

Crimson Tower

An aerial-combat roguelite, every asset made with Scenario

A hooded huntress climbs five floors of a cursed tower, chaining sword cuts through demons in mid-air, smashing them into walls, reflecting their shots and facing a giant eye. The game was written in one Claude Code session; its sprites, environments, music and sound effects were generated with Scenario through Scenario MCP.

5 floors, each with its own layer set

8 Kling clips behind the huntress

56 px hero, one 28-colour palette

25 music tracks and sound effects

Floor 1, the cathedral: the huntress cuts through a brute while a cultist, a wisp and a charger close in. Captured from the shipped game with the HUD hidden.



THE IDEA

An original game, generated end to end

Crimson Tower was requested for Scenario as a game that reproduces the feel of an aerial-combat roguelite: fast air combat, lunges that carry the hero to an enemy, a heavy knockback strike, wall runs, locked rooms, bosses and permanent upgrades. The code, names and art are original. The second requirement was that as many assets as possible come from Scenario, and in the shipped build every image, animation, music track and sound effect does.

Claude Code drove all generation through Scenario MCP: recommend to choose models, model_schema_get to read their inputs, model_run with dry runs to price paid work, jobs_wait to collect results, upload_asset to send the reframed first frames back in, and asset_download to bring the outputs home. Chroma keying, loop search, pixelation, seamless tiling, prop cutting and WebP conversion ran locally as Python scripts.

The side-view sprite route adapts the Iso Cycles exploration's pipeline: a two-pose still on flat magenta, reframed into first frames, animated as image-to-video clips, then cut into loops and pixelated to one palette.

ADAPTED FROM **Iso Cycles, a Scenario exploration**



Floor 4, the forge: a smash launches a brute into a cultist.

WHAT SCENARIO MADE

Huntress, brute, cultist	GPT Image 2.5 Sunburst stills, Kling V3 I2V Standard clips
Hero pose sheet	GPT Image 2.5 Sunburst with the hero still as reference
Five environment layer sets	GPT Image 2.5 Sunburst
Flying enemies, boss, pickups, icons, key art	Retro Diffusion Plus
Title, five floor tracks, two boss themes	ElevenLabs Music v2.5
Seventeen sound effects	ElevenLabs Sound Effects 2

BUILD ORDER

- 1

FIRST PASS
Retro Diffusion Plus sprites, paintings, icons and tiles.
- 2

HERO
Iso Cycles adapted to a side view.
- 3

AUDIO
Per-floor music and the sound set.
- 4

ENVIRONMENTS
HD pixel-art layer sets, floor 1 first.
- 5

GROUND ENEMIES
Animated brute and sickle cultist.
- 6

COMBAT FEEL
Four rounds of playtest changes.

STEP 1 · THE FIRST PASS

Retro Diffusion Plus, and what survived it

The first playable build used Retro Diffusion Plus throughout: 64 px sprites with background removal, 384 × 224 environment paintings, blessing icons and masonry tiles. The hero's pose set was kept consistent by passing the lunge sprite as the palette input for the other poses.

Much of this pass still ships. The wisp, the charger, the sentinel turret, the boss eye, the heart, altar and portal pickups, the title key art, the eleven blessing icons and the six relic icons are all first-pass Retro Diffusion Plus art.

The hero, the brute, the tiles, props and backgrounds were replaced later: the hero by an animated Kling-based figure, the environments after the first playtest judged them too retro.



Replaced: the first-pass floor 1 painting, 384 × 224.

REPLACED



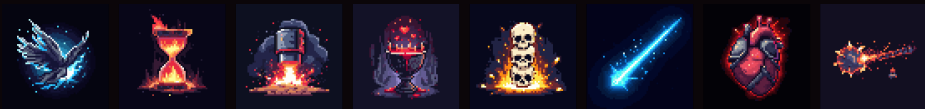
Replaced: the first-pass hero (idle, jump, run) and brute, 64 px, shown at 4x.

STILL SHIPPING



Still shipping: wisp, charger, sentinel turret, boss eye, heart and portal.

Below them, eight of the eleven blessing icons, still in the game.



Two poses of one huntress, on magenta



Take 1, the chosen still (1536 × 1024).



Take 2, not used.



The two reframed first frames, uploaded back to Scenario for the clips.

The hero route starts from a single GPT Image 2.5 Sunburst image containing the same character twice, in a pure side profile facing right: standing ready on the left, mid-jump on the right. Generating both poses in one image keeps them on the same design, and the flat magenta ground is what the keyer removes later in the pipeline.

