



**FARADAY
3D**

PROCESS MATTERS

*A CASE STUDY
OF RÄVALA STREET OFFICE
BUILDING VISUALIZATION*

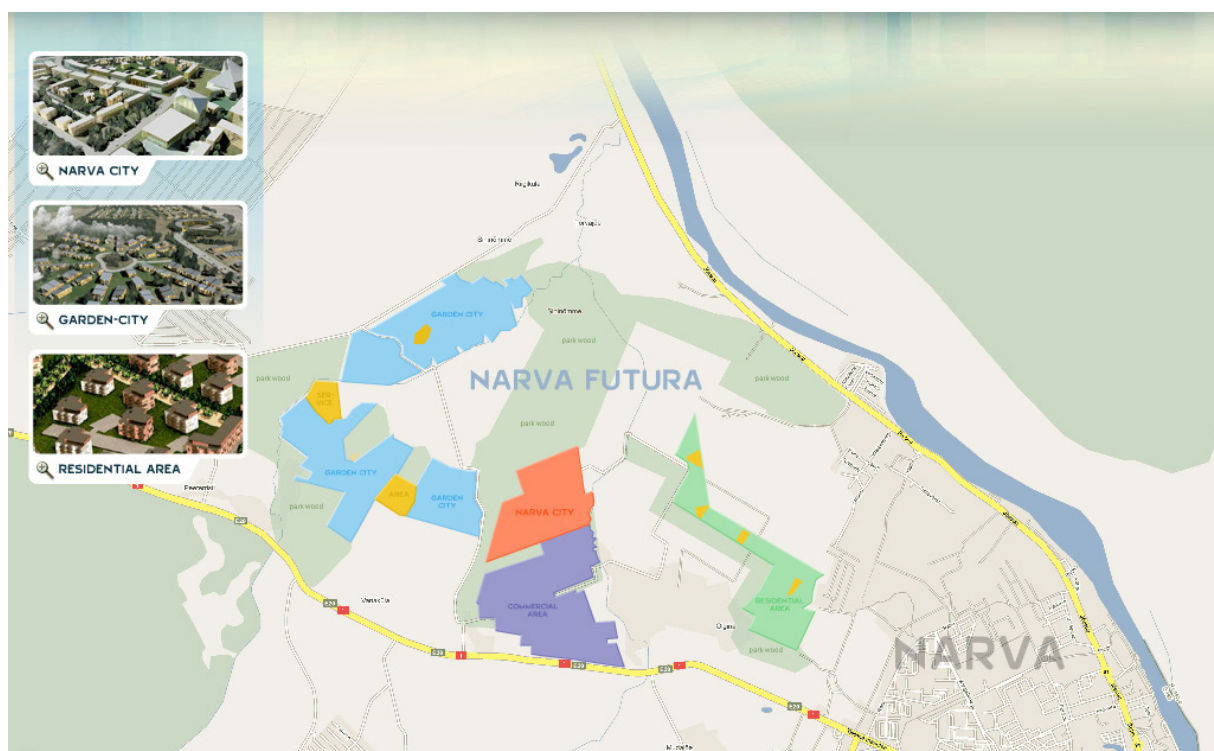
In performing the project for Nordland Group, Faraday 3D showed that

**THE WORK APPROACH CAN BE NO
LESS IMPORTANT THAN ITS RESULTS**

CUSTOMER

Nordland Group is a large Estonian real estate developer with multiple assets in the country, mostly concentrated in the Narva region.

The company has been growing fast in the recent years through its ambitious projects aimed at turning the area into a vibrant residential, commercial, business and cultural hub.



Nordland Group's many projects around Estonia



PROJECT

Rävala Büroohoone is a high-class office building in downtown Tallinn.

Neatly situated in the very heart of Estonia's capital city, it is a popular choice among local businesses. However, the venerable age of the edifice (it was built back in 1996) had long called for its renovation.



Back in the day...



After several months of research and planning, Nordland came up with a modernization project that it was ready to show to its prospective tenants.

But to do this, the developer needed compelling promotional materials — ones that would show the renovated building's modern and businesslike nature. **3D visualization was a crucial part of this challenge.**



SELECTION

Having a limited budget, the client initially tried to perform the work on its own.

But soon it became obvious that only a professional and specialized design firm would be able to present the project the way it deserved.



