

CLAUDE + SEEDANCE 2.5

Scrolleá el mundo.

Cómo hacer un aviso de producto de 21 segundos, con vos de protagonista, sin cámara y sin saber de video. Se lo pedís a Claude y lo hace él. Tu parte lleva unos 10 minutos.



El resultado real. Un cuadro del aviso que sale con esta guía.

LO QUE VAS A USAR

Claude Code

Seedance 2.5 en Higgsfield

Gemini para las fichas

Blender (lo maneja Claude)

Tus fotos

LA IDEA

Una película en una oración

Un tipo en su escritorio, en un loft de Palermo, scrollea aburrido. La taza de café se despegas de la mesa. Scrollea de nuevo y **se apaga la gravedad**: el living sale volando, abajo aparece una calle de Buenos Aires con jacarandás en flor, y los taxis empiezan a flotar. Frena la rueda con un dedo y todo vuelve a su lugar.

TU PARTE • 10 MINUTOS

- Juntar **3 o 4 fotos tuyas** y **3 o 4 del producto**.
- Dejar listas las herramientas (página 3).
- Pegarle a Claude **un solo pedido** (página 4).
- Mirar lo que te muestra y decirle "dale" o qué cambiar.

LA PARTE DE CLAUDE

- Arma el **boceto en 3D** del movimiento. Vos no abrís Blender nunca.
- Genera las **fichas** del producto y tuya.
- Escribe el prompt y **genera el video**.
- Lo revisa cuadro por cuadro y arma el **reel vertical**.

Los 10 planos

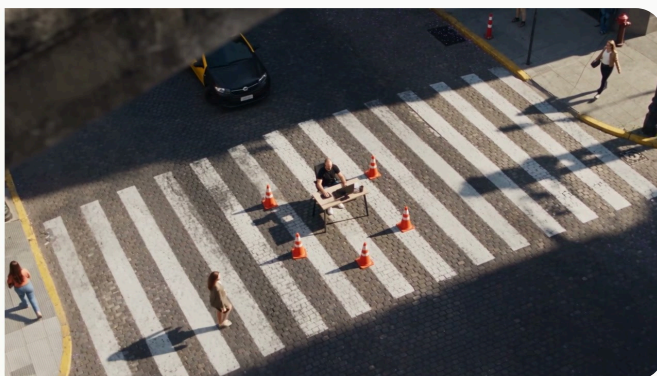
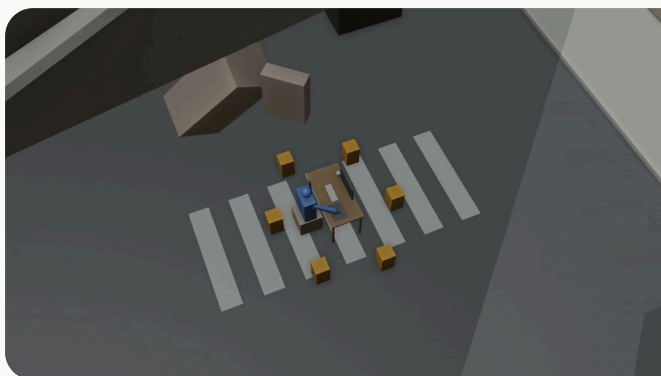
- | | | | |
|----|-------------------------------------|----|-----------------------------------|
| 01 | La taza se despegas de la mesa | 06 | La calle se levanta con los taxis |
| 02 | Un scroll lento, de frente al mouse | 07 | Él, en el centro de todo |
| 03 | Se apaga la gravedad (el gancho) | 08 | Frena la rueda con el dedo |
| 04 | La senda peatonal desde arriba | 09 | Todo aterriza |
| 05 | Clavado a la rueda que gira sola | 10 | Órbita final al producto |

EL SECRETO

Primero un boceto. Después la película.

Si le describís diez planos con palabras a una IA de video, improvisa la cámara y los tiempos. Por eso Claude arma antes un **boceto en 3D con cajas y esferas**: dónde está la cámara, cuándo corta, qué sale volando y cuándo. El modelo de video copia esa coreografía y le pone el mundo real encima.

El boceto no tiene que ser lindo. Y no lo hacés vos: Claude escribe el programa, lo corre en Blender sin abrirlo y te muestra el resultado.



Mismo segundo, mismo encuadre. A la izquierda, el boceto que armó Claude. A la derecha, el aviso final: la cámara, la senda y los conos están donde el boceto los puso.

