

Content

Artist Spotlight



Content

Tips & Tricks

On these pages you will discover tips and tricks to get the most from the collection of 3ds Max SiNi plugins.

If you haven't yet tried them, download the 30-day trials and test for yourself. www.sinisoftware.com



The Basics

Get an overview of the Sign-up and Registration process, and setting up 3ds Max to use the SiNi collection of plugins.



After Importing

Many of the SiNi tools have been designed to work with imported CAD and BIM geometry. Here are a few features that will relieve the daily stress associated with this workflow.



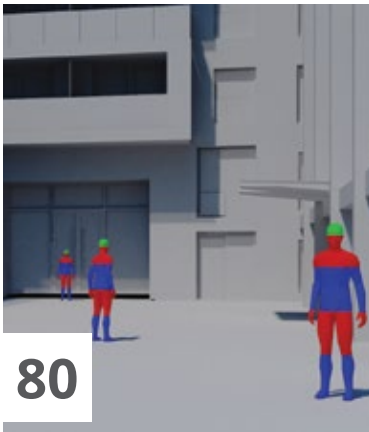
Optimising Scenes

Continuining on from importing tasks, many 3D artists like to optimise their scenes, rather than re-building them from scratch. These techniques will help get 3D scenes ready for use in record time.



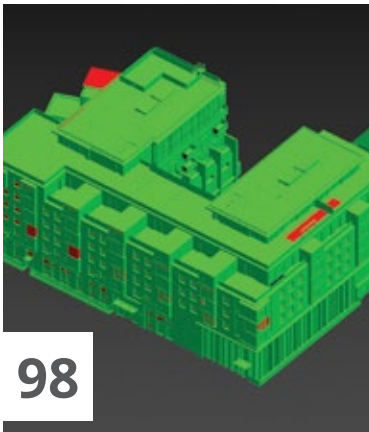
Using Proxies

It's difficult working on large 3ds Max scenes without the use of proxies. Here are a few handy tools designed to work with Chaos Group V-Ray and Corona proxies, as well as SiNi's universal proxy.



Under Pressure

Everyone is under pressure to work smarter and more efficiently. The SiNi features on these pages have been designed for speed workflow.



Exporting your Work

As the industry moves rapidly to embracing Real-Time technologies, SiNi has plugins to prepare 3ds Max models for exporting clean geometry, with the objective of one-directional workflow, meaning the likelihood of discovering bad geometry in game engines is removed or minimised.



Copyright © 2019 Pernilla Sjöstedt - YRGO Studen



Landmark Film. Copyright © 2018 Beauty and The Bit

Exclusive



We feature an exclusive 3Disciple interview with Nicolas Fonta, Head of 3ds Max Product Management at Autodesk.

100

Editorial



Editor In Chief

Nigel Hunt

‘It’s humbling to publish so much archviz talent in this first issue!’

- | | |
|--------------------|--------------------|
| Olga Banaszyk | Martin Houra |
| Csaba Banati | Neil Hughes |
| Iain Banks | Nicoleta Ivascu |
| Valentina Baruffo | Kristina Jasutienė |
| Jason Bergeron | Tim Johnson |
| Victor Bonafonte | Sarah Vande Kamp |
| Aaron Casey | Patrick King |
| Keely Colcleugh | Nancy LaRue |
| Carlotta Cominetti | Susanna Määttä |
| Fernando Da Silva | Elena V Miller |
| Gabriel Diaz | Jennifer Mills |
| Andrei Dolnikov | Myles Montgomery |
| Si Donaghy | Jeff Mottle |
| Pedro Fernandes | Fabio Palvelli |
| Nic Fonta | Cristina Patanè |
| Ola Frödel | Karina Ponce |
| Sergio Garzón | André Ravenna |
| Aneta Gesiorska | Bogdan Sasu |
| Henry Goss | Joana Sobrinho |
| Joshua Gruitt | Jose Uribe |
| Peter Guthrie | Tudor Vasiliu |
| David Hillier | Britta Wikholm |
| Nick Homer | Alex York |

Thank you to all our contributors who have helped make 3Disciple become a reality.

When I started on this journey to produce a brand magazine, I initially thought ‘I wonder if I can get a few of SiNi Software’s annual subscribers interested in contributing?’. As it turned out, I recieved an overwhelming response and ended up, regrettably, having to turn people away.

As someone who has spent the past 30 years working in architecture, computer graphics and archviz, I am deeply humbled by the industry enthusiasm for 3Disciple and I am totally inspired by the quality of work submitted from the artists and studios from around the world. The original purpose of the magazine was to help users discover more features from the 3ds Max SiNi plugins. As time flew by designing 3Disciple, the focus moved from software to the artists who use the SiNi tools in their work.

I hope you enjoy the stunning imagery and discover new artists and studios that you may not have known before reading this. I believe in supporting our community and have included industry resource pages to allow readers to connect with fellow artists at the many global conferences, events and meetups, as well as participating in the industry competitions and award opportunities.

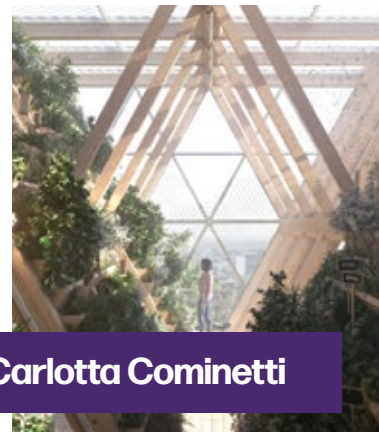
Nigel Hunt

editorial@3Disciple.com

Copyright © 2019 3Disciple Magazine

New Role Models

The artists below have been curated from a long list of worthy candidates, all of whom are members of the Facebook group Women in Archviz. Its mission is to promote leadership, talent and female role models, encouraging more women to join and thrive in the global archviz industry.



