

CHRISTIAAN

Hello, everyone. My name's Christiaan Klaassen. I'm partner and director of DBOX in London.

KLAASSEN:

And taken over from Matthew, who was supposed to be doing the speaking today, but I've been brought in to help out. We're looking at the positioning of a skyscraper. 432 Park Avenue is the case that we have put together.

But I've also used a project we did in London to contrast to it, as well, just 'cause I think it's quite an interesting idea. So we're doing just a little introduction about DBOX for people that don't know what we do. Introduction to 432 and then into South Quay Plaza. And then a bit about the future with a little bit of VR that we're also just going to weave in as well.

So DBOX is a marketing and branding agency. We tell stories about places, brands, experiences. We work closely with architects, developers, investors, in generating content for design, craft, film, print. And so we do everything in house. We're kind of like a one-stop shop clients can come to.

Our headquarters are in New York. We're a 20 years old company. I started in London six years ago. I was the first employee of DBOX London. And this is where we started. So this is our first CGI. A lot of people I think they know DBOX for the CGIs. So this is how it started, working on a project with SOM.

And then it was kind of back in the day it was trying to explore this idea of dreaming about unbuilt worlds and how CG and computers can be used to explore. And then mixing in with photography. Photography is always kind of a really big part of DBOX work. So we were exploring about how fashion and CG can come together.

We've worked on some very prestigious projects over the years. The World Trade Center was one of our, been involved with the last 10, 15 years. And we've been there from the start when the unveiling of Daniel Libeskind's design.

We've been selected as avant garde for the *Surface* magazine, gaining some attention for photography that we like to do. We've exhibited photography, again, just kind of making use of the skills that we've got within our capability of the studio.

And then we went into actually branding and taking that kind of step up when we were doing the graphics side of things to projects. So Dellis Cay was a famous project about an island that

was this luxury resort with lots of the starchitects involved. Fosters.

Some more photography was working with *125* magazine. They're a sort of annual photography magazine. It comes out, this one is actually, it has a theme. And this one was naked. And these were pictures of fish that we reproduced.

And then one of the notable marketing campaigns was New York by Gehry, which is the 78 Spruce Street. We've won an Emmy award for our work on *The Rising*, which is the documentary series rebuilding Ground Zero.

And then 432 Park Avenue, which is one of the projects I'm going to talk about today, was one of our notable campaigns. And in London we've recently completed the Buckingham, which is a townhouse opposite Buckingham Palace.

And then South Quay Plaza, so this is where other project I'm going to talk about today. We've also worked from a 20 Grosvenor Square in Mayfair. So again, it's within the same realms of kind of property and marketing. And then just announced I think last week is the Towers by Foster and Partners, which is to be the tallest tower within Miami, within the complex, the Brickell.

And DBOX VR. So we're at a stage now where we're kind of exploring, everyone is exploring VR. There's a lot going on. We are, it's a kind of an important milestone for us 'cause it's the first time that we're actually adding a service in the last 10 years really.

So it's a vague image, which is intentionally, because VR is quite a vague topic at the moment. But it's definitely something that we're going to be working on. As I said, so New York, London and Miami are our offices. It's a lot of projects we're kind of collaborating on daily between offices.

But yeah, we do have very distinct projects between us. And then just a kind of round-up of all the services that we do offer. So we're not just the CGI guys to come to when you need some images. But we actually will take the project right from start to finish. And some of the awards that we've won over the years.

So 432 Park Avenue is my first case study. So these are all the services that we implemented on this project. So quite a vast array of different services. The term positioning, when we're looking at positioning the building, and this is what we actually sent to our clients as a sort of description.

So it's making it like an analysis of the project, defining its audience, its competition, its competitive strengths, and the unique selling points and brand values that the project has. Then the document is kind of builds the foundation of what the project's campaign will be will be tethered to.

I'm trying to skip through the text bits, because we've got quite a few slides to cover and it's quite a bit boring. I prefer the visuals. But so 432 Park Avenue is the tallest residential building in the Western hemisphere. It's designed by Rafael Vinoly Architects and it's in Manhattan's midtown.

