



## Teaching Guide

Identifying Data				2023/24	
<b>Subject (*)</b>	Environment Drawing and Concept Art		<b>Code</b>	616G02013	
<b>Study programme</b>	Grao en Creación Dixital, Animación e Videoxogos				
Descriptors					
<b>Cycle</b>	<b>Period</b>	<b>Year</b>	<b>Type</b>	<b>Credits</b>	
Graduate	2nd four-month period	First	Basic training	6	
<b>Language</b>	Spanish				
<b>Teaching method</b>	Face-to-face				
<b>Prerequisites</b>					
<b>Department</b>	Expresión Gráfica Arquitectónica				
<b>Coordinador</b>	López Chao, Vicente Adrián	<b>E-mail</b>	v.lchao@udc.es		
<b>Lecturers</b>	López Chao, Vicente Adrián	<b>E-mail</b>	v.lchao@udc.es		
<b>Web</b>					
<b>General description</b>	In environment design and concept art, the visual development of an idea is explored, planned and communicated. The elaboration process begins with sketches or thumbnails, is tested through iterations and is defined through artistic and technical resolutions, depending on its purpose.				

## Study programme competences / results

Code	Study programme competences / results
A6	CE6 - Conocer los fundamentos artísticos y técnicos que permitan conceptualizar gráficamente los elementos de una animación o videojuego, de cara a la creación de la documentación de arte de concepto.
A7	CE7 - Capacidad para analizar e interpretar las formas, aspectos y movimientos a partir del mundo real o del arte conceptual para recrear digitalmente los elementos visuales de una animación o videojuego.
A8	CE8 - Diseñar personajes animados con la personalidad y comportamiento definidos a partir de una historia.
B1	CB1 - Que os estudantes demostrasen posuir e comprender coñecementos nunha área de estudo que parte da base da educación secundaria xeral, e se atope a un nivel que, se ben se apoia en libros de texto avanzados, inclúe tamén algúns aspectos que implican coñecementos procedentes da vanguardia do seu campo de estudo
B2	CB2 - Que los estudiantes sepan aplicar sus conocimientos a su trabajo o vocación de una forma profesional y posean las competencias que suelen demostrarse por medio de la elaboración y defensa de argumentos y la resolución de problemas dentro de su área de estudio
B3	CB3 - Que los estudiantes tengan la capacidad de reunir e interpretar datos relevantes (normalmente dentro de su área de estudio) para emitir juicios que incluyan una reflexión sobre temas relevantes de índole social, científica o ética
B4	CB4 - Que los estudiantes puedan transmitir información, ideas, problemas y soluciones a un público tanto especializado como no especializado
B5	CB5 - Que los estudiantes hayan desarrollado aquellas habilidades de aprendizaje necesarias para emprender estudios posteriores con un alto grado de autonomía
B6	CG1 - Capacidad de organización y planificación. Especialmente en el planteamiento de trabajos conducentes a la creación de los contenidos audiovisuales digitales que componen una producción de animación o un videojuego.
B7	CG2 - Capacidad de resolver problemas de forma efectiva, principalmente de carácter tecnológico y en el campo de la creación de contenidos digitales interactivos y de animación.
B8	CG3 - Conocimientos informáticos, en especial los relativos al uso de tecnologías y programas de última generación en el campo de estudio.
B9	CG4 - Conocer los procedimientos, destrezas y metodologías necesarios para la adaptación del proceso creativo al medio digital y la producción de obras artísticas a través de tecnologías específicas.
B10	CG5 - Valorar críticamente el conocimiento, la tecnología y la información disponible para su aplicación en la resolución de problemas.
B11	CG6 - Capacidad crítica y autocrítica. Necesaria en todo proceso creativo en el que se busca un compromiso con la calidad del trabajo, los resultados y las soluciones propuestas.
B12	CG7 - Trabajo en equipo. Capacidad de abordar proyectos en colaboración con otros estudiantes, asumiendo roles y cumpliendo compromisos de cara al grupo.



