

HOW IT WAS MADE

HIBANA

A cel-shaded 3D fighting game in which every fighter, move, stage, song and voice was generated with Scenario, then assembled in a browser by an AI agent (Claude Code) working through Scenario MCP.

5

fighters, one of them the final boss

5

stages with their own songs

118

music and sound files

119

motion clips from video

5

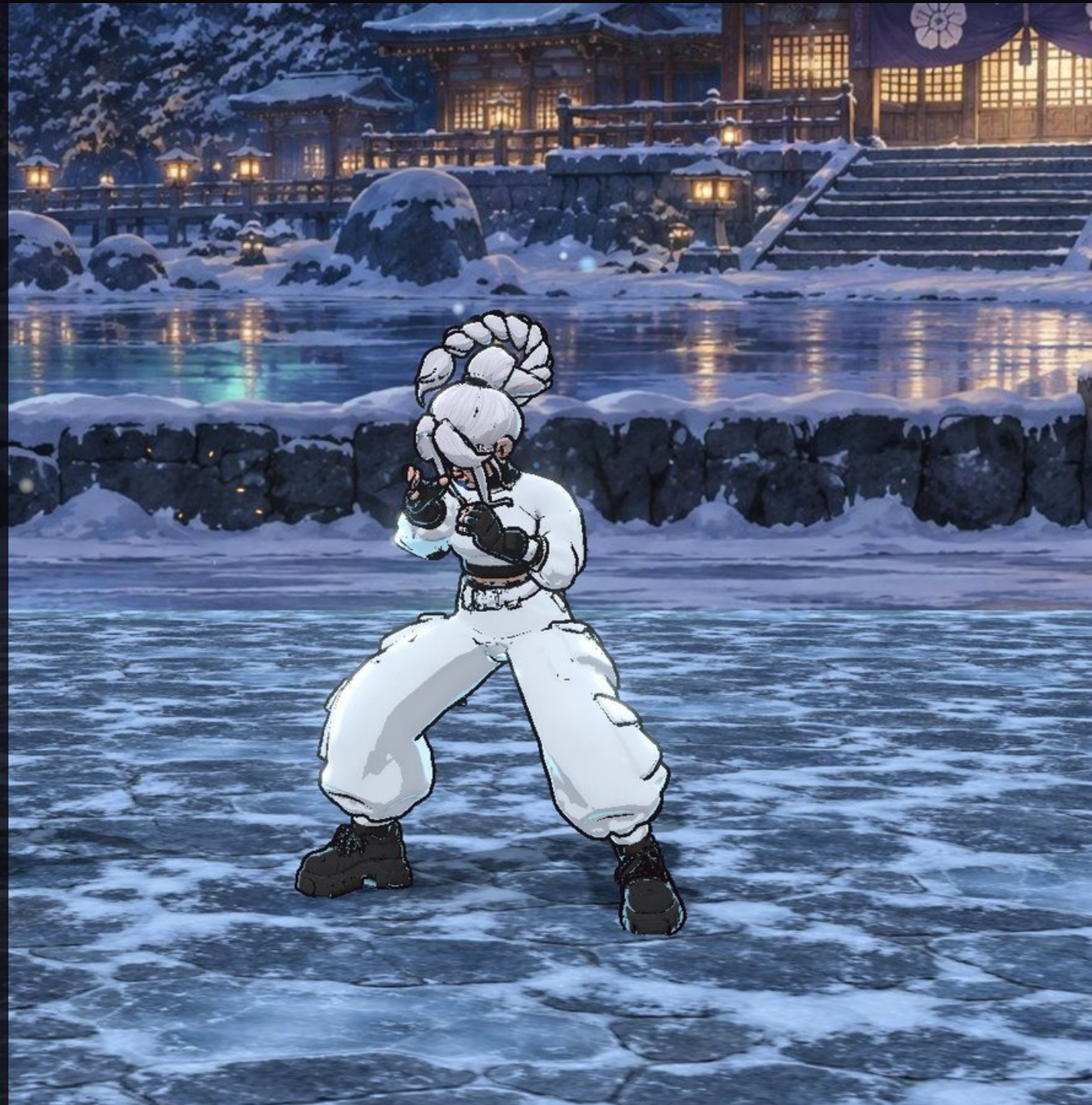
spoken languages

3

days, 30 September to 2 October 2026

[Play Hibana](#) [Scenario MCP](#)

A real frame of the game: the final boss, Yuki, on her winter-festival stage.



A FIGHTING GAME WITH NO HAND ANIMATION

The goal was a playable fighting game whose art, motion and sound all came from Scenario, with the agent writing only the code that holds them together.

THE RULE

Every asset is generated in Scenario. Local scripts only convert, retime, pack and play: no sculpting, no keyframing, no stock files.

THE HARD PART

Animation. A fighting game needs dozens of precise moves per character. Hand keyframing was out, so each move starts as a short video.

THE ENGINE

A Three.js scene with a toon material and an inverted-hull outline, hits read from real bone positions, and a menu with versus, arcade and training.