And the scheme comprises 89 apartments. And the campaign targeted a very exclusive audience. I mean, the price point of these apartments, the cheapest one is about \$20, I think it's about \$17 million. So it's quite a targeted approach when you know who those buyers are potentially going to be. I think the one that sold at \$88 million was the penthouse.

So this is our introduction to the project, which is, I think this is an image from Rafael Vinoly. Gives an idea, you can understand the scale. The actual design concept was derived from this Joseph Hoffmann piece. And it's taking that kind of simplistic form of the square and re-pitched it.

And so the square, the square ratio actually became a real kind of foundation for the project. And it's something that we referenced again and again throughout all of the different media and process. We were looking at, when you're looking at the project,--

The height of the building, sort of see Manhattan as a very clustered, skyline. There's lots of tall buildings going on. When you take into account actually chopping off the aerials and the antennas of the buildings, it does actually sit at the tallest building on the New York skyline.

And we wanted the address on the building was, its personality was the address. It's wasn't about the architect, it wasn't about the developer. That's why, sort of the brand identity was just simply the address. This is our first image that we produced on the project in positioning it. So obviously, it's right down near Central Park along Fifth Avenue.

And it was a good shot of trying to trying to show it within its kind of cluster of New York, but it didn't capture the idea of the New York skyline. And if you're talking to people that maybe aren't familiar with New York quite so much of it's a very obviously global icon city.

But we wanted to explore shots where you're actually capturing all those kind of icons that we associate with New York. But these shots, I mean, again, different times of day. It's quite cluttered and the lighting looks, it makes it quite hard to actually pick out those iconic kind of pieces.

So this is the sort of looking at the more detail forms. And look again to see what the actual design is like. It's quite brutalist form, so we wanted to try and take that and make it as beautiful as possible. And looking at different times of day, again, it's obviously it's the tallest one of the skyline, but it still gets quite muddled within the very busy New York.

So this was our positioning image, and it was a positioning image is what we like to sort of say that it just summarizes the project within one shot. And just kind of trying to define those key things. It's the newest, it's the new addition to the New York skyline.

So you really want to try break down that skyline. And this shot we actually took, it's one of those days when we're out photographing, and it's normally you really look at the weather report to see a kind of misty morning. We think, OK, we'll cancel the shoot that day.

But it actually served as the perfect conditions and it just kind of minimized the skyline so it was very, very clear to see kind of the iconic kind of landmarks. And then, obviously, 432 kind of towers above everything else. But it was a very kind of way of simplifying the form of New York.

And then some of the other shots where you're going, I think this is on the same sheet, but just looking for those really beautiful moments when the conditions occur. Again here, so looking at, again, it's always just trying to capture those really special moments, unique times of the day to really kind of show off the beauty of the project.

So our positioning of 432, it led, it focused on these main attributes. It was the height of the building, really to celebrate the square motif. The views of Manhattan. Obviously, the views are magnificent on the 92nd story. And it's that kind of inspirational lifestyle and a celebration of New York and the culture and the history.

And then the campaign that we did. Obviously, we did lots of different content, but really the summary of it was a book which I've actually got with me today for people to look through afterwards. We also choreographed and designed the marketing suite, which the customers would go around.

And then we produced a film, which was kind of the icing on the cake for when the customers viewed the, went through the marketing suite. So I'll just take you through, the book will be my starting point. Like I say, it was a very targeted audience, so it was actually invitation only to come and actually view the marketing suite--

Because the customers were so specific that they actually had to feel like a gift that you were being presented with to gain that interest. So the book, that's what I've got with me today. And the book is, it's not like your average kind of developer series of floor plans and the usual kind of content.

It was very much a piece that was kind of like a magazine, like a publication that can actually just sit in your collection. So it had articles, it had adverts, advertising going in. It had editorial. And that's probably how we used the book to be an editorial piece, where we could use the CGIs we're creating can feed into that as well.

