A GAME CHARACTER, BUILT ON SCENARIO

Fully rigged. Ready to move.

A stylized low-poly character with a body rig down to every finger joint, all 52 ARKit face shapes and hair that follows through. This is how each layer was made, from separate generated parts to new moves pulled from short generated clips.



The finished character, rendered in Blender with EEVEE.



Head and shoulders, talking with her original audio.

Made on Scenario

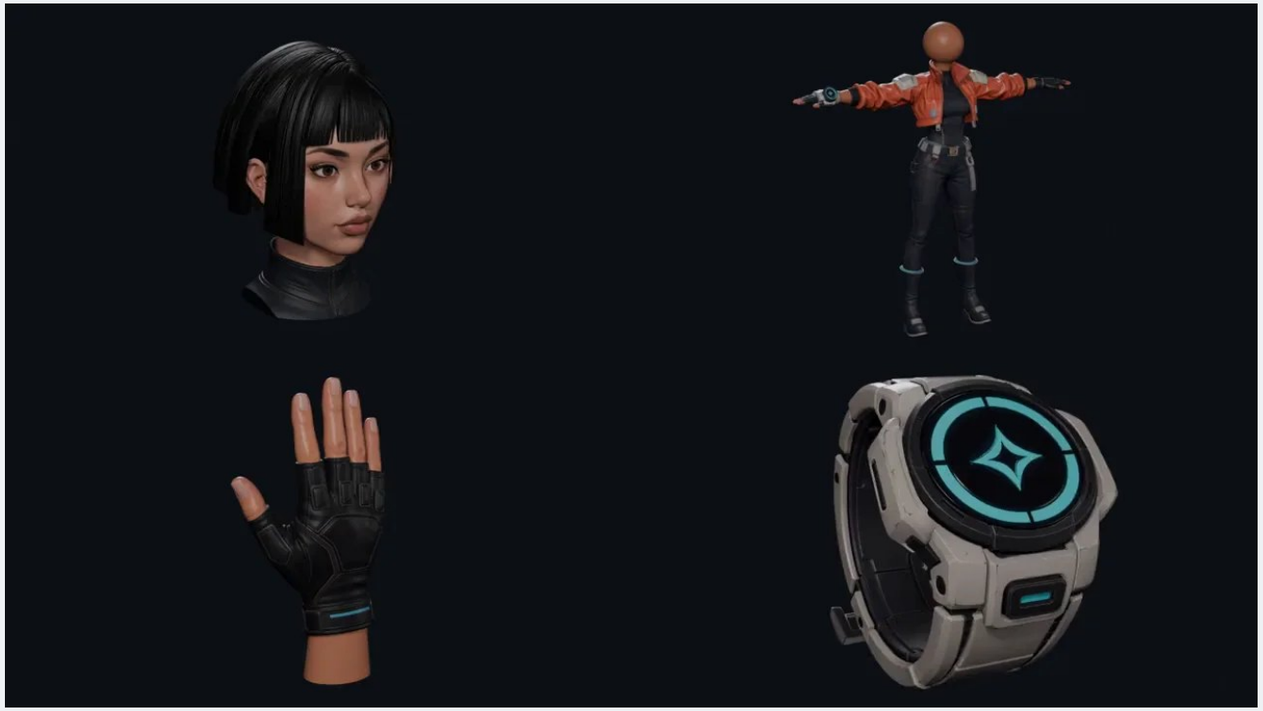
Meshy 7.1 generated the parts. GPT-6 Astra 3D rebuilt them as a low-poly rigged body with baked textures. Claude Opus 5.5 3D rigged the face.

Animated in Blender

Seedance 2.5 clips became skeleton motion with Viggle Video to Motion 3D, retargeted onto her rig in Blender with grounded feet and hair follow-through.

Four parts, four assets.

The character was generated in pieces rather than in one pass, so every part keeps its own detail budget.



Turntables of the four generated parts: head, body, hand and watch.

One image per part

Meshy 7.1 Image to 3D generated the head with its black bob, the body in an orange jacket, a gloved hand and a watch with cyan lights, each from a single image with high geometry detail and PBR textures.

