

PROFILE

Senior Art and Tech Lead with 10+ years at [Meta](#) and [Disney Research](#) building real-time avatar systems at scale. Led the full product launch of Meta Horizon's Avatar 2.0: an updated stylised avatar hair catalog with advanced user representation coverage. Now operating at the intersection of creative direction and agentic AI, designing AI-augmented workflows and prototyping tools for the next generation of content creation pipelines. Track record of owning complex, cross-functional programs end-to-end: from strategic roadmapping and visual direction to pipeline architecture, vendor management, and executive alignment. Rare combination of deep creative craft, systems thinking, and hands-on AI tooling fluency: agentic AI tooling, prototyped end-to-end and presented to senior leadership.

CAPABILITIES

AI & EMERGING	Agentic workflow design, AI-augmented prototyping, MCP / DCC integration, GenAI content pipelines, procedural content generation
ART & PIPELINE	Real-time character art, hair & facial hair systems, modular asset architecture, LOD workflows, custom pipelines, clothing simulation, quality bar definition, validation & vendor QA
LEADERSHIP	Style definition & catalog curation, modular kit design, economy & monetisation strategy, strategic roadmapping, mentorship across art & tech art, vendor management (3)
TOOLS	Maya, ZBrush, Photoshop, Substance Painter, Marvelous Designer, Unreal Engine, Unity, Houdini, Python (Maya scripting, MCP/DCC integrations)

EXPERIENCE

Meta

London, UK • Sep 2022 - Present

AI-Enabled Tech Artist

2026

- Built hands-on fluency in agentic AI and procedural content creation, independently developing working prototypes across generative layout systems, procedural building generators, and DCC tool integration via MCP; contributed findings and implementations to a cross-functional initiative **presented to senior leadership** on AI-augmented art direction, tooling, and automated content generation.
- Validated which agentic patterns transfer reliably into production creative environments, at the intersection of AI orchestration and 3D content creation.

Art Lead — Strategic Systems & Innovation

2025

- Delivered production-quality hairstyles in a single half by authoring a **Hair Strategy** document that synthesised UXR gap analysis, PM product goals, and producer budget inputs to secure leadership funding and establish a roadmap supporting user-acquisition growth.
- Designed a **Modular Hair System** of reusable components covering masculine, feminine, and facial hair, integrated into the AI/ML training data repository to accelerate generation across asset permutations and lay the foundation for scalable content creation and creator-economy extensibility.
- Initiated a hair monetisation strategy from market trend data and UXR insight to define free vs premium differentiation, directing 3 concept artists toward modular economy themes and producing PM-ready sample assets for future entitlement work.
- Established a **Hair Alignment Process** spanning the Representation and Economy / Monetisation workstreams, giving both PM partners one intake, triage, and prioritisation path that matched incoming requests to real team capacity and protected output quality with senior stakeholders.
- Prototyped an interactive Creator Starter Toolkit in Figma Make demonstrating guided avatar customisation, facilitating cross-functional alignment on AI pipeline integration with creator-facing tooling.

Art Lead — New Stylized Avatar Product Launch

2024

- Spearheaded the **end-to-end product launch** of a complete stylised avatar hair catalog, establishing the production pipeline, visual direction, vendor onboarding, and cross-functional workflows while the technical foundation was still evolving and the team was entirely new.
- Raised old-to-new style mapping coverage **from 80% to 90% at launch** by reframing a late surge request into a targeted, high-impact delivery: analysed legacy mapping gaps, identified the hairstyles with highest coverage return, and delivered inside the original timeline at full quality.
- Built a visual pipeline map showing how asset volume, timeline, and team capacity interact, making production trade-offs legible to leadership and setting a shared framework for resourcing conversations.
- Moved a growing share of catalog production to vendors by onboarding a new vendor and codifying **quality rubrics, batch review processes, and documentation**, so vendor work met internal standards without every asset routing back through internal review.
- Grew a mixed team of **3D, concept, and texture artists** into independent sub-stream ownership, and aligned with the Tech Art lead on strategy so their tech artists had the specs and decisions to reach production.

3D Character Artist

2022 - 2023

- Removed the manual, repetitive stage of a recurring asset authoring task by co-developing a **Houdini prototype** with Tech Art partners, validated through structured testing against hand-authored output and **adopted as a standard pipeline component** the team still authors on.
- Resolved a cross-team constraint on hair simulation feasibility by building comparative test assets and documenting trade-offs across approaches, facilitating a shared decision that preserved aesthetic intent within production limits.
- Created character maquettes under art direction that defined the aesthetic language for a new generation of stylised avatars, pushing the visual brief across clothing, geometry, and texture and informing cross-team style guides.

Facebook Reality Labs (Meta)

Pittsburgh, USA · Dec 2015 - Jun 2022

Character Artist · XR Avatars

- Delivered high-fidelity, performant avatars for Meta's VR/XR platform by building and validating real-time character systems in Unreal and Unity across deformation transfer, facial blendshapes, rigging, and real-time cloth simulation, using scan data and digital doubles to meet both expression and runtime performance targets.
- Developed capture methodology for photoreal **Codec Avatars** alongside the research team, including facial scanning and photography setups for capturing skin and eyes, to reconstruct an individual person as an avatar.
- Produced 3D concept models to visualise hardware innovation ideas for Oculus during the addition of cameras to the device, supporting the 3D printing of those models and staying with the effort through to the finished product.
- Partnered with cross-functional research and engineering teams to validate avatar pipeline assumptions, identify performance bottlenecks, and iterate on technical specifications contributing to the foundational platform technology.

Disney Research

Pittsburgh, USA · May 2015 - Dec 2015

Associate Digital Artist

- Prototyped character technologies alongside research scientists, bridging character art and technical pipelines to evaluate novel concepts with direct applicability to future consumer applications.

EDUCATION

Master of Entertainment Technology — Carnegie Mellon University

2012 - 2014

MAKESHOP, Children's Museum of Pittsburgh — designed the interaction and iPad interface for a children's laser-cutter design tool, working hands-on with the laser cutter to understand its constraints before designing for them, and running direct user research with children to surface comprehension gaps.

Bachelor of Computer Science & Engineering — BMS College of Engineering

2007 - 2011