

# Cirriculum Vitae

Coolie Calihan  
ccalihan@bungie.com  
206 457 9857  
10608 NE 2nd St, Unit 1014  
Bellevue, WA 98004

## Game Development Expertise:

First Person Shooter Level Design and Environment Art

## Education:

BA in Architecture, May 2010 - Miami University, Oxford, OH

## Professional Experience:

World Artist, Bungie, August 2011 - Present

## Game Development Responsibilities:

### DESTINY 2, SEASON OF THE DRIFTER (2019) - SENIOR WORLD ARTIST

#### THE RECKONING - Seasonal PvE Ritual Map

- Operated as World Art Lead and IC on a new Seasonal PvE Activity set in the Realm of the Nine
- Collaborated with World Design to define combat goals and phases
- Engaged in rapid, desk-side prototyping with Design to produce solutions on a compressed timeline
- Conducted playtests, gathered notes, and logged bugs for the team
- Worked with other dev groups to fund and delegate architecting and finishing work
- Prioritized work/decision-making to unblock external and dependent teams
- Creatively contributed to Cinematic and Vignette features

#### GAMBIT PRIME - 2 Maps: Deep Six, New Arcadia

- Operated as World Art Lead on two maps (New Arcadia, Deep Six) to debut the new Gambit Prime activity
- Managed a team of 3 World Artists and oversaw development from concept to ship
  - Leveraged existing best-practices from Gambit development to streamline production (timeline was cut in half from OG Gambit)
  - Contributed IC work to solve playtest feedback of poor readability/spatial comprehension problems from participants
- Worked with dependent teams to generate alignment on scope and timeline
- Gave constructive feedback and design/art direction when necessary
- Participated in playtests, gathered notes and logged bugs for the team

## **DESTINY 2, FORSAKEN (2018) - SENIOR WORLD ARTIST**

### **GAMBIT - 4 Maps: Cathedral of Scars, Emerald Coast, Kell's Grave, Legion's Folly**

- Operated as World Art Lead and IC on the development of 4 maps for the brand new PvEvP Gambit activity
- Played a fundamental role on a small team of highly collaborative, interdisciplinary developers
- Explored many different kinds of spatial designs and Massout techniques
  - Rapidly developed a large body of tests, in both 2D and 3D, to explore the Gambit problem space as much as possible
  - Built my own AI encounters to better understand different spatial designs
  - Developed the new 'greybox kit' that is now in use by Artists and Designers across the studio
- Developed Gambit Level Design Best Practices through constant collaboration and playtesting with the team
  - Once the team was fully staffed, the best practices were relevant and useful to the other World Artists right away
  - World Artists spent less time iterating on spatial design and could focus on creating awesome art

### **PVP - 1 Map: Equinox**

- Performed an exercise to see how quickly a successful Massout could be created
- Designed and built a fun, Massout complete map in less than one working day
- The map was then architecting and finished by artists assigned to the Crucible team (I was assigned to Gambit at the time)

## **DESTINY 2 (2017) - WORLD ARTIST**

### **PVP - 2 Maps: Midtown, Endless Vale**

- Owned development of the Midtown PvP map, created specifically to compliment the Countdown mode
  - Countdown is Destiny's take on a 'Defuse' style experience from CounterStrike
  - A deliberate set of level design features were needed after stagnate, rudderless playtesting
- Developed a set of best practices that would define the level design components for Countdown maps
  - To develop the best practices I analyzed and documented the best CounterStrike Defuse maps, highlighting key features that could be implemented to ensure a fun Countdown experience
  - The maps Eternity (Mick Buckmiller) Pacifica (Josh Markham) and Radiant Cliffs (Todd Juno) all made use of these best practices and were successful countdown maps with their own unique flavor
- Inherited the Endless Vale PvP map after D2 pvp went from 6v6 to 4v4
  - Revamped spatial design for a tighter, action-packed experience with focused, deliberate opportunities for long range combat