*Far from perfect
That moment when you realize you need external help*

Nordland worked with quite a few rendering contractors over the years. However, this project needed not only impeccable execution, but also high creativity and flexibility in the work process.



After studying its past design contracts, the company turned its eye to **Faraday 3D**, a studio it had worked with in 2014.

Back then, **Faraday 3D** helped Nordland provide a convincing case for [Sininõmme Kodu](#), a state-of-the-art “garden city” for people seeking refuge from the urban hustle and bustle in quiet natural surroundings.

Nordland was, in the words of its owner Priit Kotkas, “amazed by the studio’s professionalism, consistency and quality of work.”

After initial discussions, Nordland awarded **Faraday 3D** with a mandate to carry out the Rävåla Büroohoone project with the budget and time limitations in mind.



PROCESS

1 CHOOSING THE APPROACH

Due to the financial and time constraints, **Faraday 3D** decided to go for a photomontage instead of complete 3D visualization.

A rendered edifice model would be “embedded” into a real photograph. **Although “3D purists” would criticize such an approach, it gives several advantages over traditional 3D:**

- It's less time consuming and thus quicker and less expensive
- It does not rely on architectural drawings of all the buildings present in the picture. This is especially helpful in city settings, where many buildings are not controlled by the customer
- If done professionally, it is more photorealistic than a mid-priced 3D rendering. [As you remember](#), 3D photorealism requires painstaking attention to every



detail, which means at least an order-of-magnitude increase in price

2 PICKING THE RIGHT ANGLE

Here's a picture taken from a point originally chosen by the customer for its initial sketches:



Find five mistakes

Perhaps, a less scrupulous studio would just take it for granted and proceed onwards. But not us.



Having spent thousands of hours modeling and visualizing buildings and structures in all kinds of surroundings and environments, we have a sharp eye on photographic composition — something many designers pay much less attention to than it deserves.

It's one thing to make a flawless 3D model, apply high-quality textures and render the scene at max-realism settings.

But if you don't put the viewer in a point from which a real building would look compelling, neither will your visualization, however technically impeccable it is.

That's why we have taken extra care to choose the right viewing angle. The original one had quite a few problems, such as:

- The building located in the very middle of the picture, giving it a static and passive feel
- Traffic signs placed at the forefront and close to the “golden section” of the picture, thus becoming the most prominent part of the photograph



- The red traffic light sending the viewer a subliminal message to “stop”
- Too much of roads in far-from-ideal conditions, making the city look like a provincial town and not a modern European capital

To select the perfect location, **our photographer and modeler Sergey Kirillov** and his team spent the whole day roaming around the building’s façade and taking pictures from every point imaginable.

One could say it was an overkill, but for us it was a matter of professionalism.



Rāvala Street office complex: a business pearl in the middle of Tallinn

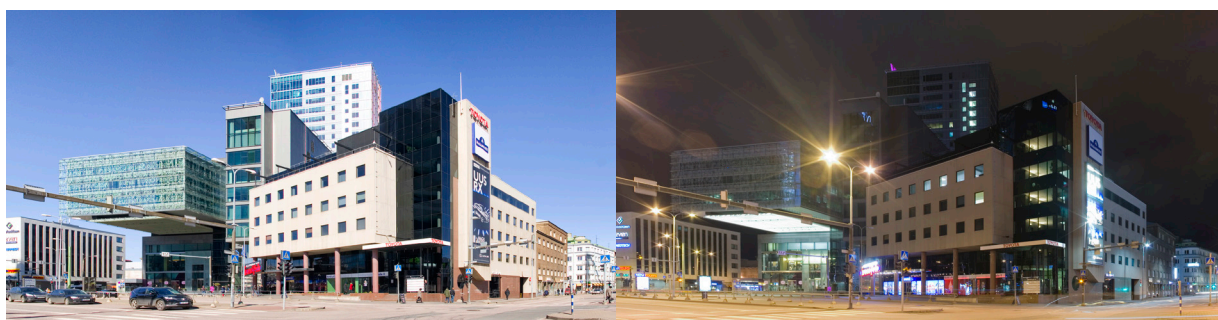


3 TAKING THE PHOTOGRAPHS

A major challenge in the creation process was that the client wanted to make a video-like sequence of the building transitioning from day to night. This meant that we had to take at least two pictures from perfectly identical locations.

