

3Disciple

www.3Disciple.com | Issue: 03 | March 2021 | Featuring Archviz Artists and Studios. Project Tutorial

Issue 3 features 25 of the finest artists and studios
curated from the global archviz world

3Diversity

How diverse is the architectural visualisation industry?
We discuss topics with industry folk in our feature article

STACKER WORLD

How will you StackUp with 3Disciples' exclusive
narrative-driven 3ds Max/SiNi tutorial

Get the **STACKER WORLD** project files **FREE** with Issue 3 - print publication only

Content

Artist Spotlight

16	20	24	64	68	70
26	30	34	72	76	80
38	40	44	82	86	90
46	50	52	94	98	102
56	<p>We have curated 25 industry-leading artists and studios from around the world.</p> <p>Here's your chance to get to know them as they reveal their stories and the image-making workflows behind some of the finest architectural visualisation artwork being produced today.</p>		<p>If you are an architect or property developer searching for an architectural visualisation partner for still images, marketing films, interactive projects and more, look no further than these talented artists presented in 3Disciple.</p> <p>With each profile, you will find a fact sheet containing contact details and other relevant information.</p>		

Stacker World

Stacker World is the project tutorial released with issue 3. It includes our exclusive MAXScript - StackUp, along with 3ds Max project scenes, 3D assets and textures.

The aim of the tutorial is to teach artists how to use StackUp with SiNi Software plugins.

06

3Diversity



Our feature article this issue focuses on the subject of diversity within the global archviz industry and some of the relevant topics we felt deserved discussion with a cross-section of industry representatives.

Part One - Gender Balance

10

Part Two - Ageism

60

Part Three - Global Representation

106

Architectural Visualisation Resources

Archviz Index - Community Info.
Archviz Plugins - 3ds Max Plugins.
Archviz Books - Industry Books.

114

Editorial

'People say you should write about your own life experiences and what you know.' OK.



Editor In Chief

Nigel Hunt

Assistant Editor - Jennifer Mills

- | | |
|-----------------------|-------------------------|
| Aaron Casey | Nadia Monte |
| Agnieszka Klich | Nancy LaRue |
| Ander Alencar | Nancy Moreno |
| Camille Lymer | Paul Nicholls |
| Chris Brown | Reinaldo Handaya |
| Daniela Bringas | Ruslana Kulikova |
| Dino Pesic | Samiha Dhifaoui |
| Deyan Minchev | Sarah Cambell |
| Daria Maistat | Simon Donaghy |
| Ewelina Lekka | Sonny Holmberg |
| Fernando Gasperin | Roser Quer |
| Fernando Da Silva | Terri Brown |
| Ines Dga | Tom Spall |
| Jesinalbert Gomez | Vittorio Bonapace |
| Jocelyn Moffatt | Yasmina el oukkal Pesic |
| Josh Gruitt | |
| Lisa Della Dora | |
| Martín Jario González | |
| Mohit Sanchaniya | |

Thank you to all our contributors and people who helped make 3Disciple Issue 3 possible.

Issue 3 has been more of a challenge than the previous two issues. It typically takes three months to produce each magazine issue, with a great percentage of time working with the contributors, writing their bios and laying out the portfolio imagery.

Everyone involved has felt the added pressure of the continuing pandemic. Personally, I have found the production of the magazine a wonderful distraction and the experience has been uplifting every time I studied the incredible artwork during the layout design stage.

Issue 3 is the first foray into writing about industry issues I care about, starting with diversity within the archviz industry. To help me I reached out to a wide selection of industry folk asking for their thoughts. The feature focuses on three main discussion topics, gender balance, ageism and global representation. All three are open-ended and non-conclusive food for thought.

Finally, Issue 3 has shifted its tutorials online, partly because of increasing magazine print costs, but mainly because most of you prefer training videos. To support these, the production team created all the 3D content, and free MAXScripts, available for download.

Thank you to all the contributors and thank you to our readers in the archviz community for supporting 3Disciple Magazine.

Nigel Hunt

editorial@3Disciple.com

The Project Narrative

The Stacker World is an imaginary series of dystopian neighbourhoods, created in response to global pandemic lockdowns of all societies that never lifted following decades of trial-and-error attempts to recover since the original 2020 outbreak.

The world's young population has been forced out of overpriced cities and rented accommodation and has migrated to the outer zones to start again.

Stacker World

3Disciple Issue 3 - exclusive narrative-driven 3ds Max tutorial
Includes downloadable project files, 3D assets and free software

[▶ Play the Stacker World promotional trailer](#)

There are three cities for which we have pre-made 3D assets for you to select:

Rafton - Raft Town. A self-sustaining floating village anchored in shallow sheltered waters. For more jeopardy, it can be set adrift at sea.

Quarresburg - Quarry Town. A sprawling city located in a vast abandoned open-pit quarry, centred around a covered plaza.

Loopton - Loop Town. A series of towering edifices rising up as spiralling stacks from the lush undisturbed forest, accessible only via drone transport.

These seemingly unruly areas are crowded with like-minded souls, the new 'work-from-homers', or 'Stackers', as they wish to be called.

In Quarresburg, for example, they are protected from the virus-infected world outside by thermal scanners and quarantine barriers.

To create their worlds, they have used recycled industrial materials, shipping containers and mobile homes, juxtaposing these elements with sleek high-tech product designs. A free-form, free zone for the mind, body and soul.

Modern eco-friendly technology has been adopted at all locations. You'll find the project 3D assets include wind turbines, solar panels, satellite dishes, totem light needles and more.

Will the world you create be dry and arid? Lush and green? Or afloat at sea?

We'll provide the training, the materials and the encouragement to play.

Now it's up to you to visualise your Stacker World!

Stacker World - Video Tutorial



SWO1 - Setup

- Download
- Install project files and directories
- Install MAXScripts
- Install SiNi
- Software/hardware overview
- Recommended workflow



SWO2 - StackUp 101

- What is StackUp?
- Overview
- Folder structure
- Making your own StackUp models



SWO3 - Quarresburg Quarry

- Project intro and overview
- Scene setup - review layers and splines
- Add camera
- Use SiNi Illumi to add HDRI light rig
- Use SiNi Sculpt to generate a quad mesh
- Merge canopy 3D asset
- Add additional HDRI, for day and dusk setup
- Review the scene and next steps



SWO4 - Bridges and handrails

- Set up parametric bridge using SiClone
- Copy/paste SiClone into the main scene
- Merge bridge landing 3D asset
- Apply SiClone bridge to splines
- Clone and modify SiClone to make options
- Apply SiClone handrail to splines
- Review the scene and next steps



SWO5 - StackUp buildings

- Generate Stacker World buildings
- Optimise scene with IgNite instancing
- Add transform variation with IgNite
- Use IgNite workflow to create proxies
- Review the scene and next steps



SWO6 - Adding props and detail

- Generate StackUp to make Needles
- Add random transform to Needles
- Merge in 3D asset props
- Paint 3D scene props using Disperse
- Add wires with Catenary. Add SiClone
- Add detail with 3rd-party MAXScripts
- Adjust scene for dusk lighting
- Add atmosphere



StackUp

Exclusive 3Disciple MAXScript

Included with the Stacker World tutorial download is StackUp, a modified MAXScript previously used in production and now exclusive to 3Disciple readers. It has been used to create random low-rise towns and cities, from Tudor London to bustling neighbourhoods in China. We hope you have fun with it, using your own 3D assets.



PROJECT DOWNLOAD FILES SAVED FOR



Tutorial Level of Difficulty?

- A basic knowledge of 3ds Max is required.
- You should know how to manipulate and make 3d models and add materials. If you wish to make your own assets you should have an understanding of how to unwrap UVW maps.
- You should also know the basics of rendering using V-Ray, Corona or Arnold.

Includes Tutorial Videos

- Downloaded videos in H264 format

MAXScripts

- StackUp 2.0
- Catenary 1.0

3ds Max Files (Available in 2018/2021 Formats)

- 3ds Max Scenes for each tutorial step
- 3D Model Assets
- Original Source Files

Other Files

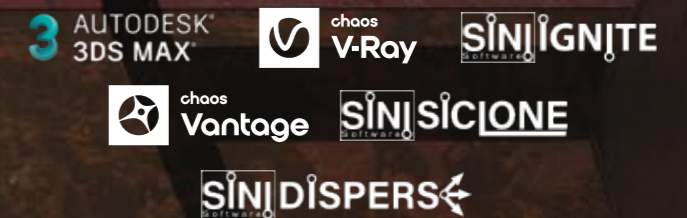
- Textures (4K and 2K)
- Chaos Vantage VRscene

SiNi Software

- Plugin installer (3ds Max 2015-2022) 30-day free trial

Tutorial Software

- The video tutorial is created using 3ds Max 2021, V-Ray 5 and Chaos Vantage, as well as the SiNi Software collection of plugins. It is structured to allow users of other renderers such as Corona or Arnold to follow easily.



The Stacker World Tutorial is a FREE BONUS with the PRINTED publication of 3Disciple Magazine Issue 3.

This offer is only available while print stocks last.

Please visit the 3Disciple Magazine website for more details.

Gender Balance

By Nigel Hunt

The devil is in the details - do we all have the desire to make a difference?

'The impact of A.I. will be profound, and we need to make sure it's fair. If we want a society that reflects the values of empathy, unity, and diversity, it matters who writes the code.'

- Melinda Gates, The Moment of Lift. Creating a new culture.

Powerful and thought-provoking words from Melinda. If AI development is being coded by a team of all-white developers, the future of AI is stacked against diversity.

Let's think about that for a minute. Right now, it's a foregone conclusion that our world is algorithmically manipulated by tech-giants. But behind closed doors, all of them are developing machine learning. Artificial intelligence will unconsciously favour the preferences of its creators - young, predominantly white men.

Nobody seems to think this an issue but the future doesn't look great if AI favours its white male coders simply because it was programmed without any form of diversity input.

You could argue that the same applies to the culture of the creative visual arts. Historically, those working in computer graphics, including architectural visualisation, were mostly young white males.

As the sector has matured over 30 years, it has become global and barriers to entry have fallen away. Everyone has the opportunity to work in archviz if they wish. It's an equal playing field, right?

I canvassed industry contributors, asking them to share their thoughts about the state of archviz. But before we begin, here's a selection of industry quotes from around the world:

'Our position is sadly unique in the North American market. By this, I mean a female-owned and operated visualisation company. While many architecture firms have placed diversity as a priority, it has been difficult to find

architectural visualisation firms encouraging the same, though I know at top studios this is now changing.

As an office, we have benefited from increased exposure due to our female ownership. By this I mean we have been able to participate in federal, city and state-sponsored programmes as subcontractors through contract diversity initiatives. Our clients in California often see our diversity as a benefit. However, it has been a challenge to attract and retain talent globally and there are major insecurities that I've had to overcome personally to feel like an effective leader.

Heading up a visualisation company as a middle-aged woman, I certainly feel the need to work much harder to prove myself to my staff, to our clients and to my industry colleagues. This is, after all, such a young and cutting-edge industry, characterised by rapid change. There are also far fewer female and POC (person of colour) visualisation artists in the employment market than I would like in 2021. We encourage diversity on all fronts at Kilograph but have still dealt with issues implementing these practices across the board. We push very hard to keep our language and practices in the office gender-balanced and respectful. Keeping the focus on non-biased practices across all fronts helps us to maintain safe, healthy office spaces for all.'

- Keely Colcleugh - CEO, Kilograph. USA/Spain

'I suspect there's a 5:1 male to female ratio in Kenya. It would be exciting if more women joined the Viz industry, ensuring equal opportunity. With regard to management roles and equal pay, it goes without saying that roles should be assigned to the best of the best in accordance with their respective pay.'

- Kennedy Njane - Hila Visuals. Kenya

'There are a lot of people working for gender equality in the industry now. You can find more women presenting at events about things I identify with than even five years ago, which is a move in the right direction.'

- Karina Ponce - Co-Founder, Lemons Bucket. Spain

'We need more women in management roles as well as running their own Archviz companies.'

- Daniela Bringas - Neoscape. USA

'Our equality and diversity focus lies in developing positive and open working relationships and, above all, demonstrating respect for each other.'

Katie Mountford - Hayes Davidson. UK

'Diversity is an essential added value for any developed society. When applied to an Archviz company, it becomes crucial for its success.'

- Gianpiero Monopoli - State of Art Academy. Italy

'As an industry, we must keep shining a light on this, until diversity is the norm and not the exception. The lack of diversity and now the movement to improve it is an indicator of a relatively immature field finally coming into its own.'

- Jeff Mottle - CGarchitect. Canada

'If you're not investing in women, you're missing an opportunity, because you just don't see it. And I would say the same thing about underrepresented minorities. You're leaving money on the table. You're not in the deal flow. So good luck ten years from now.'

- Melinda Gates - philanthropist, author - The Moment of Lift

'You will grow exponentially as an artist if you work with a diverse team. Familiar and stagnant waters offer little wonder.'

- Andrew Mboyi - Sthunzi Light. South Africa

'By diversifying the gender makeup, we invite a wider range of experiences and perceptions into the team.'

'Internally, our days become more varied. Externally, the experiences we give our clients become richer. Organically, our creativity grows from the grassroots up.'

- Isobel Hyde-Walker, Senior Project Manager - Uniform. UK

'I believe now, more than ever, this conversation must be as open-minded as possible.'

We need to Lean In and Listen.

'If we all allow this to happen, together we can make a positive impact on the whole creative industry, not only architectural visualisation.'

- Fabio Palvelli - D2 Conferences

'Binyan won the Property Council Australia Diversity Award in 2018 - something we consider one of our most important achievements as a multicultural, multinational studio.'

- Andrei Dolnikov - CEO Binyan. Global

Let's begin by looking at education.

Student enrollment globally in university, architectural schools and specialist courses shows a 50-50 balance or above. I asked four leading archviz educators for their thoughts on the current uptake.

'We generally have an even split of men/women studying in the school from BA up to PhD level. This balance has swung from sex to sex, but hovers around the 50% mark.'

'In recent years, there has been a definite trend for more women taking up architecture. The MA Arch Vis course attracts a lot of women. This year we have 17 students, eight of whom are female, so pretty evenly balanced. Over the history of the course, since 2010, 44% of the students have been female.'

'The MA Arch Vis student population is diverse. Currently, seven of the 17 students are BAME students. Over the different cohorts we have taught, BAME students make up 44% of the student population'

'With regard to employment, from the MA Arch Vis perspective, most of our students get employed straight away or within a short space of time, regardless of whether they are male or female.'

'All of our students present themselves to potential employers as part of their summer placement option. There does not seem to be a bias towards either sex when employers make offers of employment. Our former female students are now working at companies, such as Miller Hare, AVR London, Cityscape, VMI Studios, Assembly Studios, etc.'

- Howard Griffin - Programme Director – MA Architectural Visualisation, University of Kent. UK

'There is a 1 in 3 ratio (female/male) interested in this area, although of course this is a generalisation. This seems in line with the gender uptake of the course based on my experience.'

'When considering gender balance and equal opportunity, including management roles and equal pay, this is very important, particularly equal pay. Anything else feels a bit dated in this day and age. I am very much of the belief that gender/race/opportunity should be equal, certainly regarding pay. Although it allows for flexibility, the modern approach of not always classifying pay scales on positions or giving generalisation brackets based on experience does seem like there could also be potential bias.'

- Alex Scott - Lecturer – CGI and VFX, Solent University. UK

'SOA was founded on diversity. In an industry where there is a massive demand for quality, talent and motivation, we encourage artists to venture out of their comfort zones and push their skills to meet high industry standards.'

'The proof of this is in the SOA Academy. We have trained students from 90 different countries. Their gender, nationality, social class and religion have never been a factor. The graduates who have succeeded were the ones who believed in themselves and worked hard to achieve their goals, always improving and always learning!'

- Gianpiero Monopoli - State of Art Academy. Italy

'We have on average been about 80% (or more) women in our classes. This is something we pride ourselves on.'

- André Ravenna - Archviz Instructor – YRGO. Sweden

In Valentina Baruffo's 2020 essay 'The resurgence of an Italian art renaissance using 21st C CGI technology', she asks Fabio D'Agnano, the Director of the Digital Architecture Postgraduate Master's Course (MADI) at the Architecture University of Venice (IUAV):

'Is the industry getting better and more diverse?'

'I think today we have a good balance regarding male and female students in Architectural Visualisation. This makes us really proud. Over the years the number of female students has increased and I think (but I don't want to make any strict judgement) this happened partly because this profession has become less technical and more artistic and in this way, percentages change as well.'

This view is shared by all educators and industry leaders. Advancements in software, simplification of tool sets and training have eased the steep learning curve of the past, where the discipline was seen as requiring more of a technical skill set.

Another factor in the industry growing into a more diverse workforce today is a testament to how things have progressed since ten years ago. Back then, very few vocational facilities and universities offered design visualisation as a course or saw it as a career option at all. If we go back further, to the 1990s, most people who worked in archviz were self-taught and commonly received training on the job.

Speaking from experience, this was always the preferred option for most studios, as they needed to mould 3D artists to their studio methodology. These days, however, as discussed above, graduates are entering the workforce as fully formed professionals capable of producing high-end imagery.

3Diversity Part One

Could there be a backlash against the efforts of many to improve equality?

'Things got a bit different once I got pregnant. That has been the only moment in my career when I experienced discrimination.'

'I also believe having quotas for women in panels, conferences and so on could be counterproductive. The manipulated inclusion of women and people of colour could lead to a false representation of how things really are in the workforce.'

- Anonymous working mum

'I know a case where a female 3D artist with many more years of experience and a high-quality portfolio earned 15% less than a man with less experience. For me, it is a shameful practice. However, I've seen that women in leading roles in studios or running their own companies tend to be more equitable in how they distribute salaries.'

