

# Pauline Boiteux

3D material artist, creator of the only pre-existing Kuba asset on Adobe Substance 3D

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| Date        | 12 March 2026                                                                                                                                                                                                                                                                                                                    |
| Format      | Remote interview via Microsoft Teams, 31 minutes                                                                                                                                                                                                                                                                                 |
| Interviewer | Nsaka Sandrine NGANGA                                                                                                                                                                                                                                                                                                            |
| Language    | French (summary in English)                                                                                                                                                                                                                                                                                                      |
| Context     | At the start of this research, her procedural Kuba material, created for a Substance 3D signature collection, was the only Kuba asset found in major 3D material libraries. Its library page gave no motif name or cultural context. This research treats that absence as a platform decision rather than an individual failing. |
| Shared as   | Thematic summary (no verbatim material)                                                                                                                                                                                                                                                                                          |

KEY THEMES

1. How the asset came about

Her interest in procedural textiles began around 2017 to 2018, from a fascination with jacquard and brocade and fabric samples brought back from Japan, then widening to the traditional textiles of India and other regions. When invited to create a signature collection of ten to twelve materials for Substance 3D, she chose niche and endangered crafts (French lace, Uzbek textiles, Kuba cloth), aiming to give visibility to know-how at risk of being lost. The Kuba material was one part of this whole, not a stand-alone project.

2. A gap in digital libraries

At the time, almost no one was modelling textiles procedurally in detail: Substance 3D was mainly used for environments such as stone floors or trees. She saw fabric, which is never a perfect weave, as an obvious subject that had been neglected.

3. Method and validation

Her method was to understand how an artisan works from start to finish, since understanding the making makes reproduction possible, often from old blogs and low-quality photographs. Wishing to avoid cultural appropriation, she sought the approval of people close to each tradition. For the Kuba material, she sent her tests to a fellow 3D artist of Congolese heritage, who had the motifs and their construction validated by his mother before she went ahead.

4. The library foregrounds the creator, not the context

Substance 3D is a library built at scale for many industries, released by collection, with the focus on the creator rather than the background. Context appears, if at all, in an editorial blog article published with each collection, which few users read. In her view, the library's purpose is not to preserve or exhibit heritage, as a national library would; the fact that this collection featured traditional textiles depended on her own choice of theme.

5. Context lost in circulation

Her renders circulate widely, for instance on Pinterest, separated from the text that explained the research, origin and method behind them. Concern about generative AI has led her to stop posting her

work publicly for over a year. She agreed that larger institutions should give more prominence to this contextual work.

## **6. Access to craft**

She noted that museums and luxury houses often restrict access to precious craftsmanship to an elite, and that she wanted to make it available to people working in video games.

### **RELEVANCE TO THE RESEARCH**

The interview confirms the gap KIMA3D addresses: even when an artist researches a tradition and seeks validation from people close to it, the platform offers no place for that context on the asset itself. It also shows that validation through a family member of Congolese heritage existed behind the asset but remained invisible to users. KIMA3D responds by attaching naming, source, credit and consent to every asset record.