

Design Process

Avery Noble - That Hideous Strength

2026





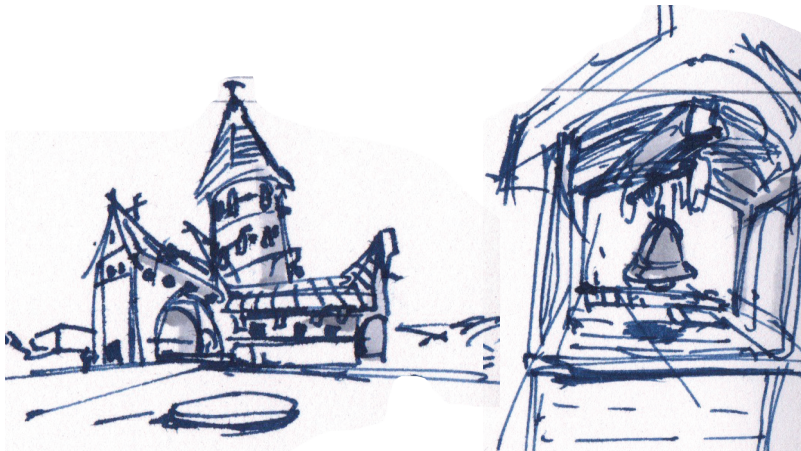
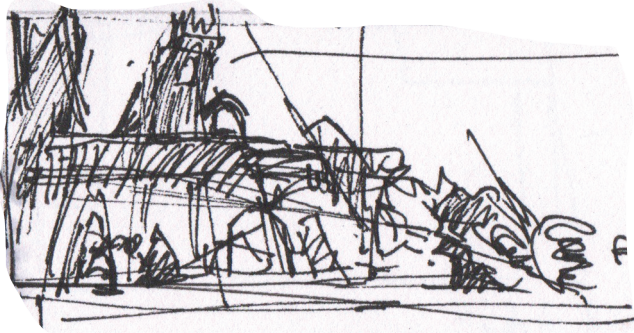
ST. ANNES CHURCH AND MANOR EXPLORATION

Understanding the symbolism, characters, and atmosphere of an environment is where my early sketches start.

St. Annes Church reaches up to space, a subtle hint to the alien nature of its bonded character.

Details that anchor my designs together include the bell tower, angular steeple, and integration with nature. There should be a general feeling of occlusion or hiding.



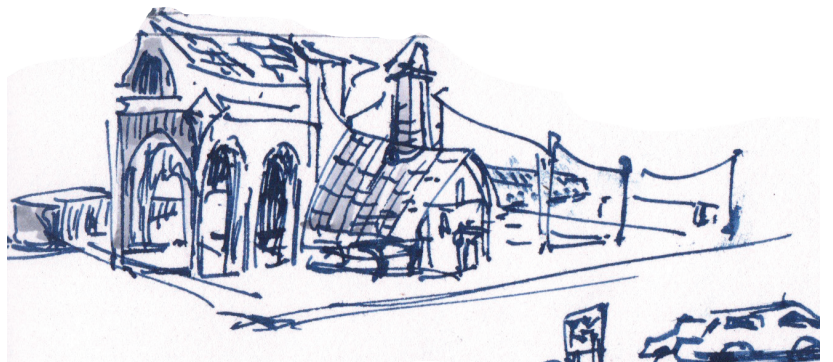
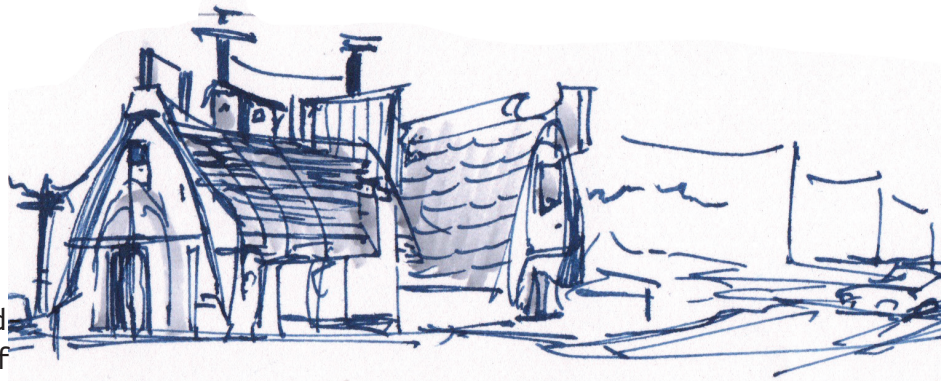




ITERATION

I want each church I design to belong in the same world. They are informed by a predetermined set of principles. The buildings within the church need to branch off of each other and frame each other with interesting shape design.

