



FIELD GUIDE / 2026 EDITION

Hiring a CGI Studio in Dubai

The asset set a sales gallery actually needs, what a view from floor 34 has to be honest about, and the questions to put to your own advisers.

START HERE

In off-plan, the images are the product

A buyer in a completed building walks the unit, looks out of the window and touches the worktop. A buyer in Dubai frequently does none of those things. They are in another country, on a broker call, choosing between two sets of images for a building that will be finished years from now.

That is a different job from marketing a finished asset. Everything the buyer would normally check in person has to exist somewhere in your image set, and anything missing from it becomes a question the broker answers from memory.

What the buyer cannot do

- Stand in the room and judge the proportion
- Look out of the actual window, at the actual height
- See how the finish reads in afternoon light
- Check what is being built on the plot next door
- Walk from the lift to the pool deck

What the image set has to carry instead

- The unit, per typology, at credible ceiling heights
- The view, from stated floor levels, not from a generic altitude
- The material palette, close enough to judge
- The amenity offer, which is often the actual differentiator
- The arrival sequence, because that is what a resident lives

The practical consequence: an off-plan launch needs a broader asset set than a finished-building campaign, and it needs it earlier. Ordering three hero exteriors and discovering in month two that the sales team has nothing for the amenity floor is the normal failure, not an unusual one.



Maverick Frame production render.

STEP 01

The sales gallery asset set

Use this as an inventory, not a wish list. Tick what exists, price what does not, and note which team asks for it first — because that is the order it should be produced in.

ASSET	WHAT IT HAS TO CARRY	ASKED FOR FIRST BY
Masterplan aerial	Plot, phasing, road access, what is already standing around it. The context is the argument.	Brokers, investors
Tower portrait	The building whole, at a height a person could actually see it from.	Launch campaign
Arrival and lobby	Drop-off, entrance, lobby. The part of the product a resident uses daily.	Sales gallery
Amenity decks	Pool level, gym, lounge, podium landscape, at the correct level above the street.	Sales gallery
Unit type set	One set per typology, not per unit. Living, bed, bathroom, balcony. The most under-ordered item on this list.	Brokers, portals
View studies	The view from named floor bands, built from real surroundings. See the next page.	Closing conversations
Material and finish boards	Finishes at close range, with the actual specified material, not a look-alike.	Sales gallery
Dusk hero	One image that works at small size in a feed and at two metres in a gallery.	Everyone
Motion or 360	Flythrough, unit walkthrough, or a panorama a remote buyer can look around.	Remote buyers
Floor plate diagrams	Orientation, unit numbering, which way each typology faces.	Brokers

Two of these rows carry the closing conversation rather than the launch: the unit type set and the view studies. They are also the two most often left until the campaign is live, at which point they are urgent and therefore expensive.

STEP 02

What “the view from unit 3407” has to be honest about

A view image is the one asset a buyer can check against reality later. Get these seven right and it survives handover. Get them wrong and the image becomes the thing the complaint is about.

01 Eye height at the actual floor level

Floor 34 is a specific height above the street, not "high up". A view rendered from a plausible-looking altitude will not match the window it is sold against.

02 True orientation against the floor plate

The unit faces a compass direction. The sun, the water, the skyline and the neighbouring plot all follow from that. Ask to see the north point confirmed on the plan the camera was placed on.

03 Everything consented and under construction, included

The empty plot opposite is the risk. If something is approved there, leave it in the image or state plainly that the view assumes current conditions.

04 Atmosphere that the city actually has

Sand haze, humidity and a horizon that softens with distance. A perfectly clear fifty-kilometre view reads as a rendering decision to anyone who has lived there.

05 A stated time of day

The same window is a different product at 7am and at dusk. Say which one the image is, and keep it consistent across the typology set.

06 The balcony frame, glass and reveal in shot

Views are seen through the building, not from a floating camera. The soffit, the balustrade and the glass tint are part of what the buyer is being sold.

07 Nothing promised that is not yours

The neighbour's landscaping, an adjacent tower's pool, a park that is proposed rather than built. If it is in frame and not guaranteed, somebody will eventually ask about it.

Questions for your own advisers — not answers from us

We do not advise on marketing compliance in any market, and nothing here is a statement of what is required. Put these to your legal adviser and to the relevant authority in writing, before the first image is published:

- What wording, if any, must accompany a computer-generated image of an unbuilt property
- How a view or an outlook may be described in marketing material
- Whether material needs review or registration before it is published or given to brokers
- What record you should keep of how each image was produced, and for how long
- Which of the above apply differently to material used outside the country

STEP 03

Speed, languages and desert light

Build the set so it can move

Launch dates, broker packs and portal listings all move faster than artwork does. Ask for a text-free plate of every image, plus layered exports, so a price change, a new logo or a fourth language never requires a re-render. Agree crop ratios up front and ask the platform itself for its current size specification — those numbers change, and a studio quoting last year's is guessing.

Multi-language, planned not patched

Material routinely runs in several languages at once, and at least one of them may set right to left. That is a layout decision, not a translation task. Keep every word out of the rendered pixels and in an editable layer, decide which images need a mirrored composition, and check that signage and wayfinding shown inside the render is either bilingual or neutral.