- Daniela Bringas - Neoscape. USA

Because I'm a male, it would be wrong for me to discuss #Metoo issues. I cannot begin to understand the daily challenges some women face while trying to work in archviz. I therefore do not believe this article is the right platform to pay due respect to the people who raised more disturbing concerns, both men and women.

However, it alarms me to learn that 'male discrimination' is a thing. I'd never heard of it until I began researching this article. Although uncommon in the creative industry, legal cases of supposedly unfair employment bias have been heard in both the UK and the USA. Some of the contributors provided an interesting insight into this backlash already occurring in our industry:

As a case study, I'll use my own past mid-sized studio as an example of what some, these days, may view as gender bias.

Many years ago, I was curious to understand why my broadcast and film clients employed more women in production than men. It's a sweeping generalisation but the facts spoke for themselves when it came to building my own studio.

We employed an equal ratio of graduates each year from leading universities in the UK. We discovered that the female graduates

typically complemented their artistic expertise with organisation, interpersonal skills and empathy, things often lacking in their male counterparts.

When it came to promotions, as a responsible company, we took everything into consideration. We operated a transparent evaluation process, including equal opportunity to advance. However, statistically, we appeared to promote more young women into production leadership roles than young men.

A possible reason for this could have been that the men were less empathetic to the team, clients and company needs. However, in the art department, the opposite was true, with senior positions predominantly held by men. They claimed they preferred being shielded by the account managers from the responsibility of 'client interfacing', allowing them to geek out to their hearts' content in their darkened rooms.

There were challenges that needed to be overcome, such as disrespect from senior artists. But with support and a firm will, these producers quickly proved themselves to their peers, who fell swiftly into line and, more importantly, loyally acknowledged their value to them and their teams.

This formula works in many successful creative companies.

As Binyan CEO Andrei Dolnikov states:

'I don't have comprehensive data about this, but for Binyan, as a business of over 100 people, our leadership team is 50% female if not more, and while company-wide it's not 50/50, I do wish there were more female artists who would apply for jobs.'

As Andrei and others imply, the industry is eager for more female artists to work in its art departments. But the scientific evidence is clear – women in teams make for great managers and producers.

'Stop hiring people who have to match some sort of qualification. Handfuls of my team members had never had experience in this market before. Go take talented women from other industries. Women are remarkable at learning!'

- Whitney Wolf Herd - CEO – Bumble

Promoting from within studios or hiring from other industries and training for archviz production seems to parallel the approach de-

scribed above used by Bumble. We all know building a gender neutral team is good for business, good for teams and good for clients.

'By diversifying the gender makeup we invite a wider range of experiences and perceptions into the team.'

'A multitude of subjectivities intersect in the images we create, the films we produce, the experiences we offer, the final product a manifestation of our combined creativities.'

'Internally, our days become more varied. Externally, the experiences we give our clients become richer. Organically, our creativity grows from the grassroots up.'

- Isobel Hyde-Walker, Senior Project Manager - Uniform. UK

But is there more going on here?

The Science of Creating Smarter Teams

With more of us working remotely and communicating online, it is increasingly important that we focus on communication, both within the team and with clients. There has been extensive research into the benefits of collective intelligence, but the statement below from a recent research study sums it up:

'The smartest teams are distinguished by three characteristics.'

'First, their members contributed more equally to the team's discussions, rather than letting one or two people dominate the group.'

'Second, members scored higher on a test called Reading the Mind in the Eyes, which measures how well people can read complex emotional states from images of faces with only the eyes visible.'

'Finally, teams with more women outperformed teams with more men. Indeed, it appeared that it was not "diversity" that mattered for a team's intelligence but simply having more women. This last effect, however, was partly explained by the fact that women, on average, were better at "mindreading" than men!'

- Anita Woolley, Lisa X. Jing, Thomas W. Malone and Christopher F. Chabris - Reading the Mind's Eye Study

'The best environment I've worked in, so far in my career, was an architectural practice that had a huge focus on diversity and equal opportunities. The office was full of people of different ethnicity, race, gender and sexual orientation and I can say it was an absolutely fantastic environment to work in. This only truly confirms my view that the best synergies are within groups with diversity!'

- Sonny - Depth Per Image. Denmark

As we've discussed above, women have more empathy and therefore make great communicators and managers. But you will also find men are empathetic. An interesting age-related fact is that older men are more empathetic than their younger selves because of the hormonal changes men go through in middle age!

'The fact that reducing testosterone in these ageing men may lead to increased empathy, more emotional engagement in relationships and a softening of aggression could be something of a silver lining.'

- Charles J Ryan - The Virility Paradox

I know I'm way more empathetic now than I was 15 years ago, as are lots of my over-40 friends, many of whom are talented archviz artists, kind studio owners and great fathers.

You can read more about the benefits of seniors and experienced artists in 3Diversity Part Two - Ageism.





2G Studio could be viewed as an actual phoenix, its journey to success culminating in international recognition, industry awards and the establishment of an archviz education program that has helped thousands, all within a decade following the tragic fire that razed the CEO's Mozart Furniture business to the ground in 2009.

Reinaldo Handaya, CEO of 2G Studio, is an interior designer by trade and his business partner, Evan Mandala, is an architect. In 2011 they established 2G Studio in Bali, the Island of Thousand Temples.

From the outset, their mission was to become the best studio in Indonesia, a goal they have now achieved. Their Bali studio employs 17 talented artists and their strategic partnerships with leading international brand-named archviz studios and architects mean they continue to expand, hiring top artists from across South-East Asia.

Their reputation as a partner has enabled them to elevate their quality of work to international high-end expectations and build out the offering to include stills, animation and interactive.

'We are pushing beyond the stereotyped 'outsourcing to Asia' mindset of many in the West, with more architects

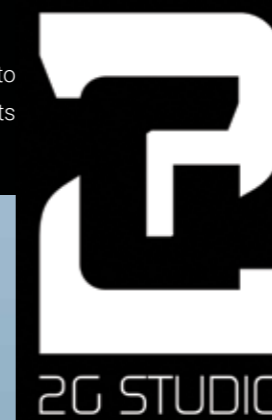
and developers from around the world commissioning 2G Studio directly. It's a challenge to market and promote an Indonesian studio internationally and more work needs to be done to give Asian studios the recognition they deserve on the world stage. At conferences, webinars and in the media, we seem to be the exception amongst our talented neighbours.

Thankfully, the archviz industry's leading website, CGArchitect, has been an invaluable supporter of ours from early on. The business advice, mentoring and exposure from competitions has been instrumental to 2G Studios' success.

In 2020 I participated in the 24 Hours of Chaos event as host of the Asian show. It was an opportunity for me to present my 3D community to the world. We are humbled to have also been nominated for a CGArchitect 3D Award for best non-commissioned image in 2020.

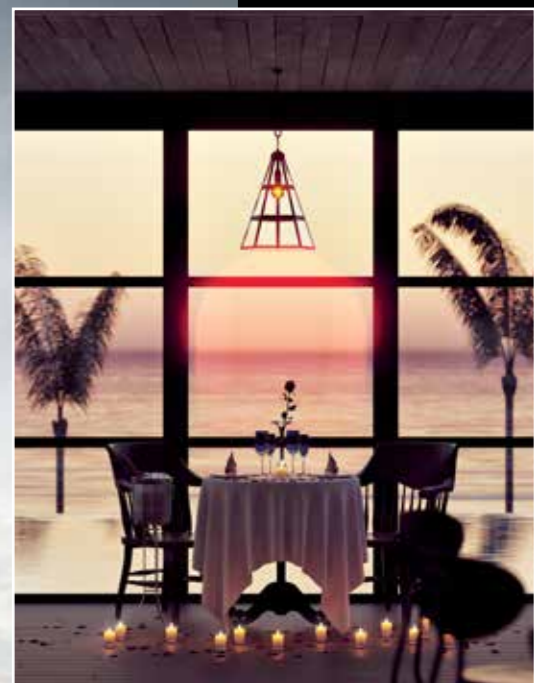
We're proud of what we've achieved so far and the potential for future business growth, both in local markets and internationally.'

- Reinaldo Handaya, CEO





Facts



Reinaldo started the 2G Academy in 2014 with the aim of helping others succeed and overcome challenges.

Reinaldo hosts a popular weekly YouTube live show, where he discusses business, knowledge and live portfolio reviews.

Since then more than 1200 students have completed his online training and mentoring courses. These have expanded to include V-Ray and Corona Renderer for 3ds Max and V-Ray for Sketchup, and will soon be covering SiNi Software 3ds Max plugins. We also share free tutorials on our YouTube channel to assist people interested in learning the first steps to working in archviz. It's sad to say but many locals have little money to invest in education.

Aside from training people for success, Reinaldo is an avid supporter of gender diversity in the industry and has announced the first Women in Archviz incentive in Indonesia. 'It's planned to launch soon', he says. 'We've branded it "Kartini in Archviz"'. Raden Adjeng Kartini was an Indonesian heroine and symbol of the Women's Rights Movement in the country. We can't wait to get started as I know many talented women eager to get into archviz, and all it has to offer.'



2G Studio & 2G Academy
Studio Size: 17
Location: **Bali, Indonesia**
Main Work: **Stills, Film, Interactive**
Main Software: **3ds Max, V-Ray, Corona, SiNi, iToo, Adobe CC, UE4**
Contact: **Evan Mandala. evan@2gs.co**
Website: **www.2gs.co**

All images copyright © 2021 2GS Studio



A FORM studio

Friends united at AForm Studio.

It was a sunny autumn day in 2018. I was having lunch with my best friend Kristina in a café named 'Borsch'. By the end of lunch, on a handshake, we had started our own studio.

This took place two months after we finished our master's degrees in architecture from the Kharkiv National University of Civil Engineering and Architecture in Ukraine. We had already been freelancing internationally during our studies and had a loyal clientele.

Two years on, two more partners have joined us as we continue to grow.

Unlike other studios in the archviz industry, we don't just work on visual communication, but also share our time on design and architectural projects. This includes direct commissions and projects in partnership with other studios.

At first, we planned to focus solely on archviz imagery. However, on some projects, we ended up producing some of the design work. We therefore felt we could offer our clients these combined strengths. We have now completed design work on projects of all sizes, from private apartment interior design to a large urban planning concept.

It's true that multitasking between architecture and archviz is challenging, but we believe it helps us to be on the same design

wave-length as our architect and designer clients, while working in partnership on rendering commissions.

I am a passionate photographer and apply my skills in my visualisation work. Our project workflow centres around our expertise in 3ds Max. We try to do everything in render, with a small amount of post-production in Photoshop. Work with our clients, from concept stage to final compositions, is very collaborative and our imagery is often the first opportunity the design team and project stakeholders have to see their designs.

On our own design projects we use 3D to our advantage, making full use of the exploratory and iteration workflow to perfect a design.

We always try to create a story and deliver a 'WOW' result, which we received recently from our Indonesian client. When review-

ing the first draft of the 100% computer-generated images for a project in a tropical forest, the client said 'it looks so real, like you've actually been here!'. Quite the contrary – I hadn't left my home in Ukraine and was working through a rainy autumn, the 'greyest' weather of the year. Further client comments such as 'I like the way my architecture looks in your renders' is the best feedback that any visualiser can get from an architect, and this trust and endorsement means return commissions and long-term partnerships. It's a win-win for both parties.

We are a new studio, the new kids on the block. We feel like we're only getting started on our archviz journey and haven't submitted our work for industry challenges or competitions yet.

We are excited to take on complex, challenging, new-client projects, and each time we deliver we are one step closer to conquering our visual Everest.





Facts



AFORM studic

AForm Studio

Studio Size: 4

Location: Kharkiv, Ukraine

Main Work: Stills

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

Contact Details: Daria Maistat,

work@aformstudio.com

Website: [https://www.behance.net/](https://www.behance.net/DariaMaistat)

[DariaMaistat](#)

All images copyright © 2021 AForm Studio



Facts



Agnieszka Klich

Location: Olkusz, Poland

Main Work: Stills, Film, VR

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

Contact Details: **Agnieszka Klich**,
agnieszka@archvizartist.com

Website: <https://archvizartist.com>

All images copyright © 2021 Agnieszka Klich



Agnieszka Klich



Agnieszka is a co-founder of the architectural visualisation studio Black Balance and Arch Viz Artist, a website and YouTube channel where you can find online courses relating to the discipline of 3D art. She shares tricks, tips and tutorials and teaches what to do to compete in the creative market.

Since then, Agnieszka has combined technical skills with artistic acumen, an approach that produces captivating end results. She actively teaches and shares her knowledge with other artists, in the hope they will learn from her mistakes, improve their portfolios and build a passion-driven career in Archviz, as she has done.

If that hasn't kept her busy enough, in December 2020 she published her first book, 'the art of arch viz images'.

Agnieszka studied architecture, and visualisation was included as part of the course. She quickly discovered that archviz helped convey her design intent to others. From that moment, she worked to improve her knowledge and skills, and it quickly became a passion.



Åsmo

Åsmo was founded by Åsa Larsen, Shahrukh Shaikh and Mohit Sanchaniya. We are an award-winning international studio with offices in Sweden and India.

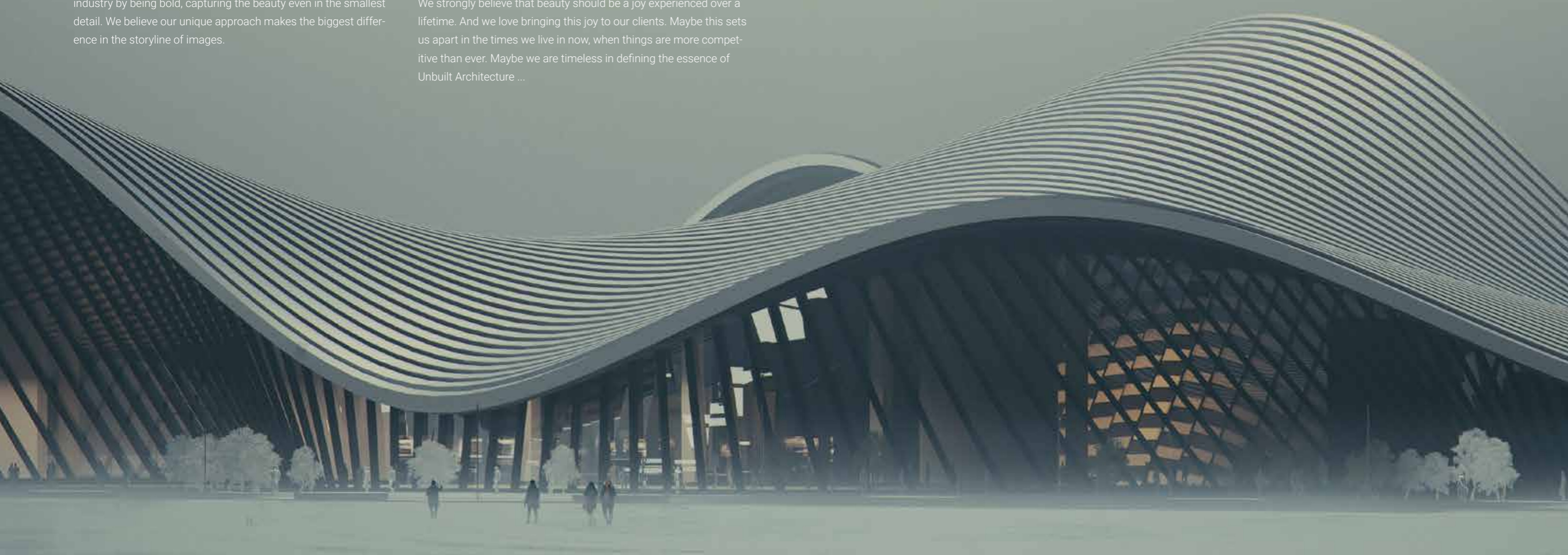
After being exposed to different cultures from Asia and Scandinavia, we restructured our philosophy and imagined an entirely new process of making images, using our expertise in art direction on a diverse and multicultural range of projects.

We consider what we do is making a difference in the archviz industry by being bold, capturing the beauty even in the smallest detail. We believe our unique approach makes the biggest difference in the storyline of images.

At Åsmo Images, working on the creative and conceptual design process through the early stage helps us to find the right mood and design intent, which then guides us in building a solid foundation, pushing the boundaries for each of our artists in the studio.

We are not a large studio or render-factory. Our focus is on making images with a strong artistic mood, mixed with great art direction, which in turn build on visual impact in portraying unbuilt architecture.

We strongly believe that beauty should be a joy experienced over a lifetime. And we love bringing this joy to our clients. Maybe this sets us apart in the times we live in now, when things are more competitive than ever. Maybe we are timeless in defining the essence of Unbuilt Architecture ...