THE TWIST

Arcade mode flies a plane across a dot-matrix world map to each opponent's home stage. The last stop is Yuki.



The title screen is a game scene: frozen clashes on the real stages.



The cast: Ren, Lian, Kauã, Lucien and the final boss, Yuki.

FROM A PICTURE TO A SKELETON

Each fighter starts as reference art. Three Scenario models take it from there.

01 GPT Image 2.5

turns the reference into a clean, front-facing character sheet.

02 Tripo P2

builds a textured 3D model of about 40,000 triangles from the sheet.

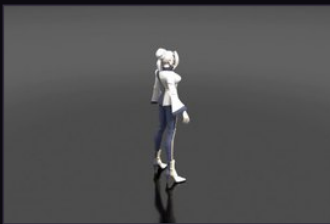
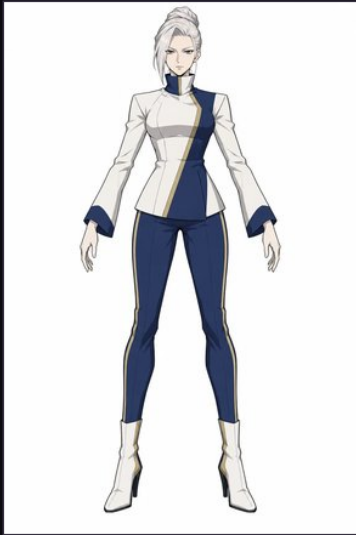
03 Uthana Character Rigging

rigs it to a 52-bone humanoid skeleton, ready for animation.

Top: the character sheet GPT Image 2.5 made from the reference. Below: Tripo P2's textured model, turning.



Ren: the character sheet and the model turning.



Lian: reference art and the sheet.



Kauā: reference art and the sheet.



Lucien: reference art and the sheet.

KLING SHOOTS IT, UTHANA MOVES IT

Every move starts as a five-second video of a reference actor. Uthana Video to Motion reads the video and writes the motion onto each fighter's own skeleton.



Four of the thirteen shared takes (sweep, throw, knockdown, hit reaction), shot once with the reference actor.

SHARED MOVES

Thirteen videos (idle, walks, crouch, jump, blocks, hits, knockdown, KO, throw and more) were shot once and re-run for every fighter, so the cast moves consistently.

SIGNATURE MOVES

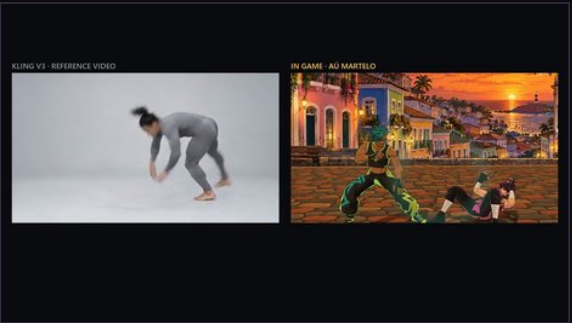
Each fighter's specials got their own Kling take: a cartwheel kick, a handstand spin, a chain-punch rush.

PINNED FRAMES

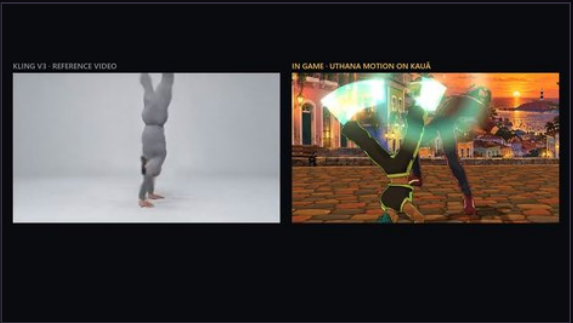
Kling skipped short kicks when an end frame was pinned, so those moves were re-rolled without it and with a long held extension.

ON THE SKELETON

The Uthana clips arrive already on the character's skeleton, about 184 KB each, and play directly in the engine.



Aú Martelo, Kauā's cartwheel kick.



Hélíce, Kauā's four-hit handstand spin.

Kling V3 Uthana Video to Motion

FROM A CLIP TO A MOVE WITH FRAMES

A video clip is not a fighting-game move until it has frames. Each clip is retimed with a list of segments that map clip seconds to 60-frames-per-second game frames.



Hitboxes drawn over a fight: green where a fighter can be hurt, red for a strike.

STARTUP, ACTIVE, RECOVERY

A heavy punch that takes about 1.5 s on video becomes 6 startup frames, 4 active and 15 recovery. The held poses in the video are skipped.

HITBOXES ON BONES

A strike is a sphere at the animated hand or foot plus a reach offset. Hurt spheres sit on the head, spine, hips, legs and arms.

SPECIALS

A short super freeze and screen dim, an aura ring, colored ribbon trails on the striking limbs and a shockwave on every hit.

MOVE (REN)	START	ACTIVE	RECOVERY	DAMAGE
Jab	4	3	6	30
Heavy punch	6	4	15	85
Tenkū uppercut	3	10	24	120
Fireball	10	1	28	70

Frames at 60 per second, from the game's own character definitions.

