

# Lydia Koh

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Online Portfolio: <http://LydiaKoh.com>

## Profile

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I am a World Technical Artist who is well accustomed to learning new tools, and skillsets on the fly. I strive to solve issues quickly and effectively, from broken workflow tools to overflowing memory budgets. My critical thinking and driven personality is strengthened by a strong artistic foundation. I am passionate and friendly and am always looking to take on new tasks to help out my team in achieving our goals.

## Work Experience

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### World Technical Artist, *Tron Evolution*

Propaganda Games/Disney Online

October '09 – October '10

#### Technical

- Weight secondary crowd characters, implement/maintain crowd system for in-game play with level design work in Unreal Kismet
- Technical troubleshooting and support for World/Character artists in-house and Outsourcing Vendors, including creating artist workflow tools (Python, MEL)
- Create guideline documentation for all workflow and pipeline tools pertaining to World and Character Art, including conducting Pipeline demos to In-house and Outsourcing artists
- Use in-house statistical tools to gather metrics, and identify areas of memory/performance optimization

### 3D Artist/Jr. Technical Artist, *Need for Speed (title under NDA)*

Electronic Arts BlackBox

July '08-September '09

#### Art

- Created Vehicle Game Assets, and original World Assets (textures/models)
- Created guideline documents on efficient modeling, lighting, and scene management
- Created original Demo Videos for Marketing/Studio.
- Provided assistance in scene and vehicle inventory management
- Blocking for in game Visualization (preproduction)

#### Technical

- Designed in-house Pipeline Tool that automated content generation
- Had sole ownership of new tools in development, researched existing tools to develop functionality, provided workflow documentation for new and existing tools
- Implemented/maintained vehicle AI using in-house tool (pre-production)
- TA for Outsourcing Management, including asset management, troubleshooting, and communication with Development Director and Vendor
- Conducted demonstrations on scene management tools and new tools in development.

## **Lighting Technical Director, *Viva Pinata The TV Show, S.2***

Bardel Entertainment

November '07-July '08

### **Lighting**

- Created light rigs to match colour keys and meet quotas set out by supervisor

### **Technical**

- Solved technical issues regarding animations, shading networks, models, and renders; Created original elements including animation, textures, and retakes as communicated by the producer

### **Animation**

- Created original animations and adjusted animations for show retakes as communicated by the producer

### **Precompositing**

- Checked and organized passes for use in final edit of the production

## **Skills and Attributes**

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- Maya, Unreal Engine 3, Photoshop, 3DS Max, Zbrush 4, SoftImage XSI, After Effects, JIRA, Perforce, DevTrack
- Working knowledge of Python, MEL, familiar with Unreal Kismet and Matinee, JavaScript
- Thorough knowledge of modeling, rendering, compositing, lighting
- Strong understanding of production and game pipeline
- Strong traditional and life drawing skills
- Sharp, aggressive problem solver; swift learner and responsible, pro-active team player

## **Education**

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**British Columbia Institute of Technology**, Digital Animation

October 2006–2007

**2D Animation:** concept art, layout and storyboarding, character rotation

**3D Animation:** modeling, texturing, lighting, compositing and animating

**Life Drawing:** gesture, posing, line weight, drapery, and line of action

**Award:** 2006 CityTV Digital Animation Entrance Award

**University of British Columbia**, B.Sc

September 2001 - April 2006

Animal Biology Major, focus in Anatomy and Physiology

## **Interests**

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- Games and Movies, travelling, volleyball, softball, golf, dodgeball, painting, sketching, graphic design, writing