

Mech Bay 03

The making of a playable mech workshop and a live assembly film



Three heavy frames generated in Scenario stand in a Three.js hangar. Visitors swap their legs, cores, arms and heads with a gantry crane and roll the result out of the gate. A presentation mode films the final assembly from the shop floor, with a crew animated in Scenario.

One reference, six parts

A Scenario workflow turns a single mecha render into game parts



Input: the Crimson Warden reference



Head



Core



Right arm



Left arm



Leg pair

The MechForge workflow in Scenario starts from one uploaded render. A GPT Image 2.5 node isolates each part on its own sheet: the head, core, left arm, right arm, left leg and right leg. The prompt keeps the design exact and each limb on its own side of the reference.

A Tripo P2 image-to-3D node turns every sheet into a textured PBR mesh of about 10,000 faces. The same run for three frames produced all 18 parts.

Three frames, fifteen swappable slots

Ironclad-03, Foreman-Y and Crimson Warden share one pipeline



Because every part comes out of the same workflow, a claw arm from the worksite frame can go onto the siege frame. Any mix assembles into a complete mech, and each original frame is one click away as a preset.

The rack beside each frame holds its six parts. Every card in the parts bay renders its mesh live, so the thumbnails always match what the crane will carry.



Top: the three reference renders. Below: legs, core, right arm, left arm and head of each frame, as Tripo P2 meshes.

Fit parts from their geometry

No hand-placed offsets for the generated meshes



A mixed build: Foreman-Y legs, an Ironclad-03 core and a Crimson Warden cannon arm

Generated parts arrive at arbitrary scale, pivot and angle. The game measures them. The foot axis sets each leg's heading, and the hip is placed over the ankle. The shoulder sockets sit at the widest slices of the chest, and the line between them sets the torso's twist.

Joints are rigid, not skinned. Each leg is split at the knee and ankle, and each arm at the elbow, by triangle height. The armor never stretches when the mech walks.

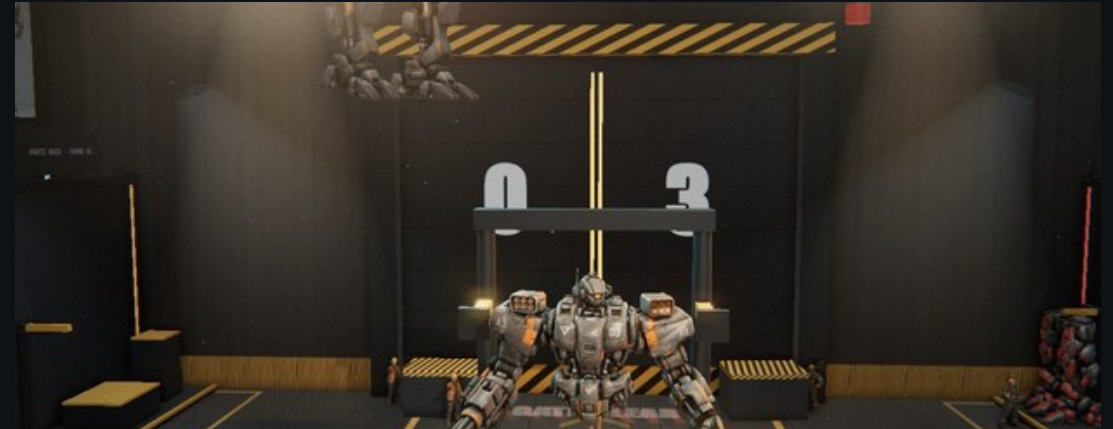
A Blender 5.2 round trip was available for manual corrections: the assembly exports to a .blend file and the adjusted matrices come back exactly.

Swap with a crane, then roll out

Every change is a physical move in the hangar



Hover: a hologram of the part on the frame



Click: the crane carries the part in



Deploy: alarm and open gate



The launch pad and the field certificate

Hovering a part card projects it onto the frame. Clicking sends the gantry crane: the old part goes back to its own rack and the new one comes down and locks in with sparks and steam. Holding the mouse runs the crane three times faster, and Instant swap skips it. Deploy sounds the alarm, opens the gate and walks the build out onto a launch pad for its field certificate.

Crew and sound from the Scenario MCP

Assets ordered from inside the coding session



GPT Image 2 character sheets, each turned into a Tripo P2 model for the hangar

When the hangar felt empty, the Scenario MCP generated five workers with GPT Image 2 and turned them into 3D with Tripo P2. The game places them around the bay, welding at jigs and turning to watch the mech leave.

ElevenLabs Music v2.5 wrote the ambient electronic bay loop and the launch cue. ElevenLabs Sound Effects v2 produced the footsteps, the hydraulic servos and the air-raid siren. The first siren came out as a high computer beep, so a pitch analysis checked the replacement: a low wind-up that plays once and then loops.

Animate the crew

Rig-ready characters first, then motion from text



Top: the kneeling source and GPT Image 2.5 Sunburst A-pose redraws. Below: Uthana clips for the chief, welder, engineer and mechanic.

