



From Tradition to Modernity: Reconstruction of National Culture in Animated Films under the Colorful Bar House Model

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ABSTRACT

The "Colorful Bar House Model" stands as an innovative paradigm in China's animated film industry, showcasing a profound interplay between the inheritance of national culture and its modern expression. At its core, this model achieves a multidimensional cultural reconstruction through visual aesthetics, narrative structure, and character development, seamlessly integrating traditional culture with contemporary aesthetics. This integration facilitates the revitalization of national culture within a global context. The "Colorful Bar House Model" not only establishes a distinctive aesthetic style by modern reinterpretation of traditional art elements and the visual reshaping of cultural symbols but also enriches the cultural connotations and expressive methods of animated films by modernizing traditional myths and legends and innovating narrative techniques. Furthermore, it successfully propagates cultural significance on multiple levels through the modernization of traditional character archetypes and the articulation and recognition of cultural identity. The "Colorful Bar House Model" not only expands the artistic boundaries of Chinese animated films but also provides a new paradigm for the regeneration of national culture in the global market, thereby enhancing the cultural influence of Chinese animated films on the international stage.

Keywords: "Colorful Bar House Model"; animated film; cultural reconstruction

I. INTRODUCTION

The global animated film industry has undergone rapid technological transformations and market expansion over the past few decades, resulting in a Hollywood-centered global dominance. Meanwhile, the animated film industries of various countries have continued to evolve through competition and collaboration, each developing unique expressions of national culture. Within the context of globalization, China's animated film industry faces the dual challenges of establishing cultural identity and enhancing cultural influence in the global market. Against this backdrop, the "Colorful Bar House Model" offers new pathways and perspectives for Chinese animated films within a global context through its distinctive approach to cultural reconstruction. With its innovations and diversity in visual aesthetics, narrative structure, and character development, the "Colorful Bar House Model" has become a significant hallmark of contemporary Chinese animated films. This model explores a new path for reshaping national culture within the global context by combining traditional cultural elements with modern technological means, endowing animated films with richer cultural connotations and broader communicative power.

The core characteristic of the "Colorful Bar House Model" lies in its modernization of national culture, which goes beyond merely replicating traditional cultural symbols. Instead, it achieves a fusion of tradition and modernity through innovative visual presentation, complex narrative logic, and profound character development. By reinterpreting traditional art forms, the "Colorful Bar House Model" not only expands the visual boundaries of animated films but also deepens the modern expression of national culture. Based on this, this paper aims to systematically analyze the "Colorful Bar House Model" to deepen the understanding of the application of cultural reconstruction theory in the field of animated films, thereby promoting the diversification and localization of China's animated film industry.

II. THEORETICAL FOUNDATION

A. The Colorful Bar House Model

The "Colorful Bar House Model," as an innovative operational mechanism within China's animated film industry, revitalizes domestic animated film development by integrating diverse cultural resources with advanced industry chain management strategies^[1]. This model leverages the robust resources and capital support of Enlight Media to establish a comprehensive industrial ecosystem that spans from IP incubation and content creation to derivative product development. Compared to traditional animation production models, the "Colorful Bar House Model" places greater emphasis on cross-sector collaboration and cultural integration, driving the reconstruction and revitalization of national culture within animated films through deep integration across different cultural forms^[2].

The core of the "Colorful Bar House Model" lies in its unique IP incubation mechanism, which not only focuses on the production of high-quality content but also prioritizes the reshaping and innovation of cultural symbols. By modernizing traditional cultural elements, the model achieves a comprehensive cultural reconstruction in visual aesthetics, narrative structure, and character development, thereby revitalizing traditional culture in a contemporary context^[3]. Animated films produced under the "Colorful Bar House Model" are characterized by a joyful and fantastical tone, combining national cultural symbols with contemporary aesthetic trends, resulting in films that are culturally distinctive and marketable. This cultural reconstruction not only enriches the expressive methods of domestic animated films but also enhances the cultural recognition and influence of Chinese animation in the global market.

In terms of industry chain operations, the "Colorful Bar House Model" emphasizes diversified development and the construction of a pan-entertainment ecosystem. Through cross-sector collaboration, the model breaks traditional boundaries of the cultural industry, tightly integrating animated films with literature, comics, gaming, music, and other cultural forms, thus forming a highly integrated cultural industry chain. This pan-entertainment strategy not only expands the market space for animated films but also amplifies the commercial value and cultural impact of IPs through the development of derivatives and peripheral industries^[4]. The successful operation of the "Colorful Bar House Model" demonstrates that, in the context of the "Internet Plus" era, the deep integration of the animated film industry with other cultural industries can lead to both vertical industry development and diverse cultural expressions.

