A ONE-SHOT FILM / MAKING OF

LAST ORDER

2 a.m. in a rain-soaked back alley of an invented future city, and a tiny ramen stand still open. One continuous 10-second camera move, built from one prompt by Claude Opus 5.5 in headless Blender, with the Scenario Blender Plugin generating the signage, materials, sky and props.

0:10
one camera move

55 min
one session

15
Scenario generations

581
credits (CU)

A brief, a budget, no follow-ups.

The session received one prompt: rules for an autonomous run and a shot brief. It ran headless on one Mac with Blender 5.2.1 and the Scenario Blender Plugin, with a 900 CU budget enforced by the tool, and made every decision itself: no questions, no internet downloads, no other asset libraries.



Frame 30: low over the puddle.



Frame 120: under the cables.



Frame 165: the sign locked on.

YOMICHI, night road

The agent named the stand YOMICHI, "night road" in Japanese, and every other business in the alley: BAR ORBIT, KARAOKE 99, CAPSULE INN 7, KISSA LUNA, the FIZZLINE drinks machine and the KAZE delivery scooter. The brief asked for invented names only.

The rules it worked to

Exactly 10 seconds, 240 frames at 24 fps in EEVEE, test frames opened and fixed before the final, the full render under about 20 minutes, the whole job in about an hour, and a build timelapse recorded from one fixed camera.

Every word in the alley was generated.

GPT Image 2, called through the plugin, drew the legible signage and print. Each image went onto a plane in the scene: emissive for neon and the machine display, printed for the menu, posters and curtain. The agent quoted every job before running it.



The YOMICHI neon.



Four signs in one sheet.



The menu board.



FIZZLINE, cleaned.

One sheet, four signs

The alley signs came as one 1536 by 1024 image. Each quarter was UV-cropped onto a blade or wall sign, on both faces. The poster sheet also supplied the faces of two small hanging signs, which first rendered as blank pink boxes.

A logo the brief did not allow

GPT Image 2 added two tiny real payment-card logos under TAP TO PAY on the vending machine front. The agent painted them out in an edited copy, and the shot uses that cleaned copy only.

Four wet materials and a night sky.

PATINA generated four full PBR sets (albedo, normal, height, smoothness, metallic), applied with the plugin's PBR function and given tiling mappings. Skybox GPT made the 360° world: rain clouds lit magenta and cyan over a distant skyline, used as ambient light and seen as the sliver of sky above the alley.



Wet asphalt.



Concrete.



Rusted steel.



Worn wood.



Skybox GPT night sky.

Puddles from a height map

The asphalt got a custom node network: a puddle mask from world-space noise minus the PATINA height map, plus a hero puddle where the shot starts; two Voronoi layers whose cells carry an expanding, fading ring driven by the frame number; near-mirror roughness and darker albedo inside the puddles.

Rain-soaked walls

The concrete darkens toward the ground where rain has soaked it. The rusted steel covers the shutter, the stand roof and sides and the back door, and a darkened version covers pipes, brackets and wall AC units.

Concept image first, then a mesh.

The two hero props started as GPT Image 2 concepts on a plain background. Hunyuan 3D 3.1 Pro turned the scooter into a PBR mesh; Tripo 3.1 made the ramen bowl with detailed geometry and texture. The plugin's import function brought each one in, and the agent scaled and placed it from its bounds.



KAZE scooter concept.



The mesh in the shot, frame 60.



Ramen bowl concept.



The bowl in the shot, frame 225.