Facts



Åsmo Images

Studio Size: 6

Location: Sweden, India

Main Work: Stills, Film, Interactive

Main Software: 3ds Max, V-Ray, Corona,

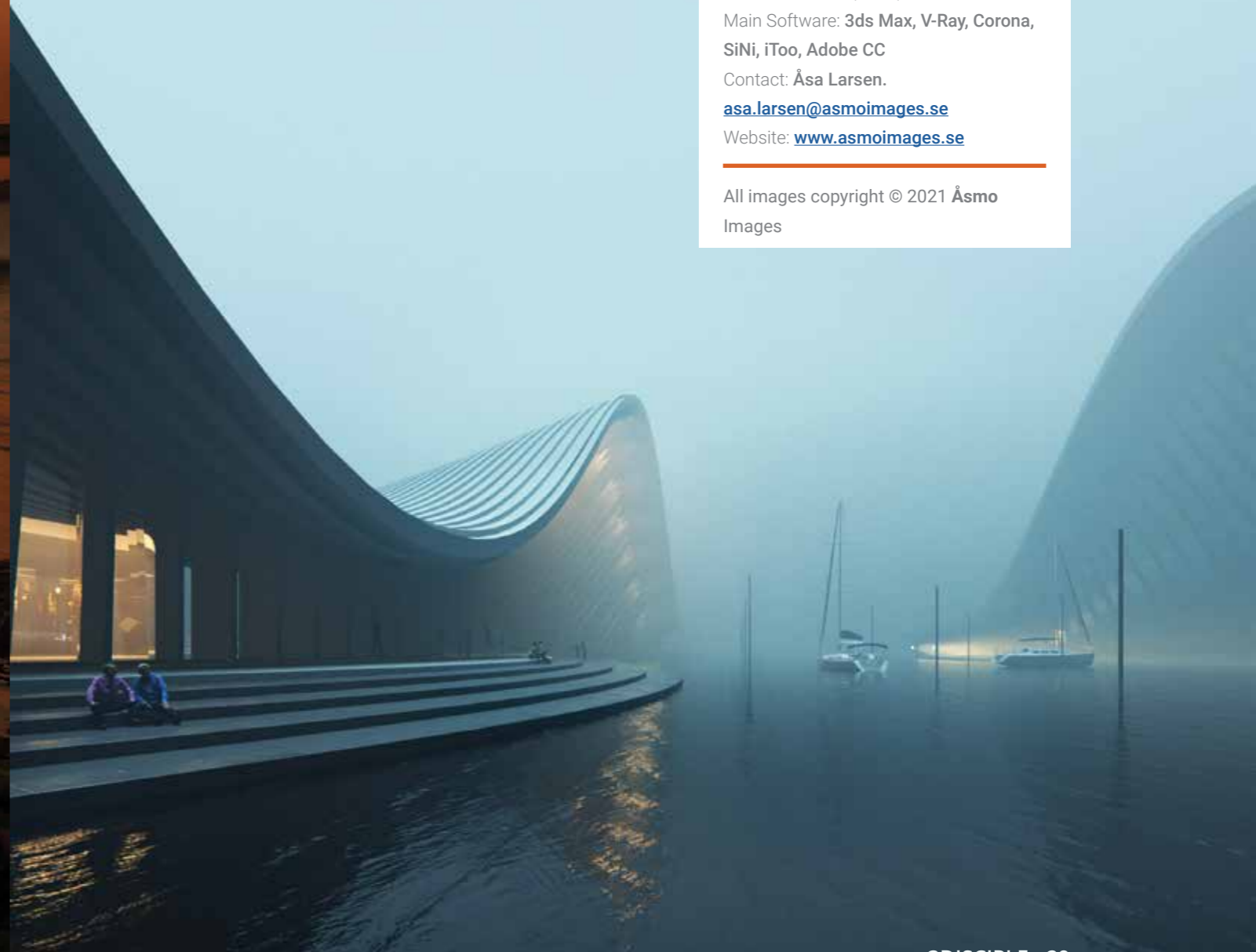
SiNi, iToo, Adobe CC

Contact: Åsa Larsen.

asa.larsen@asmoimages.se

Website: www.asmoimages.se

All images copyright © 2021 Åsmo
Images





Asymmetric^





Facts



AsymmetricA
 Studio Size: 9
 Location: London, United Kingdom
 Main Work: Stills, Film, Interactive
 Main Software: 3ds Max, V-Ray, Corona, SiNi, iToo, Adobe CC
 Contact: Deyan Minchev, dm@asymmetrica.co.uk
 Website: <https://asymmetrica.co.uk/>

All images copyright © 2021 AsymmetricA



AsymmetricA is a creative studio based in south-west London, dedicated to visualising architectural design, visions and concepts.

Founded in 2013 by Deyan Minchev and fuelled by his passion for architecture, art, photography and computer graphics, the studio always strives to create emotional and memorable images.

With a multinational team of eight talented and passionate artists, AsymmetricA has a family-like atmosphere. The team prides itself on its ability to get involved at all stages of architectural and design projects, from early concept design and competition-winning images to high-end marketing packages including film, animation, cinemagraphs and VR.

The studio has established some long-lasting relationships, with its work revolving around passion, personal touch and close conversations with clients, and looks forward to many more.

Prior to forming AsymmetricA, Deyan was a founding partner of Vyonyx, an experimental studio that redefined the architectural benchmark in image-bash-compositions. He began his career in visualisation in 2003, working for world-leading architects Chapman Taylor and Gensler.



BLACKHAUS

We Stand for Quality

We stand for quality.

We're a Brazilian-based creative studio founded in 2012.

We are driven by the desire to digitally represent architecture in its purest form and believe that architectural design should speak for itself. Our work is to anticipate what architects and developers want to communicate by revealing unbuilt architecture.

The studio is comprised of detail-oriented 3D artists, designers, photographers, video makers and soundtrack composers.

Our strict production process frees us to focus on high-quality end results.



Deisi Bernardi

Founder & Project Director

Deisi translates her knowledge of interior design and architecture into compelling 3D interior scenarios.

She is responsible for managing clients and projects in the pursuit of unique visual experiences.

Her fields of interest include fashion design, styling and photography.

Fernando Gasperin

Founder & Art Director

Fernando is an award-winning CGI artist with more than 13 years of experience.

He has a multidisciplinary background in fields such as photography, architecture, design and 3D visualisation.

He is passionate about creating timeless visual experiences.



Facts



BLACKHAUS
We Stand for Quality

Blackhaus
 Studio Size: 9
 Location: Serra Gaúcha, RS, Brazil
 Main Work: Stills, Animation, VR
 Main Software: 3ds Max, Corona, SiNi, iToo, Adobe CC
 Contact Details: Fernando Gasperin, Deisi Bernardi, blk@blackhaus.com.br
 Website: www.blackhaus.com.br

All images copyright © 2021 Blackhaus



Daniela Bringas

From a young age I was determined to be an architect, to attempt to bring my vivid imagination to life.

At architectural school I embraced visualisation and became captivated by the limitless possibilities it afforded me. I knew this was my calling and in 2015 I attended the RENDERIT congress in Mexico City. I was fortunate to meet established artists working in the USA for ILM and Neoscape. They inspired me to push myself and, three years later, it was me being hired to work at Neoscape. A dream job, working for one of the world's greatest studios!

Living in the USA, I'm now working with the most inspiring team that I could have wished for in my career.

I'm a passionate and proud Mexican and will always draw my greatest influences from my national heroes who succeeded in the creative industry both in Mexico and Internationally. If I work as hard as they have, I hope I may inspire others like me to follow their dreams.

Facts

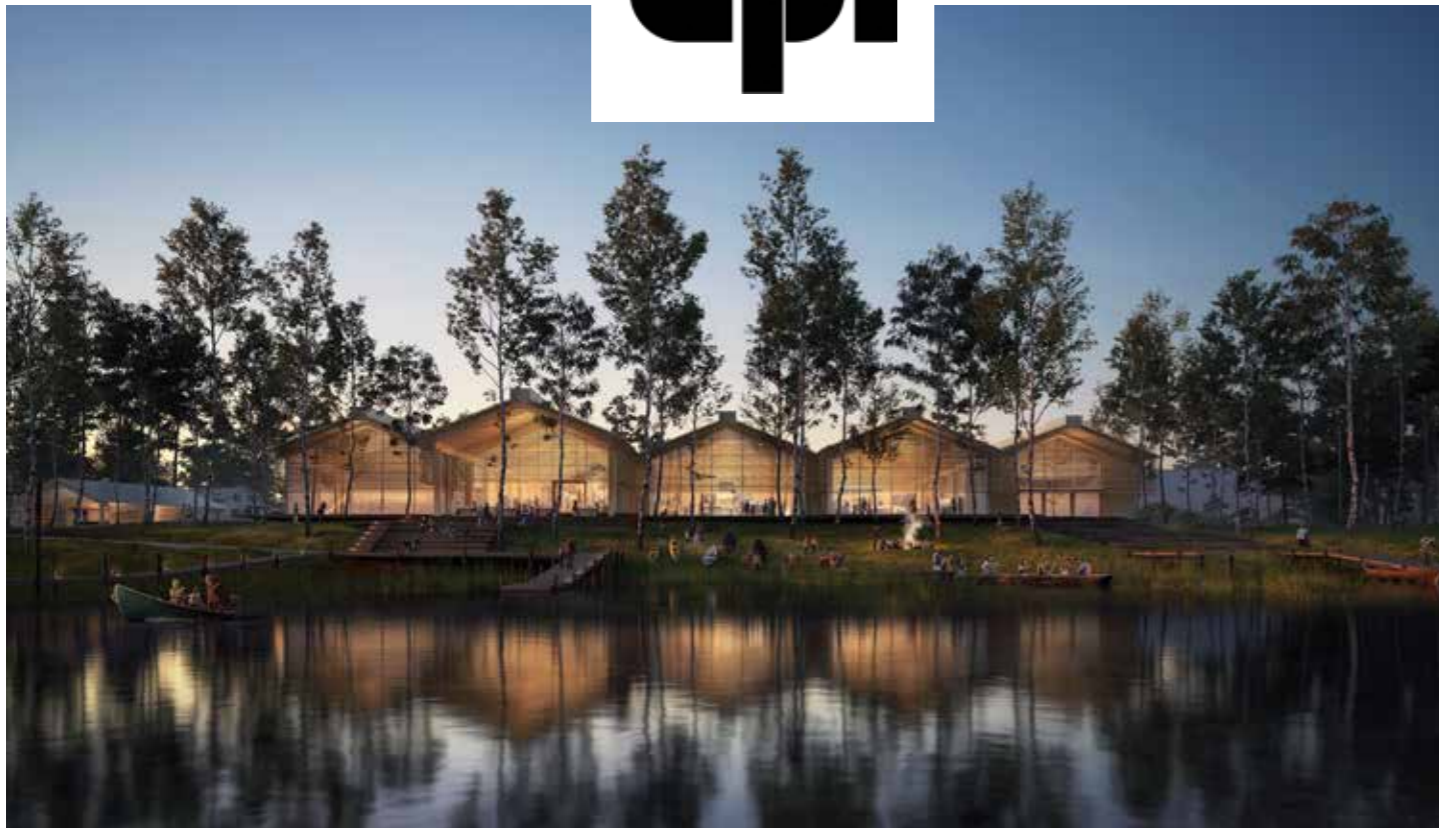


Daniela Bringas
 Location: **Boston, USA**
 Main Work: **Stills, Film**
 Main Software: **3ds Max, V-Ray, Corona, SiNi, iToo, Adobe CC, Substance**
 Contact Details: **Daniela Bringas,**
3dbringas@gmail.com
 Website: **www.danielabringas.com**

All images copyright © 2021 Daniela Bringas



dpi



Depth Per Image is a newly-created archviz studio founded by Sonny Holmberg and based in Copenhagen. After a career spent pushing the limits of in-house visualisation, Sonny's inner entrepreneur is now taking him on a new adventure, spreading his archviz philosophy to a broader audience.

The philosophy of Depth Per Image is that communicating architecture is not about showcasing. Behind every architectural masterpiece is a great vision and idea. The challenge of communicating architecture lies in narrating the deeper story of a project. The finest achievement for the studio is to bring those great visions to life with imagery that engages the emotional part of our brains. Depth Per Image therefore refers to its images as uniquely hand-crafted with great attention to detail and art direction.

To DPI or PPI, that is the question

The name 'Depth Per Image', or DPI, is not just an attempt to capture the philosophy of the studio – it is also the printing terminology used in traditional printing, i.e. 300 DPI, or 300 Dots Per Inch, a process defunct in today's all-digital world (although this magazine is an exception, if you, the reader, are holding a printed copy!).

Does a computer-generated image consist of dots? No - it consists of pixels, which are squares without physical size that can contain a range of colours. This is a range defined by bit depth, which is typically 8, 16 or 32.

Does a computer-generated image have a physical size? No. But software programs such as Adobe Photoshop assign a physical definition to the digital image, which is referred to as Pixels Per Inch

(PPI). Is a computer-generated image then limited to being printed physically in only the size defined by its PPI, e.g. 300? No, not in any way.

Is a computer-generated image with 5000 pixels on its longest side and a PPI of 72 the same as an image with 5000 pixels on its longest side and a PPI of 300? Yes, it is 1:1, the exact same image in terms of detail and quality. Will it print in exactly the same way? Yes it will, in any given physical size, on any given printer.

The only important consideration regarding image quality and detail when creating a computer-generated image is therefore the resolution - not any physical definition. The higher the resolution, the more detail can be achieved. The use case of an image can be important for choosing the right resolution. A physically large print viewed from afar does not necessarily need more detail than a small image viewed up close.

Because many people misinterpret the term DPI as meaning high quality/detail, I find it funny to have this 'hidden' message in the name of the studio. Some might say, it's a name with depth!



Facts



Depth Per Image

Studio Size: 1

Location: Copenhagen, Denmark

Main Work: Stills, Film, VR,

Cinmagraphs

Main Software: 3ds Max, V-Ray, SiNi,

iToo, Adobe CC

Contact Details: Sonny Holmberg,

sonnyholmberg@dpi-studio.dk

Website: <https://dpi-studio.dk/>



All images copyright © 2021 Depth Per Image



Ewelina Lekka

My name is Ewelina Lekka, and I am the founder of EL DESIGN, aka Ewelina Lekka Design.

Facts



Ewelina Lekka - EL Design

Location: **Nysa, Poland**

Main Work: **Stills**

Main Software: **3ds Max, Corona,**

SiNi, iToo, Adobe CC

Contact Details: **Ewelina Lekka,**

info@eldesign3d.com

Website: <https://eldesign3d.com>

I am an architect and self-taught archviz artist, learning 3D during my studies at the Wroclaw University of Technology. After working as an architect, I began to realise I wanted to be a full-time CG artist.

My main focus in archviz is 3D exterior renderings. I believe that everyone should have something special that makes the images unique and draws attention. I find myself specialising in high-quality environments with rich greenery. I always pay attention to the bright, fresh, vivid colors of plants, making the imagery more believable. I spend hours adjusting shaders to my satisfaction.

I also find time to develop my craft with various personal projects, which I take very seriously. This has resulted in world-wide exposure, with my images being featured on many leading websites and social media channels. In 2019, I was invited to be a speaker at the most significant Polish archviz conference - BW3.



All images copyright © 2021 EL Design



Factory Fifteen was born just over ten years ago. At that time our industry was composed of a handful of big studios and freelancers, and that was it. In 2011 we launched what felt at the time like a new generation of creative studio, based on an 'anti-archviz' approach to architectural visualisation. Architecture can be surreal, abstract, emotive and cinematic, qualities found in our original works like 'Jonah', 'Megalomania' and 'Golden Age'. This is an ideology we continue to employ and educate our clients in, to this day.

Whether we are creating a vision of London in an African-colonised Europe for a BBC TV show or a film of the world's tallest tower for a world-leading architect, it's all archviz to us.

We've always been a bit of an outsider within our industry, a bit of a rebel. If we had a pound for every time someone said 'that's not archviz', we'd probably be able to weather another year of lockdown. This is partly why we didn't submit any traditional visualisation images for this publication. Educated from a very experimental architecture school, we've always challenged the way we visualise architecture and see this as a core part of our identity.



Facts



FACTORY FIFTEEN

Factory Fifteen

Studio Size: 10

Location: London, UK

Main Work: Film, Immersive, Stills, Advertising

Main Software: 3ds Max, V-Ray, SiNi, Nuke, Adobe CC

Contact Details: Paul Nicholls, paul@factoryfifteen.com

Website: www.factoryfifteen.com

All images copyright © 2021 Factory Fifteen

Today, in 2021, you barely go a week without hearing of a new studio opening, which is exciting and frightening at the same time. It's a sign of our industry's maturity as well as access to technology that encourages new business-minded 'rebels' to take on the world, and that's fantastic to see.

Our work spans many types of industries and clients, with architecture as its beating heart. We work in advertising, concept design, interactive and immersive design, narrative film and of course traditional architectural visualisation. Factory Fifteen technically exists as two separate entities – a directing collective signed to an advertising agency Nexus Studios and a 3D film and animation studio. Technicalities aside, we are one director-led team working within design and visualisation, for a plethora of media and screen types. Right now we are a relatively small team, but we can cater for a lot more and often balloon wildly on larger film projects.

Within arch-viz, we cover everything – stills, film, realtime. But films are our USP and where we feel our work shines brightest. Leaning on our advertising experience both creatively and productively, we've been trusted to create films for some of the biggest and boldest architectural projects in the world. We always try and champion new methods of representation within our films, from the diagrammatic and the artistic to the cinematic and the fantastic. Sadly, none of these ever hit our website, and this is why we always participate in (and sometimes host) the key events in our industry each year so we have an opportunity to share these projects, something we very much hope we can return to soon.

Another big part of our company of late has been working within experimental immersive media. We've created our own director-led projects like Cocoon and Virtual Cities, and we've worked with high-profile brands like The World Expo, Woolmark and Nissan to create massive interactive projections and VR 4D thrill rides.

Over ten years later, we still feel like the new kids on the block, the creative rebels, working on 'not quite archviz' projects for clients and for ourselves.



GRAPH



Graph is a creative studio in Barcelona specialising in the communication of architecture.

In its origins, photography was merely a representation of reality. It then evolved organically into an artistic representation. It is at this point where we find architectural visualisation: moving from a simple description of reality to an artistic interpretation. Our team of architects and artists understand and believe in artistic representation, when it comes to transforming an idea into a digital portrayal. We utilise our extensive experience and technical knowledge to create images that tell stories. In the studio we explore new cultural meanings through continuous research and formal analysis of aspects such as composition, narrative, atmosphere and light.

Barcelona is an extraordinarily inspiring city with architecture as its very fabric. Living in this city shapes the character of its residents and we are actively part of this panorama and this environment. We have been able to find our place in a creative ecosystem that is as complex as it is stimulating. We have found our passion and have released our potential as architects through production and reflection on the image in a broad sense. Rather than limiting us, specialisation has opened up an immense world of shared research with our clients.