The light is specific, and studios get it wrong by default

Midday here is hard, high and hazy, and it flattens a facade rather than modelling it. Near the water the light comes back up off the surface and changes everything about a podium or a deck. Dusk does most of the work in this market for good reason. A studio reaching for a soft northern overcast sky will produce a competent image of a building that looks like it is somewhere else — ask, in the first call, what light they intend and why.

PROJECT / PHASE _____
 TYPOLOGIES _____ (unit type sets required: _____)
 VIEW STUDIES floors: _____ orientations: _____
 AMENITY LEVELS _____
 MOTION / 360 _____ languages: _____

FOR EVERY IMAGE
 text-free plate _____ layered export _____ crop ratios _____
 stated time of day _____ context assumption stated _____

REUSE next phase from the same context model? _____
 who holds the model between phases? _____

Fill this in before the first call. A studio that receives it will quote the real job; a studio that receives "we need some renders for a tower" will quote three exteriors and you will find the rest of this list yourself, in public, during a launch.

WORKING WITH A STUDIO

Cost, and how to brief it

Two things people ask us before anything else. Both answers are short.

COMMISSIONED WORK	FREELANCER	STUDIO
Single exterior still	\$100 – 300	\$250 – 600
Single interior still	\$120 – 350	\$300 – 700
Package, 5–8 views	\$600 – 1,500	\$1,500 – 4,000
Animation, per minute	\$1,000 – 3,000	\$3,000 – 8,000

Market ranges we are willing to publish. Turnaround and revision-round figures are deliberately not in this table: ours vary too much by project type to state as a benchmark, and an invented number here would be worse than none.

How to brief it — shorter is better

This is the opposite of what most people assume. Four things:

- What you need — **how many images, and of what**
- The plans and elevations, as they are
- A few reference images for mood and light
- One clear line on what the images are *for*

Inflating a small job into a fifty-page specification backfires: taken literally it comes out ugly, and it misleads the people doing the work. Tell them the intent and let the team that does this daily handle the detail.

The mistake that costs the most

The biggest failure we see is not choosing the wrong vendor. It is **timing**. People start looking only after the first supplier has already failed and the deadline is on fire, then choose in a panic.

Line up and vet rendering partners **before** you need one. One, ideally a few, briefed and ready to take work. It costs an afternoon now and saves a project later.

10+

YEARS RENDERING
VISUAL STORYTELLING

350+

BRANDS & AGENCIES
EMPOWERED GLOBALLY

95%

CLIENT
SATISFACTION RATE

40%+

OF OUR COMMISSIONS NOW
INCLUDE MOTION OR 360



MAVERICK
FRAME
STUDIO

When the image has to hold up, **talk to us**

We are a CGI studio: architectural and product rendering, 3D modelling, animation, 360 tours and VR. Ten years, 350+ brands and agencies, and the kind of work that still looks right when somebody counts the windows.

Send us the plans and a line on what the images are for. You get a scope and a price, and no obligation to use either.

START HERE

maverickframe.com/contacts

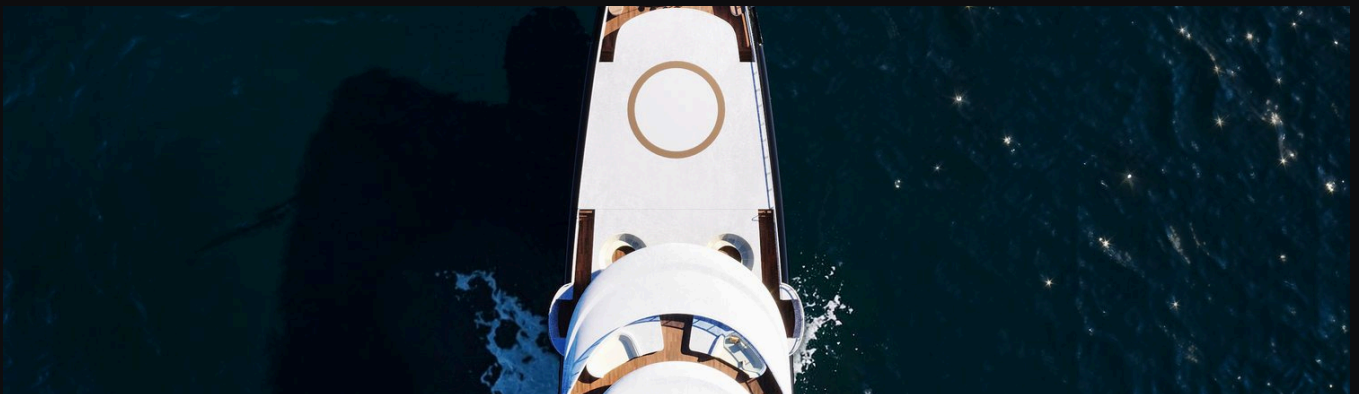
SEE THE WORK

maverickframe.com/gallery

WRITTEN BY

Dim Kuzmenko

Co-Founder



Maverick Frame production render. · Cost ranges are market ranges as of 2026 and are not a quotation.

