marries the beautiful princess. The animation has been praised at many international festivals. Zarrin Kelk tells an ancient mythical story in an almost postmodern and humorous narrative.

Animation visual style

In *Amir Hamzeh Deldar gore delgir*, the events of the story are moving on a chain of time; its structure is a narrative-dramatic linear structure that there is any narrative ambiguity in it. The figure of the character of *Amir Hamzah* and even the illustrating technique of this character relates the mind of the Iranian spectator to the lithography of the Qajar period. (This type of printing was established in Iran in 1821 during the Qajar period. The lack of perspective, which is one of the most important indicators of Iranian painting and painting, is quite evident in these works). In this work, clothing, drawing faces, the appearance of characters, Iranian garden, Water basin, cedar and pool, which are the image symbols of Persian art; these are the visual elements that connect this work to the whole of Iranian culture. The cultural elements of narration, such as the conversation of pigeons on the tree, which are repeated in the Iranian stories are the source of the hero of the story to pathfinding. (This method, which guides the hero in the form of a conversation between two pigeons, to show him how to overcome the problem). Also, hero, headed or prince who searches for the princess, are stereotypical patterns in the Iran's narrative. The prince moves to his goal and there is a collection of deterrent factors and a set of helper agents in order to reach his goal, and the remarkable point of this work is visual signs that are not projective but inscribed.

Malek Khorshid (The Sun King)

Producer: KANOON | Director: Ali Akbar Sadeghi | writers: Ali Akbar Sadeghi, Parviz Davaee, Ahmad Reza Ahmadi | Technique: Cel animation | Time: 13:00 | Production year: 1975.

Awards

- Honorary Diploma, Festival International de Court Metrage pour la Juenesse, Paris, 1977.
- Special Award, International Children's Film Festival, Los Angeles, 1973.

Screenplay summary

A prince fall in love with beautiful girl the moment he sees her picture, he travels to seven cities in order to find her, encountering various character along the way.

Malek Khorshid (*The Sun King* in English) is a 1975 animated film by Ali Akbar Sadeghi. Based loosely on a tale from The Ferdowsi of *Shahnameh* (Ferdowsi in 940–1020 was a Persian poet and the author of *Shahnameh* ("Book of Kings"), which is one of the world's longest epic poems created by a single poet, and the national epic of greater Iran. Ferdowsi is celebrated as the most influential figure in Persian literature and one of the greatest in the history of literature), it follows a wealthy king who has everything a man could possibly want, except for love. One day, while exploring his palace, he discovers a painting of a beautiful woman with a blue rose, and becomes smitten. He goes on a journey in search of her, following where the blue roses take him.

Animation visual style

Malek Khorshid is a perfect example of Sadeghi's speciality in the creation of a visual world, compatible with the ancient Persian legends. Sadeghi's style of design has made the film's atmosphere so close to the fanciful atmosphere of folk tales. The imaginative pieces of this visual atmosphere are very strong and bright; works are inspired by Iranian painting, character design, perspective, simultaneous look, the structure of everyone's expression borrowed from painting, and expressing Iranian identity.

In the visual style of *Malek Khorshid*, the principles of Iranian painting have been moderated and presented in a new way, harmonious with the features of the animation media. The general spirit of the visual style of this film is the same in Iranian art; Sadeghi's animation is based on the elements of classical Iranian art.

Sadeqi creates the visual atmosphere of animation besides his unique Oriental perspective; This angle of view is completely Iranian. White demon (The symbol of death and his the symbol of the antihero; In the Persian epic of *Shahnameh* White Demon (Div-e Sepid), is the chieftain of the demons of Mazandaran. He is a huge being. He possesses great physical strength and is skilled in sorcery and necromancy). character, inspired by Ferdowsi's *Shahnameh*, from the point of the visual aspect, is similar to the characters portrayed in the stories of *Shahnameh*, especially in the school of Herat and Isfahan. (Iranian painting styles in the 15 and 16th centuries)

Contrary to the emotionless and passive characters of the Iranian paintings, it has a strong emotional expression through visual characteristics. The humour in the character of the White Damen and its contradiction with his violent and bestial appearance, has been able to display a very special and unique personality, to become a negative character in Iran's animation.

The colour is also used in the animation of the *Malek Khorshid*, in order to design the space of ancient stories. Brown and acre colours are the dominant colour in this film's graphic. These colours recall the distant past in the viewer's mind. The only element that its colour can be seen in a striking mode is the "blue rose" as a symbol of love, which Sadeghi has been emphasized on it by highlighting the colour. The pattern of the lines is diverse; with the aid of various lines, Sadeghi Created a new depth, that has added to the artistic design of faces. Sadeghi's favorite theme in his work is the two primordial themes of love and war, whose animations are all based on these two themes.

Conclusion

The animated works of the '70s, which are related and originate with Iranian culture, art, and Painting art, are an important part of the history of Iranian animation due to their visual richness.

On the one hand, the animations of the 70s had their characteristics, elements, and identity components focused on Iran, and on the other hand, they had internal and external advantages and attractions following the principles of animation. One of the most important factors influencing the visuals of animation in the 70s is the Iranian KANOON for the Art of Painting as an established and reliable part of Iranian art and culture. Iranian art and Iranian painting, due to their special laws, unique executive style, elements, and components with identity could be the basis for the formation of a certain type of Iranian animation style.

Direct or indirect use of that art along with innovation and creativity and the necessary adaptations were accompanied by the way the animation was expressed.

The KANOON created a unique atmosphere for the implementation of artists, creative ideas, and Iranian animation was formed based on an artistic approach, which became a suitable model for animation productions. Animation filmmakers of this decade are the founders of visual style and theme that have been considered by other animation filmmakers, nowadays, the films that are close to the Kanoon's works in terms of form and content are referred to as "Kanoon style".

According to the good start in the production of animation in Iran, and despite the cultural and artistic reserves of the country; if this process continued constantly, Iran, like the Disney Schools, Zagreb and Manga would have achieved the appearance of a school of art, beside the mentioned schools, Due to the abilities and creative power of the community, Iranian animation can perform a particular school that matches the native and Iranian culture. What is certain is that reaching a cultural event in the world can be proud of every nation and culture, but being or making it, there are two different viewpoints, each of them needs to own strategies. we require to believing in the richness of the existing culture and holding it, planning, revising, promoting and broadcasting. But believing in its necessity creates the capacity to build and to create it. If we believe in the existence of distinctive and superior values in Iranian culture and trying to show it, acceptance will come about automatically.

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