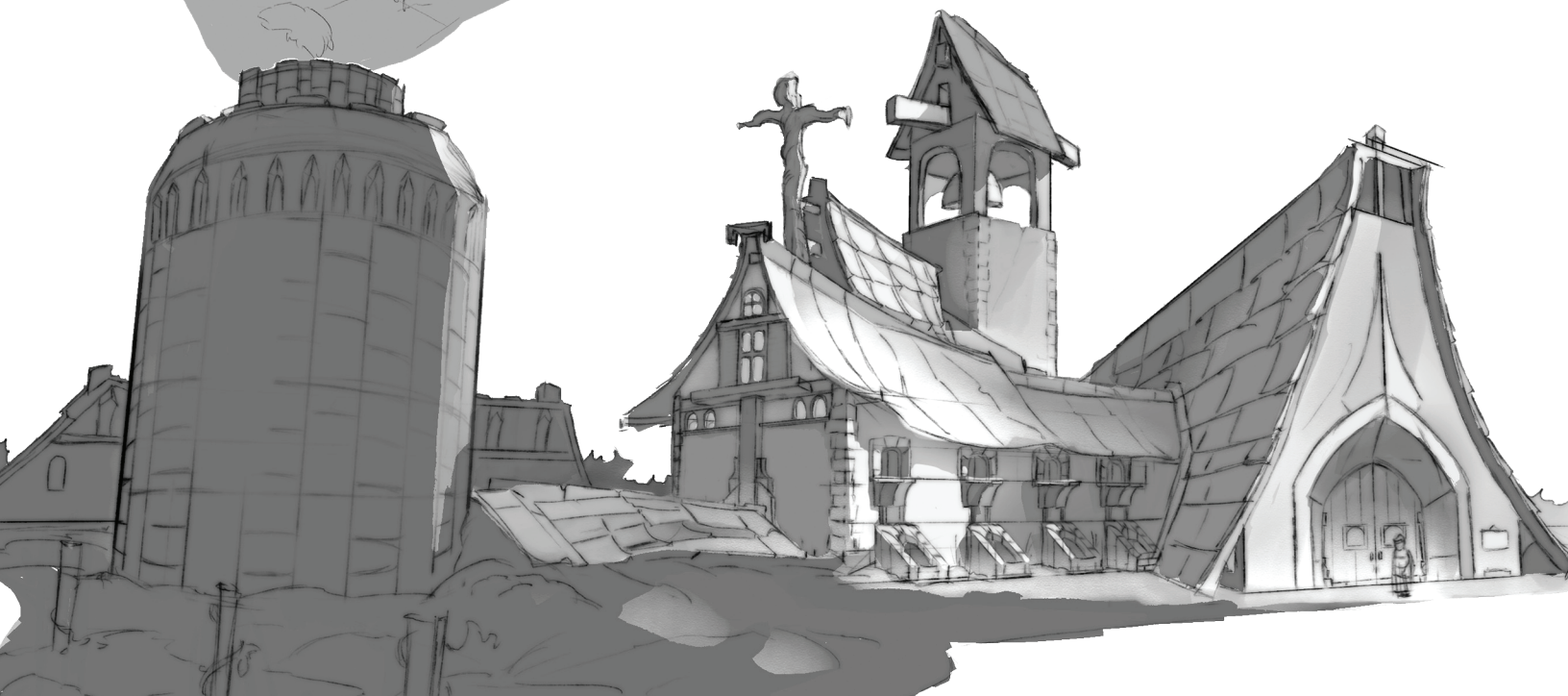
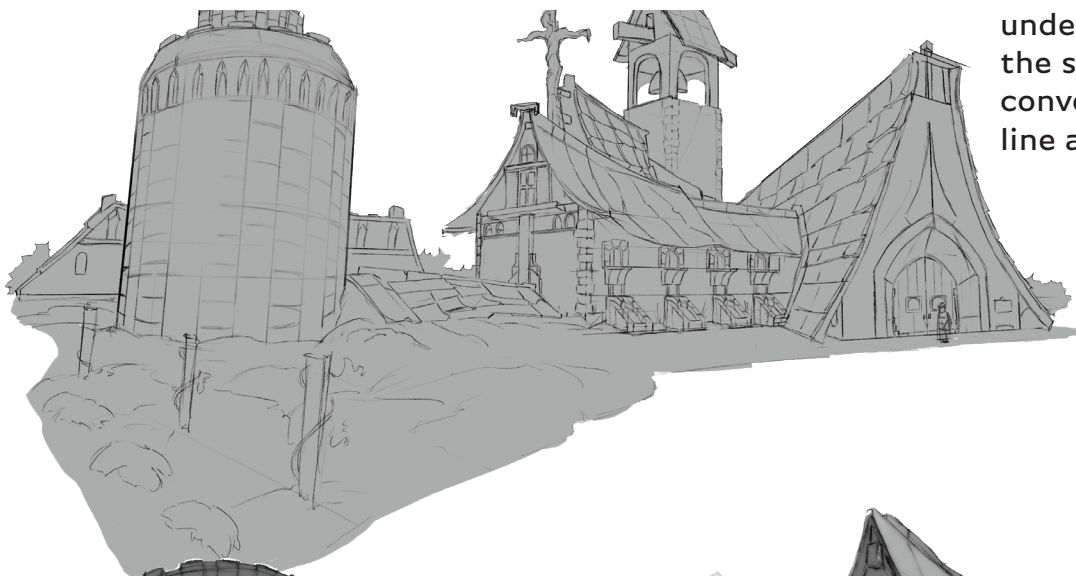
I fell into the symbol of ancient ship designs, with their large curved bows becoming support beams or arches within multiple concepts.





INTENTION

I ultimately want a final design that is readable, has a strong sense of scale, and could reasonably fit into a scene from multiple angles. I need to both understand the full 3D form of the structure and be able to convey that information using line and value.

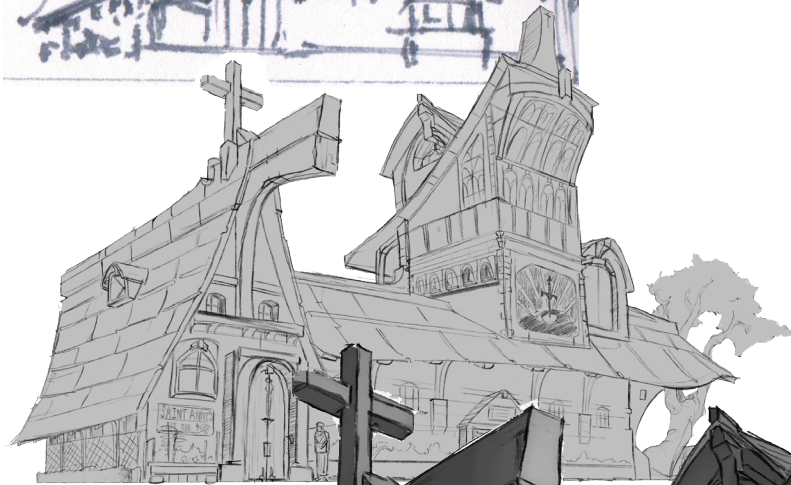


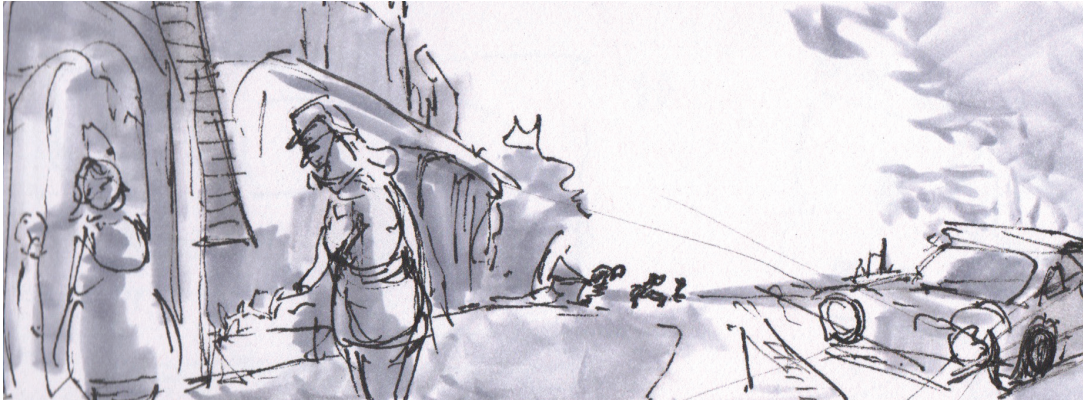


THROUGH-LINE

It's important to respect the design process, avoiding the temptation to paint a pretty picture right away.