The creation of images appeals to and interacts with a collective imagination. As in advertising, cinema or social media, working with the image means understanding and presenting to a society that increasingly thinks through images. For this reason, we nurture other aesthetic disciplines such as video art, painting, cinema and photography. In today's world, infinite images are consumed every day.

How do you make yours stand out?

You do this by bringing together visions shared with customers and combining them with technical skills and pooled experience, in a team that will go one step further.

We enjoy explaining architecture, but our ikigai as a team is translating these projects into magical moments in space, either by capturing the 'genius loci' or by injecting life into the spaces that the architects have imagined. To bring out sensations in a static image, we need to understand and capture the lifestyles, trends and aspirations of today's society: to turn architecture into emotion, evoking a family memory, a unique moment and a story that viewers can make their own.

Facts



GRAPH

Graph Visual Studio

Studio Size: 5

Location: **Barcelona, Spain**

Main Work: **Stills, Films, Interactive**

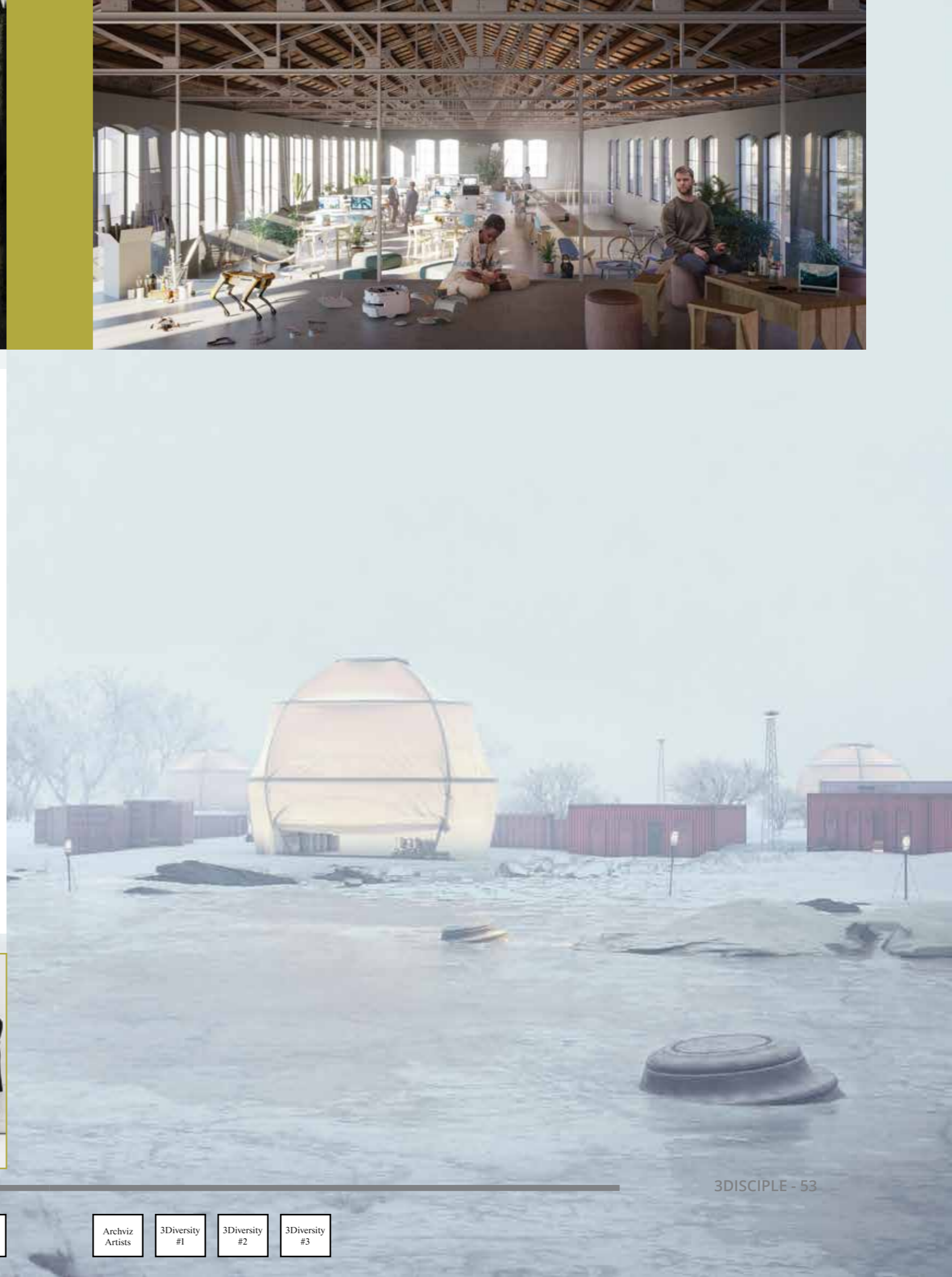
Main Software: **3ds Max, Corona, SiNi, iToo, Adobe CC**

Contact: **Roser Quer, info@graph.cat**

Website: **www.graph.cat**

All images copyright © 2021

Graph Visual Studio



INES DGA

This artist has never worked a day in her life!
As she says – 'If you love what you do, are passionate about it and enjoy it as much as I do, can it really be called work?'

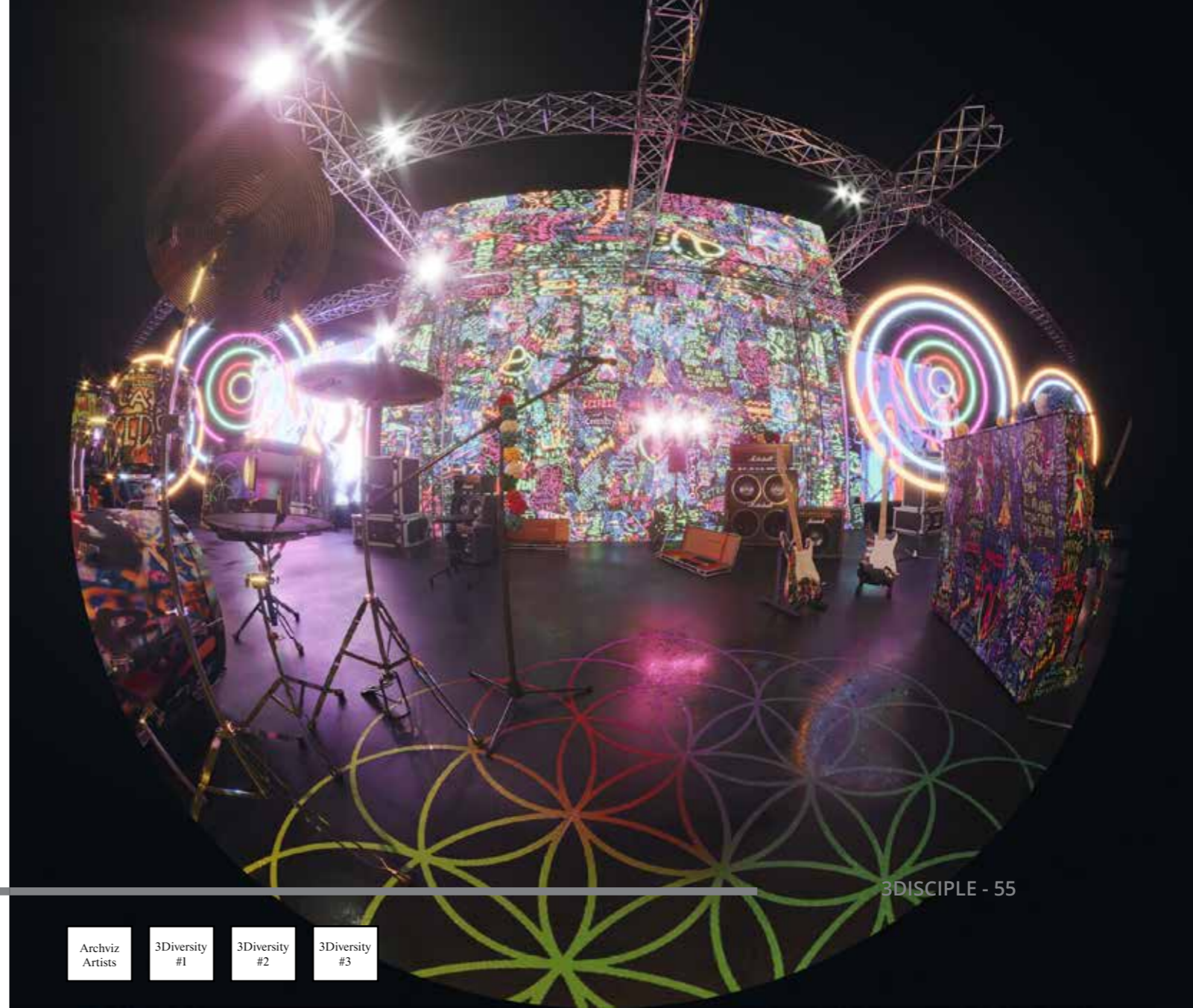
Ines is a Tunisian 3D artist and qualified interior designer and is currently studying for a PhD in design theories. She has only been working professionally for two years and has already started to receive international recognition for her imagery.

An opportunity to improve her 3D skills with ILLUMINANCE training run by award-winning Tunisian visualiser Amir Cherni was an invaluable education and has helped enhance the photorealistic quality of her work.

'I'm grateful to online support groups such as the Women in Archviz Facebook group', Ines continues. 'I'm proud to be from Tunisia and enjoy being able to promote my country's growing recognition in 3D work. The WIAV members are an incredibly supportive network who share valuable knowledge and information.'

Ines worked in a studio for a while and has recently gone freelance. Her ambition is to work on creating a unique style that reflects her individuality, and a non-standard approach. To accomplish this, personal projects are important, when time permits.

Alongside working as a freelancer, Ines also uses her time to enjoy her second passion as a make-up artist, and loves to express her talents on the contours of a living canvas, as opposed to pixels.



Facts



Ines Dga
Location: **Sousse, Tunisia**
Main Work: **Stills**
Main Software: **3ds Max, V-Ray, Corona, SiNi, Adobe CC**
Contact Details: **Ines Dga,**
inesdga@gmail.com
Website: <https://www.artstation.com/inesdga>

All images copyright © 2021 INES DGA



L'AUTRE IMAGE

BUILDING LIGHT

Shaping new urban landscapes, revealing a discreet luminous intimacy, sculpting large spaces or small shadows, approaching the fragile line between reality and sensation.

Our primary ambition is to move, to create a feeling and to reveal the beauty and the architectural strength of a project. We search tirelessly for the right shade, the right reflection and the radiance of the moment ... Only then do we bring the image to life.

Welcome to L'Autre Image.

Our Paris-based studio was founded in 1995 by Yasmina El Oukkal and Dino Pesic, and supports architects and major real estate developers every day through competitions and tenders for private and public projects for museums, services companies and commercial enterprises. The studio has worked for more than 20 years with renowned architects and all of the various players in the real estate world.

L'Autre Image now has a team of 15 employees - graphic designers, designers, animators and directors. Our mastery of green-screen shooting and motion capture allows us to produce cinema format films, 360° images and VR images, films and immersive communication systems.

L'Autre Image also works in cooperation with communications agencies to design and carry out communication campaigns for iconic and exceptional landmark projects.

Our mission:

Find the perfect balance between the creative vision, the design of the project and the truth of the anticipated reality.





Facts



L'Autre Image

Studio Size: 15

Location: Paris, France

Main Work: Stills, Films, Interactive

Main Software: 3ds Max, V-Ray, Corona,

SiNi, iToo, Adobe CC, Nuke

Contact: studio@autreimage.com

Website: www.autreimage.com

All images copyright © 2021

L'Autre Image

Ageism in Archviz

By Nigel Hunt

Does the industry practice age discrimination or ageism? What happens to all the experienced visualisers when they get older (and by that I mean 30, in some cases)?

How is this relevant to me, you may ask? If you enjoy working in Archviz, have a think about what will happen to you in five, ten or 15 years. Will you be upset if you're unemployable for no particular reason except your age? Ageism affects all of us eventually. But is it fair and how does it affect the archviz business?

When I posed the above questions to the contributors, I made my position clear. I can't speak for others, but my observations of people I know in their 40s struggling to find work make me ask why?

They're talented, have years of experience, are price-competitive and are nice people. Surely studios would prefer to hire a senior who will be a massive benefit to them. As it turns out, apparently not.

Before we look at that, let's talk about other forms of ageism. Here is what Nancy Nayeli Moreno Martín experienced:

'I lived it myself. In the past, when I was looking for work, many employers asked for a person no older than 26 at most. I found one who asked for no more than 28. I was 31 years old and, apparently, no longer the "desirable" age!'

'Even so, I sent my resume but they never called me. Then my freelancing work increased and I stopped looking.'

Blatantly hiring only young women based on age! Nancy lives in Mexico but this happens every day all around the world. Even in countries with strict employment laws such as the UK and across Europe, I've had numerous conversations with archviz company directors who tried to justify their ageist HR practices. Some even boasted about their '20s-only' tribalism.

In recent years, I've argued with many people when asked if I could recommend a 'young girl' to be their office manager/production manager. This infuriates me and I always reply 'first, why does it need to be a "girl" and, second, why are you being ageist?'

The stereotypical answer usually bypasses the fact it's illegal to do this*, and claims 'we can't afford an experienced producer'. 'But why is the role gender-specific at all?' 'Because, well, um, it's not that well paid'. WHAT? I expect you can imagine how the conversation erodes from there. And yes, this is paraphrased from two actual conversations with business owners at industry events.

*It's worth noting that in the UK and Europe all ages are protected by age discrimination laws, whereas in the USA regulations only protect those over 40. See appendix for details.

Let's look at the stereotypical ageist answers:

First, the 'seniors are too experienced and expensive' argument.

Do all senior artists have a sell-by date if they don't run their own studios or work in management?

What about the assumption that all older people are experienced? I learned Unreal Engine at 48 years old. That makes me an inexperienced senior-junior!? And how would this apply to someone who changed career, took a few years off or went away to start a family? How do they get back to work?

Does age = experience?

Many parents I know from the creative industry end up working for themselves or finding work in a design firm because it's easier than trying to apply for work in a small archviz studio. Many are tribal by nature and only employ those that fit their idealistic mould.

We've all done it. At school when your sports coach selects two captains who take turns to pick their teams. Competitive selection is built into our human DNA, but is it best for business?

I'm not going to be a hypocrite and claim I haven't been ageist myself. 30 years in the game, so yes, it's happened. I employed my first staff member when I was in my late 20s. It's terrifying at first knowing you're responsible for someone else's livelihood. You begin to surround yourself with 'friends' your own age.

You only need to attend an industry conference to witness this T-shirt tribalism in action. This BRO-ISM is common in creative startups and the tech sector.

'Heading up a visualisation company as a middle-aged woman, I certainly feel the need to work much harder to prove myself to my staff, to our clients and to my industry colleagues.'

Our ages in the office range from 19 to 53. I have not seen an indication that ageism is prevalent in other companies.'

- Keely Colcleugh - Kilograph. USA/Spain

'If we want our industry to be sustainable and stable, we have to look to the past. If you invest in new technology, you should also be investing in experienced staff. Not just artists, but management as well.'

- Jeff Mottle - CGarchitect. Canada

'In the past, when I was looking for work, many employers asked for a person no older than 26. I was 31 years old and, apparently, no longer the "desirable" age!'

- Nancy Nayeli Moreno Martín. Mexico

'In India, most of the over-40 senior visualisers I know have an obsolete skillset.'

- Aman Bhaduria - Deckor. India

3Diversity Part Two

To counter this, the founders of many successful companies recognise their lack of diversity and business acumen and bring in professional 'suits' to run the business, allowing them to focus on creative.

In the late 1990s when I was only 29, I co-founded a venture capital-backed startup called ReplicaNation. It was the first online 3D library featuring top brand furniture. At the time our only competition was another startup named Turbosquid!

Recognising my inexperience in building a multinational company, we assembled a board of non-executive directors and investors varying in age from 30 to 50. Regrettably, all were men. After the Dotcom crash of 2001, the 60-strong team burned through its capital as investment dried up. We closed the business but the intensive three-year experience was a life-changing lesson. To succeed, you need help from a diverse group of experts.

Since that experience, I've always had mentors and advisers. Age is irrelevant. What's important is what you take from the relationship.

Consider the following. If you can't afford a full-time senior, why not a part-time consultant or mentor?

My VFX executive mentor was invaluable to me and the business. Our monthly afternoon sessions helped me build out the VFX side and the added value was long-term friendship and unexpected commissions. These relationships work both ways.

Jeff Mottle shares his thoughts:

'As someone in my mid-40s who has been in this field for over 25 years, I can see ageism happening. I guess the stereotypical trope is that older people don't have as innovative ideas as the younger generation or that they don't share the same energy, but to discount decades of knowledge and experience within a field is a mistake.'

'If I were building a studio, I'd want a mix of ideas and experiences. You need innovation and fresh eyes, but you also need experience and knowledge. I see young companies making a lot of mistakes that could be avoided if they had a more experienced voice to help guide them. The arch-viz industry loves to re-invent the wheel over and over again, often thinking it just discovered fire, while, in fact, it is repeating the same cycle.'

'If we want our industry to be sustainable and stable, we have to look to the past. As the famous saying goes, "Those who cannot remember the past are condemned to repeat it". It's also understandable that younger studios are reluctant to hire more experienced staff as they naturally come with a much larger cost, which can be hard for some to absorb. But I'd look at it as any other investment in a growing company. If you invest in new technology, you should also be investing in experienced staff. Not just artists, but management as well.'

When, in my late 30s, I employed a freelance visualiser ten years my senior, initially I wondered how 'the tribe' would respond to this older guy. As it turned out, he became 'The Rock' that everyone gravitated to. An office father figure, if you like, who brought calm to the madness of a busy studio! He was the first of many over 40s.

