

AN ARCHITECTURE FILM / MAKING OF

Pavilion

An invented lakeside pavilion under a timber lattice roof, filmed from noon to golden hour to dusk. Stage 1: built from one prompt by Claude Opus 5.5 in Blender with the Scenario Blender Plugin and the Scenario MCP. Stage 2: relit with Scenario's Blender expert skills, with visitors performed on video and captured onto their rigs.

0:30

three shots

2

passes

77

Scenario calls

7,293.25

credits (CU)

A brief, a shared machine, no follow-ups.

The session received one prompt: the shared rules and a three-shot brief for a photoreal lakeside pavilion whose light moves from noon to dusk. It ran headless on one Mac with Blender 5.2, the Scenario Blender Plugin and the Scenario MCP, and made every decision itself. It stopped while its final renders ran and was resumed once with a short nudge to finish, with no creative direction.



Shot 1: noon across the water.



Shot 2: the golden interior.



Shot 3: dusk over the pool.

The Veyra Lake Pavilion

The agent invented the building: a glulam spruce diagrid roof on eight columns, a board-formed concrete plinth stepping into a lake, a basalt-lined pool, and an exhibition called Lattice & Light. It cut three 10-second shots: a slide across the lake, a dolly under the lattice, a low slide along the pool.

The rules it worked to

Blender and Scenario only, every name and mark invented, test renders opened and fixed before the final, exactly 720 frames at 24 fps in EEVEE, a live build timelapse, and every generated asset filed in one Scenario collection: PAVILION holds 151.

One prompt built it, a second pass relit it.

Stage 2 opened the session's scene with Scenario's Blender expert skills (lighting and rendering, geometry nodes, animation) and changed only what the reviews had flagged: the glass, the dusk colour, the ground, the depth and the visitors. Same cameras, same frames, same score.



Stage 1, noon.

Glass, ground and air

Near-black Fresnel glass became low-iron thin-wall glass with real transmission, so the gallery reads through it at noon. About 105,000 grass clumps were scattered with Geometry Nodes near the pavilion, and a thin aerial haze separates the far shore at noon and golden hour.



Stage 2, noon.

Dusk

The salmon timber was corrected at the source first: straw-toned glulam and travertine, fixtures moved toward a neutral warm white, and no haze at dusk, where it had scattered the afterglow into a mauve cast. A lighter grade still left the timber pink, so stage 1's dusk grade is kept.

Performed first, then captured.

Stage 1's visitors were a looping walk cycle slid along a straight line at a fixed 1.2 m/s, so their feet skated. Stage 2 drew two ordinary visitors with GPT Image 2.5 Sunburst, built each as an A-pose mesh with Meshy 7.1, and had Seedance 2.5 perform each beat as a locked-camera studio video.



Visitor A concept.



Seedance 2.5 performance.



Cartwheel, Uthana, Meshy.

A three-way capture test

The same performance went to three tools on the same character, measured in Blender. Cartwheel Video to Motion: about 2 cm/s of planted-foot drift over 4.5 m of travel, and it follows the beat. Uthana Video to Motion 2.1: about 7 cm/s, travel compressed to 1.8 m. Meshy Animation: a clean stock clip, but not the beat, and 4 cm into the floor.

In the scene

The Cartwheel captures went into the scene with their own root motion: visitor A walks in and stops at the Still Water print in shot 2; visitor B, captured the same way, walks the porch at noon and the gallery at dusk. Each is scaled to a real height and placed on the floor.

One lake, three hours of light.

Skybox GPT made the noon sky from a Prompt Spark rewrite. Golden hour and dusk were generated with the noon sky as the reference image, so the horizon, forest and water stay in place. HDRi Skybox converted each into an EXR world, applied through the plugin, and three saved looks switch world, suns, 45 dusk fixtures and exposure per shot.



Noon, the reference sky.



Golden hour, from the noon sky.



Dusk, from the noon sky.

The EXR, not the preview

The HDRI model returns a JPEG preview as the asset and the real EXR as its original file. The agent found it with the MCP's bulk asset lookup and downloaded the EXRs, since the 8-bit previews would have flattened the light.

Designing for a low sun

At 15 degrees the golden sun could not get under the 4-metre roof. The agent lowered it from 10 to 8 degrees, matching the golden HDRI, and rebuilt shot 2 around a west diagrid screen so its dapples cross the travertine and the prints.

Concept, then mesh, then the gallery.