Assembled in Blender

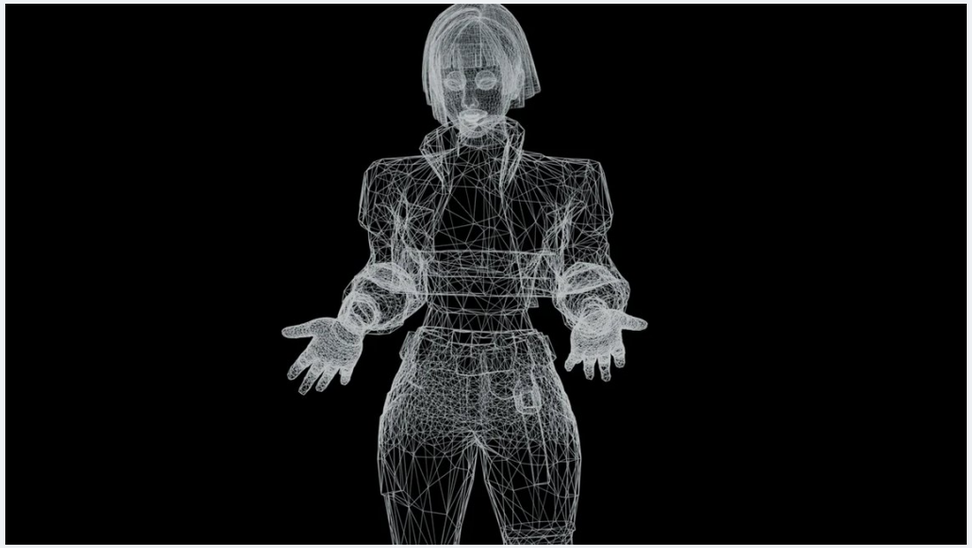
The parts were placed together in Blender: the head on the body, the hand mirrored for both sides and the watch fitted to the wrist, keeping the approved positions.

Low poly, baked, rigged.

The assembled high-detail character went to GPT-6 Astra 3D as a scene file, with a brief asking for a low-poly rebuild around 30,000 faces, baked PBR textures and a humanoid rig.



The low-poly character, textured.



The same frame as a wireframe.

GPT-6 Astra 3D

Astra returned the character rebuilt as a light mesh with its detail baked into the textures and a skeleton already bound to the body, ready to pose.

78 bones in Blender

Blender finished the skeleton at 78 bones with three segments per finger. The palm and thumb weights were smoothed so the hands keep their shape when they open wide.

Lips that can part.

The first head had a closed mouth, so speech pulled the lips apart as one sealed surface. A new head was made with the lips slightly parted and no eyelashes, then fitted to the original position.



The original head (left) and the new head with parted lips (right).



The new head after Meshy T2.5 Smart Topology: wireframe and shaded.

Edit, then rebuild

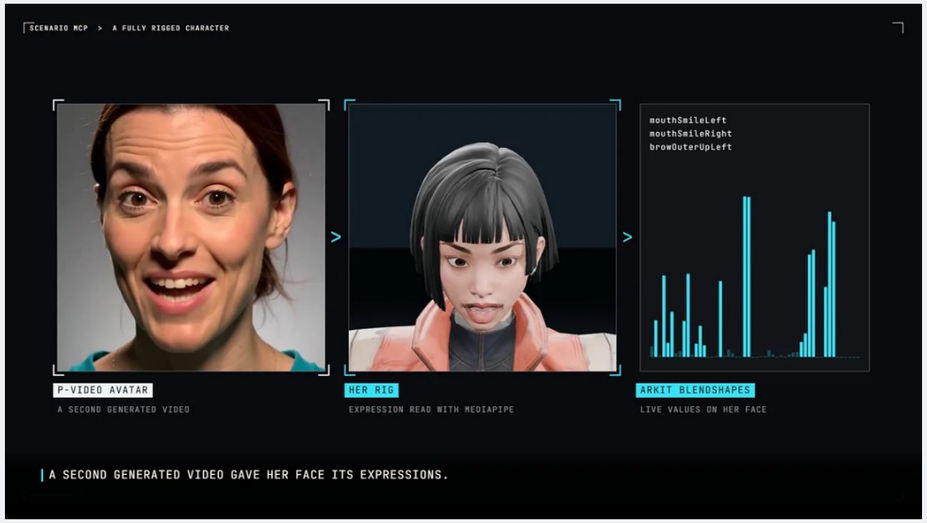
GPT Image 2.5 edited a portrait of the character to part the lips and remove the eyelashes. Meshy T2.5 Smart Topology turned that image into a clean head of about 16,600 triangles.