1536 × 1024 · QUALITY HIGH · 2 OUTPUTS · OPAQUE BACKGROUND

PROMPT EXCERPT, VERBATIM

“Camera: classic 2D side-scrolling platformer, pure side profile view, orthographic, no perspective. Left pose: standing in a light combat ready stance, facing right, knees slightly bent, saber held low and forward, scarf tails hanging behind her to the left. Right pose: the same character mid-air in a jump, facing right, knees tucked up, saber arm raised back, cloak and scarf tails fluttering upward.”

Take 1 was chosen: both poses on model, clean magenta, and no pink or purple on the character.

REFRAME

The Iso Cycles reframing script placed each pose on its own 960 px square, the figure 58 % of the height with the feet at 82 %. The standing pose became the first frame of every ground clip; the jump pose seeds the air spin and ships as the rising pose.

Eight Kling clips from one first frame

Each action is a three-second Kling V3 I2V Standard clip, square, audio off. The Iso Cycles prompt pattern (animate in place like a treadmill, keep the facing, lock the camera) was rewritten for a side view, and the same facing sentence closed every clip prompt.

APPENDED TO EVERY CLIP, VERBATIM

“She always faces right in a pure side profile view like a 2D side-scrolling platformer, the same angle as the first frame, never turning toward the camera. She stays centred and does not travel across the frame. Locked static camera, flat solid magenta background, no ground shadow, crisp pixel art, same character design as the first frame.”

The run starts from the first frame only, so it can keep running. Every other clip is pinned, with the first frame also given as the last, so each action returns to the ready pose: idle, two saber attacks, drawing and firing the blaster, a forward lunge, a hit reaction, and the mid-air somersault, which starts and ends on the jump still.



One frame from each clip after keying, on the pipeline's shared crop.

RUN MOTION SENTENCE, VERBATIM

“like a treadmill: the hooded huntress immediately starts running in place and keeps running for the whole clip, a steady fast repeating run cycle (knees high, arms pumping, saber held low and back, torso leaning forward, both feet leave the ground between steps, crimson scarf tails and torn white cloak streaming behind her).”

From painted frames to a 56 px figure

- 1

KEY
Magenta is keyed to transparency, with its spill removed from the edges.
- 2

CHOOSE FRAMES
Run and idle get the loop window whose closing seam is smallest against the motion inside it; one-shot actions keep their active window.
- 3

SHARE A CANVAS
Every cycle is cropped to one shared canvas, so all of them register on the same feet line.
- 4

PIXELATE
Area-average to a 56 px figure, one 28-colour median-cut palette for everything, and a 1 px outline redrawn on the silhouette.

The run loop closes at 0.32× a normal frame step and the idle at 0.28×. One facing is generated; the game mirrors it at draw time.



Keyed source, idle frame 1.



The eight shipped hero cycles on their shared 98 × 81 cell (3×): run, idle, attack 1, attack 2, air spin, shoot, lunge, hurt.

A slash trail, and poses that overlap

THE SLASH TRAIL BECAME A BLOCK

The first attack was sampled at seven frames. In the third, Kling's white slash trail is opaque and not magenta, so the keyer kept it and pixelation turned it into a solid block across the figure. That frame was dropped, leaving six.



Attack 1 at seven keyed frames; the third (outlined) carries the trail.



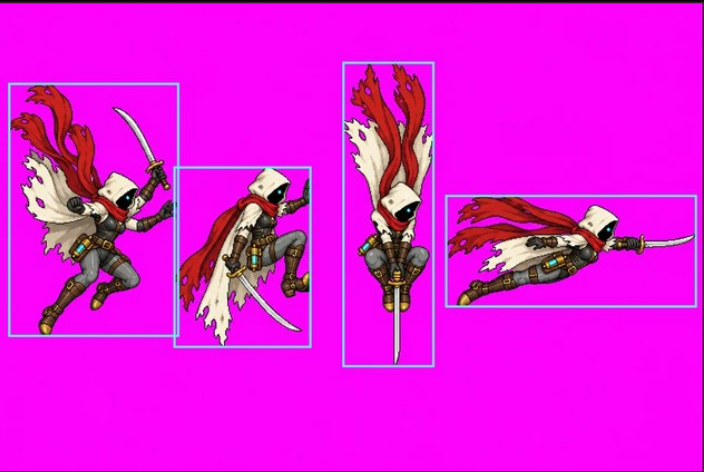
Shipped: six frames, 3×.

IN THE GAME

Wall runs reuse the run cycle rotated 90° against the wall, and the dash trail redraws the frame being shown, tinted cyan.