The stereotypical response that older artists are expensive and unfamiliar with new tech is, in my view, simply untrue. The rates for our 'Rock' were the same as for others 20 years his junior.

This is true with other – now famous – film directors who worked with my studio. Their day rates were on par with my in-house seniors, but they came on-board for film and TV VFX productions solely because they wanted to be involved on a cool project. Their fees were negotiable and everyone benefited, including all the in-house crew who had access to world-class professionals on their upward trajectory to industry fame.

In my experience, people work for people, following them into battle for personal glory, to work on awesome projects they believe in. To be paid for doing something they are passionate about, most seniors, old or otherwise, would be flexible on price. But don't expect to exploit them.

Unconscious Bias In Hiring

What is this? A policy of blind recruiting is being adopted by studios to try to make the initial selection process more fair. I mention this because it is apparent that older artists are being overlooked.

The blind recruitment discussion has been taking place for ten years in the UK. In 2012, HR research highlighted the need to stop 'unconscious bias' against potential recruits from black and ethnic minority backgrounds. Around the same time, researchers in the US found job applicants with white names needed to send about ten resumes to get one callback, while those with African-American names needed to send around 15 resumes to get the same response.

Hayes Davidson has discussed the adoption of its directive:

'Alan Davidson is credited with establishing this industry in the UK in 1990.'

We believe in constantly learning and developing, not

only artistically, but in terms of diversity and equality. In recent years, we have been making a more conscious effort to take thoughtful positive action and, as a result, we are starting to see real, tangible changes happening at Hayes Davidson.

We are challenging ourselves to find the fairest possible way of finding the right candidate for every opportunity. We have implemented a blind recruitment process with the overriding principle of recruiting the strongest person for each role advertised, regardless of gender, age, sexuality, ethnicity or background.

Our values as an employee-owned company have taught us the importance of empowering every team member to have a voice and the right to have this voice heard.'

Name-blind recruitment has been widely adopted in the UK since 2017. All university admissions, ACAS, Governmental civil services, NHS and many other organisations have adopted the policy of excluding names and in some cases excluding the university name to prevent elitist bias in favour of Cambridge and Oxford graduates.

'But the reality is that people carrying out interviews, at the next stage on from applications, are humans' says Azmat Mohammed, Director-General of the Institute of Recruiters. 'The thing is for them to be able to analyse their own biases. Everybody has them and businesses are working to address this issue.' - BBC

Personally, I've always preferred an in-person approach to HR, as it's easier to discover the 'Charlie' and weed out the 'Veruca Salts' when searching for nice people to be around and work with!



LISA DELLA DORA

I've never looked
back since
becoming
an archviz
artist!



Lisa embodies the passion and determination of a new generation of talented artists who have achieved so much in a relatively short period of time.

She is an accomplished, award-winning visualiser, with a preference for interiors work. That's not to say her exterior or environment imagery is inferior, as you can see from this issue's spectacular winter front cover.

From a very early age, Lisa was drawn to art and photography, with a fascination for light and composition. In 2018, she decided to cultivate her passion for interior design, and while working, she attended a postgraduate master's course in interior design and communication (IMID) at LUAV - University of Venice, where she graduated in 2019, weeks after becoming a mum.

As an industry super-mum, she excels at multitasking, striking a finely tuned work/life balance that may seem daunting. As the curator of Render IT, an Italian archviz blog and community, she has interviewed more than 40 noteworthy Italian artists, working around the world, and in mid 2020 she joined the team running the LUAV master's course in digital architecture (MADI) as Art Director.

To illustrate this difficult balance: she spends her morning on production work, usually for six hours straight, before picking up her boy

from kindergarten and enjoying life as a new mum. Then later in the evening, after the family has settled, she will spend time working on her education commitments, teaching, tutoring and hosting online classes and meetings. She admits it's difficult and challenging at times, but she shares the responsibilities with her husband Andrea, who is also an accomplished visualiser.

To unwind from such a busy schedule, outdoor pursuits are a top priority. She lives near the foothills of the Dolomite mountains and a weekly visit – whenever this is possible – to enjoy hiking and photographing the dramatic and beautiful landscape is all that's needed to rejuvenate her energy levels.

Having grown up in Italy, graduating with an M.Arch and starting work as an architect in 2014 prior to her master's in interior design, Lisa then spent three years working in Berlin for leading visualisation studio Eve Images before moving to Bloomimages, where she continues to work remotely from home.

When asked if she misses working as an architect, Lisa's response is swift: 'As an architect, I only worked on competitions. I was working 70 hours a week, late nights and weekends. I was totally drained and I wasn't even working on something I liked. Becoming a professional archviz visualiser is the best decision in my career and I've never looked back!'



The 3Disciple Issue 3 cover image is based on a photo I shot in Iceland some years ago. It's a place very dear to me and one I find quite magical.

I got the idea to recreate it during lockdown, as it was a way to travel there with my mind and to challenge myself.

I'm quite 'specialised' on interiors, so working on exteriors for my personal projects helps me to grow and keep the learning going.

It is 100% CGI, created in 3ds Max and Corona with post-production in Photoshop.



Facts



LISA DELLA DORA

Lisa Della Dora

Studio Size: 1

Location: Padua, Italy

Main Work: **Stills**

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

Contact: Lisa Della Dora

lisa.delladora@gmail.com

Website: www.behance.net/lisadelladora



Nadia Monte



They say a picture is worth a thousand words, and I would like to use visualisation and image-making as a form of visual journalism, documenting important and often difficult subjects, such as domestic abuse. I want my work to be thought-provoking and engage with the viewer, so I try to add a narrative to each image.

I'm new in this field, with a master's degree in digital architecture (MADI) from the postgraduate master's course in Venice. While I was studying, my Red Shoes image won first place in a competition organised by Bloomimages. This led to a job offer from the studio, and I am now working in the Berlin office.

The Red Shoes image has also been nominated in the Student Image category for the 2020 CGArchitect 3D Awards.

Facts



Nadia Monte

Location: **Italy**

Main Work: **Stills**

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

Contact Details: **Nadia Monte,**
nadiamonte.visualization@gmail.com

Website: https://www.behance.net/nadia_monte

All images copyright © 2021 Nadia Monte



Nancy Moreno



I first studied fine arts at the Centro Estatal de Bellas Artes de Yucatán in Mexico, before continuing my education in architecture, graduating in 2010.

I began my career working for a local architect, where I was also employed in producing the visualisations for projects. After seven years of working in-house, I made the brave decision to go freelance in 2017, as I felt I had gained as much experience as I could in that setting and wished to challenge myself further.

This proved difficult at first, and it was a challenge to market myself, find clients and bring in work. I was frustrated but determined to succeed. In late 2018, I attended the Render-It archviz conference held in Mexico City, which became a turning point in my career. I met so many

like-minded people from many countries who shared my passion for archviz. I was captivated by a presentation on Corona Renderer and, on returning to Yucatán, I changed my workflow to adopt Corona as my renderer of choice. I have continued to grow professionally, and have become a certified Corona Instructor, as well as expanding my client commissions working with architects and interior designers.

2020 was a fun year for exploring more personal challenges. I set aside time to participate in industry competitions and challenges, including the D2 Challenges.

Being involved in the architectural visualisation profession has allowed me to learn new things each day, developing my skills and craft. I look forward to future challenges and all the industry has to offer!



Facts



Nancy Nayeli Moreno Martín
 Location: **Mérida, Yucatán, Mexico**
 Main Work: **Stills**
 Main Software: **3ds Max, Corona, SiNi, Adobe CC**
 Contact Details: **Nancy Moreno,**
nancymoreno_arg@hotmail.com
 Website: <https://www.behance.net/nancymoreno2>

All images copyright © 2021 Nancy Moreno



Oficina3D is a multi-award-winning studio based in Blumenau, Brazil. It was founded in 2002 by Ander Alencar.

Ander Alencar is a pioneer and leading player in Brazil in the field of 3D for architecture, with over 20 years' experience.

He is a professor in the postgraduate course in architecture and urban planning at the University of Passo Fundo, as well as a certified instructor at the Corona Academy in Prague, Czech Republic, the Corona Renderer official headquarters. He has a background working in feature animation on 'Asterix and the Vikings', having honed his craft many years ago at PIXAR California USA Collaborative Animation.

Studio Oficina3D has grown over two decades, expanding to 60+ artists in 2020. The secret of this growth has been our R&D investment. We have built and nurtured our skills and

expertise over 20 years and we seek to innovate for every new client project.

Having an interdisciplinary team that puts into practice the methodology I developed when I was responsible for the whole process makes it easier to deliver client projects that are always better than the one before in terms of quality and technical sophistication.

The workflow technique and our customers' satisfaction have enabled us to become an authority in the civil construction market within Brazil. We want to bring the future into the present, by allowing our clients to experience their projects today.

Our studio is based in Blumenau (SC), but currently 90% of our clients are elsewhere in Brazil, and the world.

OFICINA 3D



Being based in Blumenau has had its challenges, including in terms of hiring talent. To keep up with our growing studio demand, I took the initiative in 2019 of starting an online training course dedicated to archviz called RENDERMIND. The goal of this course is to teach and train students interested in working within the architectural visualisation industry.

Since starting in 2019, we have successfully taught 2448 students, with another 1000 starting in early 2021. Oficina3D has naturally taken advantage of this resource and to date has hired more than 30 of the best graduates. But many other talented students have also been hired by other studios. Other graduates have become entrepreneurs and created their own studios to work in the growing civil construction market. I am very proud of the team we have developed and the people who are part of the process. We are now hiring professionals every month and I have noticed that the essence and

DNA of Oficina3D is now built into our new arrivals. As the founder of the company, I've delegated many of the processes to my management team, and they are responsible for the induction and orientation process and for the day-to-day running of the studio.

We have a young team, and the collective energy in the office is something we are proud of. I like to think of our team as an extended family.

We have restructured the studio so that currently only managerial positions are in the office. Our artists are located all over Brazil and around the world, including Germany and Portugal.

This combination of access to great talent, ease of hiring and teaching has made it possible for us to grow dramatically.



Facts



OFICINA3D

Location: **Blumenau, Brazil**

Studio Size: **60**

Main Work: **Stills, Animation, VR**

Main Software: **3ds Max, Corona, SiNi, Adobe CC, UE4**

Contact Details:

contacto@oficina3d.com.br

Website: <https://www.oficina3d.com.br>

All images copyright © 2021 Oficina3D

Our diverse production team is made up of architects, animators, visual artists and interior designers who share a passion for architectural visualisation, producing photorealistic imagery of future developments that they believe act as windows to the future.

Oficina3D has begun to achieve more recognition in global markets. We have an audacious expansion plan, including maybe a headquarters abroad ...

We are working towards this, training managerial professionals to serve global markets based on the excellence in customer services we have developed in Brazil.

Ander is also considered one of a few in the industry who could be labelled a positive influencer with his huge social media following. His Instagram, YouTube and Facebook accounts have a combined following of around 220,000 people. Social networks have helped many professionals searching for education and learning and looking for jobs, especially those working remotely. I am very happy to

have this support and interest in what I'm doing. I feel I have grown from my experience, acquiring valuable knowledge from this online evolution.

What I am most proud of is the feedback from people who fill my channels with questions and share their work, all of whom seem to be happy with what they're achieving and how they're growing professionally.

Looking back on my 20 years, I'm humbled by what we've achieved so far. I see families with financial security and a bright future working in Brazil. I believe that has been the real purpose of all my daily efforts!

- Ander Alencar.

OFICINA3D



74 - 3DISCIPLINE

3Disciple Website | Stacker World | Archviz Resources | SiNi Website

OFICINA3D



3DISCIPLINE - 75

Archviz Artists | 3Diversity #1 | 3Diversity #2 | 3Diversity #3

Red Going Blue was founded in March 2019 by Martín Jario González and Jesinalbert Gomez. We both shared the same values and wanted to be closer to our respective families. We started by designing a portfolio of new non-commissioned architectural projects that would represent our mission and set the benchmark for image quality that we expected our clients to be seeking.

Working from home has been a big change for us and during these strange times we have adapted quite well.

At RGB, we approach each project as a new opportunity, a chance to try something different. We begin with research, looking for new styles, new moods, new ideas that we may not have tried before. To us, this process is really enjoyable, refreshing and exciting.

We also include additional research related specifically to the project site, the culture of the place and its traditions, trying to find a direct link between the images, the architecture and its surroundings.

From the beginning of the 3D workflow, once the model has been imported and materialised and we have a complete understanding of the context and environment, we explore the project scene, experimenting with camera compositions, mixing lights and moods, and hand-doodling idea overlays on every draft preview.

We always send the project client a selection of initial compositions along with sketches.



redgoing.blue



This is the visual language we use to communicate our project vision to the client. Essentially, we try to let the images speak for themselves and this approach is often successful in convincing our clients to discover new directions they never considered before. This process has worked well for us from the start, as clients and artists buy into the concept of the draft imagery and are therefore confident the final results will meet – if not exceed – their expectations. This is very rewarding, as we put our heart and soul into creating our work.

It's worth noting that during the 'initial creative process', we put together a lot of architectural reference photos, source photos, drawings, concept art and other media from various creative fields to help us build a colour palette, create the story and build the mood we want to portray in the final imagery.

RGB started with non-commercial projects and the studio continues to value this type of personal development. These projects are important for us because we use them as a blank canvas to try crazy ideas, test uncommon color palettes and learn from our mistakes. In these projects, we also try to bring new tools into our workflow and discard things that may not work for us anymore. This means we improve our workflow, making it more solid and reliable. Using this process, we can spend more time doing what we really love most of all: doing concept artwork!

Red Going Blue is currently developing a series of totally different personal ideas, including architectural and not-so-architectural short films. We believe this will be our calling-card to demonstrate our capabilities as an agile and talented team to existing and new clients. We're looking forward to new and exciting visual adventures.



Facts



redgoing.blue

redgoing.blue

Studio Size: 2

Location: Vigo, Spain

Main Work: Stills, Films, Interactive

Main Software: 3ds Max, V-Ray, Corona,

SiNi, iToo, Adobe CC

Contact: info@redgoing.blue

Website: <https://www.redgoing.blue>

All images copyright © 2021

redgoing.blue



Ruslana Kulikova



Ruslana is a young, ambitious architect-turned-3D artist who dreams of one day having the opportunity to enter the world of visual storytelling in feature films. This cinematic style is in her work and has gained her industry recognition in recent years, winning her awards such as the CG AWARD UA.

On many of her projects she collaborates with fellow architect Serhii Trytko, who shares her passion for narrative-driven visualisation. At present they work as freelancers but growing client pressure means they are considering starting their own small studio to service increasing demand.

The image on this page is titled 'Voices from the sea', and centres on the passage of time and lost memories. In Ruslana's words: 'Imagine being able to collect the stories from the findings from a shipwreck, having been washed ashore. The treasures smashed against the rocks, coins polished with the constant churning of the ocean, and other, once valuable possessions, scattered along the shoreline'.

