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| **David Choi – Senior 3D Artist** | |
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| Professional Summary  I’m a 2D/3D artist with years of experience in design, education, and 3D content creation. I’m a highly intuitive problem solver and critical thinker. My experience has taught me to see through to the end result, predict where the challenges might be, then reverse engineer the steps to get the job done. I have worked for a wide spectrum of studio cultures, team dynamics and personalities, and thus given me some good insight about the hidden challenges of a group effort toward a common goal. You would want me on your team because I’m easy to work with, have strengths in multiple digital mediums, have a vast amount of experience, and most importantly, I’m a good storyteller. In fact, of all my abilities, I believe fully being a good storyteller is at the heart of who I am and how I create. | |
| Experience   |  | | --- | | Note: Due to the overall length of this resume it was necessary to edit out lesser places of employment, which will explain the gaps in the timeline, as well as create a separate resume for 2D Design and Education Instructor experiences. Those resumes are available for download at [www.3david.com](http://www.3david.com). | | **Schell Games**  **Advanced World Builder – The World of Lexica**  Lexica is a tablet game owned by Amplify, created by Schell games, designed to promote reading among junior grade level students. As an environment artist, it is my responsibility to work closely with a designer to create a highly visual imaginative environment that supports  the narrative of the game. | 12/2014 – Present | | **Augmented Reality (AR) and Virtual Reality (VR) Development**  **VR Contract Developer – Character Artist/Animator – Jetstream Software AR Independent Developer – HoloPad, Inbound Sheriff, arBot**  For Jetstream, I was contracted to design, build, and animate a character for an Occulus VR project.  For AR, I took it upon myself to learn how to create AR mobile apps with Unity, Vuforia, and Playmaker. Once I had an interesting high concept idea, I created all the 3D content I needed, animated them and assembled and scripted it together. | 11/2012 – Present | | **Microsoft Good Science (Through MAQ, llc)**  **Senior 3D Artist – (High Security Project)**  I was responsible for creating a low poly version of a large area of a specific West Coast city. The contract was short only because they need me to finish it in a month time. | 6/2013 – 7/2013 | | **Electronic Arts – Visceral Games (Through PRO Unlimited)**  **Senior 3D Environment Artist – Deadspace 3**  This was a 6 months contract to create entire chapter levels from art blocked zones matching three phase criteria’s, modeling, texturing, and polish. The last month and a half was spent as a tech artist fixing and polishing levels and terrains. | 6/2012 – 11/2012 | | **Microsoft Turn 10 (Through FILTER, llc)**  **3D Artist 2 – Forza Motorsport 4**  This was a 6 months contract that ended in 4 because the environment team completed all the work early.  I was working assigned to work on buildings, structures and props for Indy 500 Speedway and Infineon Raceway tracks. The last month was spent as a tech artist fixing and polishing the tracks based on photo references of the real ones. | 3/2011 – 6/2011 | | **Sony Online Entertainment**  **3D Environment Artist – DC Universe Online**  I was part of a small team in Seattle to help the Austin team release DCUO on time. I was responsible for taking the box layout level maps and build them to finished completion.  **3D Environment Artist – The Agency**  For the Agency I started as an environment artist creating buildings for level map and the moved to Lead Vehicle Artist when I pointed out the need for vehicles. After completing that task, I was moved to help out with as a second Weapon Artist. | 2/2007 – 5/2010 | | **Mad Doc Software**  **3D Environment Artist – SWAT**  I was part of a small Seattle satellite studio as a Lead Weapons Artist as well as needed vehicles for in game cinema segments. | 6/2006 – 1/2007 | | **Screenlife Presents, llc**  **Senior 3D Designer – Scene It!