Having considered the option of leaving the camera on the spot for twelve hours in a row, we decided that it would be too much both time- and cost-wise.

So we came up with a creative solution: We would leave chalk marks on the asphalt during the day and place it in the same spot when the sun sets.



When “different as night and day” is not just a proverb

But the capricious Estonian weather washed away both our marks and our initial plans.



We did not have another day for shooting, so we took the hard decision to take the photographs from approximately the same location and make the necessary adjustments during post-production.

This turned out to be quite a challenge — but more on this in Section 5.

4 MODELING THE BUILDING

Modeling might seem like the most repetitive and simple part of the assignment: You just take the blueprint and transfer its data one by one from the CAD to the modeling software.

But that's only so for a studio that performs its work mechanically — which we are not.

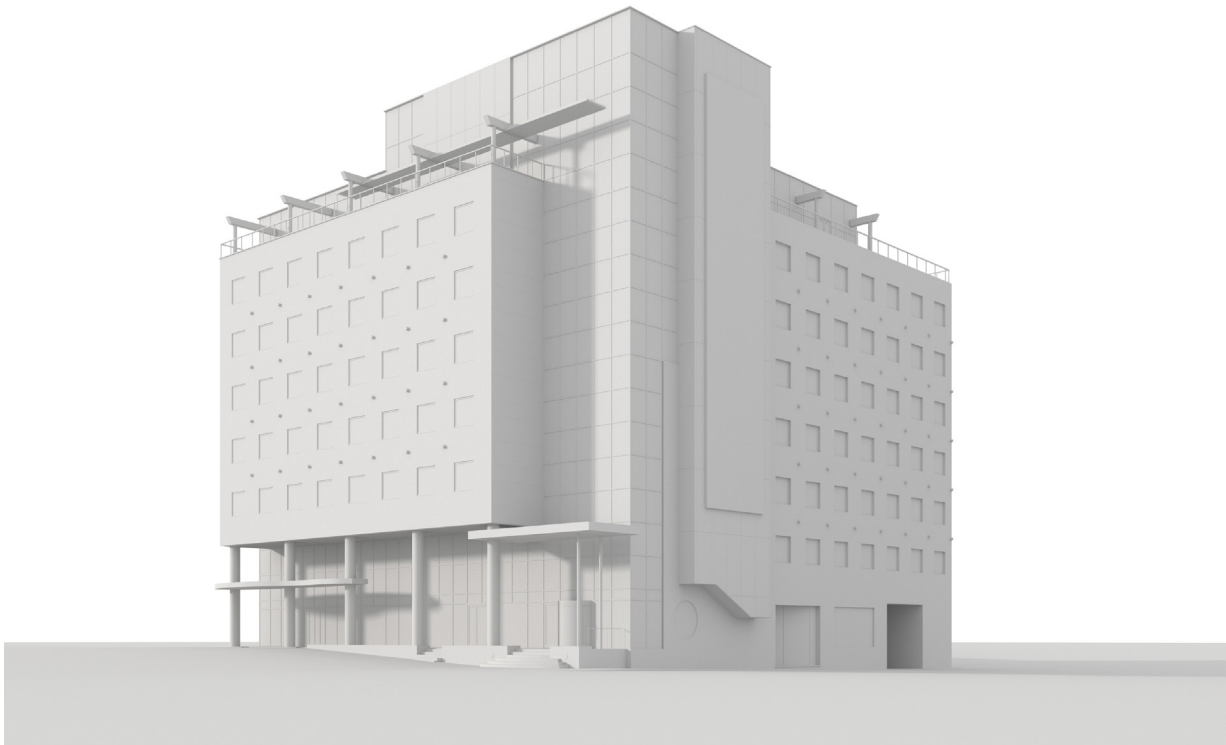
We know that such seemingly uncreative work adds a layer of review into the design process.

It's not paid for, but it's a handy bonus for the customer: If the designer does her job carefully, looking beyond the the vertices, edges and faces and seeing their real-world



meaning, she is able to notice defects in the blueprint itself.

This can potentially save a ton of money for the customer, who would otherwise only notice the inconsistency when it was all too late.