B. Theory of Cultural Reconstruction

The Theory of Cultural Reconstruction aims to elucidate the processes of transformation and regeneration that cultures undergo in the face of social change, the influence of globalization, and the blending of diverse cultures^[5]. This theory posits that culture is not static; rather, it evolves dynamically through continuous social changes. This process involves not only the reutilization of cultural symbols but also the profound reconstitution of cultural content. The theory emphasizes the recontextualization of core cultural elements—such as symbols, values, customs, and narrative structures—in modern society^[6]. When traditional cultures encounter the forces of modernization and globalization, they must undergo a certain degree of reconstruction to acquire new meanings and values within the new social context. Cultural reconstruction is not a mere replication of past cultural forms; rather, it involves a deep and creative transformation of cultural symbols to align with the cultural practices, values, and aesthetic preferences of contemporary society, thereby generating new cultural significance. This process serves not only to maintain cultural continuity but also to enhance cultural adaptability, ensuring that culture remains influential and vibrant in modern society. Furthermore, the application of the Theory of Cultural Reconstruction extends to the reshaping and re-identification of cultural identities. As society evolves and globalization progresses, the cultural identities of individuals and groups are constantly evolving as well. Through the reinterpretation of traditional cultural symbols, cultural reconstruction enables the reaffirmation and expression of cultural identities within new social contexts^[7]. This process involves not only the rediscovery of historical cultural heritage but also its modernization to meet contemporary social needs and value systems.

C. Cultural Representation in Animated Films

Cultural representation in animated films involves the reproduction, dissemination, and innovation of specific cultural elements, values, and social ideologies through visual art and narrative techniques. In animated films, cultural representation is not merely a replication or imitation of real-world cultural symbols^[8]. Instead, it creatively employs symbols, colors, character design, scene construction, and other visual elements, along with narrative structure and plot development, to convey deep cultural meanings and social values in a more tangible and accessible form to the audience^[9]. As an art form with global influence, animated films use their virtuality and creativity to present cultural elements in highly abstract and symbolic forms, thereby visually reinforcing cultural identity and national characteristics. Through the depiction of specific costumes, architectural styles, music, or legendary characters, animated films can convey the traditions and values of a particular culture while enhancing the audience's emotional connection to that culture. The use of cultural symbols not only helps viewers understand the cultural context of the film but also aids in the promotion and acceptance of culture in cross-cultural communication.

Cultural representation in animated films extends beyond visual symbols to include the reproduction and reconstruction of cultural narrative traditions. By borrowing, adapting, or retelling traditional stories, myths, and legends, animated films integrate cultural elements into modern narrative structures, breathing new life into them within contemporary contexts. Through this process, animated films not only preserve the historical memory of culture but also imbue it with new meanings and influence within modern culture^[10]. The role of cultural representation in animated films is not limited to the reproduction of culture; it is also a crucial pathway for cultural innovation and dissemination. By artistically rendering cultural symbols, animated films ensure that these symbols continue to be relevant in modern society while also providing a window for global audiences to

understand and appreciate different cultures. Through animated films, culture transcends language and geographical barriers, being widely disseminated and accepted in a more vivid and concrete manner, which not only enhances the global influence of culture but also fosters understanding and exchange between different cultures.

III. CULTURAL RECONSTRUCTION IN THE "COLORFUL BAR HOUSE MODEL"

A. Innovations in Visual Aesthetics

The cultural reconstruction in the "Colorful Bar House Model" is prominently manifested in its innovations in visual aesthetics. These innovations are not only reflected in the modern reinterpretation of traditional artistic elements but also in the profound reshaping and recreation of national symbols. By skillfully employing visual elements, the "Colorful Bar House Model" achieves an organic fusion of tradition and modernity, as well as national and global influences, in its animated films. This enables the works to retain national characteristics while possessing a high degree of international communicability and market competitiveness. Traditional Chinese ink painting techniques, such as the use of negative space, the spatial layout found in landscape painting, and the pattern designs from traditional arts and crafts, have all been modernized and translated in the animated works produced under the "Colorful Bar House Model"^[11]. With the application of digital technology, traditional elements are endowed with enhanced visual impact, making them more accessible and comprehensible to contemporary audiences. For instance, in *Big Fish & Begonia*, the film modernizes the style of traditional Chinese ink painting, creating a visual effect that balances traditional aesthetics with modern appeal. Elements like the begonia flower and schools of fish draw from symbolic methods in traditional Chinese painting and, through digital techniques, are brought to life with dynamic effects. The visual style preserves the aesthetic beauty of traditional art while also delivering the visual impact characteristic of modern cinema, thereby successfully transforming Chinese cultural symbols into visual expressions that resonate with contemporary tastes.

