

David Plunkett

Programmer

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About Me

I solve complex programming and development issues by addressing the many, and often opposing, interests and requirements of different teams/departments, creating solutions that are realistic, balanced, well informed, and actionable.

I have passion for computer games. After 16+ years of game development I'm experienced with the issues of evolving requirements in the middle of tight production. Staying abreast of current technologies and trends and bringing them to the development team gets me into work early and keeps me late. I have a reputation of not just getting the feature done but getting it done with all stake holders more than satisfied with the result.

Skills

Proficient in:

- 6+ Years C/C++
- 7+ Years MMO Experience
- 11+ Years Maya/MEL Scripting
- Leading Teams of 15 People
- Playstation & PC Development
- Unreal Engine

Familiar with:

- Visual Basic
 - C#
 - OpenGL
 - CGFX
 - FaceFx
 - XSI
 - HTML
 - Unix
 - Database Design
 - Python
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Experience

SONY ONLINE ENTERTAINMENT [Seattle, WA]

2005 – 2011

International developer and publisher of MMO's for PC and Playstation 3
Programmer III

Was key personnel required by SOE when they acquired The Matrix Online from Monolith. Led Tools Group directing development of art tools and importers while also being The Agency's Unreal Rendering Engineer. Successfully integrated Unreal's Lightmass lighting system into Legacy Unreal code base.

Impact: Created Tools Group using internal resources.

- Overhauled non functioning Maya plug-in, enabling artists to edit game models with in-game shaders using OpenGL and CGFX.
 - Replaced old Unreal lighting code by integrating Unreal's Lightmass into our legacy code base, allowing unlimited light placement in game environments.
 - Developed a two way communication pipe between Maya and Unreal that reduced animation import time by 80%.
 - Reduced time required to calculate dynamic lighting in Unreal and increased flexibility of level layout. Unreal implemented an identical fix 9 months later.
 - Established a review process for new tools and bug fixes that eliminated unnecessary/undesired features, improved code re-use, and cut tool development time by 20% in the first four months.
 - Reduced down time due to tool bugs to nearly zero by implementing a review process and QA test procedures.
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MONOLITH [Seattle, WA]

2004– 2005

*Developer of MMO's and FPS games for the PC, subsidiary of Warner Bros.***Technical Art Manager**

I was hired to sort out art production issues for The Matrix Online. When I started communication between the Art Staff and other departments was strained, tools were inadequate, and the art team was understaffed having unfilled open positions, all these factors demoralized the Art staff. The game was 6 months from entering public Beta, requiring immediate decisive action. I successfully led an art team of 15 artists to ship the The Matrix Online on schedule.

Impact: Revitalized Art Team improving moral and lines of communication and shipped on time.

- Immediately revitalized the Art Team by becoming a single point of contact of all their issues and addressed them with management and other departments. Within 3 months the Art Team moral was at an all time high.
- Restructured communication between the Art Department and the Tools Programmer, eliminating friction and reducing the load on the Tools Programmer by doing many fixes in C++ myself.
- Established a hiring process for the Art Department, filling 3 of 4 open positions in six months including hiring a new Art Director, after the previous one quit.
- Combined Devtrack and Perforce together to giving the studio the previously unavailable capability to track features and their associated assets, and to integrate them together into the Live Game.

GRS GAMES [Baltimore, MD]

2002– 2004

*Independent Developer of Playstation2 & PC games.***Art Director**

Company was a startup with limited resources. They had a small art and programming staff, many with no game experience. Their target market was children's games for the Playstation 2 and PC.

- Established simple efficient workflows that focused on quick production and technical simplicity, producing over a thousand assets in game with 3 artists in 18 months.
- Developed a Database in Microsoft Access using Visual Basic that searched the source content for dependencies and generated reports of shared game dependencies, source art location, and resource stats, reducing asset construction cost by 20%.

KODIAK GAMES [Salt Lake City, UT]

1999– 2002

*Independent Developer of Nintendo, Playstation, Playstation2 & PC games.***Art Lead**

Company was a startup. I was a lead of several small 2-7 man art teams doing sports titles, children's games and original IPs. Most notably I worked on WCW Wrestling, Monsters Inc, and EA's Triple Play.

- Created a lighting pipeline using C++ and Mel Scripts in two weeks, giving the artists the previously unavailable capability of doing lighting in Maya and exporting it into the game engine.
- Revised level construction techniques for Monster's Inc. by revising tools and practices cutting iteration time from 6 weeks to 2-3 days.

ORIGIN SYSTEMS [Austin, TX]

1998–1999

*Division of Electronic Art, Developer of PC games.***Artist**

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I worked in a technical capacity on several Origin products, notably Wing Commander Secret Ops and Jane's A-10.

- Developed the capacity for the Jane's A-10 team to make large scale real-time 3D maps covering several thousand square kilometers of Central Europe.

UNIVERSAL STUDIOS DIGITAL ARTS [San Jose, CA]

1997– 1998

Division of Vivendi Universal, Developer of Playstation games.

Art Lead

The company was a startup with no art staff and I was hired as Art Lead to put together a prototype of Xena Warrior Princess on the Playstation to obtain executive approval to begin development.

- Pulled together an art team that created a prototype playable level in 9 months. The prototype was so successful that the executives consolidated the development teams to focus exclusively on Xena Warrior Princess.

SEGASOFT [Diamond Bar, CA]

1996– 1997

Developer of Sega Saturn & PC games.

Art Lead

When hired the company had no capacity for making 3D games, and I was hired for my experience in real time 3D games. I worked with 3 different teams simultaneously to help developers resolve production issue.

- Spearheaded development of 3D art, within 12 months of my starting the company had 2 playable 3D prototypes for the Sega Saturn and PC.

BETHESDA SOFTWORKS [Rockville, MD]

1994– 1996

Developer and Publisher of PC games.

Artist

When hired the company had no art staff due to turnover and I was developing art for 2 new 3D games, Terminator Future Shock, and Elder Scrolls: Daggerfall with essentially no production experience in full 3D games, no tools and no pipeline.

- Introduced a system to create 3D sprites for Daggerfall after spending two week-ends teaching myself 3D Studio. This cut Sprite development time from 6 weeks to 1 week.
- Developed techniques to animate 3D characters using Power Animator enabling the studio to build and animate true fully 3D characters in game for the first time.
- Was a key member of a team that delivered the first full 3D first person shooter, 6 months before the only competitor Quake.

Education

B.S., Computer Science • Minor: Mathematics

WESTERN OREGON STATE UNIVERSITY, Monmouth, OR