

SUMMARY

8/17/2023

- Game Developer | Creative on 30+ titles from casual to AAA with over 28 years of experience in the Game, Film, and Television industries. Large experience developing high-visibility FPS and TPS titles.
- Experience working for some of the most influential publishers and relevant games across multiple console generations; 2K, Square Enix, Activision, EA, Sony, Sega, Midway, and THQ.
- Successfully created a new studio in Spain, which included an acquisition of a world-renowned vendor. The newly formed team continues to expand, and it is ready to deliver the newest IP for 2K Games, partnering closely with Global Services, Legal, IT, Finance, and many other groups within the company.
- Extensive experience leading cross-functional teams in fast-paced AAA gaming environments and live services. Creative direction, new workflows, and pipeline implementation, while managing multiple large-scale projects simultaneously and coordinating and collaborating with external development teams.
- Immersed in industry trends and poised to innovate, with a special understanding of distributed development. Formed and run multidisciplinary teams to support extended live seasons.
- Experience building high-functioning, quality-driven creative teams, embracing a culture of inclusion, and fostering team and individual growth. Constant partnering with recruitment to attract and retain the best creative talent in the industry. Very familiar with and with established relations with content creators and vendors worldwide.
- Experience with large-scale development using UE4 (and now UE5), and many proprietary engines, especially when working at EA and Activision. Driven identification, trial, and adoption of new production and creative tools and techniques to improve speed and quality.
- Strong track record in problem-solving and preventing delays or drops in quality through a solid understanding of the project goals, creative thinking, and well-defined action items. Good understanding of swim lanes across disciplines, from design, technical art, content, and engineering teams.
- Comfortable debating ideas and solutions with all departments. Large experience developing new projects and IPs and delivering important milestone presentations to the publisher's executive leadership.
- Creative Director and Founder of Black Point, AAA Independent codeveloper of games for PC, Console, and other creative and technical services.
- Worldwide experience promoting the games and the studios behind them.

Seeking key creative or managing role with a team ready to push the technical, artistic, and business boundaries.

EXPERIENCE

Digital Insight Games | DIG (San Mateo CA | Remote)

May 2022 – August 2023

Studio Art Director | Senior Producer | CLOUD CASTLES - In development

- Art direction and management of two concurrent AAA projects using UE5 while building the art and tech team from the ground up.
- Managing and directing all external partners across the globe.
- Heavily involved in prototyping, creative direction, production, and external partner management for 2 live service games. From Jira workflows to directing marketing assets and trailers using Unreal.
- Our Cloud Castles website got 2 Webby Awards! [Cloud Castles](#)

31st UNION / 2K GAMES (San Mateo CA | Spain | Hybrid)

Feb 2020 – May 2022

Studio Manager, Spain | Art Director | UNANNOUNCED - In development

- Core member of the creative team, from prototyping to production.
- Responsible for expanding the studio in Europe, specifically in Spain.

- Travel, reports written, and the best option proposed. The city of Valencia on the Mediterranean coast, where the latest 2K Studio in Spain is currently thriving, busy working on an ambitious new IP using UE5.
- Assisted with Art Direction, from Characters to Environments across both locations, California, and Spain.
- Due to pandemic challenges with travel and hiring and to accelerate the studio's growth, I proposed the acquisition of elite3d, one of the most respected AAA Game vendors in Europe.
- Partnered with all groups within 2k, from Finance to HR to make it happen.
- The result of this initiative is a team of over 200 developers, split between 31st Union and 2K Global Services, fully onboarded and integrated with the teams in North America. Accomplished in a few months with the pandemic still raging.
- Established a new partnership with 2K Madrid with an exclusive dedicated dev QA team.
- Managed UE5 and Cloud Jira implementation in Valencia, as well as assisted and strategized recruiting to fill missing disciplines and relevant gaps in the team skill set.
- Introduced new flexible work conditions in Spain after a complete overhaul of the network and VPN systems.
- Constant evaluation of asynchronous communication and feedback tools between our two locations and the developers working remotely.
- By the time I left the studio, the production team and discipline leads were in place and partnerships with counterparts in San Mateo were fully established.
- Developed growth plan for 31st Union Valencia, from studio level to individual developers.

