1- Software
Model: AutoCAD & 3ds max - Texturing & rendering: 3ds max plus V-Ray Advanced – Post Processing: Photoshop

2- Modeling
- The entire building was modeled in AutoCAD, except the spiders, text on the glass, ivy and long grass.
- The spiders and text on the glass were both modeled in 3ds max using common commands.
- For the long grass I used 3ds max fur based hair on a common plane applying soft selection and some noise.
- The ivy was made with the Gwivi plugin from guruware

3- Textures
- Most materials are V-Ray materials but in some cases I used a V-Ray blend material like for the oxide on the walls or the floor with the flower drawing. This allowed me to handle different reflection types for different wall or floor components.
- Light objects are planes with a V-Ray light material assigned, with high multipliers.
- The glass was made with white refraction, 40% reflection, and some light green fog (0,1), and a noise map on bump to distort reflections.
- All materials have reflections, from minimal reflections on walls (fresnel 10% with 0,5 glossiness) to steel parts (with 90% and 0,95 glossiness)
- On floor tiles, I used three multi sub object material in order to give three different looks with randomized color difference (RGB levels) and randomized coordinates to avoid the tiling.

4- Camera
There is a V-Ray physical camera with color balance adjusted to provide some light cyan color. The shutter speed is set to 5 and f-stop to 4. It is also a vertical shift correction without vignette, I prefer do it in Photoshop later.

5- Lights
Illumination of the scene is solved with:
- Environment: V-Ray sky (very strong) and a direct light (sun, with multiplier of 4, warm orange color) in front of the camera.
- V-Ray lights on each light emitter (Approx. 30 lights, most with a yellow color with the exception of the lights on the first floor which are a more orange. All lights are set with affect diffuse and specular, and invisible, because the light emitters already have a V-Ray light material.

Typical light settings, and light result after a white override material test, here you can see the different light colours on the first floor

6- Rendering Settings
The render was done using the V-Ray plugin using an irradiance map with medium quality for global illumination. The light cache was set to 1200 for primary and secondary bounces. The final render was 3000 pixels which was more than enough.
The antialiasing filter was Michel Netravali (good sharpen and lower noise) with adaptive QMC, set to min 3 max 10. The subdivisions threshold was set to 0,005.
Color mapping was set linear at 1,1,1,5 gamma to get more illumination in the grey areas. I realize this is not a linear workflow, but this gives me the best resolution in the situation.
7- Post Processing

After 14 hours of rendering on a quad core qx 6700, I made two ambient occlusion and z-depth passes. The ambient occlusion passes had different radius values and were merged into the image using Photoshop multiply layers. The first z-depth pass was created to make a small DOF in the foreground. Then it was used as a Photoshop filter. The second z-depth pass was created to make the fog effect. I then applied a Photoshop hue and saturation adjustment layer and moved the lightness value to 10 and applied the depth picture to the layer channel. This is an easy way to create a fog effect to provide depth.

A fifth pass was made for the letters so that I could have a selection channel to adjust the letters in post production. You can see letters are more noticeable in the final picture than in the original render.

Several color correction adjustments were made as adjustments layers using masks to hide and show the variations in different areas of the picture. You can see highlight colors change throughout the image. I also created an alpha channel, and selected the white parts of the image using a color range selection. To get a film effect I applied a Gaussian blur (glow effect) and “hard” chromatic aberrations. This effect can clearly be seen in the letters in the lower left area of the final image. I added color to the glow with a colorize hue tool to give the glow a “yellow” sun effect on the bright areas and on other areas to get vivid colors in the highlights.

I added people with slight color correction and blur effect to a few of them. I did this using common commands with a Wacom tablet. Finally I flattened and applied a sharpen mask effect, added a few more color aberration and a vignette (lens distortion filter).
Different colour sections changed with colour balance tool, always using layer adjustments and masks.

1. Colour balance and levels adjusted.
2. Highlights and shadows painted with a Wacom tablet.
3. 95 percent opacity.
4. Glass reflections painted over people to give the "behind glass" effect.

The glow layer was made from a white color selection with Gaussian blur. A strong color aberration was applied and colorized in different areas using the colorize tool. I also increased the brightness in the distant parts of the image.

Many thanks to Pilar to help me do this tutorial...

Final Picture