

Marko Mandaric

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QUALIFICATIONS SUMMARY:

Intrinsic and dynamic creative leader, with a penchant for vertical understanding within an ever-changing digital realm. Exceeding client expectations through a unified and consistent vision, while maintaining accountability and efficiency.

PROFESSIONAL EXPERIENCE:

Hardware & Software Engineering

Stuff Inc.

December 2009 - Present / San Diego, CA

Having reached several goal-marks in the VFX industry, while carrying a background in engineering from a young age; my attention has been pinged by the new challenges of hardware and software engineering. Soup to nuts, CAD based modeling and prototype manufacturing. Several projects brought to completion, currently in progress on latest with provisional patent approved December of 2015.

Creative Director/Owner

DOT3AVP

February 2013 - Present / San Diego, CA

Envisioned, coded and released "c2c"-a cloud-based computing platform offering end users unprecedented scalability, ease of use, and security. Now in direct competition with Alphabet (formerly Google Inc.) Subsidiary

Managed, visualized and produced an 18-month long project for a distinguished architectural firm based out of Los Angeles, CA: Enabling the client to minimize costs by providing content derived from digital production vs. real world, on-set photography

Produced key digital assets (used in 3D printing) on a tightened schedule with minimal lead time for Ford Motor Company. Subsequently, allowing Ford to meet and exceed expectations for major presentations, while increasing creative presence at future auto-shows

Established world-wide creative capabilities by utilizing an internally designed networking structure and security profile. Built a flexible pipeline and production environment with complimentary hardware and software support; tethered by cloud-based, redundant systems, capable of meeting multiple needs in a single setup

Television Commercial Supervisor

Utah Transit Authority (Roger Inc.)

June - July 2013 / Los Angeles, CA

Urgently hired on to replace absent Staff Supervisor. Responsible for leading and creatively directing the look/feel of Utah Transit Authority television commercial; showcasing the completion of the most recent trainline project completed by the UTA

Prototyped lighting development from remote office in San Diego, CA. Transitioned prototyping into production environment at Roger in Los Angeles, enabling team of artists to consistently produce client-approving visual design

Aided in decision making process of which resources to purchase/rent due to studio's inexperience in 3D production (Roger was at the time a 2D primarily-driven motion graphics design house)

Mitigated production timeline issues by working closely with job producer. Managed and exceeded client expectations without need for overtime- resulting in early delivery of work

Lighting Director - Avengers MOE (2012)

Marvel Inc. (Method Design)

January - March 2012 / Los Angeles, CA

Established creative lighting direction, while leading teams of specialists in producing an enthusiastic amount of content within very limited timeframes

Maintained high level of visual quality, consistent with existing production by Marvel Inc., in order to attain approval from Visual Effects Supervisor overseeing overall production of 2012 movie

Approached systematic problems in utilizing existing assets from other vendors, by streamlining re-organizational efforts to convert model/texture packages (such as Iron Man MkVII) from one rendering system to another with minimal artistic effort

Determined methods of increasing efficiency in time required for rendering footage, in an effort to meet visual quality while working within a limited set of hardware capability

On-Set Visual Effects Supervisor

Lexus Japan (Artjail LLC.)

September - December 2010 / Tokyo, Japan - New York City, NY USA

Established process for shooting principal on-set footage during commercial shoot in Tokyo on the (at the time)- unfinished Tokyo Bridge

Ensured proper data capture during shoot while maintaining consistency in data to be used for future post production processes for tracking, lighting reproduction, and other aspects of CG production

Supplemented solution to production issue of replacing aforementioned bridge without incurring massive budget increase through CAD-based drafting (and later replacement) of Tokyo Bridge from blueprints supplied by City of Tokyo

Lead Lighting Artist

Speedshape Inc.

July 2006 - February 2009 / Los Angeles, CA

Youngest company hire (age 20) for entry-level position

Aspired to Lead Lighting Artist before moving on to Supervising position within less than 3 years

Wrote, documented and maintained multiple efficiency systems for decreasing production timelines, maximizing artist output and eradicating new-hire learning curves

RELEVANT SKILLS:

- Established creatively-driven ability to learn the “right tools for the job”
 - Current arsenal of software include:
 - 3DSMax (Cinematic 3D), Maya (Cinematic 3D), Adobe After Effects (Motion Graphics), Adobe Photoshop (Graphics / Retouching), Adobe Premiere (Editing), Foundry Nuke (2D Compositing), Foundry Hiero (Editing), Foundry Mari (3D Texture Painting), Epic Games Unreal Engine 4 (Game Engine), Rhino 5 (CAD Modeling), Visual Studio (C# Coding), ZBrush 4 (3D Modeling)
- Vested technical understanding in multitudes of programming languages, capable of building efficiencies in any type of pipeline
 - Efficiency in programming languages include:
 - PHP (Web), Java (Multi-OS), C# (Windows Applications), Javascript (Web), Bash (Linux Environment)
- Strong managerial presence based around vertical understanding of tasks at hand. Holding a “fall on your sword” type mentality, and “no man/woman left behind” management style, while maintaining a disdain for micro-management, no-accountability situations, and stagnant management decision making.
 - One of the more difficult decisions I had to make was when I was forced to terminate a very close friend of mine. A few years ago, he made a decision that questioned my trust for him as an employee. This was especially unfortunate, being that I had found him to be a much better Art Director than myself at the time (I find this to be an important distinguishing characteristic of a great leader: hiring people better than yourself at specific tasks).

- Profound executive persona in understanding client needs on a one-on-one basis, and reading/mitigating client expectations-All in an effort to safeguard company commitments and assets against financial risk and/or fallout.
 - I have an extremely keen sense of understanding of what it means to run a successful business (Self-Employed family upbringing). Having had a professional career/business of my own (spanning 12+ years), I have grown rather intimate with the concept of a "client relationship." I also look very good in a suit...

EDUCATION:

2003 - 2004

Some College (California Polytechnic San Luis Obispo - Mathematics/Physics Major)

- Member of Phi Kappa Psi Fraternity 2003 - Present (Active Alumni Member)

1999 - 2003

High School Graduate (San Marcos High School)