

THREE CAR ADS / MAKING OF

The Showroom

Three ads of about forty seconds, made with Scenario: stills, image-to-video clips and music, cut on the beats, with motion graphics drawn in code. Each one ends on its car, circles it into a white studio and hands over the live 3D model. Made with the Scenario MCP, driven by Claude Code.

3	106	83	1:46
car ads	shots in the cuts	Seedance 2.5 clips	of footage on screen

One look per car.

Each ad starts with a still of the car, designed by GPT Image 2.5 from a short brief. That image is the reference for every later shot, so the car stays the same car. Then one performer per ad, cast as a still and locked.



ORVANE: the car and the dancer



SCENARIO: the car and the performer



ELECTRIC BLUE: the car and the drummer

Car first, then everything else

The ruby shooting brake, the yellow mid-engine car and the faceted electric-blue hot hatch were each chosen from boards of options; ORVANE's design was then refined with FLUX.3. Every start frame of the car passes the chosen design as a reference image.

One final performer

A dancer in ruby silk, a performer with a black bo staff, and a Nordic drummer. Each was cast as a still, then locked to one final look and passed as a reference in every performer shot.

Generated in Scenario.

Each track is generated by AI inside Scenario, from a plan in sections: intro, drop and final hit. One take is picked per ad, and its beats and accents are measured for the cut.



The three tracks: AI music in Scenario, 30 CU a track

Three tracks

ORVANE runs a tribal track at 140 BPM. SCENARIO's plan asked for 150 BPM; the take came back at 120 BPM and was used as it is, with one impact effect on the final hit. ELECTRIC BLUE uses a tribal techno track with the intro drums of a second take layered over its first ten seconds.

Sections, not one long prompt

Each plan names its sections and their lengths, so the drop and the final hit land where the edit needs them. A few takes per plan, then one is picked by ear.

Every shot is a still first.

Each shot gets a start frame from GPT Image 2.5, at about 57 CU each, 82 across the three ads. The prompts read like a camera report, naming the lens, the light and the film stock, so the frame looks shot rather than drawn.



ELECTRIC BLUE start frame



ELECTRIC BLUE start frame



ELECTRIC BLUE start frame



ELECTRIC BLUE start frame

Written like a camera report

A typical line: "Shot on ARRI Alexa 35, 100mm macro, Kodak 500T grain. No text." Generic words like 8k or hyperrealistic were avoided; they push stills toward the familiar AI look.

Approved before animating

Stills went to review as contact sheets before any video was run, and redesigned shots were shown as labelled options first. A still is cheap; a clip is ten times the cost.

Five seconds, one move.

Seedance 2.5 animates each start frame into a 5 s clip at 1080p, 570 CU each. One camera move and one action per prompt. Reveals and the hero orbits use a first and a last frame, so the shot ends where it must.



Clip frame 1: the start frame



The same clip at 3 s, Seedance 2.5

Only a second or two is used

Each ad uses one to one and a half seconds of most clips: of about 400 seconds generated, 1 minute 46 reaches the three cuts. The rest of each clip is handles for the edit.

Hits land on hits.

The cut follows accents measured from the track, not a fitted beat grid. Drum strikes land on drum hits, a burst of half-beat cuts rides the lift, and each hero shot is speed-ramped to brake on the final hit.



ELECTRIC BLUE: the car passes the lens on the strongest accent



ORVANE: a macro detail shot



SCENARIO: a close detail shot

Measured, not assumed

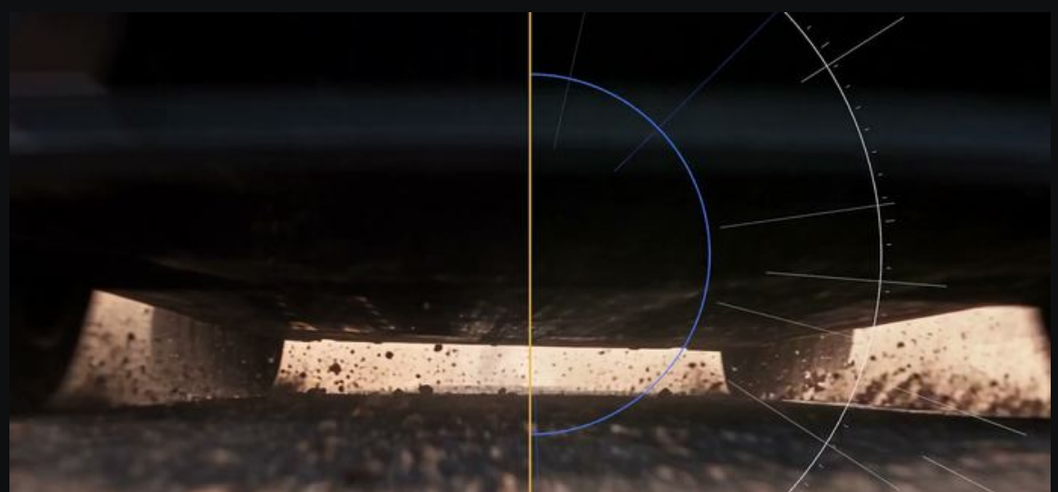
An early ELECTRIC BLUE cut sat on a beat grid and felt off after the drop. Cutting on the measured accents of the onset envelope fixed it; the early drop turned out to be half-time.

Short shots, long clips

Most shots last one to one and a half seconds, cut from five-second clips, so each cut can start on the cleanest moment of motion and end before anything drifts.

Code on top.

The footage is never filtered. A three.js engine renders the motion graphics over the locked cut at 24 fps, frame by frame, timed to the music: reticles, contours, construction lines and a little type. On the page, hold F to peel them off.



ELECTRIC BLUE: the same frame, footage left, final right



ORVANE: the telemetry HUD

One vocabulary per ad

ORVANE draws a night-to-dawn telemetry HUD and kinetic type; SCENARIO, technical-drawing geometry in white, yellow and black; ELECTRIC BLUE, everything built from the circle. Sections were built by parallel agents.

Rules from review

Never frame the film as AI generating a car: no prompt bars or progress counters. No big words cut out behind the performer. Geometry instead of slogans, and a camera punch only on the drop.

The film lands on the model.

Each ad ends on its car. Seedance 2.5 gets two frames: the ad's last frame and a still rendered by the live 3D viewer itself, and invents a 6 s orbit between them. The film then fades into the model at the same angle.



The ad's last frame



Mid-orbit, the world bleaching to white



The live model, wheels off

Two frames, one orbit

Because the last frame comes from the viewer, the hand-off is exact. The base of each 3D car was made in Scenario with Hitem 3D 3.0, then rebuilt and adjusted in Blender. The viewer turns only; there is no zoom.

The receipt, per car

ORVANE: ad and orbit	about 14,000 CU
SCENARIO: ad and orbit	about 17,000 CU
ELECTRIC BLUE: ad and orbit	about 21,500 CU

From the sessions' Scenario job records. Final clips and images only: one image per multi-image job, no rejected or test takes, no unused music, no 3D, no how-to film.