Another significant innovation in visual aesthetics within the "Colorful Bar House Model" lies in the visual reshaping of national symbols. As core cultural elements, national symbols possess a high degree of symbolism and cultural recognition. The "Colorful Bar House Model" reimagines and creatively applies these symbols, transforming them into visual elements with modern aesthetic value and cultural significance^[12]. In animated films produced under this model, traditional national symbols such as dragons, phoenixes, bronze motifs, and mythical figures are reinterpreted through modern design language, giving them new symbolic meanings and visual forms. This reshaping not only enhances the cultural communicability of these symbols but also generates strong cultural identification and emotional resonance among modern audiences. For example, in *Ne Zha*, the film completely reimagines the traditional mythological figure of Ne Zha, challenging the audience's preconceived notions of the classic character. In this film, Ne Zha is no longer the young hero of traditional depictions but is instead portrayed as a rebellious, fiercely individualistic character with a modern edge, complete with a red headband and sharp, intense eyes. His new image blends punk aesthetics with Chinese "guochao" (national trend) elements, symbolizing the rebellious spirit and awakening self-consciousness of contemporary youth. This visual reshaping not only breathes new life into Ne Zha but also makes the character more relatable to modern audiences, enhancing emotional connection and cultural identification.

B. Evolution of Narrative Structure

The evolution of narrative structure is not merely a superficial change in story form, but a profound reconstruction and reinterpretation of cultural content. It represents the self-renewal and regeneration of a nation's culture within a modern context. Adaptations of films are not simply about refreshing the story; rather, they involve integrating ancient myths and legends with contemporary societal concepts while respecting the core values of traditional culture. This process preserves the cultural essence of the original stories while employing modern expressive techniques to revitalize classic legends in the contemporary context^[13]. The "Colorful Bar House Model" achieves an organic fusion of tradition and modernity by reinterpreting traditional cultural symbols, aligning them closely with the aesthetic and emotional needs of modern audiences. For example, in the film *Jiang Ziya*, adapted from the ancient Chinese myth *The Investiture of the Gods*, the character of Jiang Ziya is portrayed differently from his traditional image. In the film, Jiang Ziya is depicted as a complex figure facing a crisis of faith and struggling internally. The narrative centers on Jiang Ziya's quest for truth and self-redemption, during which the traditional story of "demon-slaying" is given a new interpretation. Jiang Ziya is no longer merely an executor of divine will; instead, he becomes a rebel pursuing justice amid pain and conflict. The modernization of the story not only makes Jiang Ziya a more multidimensional and humanized character, but it also allows the audience to find resonance with modern social psychology in the character, thereby deepening their understanding and identification with the story and its characters.

In terms of innovation in narrative techniques, the "Colorful Bar House Model" breaks the constraints of traditional linear storytelling, employing a more diversified narrative approach. These innovative techniques not only enrich the presentation of the story but also make the narrative more complex and engaging. By utilizing methods such as multi-threaded storytelling, non-linear narratives, and perspective shifts, the "Colorful Bar House Model" enhances the depth and tension of the story. These innovations in narrative structure not only improve the artistic expressiveness of the film but also effectively enhance the audience's sense of immersion and emotional resonance. Furthermore, the "Colorful Bar House Model" incorporates deep character development into the narrative structure, making the characters more three-dimensional and complex, thereby enriching the film's cultural content^[14]. For instance, in *Ne Zha*, the traditional story of Ne Zha centers around the themes of heroism and rebellion against paternal authority. However, in this film, Ne Zha is reimagined as a complex character struggling against fate, yearning for understanding and acceptance. The film employs extensive use of flashbacks, intercut scenes, and multi-perspective narration to thoroughly modernize the traditional myth. For example, the film begins with a flashback to the misfortune surrounding Ne Zha's birth, and through intercuts, it reveals his internal struggles and rebellious emotions.

Non-linear storytelling not only enhances the film's dramatic effect but also allows the audience to gain a deeper understanding of Ne Zha's personal battle against fate, thereby facilitating a profound exploration of modern themes such as the individual versus society and fate versus freedom.

C. Characteristics of Character Development

The modernization of traditional characters involves not only placing ancient mythological figures in a contemporary context but also reconstructing their psychological depth and behavioral motivations to resonate emotionally with modern audiences. Characters in traditional myths and legends are often endowed with highly idealized traits, representing specific moral values and social norms^[15]. As times change, the "Colorful Bar House Model" delves deeply into and reconstructs the psychology and motivations of these characters, making them more aligned with modern audience's aesthetic preferences and emotional connections. Additionally, this modernization of characters is reflected in the redefinition of gender roles. In traditional culture, gender roles often have rigid characteristics, with female characters typically portrayed as submissive and gentle, while male characters are seen as symbols of strength and decision-making. With the advancement of social gender concepts and the diversification of perspectives, the "Colorful Bar House Model" breaks away from gender stereotypes in character development. It portrays female characters with greater complexity and autonomy, ensuring that they are no longer merely accessories to male characters or tools for advancing the plot, but instead are significant figures with independent thought and agency. For example, in *Big Fish & Begonia*, the female protagonist, Chun, is depicted as a character with independent thinking and strong determination. Although she lives in a mystical world dominated by traditional beliefs, she chooses to break free from these constraints, risking everything to save a boy from another world, even at the cost of opposing her own people. Chun's character embodies inner strength and persistence in her personal desires, transforming her from a traditionally dependent female figure into a modern symbol of independence and agency.

