

art director digital sets: look development | shot layout | digital set pipeline setup and technical direction | 3d construction | mental ray® color and lighting | 3d /2d team supervisor

feature film

VLAD BINA

ART DIRECTOR | A.D.G., V.E.S.
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www.xybd.com/reelvb_2007.htm

art direction,
design and
technical supervision
for digital sets

Los Angeles, CA

"CALL OF THE WILD" supervising art director (vad)	2019	Production Designer Stefan Dechant, Director Chris Sanders Twentieth Century Fox
"THE LION KING" supervising art director	2018	Production Designer James Chinlund, Director Jon Favreau Disney
"GUARDIANS OF THE GALAXY – VOL. 2" art director	2017	Production Designer Scott Chambliss, Director James Gunn Disney
"VALERIAN" vfx concept artist	2017	VFX Supervisor: Francois Dumoulin, Director Luc Besson EuropaCorp
"MIDNIGHT SPECIAL" concept art director	2015	Production Designer Alex McDowell, Director Jeff Nichols Warner Bros.
"TOMORROWLAND" concept art director	2015	Production Designer Scott Chambliss, Director Brad Bird Disney
"GEOSTORM" art director	2017	Production Designer Kirk Petrucelli, Director Dean Devlin Warner Bros
"MAN OF STEEL" art director	2013	Production Designer Alex McDowell, Director Zach Snyder Warner Bros.
"UPSIDE / DOWN" art director digital sets	2012	Production Designer Alex McDowell, Director Juan Solanas Onyx Films
"IN TIME" art director	2011	Production Designer Alex McDowell, Director Andrew Niccol New Regency
"THE ORDER OF THE SEVEN" art director		Production Designer Alex McDowell, Director M. Gracey Disney
"RISE OF THE GUARDIANS" 3D concept artist, digital set designer	2013	Production Designer Alex McDowell DreamWorks Animation
"MEGAMIND" 3D concept artist, digital set designer	2010	Production Designer David James, Director Tom McGrath DreamWorks Animation
"KINGDOM COME" art director digital sets		Previs Supervisor: Chris Edwards, Director Dean Wright w/ The Third Floor. and Weta Digital
"SHINE A LIGHT – ROLLING STONES" digital set designer, 3d environment td	2007	CG Supervisor: Danny Braet, Director Martin Scorsese Paramount Pictures w/ The Syndicate
"SPIDERMAN 3" digital set designer, 3d environment td	2007	CG Supervisor: Akira Orikasa, Director Sam Raimi, Sony Pictures w/ CaféFX
"THE DA VINCI CODE" digital set designer, 3d environment supervisor	2006	VFX Supervisor: James Madigan, Director Ron Howard Columbia Pictures w/ The Senate
"SIN CITY" digital set designer, lead 3d artist	2005	CG Supervisor Everett Burrell, Director Robert Rodriguez Dimension Films w/ CaféFX,
"CATWOMAN" digital set designer, 3d environment td	2004	VFX Supervisor Kim Libreri, Director: Pitof , Warner Bros.ESC Entertainment
"MATRIX REVOLUTIONS" digital set designer, 3d environment td	2004	VFX Supervisor Kim Libreri, Director: Wachowski Brothers Warner Bros ESC Entertainment
"MATRIX RELOADED" digital set designer, 3d environment td	2003	VFX Supervisor Kim Libreri, Director: Wachowski Brothers Warner Bros ESC Entertainment
"13 GHOSTS" digital set designer, 3d environment td	2001	VFX Supervisor Dan Glass, Director: Steve Beck Manex VFX, Warner Bros

vr

"Wolves In The Wall" digital set designer	2017	Designer: Kendal Cronkhite Director: Saschka Unseld Oculus Story Studio
"Leviathan", augmented reality installation art director digital sets, 3d environment td	2013	Designer: Alex McDowell Intel, USC

commercial / tv

Boeing Customer Experience Center art director digital sets, 3d environment td	2013	Designer: Alex McDowell, Hernan Diaz Alonso Boeing, Xefirotarch, 5D Org.
"Dinner Party With History", TV show art director digital sets, 3d environment td	2013	Designer: Alex McDowell, Director: Glen Hoptman NBC
"Death And The Powers", opera Visual development, 3d td	2011	Designer: Alex McDowell, Composer: Todd Machover w/ MIT Media Lab

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"Espn Monday Night" art director digital sets, 3d environment td	2006	VFX Supervisor Danny Braet w/ The Syndicate
"Ford Fusion" art director digital sets, 3d environment td	2005	VFX Supervisor Danny Braet w/ The Syndicate, TV ad campaign
"The Davinci Code" Teaser 3d environment td	2005	VFX Supervisor Andrew Honnacker, Columbia Pictures w/ Engine Room,
"MTV Movie Awards" visual effects supervisor	2007	w/ NAU Creative Director Raffi Simonian
"Team One" 3d concept artist, lead 3d environment td	2007	w/ FullTank, corporate design package