B13	CG8 - Capacidad de aplicar los conocimientos en la práctica, integrando las diferentes partes del programa, relacionándolas y agrupándolas en el desarrollo de productos complejos.
C1	CT1 - Adequate oral and written expression in the official languages.
C3	CT3 - Using ICT in working contexts and lifelong learning.
C4	CT4 - Acting as a respectful citizen according to democratic cultures and human rights and with a gender perspective.
C6	CT6 - Acquiring skills for healthy lifestyles, and healthy habits and routines.
C7	CT7 - Developing the ability to work in interdisciplinary or transdisciplinary teams in order to offer proposals that can contribute to a sustainable environmental, economic, political and social development.
C8	CT8 - Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society.
C9	CT9 - Ability to manage times and resources: developing plans, prioritizing activities, identifying critical points, establishing goals and accomplishing them.

Learning outcomes			
Learning outcomes	Study programme competences / results		
The learner will be able to analyze and interpret forms, aspects and movements from the real world or conceptual art to digitally recreate the visual elements of an animation or video game.	A7	B1 B3 B8 B9 B10	C1 C8
The learner will design an environment with all its elements, both in sketch, color, texture and shading so that it is feasible for its adaptation to 3D.	A6	B2 B4 B5 B6 B7 B11 B12 B13	C3 C4 C6 C7 C9
The learner will design animated characters with defined personality and behavior based on a story.	A8	B2 B4 B5 B6 B7 B11 B12 B13	C3 C4 C6 C7 C9

Contents	
Topic	Sub-topic
INTRODUCTION	Concept art: environments, characters and props. Concept art references. Thumbnailing. Art fundamentals: Perspective, composition, lighting, color and texture
CONCEPT ART DEVELOPMENT TECHNIQUES	Thumbnailing. Depth planes. Focal points. Digital tools.



ART FUNDAMENTALS I: PERSPECTIVE AND LANDSCAPE	Basic principles of perspective. The point of view. Linear perspective. Axonometric perspective.
ART FUNDAMENTALS II: COLOR	Color theory: color meanings and color combinations Color properties: luminosity, saturation and hue. Color analysis. Colorkey. Color scripts.
ART FUNDAMENTALS III: LIGHTING	Color brightness and volume in two-dimensional drawing. Light and shadow projection. Digital lighting treatment. Atmospheric perspective.
ART FUNDAMENTALS IV: TEXTURE	Organic drawing fundamentals. Digital editing techniques: phototexturing, photobashing, digital matte painting.
CHARACTER DESIGN	Ideation. Character, attitude and personality. Technical definition.
IMAGE COMPOSITION AND LAYOUT	Image Composition Areas of interest (Focal points). Layout (Model sheets). Storyline. Typography.
PARTICULARITIES IN ENVIRONMENT DESIGN	Texture and color: atmosphere sensations. Urban fantasies and reinvented cities. Architecture. Landscape. The life of the concept from the detail, the trace of time.

Planning

Methodologies / tests	Competencies / Results	Teaching hours (in-person & virtual)	Student?s personal work hours	Total hours
Guest lecture / keynote speech	A6 A7 B1 B3 B4 B8 C1 C8	26	26	52
Workshop	A8 B2 B5 B6 B7 B9 B10 B11 B12 B13 C3 C4 C6 C7 C9	25	59	84
Student portfolio	A6 A8 B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13	0	12	12
Personalized attention		2	0	2

(\*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

Methodologies	Description
Guest lecture / keynote speech	Lecture consists of oral presentation with audiovisual media and the introduction of student doubts in order to solve knowledge problems and facilitate learning. Likewise, collective feedback sessions will be held with the intervention of students.
Workshop	The student actively participates in the learning process, applying all the knowledge in the elaboration of concept art.
Student portfolio	On the exam date, a portfolio of the subject work will be delivered following the indications indicated.



