



Curriculum Vitae

Profile

Generalist Supervisor

I have roughly 25 years of experience in the field of computer graphics, having spent the majority of them constructing 2D and 3D environments for a wide array of scenarios: from video games, to publishing, from commercials to feature films. For the last 6 years I've focused more on supervising teams of generalists, modelers and dmp artists, on a variety of different feature films.

Professional experience

Environment and DMP Supervisor at MPC London (United Kingdom)

04/2013 - PRESENT

My responsibilities on supervising full CG environments and plate based set extensions comprises but are not limited to:

- Upon reading the script or the production bid documents, asses the scope and extent of the environment work, divide between builds and shot work.
- Together with the CG and the VFX supervisors, decide the general approach needed for environment builds on the shows, forecast resource requirements among different disciplines, discuss the pipeline improvements needed.
- Build and maintain a productive relationship with the client, either the VFX supervisor or the director, during the entire progression of the work. Organize and drive client presentations, directly receive feedback and suggest solutions both technical and artistic.
- Initial planning, assessing available and required reference material
- Define the look of sequences and environment builds according to the script, the vfx sup and the client requests. Supervise concept artists and 3d generalists in the initial stages of look development.
- International location scout, additional shoot planning and then supervision of the datacapture department for:
 1. photogrammetry reconstruction
 2. photomodeling
 3. assets texture reference
 4. additional plates and comp elements
- Organize and guide regular meetings and brainstorming sessions between leads and artists of different disciplines in order to better motivate the teams and find creative and cost effective answers to future challenges.
- Maintain a constant flow of information regarding the show environments with the other supervisors, the head of film and the main vfx producer, foresee issues and suggest solutions.
- Supervise and coordinate the whole environment builds production on a daily basis among different departments (art department, layout, assets, environments, matte painting) from previz stage through concept till the final product.
- Together with production and the CG supervisors, manage large teams spread among different departments, adjust workload and motivation among teams according to leads' feedback, deadlines.
- Together with the lead artists, define the look of the single shots according to their meaning, context and client requests.
- Supervise all of the shot work stage, additional ad-hoc modeling, shading, lighting, matte painting and first stage compositing.
- Attend client calls, address feedback received eventually adapting workflows to make it technically and economically viable.
- At the end of each project: guide postmortems and conduct interviews with artists, leads and supervisors to introduce new workflows and better assess future work.



Professional experience (continued)

Lead Environment, Lead DMP artist at MPC London (United Kingdom)

09/2011 - 03/2013

I've reprised my role as ENV/ DMP lead artist at MPC London.

(for a description of the responsibilities, please refer to the same job description further down)

Head of the 3d dmp, environment department at MPC Vancouver (Canada)

04/2011 - 08/2011

As a temporary position before going back to London, I've been asked to build and then head the whole environment/digital matte painting department in MPC Vancouver. My responsibilities comprised but were not limited to:

- Build the environment department from scratch, train the production department coordinator on the 3d-DMP workflow
- Manage the team of 15+ artist, relating with HR, crew management and production in order to ease issues and find solutions.
- Keep track of every single artist on a bi-weekly basis, managing the delicate balance between performance, morale and personal expectations in stressful working conditions. Arrange meetings with the artists, gather feedback.
- Find weaknesses and strengths in the team, foresee problems and look for solutions. Communicate the state of the department to production, future lead artists and the supervisors of future shows.
- Attend weekly meetings with the Head of production in order to shape the department in the coming months, discuss hiring and crew management in relation with future projects
- Attend monthly meetings with the head of the company and the other department's HODs in order to steer the overall direction of the studio
- Manage the artistic and technical side of hiring and candidate reviews.
- Manage, with the presence of the crew manager, appraisals and contract reviews.
- Train new hires, introduce projects and arrange kickoffs.
- Introduce new workflow technical enhancements, coordinate with the main studio in London to assure pipeline consistency
- Meet with other HODs and the VFX Sup to review already planned future shows requirements from a technical, artistic and production point of view, suggest courses of action, different approaches. Follow the early stages of development, train lead artists.
- Bid upon given screenplays for eventual future shows.