Facts

Ruslana Kulikova

Location: **Kyiv, Ukraine**

Main Work: **Stills, Animation, Film**

Main Software: **3ds Max, Corona, SiNi,**

iToo, Adobe CC, Nuke, Phoenix

Contact Details: **Ruslana Kulikova,**

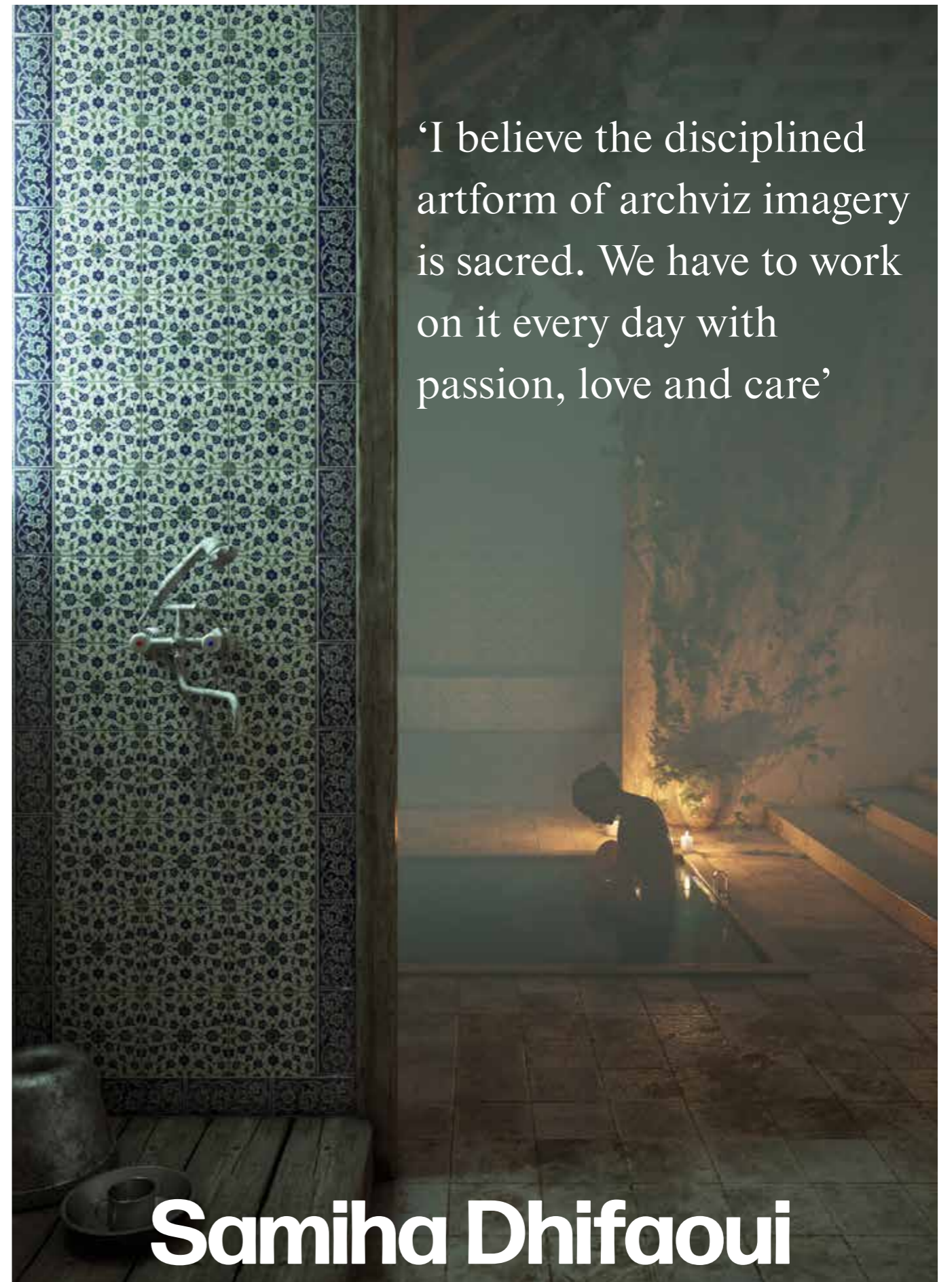
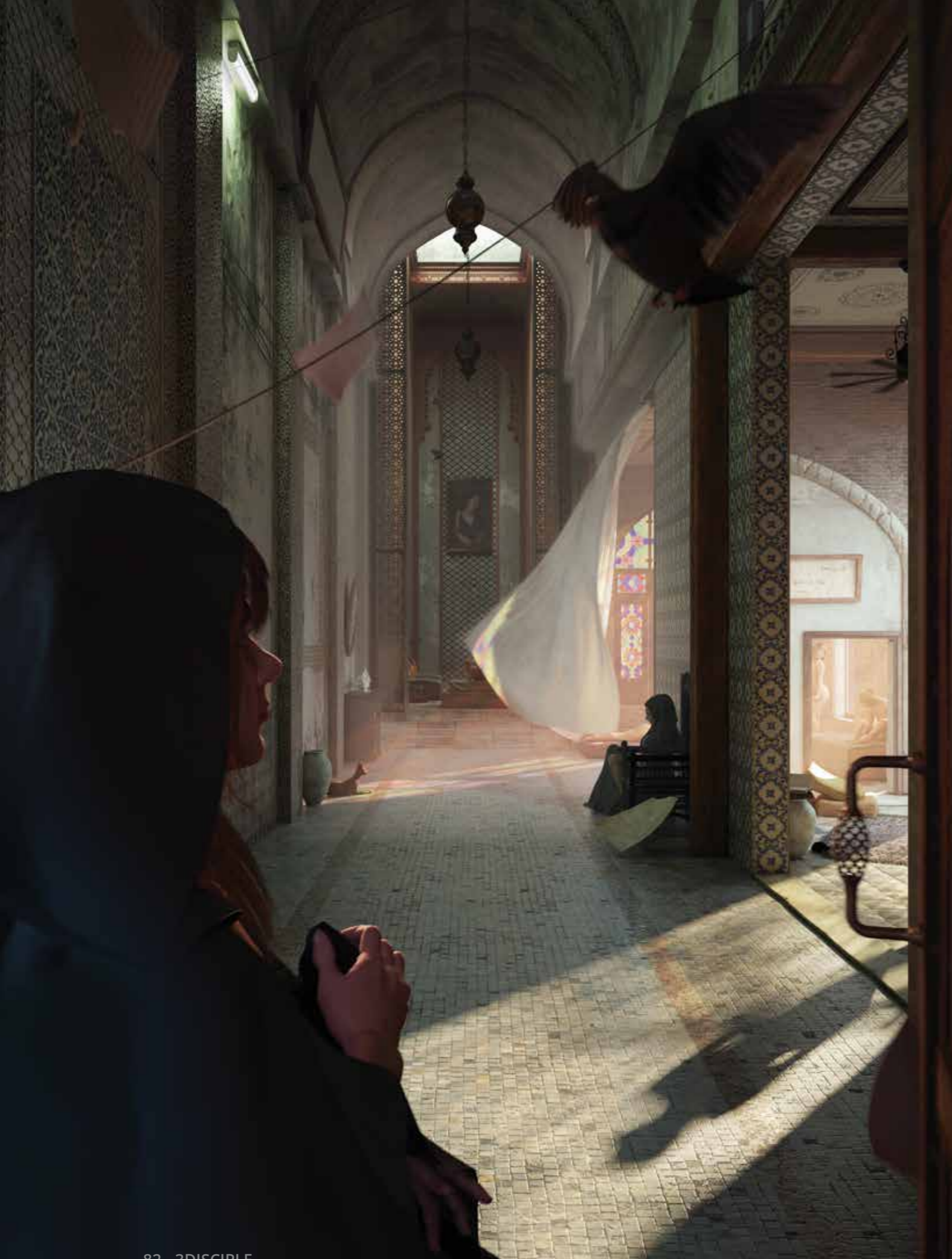
kulikova.workinfo@gmail.com

Website: [https://www.artstation.com/](https://www.artstation.com/ruslanakulikova)

[ruslanakulikova](https://www.artstation.com/ruslanakulikova)

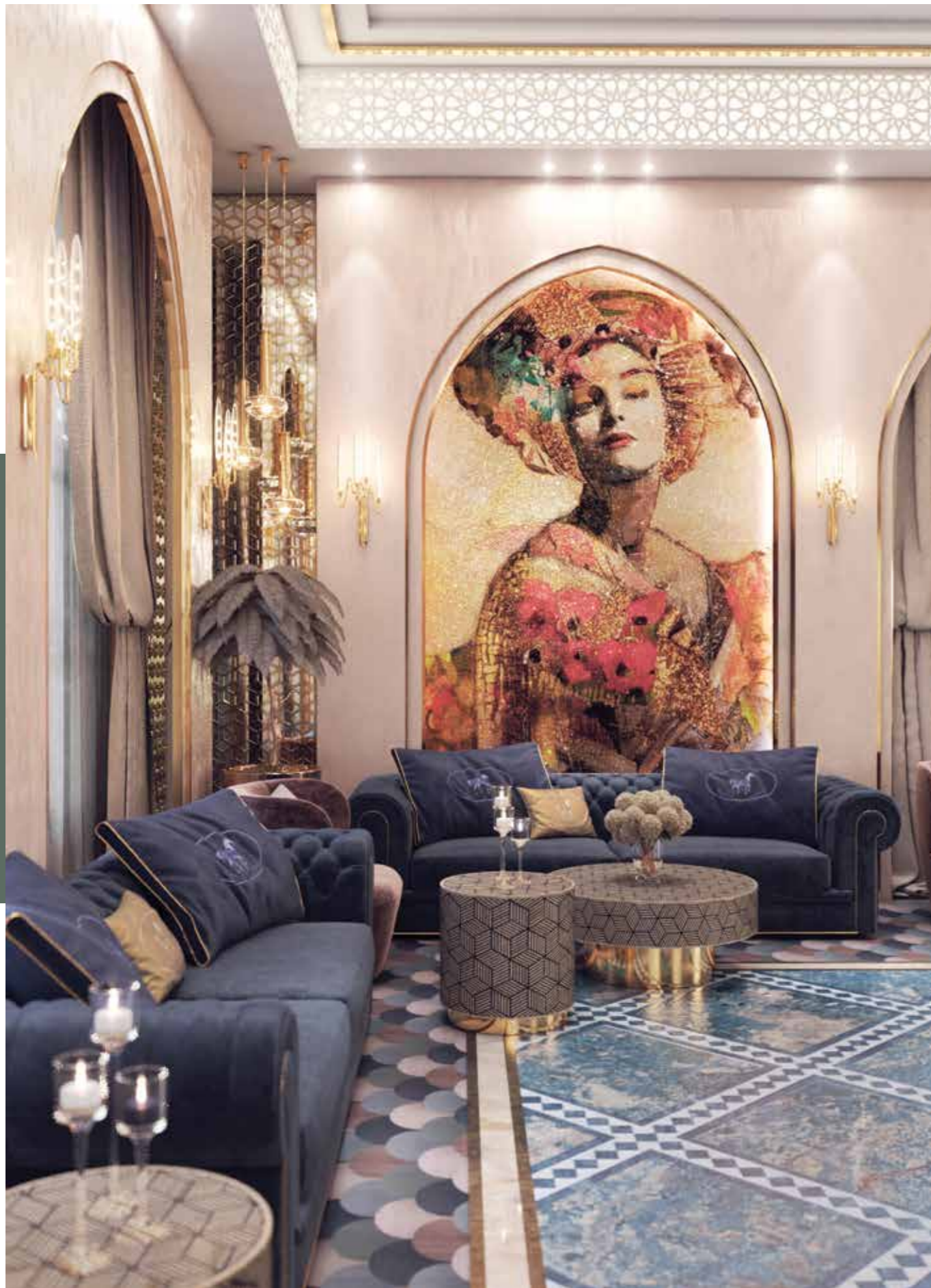
Ruslana
Kulikova

All images copyright © 2021 Ruslana Kulikova



‘I believe the disciplined artform of archviz imagery is sacred. We have to work on it every day with passion, love and care’

Samihha Dhifaoui



Samiha Dhifaoui overcame a bumpy start to her archviz career, beginning with her education during the Tunisian Revolution of 2010/2011.

This was a challenging period to be trying to graduate as an interior architect from The School of Fine Arts in Tunis. The country was in turmoil. There were strict curfews as it wasn't safe to be out and this meant major setbacks. I couldn't even find a printer to print my final presentations! Once things settled, there were more obstacles as most architectural offices were closed for many months while the country remained in a state of emergency.

However, I was determined, and eventually secured an three-month internship, which was necessary for graduation. My qualification led to a job offer from the same architectural practice as an interior designer. I was finally on my way!

Two years flew by before I realised I wasn't fulfilling my desire for knowledge. My parents suggested I do a master's degree but I wanted something new and more challenging. I wanted to learn 3D. I researched options and set about planning my next move.

I returned to university and the School of Art and Technology, Net-Info in Nabeul. They have a wonderful course run by Samia Chelbi specialising in 3D production and visual effects.

There I fell in love with all things computer graphics. Looking back, I felt it was one of the best years of my life. I absorbed everything the international team of professors taught us, including character design, animation and environment design. We essentially learned the A-Z of 3D film production, as well as technical tools such as 3ds Max, Mudbox, After Effects and Nuke.

At the end of the year I received my diploma and the following day

I received a job offer in Casablanca. I was off to Morocco to work for a production company!

At Mirage Holograms, I began to discover the immersive world of creating 3D games and virtual reality. It was an exciting experience working directly with Unity developers, honing my 3ds Max skills. I also felt confident enough to start a personal project, based on a love of fractals that developed as I grew up watching my father working on Matlab, creating stunning illustrations using mathematical formulas.

It's now been ten years and since that time I have worked for six companies in three separate countries. In all cases I was the only woman producing 3D work, but I never felt this to be an issue. In fact, I used it to my advantage, as

many clients were pleasantly surprised to learn who I was and so awarded me with more higher-end commissions!

Today, I am based in Doha, Qatar, working with several companies as an interior architect and visualiser. My day is spent managing the in-house team of designers and coordinating teams on site. I enjoy engaging with clients, designing projects using my 3D skills and presenting photorealistic imagery to immerse the client into using VR and other devices. I often produce 30-40 images per project. I am also an online instructor teaching image composition, storytelling and 3D technical skills at Net-Info in Nabeul.

In my personal life, I am thankful my husband understands my first love and is supportive! He too comes from the creative industry, as a senior video editor, and we occasionally get the opportunity to collaborate on projects.

Check out my showreel titled Vision and Fragments here. <https://www.youtube.com/watch?v=ltA6d52qS2Q>

Facts



Samiha Dhifaoui

Studio Size: 1

Locations: **Doha, Qatar**

Main Work: **Stills**

Main Software: **3ds Max, V-Ray, Corona, SiNi, iToo, Adobe CC**

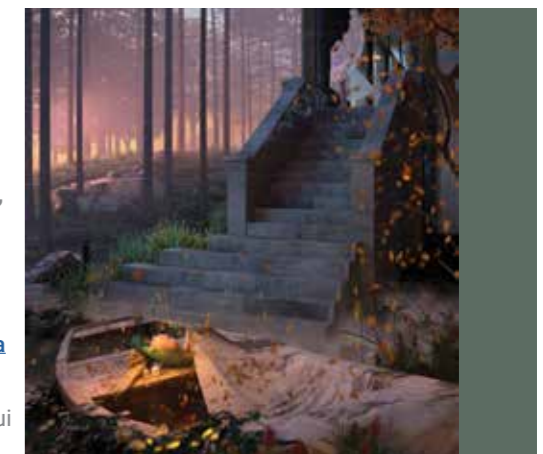
Contact: **Samiha Dhifaoui,**

mihadhif1@gmail.com

Website: https://www.behance.net/la_alegria

Samiha Dhifaoui

All images copyright © 2021 Samiha Dhifaoui





S Q U I N T / O P E R A

Squint/Opera is a creative studio that brings together storytelling, media production, technology and design. We work with ambitious partners to communicate big ideas. Our specific strength is the way our different departments live, grow and connect organically. While our roots are in ArchViz, over time we have expanded our portfolio to include working on immersive environments and physical installations.

This has led to partnering with BIG to create a 360 immersive exhibition and a film to help launch Toyota's Woven City at CES. We designed the film to be an immersive experience as an eye-level tour with Bjarke Ingels. At Toyota's exhibit booth, we worked on a 360 film and surround-sound experience played on a circular screen, showcasing a digital prototype of the city. That was a 9k full CG animation, which is relatively low resolution compared to some prints done by our exhibition department for the Empire state building museum: we were commissioned to refurbish the three-floor museum, in which

one of the exhibits was an 80k still. That's a lot of handy experience when working on a sale suite that includes various deliverables.

We also run a full CG TV show called Okido, with which we share the backbone of our CG pipeline. That means cross-software workflow for caching, publishing, referencing and updating assets.

Season 1 was when we started to use Ftrack in production. In addition to allowing us to work with freelancers/companies based all across the globe, this came in very handy when transitioning to remote working. The TV show (52 three-minute episodes) helped to expand our render farm to 150 intel E5 blades, ensuring the comfort of our spoiled 3D artists.

We've also launched our own 3D multi-user platform for presenting architectural designs and digital twin data in real-time called SpaceForm. This is a virtual workspace that immerses teams in projects



S Q U I N T / O P E R A

Facts



Squint/Opera

Location: London, UK. New York, USA

Studio Size: 70

Main Work: Stills, Film, Exhibition, Digital Content, Real-time

Main Software: 3ds Max, V-Ray, SiNi,

Nuke, UE4, Substance, Resolve

Contact Details: **Camille Lymer,**

camille.lymer@squintopera.com

Website: www.squintopera.com

All images copyright © 2021 Squint Opera

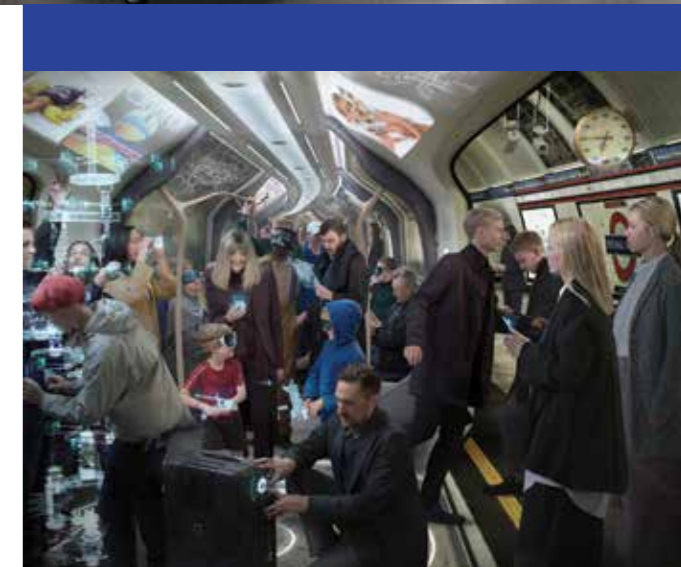


bringing together the latest technologies (BIM, USD, AI, real-time engines and cloud-based streaming). We partnered with BIG and UNStudio and were awarded an Epic Games MegaGrant. The platform is in beta stage and is already helping us to get quicker sign-off from clients, while softly bringing Unreal Engine into our production workflow.

We have a strong record of working with long-term partners, and we like to cherry-pick the best artists for each job.

So we are always looking for more talent to join our team. While our studios are based in London and New York, we have worldwide partners to deliver ambitious projects globally.

Whether you are a freelancer in your living room or a 100-strong company, make the most of remote working and reach us today, wherever you're based!



TERRI BROWN



My love for 3D began when I watched the first Lord of the Rings movie. I was a 20-year-old fine arts student at the time, an avid reader of fantasy novels, and a devoted Tolkien fan. To see the story come alive on screen was a life-changing experience and it was at that moment that I decided I wanted to make movies. Fast forward to a Post-Grad in 3D and my first big break at The Mill in London, and I was convinced I was one step closer to working with Peter Jackson himself. However, a series of transitions and new starts landed my husband and I in Mauritius, rather than on the New Zealand mountain ranges with Samwise and Gandalf.

With no film industry there to speak of, I was offered a 3D job at one of the finest, conceptually-driven architectural studios. Although it was an altogether different path from the one I had originally set my mind on, I quickly realised it was a perfect match and I was hooked.