## Personalized attention

Methodologies	Description
Guest lecture / keynote speech Workshop	Both the content of the lectures, as well as the doubts related to the practices proposed in the workshop, as well as the case studies, can be the object of individual consultations.

## Assessment

Methodologies	Competencies / Results	Description	Qualification
Workshop	A8 B2 B5 B6 B7 B9 B10 B11 B12 B13 C3 C4 C6 C7 C9	The professor will propose theoretical exercises (case studies) and practical exercises (individual or collective), which the student will have to solve in the classroom and finish at home.  The pursuit of the cognitive progression of the student is pursued over all the development of the vision space, with incidence in the scenographic atmosphere. The presented work is evaluated as well as the progression, evolution and the interaction with the group.	80
Student portfolio	A6 A8 B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13	The evolution of the student, the level of the results, the composition of sheets and the adjustment to the delivery standards required in the call will be assessed.	20

## Assessment comments

The student who does not actively follow the course without justified reason will receive the grade of Not Presented as an evaluation in both opportunities of the call. The quality of monitoring and active participation consists of an attendance of more than 80% of the sessions and the delivery of 100% of the practices. The student will have at least two opportunities to deliver practices during the course, except for the final delivery.

Academic dispensation (class attendance exemption). Those students who have an academic exemption must contact the professor to establish the method of monitoring the subject and the preparation of works to pass the subject in the first call. Academic fraud Fraudulent performance of tests or assessment activities will directly imply a grade of 0 (FAIL) in the subject in the corresponding call, invalidating the rest of the grades obtained. First Chance Assessment Each student must actively attend 80% of the theoretical and practical sessions. All practices must be delivered in a timely manner to be eligible for evaluation at the first opportunity. The objective is to encourage continuous monitoring of the subject through weekly collective or individual feedback.

Second chance assesment Students who do have not passed the subject in 1st chance assesment must attend the second chance call. In any case, the student will deliver the practices of the course (80%) and will be evaluated through a face-to-face graphic-theoretical test (20%) in which they must obtain a grade of 5 out of 10 or higher.