Fitted in place

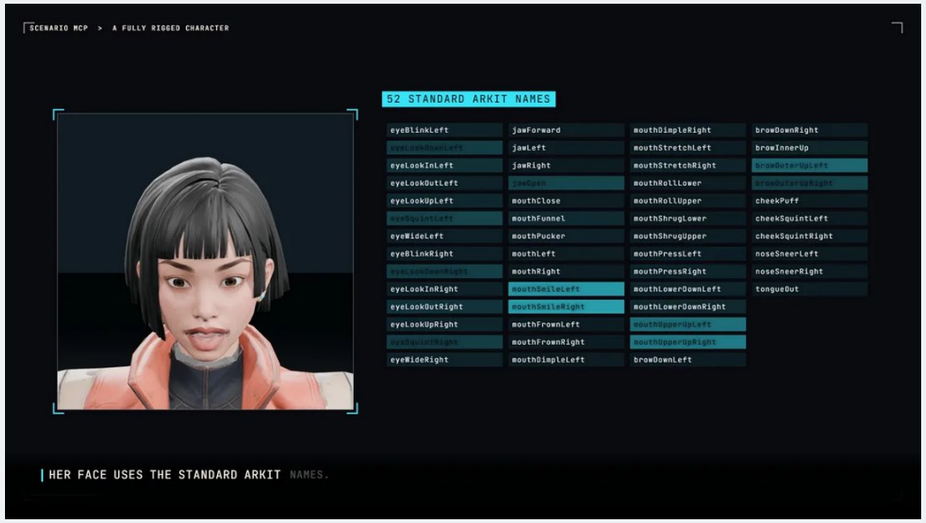
Blender aligned the new head to the original with a scaled best fit on the surface, so the neck seam and the hair stayed where the body expects them.

52 ARKit shapes.

Claude Opus 5.5 3D rigged the new head for speech: every ARKit blendshape under its standard name, plus a jaw, teeth, a tongue and the inside of the mouth.



A generated performance (left) drives her face rig; the bars are live ARKit values.



The 52 standard ARKit names on her rig, lit as each channel moves.

Built for speech

With the lips apart in the rest pose, the jaw and mouth shapes open cleanly. The earlier cartoon teeth were aligned to the new jaw so they move with every mouth shape.

Read from a performance

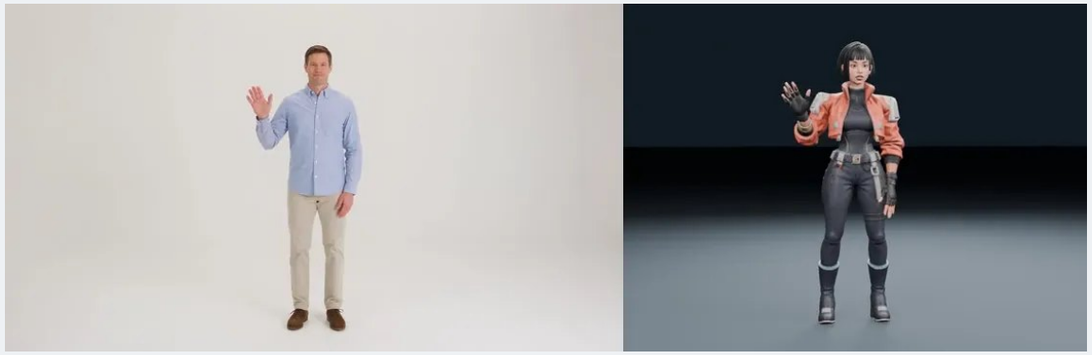
P-Video Avatar animated a portrait with the original speech audio. MediaPipe read 51 expression channels from that video, frame by frame, onto her ARKit shapes.

Any voice

Because the shapes use the standard ARKit names, tools like NVIDIA Audio2Face can drive her lip sync from any voice, even in real time.

A short clip in. A new move out.

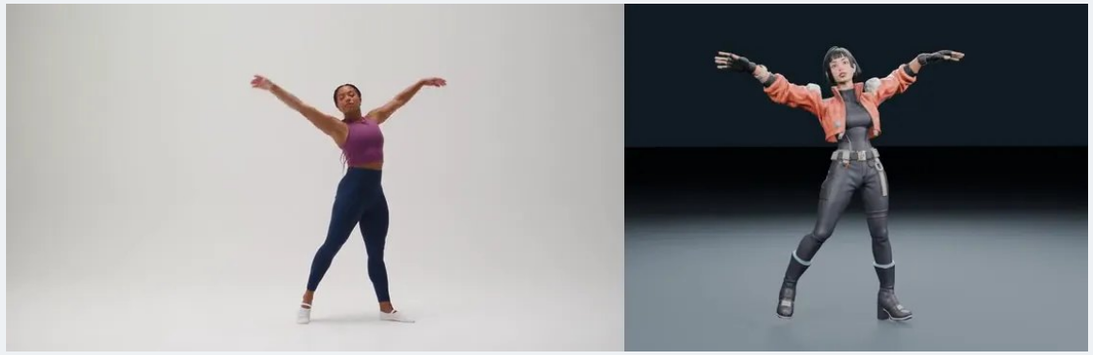
Body motion was never keyed by hand. A generated clip of a person performing the move went through Viggle Video to Motion 3D, and the resulting skeleton was retargeted onto her rig.