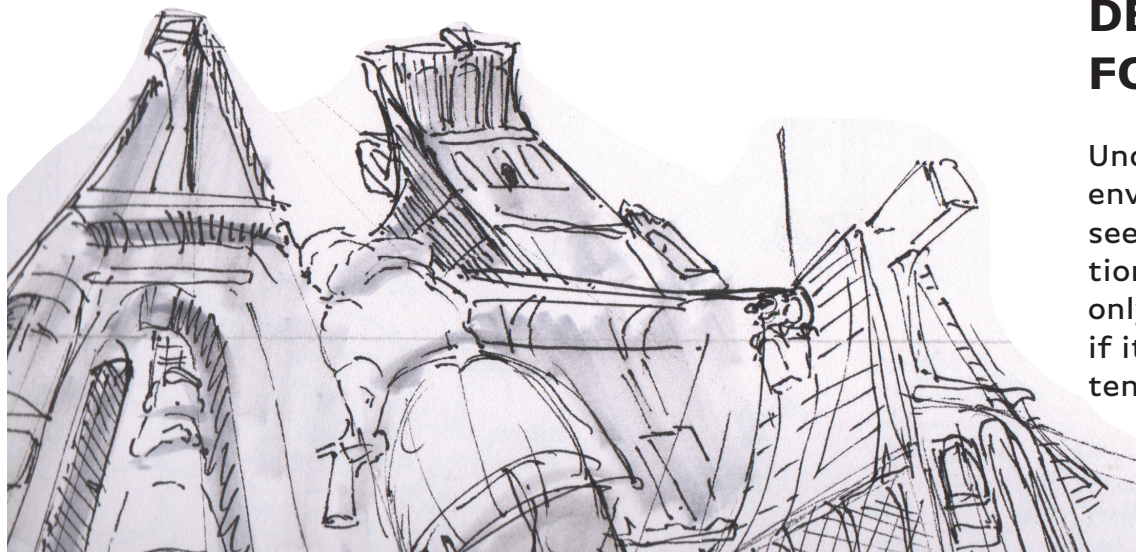
Looking back at the early concept that captured the intended look is how I was able to stay on track while developing a design.

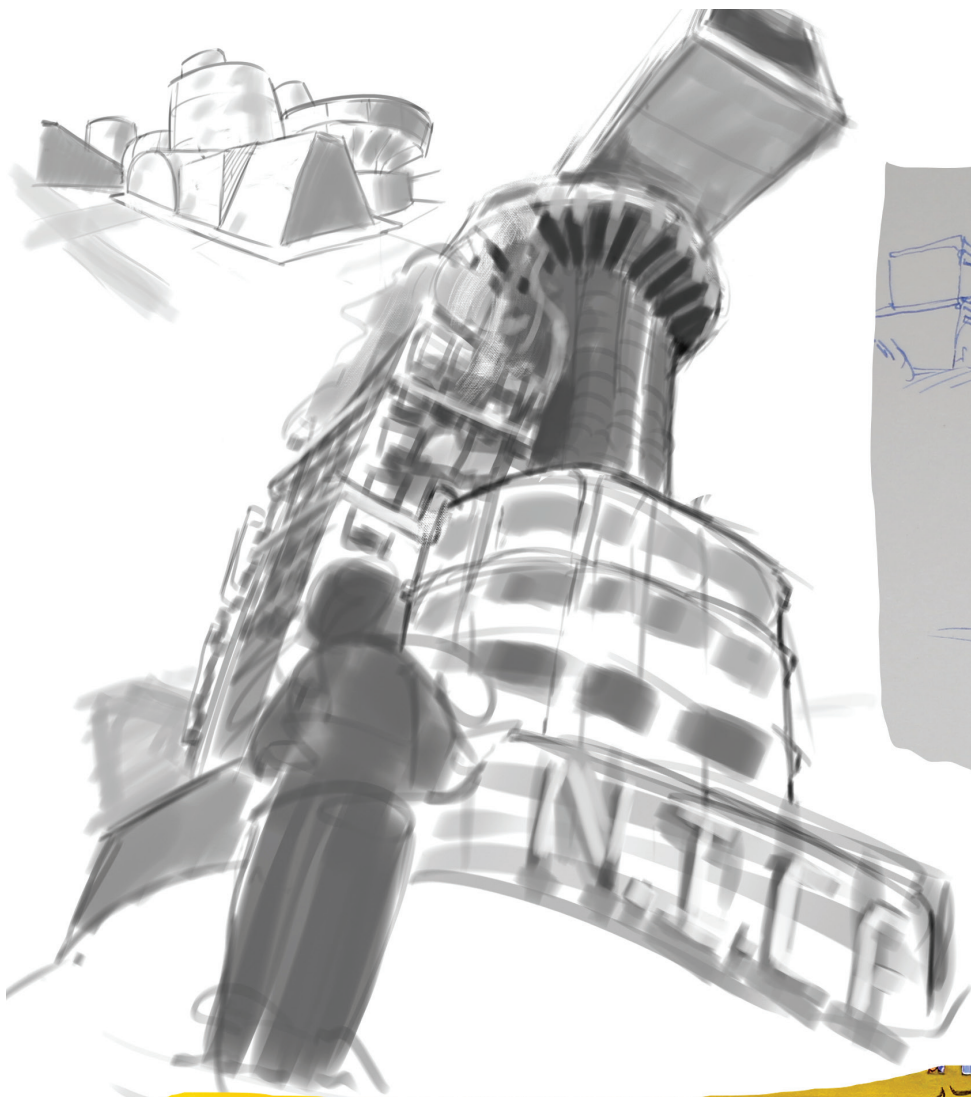




DEVELOPING FOR STORY

Understanding how an environment will be seen in the final illustration or on screen is the only way to really know if it will deliver the intended performance.

