

# Personal Information

**Name** Dirk Bialluch

**Email** [dirk@lightstorm3d.com](mailto:dirk@lightstorm3d.com)

**Nationality** German

**Birthday** September 4th, 1969

**Background** My career started with a large interest in computer technology in 1983. After learning some programming languages I started to develop software to act out my desire to create digital music and graphics. Soon I realized the digital content I was creating with friends had reached a commercial level and just a few years later what was once a hobby became a fulltime job.

In 1995 I joined the team at Software 2000 and started working as an allround 3D artist on computer games doing game cinematics and realtime content. Some years later I was leading the 3D department.

Due to my strong programming background I became a technical artist. I concentrated on technically challenging tasks and started to write custom software solutions. In 2001 I was nominated as **Maya Master** by Alias and this technical orientation finally resulted in a job at Ambient Entertainment to work as lead software developer on the first German CG feature "Back to Gaya".

In 2003 two colleagues and I started our own company Lightstorm3D and worked on several games, films, commercials and visualizations. In between times we still work as individual freelancers.

I am now fully concentrating on the technical side of digital content creation, mainly doing software development. I also do VFX work, pipeline planning & development, rigging and animation. With a background in artistic workflows and the technical knowledge I am able to come up with solutions that are easy to use and provide a great amount of flexibility to enhance daily production processes.

## Programming Experience

<b>Languages</b>	C++ MEL Python LUA HLSL OpenGL
<b>Software</b>	Maya API, MEL, Python Mental Ray API Nuke SDK DirectX SDK Windows SDK Renderman (some time ago)
<b>Application</b>	Dynamic and procedural particle simulation Muscle based skinning with topology independency, relaxing, jiggle, collisions, ... Procedural geometry creation and deformation Landscape creation Liquid surface simulation Fur simulation and creation/styling tools Cloth simulation tools Crowd simulation Shader, procedural textures and rendering utilities (Maya, Mental Ray) Geometry creation and deformation at runtime Modelling tools Procedural animation and motion randomization Animation and mocap tools Universal memory and file caching toolset Pipeline tools and common workflow enhancements

## Software Experience

<b>3D Package</b>	Maya
<b>Rendering</b>	Mental Ray
<b>Compositing</b>	Fusion Nuke Shake After Effects
<b>Programming</b>	Visual Studio
<b>Editing</b>	Vegas Premiere
<b>Sound</b>	Soundforge Fruityloops

## Work Experience

**Time period** 2003 – present

**Company** Lightstorm3D GmbH, Lüdenscheid, Germany

**Occupation** Managing Director, TD, Software Development

In 2003 two colleagues and I merged forces under a new label called Lightstorm3D. Alongside each founder is still working as freelance artist.

I have worked on several games, commercials and films under this label, covering almost every aspect of 3D work such as polygon/nurbs modelling, shading & lighting, rigging, skinning, animation, VFX (particles & fluids) and software development.

**Clients** 4Head Studios, Ambient Entertainment, Ascaron Entertainment, DTP, DoublePlusGood, exDreams, Koch Media, Locomotion Digital Facility, Phenomedia Publishing, Proline Software, Studio2

**Projects** **PC Games:** Sacred, Holiday World, Kicker Manager 2004, Moorhuhn Adventure, Tortuga "Two Treasures"  
**Visualisation:** DTE Automotive Tuning Module  
**Commercials:** RTL Domino Day, O2 Nokia 6230i, Milka "Verdient"

**Time period** 2007 – present

**Company** Locomotion Digital Facility, Düsseldorf, Germany

**Occupation** Freelance Software Development & VFX Artist

Locomotion hired me develop software for specific project requirements and to write tools that speed up and simplify repetitive production processes. In between I also worked on commercials and did particle effects that required some extra math to get the desired effect. I also skinned and rigged characters using our custom toolsets.

**Projects** **Commercials:** Centrum, Ciucas Beer, O2 Nokia N95, O2 Nokia N78, O2 Sony Ericsson C902, RTL Supertalent, Yofibra Vitalis, Ackermann

**Time period** 2006 – 2007

**Company** CA Scanline Production GmbH, München, Germany

**Occupation** Freelance Software Development

Scanline hired me as freelance software developer for Bully Herbig's CG feature "Lissi und der wilde Kaiser". I joined the team for the last half year of production and programmed some tools to help with hair simulations. The last months I was involved in scene management and render pipeline tools.

**Project** **CG Feature:** Lissi und der wilde Kaiser

**Time period** 2001 – 2004

**Company** Ambient Entertainment, Hannover, Germany

**Occupation** Freelance Software Development & VFX Artist

Ambient Entertainment was the first German company to produce a CG feature. I joined the team during late preproduction of "Back to Gaya" and was hired to program software for Maya and write pipeline tools to integrate 3DSMAX and Renderman compliant renderers.

Software development included procedural geometry creation to build landscapes, cloth tools, deformation tools, extensive particle tools, skinning tools, crowd simulation tools, Maya and Mental Ray shaders and several standalone pipeline tools.

During the last three month of production I did some complex vortex effect shots, making extensive use of the tools and shaders that had been developed before.

**Projects** **CG Features:** Back to Gaya, Urmel aus dem Eis

**Time period** 1995 – 2001

**Company** Software 2000, Eutin, Germany

**Occupation** TD, Head of 3D Department (Salaried)

Software 2000 was one of Germany's leading game companies. I started working there as 3D artist building up the CG department. As the 3D team grew I was promoted head of 3D department. During the first month we used Real3D and Poweranimator and finally switched to Maya as soon as it was released.

During the first years I worked as an allround artist on cinematic game sequences. Later I specialized on rigging, animation, VFX and compositing using Digital Fusion.

In 1997 I began to do all the compositing and editing work for video game trailers. I also did some co-compositing and recording of musical scores and most of the sound effect design for trailers.

In 1999 I started programming MEL scripts and API C++ nodes for Maya and made a lot of them available publicly. Some of these scripts like CPS and Pivot Toolbox soon became a standard within the Maya community and in 2001 I was nominated as **Maya Master** by Alias.

In 2000 I started working on realtime 3D content and mocap based character animation.

**Projects** **PC Games:** Space Marines, Formel 1 Manager 96, Formel 1 Manager Pro, Swing, Bundesliga Manager 97, Max Montezuma, Flying Saucer, Rally Racing 97, Bundesliga Manager 98, Swing Plus, Pizza Syndicate, Gromada, Pizza Connection 2, Bundesliga Manager X  
**Console Games:** Swing (Playstation)  
**Handheld Games:** Swing (Gameboy Color)

**Time period** 1989 – 1995

**Company** Voyage GbR, Lüdenscheid, Germany

**Occupation** Managing Director, Software Development, Graphic & Sound Design

In 1989 a friend of mine and I started our own company to develop commercial games for C64 and Amiga. That's where I gathered my first experience how to program highly optimized routines in terms of memory usage and performance. Having to create these projects from scratch with teams of two or three persons I learned a lot about game design processes and project structuring. I also did all the music composing and sound effects for our games and programmed extensive sound systems for both C64 and Amiga.

Later on we started to work on game development tools to ease the process of common game development tasks. These tools covered level layout, color scheme design, sprite editing, music compositing, sound effect design and an extensive scriptable post processing system to convert all data right into the test environment structure.

In 1994 we started to work with the 3D package Real3D to speed up the creation process of animated 2D graphics. By the end of 1994 we finished our first 3D short movie called "Warlord's Grave" for that I wrote a musical score recorded with studio audio equipment.

**Projects** **C64 Games:** Triton, Helden  
**Amiga Games:** Timelock