A GAME-STYLE FILM, PROOF OF CONCEPT / MAKING OF

LAMPLIGHT DEEP

A small round submarine explores a drowned city at night, and every glowing orb it collects switches the lights back on along one street, until the whole city glows. Seven finished key frames and one 5-second moving shot, built by Claude Opus 5.5 in headless Blender with the Scenario Blender Plugin and the Scenario MCP.

7
key frames

0:05
moving shot

51
Scenario jobs

4,444
credits (CU)

Scenario **Scenario MCP** **See the exploration**

A game you watch.

The brief asked for a 45-second film that looks like a video game: an explorer submersible relights a city sunk 40 metres under a calm night sea, one street at a time, with a game HUD on screen. This proof builds the world, finishes the seven key frames and one moving shot, and plans the rest of the film from what it learned.

Shot 1, the first frame: one beam, one orb.

Shot 3: the light races down the street.

Shot 7, the payoff: 12 / 12.

The world

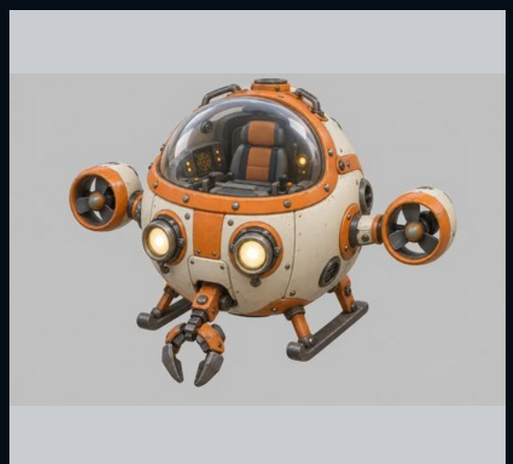
Towers with arched windows, domed markets and a clock square under kelp and coral, bioluminescent vines, marine snow and moonlight in shafts. The craft is round and friendly: two headlights, a glass dome, orange trim, small thrusters and a collector claw.

The game

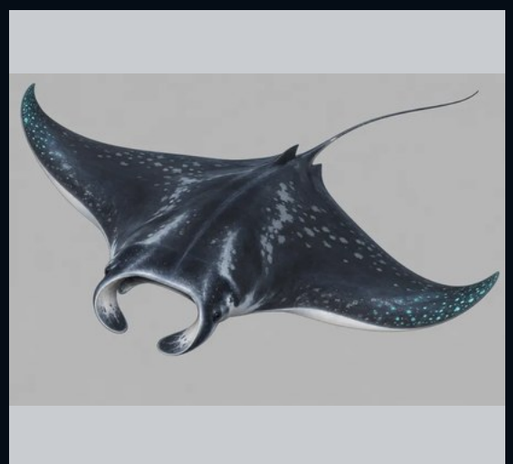
Depth, heading, a sonar ring and a counter, LIGHTS RESTORED 3 / 12. Each orb the claw collects sends light running along one street: windows, brass lanterns and vines switch on. The last orb sits at the top of the clock tower, and the whole city lights at once.

Concepts first, then meshes.

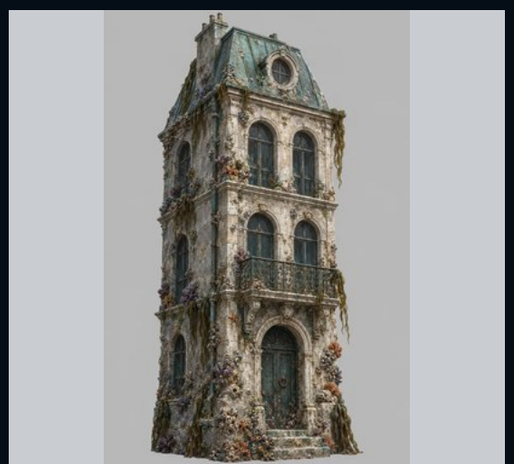
GPT Image 2.5 Sunburst drew nine concepts on flat grey: the submersible, the manta, a townhouse, the clock tower, a domed market, coral, a reef fish, a distant skyline plate and the HUD. Hunyuan 3D 3.1 Pro turned seven of them into textured PBR meshes, imported into Blender with the Scenario Blender Plugin.