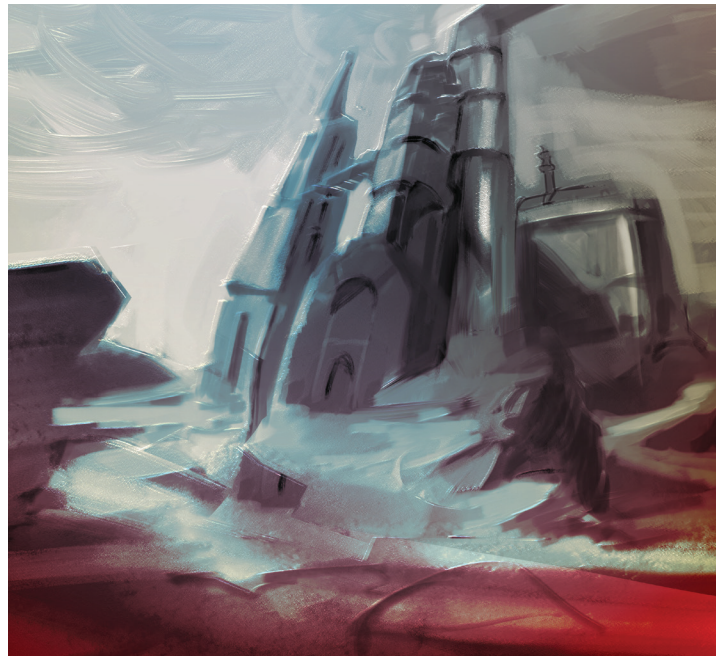


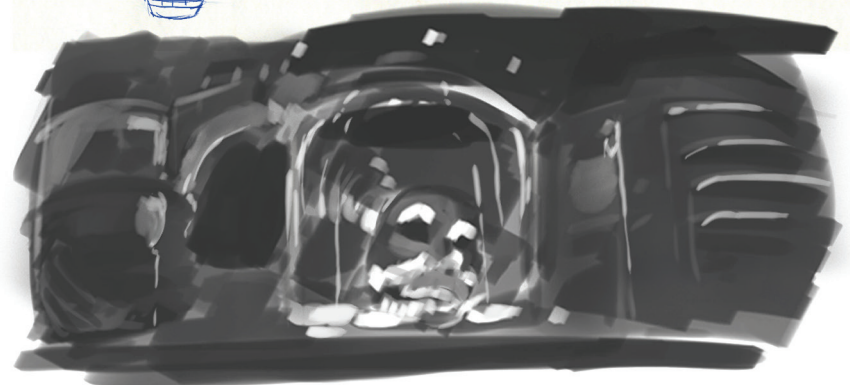
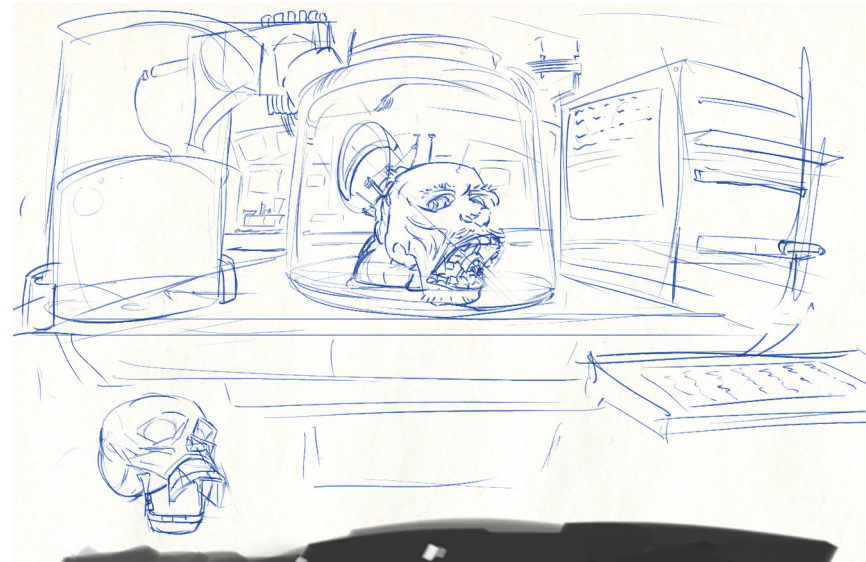
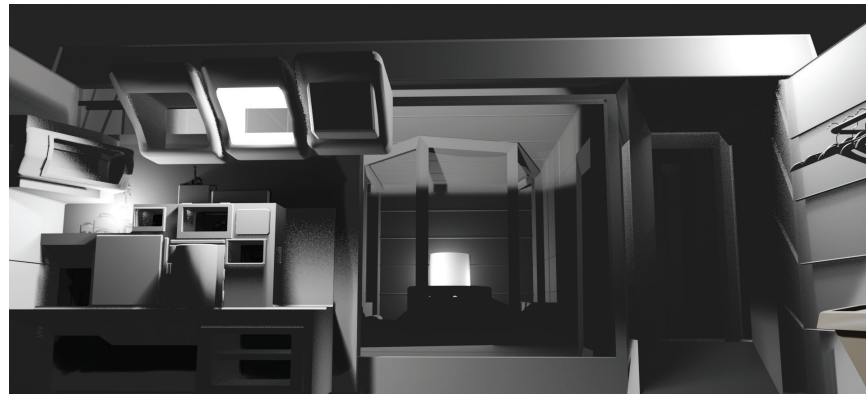
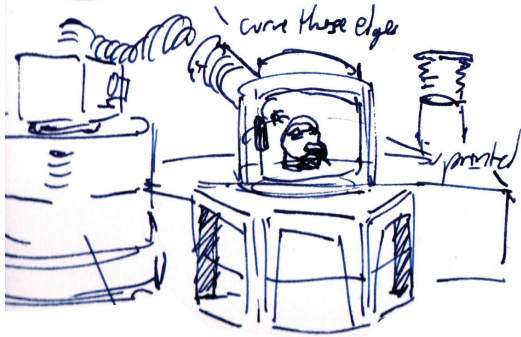
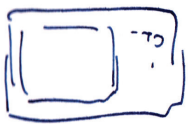
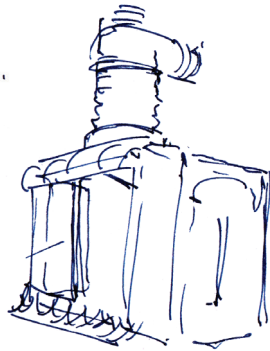
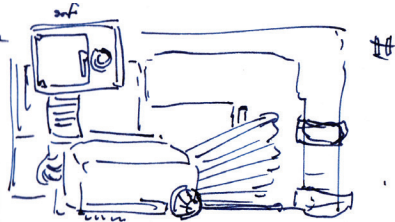
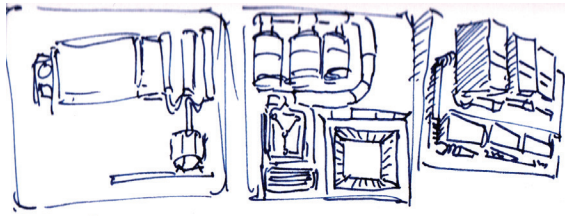




N.I.C.E. INSTITUTION

Beginning with story and atmosphere, I can illustrate buildings that all could fit the character description: a chrome beast that sprouted from the ground and killed any plants that may have lived near it's dark influence.