Characters, as carriers of cultural symbols, represent more than just individual identities—they are integral parts of a culture as a whole. In traditional culture, characters are assigned clear identity labels, and their actions and fates often serve to showcase specific cultural values and moral codes. However, in a modern context, the expression of cultural identity has become more complex and diverse. Characters no longer solely represent fixed cultural values but instead illustrate the dynamic process of cultural identity through the interplay and conflict of their multiple identities^[16]. In the "Colorful Bar House Model," character development consciously expresses cultural identity, making characters symbols of national cultural spirit. This involves not only the characters' recognition and acceptance of their cultural identities but also how they navigate the tension between traditional culture and modern values in contemporary society. The characters' identity is reflected not only in their inheritance of traditional culture but also in how they redefine and reconstruct their cultural identities within modern society. The expression of cultural identity is a crucial aspect of cultural reconstruction in the "Colorful Bar House Model." Through the inner conflicts and choices of its characters, the model effectively showcases the self-identification and repositioning of contemporary Chinese culture in the context of globalization.

VI. INSIGHTS FROM THE "COLORFUL BAR HOUSE MODEL"

The "Colorful Bar House Model," as an innovative commercial model within China's animated film industry, highlights the critical role of cultural reconstruction in animated films and has achieved significant success in the market. This model has garnered widespread attention within the industry and provides valuable insights for the creation of animated films and the representation of national culture. The "Colorful Bar House Model" demonstrates a high degree of integration between cultural industries and commercial operations. As a commercial enterprise, Horgos COLORROOM Pictures Co., Ltd. not only emphasizes cultural creativity but also focuses on innovation and expansion within its business model. Through precise market positioning and diversified marketing strategies, it transforms animated films into market-competitive products. Under the management of Color Stripe House, animated films evolve from being mere cultural expressions to comprehensive entities that combine cultural dissemination, market profitability, and brand building. This model effectively increases the market share of domestic animated films while also promoting the upgrade and development of the entire industry chain^[17]. The success of cultural products under the "Colorful Bar House Model" depends not only on high-quality content and innovation but also on a close alignment with market mechanisms, achieving a win-win situation for both cultural and commercial value.

The "Colorful Bar House Model" provides a new paradigm for cultural reconstruction in animated films. In traditional cultural industries, cultural reconstruction is typically a top-down process, led by cultural elites or experts. However, the "Colorful Bar House Model" introduces more market feedback mechanisms, making cultural reconstruction a dynamic and multi-participatory process. Audience demands and market responses become key references in the cultural reconstruction process. This model not only enhances the relevance and appeal of cultural products but also strengthens their competitiveness in the global cultural market. Through bidirectional interaction, Color Stripe House can more flexibly adjust its cultural expressions in a globalized context, ensuring that they retain national characteristics while resonating with the aesthetic preferences of international audiences.

From a broader perspective, the "Colorful Bar House Model" not only has a profound impact on China's animated film industry but also offers valuable lessons for cultural industries in other countries. As the global cultural market becomes increasingly integrated, competition among cultural products in the international market is intensifying. In this context, how to maintain local cultural identity while expanding into broader markets has become a core issue for cultural industries worldwide. The success of the "Colorful Bar House Model" suggests that cultural products can only establish a strong foothold and achieve long-term development in the international market by deeply rooting themselves in local culture. This model reveals an innovative path that places culture at the core while being market-oriented, which is applicable not only to animated films but

also to other cultural fields.

V. CONCLUSION

In summary, the "Colorful Bar House Model," as an innovative approach that integrates traditional ethnic culture with modern animation technology, demonstrates unique value and functionality in the cultural reconstruction of animated films. The practice of this model in the realm of cultural reconstruction involves both a deep exploration and reinterpretation of traditional cultural connotations and the regeneration and dissemination of cultural symbols through animated films. The success of this model lies in its ability not only to perpetuate the core spirit of ethnic culture but also to imbue traditional cultural symbols with new vitality through refined design in narrative structure, audiovisual language, and character development in modern animated films. Looking ahead, this model will enable ethnic culture to be more extensively and profoundly represented in animated films, thereby securing a more prominent position in the global cultural industry landscape. This will facilitate the cultural transmission and development from tradition to modernity, providing sustained momentum and new opportunities for global cultural diversity and symbiosis.

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