So this is one of the editorials a piece about talking about this idea about living in the building. Imagine like a very expensive party, but the guests have been going round in the apartments. And it was, yeah, really kind of showing off in its very super high-end, luxury lifestyle.

And the square windows we see there, are a very key feature of the building. And there it's all about this idea at this party and that the window is where everyone would navigate if you are in this building or in this apartment. This is one of the shots.

And this shot was a funny one because it was, the pitch in this idea, the editorial and the client said, OK, we can do it, but you need to have someone with just an average looking person. Don't have them all kind of super glamorous models.

So they picked out this guy who was a friend of our colleagues. And it took phone calls and phone calls for him to actually agree to do it. But it was a good shot. So the idea of how this kind of breaks down, so the storyboard kind of sketching were very referential.

So we're looking for those kind of key kind of ideas. The idea is based there on the Christopher Walken shot on the top right kind of really summarizes this shot. And so then we'll be in the photo studio taking the shots of the talent, setting up lights, and all kind of camera angles.

So this is a base render done in with 3ds Max. And then breaking down, so you're adding the

people, a layer of glass, and then some more post-production work to it. You see the kind of, this is the kind of detail that we went into, as well as making that feel really kind of believable. Tie it all together.

And then, again, coming back to the square, the Vitruvian Man. Leonardo da Vinci was kind of trying to celebrate the idea of the human form within these within these spaces. And that's really where the ballerina concept came from. She's on the front cover of the book, but also it's the idea of there being a stage for the world.

And so we worked with a ballerina who was really fantastic. Able to sort of choreograph these events. It's just trying to elevate it more from just having an image of the view. It's kind of how these spaces could be used in this very beautified way. It's a really good collection through the book.

And then so, just to kind of break down that front cover shot. So working in the photographic studio, so again, it's kind of, we'll be fully in control of all the assets that we generate. So we're doing all the photography ourselves. We're casting, we're hiring, the lights, we know kind of all the way around everything.

Setting up the scene within 3ds Max, so we kind of know how it's all going to be positioned and worked out. And then building up the plates within the scene. And obviously, when you're photographing, you need to make sure you've got the reflections, just making sure we've got the other side for when the glass goes in. And then that's the final image.

And so these kind of editorial pieces, they ran through the book looking at the different kind of features of the building. It also can go into the apartments. The apartments, we did, DBOX did all the actual styling of the pieces, picking the furniture.

And it was about the idea of having the furniture pieces, these are all from Sotheby's auction houses that we picked out. And it's about the idea of whoever has this much money, they're kind of collecting these really super high value pieces.

One of the pieces here on the right, this Eileen Gray chair, is the most expensive chair that's ever sold at auction for \$27 million for a chair, which is quite an ugly chair, I think, but it's just, it's the idea that they've got so much money that they collect these kind of, these pieces.

And these kind of form into the CGs for the book. So you really are kind of taken through this idea of this sort of lifestyle. Just kind of look at details. Again all the entourage of all the pieces.

A lot of the time we are working with interior designers, but in this case, we took this on ourselves. So it's nice to have control over the scenes.

And in looking for those, the idea of the story behind what it's like to experience the building, sitting there at breakfast, looking over the view. In the kitchen or perhaps it's going out having a big dinner party. And you can really kind of capture these moments that are really just really beautiful really. And it's the classic time of the day.

And then we did a little section about the bathrooms. This was written by New York magazine's design editor about her favorite bath. And it was just a nice little piece, which they, and it all fits in with the brand and the identity and the images.

And this image, you never really know which image is going to get picked out as the one that everyone recognizes from the job. But the bathroom shot actually became one of the most recognizable one. If you do a search for 432 Park Avenue bathroom and Google, you just get, it's everywhere. It's all over the place.

And it's actually, there's an artist who's exhibiting in the Whitney Museum of this piece called the *Tallest Residential Tower in the Western Hemisphere*, which looks remarkably similar to our piece. We thought it was interesting that we never actually got any kind of credit for it I don't believe.

So the book is kind of, it's that piece that the customer will get that kind of idea. They feel they're intrigued. And that the whole idea that is to get them to come through this marketing suite that we designed where they can actually get a bit more serious about buying.

