

# ART A258: ENVIRONMENT DESIGN AND ILLUSTRATION 2

Item	Value
Curriculum Committee Approval Date	03/26/2025
Top Code	101300 - Commercial Art
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

## Course Description

An intermediate course and continuation of ART A253 with an emphasis on storytelling in creating environments for illustration and entertainment art portfolios. Students will develop a several deep portfolio based projects of environments for film, animation, interactive, immersive, and real-world themed environments. Topics covered narrative driven design, art styles for portfolios, design drawing types and current industry expectations. PREREQUISITE: ART A253. ADVISORY: ART A118. Transfer Credit: CSU.

## Course Level Student Learning Outcome(s)

1. Design advanced narrative based solutions from design assignments that clearly displays the student's problem-solving abilities relating story to environment design elements.
2. Create illustrations that apply advanced skills of perspective, drawing and painting toward creating compelling environment designs.
3. Create several projects of narratively driven environment design work created throughout the term suitable for job or college portfolio.

## Course Objectives

- 1. Create narrative driven designs for entertainment environments.
- 2. Illustrate environment designs in the style and format for use in a professional portfolio.
- 3. Research and understand the current desired content and formats for an environment designer in the Entertainment industry.
- 4. Understand and practice the various design drawing and painting types an entertainment environment artist uses.
- 5. Develop skills in using industry standard software and hardware in the design and illustration of environments.
- 6. Understand the various environment related roles in the Entertainment Media pipeline.

## Lecture Content

Introduction to Environment Design in Visual Development Overview of environment design in games, film, and animation The role of environments in storytelling Differences in design for various

entertainment mediums Fundamentals of Perspective and Composition One-, two-, and three-point perspective Developing dynamic compositions Balancing focal points and depth in environments Leading the viewer's eye through a scene World-Building and Narrative Design Building a believable world: culture, history, and geography Defining a visual language for world-building Integrating story and character in environmental designs Designing environments that support and enhance the narrative Color, Light, and Atmosphere Understanding color theory and its emotional impact The use of lighting to set mood and tone Simulating different lighting conditions (day, night, sunset, etc.) Atmospheric perspective and depth in environmental design Designing for Different Genres and Styles Fantasy, sci-fi, historical, and modern environments Adapting style for different project needs (realism, stylized, minimalism) Visual consistency across multiple environments Texturing and Material Studies Understanding different material types (wood, metal, fabric, stone, etc.) Creating believable textures and surface details Using texture to add storytelling elements to environments Advanced Digital Techniques and Tools Digital painting techniques for environment design Overview of industry-standard tools (Photoshop, Blender, etc.) Speed painting and thumbnails to explore multiple design ideas quickly Using 3D blocking to aid in the design process Final Project and Portfolio Development Research and reference gathering for a world-building project Designing and illustrating a series of environments based on narrative Feedback and iteration process Preparing work for an industry-standard portfolio

## Lab Content

Project 1: Architectural Exterior Design for a Narrative Focus: Perspective, Composition, and Light Ideation and Thumbnails Research and gather references based on the project brief (e.g., sci-fi cityscape, fantasy castle, etc.) Produce thumbnail sketches exploring composition, perspective, and key elements of the narrative Instructor feedback on compositions Perspective and Structural Blocking Set up correct perspective grids (one-point, two-point, three-point) for the chosen thumbnails Begin digital rough sketches, focusing on the structure and layout of the scene Value Studies and Lighting Develop a range of value studies to explore how lighting affects the mood and depth of the scene Apply lighting to emphasize focal points and support the narrative Final Rendering Refine the chosen composition and begin final rendering, focusing on architectural details, textures, and finishing Peer review and critique sessions to improve the design Project 2: Interior Environment Design for Character Focus: Storytelling, Texture, and Material Studies Research and Initial Concept Sketches Choose an interior environment that reflects a character's personality and story (e.g., a wizard's workshop, detective's office) Gather reference images, mood boards, and initial thumbnails of potential layouts 3D Blocking and Exploration Use basic 3D modeling tools (Blender or SketchUp) to block out the environment, testing spatial relationships and camera angles Export blockout for digital painting exploration Texturing and Material Definition Explore and define key materials (wood, metal, fabric, stone) within the environment Use digital tools to apply texture studies and refine material surfaces to enhance realism and story elements Lighting and Atmosphere Apply lighting techniques to create mood (e.g., cozy, eerie, futuristic) Add atmospheric effects (fog, sunlight beams, dust particles) to enhance the mood and depth of the scene Finalization and Critique Finalize the design and begin rendering the interior, focusing on story-driven details that reflect the character Peer critique and feedback session for last-minute improvements Project 3: Full Scene World-Building for a Game or Film Focus: Narrative Cohesion, Genre Design, and Portfolio-Ready Work World-Building Research and Concept Sketches Based on a given narrative (or self-developed), create an immersive world environment (e.g., alien planet, dystopian future city, medieval town) Create mood

boards and research cultural, historical, and geographical influences for the environment Genre-Specific Design and Style Exploration Choose a style direction (realism, stylized, etc.) that fits the narrative or project brief Explore color schemes, architectural styles, and natural elements through sketches and digital studies Scene Composition and Blocking Block out the entire scene, using both 2D and 3D methods to explore different compositions, camera angles, and scene layout Establish key points of interest within the environment Advanced Texturing and Detailing Refine textures and materials for various elements in the scene (e.g., terrain, buildings, plants) Apply environmental storytelling through details (e.g., ruins in a post-apocalyptic city, signs of life in a fantasy village) Color, Light, and Final Atmosphere Apply final lighting passes to enhance mood, tone, and depth Add color to reinforce the genre and narrative, experimenting with different lighting conditions (dawn, dusk, artificial lighting) Final Presentation and Portfolio Development Prepare final renderings of the full scene for presentation Develop process sheets showcasing the world-building process (thumbnails, mood boards, blockouts, iterations, final renders) Peer and instructor critiques focused on making the work portfolio-ready

### Method(s) of Instruction

- Lecture (02)
- DE Live Online Lecture (02S)
- Lab (04)
- DE Live Online Lab (04S)

### Instructional Techniques

Demonstration Observation Individualized instruction Student presentations Supervise student use of equipment Show instructional videos Lecture Discussion Feedback/evaluation of skills practice

### Reading Assignments

Students will read on average 1-2 hours per week from assigned text and online resources.

### Writing Assignments

Students will research assignments and provide analysis and reflection on content.

### Out-of-class Assignments

Students will complete all assignments outside of class, and are expected to spend 1-2 hours per week on out-of-class assignments. Student will have access to the OCC Art/DMAD digital lab during their scheduled lab time and during open/arranged lab times.

### Demonstration of Critical Thinking

Discriminate between visual treatments suited for various story driven themes. Analyze visual and verbal descriptions of assignment guidelines, developing theme and design through traditional media and digital software tools. Analyze instructor demos, and apply techniques towards completing assignment guidelines.

### Required Writing, Problem Solving, Skills Demonstration

Reading and research assignments are given throughout the class that reinforce important concepts. Through the process of completing course assignments, problem solving skills and technical skills are put into practice.

### Eligible Disciplines

Commercial art (sign making, lettering, packaging, rendering): Any bachelor's degree and two years of professional experience, or any associate degree and six years of professional experience.

### Other Resources

1. Instructor identified videos and instructional tutorials will be listed in Canvas LMS.