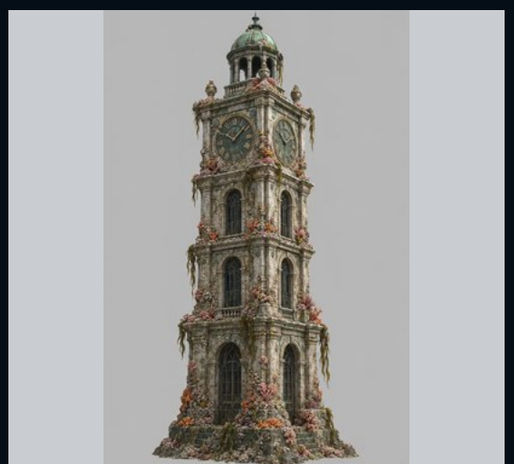
Submersible concept.



Manta concept.



Townhouse module.



Clock tower.

Two meshes for the hero

Hitem3D 3.0 built a second submersible in parallel, at 990,000 faces. The Hunyuan version was kept: its dome carries the painted cabin, which reads better under a real glass shell, at half the geometry. Every mesh was scaled to real size, from a 2.2 m craft to a 34 m tower.

Seven PATINA material sets

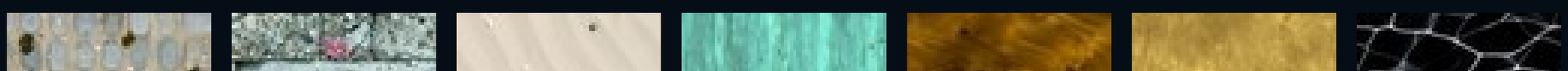
PATINA Material generated five maps each for coral limestone, cobbles, sea sand, verdigris copper, kelp and old brass, plus a caustic texture used twice: as the sea-surface gobo that cuts the moonlight into shafts, and as a light projecting caustics on the street.

One street, one light wave.

Everything in the scene is Python. Every key frame is a render of the same world, with the same craft, street and tower, so the shots cut together. One shared LightWave shader group drives the window, lantern and vine light: moving a single value runs the light down the street.

Shot 3 in Blender, Cycles, HUD composited.

Shot 7 in Blender: every light on.



The seven PATINA albedo maps: cobbles, limestone, sand, copper, kelp, brass, caustics.

What the city holds

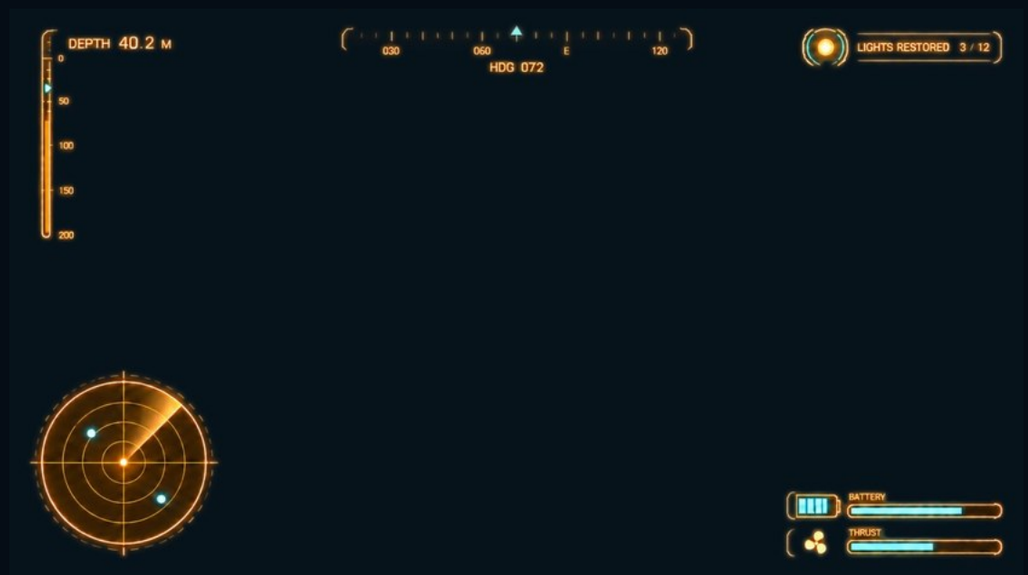
104 townhouse instances in three depth layers, 3 market halls and the clock tower; 580 coral clusters, 700 rubble stones, 1,660 swaying kelp blades and about 45,000 sea-grass blades scattered with geometry nodes; 26 brass lamps with real lights, 2,456 glowing pods and a school of 1,100 fish.