The marketing suite was in the GM building, which was a challenge because the actual scale, and again, going back to this, the frame, the square idea, the actual floor to ceiling heights of the building are about 12 feet. But in the marketing suite we were restricted to a nine feet size.

Which is why we kind of pushed it, we knew that we couldn't actually build out one of the apartments, which is quite a typical idea for a marketing suite. You build out one of the units. People can go round and experience. This is one of the floor, so this the floor plan of the building.

And then we were looking at actually being involved designing the layouts and where these different spaces would go. And within the 3D team, CGI team, we use their skills and actually

go and get into the design of these spaces. So the window frames are a 10 feet by 10 feet.

So in certain areas they had to design them and had this idea that they could extend the ceiling up just by one more foot so that they could actually build in this physical size window frame, because it always comes back to the square.

And it looks at how these display cases could be designed, the models. And through time, then added these interactive-- they're interactive tables where the units, the floor plans and everything will be built up. Because you do have to have it, you have to have all the architectural detail that comes with development.

But the book was just a very kind of separate piece. But even into the display stands we were heavily involved in the process. A few more shots of the model, physical models. And then this was the final. And they wanted it to feel like it was more like a gallery space,--

And we're always conscious about where the actual, the route the viewer takes, and where they're going to navigate through to till they actually finally come into the last room. And this is one of the final photos from the marketing suite when it was finished.

As you see, there's an iPad app that had all the critical information that people would need. It was a 10 foot screen on the back. So again, having that idea where the views would be. And then there, you can look at the floor plans on this big design table.

Content. So all the content we generate, again, it's making use of that in every way possible. This'll also go onto the website. That's another shot there. And then into the bathroom. So the end of the marketing suite, you're guided around this tour and then the film is actually is kind of the showstopper piece.

And it was something that the, the client said they just wanted to be a complete wow moment, something that had never been done before. And we referenced the Philippe Petit, the walking between the two towers as our starting point.

But like the brand and the positioning that we went through, it was still just having all the continuity that we'd done throughout the images and the book, everything ties together within the film as well. So just taking those luxury design moments, things that people associate with the grandeur and this lifestyle.

So taking this idea of the stately home, tying that into the film. The square, the window, it's that view out. It's that kind of inspirational lifestyle. Views over mountain ranges, those key moments that you kind of look out of beauty. And then also some of the architectural classics as well, playing on those.

Obviously referencing the square form. And this idea of how banquet and things used to be, how these spaces could be used. And the storyboards kind to formed quite quickly from this concept. Taking through the journey, this aspirational journey about being a global traveler who gets the view.

And then we hired Philippe Petit to come and film as part, be one of the actors on the film, which was really great. So he was there doing his tightrope walking. And he actually, he had to actually design the set himself where with his tightrope walks where he was all kind of very, very meticulously planning all the different calculations and pretensions and things like that.

And again, in the green screen studio we feel very at home working with them. This was the gorilla outfit from *Trading Places* apparently. So it was quite a complicated, complicated process of generating the film. And it was reviewed. It's a completely private piece that is not available online. You have to be, you have to go to this marketing suite to view it.

And so I'm going to be showing it now. And the only reason I can show it is because I got permission to but I can't have anyone recording it, so if everyone could please stop with their mobile phones please. That would be great.

OK, so following on, we've worked on lots of different towers. I wanted to try and to kind of contrast that idea about this very selective targeted audience and a very targeted campaign. So I picked out the South Quay Plaza, which is one that I've worked very closely on in London, as my example.

Which I think it's a good differentiator because of the different audience that it was trying to capture. So South Quay Plaza is again, set to be the tallest residential building in Europe. That title seems to be shifting around quite quickly now, because there's lots of other very tall residential buildings popping up in Canary Wharf.

And I was looking at the very high quality architecture, working with Foster and Partners and creating a new landmark for the city. So we started the projects at the very first start with Foster and Partners, working with them directly producing the images, some CGI for the

planning.

