



ACADEMIC PROGRAM

MATTE PAINTING

B.F.A. IN ANIMATION

MODALITY: ON CAMPUS

ACADEMIC YEAR: 2023-2024

Name of the course:	Matte Painting
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Advanced 3D Techniques for Animation
Year:	4º
Teaching period:	2
Type:	OBM
ECTS credits:	6
Teaching modality:	On campus
Language:	English
Lecturer / Email	Laura Gamez Gallardo/laura.gamez@u-tad.com
Web page:	http://www.u-tad.com/

SUBJECT DESCRIPTION

Area description

This subject is mandatory for the students that choose the Mention in Backend Animation Pipeline techniques.

This subject will allow the students who choose it to deepen the knowledge acquired in 3D techniques in the common part of the bachelor's degree applied to the final processes of 3D animation content production, known as Backend Pipeline. These processes, which without losing their technical component incorporate a high technical content, include lighting, compositing, 3D effects simulation, character effects (cloth, hair, fur) and the preparation of the character for animation through the Rigging process.

Subject description

The Matte Painting course provides the competencies and skills necessary for the generation and recreation of multi-plane visual compositions and integration of visual effects within an animation project. The integration between real or fictional elements and planes that matte painting brings to the animation production process is one of the most valued techniques within the creation of animation. Through the integration of multiple graphic perspectives and photorealistic painting, it is possible to recreate and set architectural environments and spaces, as well as interiors/exterior of scenes.

COMPETENCIES AND LEARNING OUTCOMES

Competencies

BASIC AND GENERAL

CG4 - Apply the aesthetic and perception fundamentals of the image in terms of structure, form, color and space in the representation of digital content.

CG8 - Optimize the work according to the technological resources related to the processes and tools of the project to be developed.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the basis of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - Students should be able to convey information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

TRANSVERSALS

CT3 - Know the hardware and software fundamentals of computers and communication networks, as well as the principles of storage and cloud computing along with their usefulness and application to the development projects of the digital economy.

CT4 - Update the knowledge acquired in the management of digital tools and technologies according to the current state of the sector and the technologies used.

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and works.

CT6 - Develop collaborative projects in a climate of teamwork based on respect, cooperation and responsibility.

SPECIFIC

CE16 - Know the concepts and apply the tools and techniques that allow the introduction of visual effects in an audiovisual project.

SC17 - Use texturing techniques to apply materials to 3D models.

SC2 - Know and apply the fundamentals of photography, its elements of visual composition and the expressive value of lighting.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

CE10 - Create images with a high level of finish using the most appropriate tools for the project of which it is part.

CE11 - Use the theory, techniques and tools associated with lighting, rendering and composition.

SPECIFIC TO THE MENTION

Students who choose this subject will acquire the following specific competences of the mention (CE3D):

- CE3D1: Build 3D Rigs from a given model.
- CE3D2: Know the internal structure of 3D scenes and be able to generate interfaces and automation of effects in 3D software through code.
- CE3D3: Know the methodologies and the main dynamic simulation tools for the creation of 3D visual effects.

Learning outcomes

At the end of the degree, the graduate will be able to:

- Apply visual language to the different animation techniques to convey ideas.
- Know the syntax and basic use of programming languages applied to rigging and particle simulation.
- Manage the interaction between different materials and lighting systems in 3D and 2D creation environments.
- Create environments with a high degree of verisimilitude through the use of layers, alphas and other basic digital compositing techniques.
- Identify software and hardware requirements for lighting, rendering and compositing.
- Integrate with visual consistency the various elements involved in a 2D or 3D layered composition in the post-production phase of the project.
- To integrate convincingly synthetic images, created with digital tools, and real images, recorded photographically.
- Determine the emitting elements, collisions and fields of particle systems in the creation of visual effects.
- Simulate the dynamic elements and situations involved in atmospheric phenomena, such as clouds, fog, rain, smoke, fire, or in the breakage and destruction of rigid solid bodies by collisions or explosions.
- Optimize the programming code used in an animation scene using the necessary debugging tools.
- Program elements in a 2D or 3D scene for the simulation of visual effects or the technical optimization of scenes.
- Manage texture libraries for reuse in an animation scene.
- Combine the qualities of various materials such as reflection, refraction and specularities for the creation of shading.
- Apply the required textures and shaders convincingly and according to the needs of the production in the various parts of a 3D animation scene such as sets, objects or characters.