Carlotta Cominetti

Carlotta is a cofounder of Paris-based studio Virginlemon.

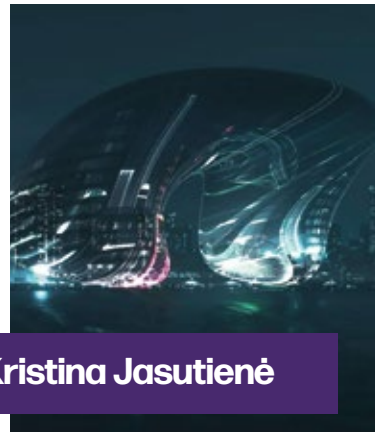
Carlotta forms part of the talented 'Guardians of the 3D Galaxy' team, commonly referred to by clients as real-life 3D graphics superheroes and otherwise known as the RenderMen and RenderWoman!

Carlotta studied photography before studying architecture, and attempts to reproduce skills learned using her analogue Nikon FM2 in her CGI work. Photography is the best skill for composition and lighting, but at Virginlemon the most important skill for a 3D artist is real-world observation.

Nominated for Best Commercial Film CGarchitect 3D Awards 2019

Contact Details
carlotta@virginlemon.fr
www.virginlemon.fr

14 - 3DISCIPLE



Kristina Jasutienė

Kristina is a senior 3D artist at WAX in The Hague.

Kristina's mother is a role model, having taught her early in her career to follow her passions and dreams. She loves to be surrounded by talented artists who encourage her to push herself forward, developing new skills every day. 'I'm just trying to relax and do things step by step, experimenting and learning new tricks, and seeing how far it gets me. Our Facebook group is a great platform to share ideas and concerns relating to archviz. It's inspiring to see how other women succeed working in this industry.'

Contact Details
www.facebook.com/kristina.valeikaite.9

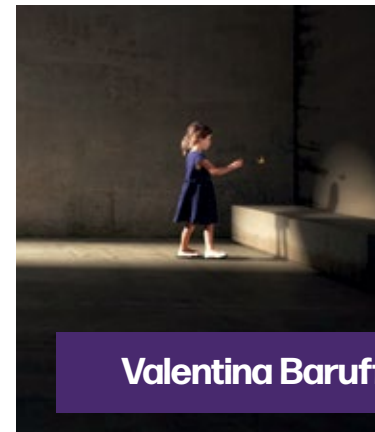


Susanna Määttä

Susanna is a visual storyteller located in Helsinki.

As an aspiring Finnish writer, Susanna has turned her attention to creating photo-realistic artwork for an online Instagram image-literate audience, mixing fairy-tale stories with strong visuals, to entice the imagination. She draws inspiration from surrealist photographers and concept artists, aiming to produce images that transcend this world.

Contact Details
susanna@pixiston.com
www.pixiston.com



Valentina Baruffo

Valentina is a senior artist working at Pixelflakes in London.

As an Italian architect with a photographic background, Valentina has been working in archviz for two years, having worked for studios Eve Images and Brick Visual before moving to London. 'Being a member of the WIAV group has given me a great chance to get to know so many other women artists like me', she says. 'We inspire each other'.

Contact Details
www.facebook.com/valentina.baruffo

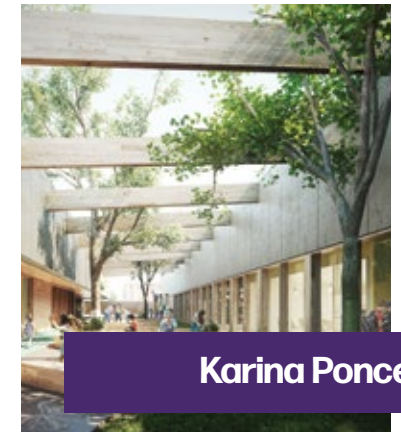


Cristina Patanè

Cristina runs her own studio in Catania, Italy.

Cristina is an architect/engineer who worked across Europe at Expressiv in Vienna and Bloomimages in Berlin before deciding to start her own business. Being selected on this list is a real honour, especially being listed alongside such prestigious studios and amazing talent. She is driven by a desire to learn new things and ways of working. 'I admire the abstract work of Darcstudio as it is more sensational than clinical photorealism. I am enchanted by this approach and try to achieve this in my work'.

Contact Details
info@cristinapatane.com
www.cristinapatane.com



Karina Ponce

Karina is a cofounder of Lemons Bucket in Madrid.

From the very beginning, Lemons Bucket aimed to develop high-quality images, considering communication and the ability to adapt to each project the main key to success. The studio collaborates globally with design firms and has been invited to provide speakers for various archviz and architectural conferences.

When asked about role models, Karina named both Josune Lozano Gárriz and Adán Martín as influences in her career. She would like to spend all her life working in this industry and her determined passion drives her to keep learning and improving.