CRYSTAL DYNAMICS / SQUARE ENIX (Redwood City, CA | On-site)

Oct 2018 – Jan 2020

Art Director | Senior Producer | TOMB RAIDER - In development

- Member of the small team of 10+ developers responsible for creating the next installment of Tomb Raider, while the rest of the studio worked hard to release Avengers.
- Responsibilities included finding, managing, and directing external art vendors, from concepts to engine prototypes.
- Brainstorming and helping craft a creative vision for the game, from branding, characters, game modes, visual art style, and much more.
- Responsible for the final version of greenlight decks, formatting, visuals, and pitching the game to Square Enix executives, including its former CEO, Yosuke Matsuda
- Acting as well as Art Director and Senior Producer on a second project developed by an external partner using our proprietary engine. Travel overseas to supervise the work and the team in person.

SLEDGEHAMMER GAMES/ACTIVISION (San Mateo, CA | On-site)

Feb 2010 – Oct 2018

Art Director | CALL OF DUTY: BLACK OPS - COLD WAR (until October 2018)

- Responsible for brainstorming and participating in all creative discussions.
- Direct the multiplayer art team during prototyping as well as assist with the single-player campaign. From story to characters, weapons, UI, environments, and most importantly, game modes, in our pursuit of innovation within the franchise.
- The project started as a co-development effort with Raven software, and my role included strategizing the labor division as well as streamlining art processes between both studios, playing to each other strengths.

Multiplayer Art Director | COD WWII – COD ADVANCED WARFARE

- Responsible for all aspects of Art Direction within the Multiplayer Team, which at Sledgehammer Games included not only the MP maps and the MP characters but all the vehicles and weapons for the entire game, minus a few exceptions. Responsible as well to establish the core UI/UX functionality and look for Multiplayer. Frontend eventually grew to include Campaign and Co-op like Zombies mode.
- Duties as Art Director for the entire MP offering included building the team from scratch, recruiting, and establishing workflows and pipelines.
- Art Directing environments, characters, UI, animation, lighting, VFX, and tech art, as the original art team at Sledge continued to grow to cover the ever-growing needs of the campaign.
- Responsible for advocating and partnering with Activision Central group to create a robust and sizeable group of external developers across many continents and time zones.
- Never-ending research, from WWII history to future tech and an incessant hunt for interesting map locations and themes. Production of style guides, markups, in-person feedback, and dailies with the team

- Continued partnerships with engineering to solve all kinds of challenges, from performance to skin shaders. Proud to have pushed the visuals and the tech behind them way beyond what many thought possible using the Radiant engine.
- Responsible for providing marketing with all multiplayer assets ahead of release as well as all materials during the DLC season. Capturing sessions, directing the final cut, and postproduction.
- Travel all over the world promoting the game, talking to distributors, and overall engaging with fans and the media.
- CALL OF DUTY WWII. All shipped MP maps, Headquarters, and Lobby. All additional maps and events during the season.
- ADVANCED WARFARE | DLC SEASON. All 16 DLC Maps, Weapons, Vehicles, Characters and Loot, Marketing Content, UI
- ADVANCED WARFARE. All 13 maps, bonus map, plus Lobby and Firing Range

Lead Environment Artist | COD ADVANCED WARFARE | COD MW3 | FOG OF WAR Demo

- The original team at Sledge was not divided into 3 blocks as it happened later, due to the growth of the studio and the scope of responsibilities. We were handling a greater percentage of the game compared to the early days working only on the MW3 campaign.
- Lead Environment Artist was a studio-wide role, so I was responsible for the entire environment team until promoted to Multiplayer Art Director.
- I was responsible for creating the workflows, name conventions, performance, and overall quality and playability of the maps.
- Very tight collaboration with designers, adapting to playtest feedback, partnering with production to streamline the map production, and the wise use of our team and resources.
- Studio joined forces after an internal demo to help Infinity Ward with MW3. As a lead, responsible for the team training and fast absorption of expertise using COD tech and engine, something new to all of us.
- ADVANCED WARFARE. Campaign and Multiplayer. Greenlight Demo and 6 Campaign Maps.
- MODERN WARFARE 3. Over half of the Campaign maps. Spec Ops DLC.
- FOG OF WAR. Demo 3rd person Call of Duty game using Cry Engine.

