



OSKAR REFTTEL

Senior Environment Artist

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WORK EXPERIENCE

MindArk, Gothenburg, Sweden – Senior Environment Artist

2020 - 2023

At MindArk I was part of a team developing a new project in the Entropia Universe franchise. Development was done in Unreal Engine 5.

As Senior Environment Artist, I was involved in all stages of creating our environments. Working closely with the art director and concept art team, I created blockout assets and scene compositions that would receive feedback and paintovers before being divided into individual art tasks.

For final art, my main responsibilities were vegetation but I also got to do some architectural work. In most cases I did every step from blockout, high and low poly modeling, textures in Blender/Photoshop/Substance Painter, building materials in Unreal Engine, vertex animation and so on.

I was also part of developing and documenting workflows, as well as researching and evaluating art related software.

For our junior and intermediate artists, I provided feedback and insight drawn from my previous experience in the industry. I did my best at helping them whenever needed, whether it was concerning art production, onboarding or technical matters.

Ghost Games EA, Gothenburg, Sweden – Environment Artist

2016 - 2020

At Ghost Games I took part in shipping two games in the Need For Speed franchise.

As an environment artist, my main responsibilities were to deliver all the vegetation assets to our world building team. My daily tasks included creating assets based on scan data or manually constructed high poly models, as well as reusing and retrofitting old assets from previous titles.

I took part in creating custom tools to properly author vertex color data on our vegetation assets, used for foliage wind animation. I redesigned the workflow for these tools and ended up writing most of them in Maya using the Python scripting language.

We also depended on outsourcing partners in Shanghai, to whom I was responsible for supplying reference material, feedback and finally approval of their delivered work.

GAMES SHIPPED

Need For Speed: Heat (2019):

- Environment Artist

Need For Speed: Payback (2017):

- Environment Artist

Battlefield 1 (2016):

- 3D Artist

theHunter: Primal (2015)

- 3D Artist

theHunter: Classic (live service)

- 3D Artist

EDUCATION

The Game Assembly, Malmö, Sweden

2011 - 2014

Studied game development, specializing in 3D art.

Ljud & Bildskolan, Varberg, Sweden

2006 - 2008

Web development covering C#.NET, ASP.NET, HTML, CSS, Javascript, MySQL. Has shown to have some carryover to video game development.

EA Digital Illusions CE AB, Stockholm, Sweden – 3D Artist (contractor)

2015 - 2016

During my time at DICE I worked as a 3D artist on Battlefield 1.

I started out making general props but eventually got moved to primarily assist in creating vegetation assets, where I worked closely with their Lead Vegetation Artist.

Our work was a combination of high-end photogrammetry and traditional 3D modeling. We put particular care into making sure these assets had compelling visuals and destruction, while being highly optimized to keep the gameplay at a steady 60 frames per second.

Expansive Worlds, Stockholm, Sweden – 3D Artist

2013 - 2015

At Expansive Worlds I worked as a 3D artist on the hunting simulators theHunter: Classic and theHunter: Primal.

theHunter: Classic is a free to play experience that is still going strong. For that project I created 3D models and textures for all kinds of assets like hunting gear, lures and rifles that were sold as in-game purchases to the players.

Later on I got to model and texture animals like caribous, ibex goats and companion dogs for things like duck hunting.

For theHunter: Primal, which was a small project spanning six months, my biggest contribution was creating the model and textures for a huntable T-Rex dinosaur character.

The model was praised by players and used in the trailer for the game.