

ART A253: ENVIRONMENT DESIGN AND ILLUSTRATION

Item	Value
Curriculum Committee Approval Date	09/08/2021
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
Grading Policy	Standard Letter (S)

Course Description

This course explores the process of designing compelling environments for illustration and entertainment projects. Students will develop strategies to understand, evaluate and create a variety of environments for film, animation, interactive, immersive, and real-world themed environments. Topics covered include visual composition, perspective drawing, cinematography, architectural styles, and user/guest experience. PREREQUISITE: ART A120 or ART A120H. ADVISORY: ART A118; ART A125, ART A135. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

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

Course Objectives

- 1. Apply foundational skills of perspective and basic drawing toward creating environmental designs.
- 2. Devise solutions from scripted assignments, and apply drawing principles towards creating digital art work.

Lecture Content

Overview Focusing on development of exteriors Review Principles of Perspective History of perspective Basics of 1 point perspective Basics of 2 point perspective Basics of 3 point perspective Basics of 5 point perspective Panning frame in perspective Fish Eye lens perspective Cone of vision distortion Horizon Line Stationary Points Measuring Lines Foreshortening Framing Compositions Silhouette Visual language of silhouette studies Human silhouettes Animal silhouettes Gesture silhouettes that display action Shape Visual reads atmospheric within the perspective Principles of Shape and Form in Perspective Multiple objects inside a location Foreshortening Perspective sketching in creating props Creating groupings of props Identifying the silhouette read Multiple

vanishing points > One point perspective foundation A. Creating a grid plane B. Grid Plane on hills C. ThumbnailsD. Instructor Demo E. Reading a script – Assignment #1- Creating Thumbnails Sample uses of One Point Perspective A. Trace over drawingsB. Establishing foreground, underground and background separation C. HL placement Cone of vision with multiple objects Transferring Scale ProportionalDivision Drawing cubes on grid plane Instructor Demo Thumbnails continued – Assignment #2- Thumbnails studies, and large rough in 2 point perspective Drawing cubes VII. Two point perspective basics Two point perspective demo, finding Horizon Line, and Vanishing Points Establishing a grid plane Positioning the horizon line Establishing Vanish Points Moving Vanish points Instructor Demo Thumbnails continued – Assignment #3- Thumbnails, pick one and create a large rough VIII. Three-point perspective basics Samples of 3 Point Perspective Creating a grid plane in 3 Point Perspective Instructor Demo Assignment 4- Thumbnail studies, and rough in 3 Point Perspective Traditional Techniques for quick sketching ColErasePencil Marker Vellum Rough to Line clean-up Thick and thin contour line Instructor Demo Assignment 5-Taking a rough to finished line IX. Perspective use of shadows light Artificial light natural Light trace overs Lighting studies Film ratio- TV, Animation, Film Shadows in perspective –Thumbnail Lighting studies Developing 4 options X. Graphic Lighting Dark against light Biggest area of contrast Narrative visual reads Primary visual read Secondary visual reads Tertiary visual reads Black and white film

Lab Content

I. Focusing upon development of interiors A. Working in tone B. Understanding grade – 20, 40, 60, 80 C. Division of visual space in perspective Establishing visual reads Avoiding black Areas of multiple contrast II. Establishing mood, and relationship of lighting to art Procedural steps for approaching the tonal process Browning “graying” a canvas Addition of middle values Addition of dark values Adding light values Pushing and pulling of values Adding high lights Setting a planned workflow III. Presentation A. Graphic display of workB. Discovering page layoutC. Online submission versus traditional submission D. Creating a portfolio pageE. Arrangement F. Finished ArtG. Demonstrate the process you have completed H. Finishing piece in fill tone

Method(s) of Instruction

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

Instructional Techniques

DemonstrationObservationIndividualized instructionStudent presentationsSupervise student use of equipmentShow instructional videosLectureDiscussionFeedback/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

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent.

Note: "masters degree in fine arts" as used here refers to any masters degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Masters degree required. Commercial art (sign making, lettering, packaging, rendering): Any bachelors 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 syllabus. 2. Instructor created videos and instructional tutorials will be listed in syllabus.