

ADILSON “DI” NASCIMENTO

Creative Director / Animation Director — Global Product Launch & Go-to-Market | Motion, CGI & Film | Generative AI Production Systems & Creative Governance | Integrated Campaigns

São Paulo, Brazil | contact@dinascimento.com | dinascimento.com | [linkedin.com/in/adilsonnsd](https://www.linkedin.com/in/adilsonnsd) | reel: vimeo.com/1134383905

Remote-first, UTC-3, with a working day that overlaps US Eastern and Central business hours. Fluent English and Portuguese, and used to working across São Paulo, Chicago and Shenzhen time zones.

PROFESSIONAL SUMMARY

Creative Director and Animation Director with nine years on one global consumer electronics launch account, from both sides of the approval table: nearly seven in-house at Motorola Mobility (Lenovo), delivering global launch for the US-headquartered company from São Paulo on Chicago and Shenzhen hours, then two directing Motorola launch programs from the agency side. 18 years in audiovisual production, CGI and motion, with consumer electronics go-to-market creative delivered across North America, EMEA, LATAM, Asia-Pacific and India.

Currently, as Creative Director at Gipsy, a São Paulo CGI and creative production studio for consumer-electronics launches, I direct every CGI launch program the studio delivers, built as master assets against a North America / Rest-of-World launch structure and localized from there for EMEA, LATAM, Asia-Pacific and India — including the FIFA World Cup 2026 editions. I built the studio's generative-AI production system, and the judgment it rests on is where AI replaces a stage and where it must not: written method, quality criteria, formal approval gates. Generative tools sit inside those gates, not around them, which is why the output survives a client approval chain under third-party certification.

I direct a team of 15 in Brazil. At Motorola I led designers in Brazil and China and worked daily with product, marketing and engineering leadership in Chicago and Shenzhen; the render and standardization method I built in São Paulo was adopted by Motorola teams in the United States and China. The output is integrated, not a single discipline: brand and identity, film, retail and point of sale, e-commerce, social, print and press, built as master assets and localized market by market. At Motorola that work started from engineering CAD, the renders standing as the primary visual representation of devices prior to physical availability — the product's first image, made before the product exists.

The international work starts before Motorola: two years in broadcast at Rádio e Televisão Record S.A., art-directing on-air identity for the domestic network and for Record Internacional, the group's international channel carried by operators in eight countries, among them the United States, Canada and the United Kingdom. Before that, close to six years running my own studio for pharmaceutical and consumer-goods clients, including work produced under regulatory review.

Brands and partners: Motorola Mobility (Lenovo), and the co-brand and licensed partners held on its programs: Pantone, Bang & Olufsen, Bose, Swarovski, FIFA, MLB / San Diego Padres — each with its own guidelines and its own sign-off; Google Gemini features on Motorola programs. | Own-studio clients: Procter & Gamble, Pfizer, Bayer, Johnson & Johnson, EMS, Aché. | Broadcast: Rádio e Televisão Record S.A.

EXPERIENCE

Creative Director (Global Scope)

Gipsy (gipsy.pro) — São Paulo, Brazil | Oct 2024 – Present

CGI and creative production studio for consumer-electronics product launches. Scope: animation direction, motion direction and CGI direction across global launch programs; team of 15 across art direction, CGI, motion, editing and copy.

- Direct every CGI launch program the studio delivers: 25+ in the two years since Oct 2024, roughly tripling the studio's previous annual volume. Programs are run by region, North America and Rest of World, with standardized naming and versioning.
- Programs directed include the FIFA World Cup 2026 editions, the Bang & Olufsen audio partnership launch and the Swarovski programs.
- Designed and systematized a generative-AI production pipeline with defined method, quality criteria and approval governance, moving client sign-off to an animatic before any 3D resource is committed. Cut pre-production turnaround by ~30%. Authored the seven-stage review and approval roadmap now used across the studio's CGI work.
- Grew the team from ~8 to 15, interviewing and selecting staff and freelance artists for the CGI, motion and animation disciplines.
- Lead client-facing presentations and carry the creative rationale under challenge, turning feedback rounds into decisions a team of 15 can act on.
- Brought in-house categories of work previously outsourced to international agencies.