Facts



TERRI BROWN

Terri Brown

Studio Size: 1

Location: **Johannesburg, South Africa**

Main Work: **Stills, Animation**

Main Software: **3ds Max, V-Ray, SiNi**

Contact: **Terri Brown,**

info@terribrown3d.com

Website: www.terribrown3d.com

All images copyright © 2021

Terri Brown



As an artist first, I have a deep love for all forms of art. Cooking, photography, fine art, landscaping – to name just a few ... and now architecture. Archviz brings so many disciplines together to create a unique artform with a refreshingly endless learning curve. I remember starting out, analysing Bertrant Benoit and Peter Guthrie's every image ... they were my heroes! These men and others are the benchmark that I set myself against, and I am thus constantly challenging myself to improve, both technically and artistically. Our industry is evolving rapidly, with technology becoming progressively intuitive, and more than ever the artistic touch will be what sets decent images apart from great ones.

Working closely with architects is so rewarding as I believe relationships and collaboration are the key to producing something remarkable. I'm quite often asked by young archvizzers about how to progress in the industry. Along with the usual tips on attention to detail, light and composition, I advise them to be willing to submit their artistic interpretation and autonomy to the designer/team they work with. We need to understand the industry we are in – the framework of architecture and marketing that we work within. Ultimately, we're here to make our client's project a success, and I've learned that fulfillment comes from bringing your artistic input to a greater whole.

I have been fortunate to work with many brilliant minds in the architectural industry, across residential, commercial, hospitality and retail sectors. I now work freelance in Johannesburg, while my hubby homeschools our two girls. As a mom, I really appreciate being able to work from home. It took me some time to master this new lifestyle: putting the priorities of my family first while making sure I never miss a deadline.

Over the years I've come to realise how incredibly fortunate I am: to have the support of my family, to be involved in their lives, and to be able to do what I love every day and call that work.





Credit: Kohn Pedersen Fox



Credit: Kohn Pedersen Fox

TomSpallVisuals



Credit: PLP Architecture / Provast

Facts



Tom Spall Visuals

Studio Size: 1

Location: Reading, United Kingdom

Main Work: Stills

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

Contact Details: Tom Spall, ts@tomspallvisuals.co.uk

Website: <https://www.tomspallvisuals.co.uk/>



TomSpallVisuals

All images copyright © 2021 Tom Spall

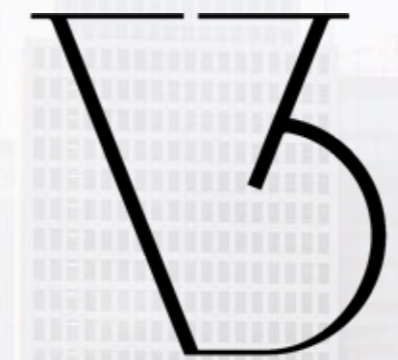


As a one-man-band who perfected the work-from-home studio long before it became the norm, UK-based Tom Spall is a perfect example of a successful career, rising to the top of the archviz field and working with top-100 architects and industry-pioneering visualisation studios. His client list and extensive portfolio of work incorporating global landmark projects are incredibly inspiring but, as he points out, this success has been achieved through many years of hard graft.

Tom ventured into visualisation in 2006 after working in product design. For four years he freelanced with archviz studios Design Hive and Vyonyx before moving in-house with the world-renowned architects KPF. 'The experience working in-house allowed me to gain a better understanding of organisation and project management for large-scale projects. This stood me in good stead when I set out on my own, and has allowed me to continue to tackle ambitious projects including super towers, masterplans and large commercial and residential developments.'

'Looking back, I feel really honoured and humbled to have worked alongside so many talented world-class visualisers and hope in some way that visual osmosis has rubbed off on me through these working relationships', Tom says. 'Not working in a team has been one of my challenges to overcome. Thankfully, I have a great industry network to keep me motivated and engaged with new ideas and tech. It's never been an issue, as my clients consider me an extension of their teams, and the image-making process I follow is always collaborative, with the final work being something all stakeholders are proud of.'

At home he is a mix of top-notch visualiser, head chef, resident DJ, chief dog walker and lead creative, answerable to no one. But as a down-to-earth family man, we know that's not true!



VITTORIO BONAPACE.

Vittorio Bonapace is an Italian artist and theatre designer, having trained in stage and production design at the Rome Academy of Fine Arts.

Before joining the CGI industry in 2008, he worked as a scenic artist and theatre designer with Maurizio Varamo for the 'Opera di Roma' Theatre in Rome. On meeting Ciro Sannino, a CGI trainer, he made the decision to abandon his career as scenographer to explore architectural visualisation.

He set up his own company and worked with design, fashion and architecture studios under the name Vittorio Bonapace Visualisations until 2013. Drawing on his theatre experience, he found it natural to focus on scenic elements and details to elevate interior spaces.

In 2016, things took a turn. With increased low-cost aggressive competition and the ever-increasing quality expectations from clients, his business began to suffer and in turn his motivation waned, leaving him despondent and depressed. Was this the end of his dream?

He considered closing his company, but instead took the decision to enjoy a gap year and follow his lifelong mountaineering dream to visit Mount Everest. There, in three months surrounded by such breathtaking panoramic beauty, life began to re-balance, as he challenged himself by enduring high-altitude hiking and climbing.

On his return to Italy, feeling motivated and eager to get back to work, he received a welcome call from visualisation studio Cityscape Digital in London, asking if he would be interested in joining the studio on an upcoming high-profile London project. Naturally, he leapt at the opportunity and flew out to the UK within days.

From Himalayan mountains to London skyscrapers, this marked a seismic transition in his life, all within a matter of weeks.

After a few months of freelancing he joined Cityscape Digital as Senior Visualisation Artist, while still managing to run his studio in Italy. He was successful in the role, swiftly showcasing his talents, and was promoted to Art Director.





However, in late 2019 Vittorio was diagnosed with a chronic disease and on medical advice he hit the reset button to slow down his ambitious career trajectory. This included non-commissioned industry challenges, which he has excelled at over the years, winning numerous awards. These include the following:

- 2021. Featured Artist Published in Great Talks About Photo Realism
- 2020. CGArchitect 3D Awards Nomination - Non-commissioned Image
- 2020. Commended entry One Rendering Challenge 2020 by Architizer
- 2020. D2 Challenges 2nd, 'The Lego Challenge'
- 2020. D2 Challenges 3rd, 'The Spaceman'
- 2020. D2 Challenges 4th, 'The Belly of the Beast'
- 2020. Commended entry, 'The challenge of Tomorrow'
- 2019. 3rd, Evermotion Challenge
- 2019. Commended entry One Rendering Challenge by Architizer
- 2018. Award-winning Evermotion Challenge
- 2015. Winning Image Design Connected, 'Render it black'

For the second time in his life, he felt broken but not defeated. Taking a positive and optimistic view of life, in 2020 he pushed forward once again by forming a new studio in London, Vittorio Bonapace Studio.

His career, like many, has seen its highs and lows, but as a passionate, talented artist, he remains at the top of his game and is looking forward to new challenges, whatever they may be!

Facts



Vittorio Bonapace Studio

Studio Size: 3

Location: London, Rome

Main Work: Stills

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

Contact Details: Vittorio Bonapace, vittoriobonapacestudio@gmail.com

Website: www.vittoriobonapace.com

All images copyright © 2021 Vittorio Bonapace Studio





WARREN AND MAHONEY®

Working as an in-house visualiser at architectural practice Warren and Mahoney creates both interesting and challenging opportunities every day. I am constantly impressed by the diversity of work. On a given day, a team member could be working on concept renders, an architectural competition or a VR experience that is crucial to getting a project signed off and onto the next stage. As a team we have a common focus: we are always striving to make sure each new project is better than the previous one, constantly learning as we go.

Our team's role is to improve the visual quality of the imagery leaving our studios and ultimately empower the communication of design. Warren and Mahoney is working around the Pacific Rim, including Australia, NZ, Tonga, Fiji, Chile and Tokyo, and our visualisation capability enables us to communicate across diverse cultures and languages.

Our visualisation team's central role across our seven studios means we can build strong relationships and collaborate effortlessly with the architectural design teams. We can have a real influence on a project and can delve deep into the essence of a design narrative to enhance the expression of it visually.





In recent years, we have noticed a rapid change in the way architects design and communicate. Our architects leverage real-time rendering, visualising as they design, something that many never would have imagined possible. Software such as Enscape has propelled us forward and has enabled a massive change in this process across our studios. Presentations have become more visual and this, in turn, shapes client expectations around visualisation.

The gap is closing between the capabilities of real-time and offline rendering. There is an undeniable speed with real-time rendering, and we believe this technology needs to be embraced going forward. We apply this technology for a range of uses, from final renders to storyboarding animation. This enables rapid testing of composition, lighting, mood and atmosphere for animation before we move into the production of shots.

The role of a modern-day visualiser within an architectural practice has evolved. No longer does this consist of a single person in the corner of the studio. Instead, companies such as Warren and Mahoney now have a full in-house visualisation team capable of taking on projects of all types. Warren and Mahoney has always valued visualisation, starting in the early days when our founding partner would create water-colour renders right through to our established digital visualisation team, which has been an asset to the company for more than a decade. As we continue to make more advancements in this industry, our team looks forward to shaping the future of visualisation. It's an amazing and rewarding career for future generations.



Built in 1864, Christchurch Cathedral was damaged in an earthquake in 2011, along with much of the city.



WARREN AND MAHONEY

Facts



WARREN AND MAHONEY
 Visualisation Team Size: 8
 Location: **New Zealand and Australia**
 Main Work: **Stills, Films, Interactive**
 Main Software: **3ds Max, V-Ray, Corona, SiNi, iToo, Adobe CC, UE4, Enscape**
 Contact: **Chris Brown,**
chris.brown@warrenandmahoney.com
 Website: www.warrenandmahoney.com

All images copyright © 2021
 Warren and Mahoney



Global Representation

By Nigel Hunt

'In Africa, we are seeing more courses leading people into Archviz. Of course this is great, but Africa is not known for its Archviz talent. Hopefully, with time and support, we can change this perception.'

- Peter Dawa, Z-Depth. Kenya

What springs to mind when you think of global representation in archviz?

To get a global view, I asked the contributors this question: 'Is the international archviz business biased when it comes to a balanced representation of the global industry?'

Answers from our contributors varied according to their geo-location, their gender and their ethnicity. Here are some of their responses:

'Absolutely! The issue is complicated and requires a lot of consistent work in building global awareness. We need to promote the values of great archviz work, internationally, so commissioners understand it is unacceptable to bully professionals from poorer countries to deliver more for less. Only with industry-wide education can we help remove biases based on geo-location.'

- Fabio Palvelli - D2 Conferences

'I do believe it has a history of this. The visual effects industry has had similar issues. A mandate by global conferences and publications to increase diversity (initially met with hilarious offence) is having an effect. It is shocking this has taken so long.'

I was on a panel at a large tech conference pre-pandemic aimed at women in technology. There was little connection between any of the other women on the panel other than our sex. At first, I wondered if people would find the conversation interesting and valuable and then I realised that the most important thing about our panel was just getting us up, together, on a stage. This in itself does a great deal to promote the agenda of diversity.'

As Kim Gordon said, "People pay money to see others believe in themselves". We need to keep doing these kinds of things.'

- Keely Colcleugh - CEO, Kilograph. USA/Spain

'We have good international diversity on the course, with around 40% being EU or international students. This is partly due to good relations we have with colleges in Portugal and Germany, which make up the majority of our Digital Arts Top-Up (80%).'

- Ken Pitts - Course leader, CGI and VFX, Solent Uni. UK

'I would say the general impression is that the US, UK, UAE, etc., are hubs for premium pricing, where-

as other territories are the "affordable option". This negatively affects the industry in that, based on the market, artists will be treated differently depending on how the clients in that "market" regard archviz artists.'

- Andrew Mboyi - Sthunzi Light. South Africa

Let's begin by discussing a subject mentioned above – diversity initiatives within industry events intended to improve proportional representation.

It goes without saying that the industry's most popular long-standing conferences – D2 and SOA Academy Days in Europe – have been a huge influence on the growth of the industry. They have welcomed and incentivised thousands of diverse artists from around the world, from all walks of life.

'In SOA Academy, we are honored to have trained students from 90 different countries.'

- Gianpiero Monopoli - State of Art Academy. Italy

This is paralleled by other all-inclusive events around the world such as Chaos Groups - Total Chaos, RenderIT and monthly

meetup groups such as 3ds London and 3DNY.

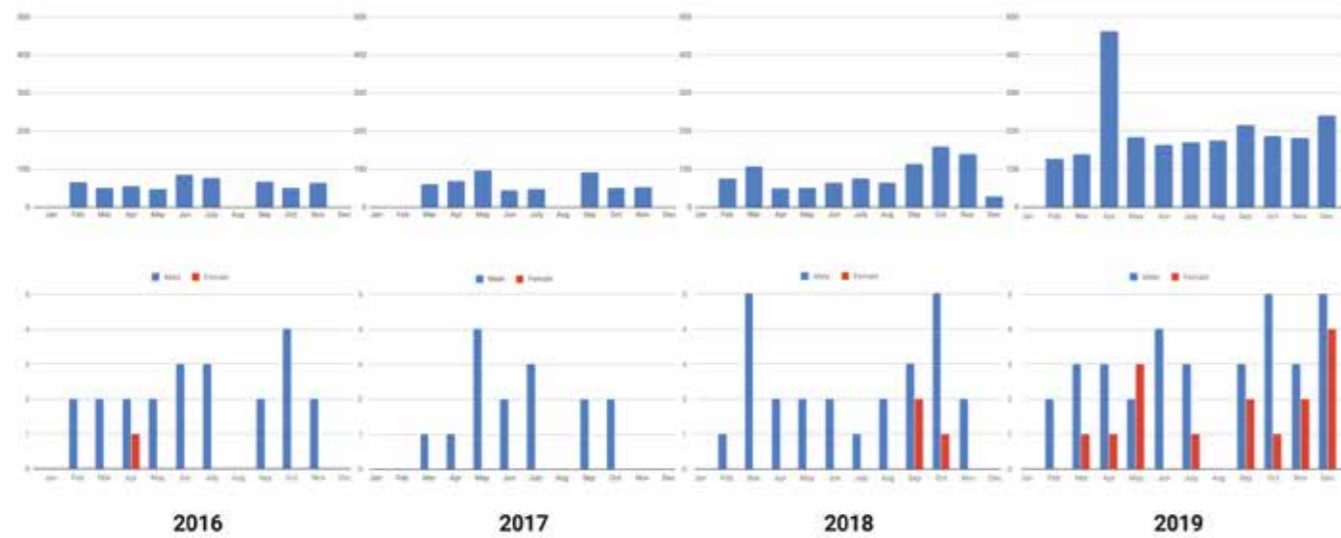
Some may argue that these are not representative enough, lacking in keynote presentations from a more diverse population. However, every organiser I have spoken with agrees that diversity is key to the success of a sustainable industry. Nobody wants a quota system seen at technology conferences, and all work year-round to invite the best speakers. For all events, the presenters that attendees get to see are the ones who accepted the invitations, a fraction of all those invited.

If the offer is on the table, then why has it taken so long to become more representative of everyone working in the industry? The most common replies to invitations include 'we're not ready to show our new work' or 'we're too busy'.

As Keely states above, 'People pay money to see others believe in themselves'.

I strongly believe this. I cannot speak for other events and conferences, but I wish to take a moment to discuss my own efforts in recent years getting involved with 3ds London, helping it transform into one of the world's largest, monthly meetups, representing the diverse London 3D community.

3Diversity Part Three



3ds London Meetup Group, Attendance versus Presenter Diversity

Diversity is good for business. The above graphs represent four years of monthly attendance numbers (top row) compared to the presenter numbers and their genders (bottom row).

If we compare the top and bottom rows, it becomes apparent that audience numbers have increased 200% as the group has become more diverse in its presentations.

This can be explained simply by initiatives to identify who the target audience is and to find presenters that this audience will want to watch, presenters who actually represent that audience. By promoting an open, inclusive group that is welcoming to everyone, irrespective of gender, ethnicity or age, we have transformed our community into one with significant trust and brand value.

'We remain 100% committed to supporting our 3D community in London and pride ourselves on our diversity and friendly atmosphere.'

- 3ds London Committee

Before the global pandemic hit, attendance at events appeared to be the highest ever – 3ds London consistently hit 200 per month, D2 Conferences over 550, SOA Academy days 350, and Total Chaos around 1000.

2020 will forever be remembered as the year events went 'online'. The Archviz industry adapted fast, with 3ds London becoming a monthly YouTube guest show, D2 and SOA hosting fantastic events and Chaos Group (and me!) creating 24 Hours of Chaos - with assistance from many industry partners, including Autodesk.

Our mission was to 'imagine what would happen if we could pass the mic globally, from one community Zoom webinar to the next. Could we bring these artists and groups closer together, to discover artists you may never have heard from, in countries you didn't know even had a 3D community?'

The final headcount of everyone involved in the ten back-to-back shows recorded live over a 24-hour period in September was around 100 people.

Was it as diverse as we originally intended? Not quite. Was it a success? Massively. Will it be repeated? ... I can't say!

The topics in this article were seeded during the planning of 24 Hours of Chaos, when we became concerned by the lack of representation from African and Asian countries. Working with two of the biggest software names in the industry, why did we not have at hand a list of go-to artists and studios who had presented internationally before? The team was perplexed. In the end, the responsibility fell on the local show hosts to find presenters for their time-zone shows.

But the question remained. Why did the international community lack a wider knowledge of great artists around the world?

Possible – unconfirmed – theories are:

- Software publishers in the West focus attention on their own trade territories (NCSA, EMEA etc.).
- Software publishers spend less on PR in lower-earning regions with high software piracy adoption.
- More likely – the people we asked simply didn't know anyone or didn't understand what we were up to!

There may be some element of truth in these theories. In the second part of this look at Global Representation, I want to discuss the responses to socio-economic issues within archviz.

As the industry has expanded across the world, an indisputable pay gap has emerged between wealthy Western countries and those less fortunate in other regions. In our multi-national economic interdependence, some contributors noted the exploitation of artists, including poverty-trapping subcontractors with low fees, reportedly five times less than a junior day rate in the West.