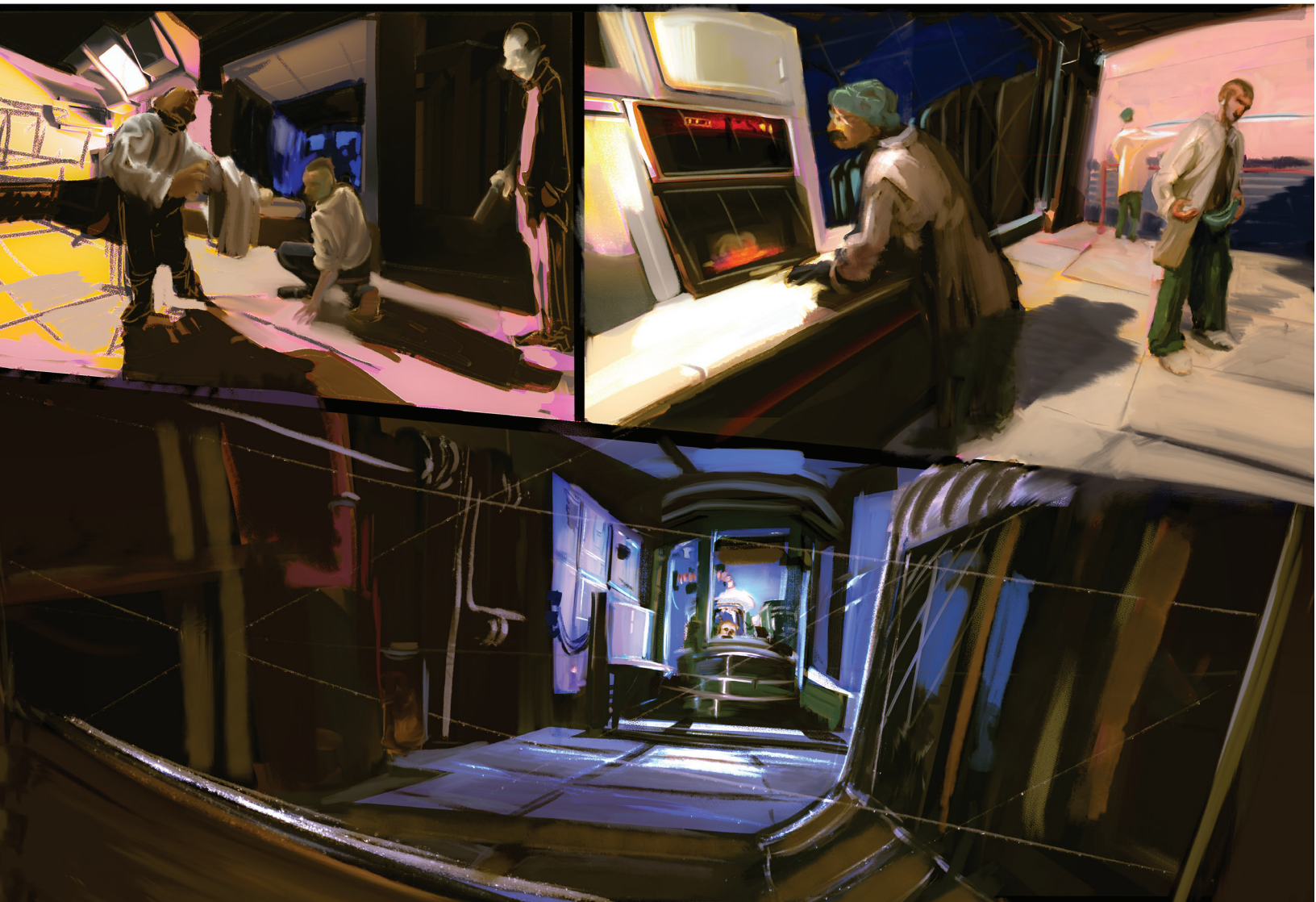
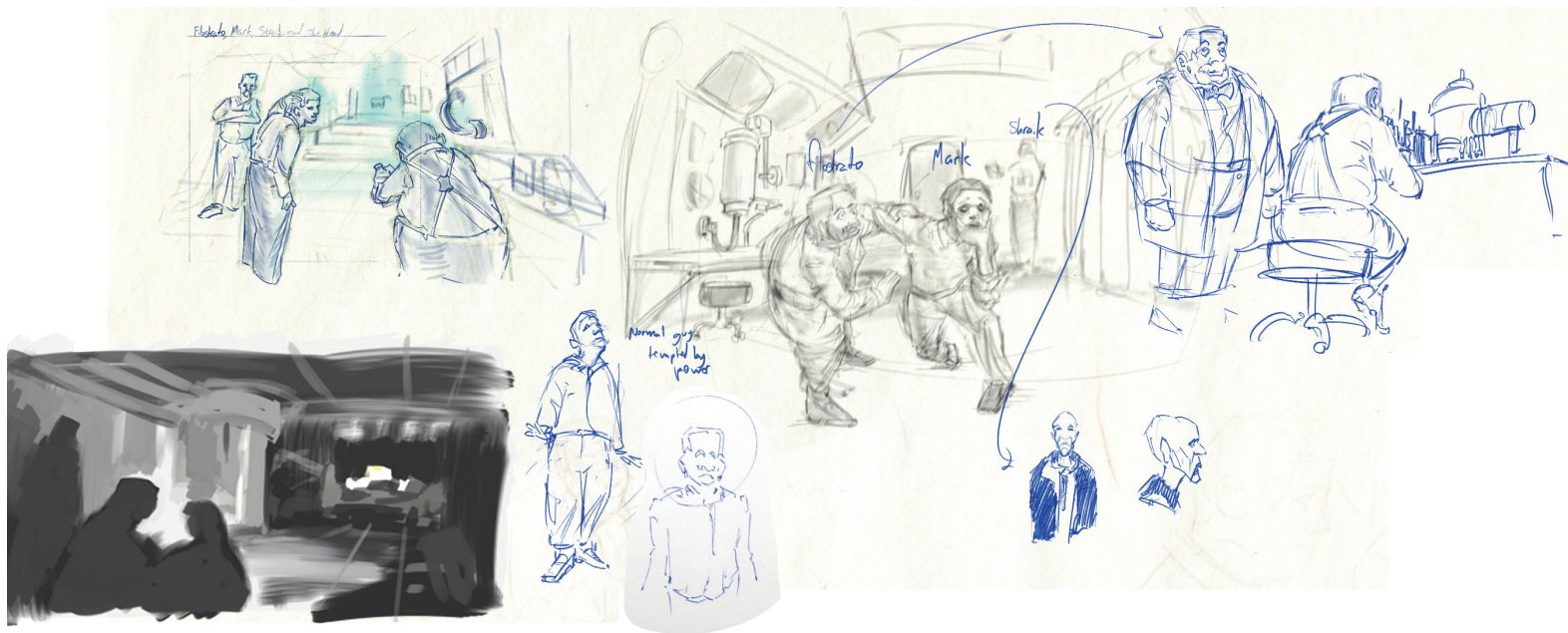