ELECTRONIC ARTS (Redwood City, CA | On-site)

Apr 2008 – Jan 2010

Lead Environment Artist | DEAD SPACE 2

- I was not part of the original Dead Space team, but I was honored to be selected to lead the map development effort in the second installment of the series.
- Like Godfather before, besides the regular lead duties, I was responsible for doing a first art pass from the design block before handing the map to the rest of the team to push to final quality. Lots of creative calls, lots of freedom, and still the chance to push some maps, like the Unitology Church, and a few others like the train cruising through the Sprawl, to release quality.
- Dead Space 2 was a technical challenge using the Renderware engine and I was responsible to find and propose creative solutions with layout and asset authoring to keep steady performance.

Environment Director | GODFATHER 2

- Joined EA for a second term to help with Godfather 2. The first attempt by EA to enter the open-world, urban 3rd person shooter game that GTA had popularized a few years earlier. The game had 3 locations, Miami, Havana, and New York, with Miami being by far the largest, basically 70% of the final game.
- The project had some challenges, and my job was to help drive the environment team to the release date using my learnings and eye for efficiency developed at my own studio, Black Point. That effort included responsibilities like taking the entire Miami map and pushing the map to its completion. I built entire city blocks, roads, bridges, interiors, and parks.
- Besides owning Miami, I helped finish the New York map and overall improve the pipeline both internally and with external vendors to be able to hit the deadline.

BLACK POINT STUDIOS (San Francisco, CA | On-site)

Feb 2005 – Apr 2008

Creative Director/Founder/Lead Producer | MANY TITLES

- Opened an independent shop in the heart of San Francisco with my friend Stan Miskiewicz, to provide art services to the games industry, using Unreal Engine 3 and some clients' proprietary engines, like Renderware with EA.
- We managed to secure contracts on a long list of projects, big and small, over the span of less than 4 years and a peak size of 30 artists. I focused primarily on art direction/production.

Games

- FROM RUSSIA WITH LOVE – EA – Map Work (Completed 6 maps)
- ERAGON – Vivendi – Character Work (Main characters)
- GODS AND HEROES: ROME RISING – Sony Online – Map Work
- STRANGLEHOLD - Midway – Environment Art, props
- THE SIMPSONS – EA – Render Cinematics
- BLACKSITE AREA 51 – Midway - Map and Character Work
- IRONMAN – Sega - Render Cinematics, In-game Animation
- BALLERS CHOSEN ONE - Midway – Character Work
- BRAID – Number Nine – Concept Art, Interface Design
- GOLDEN AXE BEAST RIDER – Sega – Animation, Map Work
- FULL METAL ALCHEMIST: Trading Card Game – Destineer– Concept Art, Interface design
- BOURNE CONSPIRACY – Vivendi– Map Work
- THIS IS VEGAS – Midway – Map and Character Work
- NFL TOUR – EA– Commercial
- WHEELMAN – Midway– In-game Cinematics, NPC Animation
- AFRO SAMURAI – Namco Bandai– Character work
- WORD JONG – Destineer– Concept Art
- BLITZ 2008 – Midway – Character Work
- LMNO – EA– Look Development

Other projects

- ELECTRIC CITY: Web Series Pilot – Using Unreal Engine (Machinima)
- PREVIZ SYSTEM – PDI/DreamWorks – Prototype using Unreal Engine
- LAZY TOWN – Children's TV series (Unreal Engine)
- BLOCKHEADS – CG feature film pilot based on the comic of the same name
- MOVA's CONTOUR GDC 08 Demo – Art and Unreal 3 integration to display new MOVA's Technology
- MAINSTAGE – Apple – 3D interface built by Black Point
- SIRIUS RADIO COMMERCIAL – All Computer Graphics work
- 12: AM – Short film shown at Sundance 2006 – CG creature and VFX.