## Sources of information



<p><b>Basic</b></p>	<ul style="list-style-type: none"><li>- James Gurney (2009). Imaginative realism: how to paint what doesn't exist. Kansas City: Andrews McMeel Publishing</li><li>- James Gurney (2010). Color and light: a guide for the realist painter. Kansas City: Andrews McMeel</li><li>- Marisa Lewis (ed.) (2016). Beyond art fundamentals: A guide to emotion, mood and storytelling for artists. 3dtotal Publishing</li><li>- Sean Lagh (ed.) (2020). Art fundamentals: light, shape, color, composition, perspective, depth &amp; anatomy. 3D Total Publishing</li><li>- Ian Roberts (2007). Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting. North Light Book</li><li>- Hans P Bacher (2015). Sketchbook: composition studies for film. Laurence King</li><li>- Hans P Bacher (2016). Vision: Color and Composition for Film. Talisman</li><li>- Tia Kratter (2017). The color of Pixar. San Francisco: Chronicle Books</li><li>- Robh Ruppel (2021). Graphic L.A. Los Angeles: Designstudio Press</li><li>- Juan Díaz Canales y Juanjo Guarnido (2005). Blacksad: cómo se hizo. Barcelona: Norma Editorial</li><li>- Alex Galuzin (2016). Preproduction Blueprint: how to plan game environments and level designs. North Charleston: CreateSpace</li><li>- 3dtotal Publishing (2017). The ultimate concept art career guide. Worcester, United Kingdom: 3dtotal Publishing</li><li>- John Canemaker (1999). Paper dreams : the art &amp; artists of Disney storyboards. New York: Disney Editions</li><li>- Amid Amidi (2011). The Art of Pixar: The Complete Colorscripts and Select Art from 25 Years of Animation. San Francisco: Chronicle Books</li><li>- Hans P. Bacher (2018). Dream worlds: production design for animation. Abingdon, Oxon: Routledge</li><li>- Ed. Ghertner (2015). Layout and composition for animation. Burlington: Focal Press/Elsevier</li></ul>
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<b>Complementary</b>	<ul style="list-style-type: none"> <li>- ArenaNet (2020). The complete art of Guild wars : ArenaNet 20th anniversary edition. Milwaukie: Dark Horse Books</li> <li>- Nintendo (2018). The Legend of Zelda: Breath of the Wild, Creating a Champion. Milwaukie: Dark Horse Books</li> <li>- Ian Tucker (ed.) (2020). The art of Ghost of Tsushima. Milwaukie: Dark Horse Books</li> <li>- Paul Davies (2017). The Art of Horizon zero dawn. London: Titan Books</li> <li>- Nick Stuttner y Wil Murray (2017). The last Guardian : an Extraordinary Story. Hamburg: FuturePress</li> <li>- Future Press (2020). The art of Ori and the Will of the wisps: a Future Press Art Book. Hamburg: Future Press</li> <li>- Jennifer Lee (2012). The Art of Wreck-It Ralph. San Francisco: Chronicle Books</li> <li>- Jessica Julius (2018). The art of Ralph breaks the internet. San Francisco: Chronicle Books</li> <li>- Michael Neilson (2020). The Art of Crash Bandicoot 4 : It's About Time. Santa Monica, California: Activision Publishing</li> <li>- Barbara Robertson (2014). The Art of Penguins of Madagascar. London: Titan Books</li> <li>- Disney, Pixar (2022). The Art of Turning Red. San Francisco: Chronicle Books</li> <li>- Disney, Pixar (2021). The art of Luca. San Francisco: Chronicle Books</li> <li>- Titan Books (2020). The art of Death Stranding. London: Titan Books</li> <li>- Naughty Dog Studios (2020). The art of The Last of Us: part II. Milwaukie: Dark Horse Books</li> <li>- Chris Allcock (2019). The art of Borderlands 3. San Rafael, California: Insight Editions</li> <li>- StudioMDHR (2019). The art of Cuphead. Milwaukie: Dark Horse Books</li> <li>- Bioware (2017). The Art of Mass Effect : Andromeda. Milwaukie: Dark Horse Books</li> <li>- Hayao Miyazaki (2006). The Art of Miyazaki's Spirited Away. San Francisco: VIZ Media LLC</li> <li>- Ramin Zahed (2018). Spider-Man, into the Spider-Verse : the art of the movie. London: Marvel: Titan Books</li> <li>- Hayao Miyazaki (2014). The Art of Princess Mononoke. San Francisco: VIZ Media LLC</li> <li>- Tracey Miller-Zarneke (2010). The art of How to train your dragon. New York: Newmarket Press</li> <li>- Lisa Fitzpatrick (2009). The art of Avatar : James Cameron's epic adventure. New York: Abrams</li> <li>- Danny Graydon (2009). The art of Planet 51. San Rafael: Insight</li> <li>- Karen Paik (2007). The art of Ratatouille. San Francisco: Chronicle Books</li> <li>- Eric S. Trautmann (2004). The art of Halo: creating a virtual world. New York: Del Rey</li> <li>- Mark Cotta Vaz (2004). The art of The Incredibles. San Francisco: Chronicle Books</li> <li>- Amy Phoeler y Pete Docter (2015). Inside Out. The Art of Disney Pixar Inside Out. San Francisco: Chronicle Books</li> <li>- Akira Toriyama (2011). Dragon Ball: compendio / ilustración de Akira Toriyama. Barcelona: Planeta de Agostini</li> </ul>
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**Recommendations**

**Subjects that it is recommended to have taken before**

Anatomy Drawing/616G02012

**Subjects that are recommended to be taken simultaneously**

**Subjects that continue the syllabus**

**Other comments**

(\*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.