

Virtusa Design Visualization Services

Show it before it exists.

A design visualization and content production studio. We build the images, films, interactives and immersive experiences that let people see an idea long before it is real.

STUDIO · 2026 · BENGALURU · RAS AL KHAIMAH

Thirteen service lines, one roof.

An idea can travel from first frame to final delivery without changing hands — which is why the second market and the fortieth cutdown cost a fraction of the first.

CORE DISCIPLINES

01 Creative Content Production

02 Image and Audio

03 Pre-Production

04 Digital Media

05 Product Configurators

06 Immersive, XR and VR

07 Architectural Visualisation

08 E-Commerce

AI STUDIO

09 AI Storyboard Design

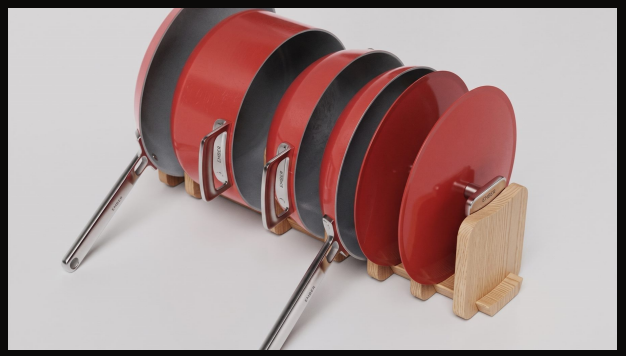
10 AI Film

11 AI Commercials

12 AI Social Content

13 AI Plugins & Design Tooling





Five stages, in order.

01 Agree what has to be true

Lock the look before the spend. Previz, boards, a technical plan and a schedule you can hold us to.

02 Build the master

The hero asset is built to the highest standard the job will ever need, not to the format it launches in.

03 Make it usable

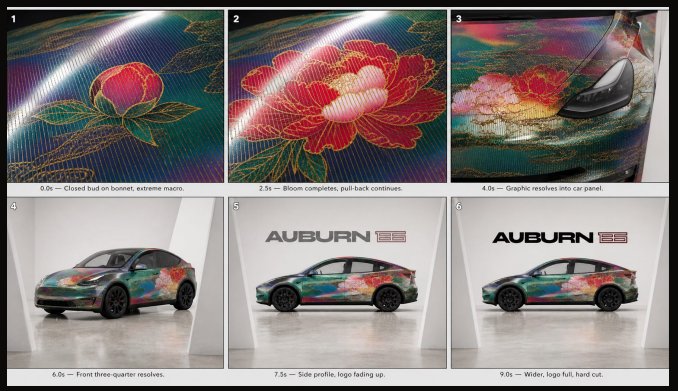
A still answers one question. A configurator, a walkthrough or a VR review answers the ones you did not anticipate.

04 Adapt it everywhere

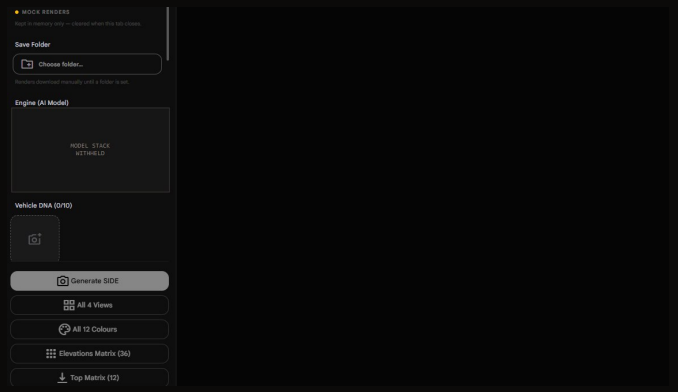
Cutdowns, localisations and campaign variants, derived from the master rather than remade.

05 Put it where it sells

Marketplace imagery, storefront builds and the tooling to keep it current. Published, not just delivered.



Boards, timecoded, before a frame is made



In-house tooling, built where it removes a job



A campaign with no camera, no location and no crew

A vehicle wrap brand needed always-on social content at a cadence no shoot schedule could sustain. Every new wrap design would otherwise mean another shoot, another location and another crew. We built the campaign in our own AI production pipeline: backgrounds, characters and the vehicle are each built as reusable elements and composited, which is what keeps the same cast and the same car recognisable across twenty-four frames and four acts.