Contact Details
info@lemonsbucket.com
www.lemonsbucket.com

3DISCIPLE - 15

3Disciple



Artists



Tips



Feature



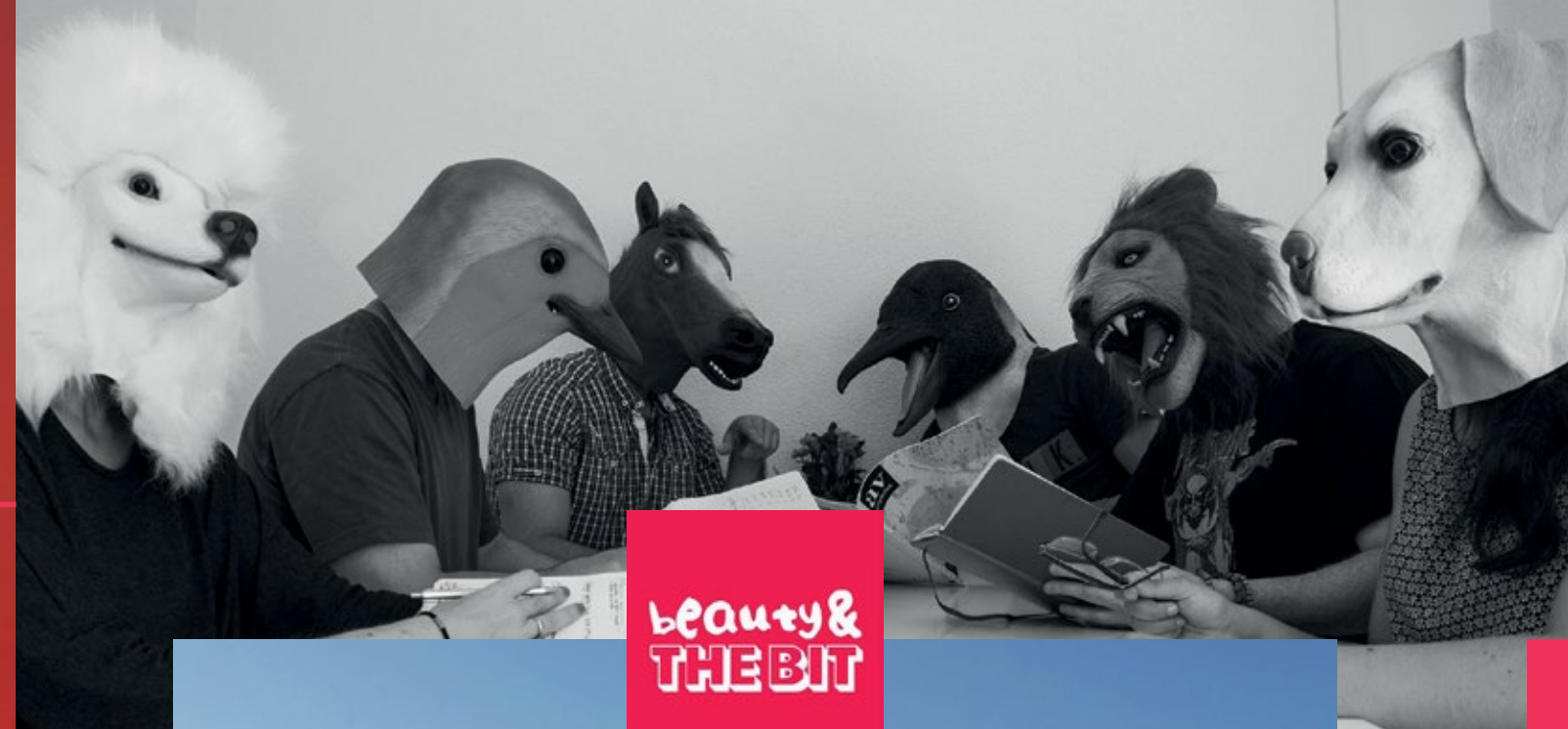
Resources



SiNi



Animal Imagery from Beauty and The Bit



Beauty And The Bit specialises in narrating, suggesting and evoking architectural spaces through images. Our mission is clear: getting to know and helping as many architecture studios (regardless of their size), architects and organisations as we can all over the world.

The secret of our product resides in a special ingredient: PASSION.





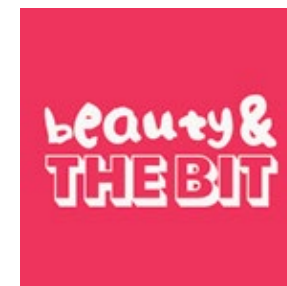
Victor Bonafonte
Founder, Architect, Art Director

Victor founded B&TB in a room at home years ago, and from that moment, the company has evolved into what it is today. He prefers to gather inspiration from cinema, painting, traditional photography, video-games and concept art instead of architectural visualisation. He hates the word 'render', and while he's not taking care of business he enjoys playing his collection of guitars.



Lina Garau
Founder, CFO

Lina has been on this wonderful adventure with Victor from the very beginning. She is the genius in the shadows and takes care of the clients, administration, booking and the team's morale, always wearing a huge, lovely smile on her face. She loves reading, hiking and visiting her hometown in the mountains of Mallorca.



All images copyright © 2019
Beauty and The Bit

Facts



Beauty and The Bit
Studio Size: 8
Location: **Madrid, Spain**
Main Work: **Stills, Film, VR**
Main Software: **3ds Max, Corona, SiNi, iToo, Adobe CC**
Contact Details: **Victor Bonafonte.**
info@beautyandthebit.com
Website: **www.beautyandthebit.com**



Facts



Csaba Banati

Studio Size: 1

Location: **Vienna, Austria**

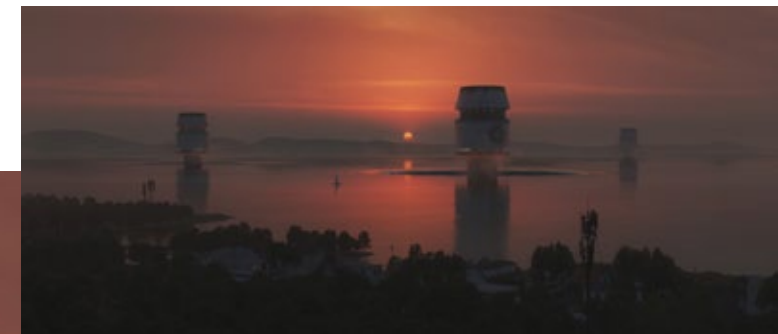
Main Work: **Stills**

Main Software: **3ds Max, Vray, SiNi, iToo, Adobe CC**

Contact Details: banati.csaba@gmail.com

Website: boringmike.artstation.com

All images copyright © 2019 Csaba Banati



Csaba Banati

Csaba Banati began his archviz career at ZOA Studio (Hungary) before moving to Brick Visual (Hungary) and most recently to MIR (Norway), where he spent five years learning the craft. In late 2019 he set up a new base in Vienna, Austria.