POSES THAT SHARE COLUMNS

Four static poses (falling, wall cling, feet-first plunge, horizontal air dash) came from one GPT Image 2.5 Sunburst sheet, with the chosen still as its reference image. Splitting it by empty columns failed because the poses overlap horizontally; connected components on the keyed mask separated them cleanly.



The pose sheet, take 1, with the four connected components outlined.



Shipped poses on the hero palette: fall, wall, plunge, dash and the jump still (5×).

The brute and the sickle cultist

The brute and a new sickle cultist followed the hero route: GPT Image 2.5 Sunburst two-pose stills on magenta (standing, and the attack wind-up), reframed, then a walk clip from the first frame only and pinned attack and hurt clips. They were pixelated to 78 px and 66 px.



The two-pose stills for the brute and the cultist.



The brute attack at eight keyed frames; the sixth (outlined) is the dust blob.

THE IMPACT DUST BECAME A BLOB

At the moment of impact, the brute's attack clip fills the frame with a pale dust cloud. Keyed, it stays as a solid shape; that frame was dropped, taking the attack from eight frames to seven.

The brute's walk loop closes at 1.03× a frame step. Widening the loop search did not improve it, and it was kept after review.



Shipped sheets: walk, attack and hurt for the brute (78 px) and the cultist (66 px), 2×.



“His arms stay still”

The first cultist walk swung the sickle around mid-stride and could not loop: the best window the loop search found closed at 1.44× a normal frame step. The clip was generated again with the weapon explicitly held still, extra negative terms and cfgScale set to 0.7.

SECOND-TAKE PROMPT, VERBATIM (FACING AND TAIL SENTENCE APPENDED)

“Pixel art game sprite animation, like a treadmill: the gaunt masked cultist immediately starts walking in place and keeps walking for the whole clip, a steady repeating hunched walk cycle: long bony strides on bandaged bare feet, knees bending, tattered robes swaying with each step. His arms stay still: he keeps the serrated sickle held low behind him in the same grip for the entire clip and never lifts, swings or twirls it.”

NEGATIVE PROMPT ADDITIONS

swinging the weapon, raising the sickle, attacking, twirling · cfgScale 0.7

1.44×

FIRST TAKE

First take: the best loop window found, eight frames. The sickle rises and swings; seam 1.44×.



0.42×

SECOND TAKE

Second take: the sickle stays low behind him; the loop closes at 0.42×.



Too retro, so floor 1 was rebuilt first

After the first playtest, the Retro Diffusion paintings were judged too retro. Their replacement was GPT Image 2.5 Sunburst asked for richly detailed, high-resolution pixel art, and it was validated on floor 1 in the game before floors 2 to 5 were generated.

The canvas renders at twice its logical size, so the HD art stays sharp, while the pixel sprites keep nearest-neighbour scaling.

FLOOR 1 BACKGROUND PROMPT, EXCERPTS, VERBATIM

“Richly detailed high-resolution pixel art background layer for a premium modern 2D side-scrolling gothic action platformer (the level of detail and lighting of the best contemporary pixel art games).”

“Keep the lower third and the middle of the image darker and lower contrast so characters on top of it stay readable.”



Before: the first-pass Retro Diffusion Plus painting, 384 × 224.



After: the GPT Image 2.5 Sunburst background, 1920 × 1152.

Five layers, three local fixes

Each floor is built from five GPT Image 2.5 Sunburst renders, all at quality high. A processing script turned them into game assets and fixed what the renders could not guarantee.

BACKGROUND

1920 × 1152, opaque: the distant hall, darker in the middle and lower third.

MIDGROUND

1920 × 1152, transparent: columns at the edges, an arch across the top, an empty centre for parallax.

TEXTURE

1024 × 1024, the masonry for walls and floors. The renders were not reliably tileable, so opposite edges were cross-faded.

LEDGE

A transparent carved strip, trimmed and drawn as left cap, repeated middle and right cap, so a run of any length keeps its carving.

PROPS

Three props on one transparent sheet, split into separate images by connected components.



Floor 1 midground (transparency shown dark).



Floor 3 raw texture tiled: hard seams at the join.



After the edge cross-fade.



Shipped floor 1 ledge; gold lines mark the caps (12 % of the width each).



Floor 1 prop sheet, and the three props cut from it.

Five floors, each with its own score



1• Cathedral Crimson moonlight, rose window, gold.

Captured from the shipped game, HUD hidden. The floor 5 capture shows the boss room.