Scenario's recommend tool ranked Hitem3D 3.0 first for image to 3D and Hunyuan 3D 3.1 Pro second. GPT Image 2 drew each object on a neutral background. The meshes went into plugin asset slots for the benches, sculpture, vessel, lounge chairs, planters and boat; trees and reeds were instanced.



Sculpture concept, GPT Image 2.



Hitem3D 3.0 mesh.



Lounge chair concept.



Hitem3D 3.0 mesh.

A forest and a shoreline

The spruce and birch meshes became 328 and 108 instances, full resolution near the pavilion and decimated far away; Hunyuan reeds became 97 clumps. A Hitem3D reeds job failed on Scenario's side and was refunded. A Hunyuan birch variant came out leafless and was removed.

Three visitors

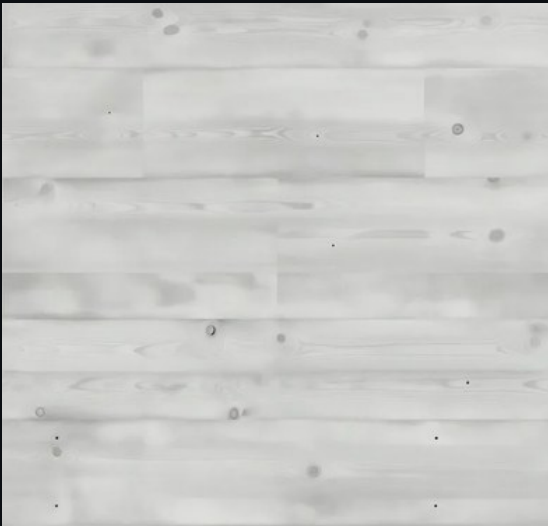
A GPT Image 2 concept became one Tripo 3.1 mesh. Tripo Rigging gave it walk and idle cycles: a porch walker at noon, a visitor studying the Still Water print in the golden shot, a walker inside at dusk, moved at 1.2 metres a second.

Ten materials, one invented exhibition.

PATINA Material generated the PBR sets and the plugin's PBR function applied them, with UVs in metres so grain runs along each beam. GPT Image 2 designed Lattice & Light, Exhibition 04: four prints, the wall text, a bronze wayfinding totem and the brass VEYRA logo on the plinth's lake face.



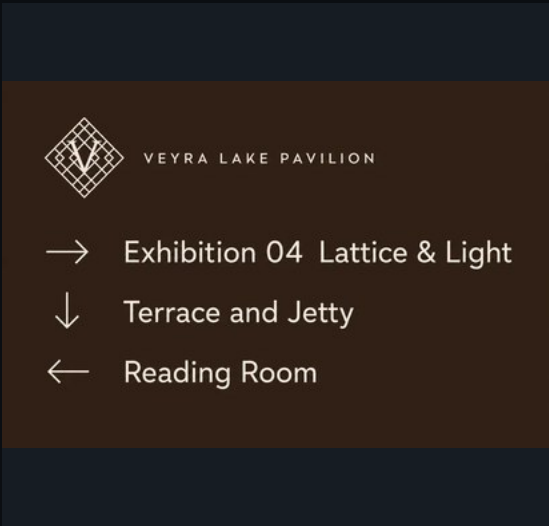
Glulam spruce, PATINA.



Board-formed concrete.



Main poster, GPT Image 2.



Wayfinding totem.