'Since image-making is a highly creative process, I like to keep my work-flow and tools simple, fast and effective. This way I can swiftly follow my mind wherever it takes me without getting slowed down on repetitive or tedious procedures.'

To achieve this I use SiNi Ignite. I like how everything is in one compact interface and can save a few seconds on a lot of tools I use every other minute. It might not sound much at first but it quickly adds up and can literally save you hours at the end of the day'.

IGNITE literally saves me hours every day!





Eleven is a London-based visualisation studio, born out of our life-long passion for 3D rendering and design. Through many years of experience working with the best architectural, interior design and 3D visualisation studios, we have learned to combine our technical skills and artistic perspective to help portray the vision of the designer.

Aneta Gesiorska

Aneta graduated from the University of Technology in Krakow/Manchester University with an MA in Architecture and developed a career as a 3D visualiser at Foster + Partners and later The Boundary.

Joana Maduro

Prior to starting Eleven Visualisation, Joana studied Communication Sciences and Technology at Aveiro University and obtained a Masters Degree in Computer Animation. She has worked as a CG artist at Frato Interiors, Foster + Partners and The Boundary.

Turn the dial up to... eleven



Having the opportunity to build creative collaborations, not just with clients but also with other individuals and experts, is what excites Eleven the most.



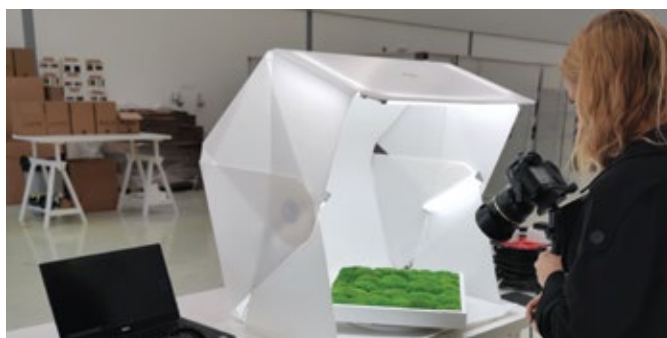
Getting involved in a hotel and winery project in the stunning Douro Valley in Portugal gave us the perfect opportunity to fully engage with the idea of starting our own business, allowing us to devote two months of our lives to producing material that would best showcase our visualisation skills and could be used as our online portfolio. Because of the unique nature of the collaboration with OODA architects, we were free to do whatever we wanted, however we wanted.

'Every artist out there knows that nothing feels better than a lack of constraints'.

It was a project with a lot of 'firsts' for us.

- First site visit by ourselves
- First photoshoot and drone flight by ourselves
- First time tracking drone footage

The Douro project felt like a good reminder of what's important when leading jobs - a good understanding of the designer's vision, a strong vision of your own and the courage to always punch just a little above your weight.



Photogrammetry is a subject we've been exploring for a couple of years and we see it as a truly powerful technique to bring an extra level of reality into CG environments.

It doesn't necessarily require high-end equipment to achieve remarkable results. The aspect that we enjoy the most is the freedom of being able to create highly personalised items for each of our projects. We've recently collaborated on bringing 3D scanned assets into an AR environment and we definitely have a lot of enthusiasm for exploring these techniques further.

eleven

Facts



Eleven Visualisation

Studio Size: 2

Location: London, United Kingdom

Main Work: Stills and Cinemagraphs

Main Software: 3ds Max, Corona, SiNi, iToo, Adobe CC

Contact Details: info@elevenv.com

Website: www.elevenv.com

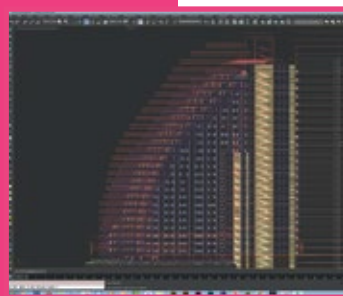
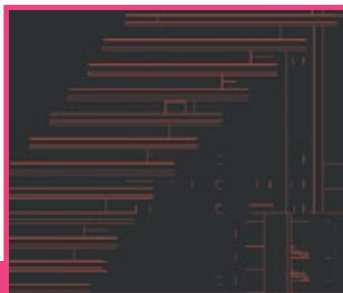
All images copyright © 2019 Eleven



Tips & Tricks

Delete Overlapping Splines

Quickly clean up an imported CAD drawing before working with it, using the Delete Overlapping or Detach Overlapping tools. First select the splines then select either of the tools. The tool will scan the selection and remove the duplicates.



Scribe Plugin

The Scribe plugin is similar to the Sculpt plugin but designed for 2D splines. It features Attach tools and Repair Splines tools, plus Optimise and Spline Outline Array.

As with the Sculpt Diagnostic features on the opposite page, the Scribe Diagnostic tools are designed to fix imported data or drawings, cleaning them up and redrawing splines if required. You can also flatten drawings to ensure everything is level.

Unite - Relink (List all missing paths) before opening in 3ds Max

The Relink Tab in the Unite plugin allows you to relink scenes without needing to open them. This means you can scan a scene and link all the associated files before you open it.