The bowl the shot ends on

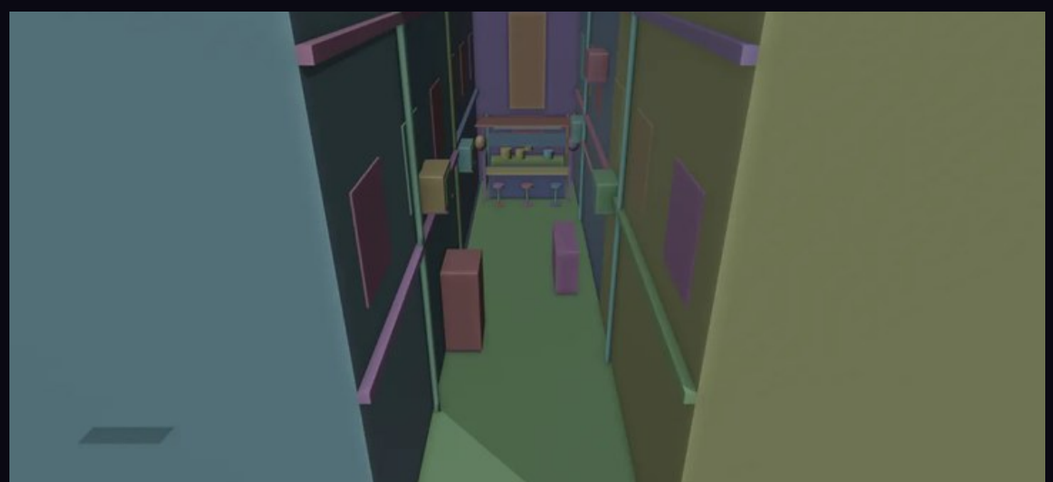
Noodles, chashu, egg, nori and scallions came in one mesh of 1.9 million faces. The agent modelled chopsticks on a rest beside it, and later gave it a glossier, slightly darker glaze and broth when the lamp flattened it.

What the heavy mesh cost

At full resolution frames took 8 to 17 seconds: the bowl was redrawn into every shadow map and a live Decimate modifier was re-evaluated on every frame. Applying a 12% decimation (229,000 faces) brought frames to about 1 to 2 seconds.

Thirteen scripts, one fixed camera.

Everything was built with Blender Python, headless, as phase scripts that each edit the working scene in place. A helper rendered a progress frame from a fixed wide camera after each meaningful change, stamped with the step: 151 frames, Workbench while blocking, EEVEE from the first light on.



Step 30: blocking, flat colours.



Step 151: the final look.

From blocks to rain

Blocking (ground, five buildings, the machine, the stand, the sign cabinet), then materials, 21 sagging cables, lighting (warm lamp and lanterns against cyan and magenta neon spill, a rain-haze volume, a planar reflection probe, bloom), then props, the camera, geometry-nodes rain and steam.

The sign that sputters

One power value drives the YOMICHI sign's emission and its lights. Eighteen constant-interpolated keys give the sputter from frame 139 to 157, then it locks on. The camera tilts up to it while it flickers, then cranes down onto the counter.

It opened its test frames, then fixed them.

The agent rendered test frames at 1, 60, 110, 150, 200 and 240, at half and full resolution, looked at each image and changed the scene before the final render. After the first full render it dressed the stand, found two new problems in the test frames, fixed them and rendered again.



Test: a murky first frame.



Final: re-aimed, reflections.



Test: rain inside the stand.



Final: the bowl.

What the frames showed

Rain falling inside the stand, rain too heavy and bright, a haze that washed out the stand, a blown-out vending front, a lamp that flattened the bowl, huge orange wood, windows reading as flat cards, a scene too magenta, and a camera that never looked at the sign.

What changed

Rain now stops at the roof edge with drips off it, 14,000 thinner drops, a thinner haze ending at the stand front, a colder blue sky glow, blinds in the windows, a darker wood, a re-aimed first key, a counter dressed with a soy bottle, chilli jar, napkins and a red OPEN neon.

12 minutes for 240 frames.

EEVEE at 1920 by 1080 with AgX, 32 samples, half-resolution screen-space ray tracing and shadows, volumetric haze and steam, depth of field at f/2.8 and a compositor pass for bloom, dispersion and vignette. The resumable render took 718 seconds, 1.3 to 3.6 seconds a frame on an Apple M5 Max, then an H.264 encode.



Frame 200, craning down to the counter.

The receipt

GPT Image 2	8 jobs	271 CU
PATINA	4 jobs	68 CU
Skybox GPT	1 job	32 CU
Hunyuan 3D 3.1 Pro	1 job	120 CU
Tripo 3.1	1 job	90 CU
Total, of a 900 CU budget	**15 jobs**	**581 CU**

Charged credits from the session's Scenario ledger. No job was refused, failed or retried. The music for the edit (two takes, 60 CU) is not part of the session's budget.

Its own list of weak points

No rain splashes on the ground or counter, a stand and bowl light on detail, flat facades, and no sound in the shot itself. The next pass it proposed: splashes, a retopologised bowl with a real broth surface, and the neon buzz, rain and machine hum. The music on the published cut is ElevenLabs Music v2 on Scenario, generated separately for the edit.