Design Manager — Global CGI, Motion & Animation Direction

Motorola Mobility (Lenovo) — São Paulo, Brazil; working with Chicago and Shenzhen | Jul 2021 – Sep 2024

Creative leadership role. Global design leadership: leading international teams and driving cross-regional projects.

- Led and mentored a team of up to eight across motion design, CGI and industrial design, including members based in China, aligning continuously and cross-functionally with global leadership across product, marketing and engineering.
- Directed the visual output for global launch across brand platforms: product films, launch animations, device and UI motion, product and press imagery, retail and point of sale, e-commerce and carrier campaigns, and the master toolkits regional teams localized from.

- Redesigned the render workflow and introduced standardization, templates and role specialization, cutting render lead times by ~50% and expanding visualization coverage from ~50% to ~90% of the product portfolio. The resulting method was adopted by teams in the United States and China.
- From 2022, pushed internally for the integration of AI-based solutions into the creative and production pipeline.

Designer II — Global Product Animation & Visualization

Motorola Mobility (Lenovo) — São Paulo, Brazil | Dec 2017 – Jun 2021

Senior-level role. Scope: global product animation and visualization, feeding the company's global 3D product library.

- Built product animation as a discipline inside a 3D visualization team that had none — I arrived as its only motion-trained member: animated the launch films myself, taught the technique to colleagues, and brought product animation into flagship launch assets within six months. Later hired for the discipline and trained a 3D designer to work independently in animation.
- Translated engineering CAD data into photorealistic product visualizations used as the primary visual representation of devices prior to physical availability.
- Led material and shader development for glass, metal, rubber and coated surfaces, and defined the lighting and rendering standards.

Motion Graphics Designer (Editor de Videografismo)

Rádio e Televisão Record S.A. (Record TV) — São Paulo, Brazil | Dec 2015 – Nov 2017

Scope: motion graphics and art direction for on-air identity.

- Art-directed and animated on-air identity for Record TV's domestic network and for Record Internacional, the group's international channel carried by operators in eight countries including the United States, Canada, the United Kingdom and Portugal: idents, graphics packages, set graphics, and logo and visual systems for shows and talent.
- Ran the end-to-end production cycle at the volume of a broadcast schedule: shoot, animation, edit, post-production finishing and delivery.

Creative Director / Studio Owner

Independent studio (own registered company) — São Paulo, Brazil | Feb 2010 – Dec 2015

- Directed brand and visual identity, advertising campaigns, audiovisual production, point of sale, and institutional and educational material for Procter & Gamble, Pfizer, Bayer, Johnson & Johnson, EMS and Aché, including pharmaceutical work produced under regulatory review. Owned concept through final delivery, the client relationship and the budget.

Motion Designer

Bola de Neve Church — São Paulo, Brazil | Sep 2008 – Feb 2010

- Created animation, idents and graphic elements for the institution's television program.

SELECTED PROJECTS

- **San Diego Padres × Motorola razr, announcement film with Fernando Tatis Jr.** — Creative Director, Gipsy, 2026. Proposed a full generative-AI environment replacement outside the contracted scope and delivered it in under 3 days, against the studio's own conventional-pipeline estimate of roughly 2.5 months. Motorola North America marketing leadership approved the expansion and signed off the film.
- **AI-generated device interface, Motorola smartwatch with Google Gemini** — Creative Director, Gipsy, 2026. Generated the device's full on-screen interface with AI, then tracked it onto the product in motion, showing real functions in a real-world situation rather than a clean studio mock-up. Storyboard to approved animatic to aired piece, live publicly; the progression is available on request.
- **Pantone × Motorola, Edge 30 Fusion Pantone Edition** — Design Manager, Motorola Mobility, 2022. Led the CGI and motion foundation used by teams in Brazil, the US, China and India, every rendering matched to a licensed, certified tone. Red Dot 2023.
- **Record TV on-air graphics through two identity transitions** — Motion Graphics Designer, Rádio e Televisão Record S.A., 2016–2017. Produced on-air graphics through the November 2016 rebrand from Rede Record to Record TV and the July 2017 graphics package refresh: rebuilt idents, show packages and set graphics to the new system while the schedule continued to air, for the domestic network and for Record Internacional.