So they had these very vibrant sketches and quite typical when Fosters approach us, we get these sketch and we turn those into our worked up CGIs. So we did a collection of images. A lot of the part of this project was about selling off this public realm space that was very important that the people in the area got to enjoy.

But it was looking at various different heights and actually material studies so that the planning officers could understand what the building was going to be like. And then so that conversation, and when we're working with architects generally, they can start the conversation with the developers who are actually in all of the project.

So we, after the work that we did, we got invited to pitch on the project. And so I've included some of the process that we did in the pitching. Because I think it was very interesting. Again, this has got a lot of text to look at, but our key thing was to understand this audience of who we were trying to target with this campaign.

It's not just this very individual person. It is the residents, relocators, it's investors, and it's also going visitors. So this is part of our pitch document that we're proposing to the client. You look at the competitors. So again, in Canary Wharf and in London it's a very high development area. So there are lots of very tall residential buildings popping up.

Obviously, you've got some iconic sites like Battersea Power Station being developed. So where does it sit within those? So you're comparing it and looking at what those differentiating qualities are of the project to kind of play upon those very, very strong selling points.

And the themes that we looked at was the scale. Obviously, the height of the building itself sells, is a very key feature. It's the youngest residential tower to arrive in Canary Wharf. Its position within the skyline, within the development quarter Canary Wharf.

Canary Wharf is known as a very business district. It's the CBD of London, or one of them. But they've now branched out and Canary Wharf Group are also developing a residential sector or arm of their developments. So there's lots of residential buildings coming out in this area.

But the idea of this society where people can actually invest and have a long-term idea of living there and social interaction. So really, we looked at again, the idea of the scale of the building, its views are quite commanding. It does have a very beautiful set of views across the skyline in Canary Wharf.

And it's the idea that when you are, if you are buying at a lower level, you've still got this beautiful park land that's still being developed. So having a view out over different levels was a key feature. The idea about living in a Foster-designed building, so trying to appeal to people that actually think of design as a very important part of when buying a house or a property.

And also just trying to make it feel like a place that you can actually, you actually can picture yourself living in. So the, again, the unit price of these apartments going from studios to three beds was more like 600,000 to 1.5 million. So it's a much different price point to compared to 432.

We looked at various different names of the project. South Quay Plaza is actually the name of the building that exists at the moment. It's also the name of the DLR, which is like a tube station. Which unfortunately, they went with in the end, but they didn't really like the idea of change. But we pitched with South Quay Plaza, again trying to play on the height and the status as a landmark.

And then taking the idea of what kind of color palette we would use within the brand. Again, I've got a copy of the book here for people to show, so afterward, please feel free to come up and have a look through. So again, just taking the idea, the sort of tones from the building, but also what it reflects.

The material about what the book feels like it was. With this one, it was very much playing that it was a Foster and Partners designed building. It was selling that, so also itself feeling like a product that relates to Foster's brand aesthetic as well.

We really love this photography by Jasper James, this idea this double, double exposure, which was a key lead to our visual style. And then we prepared a little mock-up to show this idea about what the book could be like.

And the developer, Berkeley Group, they are, they produce masses and masses of developments. And they have quite safe rules that they always go by. They'll have a website, they'll have this. It's kind of quite strict,--

So our approach was actually quite something quite radical for them and quite, it was quite a lot of discussions where we had to actually try and just break them down and say don't be afraid to change and try new things.

So again, this was all the services that we were involved with on the book. So we've got the brand identity. My job as the CGI director there was a suite of about 40 CGIs in total, which I was heavily involved with. And the positioning of it, again, got a lot of text to read through, but it was trying to position it within this skyline.

This idea that the design itself was pretty contrasting to Canary Wharf. Canary Wharf is quite grid-like. A bit like New York. And the Foster's design actually took it and turned it 45 degrees. So it had this diamond shape to it.

And again, like the square within 432, the diamond, that 45 degree angle really of took quite a key part of our images and the ideas that we went through. So this was really our positioning image. And it was, again, you're trying to summarize the development from a unique vantage point that people haven't seen before.