Lead Environment Technical director, Lead DMP artist at MPC Vancouver (Canada)

04/2011 - 08/2011

As a temporary position before going back to London, and in parallel to my position as HOD of the department, I've been leading most of all the environment work for MPC Vancouver on Sherlock Holmes II (for a description of the responsibilities, please refer to the same job description further down)

Digital Matte Painter at Industrial Light & Magic (United States)

11/2010 - 04/2011

This project job was a bit of a departure from my previous positions, having been hired as a 3d generalist. I was responsible for designing and constructing Environment scenes (from concept to the final stage, including modeling, texturing, lighting and then painting) for Cowboys & Aliens

Lead Environment Technical director at MPC London (United Kingdom)

08/2010 - 10/2010

In addition to the my previous duties as senior environment TD, my new position required me to:

- Keep track of the shots and sequence status, making sure that each shot follows the artistic and technical standards required by the company, as well as being done according to the milestones.
- Give guidance and feedback on artistic and technical subjects, following the main leads of the VFX and CG supervisors
- Assign tasks according to the difficulty and the skills of any artist in the team, being him/her junior, mid or senior
- Follow the work of Junior, Mid and eventually Senior artists on a step by step daily basis, giving feedback according to the client and supervisors requests and solving eventual problems and issues personally.
- Attend daily meetings with production, foresee problems and solutions, set milestones and deadlines.
- Coordinate my work with the main Environment Lead in order to make better use of the available resources



Professional experience (continued)

Senior Environment Technical director at MPC London (United Kingdom)

10/2008 - 06/2010

I've been responsible for designing and constructing Environment scenes to be used by junior and mid TDs, along with general Environment tasks on whichever show I'm currently assigned to.

Duties and Responsibilities:

- Identify the best approach for the given task considering:
 - Aesthetic quality
 - Flexible setup that can be easily changed/modified based on supervisors feedback.
 - Efficiency, in terms of: setup and rendering time.
 - Usability by other TD's, especially Junior Environment TD's
- Design, construct and release Environment scenes that address the above, having checked with the lead Environment TD and Environment HOD that a similar solution doesn't already exist.
- Adequately document Environment practical methods, and ensure that documentation is available centrally for use by the Environment Department as a whole.
- Create and Render Environment. This could be any of the following:
 - cameras projections set up
 - light Rig
 - shading
- Relate frequently with the comp department, organize the workflow accordingly.
- Report any day-to-day problems or concerns to the lead Environment TD and production and any software issues to the appropriate support list.
- Work with the Environment R&D support team to improve the feature set and stability of the toolset.
- Act as a mentor to Junior and Mid-Level Environment TD's in the department, aiding them in developing their creative and technical abilities and knowledge.

Concept art for Geetha Arts on the movie "Magadheera" (India)

04/2008 - 09/2008

I've been responsible for designing the set called "stadium" according to the director's will. After meeting with the director on the set, I spent one week in Rajasthan sketching ideas for the environment, which I later translated into 3d models. The work progressed for 8 months until the director was satisfied with the results. I finally produced dimensioned drawings that served as a basis for the construction of the real set, and I also provided the latest 3d model and textures, that were eventually used as a starting point for the F/X company to create the set extensions.

Senior Environment Technical director at Granma Studio (Italy)

01/2002 - 11/2007

I've been responsible for setting up and handling the complete 3d pipeline of the firm.

Duties and Responsibilities:

- Gather all the drawing of the firm for a specific project on a weekly basis
- Handle different file formats, translate and streamline the contents for 3d modeling:
 - Create a single 2d representation of each building, coupling plans and sections with construction details, match scale and reference positions
 - Analyze the 2d drawings in detail, choosing which details to represent and which to leave out, comprehend and eventually foresee the intentions of the lead architects
- Model, texturize, light and render each project, choose camera angles, materials and lights according to:
 - Aesthetic quality
 - Coherence with design principles and the firm's previous works and guidelines
 - Clarity of representation of the prominent architectural features.
- Manage all the technical aspects of the job, from setting up and maintaining the render farm both software and hardware-wise, to keeping track of rendering times to solving technical issues.
- Paint and touchup any render to be used on printed media, from interviews, to marketing material
- Setup, render and touchup high resolution images (20k) to be used as 9m x 3m banners on the construction site(s).