MARK MEETS THE HEAD

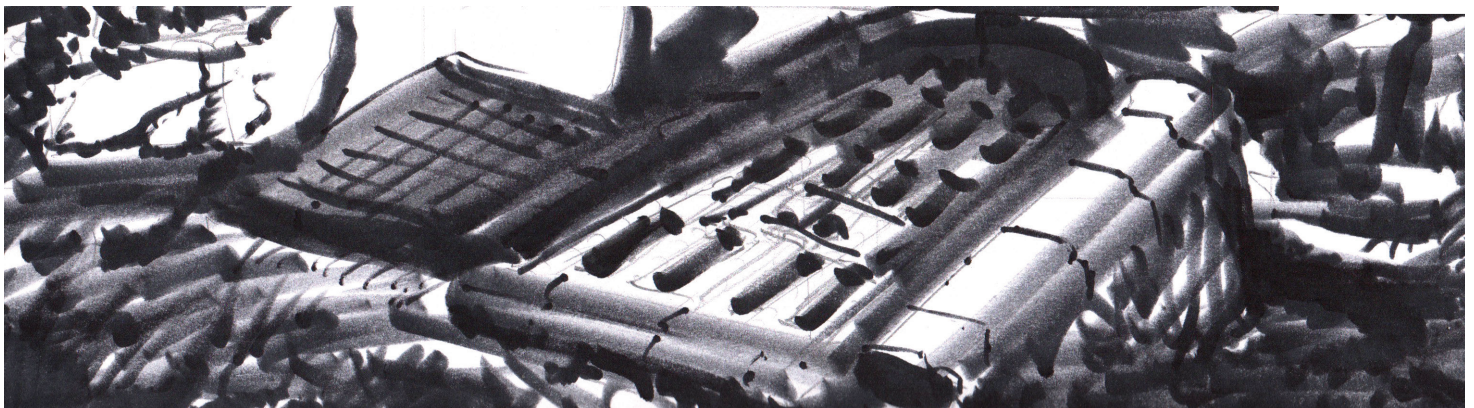
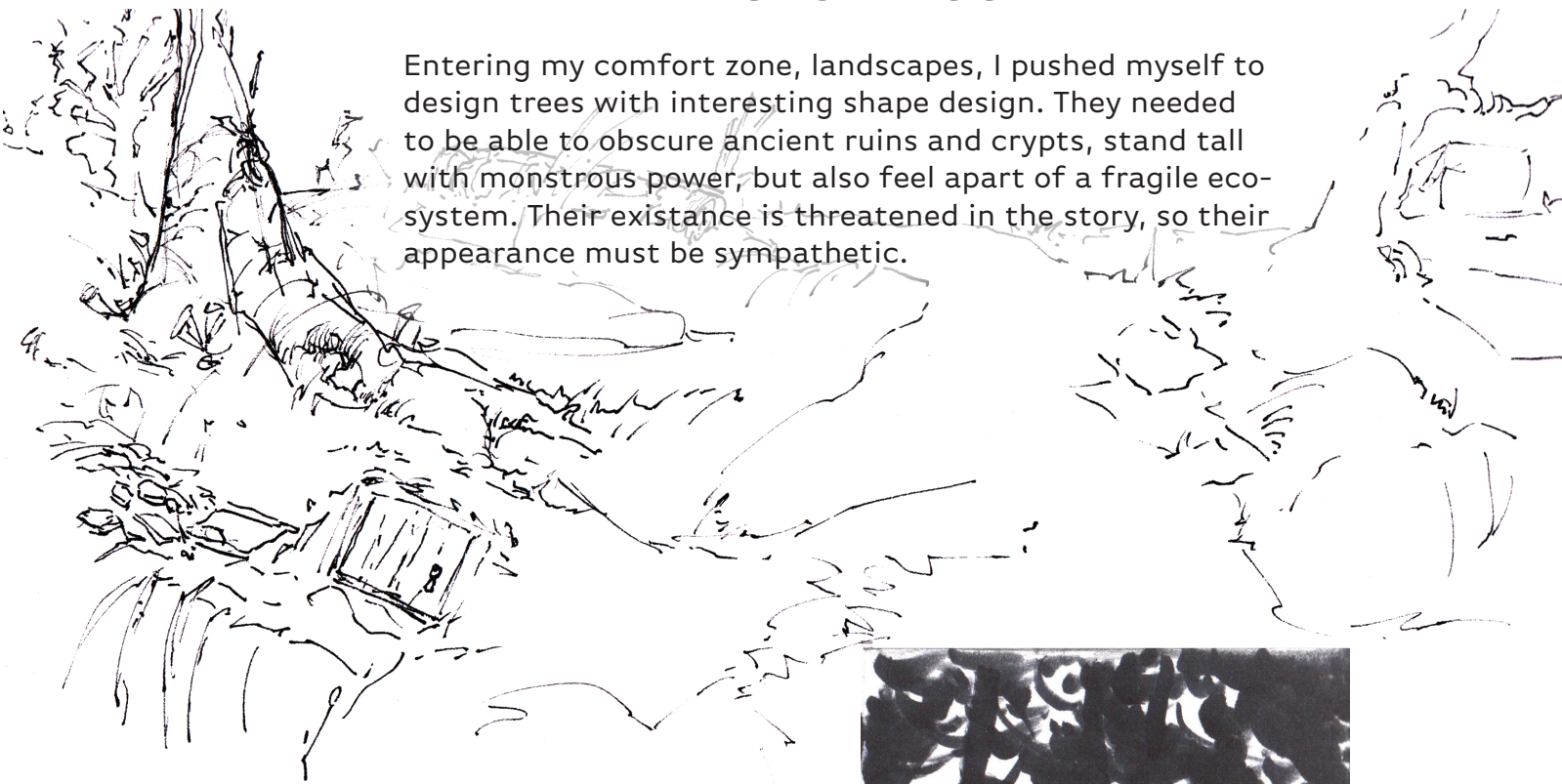
Early designs for the N.I.C.E. institution's top secret control room were focused on the intense emotional effect dealt to one of the main characters when seeing the atrocities of the company he works for.