AFFILIATION:

ART DIRECTORS GUILD (LOCAL 800), 2009

VISUAL EFFECTS SOCIETY, 2003

EXPERIENCE:

- Combined architectural and 3D computer graphics training to supervise the design, construction and asset management of digital environments *both* within the Art Department and VFX studios
- Worked in 3D alongside Production Designer and art department team to obtain final approval for concept before taking the 3D /2D assets further into previsualization and post production.
- 22 years of visual effects and computer graphics projects.
- Supervised 3D modelers, animators, compositors and programmers from shot inception to final delivery.
- Extended experience in 3D modeling, image retouching, rendering and animation applications
- Maya, mental ray® 12y , Shake 3y, Adobe Photoshop CS 17y, Adobe Premiere, AutoCAD

PUBLICATIONS / AWARDS:

2016	Art Directors Guild: Excellence In Production Design Award, Fantasy Film for "Tomorrowland"	Nomination
2009	Perspective Magazine, Art Directors Guild "The Medium And the Message" (article)	August issue
2008	Elemental 3 Awards Committee *	
2007	Computer Graphics World: "Entertainment architects" (interview)	November issue
2007	Maya Masters nominee *	
2007	Judge for CG Architect International Visualization Competition*	
2007	VizMasters Convention presentation: "Hybrid Production Design Pipelines" (article)	July
2006	Computer Graphics World: "Staging Action on Virtual Sets" (interview)	August issue
2006	Cinefex: "The DaVinci Code"	#106
2006	CG Architect: "Production Design: from analog to digital to built environments [...]" (article)	May
2006	3D World: "The DaVinci Code" (interview)	July issue
2004	Cinefex : "Matrix Revolutions, heavy metal" (short interview)	#97
2004	CGNetworks: "Matrix Revolutions" (short interview)	April
1998	Computer Graphics World: "A Case For Digital Set Design" (article)	April issue
1998	Internet site (www.xybd.com) selected and published by exclusive "TOP 3D Artists Ring"	

SOFTWARE / HARDWARE:

- 17 years production experience in Maya and mental ray® – modeling, rendering, camera animation
- integrated 3D Maya with Unity and Unreal VR environments for for a full feature film Virtual Production pipeline
- virtual location scouting systems allowing the director and DP full camera control and immersion.
- mental ray® rendering, some shader scripting and assembly. Light extraction algorithms for image base rendering.
- 3 years working with proprietary photogrammetric reconstruction software and extended dynamic range texturing tools.
- 2 years production experience in Alias Power Animator
- 7 months production experience in Softimage 3D – .:modeling, mental ray rendering, layout design.
- Proficient in UNIX, Windows and Macintosh environments.
- Fluent in French, Romanian. Studied German, Russian, Italian.

COMPANIES | CLIENTS | SCOPE OF WORK:

1999-2009

xyBLUE DESIGN | Art Direction, Design And Technical Supervision For Digital Sets, Los Angeles CA, 2004-present
owner xyBlue Design Inc; design, construction, shot development, camera animation , digital set pipeline setup, C&L, rendering;
"Man Of Steel" (Warner Bros. 2013), "In Time" (Fox, 2011), "Upside Down" (Onyx Films 2012), "Kingdom Come" (w/ The Third Floor.and Weta Digital **); "Shine a Light – Rolling Stones" (Paramount Pictures, 2007); "Spiderman 3" (Sony Pictures, 2007);
"The Da Vinci Code" (Columbia Pictures 2006); Sin City" (Dimension Films, 2005). "The DaVinci Code" teaser (Columbia Pictures, 2006).; "Ford Fusion" TV ad campaign, 2005; "ESPN Monday Night Football", opening titles, 2006; "MTV Movie Awards" opening titles, 2007; "Team ONE" corporate design package, 2007

DREAMWORKS ANIMATION | 3D concept artist, visual development 3D environments, Glendale, CA 2008-present
2 upcoming features, (with Alex McDowell, David James and DreamWorks Animation, 2010, 2011); worked with Production designer to design and build 3D environments optimized both for virtual scouting and design style panels based on rendered 3D models and short camera animations, helped develop Intersense presentation protocols for full immersion in a 3D environment and real time camera manipulation.

ESC ENTERTAINMENT | Technical Director - Digital Sets, Alameda, CA, 2001-2004

Virtual background tools for photogrammetric reconstruction and extended dynamic range texturing methods used for set reconstruction from Lidar scanned data for "Catwoman" (Warner Bros. 2004). Shot development, digital sets, rendering, camera animation for "Matrix Reloaded" and "Matrix Revolutions" (Warner Bros., 2003). Used Maya for modeling and design. Rendered the scenes with mental ray using proprietary shader library and light extraction algorithm. For the night scenes, the sets were built around the ESC virtual background tools for photogrammetric reconstruction and extended dynamic range texturing methods. Responsible for the sets around the freeway chase, the jet shot and the night flight in "Matrix Reloaded". Responsible for the city design for the sky fight sequences in "Matrix Revolutions".