Water and light

A volumetric sea with a noisy floor mist, moonlight through the caustic gobo, Cycles on the Metal GPU with AgX, then bloom, lens dispersion and a grade: black point, S-curve, vignette and grain, checked on each frame's histogram for true blacks and bright highlights.

Generated once, kept exact.

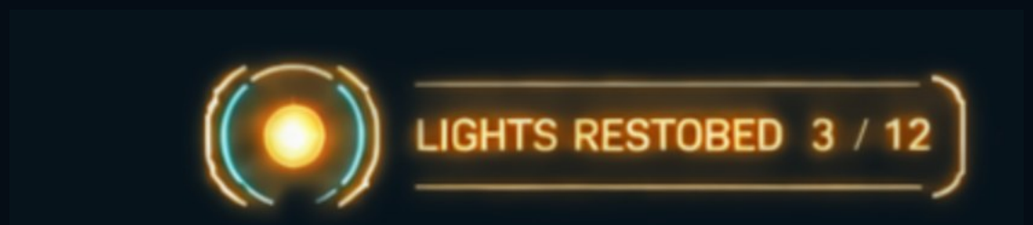
GPT Image 2.5 drew the HUD as a transparent frame: depth gauge, heading tape, sonar ring, battery, thrust and the orb counter. The HUD never goes through a model that redraws the frame. It is composited last, at 90 percent, so every word stays legible on the Blender frames, the finishes and the moving shot.



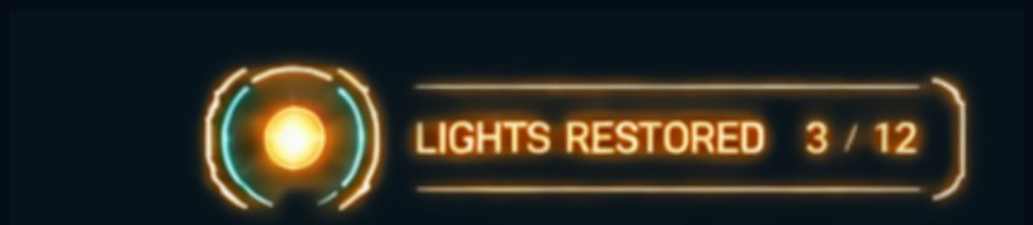
The HUD frame, composited at 90 percent.

Read every word back

The first HUD and the first 3 / 12 edit both misspelt RESTORED. The 11 / 12 and 12 / 12 edits came out right, so the 3 / 12 counter was edited again from the correct 12 / 12 version instead of from the wrong one.



First 3 / 12 edit: the word came back wrong.



Re-edited from the correct 12 / 12 version.

No HUD on the first frame

The first review scored the opening frame 4 out of 10, partly for HUD clutter. The opening now carries no HUD at all: one beam, one orb, one question. The HUD fades in later, as the game begins.

Blender holds the layout. The finish adds the surface.

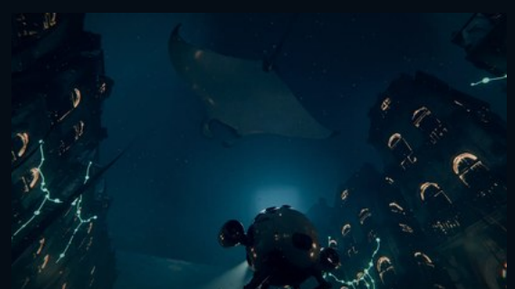
Each graded Blender frame, without its HUD, went to GPT Image 2.5 Sunburst as the reference for an edit that keeps the composition, camera, scale, positions and action, and makes every surface tactile and photographic. The exact HUD was then composited back.

BLENDER

SCENARIO FINISH

Shot 1: Blender 6 / 10, finish 8 / 10

BLENDER



SCENARIO FINISH

Shot 4: Blender 8 / 10, finish 9 / 10

Three reviews

Scenario's analysis scored the frames as an art director would. The first renders led to a black-point pass, a caustic light on the street, distant lit streets in the haze and brighter re-renders. The final Blender frames scored 5 to 9 out of 10, the payoff frame 9.