'The salary of my team is increasing to meet the demands of work. Our IT overhead is similar to others in the West, but our international clients seem puzzled when I discuss the need to increase our fees to remain profitable.'

I feel the Asian industry is underrepresented internationally because we are seen mainly as outsourcing studios. There is no way a studio can grow if it is unable to publish its work, especially work created for wealthy studios in the West. Artists and studios are being held down.

This is why we enter competitions such as the CGArchitect Architectural 3D Awards. You can see lots of image submissions from Asian artists. It seems the only thing we can do to show our true talent.

With regard to global representation, outside of Asian events, I can't recall seeing Asian speakers representing our talented industry in this part of the world.'

- Reinaldo Handaya - 3GS. Indonesia

Reinaldo continued the discussion by unveiling an ugly truth about the wider Asian industry, a view shared with others I spoke with in Malaysia, Vietnam and South Korea. They all agreed it wasn't one-sided exploitation from rich Western countries. They claim many artists and studios see outsourcing as a means of making fast money. That's why it's so competitive, with some charging as low as US\$35 per image. It's become a transactional business based on volume. This is a familiar theme throughout Asia, with its vast population of skilled but low-paid workers.

These low-cost 'render factories' are largely ignored by the global community, which chooses to support only the digital-artisan artist-friendly industry.

Reinaldo's acknowledgment of the situation in the outsourcing sector highlights how Asian studios producing high-end work for other studios subject to NDAs leaves many who wish to build reputations internationally stuck with a portfolio vacuum, unable to present their true talent and skill directly to potential clients.

To counter portfolio vacuums, many artists are making use of non-commissioned competitions to showcase their artistic flair, such as the CGArchitect Architectural 3D Awards. This has proved very beneficial, with artists receiving well-deserved worldwide recognition, increased reputation and higher-paid direct commissions.

This sentiment is expressed throughout the world. International exposure leads to work.

'I believe that even if you are on a small island in the middle of the ocean with an internet connection and you showcase something of quality, you will get clients and build a reputation.'

- Gianpiero Monopoli - State of Art Academy. Italy

That's exactly what I discovered meeting Francis Lopandza from LomaVisual. Although he's currently based in London, having formerly worked with industry pioneers Miller Hare, he has recently formed a family-run visualisation studio based on the lush volcanic island of São Tomé and Príncipe, located off West Africa in the Gulf of Guinea.

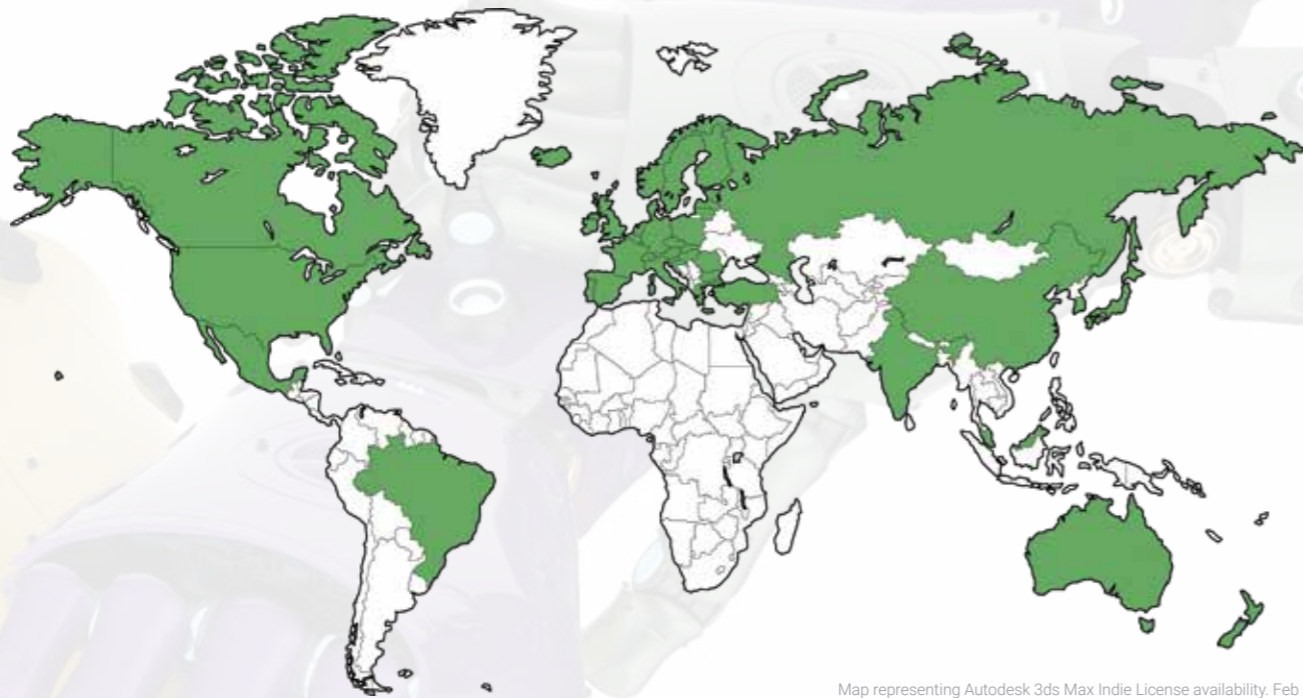
'My brothers and I are passionate about archviz and do not see our studio location as a barrier to winning work.'

- Francis Lopandza - LomaVisual

They are not alone. From Malta to Madagascar and Bali to Iceland, artists are proving that geo-location doesn't matter.

I'm hoping a silver lining of the COVID-19 pandemic is that it has changed the world, opening up an acceptance of remote working and collaboration. What was once an absolute no-go has become the norm for many working in the industry and their clients.

3Diversity Part Three



Map representing Autodesk 3ds Max Indie License availability. Feb 2021

One of the recurring issues that has arisen in my conversations on this theme is the costs associated with being in archviz.

Let's examine the standard per-image cost for an average project. The following table shows fees in USD (approx):

UK	\$2000 to \$4000
USA	\$2000 to \$4000
Europe	\$750 to \$2500
Africa	\$100 to \$1000
India	\$100 to \$500
Asia	\$35 to \$500

That's a wide range (fees are based on industry feedback). If we focus on the lower end of the scale, the UK and USA are 700% higher than prices paid in Asia.

Some people I spoke with mentioned the high price of entry as a major barrier to working in the industry. Even with free software such as Blender and Unreal Engine, expensive hardware is still necessary.

(Please note: as this is a 3ds Max-orientated magazine, I would like to try to remain on topic (difficult at the best of times, dear reader!))

In 2019, Autodesk announced its Indie licensing for independent artists earning up to US\$100k per year (approx).

The pricing model is based on currency and market factors, as well as the annual gross revenue from creative work, in compliance with Autodesk's eligibility requirements based on earning potential of artists in each country.

The Indie Rollout map above shows the countries where it is now available, as of February 2021.

Curious to know more, I reached out to Autodesk for comment, asking about the apparent omission of all African countries, including those with computer graphic artist hot-spots such as South Africa and Egypt.

'Our goal with 3ds Max and Maya for Indie users is to make it available to as many Indie artists around the world as possible.'

We are currently limited to where we have eStores set-up. Unfortunately at this time we don't have eStores set-up in some regions, notably in Africa and the Middle East.

As Autodesk adds eStores, we will be able to expand our coverage for 3ds Max and Maya for Indie users and all of our products in those regions. For example, Autodesk recently launched an eStore serving the Latin America region so we are currently looking into the potential expansion of 3ds Max and Maya for Indie users to this market.'

- Heather McDiarmid - Senior Manager, Industry and Business Strategy, Entertainment and Media Solutions, Autodesk

This is a positive initiative from Autodesk to encourage freelance artists globally to work with compliant software.

Let's assume an artist working from home makes \$100 per image. With just two images per year, that artist could subscribe to a legal license for 3ds Max (if it's available).

However, some studio owners in lower-earning countries still feel a bias advantage towards their competitors in higher-earning countries. They claim, as a studio, that their software overhead is proportionally higher as a percentage of their gross earnings compared to competing studios in Europe or the US.

They are left with little alternative but to use other software. Or, as has happened for decades, many turn to black market use of cracked software.

There are a multitude of benefits to becoming compliant. An overlooked benefit of using legitimate software is the support of the international community.

Event and conference organisers and software publishers are continually scouting for new talent to present and support. Autodesk, for example, is eager to promote it's users' stories to the world. This only occurs when you are a fully compliant user of its software. A win-win relationship.

With legitimacy also comes client trust. If clients know you are upfront and honest with your overheads, they'll be reassured about your fees. It costs money to play in this game, so charge appropriately for your situation.

Over my time, I've been lucky enough to work with clients in over 40 countries, including China and India. On several occasions in both countries, the marketing team executives expressed horror at my fees, claiming it was a foregone conclusion that they would sell all the apartments without any imagery at all. In one case, the Hong Kong developer even halted the project halfway through production, scrapping the already site-ready building to have the architects redesign it for a more wealthy clientele as the demand was so great and the profit could be doubled.

This is increasingly common in fast-growing cities. The marketing images were simply a luxury expense for boardroom gratification and shareholder annual reports.

In less-population-stressed cities, the majority of archviz images commissions are paid on a per-image rather than per-project basis. The per-image scenario is easier to budget for and therefore easier to buy as a transaction, like shopping online.

If the global industry continues to accept this transactional relationship, artists in low-income nations will remain on the receiving end of cost cutting and competitive underbidding.

If I think back 20 years to my first dealings with outsourcing studios in China and India, their production-line workflow had no relevance to how we worked in the UK, which was, and still is, more aligned to the design process. Architects need input into their designs as they work through the creative process.

I'm not sure if this begins to scratch the surface about Global Representation. It's a broad subject and everyone needs a say in shaping the future of the industry so that it is fair for all.

I would like to thank you, the reader, for taking the time to read this discussion. I would also like to express my gratitude to all the contributors who shared their insights.

As a final thought, I would simply say – be grateful for what you have and what the community has built over 30 years. It should be seen as a privilege to work in this industry doing something you are truly passionate about. Try to understand the desires of others wanting to build a respectable career in architectural visualisation.

We ALL make pictures for a living. That's all folks!

Industry Quotes



Copyright © Le Anh Nhan

'My customers demand high quality, they are very generous and understand the value and effort of the work involved, so they happily accept higher prices.'

- Le Anh Nhan - Freelance. Vietnam

'I think there is an imbalance with regard to global representation but it's got nothing to do with bias and everything to do with archviz being a "Western elitist privilege" - I don't mean this in a disrespectful way. Where I'm from, Kenya, very few developers and architects need architectural visualisation services as opposed to Western countries, where it is almost always necessary.'

- Kennedy Njane - Hila Visuals. Kenya

'We grow up trying to achieve the same common goals irrespective of our differences.'

- Ander Alencar - CEO, Oficina3D. Brazil

'In South Africa, there is a small increase in the number of women, particularly women of colour who are joining the archviz industry.'

- Anonymous. South Africa

Industry Contributors



Thank you to the following for their valuable insight

[Alex Scott](#) - Lecturer - CGI & VFX, Solent Uni. UK

[Aman Bhadauria](#) - Deckor. India

[Anders Alencar](#) - CEO, Oficina3D. Brazil

[Andrei Dolnikov](#) - CEO, Binyan. Global

[André Ravenna](#) - Archviz Instructor, YRGO. Sweden

[Andrew Mboyi](#) - Sthunzi Light. South Africa

[Daniela Bringas](#) - Neoscape. USA

[Fabio Palvelli](#) - D2 Conferences. Austria

[Francis Lopandza](#) - LomaVisual. São Tomé and Príncipe

[Gabby Holmes](#) - Uniform. UK

[Gianpiero Monopoli](#) - State of Art Academy. Italy

[Howard Griffin](#) - Programme Director, MA Archviz, Kent Uni. UK

[Jeff Mottle](#) - CGArchitect. Canada

[Judit Huszar](#) - Brick Visual. Global

[Karina Ponce](#) - Co-founder, Lemons Bucket. Spain

[Katie Mountford](#) - Hayes Davidson. UK

[Keely Colcleugh](#) - CEO, Kilograph. USA/Spain

[Ken Pitts](#) - Course leader, CGI & VFX, Solent Uni. UK

[Kennedy Njane](#) - Hila Visuals. Kenya

[Michael Khoo](#) - Freelance. Australia

[Nancy Moreno](#) - Nancy Moreno Arquitectura. Mexico

[Nhan Le Anh](#) - Freelance. Vietnam

[Peter Dawa](#) - Z-Depth. Kenya

[Reinaldo Handaya](#) - 3GS. Indonesia

[Shane Gee](#) - Construct Media. South Africa/UK

[Sonny Holmberg](#) - DPI. Denmark

Plus others from: Egypt, South Korea, Kenya, Italy, Nigeria, South Africa, UAE and Ukraine who preferred to remain anonymous.

Notes and Appendix

For a detailed list of notes and reference appendices, please visit the 3Disciple Magazine website. 3disciple.com/3diversity

Global COVID-19 Notice. Although most physical events and conferences have been affected by the pandemic, 3Disciple has continued to list these events, conferences, groups and organisations, as all remain committed to supporting our architectural visualisation community, many of whom have continued to operate online, until things return to normality.

Archviz Index

Archviz Plugins

Global Archviz and 3D Meetup Groups

- | | |
|---|---|
| 3ds London
3ds Romania
3D Meetup
Inbetweenness
Berlin Archviz | Europe
London, UK
Bucharest, Romania
Dublin, Ireland
Coimbra, Portugal
Berlin, Germany |
| 3D:NY
3ds Max Meetup
3ds Montreal
Architectural Visualization
CAVIA | America
New York City, USA
San Diego, USA
Montreal, Canada
Chicago, USA
Toronto, Canada |
| Creative Ones
DFL Melbourne
Nelson Digital Artists | Oceania
Adelaide, Australia
Melbourne, Australia
Nelson, New Zealand |

Conferences / Events

- | | |
|---|--|
| 24-Hours of Chaos
3December
3D Symposium
Archviz 2021
Architecture in Perspective
AVD
CG Talks
D2 Conference
EUE Connect
Expo2021
Inbetweenness
State of Art Academy
Total Chaos
UE Academy
Vertex
Viz. Arch Viz | Europe
Online
Lviv, Ukraine
Barcelona, Spain
Kyiv, Ukraine
Berlin, Germany
Gothenburg, Sweden
Tel Aviv, Israel
Vienna, Austria
Utrecht, Netherlands
London, UK
Online
Venice, Italy
Sofia, Bulgaria
London, UK
London, UK
Southampton, UK |
| RenderIT
Unhide | America
Monterrey, Mexico
São Paulo, Brazil |
| Immersive Architecture | Other
Singapore, Singapore |

Archviz Education (Location and Online)

- | | |
|---|---|
| Location Based
3D College
Animum
Brick Visual Academy
BUTIC
CICE
Creative Lighting W/Shops
Evolis3D
Fabrice Bourrelly
Forma
FXAnimation
Glasgow Caledonian Uni
Kent School of Arch
MADI
Solent
State of Art Academy
Schooling
The College
YRGO | Europe
Grenaa, Denmark
Málaga, Spain
Budapest, Hungary
Madrid, Spain
Madrid, Spain
Europe
Barcelona, Spain
London, UK
Barcelona, Spain
Barcelona, Spain
Glasgow, UK
Kent, UK
Venice, Italy
Southampton, UK
San Donà di Piave, Italy
Madrid, Spain
Poole, UK
Gothenburg, Sweden |
| 2G Academy
Archviz Institute | Other
Bali, Indonesia
Queensland, Australia |
| Online
2G Academy
Adan Martin
Archviz Artist
Brick Visual Academy
Fabrice Bourrelly
Learn VRay
State of Art Academy | 3DHR
Ander Alencar
Arqui9 Learning
Creative Lighting
ILLUMINANCE
Ronen Bekerman
VRay Portugal |

Awards and Competitions

- [Architecture in Perspective](#)
[CGArchitect Architectural 3D Awards](#)
[D2 Challenges](#)
[The Rookie Awards](#)

Organisations

- [American Society of Architectural Illustrators](#)
[Architectural Visualization Association](#)
[Society of Architectural Illustrators](#)

Archviz Plugins (our 3ds Max recommendations)

Please note: these are additional software tools and plugins and not MAXScripts and MacroScripts. We recommend checking out ScriptSpot.com for a wide selection of free and commercial scripts.

Archviz Books

3Disciple's archviz book recommendations for 2021

These printed architectural visualisation publications are available this year, organised into easy-to-follow chapters, promoting leading artists and providing assistance for readers interested in learning the craft.

Both include 3D scenes for practical learning exercises.



GREAT talks about PHOTO REALISM. Vol 2

We have introduced you to Vittorio Bonapace and Ander Alencar in 3Disciple Issue 3, but GTAPR Volume 2 goes further, with a dedicated chapter on each alongside seven others, exploring their work and careers.

'Finally, after some bumps in the road we are ready to announce the publishing of GTAPR Volume 2 in June 2021! We want to thank the community for the support and most importantly for its patience.'

- Bogdan Sasu

greattalksaboutphotorealism.com



The art of arch viz images

If you've ever wondered what separates a good expert from a true artist, you now have a chance to find out what really makes the difference and how to jump to the next level of arch-viz.

Agnieszka Klich's first book shares her artistic approach to creating images, with hands-on practical architectural visualisation advice and training, set out in eight steps.

archvizartist.com/book





Get started with SiNi in seconds



DOWNLOAD INSTALLER

3Disciple.com or SiNiSoftware.com

1. Download and install.
2. Register on www.sinisoftware.com and log in to your account to activate the 30-day trials.
3. Open 3ds Max and log in to the Desipher license manager using your username and password.

3Disciple Magazine

www.3Disciple.com email: info@3Disciple.com

Copyright © 2021 3Disciple Magazine