Black Point Studios IPs (Unpublished)

- CHRONICLES OF COHEN (XBOX 360/PC)
- EMBER SCRIBE (Nintendo DS)

ELECTRONIC ARTS (Redwood City, CA | On-site)

Jan 2002 – Dec 2005

Lead Environment Artist | RETURN OF THE KING | THE THIRD AGE | FROM RUSSIA WITH LOVE

- For the 'Return of the King', I was responsible for raising the quality of the game maps to match closely the visuals from Peter Jackson's trilogy.
For that purpose, I prototyped GI baking into geometry (vertex) using Arnold render.
- As lead Environment, besides the usual lead duties, I was converting blueprints and other technical assets from Weta into game models and layouts, creating marketing renders, and fully owning entire maps, from block model to final.
- I was responsible as well to handle movie to game transitions in a seamless way, from the matching camera, and lighting, to architecture and props.
- Duties continued in a similar fashion for 'The Third Age', but with more artistic freedom on map creation given the increased scale and lack of dependency on the movies.
- For 'From Russia with Love', I was leading again the environment team, pushing the engine as far as we could, given the long chases and cinematic moments that any James Bond game requires. I left EA during mid-production and continued working on up to 6 maps (half of the game) at my own studio, Black Point.

Senior Environment Artist | TWO TOWERS

- Helped Stormfront Studios to finish 'The Two Towers' game based on Peter Jackson's movie, taking existing maps and pushing them to final quality.
- Continued as Senior Environment Artist on 'The Return of the King' game until I was promoted to lead two months later. The game was released that same year to great public acclaim.

MIDWAY (San Diego, CA | On-site)

Jan 2001 – Dec 2001

Senior Artist | FREAKY FLYERS

Worked as a Senior Artist on 'Freaky Flyers' stylized air racing game for Xbox and PlayStation 2. Duties included art for environments, characters, lighting, and materials.

SQUARE USA (Honolulu, HI | On-site)

Jan 1999 – Dec 2000

Character, Environment and Concept Artist | FINAL FANTASY – THE SPIRITS WITHIN

- Focused primarily on environment work, from urban to sci-fi interiors and natural landscapes, using Maya and Renderman.
- After production progressed, I continued as a concept artist, designing full sets and props, and as a lighter and character artist, creating many character heads for the movie.

Concept Art and Set Designer, Environment Artist | THE ANIMATRIX

- 'The Animatrix' release contained nine animated short films telling the backstory of the Matrix film series.
- I worked on the first chapter, 'Final Flight of the Osiris' developed by the same team as the Final Fantasy movie at Square USA HQ in Hawaii.
- I was responsible for designing, building, lighting, and rendering the main location of the story, a fictional Dojo where the two main characters have a sensual sword fight.

Pacific Ocean Post | POP (Los Angeles, CA | On-site)

Jan 1998 – Dec 1998

Computer Graphics Artist

- 3D work on commercials (for TOYOTA and DISNEY, among others).
- Animator and Virtual Sets Artist (DISNEY'S ONE SATURDAY MORNING).
- Look Dev: MYSTERY MEN | WHAT DREAMS MAY COME | Multiple TV SERIES PILOTS

ARTBIT (Mallorca, Spain | On-site)

Jan 1995 – Dec 1997

Computer graphics Artist

3D Real-Time and Broadcasting Company. Work on design, character animation, storyboards, modeling, lighting, and texture artist. Compositing and particle effects.

FANTOME ANIMATION (Paris, France | On-site)

Mar 1994 – Dec 1994

Animator

Worked as an animator on INSEKTORS, a French computer-animated TV series. Made in a small studio, it was one of the earliest computer-animated series ever produced, with a novel motion capture device like a joystick.

EDUCATION

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- **MAISCA** – European Master of Art in Image Synthesis and Computer Animation at Balearic Islands University & Middlesex University 1993 – 1994
 - **BACHELOR OF FINE ARTS. SCULPTURE** – The University of the Basque Country, Spain 1988 – 1992

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