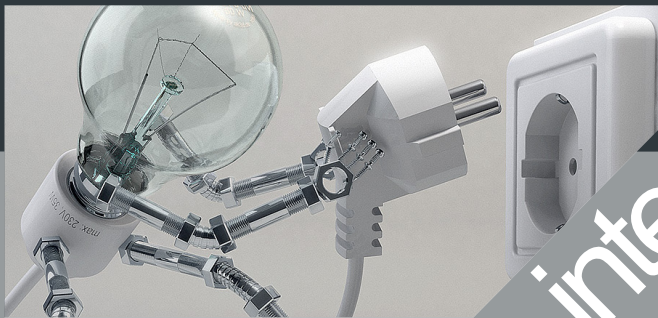




André Kutscherauer

>> Currently employed in a photo studio in Munich, Germany, Andre works creating 3D Visualisations of product design pieces. He is convinced that photographers make the best critiques to 3D artists >>



interview



ANDRÉ KUTSCHERAUER

Hi André, Can you tell us a bit about your current location and employment?

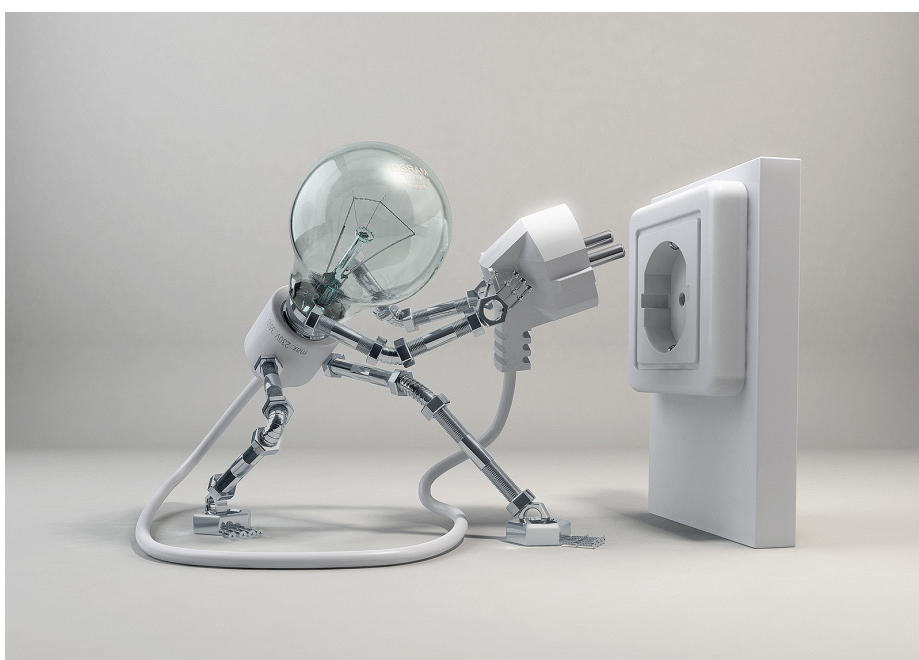
I'm currently employed in a photo studio in Munich, Germany. Here I'm doing 3d visualisations of design pieces. I'm the only 3d artist here, but I have three photographers around me. They are the hardest sensors that a 3d artist could possibly have! :-)

Aha! So they are constantly critiquing your work for ultra photo realism?

Oh yes, they are constantly critiquing. They often see details that I miss as I'm not so experienced in photography. I really hope they will continue to do this. It makes really a rewarding collaboration.

A lot of your work is for product designs and renders, can you tell us a bit about why this is and also a little about your working practices when making such a render?

I think it's because of our customers. Often they have design studies and the model making of a real prototype would be very expensive. Here 3D Visualisation is extremely helpful. My current job gives me incredible possibilities to learn a lot about light because I have the "reality of light" right here in our real photo studio. So I developed a "reality-



connected" workflow. "Do not fake anything" is my motto. If the picture looks bad – don't tweak the shadows or opacity – think about your lights and think about your materials! To an extent of 75% I'm a photographer (with a "21Ghz" camera).

Yes I think lighting is the essence of photo realism, in a typical project how much of the time do you spend on lighting as opposed to modelling for example?

In most cases the lighting takes about 85% of the time. Of course the modelling is the basis of it all. Even if you perfectly light an object, it will never be photo real if there aren't correct fillets, bevels etc so the light cannot do its job properly.



We have been looking at your very nicely presented flash site, did web development lead into 3d? Or was it the other way round?

Thank you! In my case it was a nearly parallel development. Although I started 3d much earlier than flash, for me the quality of both subjects increased in parallel. Flash is a welcome alternative to the daily 3d works for me. I started to learn flash, because I saw some quite impressive internet pages around

this time (1999). As beginner and without people around to help it was really hard to stay on track with this new subject, but today it seems it was well worth it.

Well it certainly shows throughout your site, have you ever exported your 3D creations into flash? Or for you is it just a presentation tool?

At the moment I just use flash as a presentation tool. Some weeks ago I created

a flash 3d object viewer that acts like the QuickTime VR Player but without the big download. This was a request of our customer. I've learned nearly every 3d real-time system for the internet that exists. Most of them have got the problem of needing an additional Player to install and those that run on java suffer from bad performance. It would be incredible if flash finally could show REAL 3d objects, 3d accelerated ones like in acrobat 3d because flash is so widespread and accepted by the most IT departments. I hope the union of Adobe and Macromedia could port this technique into flash!

It's very nice to see an artist's record of their works and achievements presently in such a great online portfolio, do you think is important for artist's to do? Have you found the internet exposure has boosted your career especially with your award winning pieces?

Oh yes, I think this is extremely important. I would even say that this will become much harder. The 3d community is very very modern. They make extremely good use of new technologies like the internet. If Google can't find you, you simply don't exist and no one cares about your pictures! The awards are extremely important too! In my case it's not so much the effect to the outside exposure that drives me but much more on the "Inside". What I mean is it's like a personal game. The awards are the "points" which I challenge myself to get. These kinds of tributes are extremely motivating and encourage things like switching off the television and starting to create a new picture. ("This time I will get this award!!!") Maybe it's because of my youth with Atari consoles...





For artists who do not have an online portfolio and are unsure of web software is there anyway you recommend they get started?

With Dreamweaver and Photoshop you can get a very nicely designed online portfolio with less time being spent on learning. I think it's not important to get a big flash site. I think a simple but nicely designed html page is enough. Just make it so it hits the right spot!

You have many skills listed for many software packages, is this important for your work or do you just have a continual hunger to learn more and more!?

These skills just came about as different parts of my daily work required them. But yes, I have to say that I'm really hungry for every new technique! For me this is a basic motivation.

Well thank you André for sharing an insight into your working practices and techniques, we hope your hunger continues and the result is the community seeing more and more great works from you!

ANDRÉ KUTSCHERAUER

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