El boceto manda en el movimiento

Cámara, cortes, tiempos y física salen del boceto.

El texto manda en cómo se ve

Luz, lugar, materiales y sonido salen del prompt.

1 Dejá todo listo

Se hace una sola vez. Después, cada aviso nuevo es un pedido.

Claude Code	El Claude que trabaja en tu computadora: crea archivos, corre programas y llama a otras herramientas. Viene con el plan Pro de Claude.
Blender	Gratis, en blender.org. Lo instalás y listo: no lo vas a abrir , lo maneja Claude.
Higgsfield	Creá una cuenta en la plataforma de API de Higgsfield, cargá saldo y generá una clave. Ahí corre Seedance 2.5.
Gemini	Una clave de la API de Gemini (aistudio.google.com) para generar las fichas.
Tus fotos	En una carpeta: 3 o 4 tuyas con la misma luz (frente, perfil, cuerpo entero) y 3 o 4 del producto, una de frente.

Las claves, nunca en el chat. Guardalas en un archivo llamado **.env** dentro de la carpeta del proyecto y decile a Claude dónde está. Si alguna vez pegás una clave en una conversación, generará una nueva.

Cuánto sale

Boceto en Blender	Gratis
Las dos fichas (Gemini)	Menos de USD 1
Video de 21 s en 480p	Unos USD 5 (el borrador para probar)
Video de 21 s en 720p	Unos USD 12

Precios de la API de Higgsfield en octubre de 2026. Claude te dice el costo antes de cada generación.

2

Pegale a Claude este pedido

Abri Claude Code en la carpeta del proyecto, **adjuntale esta guía en PDF** y pegale el pedido. Completá lo que está en **ámbar**. Va en castellano: es para Claude, no para el modelo de video.

EL PEDIDO MAESTRO - PARA CLAUDE CODE

Quiero hacer un aviso de 21 segundos para [tu producto], conmigo de protagonista, con el método "Scrolleá el mundo". Hacerlo vos, paso a paso, y mostrame cada resultado antes de seguir.

- Mis fotos están en [carpeta con 3 o 4 fotos tuyas y 3 o 4 del producto].
- Las claves de Higgsfield y de Gemini están en [ruta del archivo .env]. No las muestres en el chat.
- Blender está instalado en [ruta de Blender]. No lo voy a abrir: lo manejás vos.
- Te adjunto la guía en PDF: los prompts de cada paso están ahí.

1. EL BOCETO: con el brief del boceto, escribí el script de Blender, corrélo en segundo plano y renderizá previz.mp4. Revisá un cuadro de cada plano y corregí lo que esté tapado antes de mostrármelo.
2. LAS FICHAS: con Gemini (modelo gemini-3-pro-image) generá la ficha del producto y la mía a partir de mis fotos, con los prompts de las fichas adaptados a mi producto y a cómo me veo.
3. EL VIDEO: subí las dos fichas y el boceto a Higgsfield y generá el aviso con Seedance 2.5 (modelo bytedance/seedance-2.5/reference-to-video): 21 s, 16:9, con audio, primero en 480p. Usá el prompt del video adaptado a mi producto. Guardá el id del pedido para no perderlo si la espera se corta.
4. LA REVISIÓN: sacá cuadros del video, revisá que se parezca a mí y al producto, y decíme qué planos fallan.
5. EL REEL: armá una versión 9:16 con el boceto arriba y el aviso abajo.

Antes de cada generación que cueste plata, decíme cuánto va a costar y esperá mi OK.

Mientras trabaja

- Te va a mostrar el boceto, las fichas y el video. En cada parada decile "dale" o qué cambiar, con tus palabras: "que la cámara del plano 5 arranque más lejos", "que los taxis suban más lento".
- Compará las fichas con tus fotos: si la cara o el producto no se parecen, pedile que las rehaga antes de generar el video.
- Cuando el borrador en 480p te cierre, pedile la versión en 720p.

LO QUE USA CLAUDE • 1

El brief del boceto

No lo tenés que tocar: Claude lo lee de esta guía. Si tu producto o tu escena son otros, pedile que cambie **OBJECTS** y **CAMERAS AND MOTION** y deje igual los tiempos.

BRIEF DEL BOCETO • CLAUDE + BLENDER

Write ONE Python script for Blender (3.x or newer) that builds a grey PREVIZ of a 21-second commercial and renders it as a motion reference video for an AI video model. Run it yourself in the background with: `blender -b --python previz.py`. Only CAMERA, TIMING and MOTION matter, not looks. After rendering, extract one still per camera, look at them, fix anything that is blocked or wrong, re-render, and only then show me the stills. Make reasonable decisions without asking unless something is impossible.