250+
images and four films, across two monthly packages

24 + 2
images and cuts every month, to a fixed scope

16 / 8
vehicles and brands in the live retail library

The product library is live on the client's retail configurator at auburn186.com. Every vehicle, angle and colourway in it was produced here, to one standard; the configurator itself was built by the client's own vendor.

> "I send a brief and the work comes back right. When I change my mind mid-project — which I do — he tells me straight what it costs in time instead of quietly missing the date."
>
> Samuel Amiens
> Founder, Auburn 186







AI STUDIO · SELF-INITIATED

The films nobody asked for.

Two short films and three spec commercials, written, directed, produced and finished in house. None of it was commissioned: we made it to find out what a generative pipeline actually costs in time before quoting one to a client, and to push the craft further than a brief would have allowed. Mountain Peak Coffee and Vrinda Diamonds are invented brands; the scooter is a concept piece carrying no marque. Nothing here speaks in a real company's voice.

2
short films, 45 seconds and 2m 32s

3
spec commercials, script to final cut

0
briefs — every frame self-initiated

The Last Train Home · The Boy Who Can Talk to Animals · Mountain Peak Coffee · Vrinda Diamonds · Scooter concept





Characters, environments and light, built as elements and composited

One asset, every colourway

A cookware range sold on colour and surface, needing catalogue and listing imagery for every combination of pan, lid and set. One lighting setup was held across the whole range so the products sit together on a listing page, with lighting, camera and render presets built once and then run across the catalogue. Every colourway comes off the same geometry, so a new finish is a material change rather than a reshoot.

170
products and sets

350
final images

2 weeks
start to delivery

That is twenty-five finished images a day, and the preset pipeline is the reason rather than the headcount. The range is live on the client's store at embercookware.com.







Appliances shot in kitchens that were never built

A range of kitchen appliances needed listing imagery showing each product in use, at the right scale, in a kitchen a buyer could imagine owning. Photographing that would have meant a different set for every product. We built the kitchens instead — cabinetry, stone, timber and dappled daylight through a window — with every appliance at consistent scale and eye height.

8
products in the range

8
kitchens built rather than booked

1:1
square marketplace format from the start

The point is not that it was cheaper than a shoot. It is that the room became an input: the same appliance re-dressed to a buyer's taste, features staged around the product, on demand and without booking anything. A photograph cannot be re-dressed at any price.







Automotive, end to end.

The deepest pipeline in the studio. Design data in at one end, a launch campaign out at the other, without the work changing hands four times on the way.

01 **Design data, made usable**

CAD and surfacing data translated, cleaned and optimised until it can be lit, rendered and run in real time.

02 **Lighting and lookdev**

Studio, environment and exterior lighting held consistently across a whole vehicle line.

03 **Launch and product film**

Hero films, feature and ADAS visualisation, interior and detail work, motion graphics that explain rather than decorate.

04 **Configurators**

The image library a configurator runs on — every model, angle and colourway to one standard — and the real-time build.

05 **VR and design review**

Headset reviews for live design decisions, and 360 offline renders where a headset is not practical.

06 **Campaign and retail**

Brochure imagery, configurator stills, cutdowns and localisations, all derived from the same master.

The team's automotive credits — vehicle manufacturers in India, China, Saudi Arabia and the UK — were earned in-house at those companies, which own that work. They are listed with the role on each at vdvs.in/experience, and are not presented as studio projects.

Six hold the standard.

Six at the core, across visualisation, production, real-time and delivery. Around them we bring in specialists we have worked with for years, scaled to whatever the project needs — but the core six hold the standard, and nothing leaves the studio without their approval. A bigger project means more hands, never a different bar.

The studio was formed out of teams that already worked together in-house at vehicle manufacturers and production studios, which is why the handovers inside a project are short.

01 **Show, do not describe**
A picture settles an argument a document cannot.

02 **Say the hard thing early**
If a deadline is not real, we say so while it is still cheap to change.

03 **Build it to be reused**
Every asset is built with the next variant in mind.

04 **Keep it in one place**
Nothing lost in a handover between three vendors who have never spoken.

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