



FIELD GUIDE / 2026 EDITION

Hiring a CGI Studio in Germany

What German clients check that others do not, why the market has no single centre, and the language and documentation decisions to make before briefing.

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The image is read against the drawing

The most useful thing to understand about commissioning CGI for a German project is who reviews it and how. Far more often than in other markets, the reviewer is an architect or a technically literate developer, and they will hold the image against the drawing set.

What that means in practice

- Storey heights and window positions are checked, not glanced at
- Material specifications are expected to be the specified material
- "Artistic licence" in the geometry is treated as an error
- Documentation of what was assumed is welcomed, not seen as fussy

What it rewards

A studio that insists on a clay or grey-box approval stage, lists its assumptions in writing, and asks awkward questions in week one. In some markets that reads as slow. Here it reads as competent, and it is what keeps a project from unravelling in review.

The practical instruction

Ask every shortlisted studio for an untextured geometry view from your agreed cameras before any lighting work begins, and have whoever knows the drawings best check it against them. On a German project this single step prevents more late rework than everything else on this page combined.



Maverick Frame production render.

STEP 01

A market with no single centre

Unlike most European property markets, Germany's is genuinely distributed. Munich, Berlin, Hamburg, Frankfurt, Cologne and Stuttgart are separate markets with separate buyers, separate building traditions and separate price levels. That has three consequences for a visual brief.

01	Local reading of the image	Brick and clinker in the north, render and tile in the south, the specific greys of a Berlin courtyard. A studio reaching for generic European defaults produces images that feel imported, and buyers in each city notice it without being able to name it.
02	No default agency layer	In many German projects you will commission the studio directly rather than through a marketing agency. That means you carry the art direction, so the brief has to be better — but you also pay no intermediary margin.
03	Regional price levels	Expectations of what images cost differ across cities as much as property does. Quote comparison is more useful than benchmarking against a national figure, because there is not really a national figure.

The question to ask your studio

"Show me work you have delivered for a project in this region." Not Germany — the region. It is a fair question, it is quickly answered, and the answer tells you whether the vegetation, the light and the construction language in your images will read as local.

On light

Northern European light is flatter and cooler for much of the year than the bright southern light most stock archviz defaults to. Images lit like a Mediterranean afternoon look wrong to a Hamburg buyer in a way they cannot articulate, and "too sunny" is one of the more common comments on imported work.

STEP 02

Language, units and documentation

Three decisions that cost nothing if made at the start and generate rework if made at the end.

01 Which language appears in the images

Room labels, areas, unit numbers, signage on the building, any wayfinding. Decide this before rendering, because text baked into a final image is expensive to change and free to plan for. Ask for a text-free version of every image regardless.

02 Units and number formatting

Metric throughout, and decimal commas rather than points where numbers appear on the image itself. Small, and noticed immediately by a German reader when it is wrong.

03 What is written down alongside the images

Which drawing revision the model was built from, what was assumed where information was missing, and which products were modelled exactly versus approximated. Ask for this as a short note with delivery. It is the document that settles disagreements six weeks later.

04 Who the images will be shown to, and under what rules

Marketing images that will accompany a sale carry expectations about accuracy. Establish with your own legal advisers what must be disclosed or qualified, then tell the studio — it can change how a render is framed and what is shown.

05 Data handling

Where files are stored and processed, and under whose terms. Ask early; it is a normal question here and a studio that cannot answer it clearly is telling you something.

Note on the fourth point

This is not legal advice and we are not qualified to give it. It is a prompt to ask the people who are, early enough that the answer can shape the images rather than invalidate them.

STEP 03

The short scorecard

- | | |
|---|---|
| ☐ Work delivered in your region, not just in Germany | ☐ Clear answer on where data is stored and processed |
| ☐ Offers an untextured geometry approval stage as standard | ☐ Communication language agreed, and who writes it |
| ☐ Will list assumptions in writing at delivery | ☐ Named products modelled exactly, listed explicitly |
| ☐ Records which drawing revision the model came from | ☐ Written revision policy with a definition of "a round" |
| ☐ Text-free versions of every image included | ☐ Model retention and second-phase rates agreed up front |

If you take one thing from this

The geometry approval stage. It is the step that matches how your images will actually be reviewed, it costs the studio almost nothing, and a studio that resists it is optimising for looking impressive early rather than for being right at the end. On a project reviewed by people who read drawings, that is the wrong trade.



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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.

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maverickframe.com/contacts

SEE THE WORK

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WRITTEN BY

Dim Kuzmenko

Founder



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