A generated clip (left) and her rig playing the same motion (right).

Seedance 2.5 to skeleton

Seedance 2.5 generated each clip. Viggle Video to Motion 3D returned the motion on a Mixamo skeleton, which Blender mapped onto her bones, scaled to her height and resampled to 24 frames per second.



A dance stretch: the clip and her retarget.

Feet on the ground

Each frame is grounded on the lowest point of her body. The feet were turned 27 degrees in total on their own axis so the soles sit flat during each step.

Hair and jacket that follow through.

Eight hair bones carry the bob: three chains at the back and the two front tips. A damped spring makes the hair lag behind each turn of the head and then settle.



Hair bones at rest and bent.



From behind, the hair chains drawn as they lag and settle.

Lag, then settle

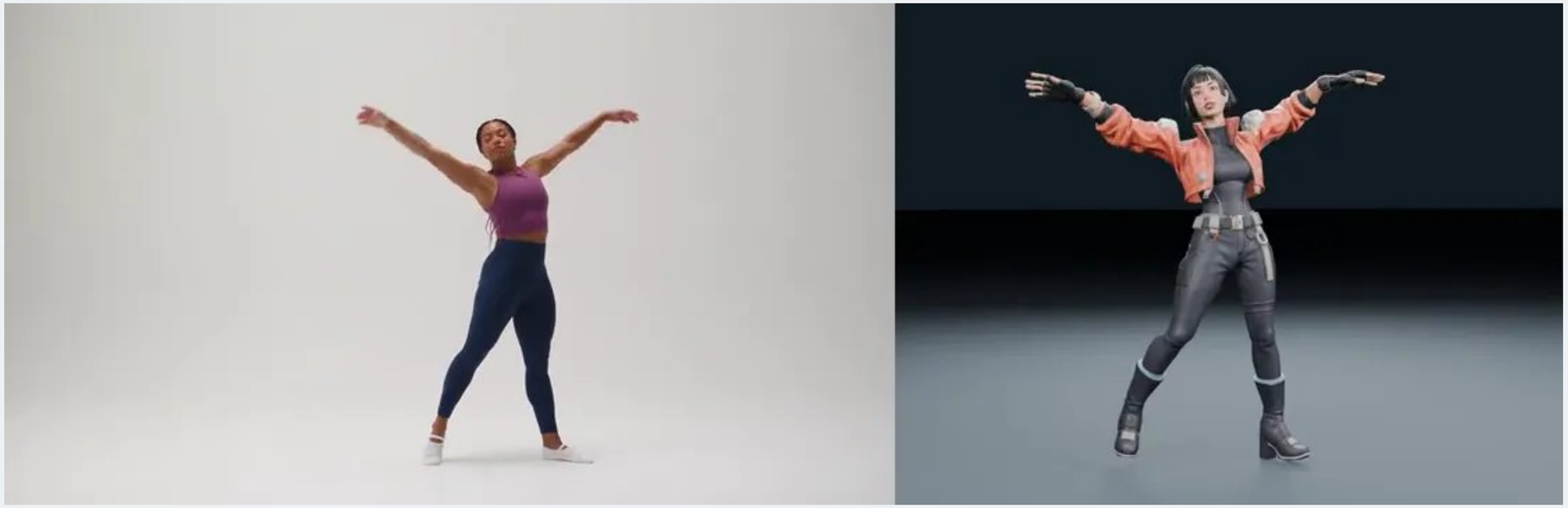
The follow-through reads the head rotation every frame, runs four substeps of a damped spring and clamps the lag to six degrees, with a little more swing at the back.

The jacket hem too

Six two-bone chains along the hem of the cropped jacket, zipper corners included, follow the torso with a softer, more damped spring, kept from swinging into the body.

Rig your own character.

The same route works for another character: generate the parts, rebuild and rig them on Scenario, then pull motion from short generated clips. The agent skill on the exploration page walks an agent through it with Scenario MCP.



A new move from a short generated clip, played by her rig.

Scenario MCP

Connect an agent to Scenario's models for 3D generation, rigging, video and motion.

mcp.scenario.com

Scenario Skills

Open recipes that teach agents to run Scenario models, including 3D and video.

github.com/scenario-labs/skills