Professional experience (continued)

Senior Environment TD, DMP and concept artist at VirtualViews (Italy)

06/1997 - 12/2001

I've been responsible for the invention, design and construction of 3d environments to be used on a science fiction project which comprised a Video Game, a Comic book, an interactive dvd and an unreleased full-cg motion picture.

Duties and Responsibilities:

- Translate the director's ideas into images, beginning from 2d sketches, then 3d environments
- Create and Render Environment. including:
 - cameras projections set up
 - modeling
 - texturizing
 - light Rig
 - shading

In addition, I also worked as a concept artist for commercials, websites and marketing campaigns of the firm's several clients.

Environment TD, 3D Generalist at Studio Tullio Rolandi (Italy)

06/1994 - 05/1997

- Translate and streamline 2d Drawings for 3d modeling
- Create the 3d building from the plan and sections provided
- Gather textures and setup the shaders, create the light rig and render each project, choose camera angles, materials and lights according to:
 - Aesthetic quality
 - Clarity of representation of the prominent architectural features.
 - Coherence with the existing photo reference where available
- Insert the render into existing photographs when needed, touchup and basic dmp on the final images

Additional Professional experience

Concurrent freelance activity

VFX Photographer	2013
Concept Artist, 3d environment modeler	2008
Environment TD, 3D generalist	2004 2008
3d modeler, graphic designer, Web designer	1994 2004

Works

Feature Films

Cats	ENV/DMP Supervisor (MPC London)	2019
The Mandalorian (ep. 4 and 5)	ENV/DMP Supervisor (MPC London)	2019
Maleficent Mistress of Evil	ENV/DMP Supervisor (MPC London)	2019
Pokemon Detective Pikachu	ENV/DMP Supervisor (MPC London)	2019
The Lion King	Sets Lead	2019
Alien: Covenant	ENV/DMP Supervisor (MPC London)	2017
Passengers	ENV/DMP Supervisor (MPC London)	2016
The Jungle Book	ENV/DMP Supervisor (MPC London)	2016
Guardians of the Galaxy	ENV/DMP Supervisor (MPC London)	2014
300 Rise of an empire	Lead EnvTD, Lead DMP, Photographer (MPC London)	2013
Man of Steel	Lead EnvTD, Lead DMP (MPC London)	2012
Prometheus	Lead EnvTD, Lead DMP (MPC London)	2012
Sherlock Holmes II	ENV/DMP Supervisor (MPC Vancouver)	2011
Cowboys & Aliens	DigiMatte (ILM San Francisco)	2011
The Chronicles of Narnia III	Lead EnvironmentTD (MPC London)	2010
Clash of the Titans	EnvironmentTD (MPC London)	2010
Robin Hood (uncredited)	EnvironmentTD (MPC London)	2009
Prince of Persia and the sands of time	EnvironmentTD (MPC London)	2008
Shanghai	EnvironmentTD (MPC London)	2008
Magadheera	Concept artist / scenes (Geetha Arts)	2008



Works (continued)

Talks

full-CG environments for The Lion King.	Siggraph	2019
MPC procedural Workflow	Nordic TD Forum	2018

Books

Elemental 3, Ballistic publishing	(image)	2008
Exposè 6, Ballistic publishing	(image)	2008
Digital Art Masters 3, Elsevier	(chapter)	2008
The Art of Sinkha, Vittorio Pavesio Productions	(cover, several images)	2000

Magazines

XFUNS, ISSUE 43, August 2009	(Interview)	2009
3d Creative world, ISSUE 32, April 2008	(Interview)	2008
CG China, ISSUE not known, October 2008	(Interview)	2008
3d World, ISSUE 104	(Image exhibition)	2008

Websites

CG-India	(interview)	2008
----------	-------------	------

Other media and Software

Marco Patrito's "Sinkha atmosphere" cd novel, Virtual Views	(Uncredited artwork)	2007
3D Total textures Vol 7, www.3DTotall.com	("The crock" texturing tutorial)	2004
Marco Patrito's "Hyleyn" cd novel, Vittorio Pavesio Productions	(credited artwork)	2002