It celebrates the building itself. It plays really strong to Foster's design. So this was, involved shooting with a drone in Canary Wharf, which was probably one of the most technically challenging things that I've done trying to have about five or six different groups of permissions to fly the drone.

I was even more ambitious that I wanted it to be at sunrise, because I knew that when the light was going to come at that time, it was going to make Canary Wharf read flat. But the South Quay Plaza would have a very strong contrast on their design.

And then through the interiors, again, when we were proposing this idea and looking at cameras within the views, typically about 90% of them I think in the end, ended up, We always went for a 45 degree angle that we were looking at.

It was either a one point perspective or you were looking at this from a two point that was perfectly aligned. And this comes, you'll see some more examples, but this repeats through the book. It's a very subtle piece that I'm not sure if many people actually pick up on, but it just leads to the language of the images throughout the scheme.

And this idea about, again, in the shot before, the shot before it's like that idea that you're living there and if you're a banker, then you're working over there and that your commute in the morning, you can picture very easily. And then we took that inside and this is our living room.

And then from across the water within Canada Square, that's your view from your office back to your apartment. So it's really a luxurious lifestyle. This is the final identity and the tagline of London's Youngest Landmark.

And then so when 432 didn't really have any other kind of characters implemented in the brochure, the idea it was with South Quay Plaza, the idea was that you did have a character that people would associate with and different attributes.

So theme one was Jane. And we actually went into quite a lot of detail, which is what I'm going to take you through and what their personalities were like and how that affected the styling of their apartments. So she was a character that kind of went through the whole theme.

We had another character that was more reflected in the design part of it. The amenities, the location, and then the social aspect. The different age group, and this was our target audience who we were really trying to appeal to with the campaign. And then the idea of when do you release, or when do people actually get to see these things.

So to start with, you need to raise the awareness that the project is coming into market. So the audience is very wide. And then as people become more interested in it, they will come where the marketing suite would be, find out a bit more. Then they've got the sale. And then the stages of it come back out through prepared [? views. ?]

So the CGIs, were again, it's a wide range of interiors, exteriors, amenities, the gyms, things like that. And so the characters, so the front cover of the book was the character Jane. So we had a model come in for a photography shoot.

There were two options that we did. The one the client chose was the one on the left. And the one that we chose, which we did our own copies of the book, so we chose the one on the right, because we prefer that one. But again, it was kind of playing back to that visual style that we, it's nice that the idea that we pitched with was actually filtered through to the end product as well.

This idea of double exposure. And so when we had this character in mind, we really went into sort of quite a lot of detail about where they worked, what their style was like, who is this kind of person that we're trying to target. But it was quite a wide, wide range of people.

So she was an English-born graduate, a partner at a firm that works in Canary Wharf, so she was associated with the one bedroom unit. And when we were producing the CGIs, we were

looking at what this unit was going to be like,--

We go into a lot of times, especially referencing what the fabrics, what the furniture is all going to be like, what their styling, what books they're reading, down to the really of fine details. Some reference images about what, the kind of ideas about what the shots are going to be like.

Lots of, it's a classic thing that we do a lot of the time is this idea of layering throughout the images. And the people wanted to be in a secondary, well in some cases, they are a bit more of a focal point. But they didn't want to impact on the view too much.

So looking again toward different types of lighting that could be used. And then we went for a sort of Scandinavian style. So I've just broken down a bit of a process about actually generating the CGI. So typically this is where we'll start within our 3D model using 3ds Max.

So I have to keep plugging through Autodesk because I don't actually have that much technical stuff. We use Autodesk, 3ds Max and AutoCAD throughout our process. So we're really picking the cameras, we strip out all the materials. It wants to be very focused on what the actual camera view is.

If you start putting materials on too soon, then you can fall into this scenario of that material doesn't look right, when you actually just want to concentrate on what the view will be like. These spaces are, they're much smaller units, so you don't get these kind of big lavish spaces like compared to 432.