Jumble removing Small Objects

The Jumble plugin has a feature to Select by Percentage and Volume. This allows you to select objects in imported scenes that you may not need, i.e. on a large building Revit model, select the small volume objects such as door handles that you won't see and delete them.



Optimising Scenes

Attach 3D Objects

We designed our Attach tools to work fast!

Using multi-threading, a typical imported high-rise building 3D model should attach in a few seconds. (Please ensure the 3ds Max Layer Manager is off or undocked).

Attach Objects - attaches all selected objects only into one object. The materials are combined into a multi-sub material.

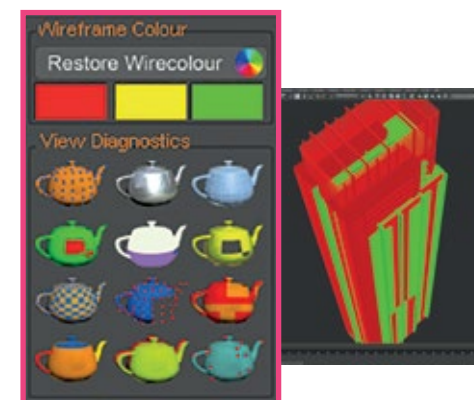
Attach By Material - attaches selected objects by materials.

Attach By Layer - attaches selected objects by layers.

Attach Similar - attaches based on certain object parameters.

Sculpt Diagnostics

The diagnostic tools are designed to review, check and fix 3D geometry. By clicking on each Teapot you are presented with different checking processes, such as flipped faces. The Red/Yellow/Green colours show a visual guide to help quickly select objects and fix them.



Sculpt - Delete Double Faces

The tools are inside the Repair Object section of Sculpt. Select the 3D geometry you want to check - SiNi recommends clicking Detach Double Faces before deleting, as it shows all the double faces in the model. You can then delete them.

Other functions in Repair Object include Delete Isolated Verts and Rebuild New Mesh.



Sculpt Plugin

Many of the Sculpt tools have been designed in production to repair and fix 3D geometry imported in 3ds Max. The functions featured on this page will potentially save you hours of work.

TIP! Undock the Layer Manager to increase Sculpt speed

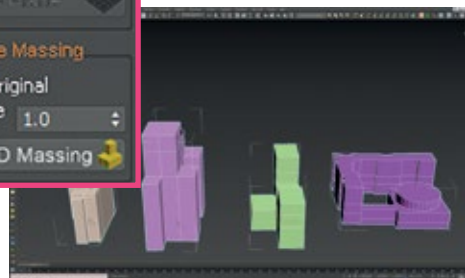
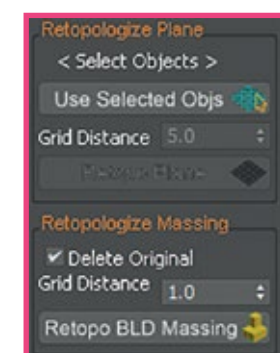
SiNi Sculpt functions use multi-threading to process complex tasks such as attach objects. For best performance SiNi recommends undocking or switching off the layer manager.

Retopology

There are two retopology tools in Sculpt. Both perform different functions on imported or messy 3D geometry.

Retopologize Plane - Drapes a new 3D surface over messy objects. You set the grid distance for complexity of mesh.

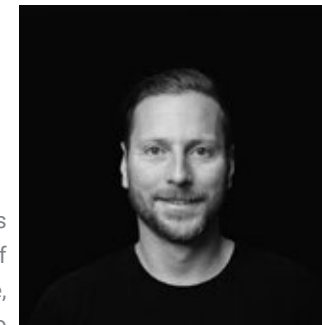
Retopologize Massing - Some imported 3D block models are a mess, having been created as stacks and overlapping boxes. This rebuilds the models.



MOGAMMA

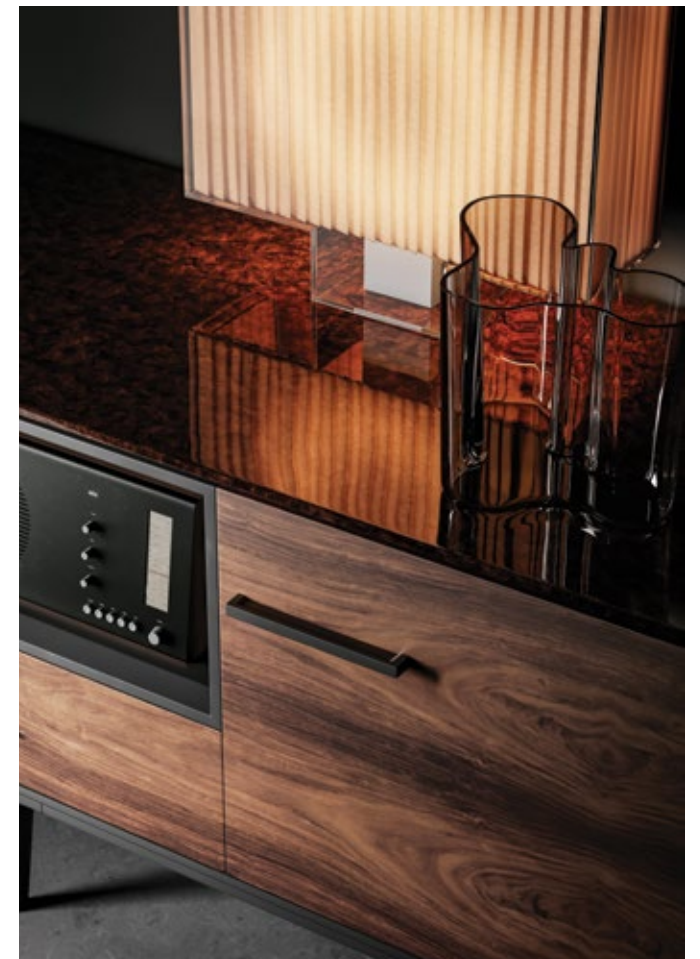
Peter Letten

Managing Director. Peter brings a holistic perspective, a wealth of creative and technical expertise, strategic savvy and the ability to make the complex run smoothly.