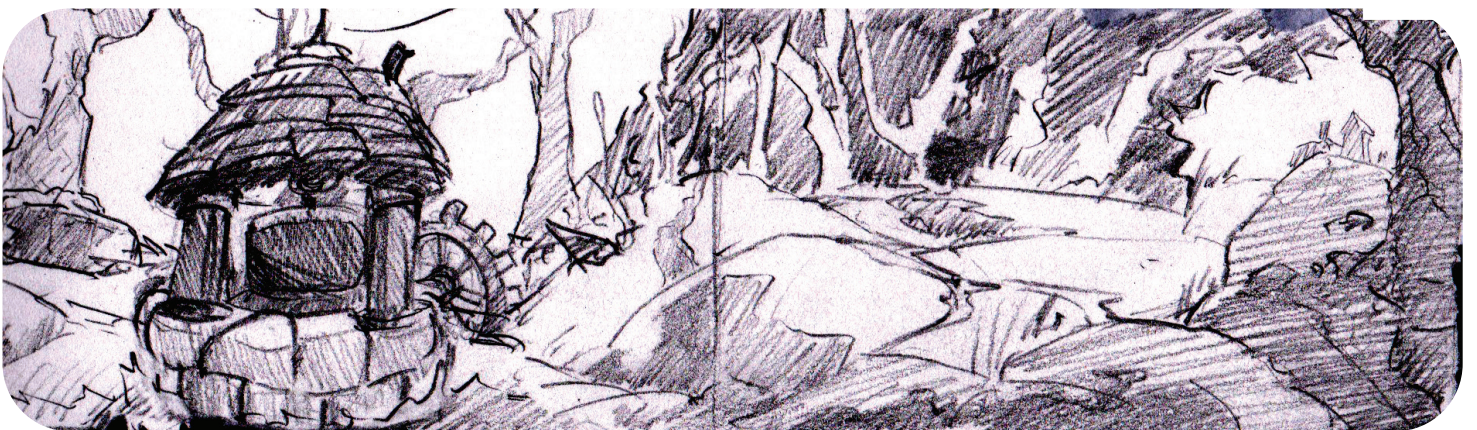
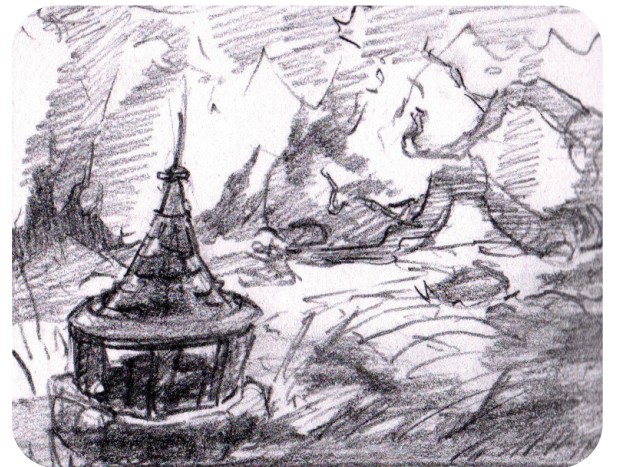
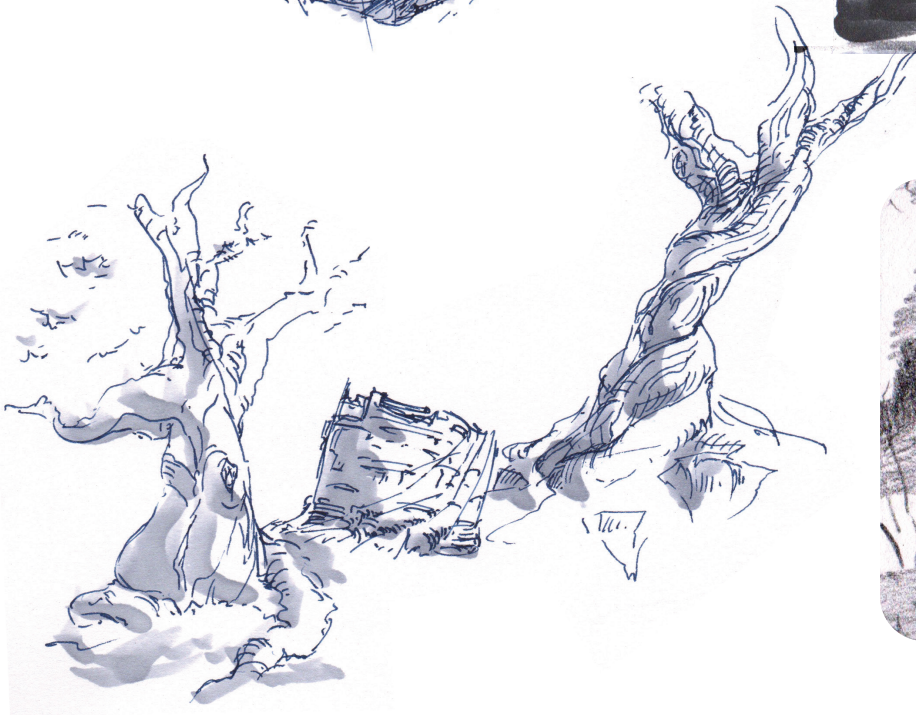
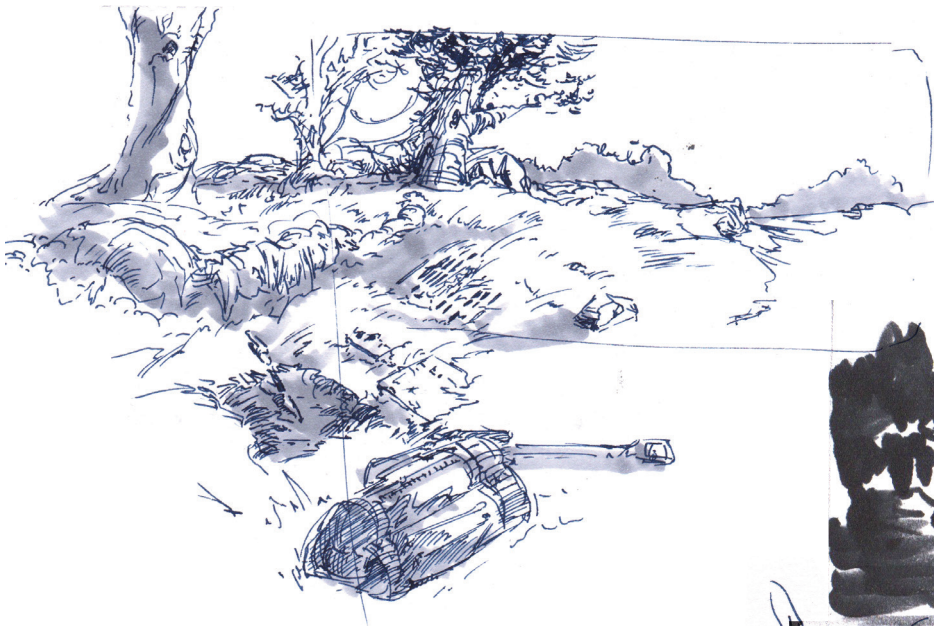
Knowing that the focus on the scene will be from this character's unsettled perspective, I began by designing intense lighting and sharp edges, and filled the room with tubes that could resemble veins or intestines to someone going through a nervous break.

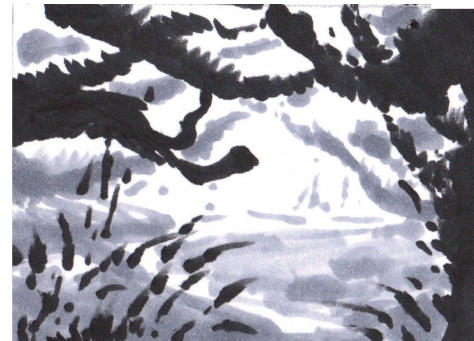


BRAGDON WOOD

Entering my comfort zone, landscapes, I pushed myself to design trees with interesting shape design. They needed to be able to obscure ancient ruins and crypts, stand tall with monstrous power, but also feel apart of a fragile ecosystem. Their existence is threatened in the story, so their appearance must be sympathetic.