So it's more challenging to make these spaces feel spacious, when they're actually, you really don't want to keep going wider and wider and wider. But the cameras, so we look for these ideas that you can tell a lot of the stories that are going on within the building and your understanding of what this unit quite simply.

And then we have these sort of vignette moments where you're picturing where you could be working at your desk or reading in the corner looking out over the view. And then the bedroom. And you can a lot of these angles, again, it's coming back to all the cameras are either a direct one point perspective or looking at this kind of corner 45 degree angle.

So just some of the settings from 3ds Max. I'm not sure if anyone's actually going into the technicals of it, but throughout the process we can work a quick resolution so that we're able

to generate what, those sketches come out very quickly. Don't want to be a long process of actually the rendering side of things.

When you're working it out we go to cover a very in-depth looking at materials and how they're generated. So these examples are actually using Corona Render, which is something we've introduced recently. So looking at what the floorboard textures, making our own custom ones where we need to.

And then so this is what we call, so this is the next stage when the client will actually see a view with materials. This is not one that actually went into the full process. This is a shot that we worked on personally.

But again, it's simple render settings. There's nothing too complicated at this stage and generally our settings are generally are renders of fairly straightforward I feel. But you get an idea for where positions of objects and furniture will be.

Then we get comments through. So obviously, the [? role ?] of our clients. The one on the right is from client, the left is from the client. But we're much more critical ourselves as well. Internally, we'll always going to scribble out ideas about where things should go, what these little adjustments can do to improve an image.

And then looking in more detail about what magazines does she read, what kind of perfume does wear, and little styling things that all, again, it's that continuity of the idea of her character all has to work together.

And then when we do go and progress onto the final renders, the resolution goes up to about 6,000 pixels, which will give us enough detail within our printed material. All of our images always multi-use.

You don't know if it's going to be used within the book, on the website, or if it's going to be blown up and printed onto a hoarding, for example. So you need to have that kind of the detail and the resolution that goes through.

And so this is our final shot with Jane. And so when Jane came in to do, her name's Chloe actually. When she came in to do the front cover photography shoot, we knew that we had all these CGIs in our minds. So we were able to use her time and our time and photograph her in lots of different poses.

And so that was added into this shot. And again, it's just the idea about what it actually feels like to live there. Kind of feel very natural. And this is the little set that we did. And some people will have different ideas about what this first one is. Is it a bit sexy? I pitched it as the idea of her getting ready for work in the morning, but other people see it differently.

And then working at her desk or kind of in there. So the images, the one on the left and the one on the right, they originally didn't have the character in. So it was important that the shot kind of worked as a starting point of the view. But it was, we knew that we always wanted her to be in this space.

And then looking at one of the exterior shots and sort of a bit looking at how we built up an image like this. We're kind of very reverential. We know we won't be Foster and Partners for many, many years, thousands of images that we produced.

But we always like to remind ourselves what is their detailing like, and then referencing some of their buildings. Glass was obviously a very strong point for this building. It had to feel very sharp. It was very glassy.

And looking at references around, but also it's really important for the CGI team to actually go down to site and get a feeling for what the actual way things are. What other buildings are around? What's it actually like down there?

So this is doing a site reconnaissance. And then again, looking at these view camera ideas, where is actually possible to take a photo from, because we always want to lead the shot with a great photo. And so this is one of our shots that we got from the water.

It was actually the same day as we did the drone shoot. So we, after the sun had rose, it was a little bit later on, we did a little walk around and actually took this shot at the same time, which again, really helps the continuity of the images to feel like they're in the same breath.

For those who are about for camera matching, so when you're working with a shift lens, for example, you want to add where the horizon is, so that it sits in the middle for camera matching. And when you're looking at what camera settings you are, here's a little tip, which is little field of view calculator.

And that will help work out when you're working with a portrait format, it captivates the field of view should be to much it. And they were working with a simple matching model. We'll get our camera match on, and then that shows you how it all aligns.

So the light, I mean, I knew what the time of day was when we were down there photographing, but this is all planned out in advance. So using the sun calculator website so we know exactly what the arcs, what time of day do we need to be in position for.