Martin Houra

Creative Director. Martin applies his impeccable craftsmanship, cutting-edge techniques and global experience to oversee, execute and maintain the exceptional quality of output from the studio.



MOGAMMA is a boutique Architectural Visualisation practice with studios in Sydney and Melbourne.

We work as a tight-knit team on every project to ensure communication, accuracy and attention to detail are paramount. The impressive blend of skills at our senior level maintains a rigour in our processes, consistently resulting in work that clearly demonstrates how we understand the technical and creative intricacies that go into each development.

Facts



MOGAMMA

Studio Size: 8

Location: Sydney, Melbourne, Australia

Main Work: Stills, Film, VR

Main Software: 3ds Max, Corona, SiNi, iToo, Adobe CC

Contact Details: hello@mogamma.com.au

Website: mogamma.com.au/

All images copyright © 2019 MOGAMMA



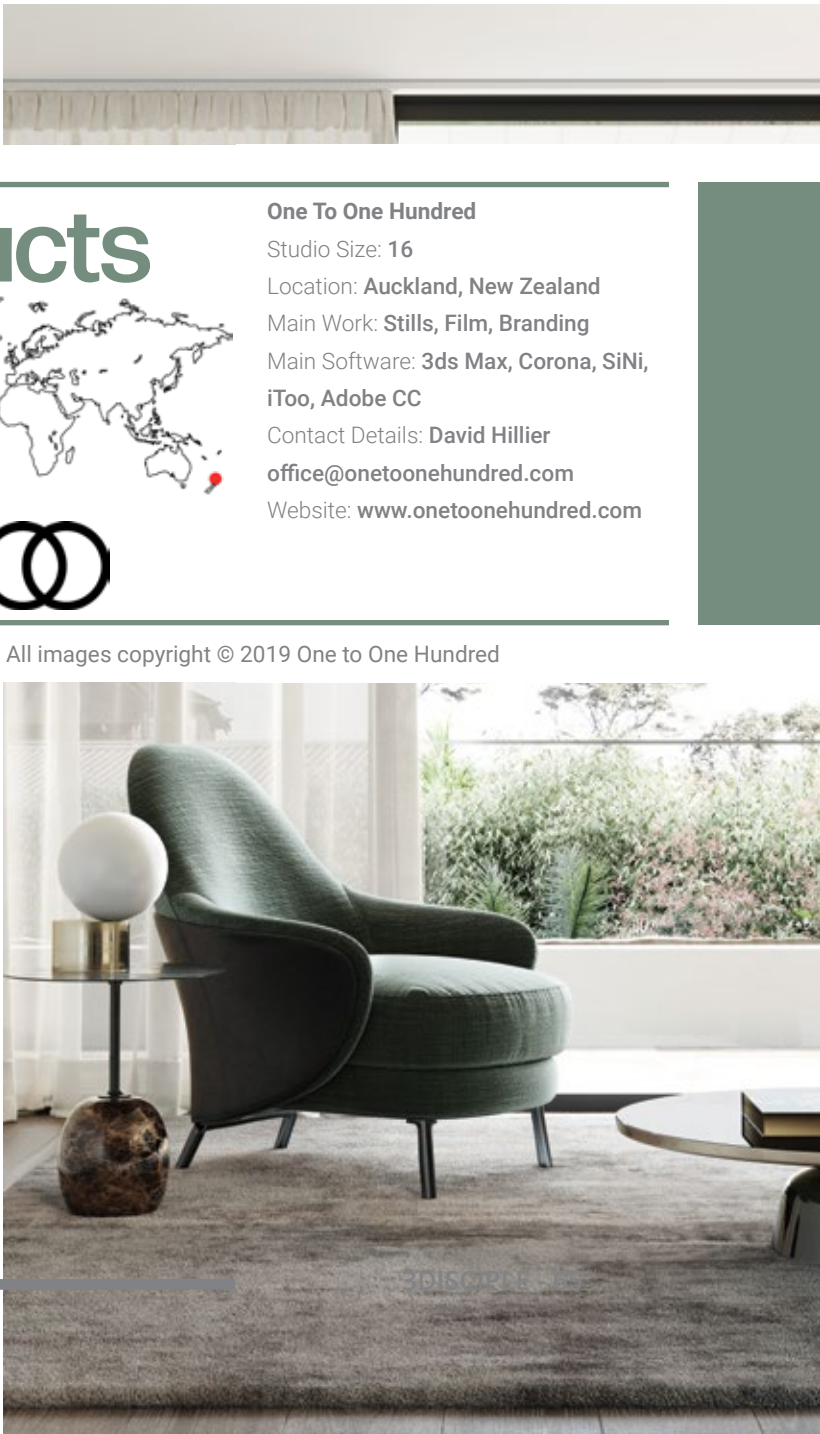


There are two distinct but symbiotic sides to our company - an architectural visualisation studio and a creative agency. Founded in 2004 by Jamie Holmes and David Hillier, One to One Hundred was an archviz studio for the first ten years before introducing branding and design services for property developments. As a studio, we continue to produce a lot of work not associated with multi-unit res-

idential, but we have found our niche in the combination of rendering and marketing. We enjoy being able to tell a story across all collateral and believe that the final outcome is ultimately more considered, creative and successful because of this approach.