A HOME STAGE AND A LANGUAGE FOR EACH FIGHTER

GPT Image 2.5 painted a 2560 x 1080 backdrop and a tiling floor for each home stage. The engine lights, fogs and grades them to match.



Tokyo · Ren



Foshan · Lian



Salvador · Kauã



Paris · Lucien



Sapporo · Yuki

SONGS

One song per stage, generated with Scenario music models; ElevenLabs Music v2.5 made Ren's and Yuki's tracks.

VOICES

Gemini 3.8 Flash TTS speaks Japanese (Ren), Brazilian Portuguese (Kauã), French (Lucien), English (Yuki) and the announcer. Qwen Audio 3.0 TTS speaks Lian's Cantonese.

CALLS

Every special move calls its own name. Grunts, hurt and win lines are rarer, and a per-fighter cooldown keeps the fight from becoming noise.

THE MAP

Arcade mode flies a plane across a dot-matrix world map, drawn offline from open land data, to each opponent's hometown.



The arcade world map.

YUKI ARRIVES AS A FILE

Yuki is a mascot character that came as a quad-mesh FBX with layered facial expressions. The agent put her into the same pipeline as the other fighters.



The supplied model, rendered in Blender.



The baked texture atlas.



The eleven Kling takes.

BAKED FOR THE WEB

A Blender script baked the body and a neutral face into one 2,048-pixel texture atlas and exported a single-material model, since the page cannot afford a separate material per layer.

RIGGED TO THE SAME SKELETON

Uthana Character Rigging gave her the 52-bone skeleton, so every clip in the game would fit her. Her rig came out about 1 m tall, so the model is scaled 1.75 at runtime.

ELEVEN VIDEOS

Her walks, punches and kicks were shot as plain martial arts. Magic appears only in her three specials. Kling V3 produced eleven takes from one still of the reference actor.

TWENTY-FOUR CLIPS

Uthana Video to Motion turned the takes, together with the shared moves, into 24 clips on her skeleton.

WINTER MAGIC, EACH FROM A VIDEO

On the left of each pair is the Kling take. On the right, the same move running in the game.



Frost Bolt: Kling take and game.



Ice Pillars: Kling take and game.



Blizzard: Kling take and game.

FROST BOLT

QUARTER-CIRCLE FORWARD + PUNCH

A projectile that reuses the fireball shader with a third, ice palette.

ICE PILLARS

FORWARD, DOWN, DOWN-FORWARD + PUNCH

Three spikes erupt in a row in front of her. Each one is a hit that launches, drawn as toon-shaded cones with a ring and splinters.

BLIZZARD

QUARTER-CIRCLE FORWARD + KICK

A four-hit storm with drifting snow that ends in a knockdown. Its hitbox is a large sphere in front of her hips.

A BRAID, FOUR STRAPS AND TWO SLEEVES

Automatic rigging got Yuki moving, but three things looked wrong in motion.

TROUSER STRAPS

Four black straps were skinned across the hips and stretched like a pole whenever she moved. They were removed.

THE BRAID

The rig twisted her long braid into a tangled shape. It was rebuilt from the original mesh, shortened to 60%, and skinned to six new bones. In the game a chain of points follows the head, so the braid swings like a rope.

THE SLEEVES

Her puffy sleeves sank into her torso in guard and punch poses. Her shoulders are nudged along the camera axis in every pose so the arms clear the body.

HER STAGE AND VOICE

GPT Image 2.5 painted the Sapporo festival and its frozen floor, ElevenLabs Music v2.5 made her boss theme and Gemini 3.8 Flash TTS gave her an English voice. She has 50% more health and fights harder than the standard CPU.



After the fixes: arms clear of the body, braid behind.



The rebuilt braid, seen from behind.



The boss fight, captured from the game.

CREDITS FOR THE BOSS

STEP	MODEL	JOB	CREDITS PER JOB
Move videos	Kling V3 Pro, image to video, 5 s	11	53
Motion clips	Uthana Video to Motion 2.1	24	152
Stage backdrop	GPT Image 2.5	1	15
Floor tile	GPT Image 2.5	1	3
Boss theme	ElevenLabs Music v2.5	1	60
Voice lines	Gemini 3.8 Flash TTS	19	1

Credits per job, as each job reported them; the column shows the cost of one job. The rigging job and the four original fighters' generations were not itemized in the notes this account is built from, so no total is claimed. Baking, scaling, retiming and packing ran locally at no cost.

The game runs in the browser. The same route (a reference, a sheet, a model, a rig, move videos, motion, an engine) is open to anyone with an agent connected to Scenario.

MODELS USED

- GPT Image 2.5
- Tripo P2
- Uthana Character Rigging
- Kling V3
- Uthana Video to Motion
- ElevenLabs Music v2.5
- Gemini 3.8 Flash TTS
- Qwen Audio 3.0 TTS
- Scenario MCP
- Scenario Skills
- Scenario