Auto-rigging needs a neutral pose. The first attempt, on the kneeling welder with a torch in his hand, deformed badly. GPT Image 2.5 Sunburst redrew each worker standing in an A-pose with empty hands, and Tripo P2 rebuilt the meshes. Uthana Text to Motion 3.0 rigged each one and generated ten-second clips from written directions: crane signals, two welding passes, a tablet check, a coffee break, and ankle-bolt work with an impact wrench, plus waiting idles for the chief and the welder.

Tools stay rigid. The torch, tablet, impact wrench and mug are fitted to the palm every frame, and the torch always aims at the joint.

Film the last assembly step

Slow, scripted and seen from operator eye height



The welder's lift rolls up behind the shoulder



Sparks come from his torch hand at the joint



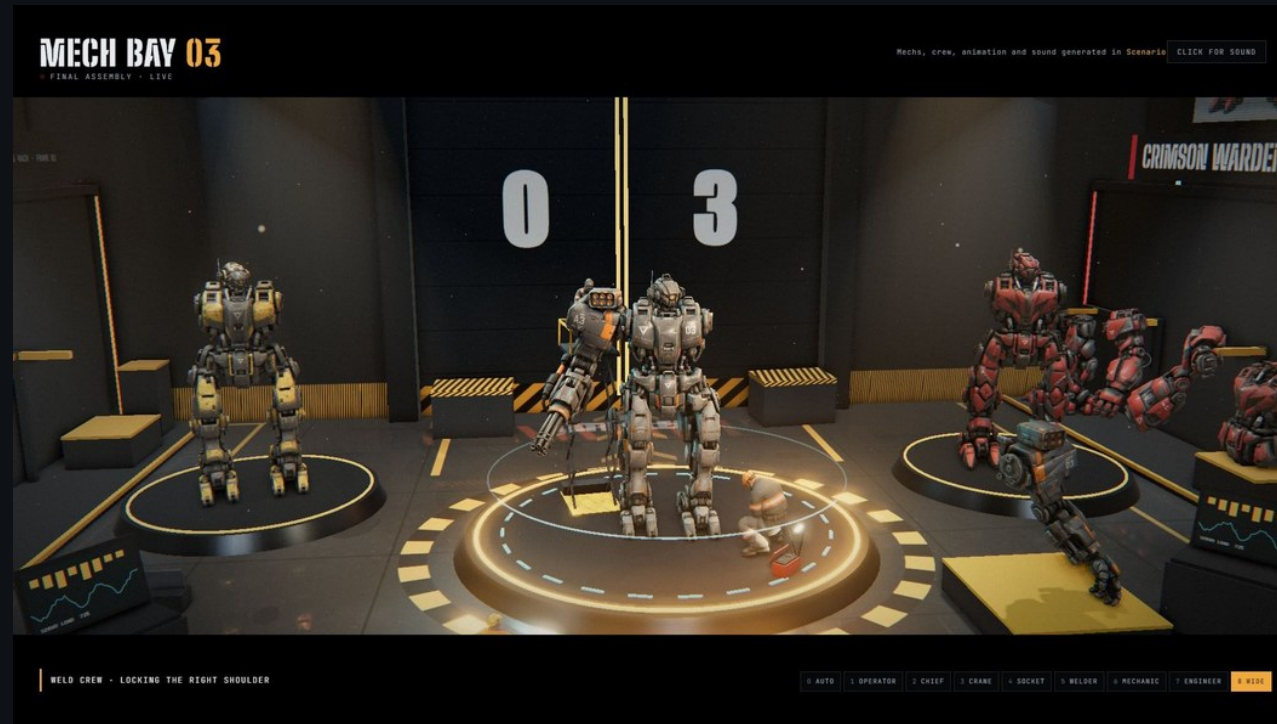
The mechanic works the ankle with his kit behind him



The chief waits, then signals the crane

Watch it live, choose the camera

The presentation mode is real time, not a video



The camera bar sits in the letterbox; keys 0 to 8 switch cameras

Each frame starts without its arms. The crane carries the arm in with a slight pendulum sway, holds just above the socket and drops the last few centimetres with a hard clunk. Only then does the lift vehicle roll in, already raised, so the welder can weld the joint while the engineer inspects. The second arm waits on a floor stand. After three frames the shift starts again.

An automatic director cuts between long takes. Viewers can take over and follow the action from the operator, chief, crane, socket, welder, mechanic, engineer or a wide view.

Build your own bay

The recipe behind Mech Bay 03

- 1 Render one reference per character or machine. Build a Scenario workflow that isolates each part with GPT Image 2.5 and turns every sheet into 3D with Tripo P2.
- 2 Fit the parts from their geometry instead of hand offsets, and split limbs at the joints so hard surfaces bend without stretching.
- 3 Order supporting assets through the Scenario MCP while you build: characters with GPT Image 2 or 2.5, meshes with Tripo P2, music and effects with ElevenLabs on Scenario.
- 4 For animation, redraw characters in an A-pose with empty hands, then write each motion as a sequence of beats with a clear end pose for Uthana Text to Motion.
- 5 Keep a live mode that tells the story on its own, and let viewers pick the camera.

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[Scenario MCP](#)

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