You will find us in Auckland, New Zealand but we are comfortable working with clients anywhere in the world.





Facts



One To One Hundred
Studio Size: 16
Location: **Auckland, New Zealand**
Main Work: **Stills, Film, Branding**
Main Software: **3ds Max, Corona, SiNi, iToo, Adobe CC**
Contact Details: **David Hillier**
office@onetoonehundred.com
Website: **www.onetoonehundred.com**

All images copyright © 2019 One to One Hundred



Oneforall, our sister marketing brand, has proven to be very positive on a number of fronts: a complete end-to-end service to take developments to market, innovative collaboration across our talented teams, greater influence over the success of a project, and greater autonomy over the creative direction of the renders.

Before we were just following a brief, now we generate the concept and make sure it is reflected in the lighting, colour, styling and grading to deliver a cohesive set of renders.

Meet the makers..

An exclusive interview with Nicolas Fonta, Head of 3ds Max Product Management at Autodesk.

By Nigel Hunt



Autodesk Meeting. Friday 29 November 2019

**Nicolas Fonta, Head of Product Management, Autodesk 3ds Max
Nancy LaRue, Industry Marketing Manager, Design Visualization
Nigel Hunt, 3Disciple Editor-in-Chief, SiNi CEO and 3ds Meetup
Group Organiser**

When Autodesk accepted my offer to be interviewed for 3Disciple I made it clear I wanted an honest conversation. I wanted to get to know who is responsible and if they care about us, the 3D community. To help guide the conversation, I proposed a series of questions for them to contemplate and hopefully answer during our meeting.

I wanted to allow Autodesk a chance to make its case to a potentially disgruntled 3D community, who, on the face of it across social media, are losing patience with 3ds Max. On a personal level as a plugin developer, I wished to know if our investment developing 3ds Max tools has a future.

The following interview is from a very long conversation with the Head of Product Management for 3ds Max. By the end of our discussion, I was convinced he has the right intent and passion to develop exciting and great software, and he revealed honestly what's been going on behind closed doors. However, I will leave you to draw your own conclusions once you have read the following interview.

Please note: The full interview is published in the online version of 3Disciple Magazine only.

Question: Tell us about the 3ds Max team, who you are and where you are based?

Nic Fonta So, most of the team is based here in Montreal, Canada. Actually, most of the M&E folks at Autodesk are in Montreal and Toronto. But there is a big hub in Montreal. We also have people in The States and in Europe. But the core and the heart of 3ds Max, in terms of who is developing, is here, with a few people working from home in The States and a few people that you probably know, in Europe.

Nigel Hunt I know a few. Are you in Montreal because of the Discreet legacy?

Nic Fonta So, there are a few reasons I think that led us to be where we are today. Discreet back then, and now the V.P. for M&E, who oversees all of M&E, is here, and there are also a lot of people in Montreal who are passionate about 3D. We have a large community of studios that are popping up in the city, game studios, VFX studios, etc. So there are a lot of people here. And if you look at Unity and Unreal, both have established offices in Montreal as well, and add to this the fact that A.I. is becoming a thing for Montreal. So there's a lot happening here!

It was an advantage before being in Montreal, but now everybody's competing to find resources. So it's a challenge as well at the same time, but it's drawing in people with talent and cool creative artists.

Nigel Hunt Where do most of your development team come from? Are they coming from a gaming background or do they come from different industries? Do you have connections to local universities?

Nic Fonta Yes. Obviously we have experienced coders and developers. But we put a lot of emphasis on relationships with the universities, and we really try to nurture the internship programs.

I've been at Autodesk for almost six years and we've really doubled down on product owners and product designers and UX people. On the 3ds Max team, we were the ones in M&E who did that first. So, my team is product managers (PM) and product owners (PO), who provide the direction of where we want to go. We build the vision and the direction of the product, and then lead the Agile and the Development teams on what we want to do and where we want to go.

Nigel Hunt Could you explain the difference between a product manager and a product owner?

Nic Fonta So the product managers are all in the same organisation (org). Our goal, as an org group, is to guide and direct what we're doing and where we're going.

Michael Russo, who is in charge of all the engineers, QA and everybody else who makes this possible, is in charge of actually doing it. So that is the difference between my group and Mike's group.

Within my group, the difference between the PM and the PO is just the level at which we're working, or operating. The product managers are, if I want to oversimplify, looking at strategy and why, and the product owners are focused more in a specific area, on a workflow or a product, not the whole product. They are looking at the what.

I'm asking more of the product owners on my team to be customer-facing, to spend time with customers more often. They're helping me and my PMs scale. They're helping us craft a strategy for their specific areas. So you can think of a PO, or a product owner, for rendering, a product owner for modelling and animation, etc.

So we have a very close relationship and alignment within my whole org. It is crucial to the success of 3ds Max. Some of the product owners on my team are 15 years+ users of 3ds Max. Almost all of them are veterans using the software.

A while ago, we started going into the community, our customer base in some cases, and hiring some of these folks to bring the knowledge of the industry and the people that have lived and breathed 3ds Max in production in the real world, to help craft the future of the product.



Nigel Hunt It's an observation, but 3ds Max is sometimes seen as an old product, being almost 30 years old. Are you looking at bringing in new talent to shake things up, people who may look at 3D software in a different way, not how things were being developed 20 years ago?

Nic Fonta Yeah, it needs to be a balance. And that's true when it comes to people who are 'more in a leadership position'. So myself, my team and the product designers.

We do have people who are actually not 3ds Max users, and they're bringing a totally different perspective to the team. But it's also true when it comes to people we hire, in terms of developers, that we want to make sure that they now have knowledge about A.I. and other new technologies.