MANEX VISUAL EFFECTS / CINESITE | Technical Director - Digital Sets, Alameda, CA / Hollywood, CA 2000-2001

Worked with production design team to transfer a built environment into its digital equivalent. The set was designed by Sean Haregreaves for "13 Ghosts" (Warner Bros., 2001). Used Maya for modeling, texturing and lighting. Cameras were extracted from live footage and tracked in Maya on a shot by shot basis. Worked with visual effects supervisor and editorial to customize Maya and Shake for rendering in the specific color space required for film production. Responsible for several shots from inception to final delivery.

ENTERTAINMENT DESIGN WORKSHOP | Virtual Set Designer, Sheffield, MA, 1999-2000

Designed and modeled virtual sets for real time Disney television series based on "The Book of Pooh". Entertainment Design Workshop, under the direction of Douglas Trumbull, tries to create a breakthrough paradigm for integrating TV and feature movies production with digital sets. I modeled the sets in Maya, transferred them to a real-time virtual set software running on an Onyx machine and connected to a motion control camera. Elset was coordinating the real space input from the camera with the virtual set space allowing real time keying during the principal photography.

1992-1999

CALIBRE DIGITAL PICTURES | Digital Set Designer / Layout Designer, Toronto, ON , 1999

Worked on set design, modeling, rendering, lighting, camera animation and layout design for combined 2D/3D 16x9 feature for Hanover World Expo. Modeled in Alias Power Animator, animated cameras, textured and lit the sets in Maya 1.5.

DAN KRECH PRODUCTIONS | Digital Set Designer / Layout designer, Toronto, ON 1997 – 1999

Worked on set design, modeling, rendering, lighting, camera animation and layout design for 48 minutes 3D animated feature to be released on video for Christmas 1999. Used both Alias Power Animator and Softimage for building and lighting the sets, including a model of an 18th century town prepared for a 2-minute walk through. Supervised modelers and presented them with previsualization schemes and layouts which they further detailed.

GRAYMATTER INC. | Digital Set Designer / Computer Animator, Toronto, ON, 1995 - 1997

Worked on 3D multimedia project related to motion picture release -- "The Crow - City of Angels" (Edward Pressman Productions). Designed, modeled, textured and lit 3D digital sets using Alias Power Animator. Rendered high-resolution images and z-depth channels of the sets corresponding to several possible viewing angles. Animated camera lights and textures for full motion video inserts containing motion capture animated characters.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Computer Resources Lab | Fulbright Scholar, Cambridge, MA, 1993-1994

Worked on research project using Autolisp to create perspective restitution routine inside Autocad (project adviser - Prof. William J. Mitchell) / Built computer model of Le Corbusier building and studied different lighting conditions in 3DStudio and Radiance (project adviser Takehiko Nakagura). Made study on shape grammars and computer modeling for a series of Byzantine churches / Design team member for urban park and 20,000 places stadium in Okayama (Japan).

CHISHOLM - WASHINGTON ARCHITECTS, Inc. | 3D Modeler / Design Architect, Cambridge, MA, 1994-1995

Produced 3D computer models, detail design, material and texture studies for the Boston Central Artery Tunnel Project. / Design team member with Paul Lukez Architects for Boston City Hall Plaza Competition. Built computer model of urban design proposal.

INSTITUT EUROPEEN D'ARCHITECTURE ET AMENAGEMENT | Design Architect, Rouen-France; Valencia- Spain, 1990-1992

Designed public spaces and new architectural infill for rehabilitation of 13th century Spanish village in Villajoyosa/Spain. Made preliminary proposal and concept sketches for technological park in Annecy/France situated 50 km from Geneva.

EDUCATION:

PRATT INSTITUTE / MASSACHUSETTS INSTITUTE OF TECHNOLOGY New York, NY / Cambridge, MA

Awarded Fulbright Scholarship to pursue Master of Architecture 2 with a minor in CAD. 1992 - May 1994. Credits were taken both at Pratt and Massachusetts Institute of Technology. Thesis: "A study on the relations among visual perception psychology, the logic of typology processes and the theoretical basis of computer aided design". Thesis adviser: Dr. Richard Scherr - Chair of the Graduate Department of Architecture, Pratt Institute.

"ION MINCU" INSTITUTE OF ARCHITECTURE Bucharest, Romania

Master of Architecture, 1984 -1990 Thesis: "A Multifunctional Art Center".