"Clay" model, an inexpensive way to avoid expensive mistakes

Luckily, in this specific case the drawings were faultless, and the modeling stage passed quicker than we had expected. This allowed us to save billed time for subsequent photomontage. And this was quite opportune!



5 MAKING THE COLLAGE

With the two precious photographs ready and the building rendered, it was time for **Igor Bobkov, our Master of Photoshop and Visualization**, to step in for the final stage of the project.

The requirement to make a smooth transition of the scene from day to night posed a great challenge on him.

As you remember, the weather did not allow us to ensure an identical placement of the camera tripod, and the two photographs turned alike — but not indistinguishable — in geometry.

Thankfully, Igor is no rookie in 2D design. Through painstaking work, he managed to alter the original photos with surgical precision, so that the daytime and nighttime pictures finally matched each other to a pixel.

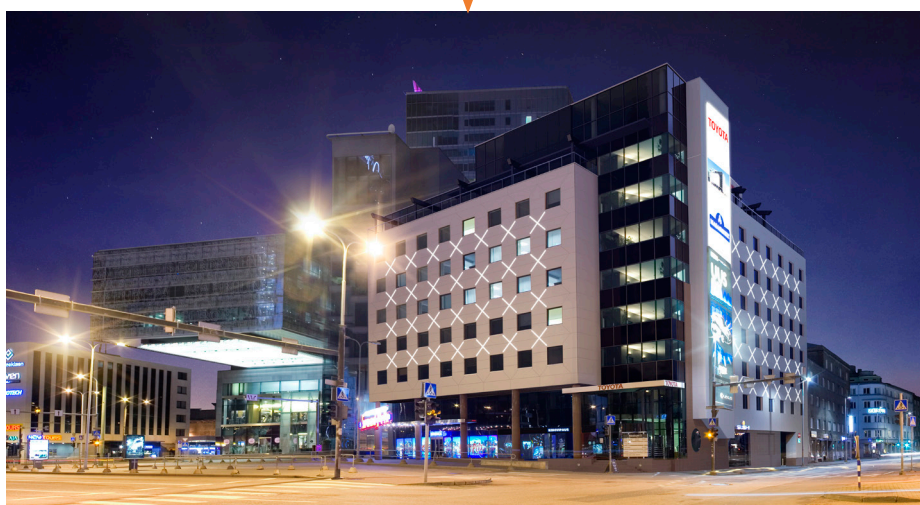
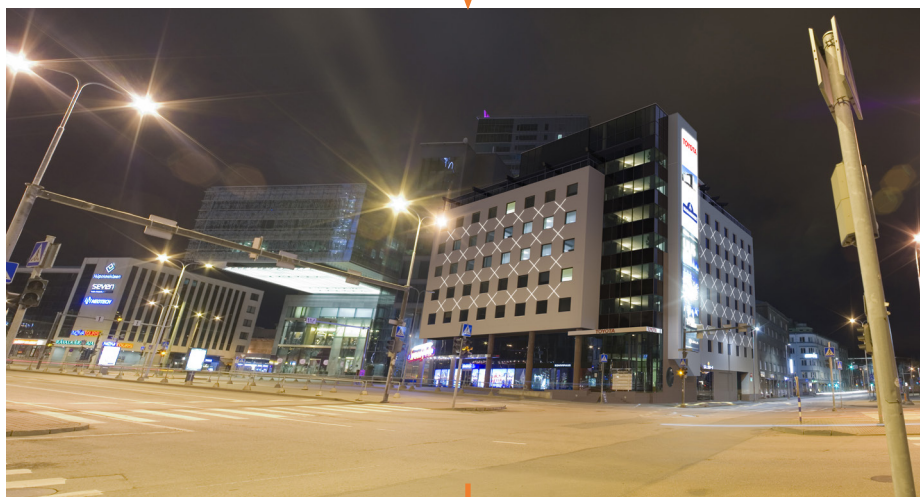
In case you were wondering what “painstaking” means, it took him 560 (five hundred and sixty) Photoshop layers to make it right!





Devil in the detail, or matching the unmatched





Devil in the detail, or matching the unmatched



RESULTS

Through hard work of the whole team and tight cooperation with the customer, we came up with a work that we are truly proud of:



"She's perfect!"



CUSTOMER'S OPINION

"The latest project made by **Faraday 3D**, a photomontage of our Rävala street office complex in downtown Tallinn is **a work of impeccable quality down to the finest detail,**" says Nordland Group owner Priit Kotkas.