Nigel Hunt Are you able to tell me how big the 3ds Max team is? I expect this is confidential!
However, can you give me a rough figure, is it closer to one hundred? closer to ten? There are rumours that it is around eighty people?

Nic Fonta So to answer your initial question, I can't give you the number. But the rumour is pretty close to the reality. So it's definitely not ten people!

Nigel Hunt It's a big team then?

Nic Fonta It is a big team. I can tell you a little bit more about this, not in terms of numbers, but just to give you a sense of where we came from and where we're at. Hopefully that will answer your question?

So, there was a big restructure or a reorg two years ago at Autodesk. You probably heard about it?

Nigel Hunt Yes. I heard the old guard moved over to Epic Games?

Nic Fonta Some of the old guard are at Unreal and Unity, actually. Most people know that we've had a reorg. Most people don't know the core reason why we had it.

So you might know the new CEO Andrew Anagnost wanted to re-focus the efforts of the company and felt that we were too spread over tons of different projects and not enough of them would lead to new business or new value to our customers. The reorg was really to trim down efforts on our side and refocus on our core business, which means for us, as the 3ds Max group, getting more people into the 3ds Max team.

‘The Autodesk 3ds Max team has expanded 30% in the last two years’

As a result of cutting more than a thousand people at Autodesk, the 3ds Max team grew bigger by around 30%.

Nigel Hunt So the MAX team has grown by 30% in the last two years?



Photo © Nicolas Fonta, Autodesk

Nic Fonta Correct.

The first result out of the reorg was bringing in more people. But also, without going into the details, we are now organised internally with my previous boss, who was only in charge of 3ds Max, now in charge of all of M&E. And he now sits at the same boardroom table as the other Autodesk VP's such as AutoCAD, Revit, Inventor etc. As a result of this, and it might be pertinent to this conversation, I have had more freedom on the destiny of the product over the last two years than we ever had before.

So, we took a step back, looked at where we had success before and why, as opposed to being confined within a certain framework and certain industries, and now we have the freedom to push where we believe there is value and where we see our customers needing and wanting to see the product evolve.

Nigel Hunt I can see that happening from 3ds Max 2019. It seems a different 3ds Max than it was four years ago.

Nic Fonta Yes. We had a tough time for about four or five years until two years ago, and 3ds Max users felt it. And since then, we're reinvesting in core values, core capabilities. I know some people are seeing it. Hopefully the users and the community can see the new areas of investment in the program that they hadn't seen for years. We're trying to reconnect with our communities, both artists and developers.

I've started posting product road maps and I want to do more of that. We are making an effort with the team working specifically on the developer experience and there is a lot that we're starting to do

there. So we're really excited about pushing forward!

Question: The history of 3ds Max goes back to the late 1980s with Gary Yost and Tom Hudson. What's happened to them?

Nic Fonta OK, so this question is a sidestep but Tom Hudson is still with us. Tom is like, HE'S THE GUY, right!

Nigel Hunt I thought you had shelved him? I was in my early 20s when I started using 3D Studio, DOS version back in the early 1990s. The software has history and I feel it's relevant to try and reveal this? Maybe I'm just old and young people coming through today don't care about why and how things have evolved. They just want to make cool stuff!

Nancy LaRue They're actually really inspired by career paths. So that's something that we're also pushing within our Area communities.

Nic Fonta So, yes, Tom is one of the guys who started 3ds Max around 30 years ago. And going back to your question, Nigel, I think you're right. Some people don't care, but a lot of people do.

Question: 3ds Max has been the software of choice for the majority of the archviz industry. What are your thoughts on why it's been so popular amongst this community?

Nic Fonta Where do I start? 3ds Max is known as being probably the best tool to ingest and bring anything into 3D.

I would also add the possibility of outputting to anything, whether it's traditional rendering or for real-time now. So it's known as an aggregator that grabs anything, which seems to be a reality in archviz quite a bit. You get tons of stuff from many different sources. It's not exclusive to archviz, but definitely it plays in archviz.

Nigel Hunt Another thing that has been really important over the years has been the modifier stack.

Nic Fonta When I ask customers or users, what if you had to pick one thing in 3ds Max that you love? What do you think makes a difference? Nine times out of ten it's the modifier stack.

I guess, as a 3D artist yourself, Nigel, I'm not teaching you anything here, but to others, as an artist you have the vision that you want to communicate. You have an idea in your mind. And the reason why people use 3ds Max is that, as an artist, you can tweak every little detail to get to the exact artistic intent that you want to communicate. And that's true when importing tons of stuff.

Or maybe you want to tweak the edge of a table or a building or clean the data up, because when you bring it in it looks like rubbish, since the architects and the designers do not have the same priorities in mind.

So you could go and tweak every little detail, whether it's the materials, the lights or the feel that you're trying to get in your scene to inspire you or your client.

I would add as well that artists can do it faster with 3ds Max than they can with other DCC products. And that's the reality in archviz, as they have very little time to figure things out with very tight deadlines. So those are some of the reasons why I believe it's been successful.

‘3D artists can do it faster with 3ds Max than they can with other DCC products’

Nigel Hunt Speaking from my personal experience, it was one of the first programs you could natively bring 2D CAD into. The relationship between AutoCAD and 3D Studio/3ds Max and now with Rivet has always been strong. It seems a complete ecosystem?

Nic Fonta Absolutely. We've reinvested in the Revit importer in 2020 and SketchUp recently, along with FBX. We know that's a key element of who we are and how people can be successful.

Nigel Hunt I believe most people working in professional archviz who produce marketing images and films want a one way trip from Revit into 3ds Max.

Nic Fonta It is. And later we can talk about USD a little as well.

