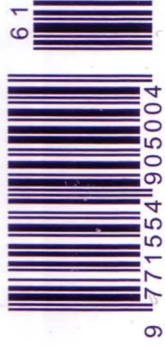


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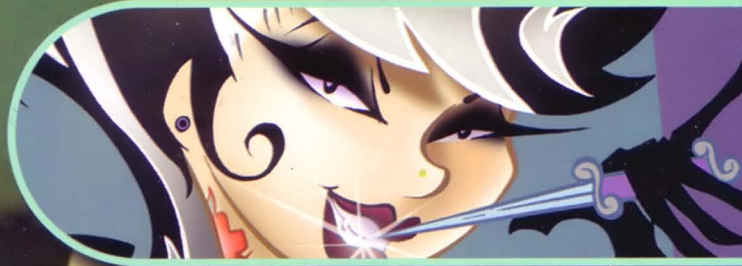
progressive culture for the masses

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André Kutscherauer

Somewhere in Munich, Germany, André Kutscherauer is raising the multimedia bar to new heights. Still harder to believe is this burgeoning digital artist has only been going at it for six years. His website (www.ak3d.de) tells the tale and patterns one fantastic image over the next. He began it all with a program called "Raytrace Pro 2" for DOS, then grew to include Cinema 4D for animation and 3D Studio Max for Visualisation. André works professionally as a 3D Operator for a German photo studio, where he produces 3D models for a variety of clients.

André possesses a proficiency in 3D far beyond his years, or a proficiency you would expect from many more years of experimentation and application. In the 3D arena, he adroitly demonstrates his skills in hi/low polygon modeling, photorealistic lighting, high quality rendering, animation, CAD visualization and nurbs modeling. These latter two speak especially to the mathematical precision with which he renders his images. Nurbs modeling, for example, non-uniform rational b-splines, are mathematical representations of 3D geometry that can accurately describe any shape from a simple 2D line, circle, arc, or curve, to the most complex 3D organic, free-form surface or solid. It brings a level of sophistication, flexibility, and accuracy to digital illustration and design, all qualities that are apparent in Kutscherauer's designs.

It is this hyper-real quality, intensity, and clarity that distinguishes André Kutscherauer's work. There is a definite nouveau modern, stark, metal-glass-steel look that one would expect to give a clinical feel. Instead, André's creations portray an almost organic energy and warmth in their composition...a true spirit of fun and play.

While all his talent clearly enables him to excel at commercial product design, Kutscherauer's compositions also deliver on a personal level. He manipulates each image and subject matter in a way that invites a viewer to experience his imagination in ways previously limited by technology and tools. Kutscherauer's images make the technology feel accessible to the senses. Just as a delicious fresh pastry encourages taste, Kutscherauer's images encourage a visual appetite, the eye wandering over each hyper-real creation, the brain at once transcribing and imprinting the technology and beauty. There is a mathematical feeling too, that comes when viewing geometrical images, and wanting to follow, sum-up, and solve or visually rectify the patterning equation...much like the M.C. Escher images of long ago.

In Kutscherauer piece titled "selfillumination," he presents a kind of robotic lightbulb and claims it is a picture about self-fulfillment. Creative. The bulb is completely modeled in 3DSMAX. The plug and the jack are modeled in Rhino 3D. The pose is made with the help of a biped in 3DSMAX, which enabled him to choreograph the image

more intuitively. The image took approximately 8 hours to render on two P4s (3Ghz + 1 Ghz), and final touches included a glowing filter. The image is beautiful, inviting to the touch, and there is a peculiar irony in the title 'selfillumination' that André personally ascribes as self-fulfillment; it is the play-on-words between 'fulfillment' and 'filament.' Brilliant.

In "dandelion of screw," Kutscherauer had this idea to build a dandelion out of screws, creating an almost jewelry-like image. He modeled his dandelion in 3DSMAX and used Rhino 3D to model a "free sizable" main screw out of nurbs. In 3DS Max he used an XRef scene structure in order to be as flexible as possible, and to be able to use proxys in the viewports since the polycount was approximately two million. André states that the most difficult part was the lighting and shading, all done in 3DSMAX. The rendering took approximately 5 hours on two P4s (3Ghz + 1 Ghz) and he added a DOF Filter that enabled him to create bokeh's to underline the intention of a piece of jewelry. (Bokeh is a photographic term taken from the transliteration of a Japanese word meaning 'blur' to denote the subjective aesthetic qualities of out-of-focus areas in an image produced by a camera lens. For example, causing an out-of-focus background image may reduce distractions and emphasize the primary subject.)

Of "broken mind" André Kutscherauer says, "It seems that the world becomes cleaner and cleaner. Despite that, knowledge explodes inside our heads to control chaos." Inspired by this concept, André Kutscherauer creates an image that captures both chaos and control...the element of 'clean' surrounding and the exploding 'chaos' of knowledge inside our heads. The head image was created in ZBrush with a wacom tablet. The tripod was modeled in 3DSMAX. André states that the most difficult part was the lighting and shading, also done in 3DSMAX. The rendering took approximately 7 hours on two P4s (3Ghz + 1 Ghz).

The image "ball of cups" is distinctly architectural, like a geodesic dome created from styrofoam cups. As part of a series of images that Kutscherauer assembled to "combine simple things," he first modeled a box to adjust the correct brightness to light the area. The cup itself is a simple lathe object. Kutscherauer stated that the most difficult part of the image, as is most of the time, was the lighting. The biggest problem he encountered was that the cup in the foreground would be either totally overexposed and the ball would be okay, or the foreground cup would be okay and the ball would be too dark. His philosophy is to not fake anything, so he refused to create a false material brightness. Kutscherauer finally found an sss material to apply to both parts of the image. Final rendering took nearly 3 hours on two P4s (3Ghz/3GB RAM + 1Ghz/1GB RAM).

In all of his images, André Kutscherauer displays a style that is both whimsical and electric. It is clear this artist is just ramping up to what just may change the creative world of 3D modeling and 3D digital art as we know it.