What the finish adds

The finishes scored 7 to 9 out of 10, and the opening frame now stops a scroll. The Quality Gate passed it at 96 out of 100, and a caption read it back as intended: a small spherical submarine casting a bright headlight over a cobblestone street.

Five seconds, three takes.

Shot 3 was blocked as an EEVEE previs: the camera pushes down the street, the craft glides with the orb, and the light wave is keyed from the craft to the clock square, each lamp flashing as it catches. Seedance 2.5 finished it from a clean 5.5-second previs with no HUD, the finished key frame as the look and a crop of the craft as its exact design.

Blender previs, EEVEE.

Take 3: rejected.

Take 4: rejected.

Take 5: accepted.

	LAYOUT	WHAT CAME BACK	BEST STILL
Take 3	0.79	The first 3.5 s came back as the grey previs	7 / 10
Take 4	0.53	The clearest water, but half the shot read as previs	8 / 10
Take 5	0.91	On design from the first frame, lights in order	8 / 10

Layout: edge correlation against the previs, frame by frame (1.0 is identical). Best still: Scenario analysis score out of 10. Three takes on one problem, then stop.

Why take 5

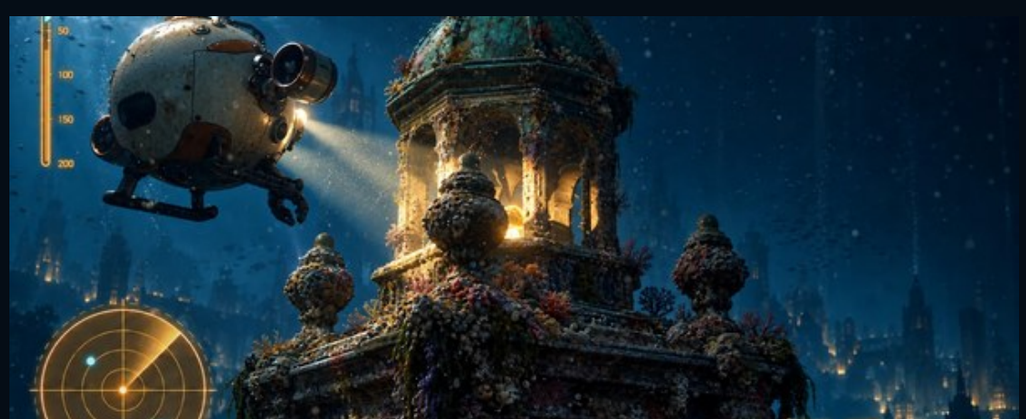
Its wording asked to re-render every frame, from the very first, and said the first frame is already finished. The craft stays on design in every frame, the lanterns catch in the previs order, and the timing is locked to within one frame, so the exact HUD drops straight on.

The proof, then the film.

The proof shows where each tool earns its place: Blender carries the layout, light direction, continuity and the timing of the light wave; Scenario carries the assets, the materials, the HUD and the finished surfaces.

What is next

The full film runs about 45 seconds, 1,080 frames in seven shots: an EEVEE layout of every shot, about two hours of rendering on an idle machine, a Seedance 2.5 finish per shot with a 0.5 s handle, the HUD animated (sonar sweep, the counter ticking with each chime), and a score with sound effects. The opening still needs work: the first second and a half of the moving shot keeps a previs look, and its water is murkier than in other video models' versions.



Shot 6: the last orb, at the top of the clock tower.

The receipt

Seedance 2.5 (3 takes)	3	2,250 CU
Hunyuan 3D 3.1 Pro	7	840 CU
Hitem3D 3.0	1	410 CU
GPT Image 2.5 Sunburst	23	287 CU
Runway Aleph 2 (comparison)	1	280 CU
PATINA Material	7	241 CU
Gemini Omni 1.1 Flash Edit (comparison)	1	100 CU
ElevenLabs Music v2.5	1	30 CU
Analysis, Quality Gate, caption	7	6 CU
Total	**51**	**4,444 CU**

Charged credits from the Scenario job records; jobs counted per model or tool. About 134 minutes of agent time over two sessions, 24 and 25 September 2026.