SKILLS & TOOLS

Creative leadership: Creative direction, animation direction, head-of-motion and motion department leadership, art direction, CGI direction, concept development, visual storytelling, creative briefing, client-facing presentation, creative rationale under challenge, pitch support, adherence to brand guidelines, brand consistency across regions, agency and vendor collaboration, cross-functional and international stakeholder management, hiring, mentoring, building discipline capability inside a team.

AI production systems: GenAI production pipeline design — where generative AI replaces a stage and where it must not; written quality criteria, approval gates, handoff templates. I build the layer, not only operate it: node-based generative pipelines (ComfyUI, Magnific flows, Higgsfield), model and style training, batch generation through API, agent-based automation (MCP) on production tools.

CG, animation and post: Animation principles applied to product, mechanism and interface motion — timing and spacing, weight, anticipation, follow-through, arcs. 2D and 3D animation, motion design, motion graphics, broadcast graphics, storyboard, animatic, pre-visualization (previz), 3D product visualization, CAD-to-photoreal pipelines, modeling, material, shader and texturing development, lighting and rendering standards, look development, CGI direction, VFX and compositing, editing, color, post-production finishing, live action and stills from shoot to final delivery.

Channels and formats: Integrated global campaigns, brand and visual identity, film and video, product launch films, retail and point of sale (POS), e-commerce and product pages, social, digital and paid, print and promotional, press imagery, executive and partner presentations; master brand asset systems built as regional toolkits and localized across markets.

Co-brand and licensed standards: Pantone, Bang & Olufsen, Bose, Swarovski, FIFA, MLB. Reading someone else's brand guidelines, negotiating what the image can and cannot show, and holding a production chain to a certification that is not mine to change.

Tools: Cinema 4D (C4D) and Redshift (primary, hands-on), Unreal Engine, KeyShot, Rhinoceros 3D, ZBrush; Maya previously hands-on — I direct artists working in Maya and Houdini, specifying the result and reviewing the work without executing it myself. Adobe Creative Suite (After Effects, Premiere Pro, Photoshop, Illustrator), Avid Media Composer, DaVinci Resolve. Frame.io, Figma, Miro, Slack, Notion. Runway, Veo, Sora, Kling, Midjourney, Nano Banana, Adobe Firefly, Stable Diffusion, Leonardo, ElevenLabs.

AWARDS

Award-winning products (Motorola Mobility). 20 awards across 18 products, two of them recognized twice. The awards are held by Motorola Mobility as the entrant; my contribution was to the visual development and presentation of those products: product and launch animation, 3D visualization, look development and launch imagery used across global launch.

- Red Dot — 2018, 2020–2023, including Best of the Best for the Motorola razr, 2020
- iF Design — 2020, 2022–2024
- Good Design Award Japan — 2021, 2023, 2024
- Motorola Bravo Excellence Award — 2019. Individual recognition, awarded to me rather than to a product, for contributions to creative production and visual development.

EDUCATION

Méliès College of Film, 3D & Animation (Faculdade Méliès) — São Paulo, Brazil | Dec 2016

Technologist Degree (Tecnólogo) in Audiovisual Production and Animation Design. Three-year higher-education degree, recognized by the Brazilian Ministry of Education (MEC).

LANGUAGES

Portuguese — native. English — fluent, full professional proficiency.