### **EDZ - 3 PvE Bubbles: Trostland, Maevick Square, Outskirts**

- Worked closely with World Design to fulfill the desire for an epic scale, Halo-style vehicle mission in Maevick Square and Outskirts
- As the largest bubble pair in EDZ, Outskirts and Maevick Square asked players to drive up a winding coastal road to a remote antenna tower that offered grand views of the destination
- Owned development of Maevick Square and Outskirts from Massout and into late Architecting/early Finishing
- Collaborated with the Open World team on the Trostland Bubble to add more combat pockets, rotate Devrim's Church, and to create additional nooks and crannies for collectibles

## **DESTINY, RISE OF IRON (2016) - WORLD ARTIST**

### **PLAGUELANDS - 2 PvE Bubbles: Bunker, Artillery**

- Collaborated on Destination Massout with Destination Lead
- Contributed Massout, Architecting, and Finishing work on the free-roam bubbles Bunker and Artillery

### **PVP - 1 Map: Skyline**

- Owned development of the 6v6 map Skyline
- Coordinated architecting and finishing work between multiple artists
- Used playtests to collate feedback, drive iteration, identify potential changes

## **DESTINY, THE TAKEN KING (2015) - WORLD ARTIST**

### **PVP - 1 Map: Frontier**

- Owned development for the 6v6 map Frontier (pvp\_outskirts), pushing the limits of open spaces in Destiny PvP
- Utilized 'The Jungle' playtest lab to set up and run my own playtests and collect feedback
- Achieved a wide variety of engagement ranges due to terrain features and architectural 'bases' despite the map being very large and open
- Responsible for Massout, collaborated with other artists through Architecting and Finishing
- Participated in playtests to gather feedback, iterate, and evaluate changes

## **DESTINY, HOUSE OF WOLVES (2015) - WORLD ARTIST**

### **PVP - 1 Map: Black Shield**

- Owned development for the 6v6 map Black Shield, continuing the exploration of wide open spaces in Destiny PvP
- Designed explicitly for Control, the design of the B control point successfully created large engagements that unfolded at various engagement distances
- Utilized 'The Jungle' playtest lab to set up and run my own playtests and collect feedback
- Responsible for Massout, coordinated Architecting and Finishing responsibilities with other artists
- Participated in playtests to gather feedback, iterate, and evaluate changes

## **DESTINY, THE DARK BELOW (2014) - WORLD ARTIST**

### **PVP - 1 Map: Skyshock**

- Owned development for the vehicle map Skyshock (pvp\_cosmobattle), one of our most open Destiny PvP maps
- Known as 'the sniper map', it suffered from a low player count (6v6) that made matches run long, but was otherwise a successful exploration of longer combat distances
- Utilized 'The Jungle' playtest lab to set up and run my own playtests and collect feedback
- Coordinated architecting and finishing responsibilities with several artists
- Participated in playtests to gather feedback, iterate, and evaluate changes

## **DESTINY (2014) - ASSOCIATE WORLD ARTIST**

### **PVP - 3 Maps: Asylum, The Anomaly, The Burning Shrine**

- Owned development for the 3 small team (3v3) maps, which were eventually added to the 6v6 playlists
- Responsible for a majority of massout and architecting work
- Coordinated finishing and polish work across a team of artists
- Participated in playtests to gather feedback, iterate, and evaluate changes

**MARS** - Palette, 5 PvE Bubbles: Dune Sea, Battlegrounds, Downtown, Transit, Tank

- Constructed Cabal and HCC palette assets (pattern geometry, bitmaps, shaders, decals)
- Contributed architecting work on free-roam bubbles: Dune Sea, Battlegrounds, Downtown, Transit
- Massed out, architected, finished Strike bubble: Tank (hosts the Valus Ta'aurc boss fight in Cerberus Vae III Strike)

**MOON** - Palette, 2 PvE Bubbles: Accelerator, Moonbase

- Constructed HCO palette assets (pattern geometry)
- Architected free-roam bubbles: Accelerator, Moonbase