**  Screenlife is a board game company that plays with a DVD like a game show. I worked closely with a motion graphics artist to create transition animation scenes in between the questions for the games. As the 3D Designer, I was responsible for every aspect of the work from modeling to lighting and rendering. | 1/2006 – 4/2006 | | **WizKids Games**  **3D Digital Sculptor – MechWarrior**  WizKids was a table-top game company that produced product lines of collectable game figures. For the MechWarrior line, I used the NURBS modeling software Rhino3D to design and build 50mm tall figures. I was also responsible with the operation of a rapid prototyping machine for 3D print of those figures for manufacturing. Also from time to time, create high resolution rendering for marketing packages and promotion poster prints. | 9/2004 – 1/2006 | | **Atari Humongous**  **Character Lead – Backyard Skateboarding**  Humongous was a 2D game company and wanted to transition to 3D gaming. My first interaction with them was as an Instructor tasked to train the art department in 3D production. Then I was asked to join them to continue the training and be a part of an internal skunk works team tasked to produce an entirely 3D game. I was responsible for translating the characters of the Backyard kids from 2D to 3D and rig them for animation as a Technical Character Artist. I was also tasked to explore ways to translate some of the other well-known 2D characters to 3D. | 9/2002 – 8/2004 | | **Microsoft – IronWorks Studio (Through Art Source)**  **Senior 3D Artist – Crimson Skies: High Road to Revenge**  This was a 6 months contract as a Vehicle Artist. I was responsible for creating the playable aircrafts for the game | 6/2002 – 9/2002 | | **Vivendi Universal**  **Character Animator – Casino Empire**  This was an online PC Hoyle card game. I was responsible for creating the game characters, applying mocap motions, and rendering them. I was also responsible for creating themed casino floor environments. | 3/2001 – 9/2001 | | **Microsoft – FASA Studio (Through Creative Services)**  **3D Animator/3D Environment Artist – MechCommander 2**  I was responsible for animating the motion cycles for each mech character. After completion of the motions, I was tasked to complete environment buildings and its destroyed states. | 7/1999 – 6/2000 | | **Microsoft – Flight Sim (Through Creative Services)**  **Lead Modeler – Microsoft Flight Simulator 2000**  I was responsible for modeling the player flyable aircrafts for the game including the signature craft the  Air France Concorde.  **3D Artist – Microsoft Combat Flight Simulator**  I was responsible for producing the flight maneuver tutorial movies. After completion I moved over  to the environment team to help build out vehicles and building structures. | 11/1997 – 5/1999 | | |
| Personal Projects | |
| |  | | --- | | **AR Dollar – Mobile App**  Having made a few augmented reality apps, one of the main issues was that an image target is needed for the AR to work.  The AR Dollar idea is to use an existing image target that most people might normally have in their pockets. The character is a little 3D standing George Washington who can answer 10 educational and entertaining questions people might find interesting. | | **Photogrammetry Test**  I’m very interested in testing out a poor man’s photogrammetry pipeline by using Autodesk 123D Catch and ZBrush or TopoGun  to re-topologize the resulting model and rig to animation in a decent amount of time. | | **TRI – Sci-fi Short Film**  I wrote and directed a 5 min sci-fi short film about a pilot program to dispense justice among the outer lawless colonies by delivering a 3 person hover tank team who also make up a tribunal to pass sentence. Once I finished the screenplay, I recorded the dialogue and laid out the audio in Premiere Pro and then filled in the segments with pre-viz sequences from Maya. I built a life size cockpit set in the basement and shot all the principle dialogue scenes in green screen and swapped in the shots into the pre-viz as work was being done on it. | | **Real Men – Live Action Short Film**  “Real Men” was a co-written and produced short film about prominent city politician who is accidently shot while taking a break alone at his personal cabin by a desperate hunter. The councilmen was wounded while taking a walk around the shores of the lake while wearing women’s clothing and made up to look like a woman. | | **Beaver Perry – Live Action Short Film**  “Beaver Perry” was a short film co-produced about a high school student who ditches weekend detention and finds a dead man hanging in the drama classroom. Stealing the wallet, he takes a risk to assume if this body is dead here, his house would be vacant, so, he breaks in and lives it up at the empty house only to discover a suicide letter for his daughter whom Beaver Perry happens to know. | | **OxyContin Blues – Indie Feature Film – Director of Photography**  This was a guerilla film production shot over two 3-day weekends with 6 people. I handled the camera and shot 600 gigs of footage. The movie was about a talent agent whose one famous childhood friend client was an addict and to help him decides to kidnap him, take him to an isolated cabin and tie him up until he detoxes. | | |
| Education | |
| Mesmer Animation Lab   * Certificate of Completion | 11/1996 – 1/1997 |
| Art Institute of Seattle   * Associate of Applied Arts * Student Studio Member | 1/1988 – 3/1990 |