SCENE

- Metric, 24 fps, frames 1-504 (21 s), 16:9.
- Only simple primitives, no textures, solid object colours so every part is easy to tell apart.
- A man sits at a desk facing +Y toward his monitor. "Front of the mouse" means the +Y side of the mouse.

OBJECTS (metres, approximate)

- Desk 1.4 x 0.7, top at 0.74, brown. On it: slim monitor at the far side, white keyboard in the middle, dark pad on the right, the MOUSE on the pad (dark block 0.088 x 0.128 x 0.05), a white mug (cylinder) next to the monitor, never in the foreground.
- The man: blue box torso, blue sphere head, blue arm reaching the mouse. Blue = the man, always.
- Loft that flies away: floor, back wall with a big light-blue window, side walls, and about ten loose props (plants, lamp, books, record player, rug, cushion, chair, frame).
- Street hidden under the loft, visible from frame 150: dark asphalt 40 x 14, white zebra stripes under the desk, two black taxi boxes with yellow roofs, one long green bus box, purple spheres for jacaranda trees, a cream building box on +Y and a grey tower box on -Y, orange cones around the desk.

TIMING (hard cuts, one camera per shot, a timeline marker bound to each camera)

S01 1-84 16mm • S02 85-120 100mm • S03 121-204 16mm • S04 205-240 35mm • S05 241-288 50mm • S06 289-336 18mm • S07 337-372 24mm • S08 373-396 100mm • S09 397-432 24mm • S10 433-504 100mm. Every camera tracks a small aim empty so the horizon never rolls.

CAMERAS AND MOTION

S01: low at desk height from the far corner, looking across at the man, mouse big in foreground, slow push-in. The mug lifts 3 cm (frames 20-40), then to 15 cm (55-75).
S02: in front of the mouse at desk level, slow push-in. Nothing else moves.
S03: same as S01, energetic push-in, aim tilts up after the flying props (150-180) and back to the man (180-204). From 125 the props lift one by one, 6 frames apart, rising ~7 m while tumbling. From 160 floor, walls and window lift as whole slabs, 5 frames apart, ~10 m. The desk and everything on it never move.
S04: ~12 m up and 6 m to the side, looking steeply down at the desk on the crossing, slow drift.
S05: starts 1.2 m in front of the hand (clear of the monitor), flies fast to 2-3 cm from the mouse front, turning slightly right on the way.
S06: at asphalt level 3 m to the side, aimed up at the building. Cars rise 4-6 m diagonally and rotate slowly (289-336); buildings stretch 30% taller.
S07: frontal, slightly above eye level so the monitor does not hide his face, 2.8 m away pushing to 1.9 m.
S08: low 3/4 front-right on the mouse, crash zoom 0.6 m to 0.15 m in 7 frames, then frozen.
S09: wide frontal from 4.5 m, slow push-in. Cars drop back (397-420), overshoot 10 cm, bounce 8 cm (426), settle (432).
S10: orbit at radius 0.32 m around the mouse, from its left side to straight in front (433-480, ease out), then hold still to 504.

OUTPUT

Workbench render, object colours, shadows on, 1280x720. Save the .blend and render previz.mp4 (H.264) with all 21 seconds. Common mistake to check: the monitor blocking the camera or his face.

LO QUE USA CLAUDE · 2

La ficha del producto

Todo lo que viene después copia esta imagen. El modelo tiene que ver el producto desde todos los lados para no inventar una rueda o un botón.



La ficha real del aviso. Cinco vistas arriba y seis detalles abajo.

PROMPT DE LA FICHA DEL PRODUCTO · 16:9

Studio reference sheet for the Logitech MX Master 4 wireless mouse, graphite color. If product photos are attached, copy them exactly: same silhouette, same buttons, same wheels, same materials. Never add or remove a part. Seamless pale grey studio background (#E6E6E6), large soft light, gentle contact shadows, crisp detail, honest materials. Landscape 16:9, two rows of panels divided by thin white lines, a short bold black uppercase label above each panel.