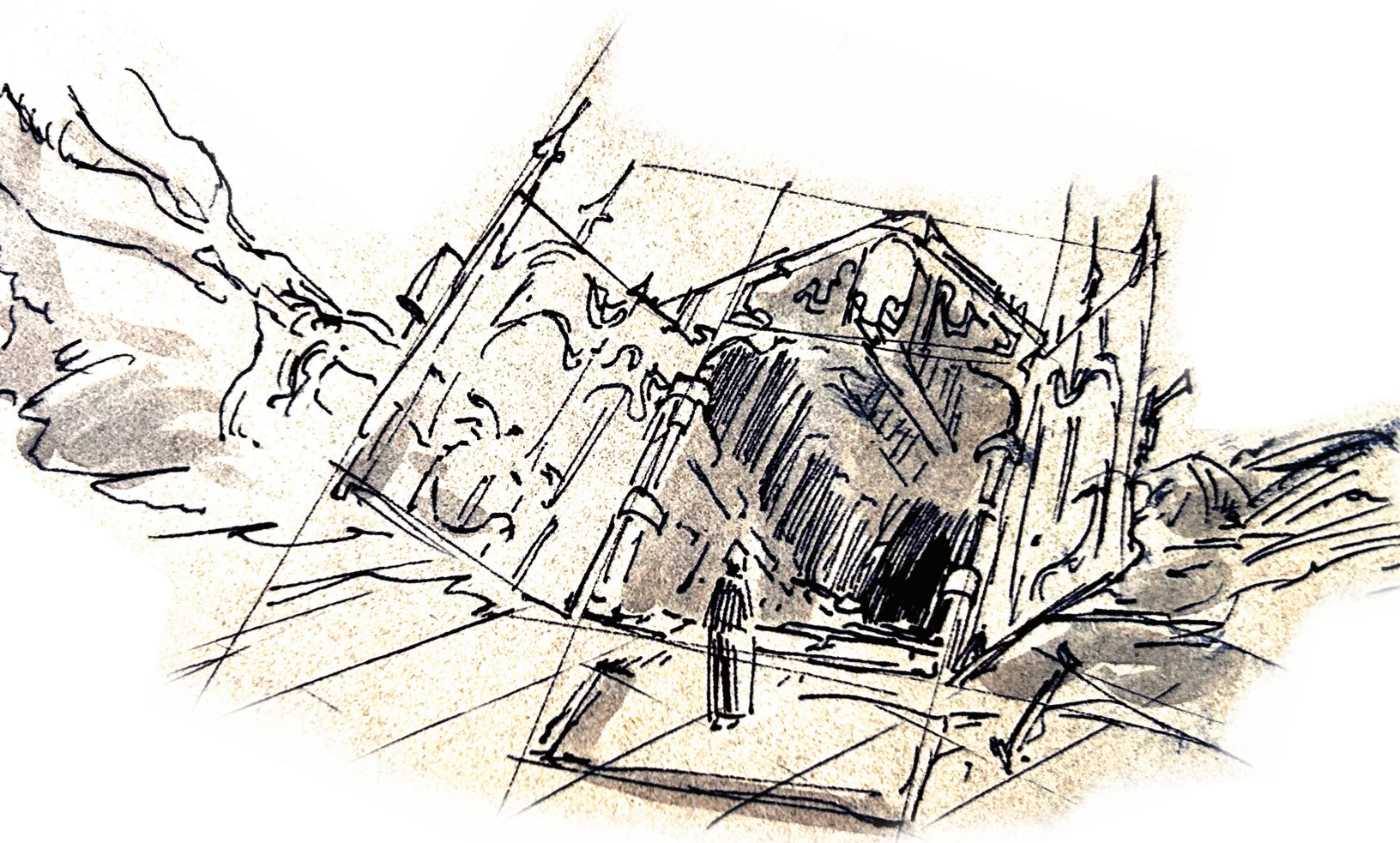


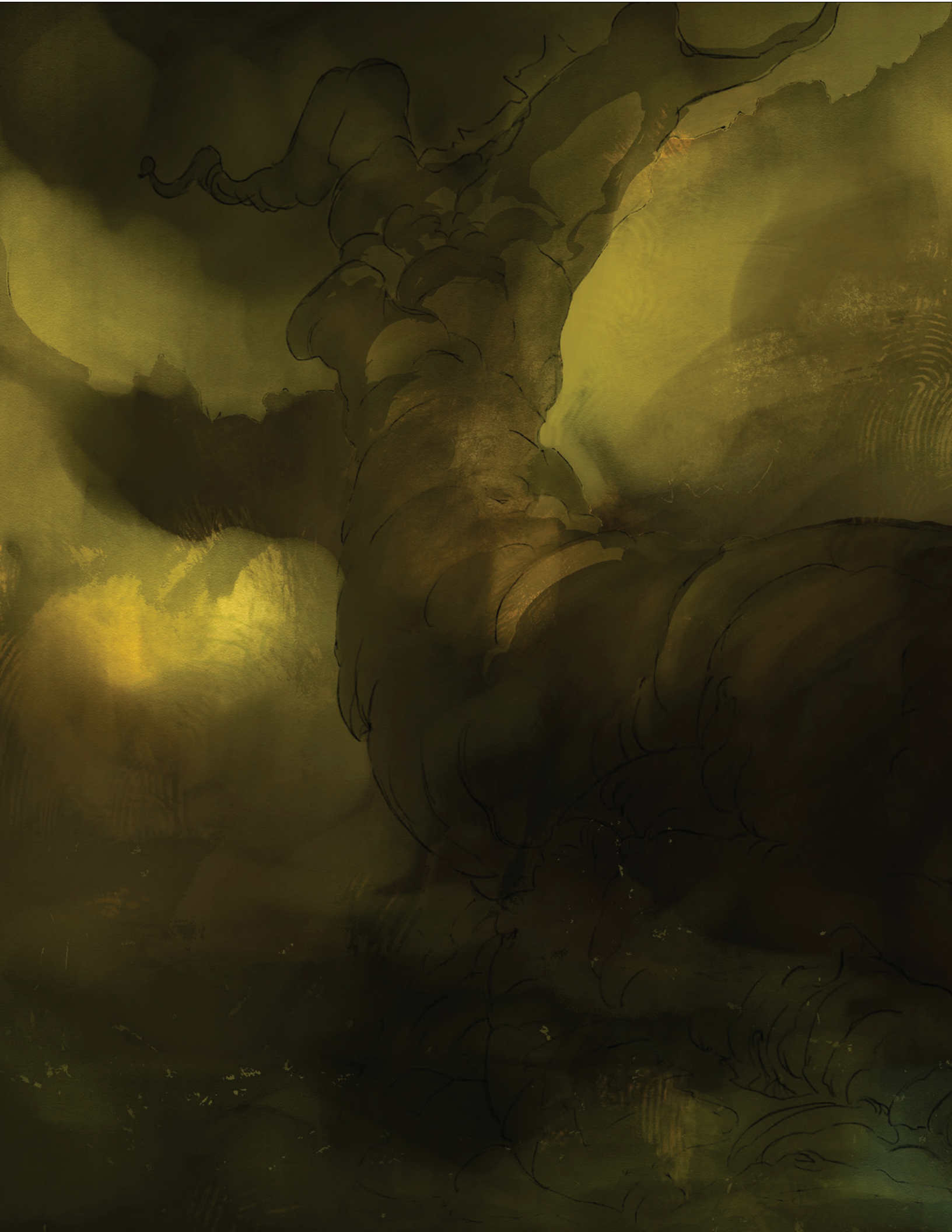
BRAGDON WOOD AND THE WHITE CRYPT GATE

The crypt is only mentioned in the source text as a white gate. What we know about it is that it is almost as ancient as the forest itself, and that it houses the dormant body of the great magician Merlin.

Designing the ancient crypt gate was a challenge in blending visual design language. My intention was to incorporate nature, magic, and swords into the iron gate as symbolic references.









AVERY NOBLE

I've been designing this world for a semester now and I'm far from done. Defining my approach to design has been incredibly helpful and will be the driving force behind my work going forward.

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