

Ross Patel

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Technical Skills

- Unity Engine
- Unreal Engine
- FrostBite 2
- Source Engine
- LithTech Engine
- C#/.Net
- Python/Pymel
- Javascript/Adobe API
- SQL/LINQ
- WPF/XAML
- HTML5/CSS

Other

- Performance Optimization
- Outsource Management
- Agile Development
- UX Design
- 3D Modeling
- Digital Photo Editing / Digital Painting

Game Titles Shipped

- Guild Wars: Heart of Thorns
- Murdered: Soul Suspect
- Tony Hawk Shred
- Forza 3 MotorSport
- Tomb Raider Underworld
- Tomb Raider Legend
- Doom3 Expansion Pack (PC)
- Splinter Cell: Chaos Theory
- Marine Sharpshooter
- Navy Seals
- Die Hard: Nakatomi Plaza
- Sega Soccer Slam

Work Experience

**Unity Developer/Tools Developer/Technical Artist, NC2 Media, Franklin, TN
July 2015 - Current**

I built and maintain our content pipeline. Implemented a [meta-data \(XMP\) system for Adobe products](#) that export assets directly into the game build. The code is written in JavaScript for logic, JQuery as interop, CSS and HTML for the front-end.

I am the principal developer on our game design automation and diagnostic tools. This generates thousands of puzzle game-play levels and runs validation to see if they meet our design standards.

Senior Technical Artist, Arenanet Inc, Bellevue, WA
April 2014 – May 2015

One year contract to help with optimization and workflow of the PhotoShop, and character asset development pipeline for Guild Wars 2: Heart of Thorns. Most of this work was done in Python. Principal C# developer for the tech-art team.

Senior Technical Artist, Airtight Games, Seattle, WA
Jan 2012 – March 2014

Built the software pipeline that allows our designers and other content creators to efficiently build the product and test it to make sure it functions as expected on the Xbox360 and Playstation 3.

Managed the outsourced content I/O with a [fully automated pipeline](#), written in C#. A true MVC implementation with different views internally for our art director/art managers, and a different view for each Asian vendor.

[Optimized the main character shader](#). I cut the GPU footprint in half.

Make sure the product ran efficiently on the output platform (Xbox, Playstation, PC etc). I have automated the diagnostic process with a .Net windows app.

Lead Technical Artist, Electronic Arts (Victory Games), Los Angeles, CA
Jan 2011 – Sep 2011

I was hired to take different data formats and pieces and develop customized internal tools to translate and connect said pieces to our internal infrastructure for the Command and Conquer franchise. My team automated the computer animation system. I lead and managed this team of developers remotely from LA; the team was in China.

Senior Technical Artist, Robomodo, Chicago, IL
Mar 2010 – Sep 2010

I helped ship Tony Hawk Shred. My primary responsibility was to create and maintain the real-time lighting rigs and pipeline and to troubleshoot emerging problems on the environment art team.

Technical Art Lead, Microsoft Games Studios (Turn 10), Redmond, WA
Jun 2008 – Mar 2010

I managed other technical artists and helped ship Forza Motorsport 3 at the end of Pre-Production until the product shipped. My job was to solve the technical hurdles of a locked-down production workflow and pipeline and owned portions of the asset production.

Track Team

Art tools support and technical liaison for overseas vendors.

Created an asset parsing system in C# that generated work lists for vendors based on the state of assets. This system was completely automated.

Created a photo reference management system in C# that deployed and locally and overseas.

Optimized the existing production workflows in 3DStudio Max with MAXScript while

maintaining backwards compatibility with the assets already in-game.
Mentored a junior technical artist and managed his tech art tasks.

Car Team

Dealt with any issue that required a sweeping change across multiple car assets in our SQL system.

Created a [mesh-to-mesh selection and car damage transfer utility](#) that works with hi-to-low and low-to-high poly meshes in MAXScript.

Created a source-control front-end for Team Foundation Server within 3DStudio Max in C#. Performed hundreds of batch scripts that processed incoming cars from overseas vendors in PowerShell.

Managed the SQL tables and automation for numerous art assets.

Managed portions of our asset production and the artists involved.

Technical Artist, Crystal Dynamics, Redwood City, CA May 2005 – Jun 2008

Tomb Raider Legend

I implemented the next-generation texture pipeline for Crystal Dynamics' Tomb Raider Legend. I was partnered with my lead to develop systems, tools, and procedures to start the per-pixel pipeline. In this role I:

- Assessed the state of the current pipeline, the skill level, and technical proficiency of the artists who would be integrated into the new pipeline and workflow.

- Developed a variety of techniques to assist different artists and disciplines for each foreseeable hurdle during production.

- Authored tools to automate the mundane portions of the process.

- Trained all the artists on the new tools and procedures.

- Worked with the art team to resolve edge-cases as they arose.

In addition to these responsibilities I took on a full asset production workload and managed one other artist directly concerning animatable and destructible object production for Tomb Raider Legend Xbox360. I was fully responsible for the world objects.

Shared Technology Group

I was part of a centralized tools team for all the content creators at the studio. In this position I made tools for all 3D game content creation. My responsibilities included:

- Created the light-mapping workflow and pipeline. This included a full-featured tool that ran within Maya.

- Assessed new tools created by my department and ensured they were art-friendly.

- Handled all technical problems associated with shared art assets.

- Liaison between the tools programmers and the content creators on the game teams.

- Trained programmers and content creators on the tools we created.

- Researched and evaluated third-party tools that might fit into our pipeline and workflow.

- Helped manage tools testing.

Artist, Threewave Software, Vancouver, BC, Canada Sep 2004 – May 2005

I worked on the Doom3 Expansion pack as an artist, which included the following responsibilities:

- Modeled, UVed, and texture (normal, spec, diffuse, luminosity) a variety of environments.

Achieved a unified look while working collaboratively with Nerv, Activision, and Id software.

3D Environment Artist, Ubisoft, Montreal, QC, Canada
Mar 2004 – Sep 2004

Worked on a Splinter Cell: Chaos Theory as an environment artist.

Artist, Microsoft Studios (as subcontractor to Aja Entertainment), Seattle, WA
Jan 2003 – Aug 2003

I worked with a Microsoft Art Lead and Aja Entertainment to produce assets for NHL Rivals and NFL Fever on a contract basis.

Workshop Instructor, Art Institute of Seattle, Seattle, WA

I taught a series of workshops on texturing, UV mapping, and modeling.

Artist, Piranha Games Inc., Vancouver, BC, Canada
Sep 2001 – Sep 2002

I was a texture artist on all Piranha Games PC titles and contracts. I worked on the Graphical User interface, heads-up display and managed the web page. I had texture asset management responsibilities on two titles. I textured and modeled all environment assets excluding vehicles.

Texture Artist, BlackBox Games, Vancouver, BC, Canada
Jul 2001 – Sep 2001

I produced character skins for Sega Soccer Slam for GameCube/Xbox.

Education

Art Institute of Seattle
Graduated Dec 2000

Major: Associates of Applied Arts in Animation Arts and Design. Emphasis in Texturing, Modeling, and Pre-Production Design.

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