THE PRODUCT: an ergonomic right-hand mouse, about 128 mm long, 88 mm wide and 51 mm tall. Soft-touch matte graphite shell, satin grey main buttons. A single brushed-steel scroll wheel with fine even knurling, set in a slot between the two buttons. A small square button and a tiny green status light just behind the wheel. On the left: a wide thumb rest, a smooth haptic pad with a subtle ripple texture, and a horizontal metal thumb wheel above two thin back/forward buttons. A USB-C port centered on the front face, below the scroll wheel.

TOP ROW (5 panels):

1. TOP: straight down, with dimension lines "128 mm" and "88 mm".
2. FRONT: eye level from the front, scroll wheel centered, USB-C port under it. Dimension line "51 mm".
3. THUMB SIDE: clean left profile.
4. UNDERSIDE: sensor, power switch, glide feet.
5. HERO 3/4: low camera at desk height, front and thumb side together.

BOTTOM ROW (6 tiles):

"SCROLL WHEEL" macro of the one-piece knurled steel wheel. "THUMB WHEEL" macro. "HAPTIC PAD" macro of the ripple texture. "USB-C" macro of the front face. "IN HAND" a real right hand resting on it, index finger on the wheel, five fingers, natural size. "PALETTE" six swatches: graphite, satin grey, brushed steel, chrome, black, LED green.

Identical product in every panel. No extra text, no logos added, no watermark.

LO QUE USA CLAUDE • 3

Tu ficha

Sale de tus fotos reales. Claude adapta el bloque **LOOK** a cómo te ves (pelo, barba, ojos, marcas) y a la ropa, que va a ser la misma en todo el aviso.



La ficha real del aviso. Cuerpo entero, perfil, espalda, retrato, en el escritorio y seis detalles.

PROMPT DE TU FICHA • 16:9

Casting-style character reference sheet of the man in the attached photos. Keep his real face exactly: bone structure, light blue-grey eyes, brows, nose, lips, ears, skin tone, receding hairline with very short buzzed hair, and his full short dark beard with a few grey hairs on the chin. Around 40 years old. Seamless mid-grey studio background (#BDBDBD), soft even light, neutral white balance, sharp detail. Landscape 16:9, two rows separated by thin white lines, small bold black uppercase label above every panel.

LOOK (same in every panel): natural skin with real pores and slight unevenness, matte, no retouching, no gloss. Thin silver chain necklace. Plain black crew-neck cotton T-shirt with no print or logo, dark blue jeans, clean white leather low-top sneakers. No rings, no glasses.

TOP ROW (5 panels):

1. FRONT: full body, standing relaxed, arms down.
2. PROFILE: full body, pure left profile.
3. BACK: full body from behind.
4. PORTRAIT: head and shoulders, calm face, a slight confident smile, eyes to the lens.
5. AT THE DESK: medium shot, seated at a light wood desk, three-quarter angle, right hand on a graphite computer mouse.

BOTTOM ROW (6 tiles):

"SKIN & BEARD" macro of cheek and beard texture. "EYES" macro of his blue-grey eyes. "HAIR" macro of the buzzed hair and hairline. "HAND" his right hand, short clean nails. "SNEAKERS" macro of the white leather. "PALETTE" eight swatches: black tee, denim blue, white leather, silver, beard dark brown, skin tone, eye blue-grey, graphite.

The same person in every panel with consistent proportions and real anatomy, five fingers per hand. Must look like real photographs from a casting session, not a 3D render. No text other than the labels, no watermark.

LO QUE USA CLAUDE · 4

El prompt del video

Seedance recibe tres referencias en este orden: **tu ficha**, **la ficha del producto** y **el boceto**. No hace falta subir fotos de lugares: descriptos con palabras salen más reales. Si tu producto o tu personaje son otros, se cambia solo el bloque REFERENCES.

PROMPT DEL VIDEO · SEEDANCE 2.5 · 1 DE 2

STYLE

A 21-second 16:9 commercial for the Logitech MX Master 4 mouse, filmed in Buenos Aires. Live action shot on 35mm film stock with vintage spherical lenses, natural motion blur, real materials, real cars with real weight. Not CGI, not plastic, no beauty filter. Lively camera: handheld, quick push-ins, crash zooms, a different lens on each shot. The horizon is always level, the camera never rolls. Hard cuts only. No on-screen text. No music, only sound effects.

REFERENCES

Reference image 1 is the man. Keep his exact face and look in every shot: around 40, very short buzzed hair with a receding hairline, short full dark beard with a little grey on the chin, light blue-grey eyes, thin silver chain, plain black crew-neck T-shirt, dark blue jeans, white leather sneakers. No glasses, no rings.