What changed on the way

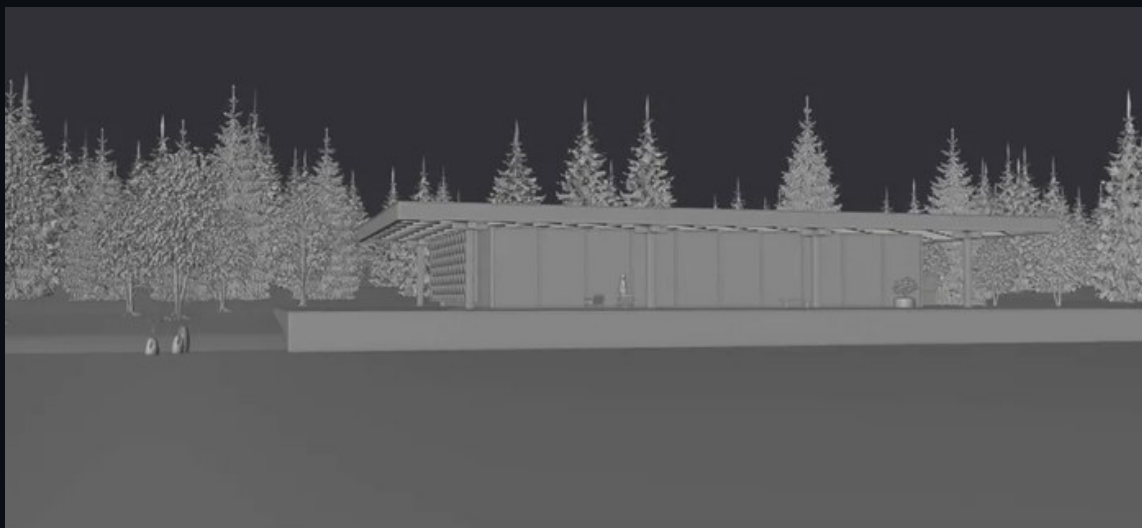
The first travertine read as wood, so a vein-cut second set replaced it. The plaster on the small plinths read as cracked, so they became gallery white. The ripple map drives the lake and the pool at two scales, animated by drivers.

Type that reads

Scenario's caption tool read the main poster back correctly, title, logo and exhibition details, which confirmed the GPT Image 2 typography before the prints went on the walls.

Same camera, same frame.

The site, structure, exhibition, cameras and lights were written in Python in sixteen stages, each saving a timelapse frame. From the moment the shot cameras were bound to timeline markers, most progress frames came from a shot camera instead of the fixed wide one; the agent noticed at the end, fixed the helper, and did not rebuild the scene to record again.



The noon shot in clay.



The final render, same frame.

Reflections and light leaks

With planar probes the lake mirrored only the sky, so the agent removed them and kept screen-space tracing, which reflects the pavilion. Grazing sun leaked through the lattice until a solid larch deck above it closed the gaps and made a coffered ceiling.

Render budget

Dusk frames first took 25 to 190 seconds. Shadows off on all but 13 fixtures brought them to about 5. On the final, other renders shared the GPU and the three shots took 70 minutes against a 45-minute target.

It looked at its own work, then changed it.

The agent opened its test renders, then sent three to Scenario's LLM analysis as an art director. A second pass scored the final frames 5.5, 6.5 and 6 out of 10. The Quality Gate passed the same frames at 96 out of 100 with no reasons, far more lenient; both results stand.



Dusk test: orange timber, blobs, opaque glass.



Final: paler timber, clean pool, lit gallery.

Notes that changed the scene

The white blobs in the pool were reflections of the big area lights, so their specular went to zero. The glass became Fresnel-alpha and shows the gallery. The LED line dropped from 40 to 9. Visitors, a boat and lanterns gave scale; a wet band softened the waterline.

What a grade fixed, and what it did not

For the golden amber and the salmon dusk timber, a per-shot grade in the encode desaturated reds and cooled the midtones. The noon glass still reads a little blue, and a depth map confirmed the forest sits only about 12 metres behind the pavilion.

A felt piano, the lake, and what it cost.

ElevenLabs Music v2 wrote a 34-second felt piano score at 64 BPM in D major. ElevenLabs Sound Effects 2 made the layers; two near-silent first takes were replaced. The water drops away inside the glass, chimes sound at 12 and 21.5 seconds, and a blackbird and crickets arrive with the dusk cut.



The last frame: the lattice washed by uplights.

The mix

Nine layers placed on the shot cuts at 10 and 20 seconds and mastered to about -17.6 LUFS integrated. Stage 1's film is 720 frames, 1920 by 1080 at 24 fps; stage 2 keeps that soundtrack and cut, rendered at 1280 by 720.

The receipt

GPT Image 2	17	783 CU
Hitem3D 3.0	7	2,870 CU
Hunyuan 3D 3.1 Pro	3	360 CU
Tripo 3.1 and Tripo Rigging	3	230 CU
PATINA Material	11	671 CU
Skybox GPT and HDRi Skybox	6	222 CU
ElevenLabs Sound Effects 2	8	240 CU
ElevenLabs Music v2	1	30 CU
Prompt Spark	1	2.75 CU
Analysis and Quality Gate	9	23.5 CU
Stage 1 total	66	5,432.25 CU
Stage 2: visitors and captures	11	1,861 CU
Total	77	7,293.25 CU

Charged credits from the Scenario job records of the session; jobs counted per model or tool.