

Hung Nguyen

Environment Artist | hung3D.com | dekisui@gmail.com | 832.259.1438

SKILLS

- Adobe Photoshop CS3-Present
- 3D Studio Max 2008-Present
- ZBrush 4, 4r5-Present
- Houdini
- xNormal 3.16.5
- CrazyBump
- Unity 2.5
- Substance Painter 2
- Hero Blade Editor
- Unreal 4 Editor
- Unreal 5 Editor
- Fusion Editor

WORK EXPERIENCE

Cloud Chamber

March 2018 - Present

Senior Artist

Unannounced Title, Bioshock Franchise (announced), Unannounced Engine

- Worked closely with directors, concept artists, level designers and narrative teams amongst others to stand up framework and scope of the game.
Entrusted to help develop and define new spaces, areas, and environments of game layout.
- Built levels and assets as needed to develop gameplay and art spaces and to refine understanding of the player experience, as well as several evolutions of art scope and design or aesthetic.
- Responsible for maintaining functional and cohesive gameplay spaces between multiple teams and disciplines.

Hangar 13 Games

August 2015 – March 2018

Level Architect

Mafia 3, Mafia 3 DLC Stones Unturned, Fusion Engine

- Responsible for creating the *Bayou Fantom* district of the game and crafting an authentic experience, working alongside Designers and Mission Artists to further develop critical path gameplay spaces and narrative experiences.
- Worked intimately with Level Designers, World Builders and Art Leads to ensure quality and direction of terrain meshes and city spaces—to include level building, set dressing, and building out open world and mission spaces with props and vegetation to establish the look and feel of environment.
- Additional duties included optimization tasks, establishing and maintaining road networks along with Level Designers, propagating and building cover and navigational data and fixing bugs for the *Bayou Fantom* and surrounding districts as needed.
- Worked closely alongside Level Designers and team to establish and set foundation for *Stones Unturned* DLC mission areas within the city as well as building the Island game space and critical path, including creating and coordinating asset lists, art budgets in addition to normal duties.

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The Deep End

February - July 2015

Environment Artist (Independent Contractor)

Perception, Unreal 4 Engine

- Create meshes and level building; jointly established the look and feel of environment

Day for Night Games

June - August 2014

Environment Artist (Independent Contractor)

The Black Glove, Unreal 4 Engine

- Created furniture assets in the period style and the Space Minotaur arcade machine around supplied artwork

Irrational Games

April 2013 – April 2014

Environment Artist

BioShock Infinite: Burial at Sea Episodes 1 and 2, Unreal 3 Engine

- Established and determined the look and feel of terrain meshes with respect to the Streamline-Moderne style and aesthetic of the art direction
- Modeled and textured various assets along with uniquely crafted terrain meshes for all levels
- Worked intimately with Level Builders and Leads to ensure quality and direction of both assets and terrain meshes and their purpose and presence within the spaces

TimeGate Studios

October 2011 – December 2012

Environment Artist 1

Aliens: Colonial Marines, Unreal 3 Engine

- Populated, lit and optimized scenes and levels
- Modeled new assets and reviewed and modified pre-existing and outsource assets
- Worked and communicated closely with Level Designers to maintain level flow and cover/combat pacing as well as establishing horror mood via lighting and set dressing through areas such as the Sulaco Med-Bay and transitory hallways
- Additional duties included using GPAD for level optimization and performance for PS3 as well as animation and modeling support for animators

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Irrational Games

June 2012 – November 2012

Environment Artist (Contract modeler while employed by TimeGate)

BioShock Infinite, Unreal 3 Engine

- Led terrain team and scheduled, assigned and reviewed our meshes to ensure quality and performance within game in addition to implementing these meshes into nearly all levels of Infinite
- Created and maintained roads and surfaces with regard for player and AI character movement and helped to establish look and feel of meshes for later levels in game
- Worked closely with Level Builders and Leads to ensure quality and direction of terrain pieces and their interaction within the level and worked intimately with my own team members
- Fixed and proactively hunted bugs in terrain meshes and within level implementation

BioWare Austin

April 2010 – June 2011

Environment Artist (Contract)

Star Wars: The Old Republic

Hero Engine

- Propped and lit interior spaces with respect to combat and player interaction
- Remodeled, adjusted UVs and reassigned textures for assets such as the Imperial building set
- Polished terrain on different worlds, adapting to style and process of each planet
- Worked and communicated with small and large teams from various disciplines
- Additional duties included optimization tasks, establishing new cube maps, and fixing bugs

EDUCATION

The Guildhall at SMU

August 2008 – March 2010

Pursuing a Masters of Interactive Technology in Digital Game Development

GPA 3.7

University of Houston

August 2003 – May 2008

BFA in Studio Arts, Major focus on Traditional Painting

Summa Cum Laude

GPA 3.8