Strengths

- Well organized, positive and motivating supervision.
- Good verbal and illustrative communication skills
- Good hand drawing and sketching capabilities for environments and machines, 3d sketches for Pre-viz and concept art
- Good technical background in photography and photogrammetry
- Important travel experience basis for location scout
- Modeling, lighting and painting of environment DMPs to match live action plates or CG either using static images or animated plates or elements.
- 3D modeling and texturing. Scene composition, lighting and camera settings of full CG shots
- Extremely heterogeneous background: classical studies, architecture, photography, computer science
- Positive attitude, teamwork and problem solving skills
- Architectural and urban planning understanding and design
- Web design and development
- Basic Autodesk small render farm setup and management.

Education

The London Film School, Improvisation for directors	(workshop)	2010
The London Film School, Screenwriter's GYM I	(workshop)	2009
Politecnico di Torino Master degree in architecture	(07/2010: currently missing 1 exam)	1994
Lyceum M. d'Azeglio, Torino (Classical studies + science integration)		1994 PRESENT

Awards

MPC employee of the month, August 2013	(Visual effects)	2013
VES award nominee for Prometheus LV426 environment	(Visual effects)	2013
Best of Evermotion award winner	(Computer graphics)	2008
Best of treddi award winner	(Computer graphics)	2008
Cgsociety CgChoice award winner	(Computer graphics)	2008
Cgsociety CgChoice award winner	(Computer graphics)	2004
Crisalide temporary architecture politecnico di Torino	(Architecture student competition)	1995



Non-profit activities and projects

International Architecture competition with PAT studio, "museo dell'auto Torino"	2005
Concept artist and graphic illustrator for Alchemic dream, "DnL" mmorp	2005
International Architecture competition with PAT studio, "building in Granada"	2004
Graphic artist, open-source "Linux Step" project	2003
Graphic artist, open-source "Achelous" project	2001
Art director, web designer and graphic illustrator for italiimir	2001
Technical director for M.L.Bozzi conference "Creature estreme", Giovedì scienza	2000
International Architecture competition with Villani studio, "Biblioteca nuova Torino"	2000
Technical director for the "3dmodel server" initiative, Politecnico di Torino	1998
"Ready steady go" art exhibition in Genoa with Cliostraat studio	1998
P.O.W. Unreleased Computer game project, concept and 3d artist, co-writer	1998

Interests

Animation Architecture Astronomy Biology Film making Movies Politics Photography Writing

APPENDIX A: Technical skills

- Computer science:
 - 3D modeling and rendering packages:
 - Autodesk 3DStudio Max (advanced)
 - Autodesk Maya (intermediate)
 - HoudiniFX (intermediate)
 - Vue d'Esprit (basic)
 - Chaosgroup Vray renderer (advanced)
 - Cebas Finalrender sp1 (intermediate)
 - Pixar RenderMan (intermediate)
 - Mental images Mental Ray (basic)
 - Skymatter MudBOX (basic)
 - Pixologic Zbrush (basic)
 - 3D CAD/CAM software:
 - Nemetschek VectorWorks (advanced)
 - Autodesk AutoCAD (basic)
 - Animation compositing and F/X software:
 - The Foundry NUKE (Advanced)
 - Adobe Aftereffects (basic-intermediate)
 - Apple Shake (basic-intermediate)
 - 2D paint packages:
 - Photoshop (advanced)
 - Painter IX (basic)
 - 2D Vector based packages:
 - Macromedia FreeHand MX (intermediate)
 - Web development software:
 - Dreamweaver MX (intermediate)
 - Flash MX (intermediate)
 - Office productivity
 - Sun OpenOffice and derivates (intermediate)
 - Microsoft Office (basic)
 - Operating systems
 - Microsoft Windows (advanced)
 - Microsoft Windows Server 2003 (basic-intermediate)
 - Apple MacOSX (intermediate)
 - Linux (intermediate-advanced)
 - Computer languages
 - html (basic-intermediate)
 - Macromedia flashscript (basic-intermediate)
 - csh (basic)