Reference image 2 is the mouse: Logitech MX Master 4 in graphite, low wide sculpted body, one knurled steel scroll wheel between the buttons, USB-C port on the front under the wheel, metal thumb wheel on the left, green status light. Same shape and size in every shot.

Reference video 3 is a grey Blender previz of the whole 21 seconds. Copy it exactly for camera positions, lens feel, every camera move, every cut and the timing of all ten shots, and for how every object moves: when it lifts, how fast, how it tumbles, where it lands. Turn every grey proxy into the real thing: the blue figure at the desk is the man, the small dark block under his hand is the mouse, the boxes on the desk are the monitor, keyboard and mug, the black boxes are Buenos Aires taxis (black body, yellow roof), the long green box is a city bus, the purple spheres are jacaranda trees in full bloom, the big boxes are French-style Buenos Aires apartment buildings and a glass tower. Never copy the grey look or the proxy shapes: the result is fully photorealistic live action.

RULES

- Real scrolling: only his index finger moves, the fingertip rolls over the wheel and the wheel turns with it. The wheel never turns under a still finger.
- Each scroll switches gravity off: objects lift one by one, each tumbling at its own speed, always whole, never breaking or dissolving.
- His desk always holds a slim black monitor, a white keyboard, a ceramic coffee mug, a dark felt mouse pad and the mouse. He and his desk never float.
- Light and wind on him always match the place. Camera and timing come from the previz; look and realism come from this text.

SHOT 1 (0.0-3.5 s) He notices

16mm, very low at desk height from the far corner, looking across the desk at him. The mouse under his hand is the sharp foreground object, his face second. Mug small, far, next to the monitor. Slow push-in. Place: a bright Palermo loft in the morning with a huge window showing Buenos Aires rooftops and purple jacarandas. He scrolls, bored. The mug on the far side lifts a few centimeters and hangs, coffee level. His eyes go to it. He scrolls once more, slowly: the mug rises higher, in sync. A surprised half-smile, and he says softly in Rioplatense Spanish, with a little laugh: "Pará... pará." Then he looks down at the mouse.

SHOT 2 (3.5-5.0 s) One slow scroll

100mm macro from the front of the mouse at desk level: USB-C port, the steel wheel above it, his fingertip on top. Slow push-in. One long slow scroll, the fingertip rolling back toward his palm, the knurled metal turning with it. No clicks.

PROMPT DEL VIDEO · SEEDANCE 2.5 · 2 DE 2

SHOT 3 (5.0-8.5 s) Gravity switches off (the hook)

16mm, same low angle as shot 1, energetic push-in, then a fast tilt up after the flying objects and back down to him. He scrolls on purpose, grinning. One by one everything in the loft lifts and flies up, each piece tumbling with real weight: plants with soil floating out, the floor lamp, books opening mid-air, records sliding out of their sleeves, the record player, framed prints, cushions, the rug peeling off the floor, a chair. Then the walls and the big window lift away in large whole pieces. Underneath: a sunny Palermo street, his desk standing on a zebra crossing, cobblestones and asphalt, French-style buildings with iron balconies, jacarandas in purple bloom, deep blue spring sky. The window light on him turns into crisp side daylight, a breeze moves his T-shirt. He looks around and laughs.

SHOT 4 (8.5-10.0 s) The crossing from above

35mm, high angle from a fourth-floor balcony, looking steeply down, slow drift. His desk in the middle of the zebra crossing, long shadow over the stripes, orange traffic cones around it. People cross; a woman with a coffee steps around his desk and looks back, puzzled. A black-and-yellow taxi waits at the crossing.

SHOT 5 (10.0-12.0 s) Dive into the free spin

Starts as a frontal medium shot of his hand on the mouse, the sunny street blurred behind. The camera flies fast toward the mouse, turning slightly to the right, and ends in an extreme macro where the knurled steel fills the frame. One continuous fast move, no roll. As it flies in, his index finger gives one strong flick and lifts off: the wheel keeps spinning by itself, faster and faster, sunlight flashing on its edges.

SHOT 6 (12.0-14.0 s) The street lifts off

18mm, very low from the asphalt, looking up at a French-style building with iron balconies, a jacaranda and a glass tower against the sky. Handheld, slight push-in. Two black-and-yellow taxis and a city bus lift off and rise diagonally, turning slowly, wheels hanging. Purple jacaranda petals, leaves and newspapers swirl up around them. The buildings stretch taller floor by floor. Neighbours on the balconies look up.