And so there's the original photography. And then this is our first draft of the building just in place for client and the architect to review, where it sits. And then we go into incredible amounts of detail, populating what the interior is, the amenities spaces, the plantings, furniture, landscapings.

Incredible amounts of information that we're having to pull in, and then that's usually going through from a design update process. And you're trying to keep on top of everything as it goes on. So it's a, it's a very kind of ongoing kind of process.

So this breaks down the shot into the four main plates. So we have a background shot, that's our base render for an exterior shot. We treat through our glass as a separate element, so we've got complete control over where we want reflection to be very strong, where we want a bit more transparency to it.

And then we also try, we try to build our scenes and I'll Photoshop the documents so that we've got flexibility. So we know that if we render the trees in a separate path, we've got control over if things need to change.

And then adding the water and the reflection of the tower back into the water using the camera projection methods where you're taking the photography and you're throwing it back out onto the 3-D model and then rendering the water as a separate pass to go into that.

And then that's the final image there on the right-hand side. And then just do a little cropping too, so you can see the details that go into a full resolution along that waterfront. And then so this was the-- the CGIs been built up into this catalog. And so, yeah, the final product, it feels very, it was very sharp and metallic. It had that same theme of the building that went through it.

And was a very successful piece. And then the book covers the architect, the developer, and the local areas, and things of that. And so we did all the content. We do all the copywriting, the photography of the local area. So we're producing everything that goes into the catalog. It's all our own.

And then there's also fact sheets that partner with potential buyers that are interested, but not that interested that they get a book. And there was a bag as well that we added on as well. So it's a very complete set, and again, it's got that brand continuity applied to everything.

And then so, just, I wanted to end on VR, because it seems to be the hot topic at the moment. We are doing VR. The South Quay Plaza was a great project because we have all the information built up. And we were able to go back and when we're doing our research and development, we used it as our testing scene.

So we generated an application and I'm talking about the pre-rendered content, which is 360 environments where you can look around. But it was again, it was using all of the content that still fitted in with the brand. It was applying all the same, the rules that we had written for the brand.

But the same CGIs, everything had to feel like it was part of the same product. So these are some of the screen shots taken.

I was hoping to be able to connect it onto the screens and have someone come up. I wasn't quite able to do that. But if anyone wants to come and have a look around in the VR mode, then please come up. I've saved a bit of time at the end for that.

So looking in, it was a simple choice of being able to navigate through these apartments. And we are offering 360 environments. We are also offering real-time rendering and Oculus. And it really depends on what your client needs and what we feel works best for the project.

But this was incredibly successful about people, they were able to understand scale and actually feel like what it's like to be in some of these spaces. And I think it's a very powerful tool I think for the future. And it's a really exciting time for, like I say, it's adding a new service, which is the first time in say 10 years that we've done it. This is a really bad photo that I found of the Oculus.

But yes, this is just some of the screen grab from our real-time engine equivalent of the same, the same apartment. So the visuals, we were very cautious about when we wanted to go into VR. Because we're always very focused on quality. And we wanted our scenes to be able to match the CGI quality.

And I'm still not 100% sold on the real-time stuff yet. It made me feel a bit sick when I was

moving around. But it does have, it does have some potential. There's a lot of, there's a lot of examples, more and more coming out a real-time rendered content. But a lot of it I do think comes into sort of quite simplistic scenes where it's easier to make things look nice.

And then going back to 432, we've also come, in the VR sense, we've developed our own photography rig. So we're able to shoot stereoscopic 360 photography. And where better to do it than in the 432 apartment that has been made now. I mean the building is complete.

So again, if anyone wants to have a come and go, you can actually experience what it's like to be within the 432 project. And these are some of the photography stills that we did throughout. Yeah, it does look like an amazing, amazing building.

But when the first time I put on the headset and went in here, it really took me back about how big these spaces are and how big these windows are. Because I've seen all the CGIs I've seen because I've been involved with it, but when you actually appreciate it on here, and I think that's the really powerful, powerful tool. And that's me. Done.

[APPLAUSE]