Floors 2 to 5 reuse the structure of the floor 1 prompts with a new scene and palette. The music follows the same plan: ElevenLabs Music v2.5, instrumental, one 90-second loop per floor plus a 60-second title theme and two boss variations that alternate by floor.

- 2• Crypt** Sarcophagi and ossuary walls, violet.
- 3• Flooded ruins** Bioluminescent seaweed, teal.
- 4• Forge** Molten metal and giant gears, amber.
- 5• Storm summit** A colossal eye in the clouds, sickly green.



2• Crypt



3• Flooded ruins



4• Forge



5• Storm summit

FLOOR 1 MUSIC PROMPT, VERBATIM

“Relentless instrumental action track for a fast gothic roguelite platformer. 165 BPM, D minor. Driving double-time breakbeat drums with punchy kicks and crisp snares, distorted analog synth bass arpeggios, aggressive detuned sawtooth leads, a haunting cathedral pipe organ motif and dark gothic choir pads layered on top. Energetic, urgent and loopable, steady intensity from start to end with no fade out, no long intro, no vocals.”

Tuned by playtest, four times

The combat was reworked four times from playtest feedback; the final version ships. Both captures were staged in the shipped game, with the HUD hidden.

1 LUNGE AND STOP

The first attack lunged to the nearest enemy and stopped there.

2 CUT THROUGH, AND A SMASH

The lunge carried through the enemy to the far side. A separate strong smash launches enemies, with wall-slam and enemy-to-enemy crash damage and a stun, and reflects shots, on a 2.2 s cooldown.

3 ORBIT

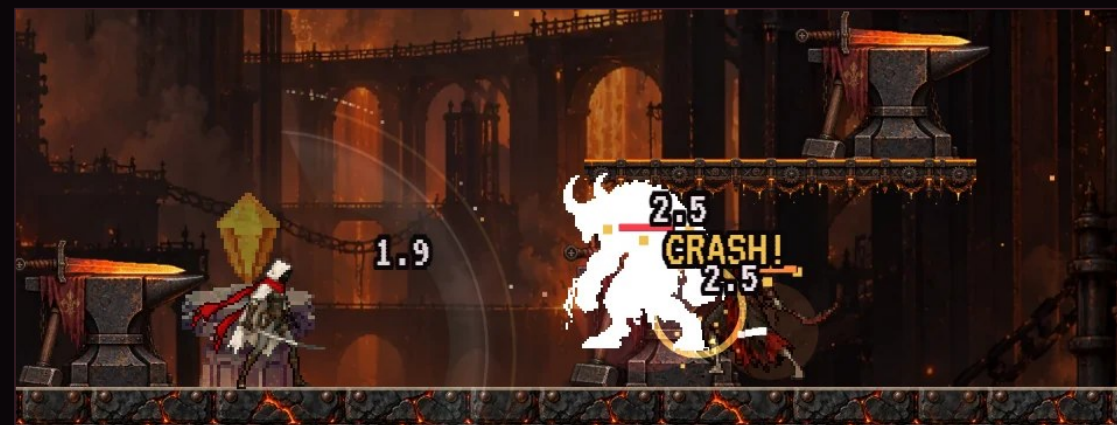
After each cut the huntress hangs in the air beside the target, so repeated cuts orbit it; alternating off-centre aim makes consecutive cuts cross back and forth.

4 TAP TO COMBO

Each press is one cut, with no hold. Left click attacks; the smash moved to the middle mouse button (or E), aimed at the cursor, with a 1.3 s cooldown.



A cut through a brute on floor 1.



The smash on floor 4: the brute is launched into the cultist, "CRASH!".

SOUND

Seventeen effects, and the finished climb

ElevenLabs Sound Effects 2 made seventeen effects: slash, hit, parry, shot, kill, hurt, slam, door lock, room clear, dash, blessing, boss death, portal, deflect, relic purchase, footsteps and smash. The game plays WebAudio synth tones until they decode.

DEFLECT EFFECT PROMPT, VERBATIM

“sword deflecting an energy bullet, sharp metallic ping ricochet with a bright zing, video game projectile reflect”

0.5–3 S PER EFFECT · PROMPT INFLUENCE 0.5–0.6 · SHIPPED AS 96 KBPS MP3 (MUSIC AT 128 KBPS)



Play Crimson Tower in the browser, and make your own assets with Scenario. Scenario MCP connects Claude Code and other agents to the same models used here.

- Crimson Tower
- Scenario
- Scenario MCP
- Scenario Skills
- Iso Cycles