SHOT 7 (14.0-15.5 s) He is the center

24mm, frontal, slightly above eye level, fast push-in. He sits at his desk in the middle of the street among the cones. Behind and around him taxis float up and petals rise. Wind ripples his T-shirt, shadows of rising cars sweep across his face. He looks up, delighted, laughing, hand on the mouse.

SHOT 8 (15.5-16.5 s) The stop

100mm macro, low three-quarter angle on the wheel. Fast crash zoom in, then the camera freezes. The wheel spins by itself, his index finger comes down onto it and it stops dead. A tiny haptic jolt. He only presses, no scrolling.

SHOT 9 (16.5-18.0 s) Everything lands

24mm wide frontal, slow push-in. Every floating car drops back onto the street around him, suspensions compress, one bounce, they settle parallel to the curb. Petals and dust settle. Calm.

SHOT 10 (18.0-21.0 s) Packshot orbit

100mm at desk level. The mouse on the felt pad, his index finger on the wheel. The camera orbits from the left side of the mouse to directly in front of it, slows down and holds perfectly still for the last second. During the orbit he scrolls up twice: the street slides away and his loft comes back behind the mouse, warm light returns. Last frame: the mouse centered, facing camera, green light on, a glint on the wheel.

LOOK

Graded feature-film image like a scanned negative, not a phone video: no HDR, no over-sharpening, no clipped highlights, no white sky or windows. Soft highlight roll-off, slightly lifted blacks, gentle halation, visible grain, light vignette. Rich but controlled colour.

Shots 1-2 and the end of 10: warm morning sun through the big window, the view stays visible.

Shots 3-9: clear spring day in Buenos Aires, low side sun, long soft shadows, deep blue sky, purple jacarandas, black-and-yellow taxis, cream stone facades, grey asphalt with warm patches. Not orange, not golden hour.

SOUND (no music)

Quiet room tone. A soft rolling ratchet each time he scrolls, no clicks. In shot 1 he says softly, amused, in Rioplatense Spanish: "Pará... pará." Only those two words, natural male voice around 40. Whooshes of flying objects. Street ambience, footsteps, a distant bus, wind. A sharp flick and rising metallic whir on the free spin. A deep rumble when the street lifts. At the stop: total silence and one deep haptic thunk. Heavy thuds as cars land. A soft wheel roll on the packshot, then room tone and silence.

La frase: "Pará... pará." en castellano rioplatense. Va escrita tal cual dentro del prompt en inglés, con el acento aclarado: así la dice bien.

3

Si algo sale mal, pedíselo

No se rehace todo el aviso. Claude corta el plano que falló y lo arregla solo, con este prompt de Seedance Edit:

ARREGLO DE UN PLANO - SEEDANCE EDIT

Use the attached video as the base. Keep everything exactly as it is: the man, his face, his clothes, the mouse, the camera move, the light, the colour grade and the timing. Change only one thing: [describí acá el único cambio. Ejemplo: put a slim black monitor and a white keyboard back on the desk in front of him, in correct perspective and matching the light]. Nothing else changes.

"La rueda gira y el dedo está quieto"

Pedile que en el prompt diga "la yema rueda sobre la rueda y la rueda gira con ella".

"Desapareció el monitor"

Pedile que nombre el monitor, el teclado y la taza en cada plano donde se ven.

"El clavado salió raro"

Los planos 5 y 8 son los más difíciles: pedile que los genere solos, dos o tres veces, y elegí la mejor toma.

"Se ve a celular"

Pedile más "película de 35 mm escaneada, sin HDR, altas luces suaves". Rinde más que "cinematográfico".



El último cuadro del aviso real. Si querés una placa con el nombre del producto, pedile a Claude que la diseñe sobre este cuadro.

¿Y AHORA?

La diferencia no la hace saber de video. La hace saber qué pedirle a la IA.



Esta guía es un aviso. En el LAB vas más allá: en 12 semanas armás con IA un proyecto real para tu trabajo o tu negocio, paso a paso, y cada cosa que entregás tiene devolución.

12 SEMANAS

Un camino guiado, desafío por desafío, sobre **tu propio proyecto**.

DEVOLUCIONES

Mentores revisan cada entrega y te dicen **qué ajustar**.

AI CLINIC

Una clínica semanal grabada con **casos reales** de alumnos.

CON SEBA

Seba te acompaña en todo el recorrido, **de la idea a algo funcionando**.

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