- Determine the chain of relationships in the construction of body, facial and node controls that are part of a 3D skeleton or rig.
- Establish the skinning of the different parts of a 3D model.
- Use different techniques of bone construction in 3D models according to the needs of character and object animation.
- Generate the character pickers or synoptics necessary for other members of a 3D production to manipulate 3D elements.
- Modify and debug the programming codes of a 3D animation scene.
- Automate the generation of digital effects in a 3D animation scene.
- Determine the different fields involved in collisions and particle interactions in the post-production phase of an audiovisual project.
- Control the dynamics and parameters involved in the simulation of fluids in a 3D animation scene.
- Establish the necessary elements in the creation of breaks and fractures in rigid models in a 3D simulation.
- Create clean and optimized modeling meshes in the creation of 3D objects, figures and environments.

CONTENTS

- Typology and Pipeline: Paint over Plane / 3D / set extension / Green screen. 2D / 2.5D / 3D
- Perspective, composition, scale, light, color
- Resolution. Aspect ratio. Color Space. Depth
- Integration: Cameras, Scenes, Models, Geos, Passes

SUBJECT SYLLABUS

1-Typology and Pipeline: Paint over Plane/3D/set extension/Green screen. 2D/2.5D/3D

2-Perspective, composition, scale, light, color

3-Resolution. Aspect ratio. Color Space. Depth

4-Integration:Cameras, Scenes, models, Geos, Passes or Typology and Pipeline: Paint over Plane / 3D / setextension / Green screen. 2D / 2.5D / 3D or Perspective, composition, scale, light, color or Resolution.Aspect ratio. Color Space. Depth or Integration: Cameras, Scenes, Models, Geos, Passes

5-Camera tracking

6- Relationship of backgrounds and color key for 3D

TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	22,00	22,00
<i>Practical classes</i>	33,75	33,75
<i>Tutorials</i>	4,25	2,13
<i>Independent study and autonomous work of the student</i>	35,00	0,00
<i>Elaboration of work (group or individual)</i>	50,75	0,00
<i>Evaluation Activities</i>	4,25	4,00
TOTAL	150	61,88

Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

TEMPORAL DEVELOPMENT

Theme 1-3 weeks

Theme 2- 3 weeks

Theme 3- 4 weeks

Theme 4- 4 weeks

EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	30	60
<i>Objective test</i>	30	60

GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	30	30
<i>Objective test</i>	60	60

General comments on the evaluations/assessments

The course consists of seven evaluable topics, each of which must be passed with a grade equal to or higher than 5.

In order to pass the course, the average grade of all the practices and activities handed in will compute 50% of the grade. The 40% will be the grade of the final exam that will take place during the course. The remaining 10% will depend on the student's behavior and attitude and the work done in class. In the extraordinary exam, all pending work must be presented in order to be able to take the exam and the evaluation will be similar to the ordinary exam. The student will demonstrate with his work in the classroom, his partial deliveries, his corrected autonomous exercises, and general attitude towards his learning if he is qualified in the competences that are expected to develop in this subject. Final numerical qualification from 0 to 10, it will be an indispensable requirement to reach a minimum qualification of 5 points to obtain a pass. Works out of form and date will not be admitted without justified cause, each delivery is understood as an exam and will have the right to revision. And if they are accepted it will be with a considerable reduction in the grade.

The subjects are eliminatory, which means that the student who passes one of the subjects is exempt from taking that subject in the ordinary and extraordinary convocation.

LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

Basic:

The Digital Matte Painting Handbook Paperback – April 12, 2011 by David B. Mattingly

The Invisible Art: The Legends of Movie Matte Painting Paperback – September 2, 2004 by Mark Cotta Vaz (Author), Craig Barron (Author)

Recommended:

Beginner's Guide to Digital Painting in Photoshop Paperback – January 31, 2012

REQUIRED MATERIALS, SOFTWARE AND TOOLS

Type of classroom

Theory

Materials:

Display - Digital whiteboard, Laptop

Software:

Photoshop, Autodesk Maya, Nuke