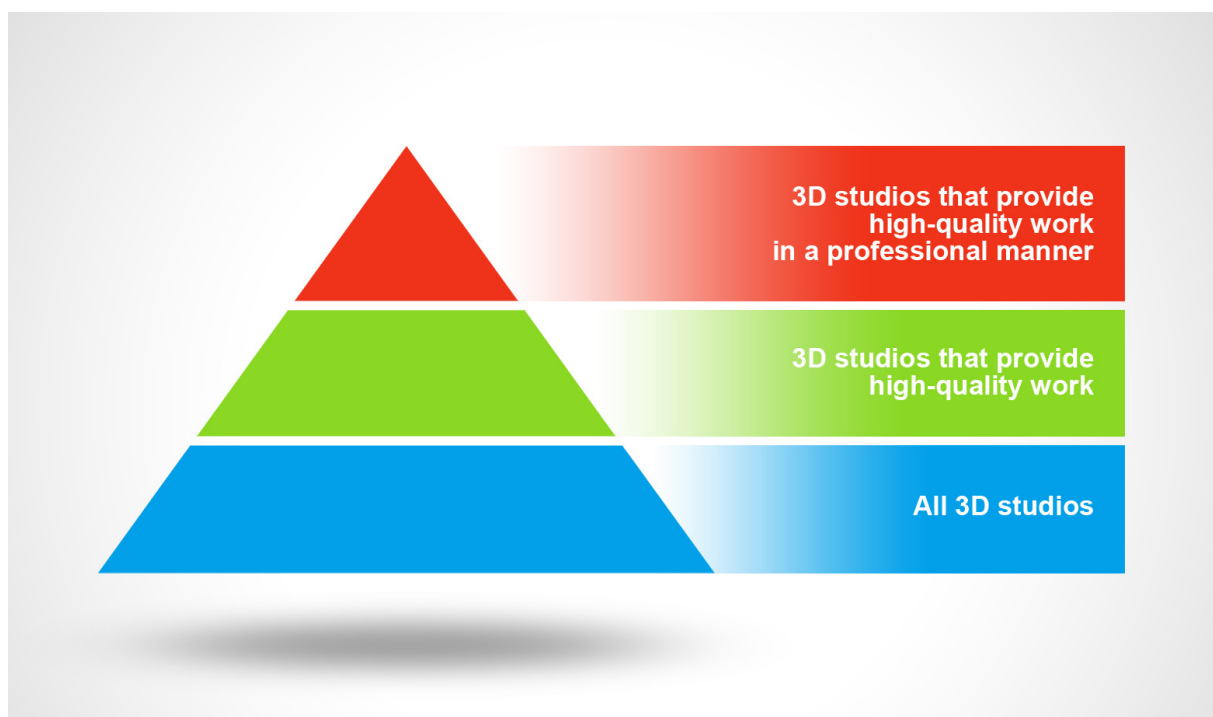
"But even more importantly," he continues, "**Dimitri's team are true professionals of their trade.** They kept their ears open to our every wish and closely collaborated with our managers. The result is a work that strikingly matches our vision of the project."



CONCLUSION

A common mistake of young 3D design studios is to think that their work will be judged solely by the image quality. The truth is, that's only a necessary, but not a sufficient condition.

We can view all 3D studios within a sort of pyramid, with only a few select vendors having their deserved place on the top tier:




"The vendor pyramid": a hard road to the top



To make customers happy and loyal, you must perform your work in such a way that the customer sees you as a creative, professional, and businesslike counterparty throughout the whole work process.

- This means putting collaboration over negotiation
- This means listening rather than talking
- This means welcoming the change
- This means being able to adapt
- For us, this is more than work
- This is our vocation and our vision
- Can you say the same about your vendors?
- If this sets you thinking, make sure to let us know!



A large, light gray 3D architectural rendering of a modern building with a grid-like facade and a balcony, serving as the background for the text.

“We’ll be happy to take a look at your project and provide you with the best offer you can get.

To do this, just drop us an email at info@faradaylabs.eu.

We’ll be looking forward to your message!”

*Yours,
Dimitri Bobkov,
CEO and Co-Founder,
Faraday 3D studio*

