

AN-TIM NGUYEN

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SUMMARY

I am currently a VFX Generalist at Bungie on the Destiny franchise, and I really enjoy being a Swiss-Army knife for game art. I pride myself in sharing broad experiences and I hope to never stop growing, while making friends along the way. I aim to become a one-man army for game art someday.

SHIPPED TITLES

- Destiny 2: Forsaken - Expansion, (PS4, Xbox One, PC) (2018)
- Destiny 2: Curse of Osiris - DLC (PS4, Xbox One, PC) (2017)
- Destiny 2, (PS4, Xbox One, PC) (2017)
- Halo 5: Guardians, (Xbox One) (2015)
- Recoil, (PC) (2013)
- Blastpoints V2, (Android) (2012)
- Primal Carnage, (PC) (2012)

SKILLS

- Autodesk 3ds Max
- Autodesk Maya
- Pixologic Zbrush
- Substance Designer
- Substance Painter
- Bungie Tools/Engine
- Unreal Engine
- Adobe Photoshop
- Adobe Lightroom

EXPERIENCE

VFX Artist, Bungie, Inc

June 2017 – Present

- Established toolkit setup for all barrier and laser variants for Curse of Osiris DLC, built block phasing shader FX for procedural Infinite Forest level system, provided direct support for destination-specific public event with spawn gates, man cannons, carry object dunk targets, and enemy-damaging shockwave

- Built and adapted VFX content for Cayde in-game cinematic vignettes in Forsaken for the prison break level, working directly with Narrative Design, reporting workflow improvement opportunities to Production Engineering, and writing documentation for VFX including shared Sandbox and Destruction libraries

- Created VFX content in Forsaken for Dreaming City destination activities, including public events, adventures and strikes, with heavy visual language iteration for Awoken and Taken palettes, and placing environment FX assets for scheduled Curse system

- Researched Substance Designer workflow usage for VFX texture mask creation pipeline, from available resources both online and internal, and wrote extensive training documentation for internal artists looking to update FX libraries

- Carried most art prototyping needs from concept to finish for Public Events and heroic triggers for Destiny 2, with heavy collaboration from our activity designers and embedded testers for our Agile small team. Responsibilities included modeling, texturing, technical design setup, concept kitbashing, mechanical rigging and animation, animation layer blending, animation networking for replication with JIP and timeslicing fixes, writing FX shaders, blocking out timing for particle systems, setting up destruction, building interactables, tag memory testing, asset optimization, and some very minor test map encounter scripting logic
- Reacted to almost all open world activity design requests on Destiny 2 for adventures, quests, lost sectors, and silent events, and built items of interest for almost all their early prototypes, including but not limited to all the treasure chests, various flag totems, some man cannons and gravity lifts, exploding destructibles, and interactive displays
- Collaborated directly with World Art Director on design content through concept iteration, driving through feedback and approval process, while keeping consistent with franchise visual language, and pushed for self-driven initiative to research and develop updated visuals for next-gen glimmer loot shader, under FX leadership and supervision
- Engaged in weekly or more frequent fast-iteration testing for public event and open-world content, identifying fun design opportunities, broken gameplay VFX signaling for self-assigned art iteration tasks, and discovering conflicts between extrinsic and intrinsic gameplay motivators
- Investigated and compiled actionable feedback on a regular basis for tools workflow teams, following through with questions, workarounds, and fixes, and for logging with team project retrospectives/postmortems

Outsourcing Technical Artist, 343 Industries (Microsoft Game Studios)

June 2013 – July 2015

- Provided direct support to environment and character art leads with hard-surface modeling, mechanical rigging, organic sculpting, PBR material-based procedural texturing and baking, proprietary integration pipeline tools, level collision and LOD optimization, sandbox asset destruction system logic, mesh/material override and lighting variant setups, and item socketing from design prototype proxy meshes to final game assets
- Built and fostered relationships with 7 different outsourcing partners and internal art/design/production leads to mediate concerns, managed task distribution for the outsourcing team, provided art direction and quality control for deliverables with bids and reviews, drove daily asset tracking through different review gates for nearly 1200 assets (character/armor meshes and skins, weapon/vehicle pieces, interactive/destructible items, cinematic/scripted assets, modular building blocks, static and dynamic props, and UI elements) in 20 months, and digested weekly technical environment art meetings for the environment art insource team
- Debugged framerate, memory, tri-count, Havok collision, PBR rendering and texture size/compression issues on Xbox One for loading zone sets in various campaign levels, and repaired content-related bugs
- Troubleshooted frequent tools, network share, FTP host, asset pipeline and communication issues for both external partners and internal contractors, wrote and shared/presented technical training documentation, blueprinted integrator AI logic and deployed devkit builds to team members for regular internal play testing

3D Artist, Plastic Piranha, LLC (Pure FPS LLC)

September 2012 – May 2013

- Modeled and textured assets, rigged and animated hard-surface destruction, built and instanced custom shaders in UE3 for defense contract and unreleased prototype projects
- Optimized frame rate performance at 120 fps in Recoil multiplayer maps with UE3 for PC (per material mesh-merging, light map UV repairs, convex collision reconstruction, SpeedTree asset conversion, etc)

3D Artist, Checkbox Studios, Pty Ltd (Pub Games)

June 2012 – March 2013

- Modeled, lit and rendered product visualizations and HTML5 applications for GWA Heating & Cooling
- Assisted with art on "Blastpoints V2" (arcade space shooter) content for Android release in UE3
- Consulted for pre-production art on cancelled UE4 game prototype

Web Administrator, 3Dmotive, LLC

December 2011 – October 2012

- Created imagery for weekly video launches, requested DMCA takedowns and provided customer support
- Edited video and audio tracks, and researched compression encoding for quality improvements
- Recruited instructors for both 3Dmotive free and premium video content

3D Artist, Lukewarm Media, Inc

January 2012 – June 2012

- Sculpted and textured unique modular environment art content for Primal Carnage in UE3
- Improved, replaced and optimized real-time asset library, including texture and material editor tweaks
- Built and altered geometry for performance on Primal Carnage Mobile with UE3 for Pub Games on iOS

3D Artist, EON Reality, Inc

December 2010 – April 2011

- Optimized geometry, texture and sculpted assets for Saudi Aramco, Boeing, Fuji Medical, Exxonmobil, etc
- Designed custom textures and mental ray shader networks for photorealistic Softimage rendering
- Replicated, camera-tracked and animated 3D assets for stereoscopic 3D conversion of live action VFX

EDUCATION

The Art Institute of California – Orange County
Bachelor of Science in Game Art and Design

Santa Ana, CA

September 2010
GPA: 3.5