

ShowReel - Shot Breakdown list

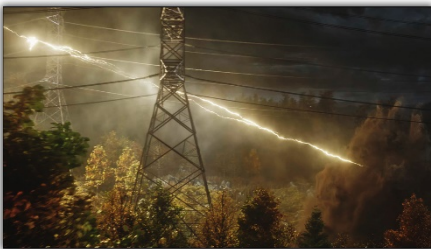
Spider-Man : No Way Home

Company : Luma Pictures (2021)

Tools : Maya, ZBrush, Houdini. Katana, Arnold



With a few other artists we were responsible of creating the autumn forest environment where Spider-Man is fighting Electro. We first started by creating a big library of assets such as: rocks, trees, plants, powerline elements, ...etc. We used a vast majority of assets coming from external libraries, like Megascan, that we had to ingest and lookdev inside Katana using Arnold shaders.



After we blocked and sculpted the terrain, using Maya and ZBrush, to create the valley where the powerline is located.

Once the terrain was signed off, we dressed it with all our assets using Houdini. We had to create a lot of different bespoke areas based on where the action is taking place.

After completing the dressing phase, all the different elements were exported using Luma's USD pipeline tools and re-assemble in Katana where the final shots were rendered using Arnold.

Guardians Of The Galaxy Vol.3

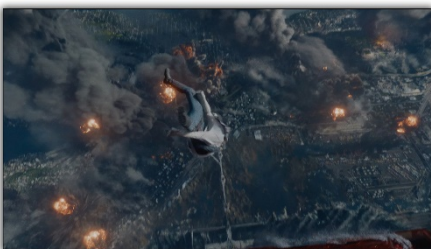
Company : Weta FX (2022-2023)

Tools : Maya, Houdini, Clarisse, ZBrush.



Guardians of the Galaxy Vol.3 was my first show at Weta FX. We were tasked to recreate a CG version of the city of Seattle which is where The Guardians are landing when they arrived on Counter Earth. We started by gathering OSM data of the city and inside Houdini we extracted various information such as: building transform matrix, height, type,...etc.

In parallel we also built a big collection of buildings with the largest range of size and type possible (from small individual houses to massive sky scrapers) and with a lot of sub variations. We ended up with more than one hundred different models.



Each building was also made in different damaged variations (procedurally generated) for when the city is getting self-destructed.

We also used Houdini to determine, based on the information collected from the OSM, which building would fit the best in each spot and baked the result into a big point cloud.

Houdini was also used to create additional point clouds for elements like : trees, city props, car traffic, industrial harbor, ...etc.

Everything was then re-assembled, lookdeved and rendered inside Clarisse.

Nuke was also used to apply the final look and atmosphere to the shots.

Dr Strange

Company : Framestore (2015- 2016)

Tools : Maya, ZBrush, Marvelous Designer, Houdini.



Whilst leading the modelling team, I was responsible for the creation of the "Cloak of Levitation". The modelling process started in Marvelous Designer, aided by the costume department who provided the pattern, I was able to create a true representation of the practical version of the cloak. Then I used Maya to pull everything together and adding all the smaller elements like stitches, leather parts, metal plates etc. Finally ZBrush was used to create the finer details.

I was also responsible for managing the modelling of the Mandelbrot effect. All the sets are using an in-house instance setup. The objects were sliced using Houdini and re-laid in Maya using some custom Python tools. This workflow offered the flexibility of art-directing the slicing based on animation feedback and doing multiple iterations.



Geostorm

Company : Framestore (2014- 2015)

Tools : Maya, ZBrush, Houdini.



As lead modeller I was responsible for overseeing the creation of the whole ISS and digi-doubles. Supported by the CG Sup and R&D we quickly established unique instance workflows to ensure we could deliver what resulted in the biggest single asset Framestore has worked on so far.

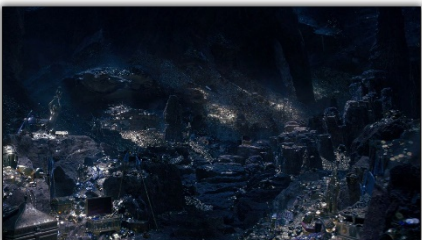
Maya was used as the primary software, along with custom Python tools that I developed throughout the project due to the growing needs of the modelling team, allowing them to move quickly and efficiently on building the assets.



Aladdin

Company : Industrial Light & Magic (2018)

Tools : Maya, ZBrush. Houdini.



On Aladdin I was responsible for leading the modelling team on environment, props and hard surface. The biggest challenge was to recreate the Cave of Wonder. For the rocks creation various techniques were used : fully procedural using Houdini, 3d scans kit-bashing and remeshing as well as fully hand sculpted in ZBrush.

The treasure dressing as been done using Houdini Rigid Body Dynamics. I've created a setup for the team to quickly fill a grid volume with random treasure pieces (coins, gems) in order to dress their area. After running several simulations to achieve the desired look the scene was exported back into Maya where we used some tools I



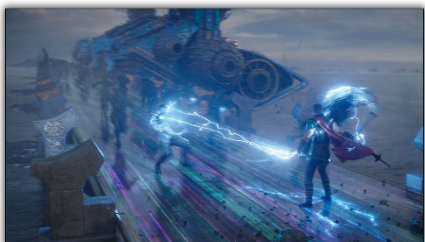
made to restore all the needed attributes to keep the instance workflow.

In addition we had to model a huge range of prop and set pieces as well as digi-double costumes. Most of the time 3d scans were provided. Maya was used mainly to define the mesh topology in a classic subdivision mesh approach then ZBrush for details reprojection and extra details pass.

Thor : Ragnarok

Company : Framestore (2017)

Tools : Maya, Zbrush.



On Thor Ragnarok the modelling team was split into three sub teams. I was in charge of leading the spaceships and digi-doubles part.

The small spaceships has been approached using a traditional polygonal subdivision workflow. We started by creating the main body shapes as one shell and once approved in we moved into the panel cutting process, mechanism creation and greebles kit-bashing to add more details.



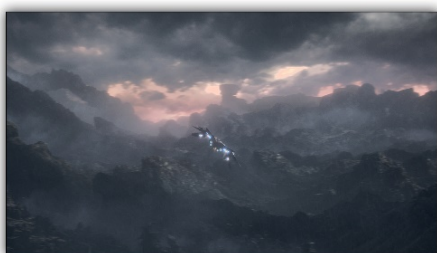
For the biggest ship (called the Statesman) we used a similar workflow that has been used on Geostorm 2 years before at Framestore : a fully instanced kit based methodology which allowed us to quickly create a massive model with tons of pieces.

Additionally I was in charge of leading super high res digi-doubles creation for a wide range of characters : Thor, Hela, Valkyrie, Loki...etc. A lot of material were provided (3d scans, photo references, real costumes) from which we managed to extract a lot of details. Maya was used as a primary package and ZBrush for sculpting and detailing part.

Guardians Of The Galaxy

Company : MPC (2014)

Tools : Maya, ZBrush, Vray, Nuke, World Machine.



I worked on Guardians of the Galaxy as Environment TD. As such I was responsible of several shots on the opening sequence of planet Morag. Maya was used heavily while ZBrush was used to sculpt the mountains and the rocks themselves. A pass using World Machine was then applied for its Erosion functionality, tileable textures and triplanar were used on top while the scenes were lit and rendered with Vray.

Finally Nuke was used to do DMP projections and tweak the final look.