



FREE GUIDE · GIO × CLAUDE OPUS 5.5

THE MOTION PROMPTS

Five videos Claude Opus 5.5 made in code. One prompt each. Here are the exact prompts.

VIDEO 01 - THE STREET THAT WAKES UP

VIDEO 02 - HOW OUR SYSTEM MAKES A POST

VIDEO 03 - THE AGENCY THAT NEVER SLEEPS

VIDEO 04 - THE JOURNEY OF A MESSAGE

VIDEO 05 - SINSAJO IN 15 SECONDS

www.sinsajocreators.com

Architects of Business.

BEFORE YOU START

How to use these prompts

Replace <your-project-folder> with your own folder.

STEP 1

What you need

A computer with Node.js, a Remotion project (run: `npx create-video@latest`) and a coding agent - we used Claude Code with Claude Opus 5.5. No video editor, no camera, no video model.

STEP 2

Paste the header, then the video

Every video is ONE message: the header on the next page plus the prompt of that video, pasted together. That is exactly what we sent - we did not touch the text.

STEP 3

Change three things for yours

The header points to OUR project: the folder path, our brand file and our sound script. Swap in your folder, your colors and your logo. If you have no sound script, write 'synthesize the sound with numpy' instead.

STEP 4

Let it look before it renders

The prompt makes the agent render one still per beat and check them before the full video. That step is why it comes out right the first time. Don't skip it.

STEP 5

Count the fixes honestly

Under each prompt we tell you how long it took and how many small fixes we asked for after the one prompt. Zero is rare. Two or three is normal.

PART 1 - THE HEADER

Paste this first, every time

It is the same for all five videos: who the agent is, the canvas, the brand, what is forbidden and how to deliver. Exactly as we sent it.

You are a senior motion designer who works only in code. Make ONE vertical motion-graphics piece (1080×1920, 30 fps) with Remotion in the existing project `<your-project-folder>\Apps\sinsajo-video`` (read its ``CLAUDE.md`` first) for Sinsajo Creators, an agency that builds AI systems for local businesses. Aim for studio craft: rich detail in every frame, real light and depth, a living world with small secondary animations, on-screen UI that looks real (panels, counters, labels, HUD), and sound design synced to every event. A script measures your finished mp4 against the numbers below, so build to the numbers.

- Beat grid: pick ONE tempo (default 120 BPM = 15 frames per beat at 30 fps, 60 per bar) and write ``bpm`` and ``beatFrames`` as top-level keys of ``p01.json``, the piece's JSON file in its code folder (all texts, colors and timings live in that one file, next to the composition; the measuring script finds it there and judges your cuts against that ``bpm``). Synthesize the music bed at exactly that tempo with a kick on every beat from frame 0; never leave the music unquantized. Every cut, scene change, panel entrance, counter tick, flash and SFX hit lands on a multiple of ``beatFrames`` (± 1 frame). Sub-beat hits (half a beat or faster) are allowed only inside a sprint, a deliberate burst such as a letter-by-letter punch-in or a final run of flashes; the failure stab is the one deliberate off-grid hit; typing ticks and ambience are texture, not hits. Write ``check_beats.mjs`` that prints each event frame modulo ``beatFrames`` and exits 1 if fewer than 70% of the cuts (75% for a showreel) are on the grid; run it before the full render.

- Cut cadence: the picture or the camera changes at least every 3 s. A showreel has at least 6.5 cuts per 10 s, no scene holds longer than 3 s, and the cut ladder accelerates: the last third is the fastest, never the slowest. A story piece has at least 8 shot changes (2 or more cuts per 10 s) across four shot sizes (wide, medium, close-up, macro insert of the object that reacts), no shot longer than 6 s (8 s in a 3D journey), and the camera never sits still inside a shot (at least a 3% push or drift); a 3D journey counts every world change and camera pose change as a shot change. Every scene starts populated: its main object is on screen on the cut frame, never an empty field.

- Duration is a hard limit: the range written in the piece title, never more than 0.5 s over its top (story and explainer pieces run 38 to 44 s, showreels 15 to 18 s). If two consecutive contact-sheet stills (2 s apart) show no new event, cut that time instead of padding.

- Hook and peak first: frame 0 is never empty and already moves. The full hook sentence is on screen by 1.0 s. The most striking image of the piece (the peak, or a one-second stamped flash-forward of it) is visible inside the first 3 s, then the story rewinds. Setup, typing and establishing shots total at most 1.2 s. No 2-second window of the piece may show only background.

- Framing for 9:16: fill the whole 1080×1920 canvas. No more than 12% of any frame may be flat empty color; set, ground, sky and props run from the top edge to the bottom edge. The top 220 px and bottom 380 px are clear of TEXT only, never clear of picture. Hero objects fill at least 70% of the width (a character: at least 18% of the frame

height in medium shots). Check three stills before rendering: if the bottom 380 px is a flat gradient, re-frame (taller set, ground plane, closer camera).

- Safe margins and type: Inter (WOFF2; the repo's Raleway files are broken), on-screen text in English. Every baked-in caption, pill, HUD chip, logo and sign word stays at least 96 px from the left and right edges in every frame, close-ups included, because the edit may punch in up to 1.12x, and all text sits between $y = 220$ and $y = 1540$. A sign (station, shop) is fully inside the frame whenever it is active. Any label the viewer is meant to read is ≥ 54 px (titles and hook lines ≥ 96 px); purely decorative HUD ticks and codes are ≥ 30 px, weight 600, opacity ≥ 0.75 ; delete any label that is neither.

- One color script: choose it once for the whole piece: two free, cinematic base hues (for example steel-blue shadows #0B1F33 and copper highlights #C98A44; a showreel may use three flat fields) plus ONE accent per story role from the brand: cyan #00B2E3 = the question, mint #3BD4AE = the reply or success, magenta #C441D4 = the AI; night indigo #21145F for brand moments. Every scene shares the same key-light direction, fog color and final grade; no scene may introduce a new dominant hue (the failure grade and the repair bloom below are the only exceptions).

- Depth and camera: wrap the scene in one virtual camera with real perspective (about 1400 px; a 35-45° FOV in three.js). On every stage change ease it to a new pose within 12 frames, then keep a slow push-in until the next stage. Panels and cards enter in 3D (rotateY -16° and translateZ -240 px $\rightarrow$ 0 over 14 frames, with a contact shadow that grows), never as flat slides. Every scene has three layers with different parallax speed and blur (background slow with ~6 px blur, middle sharp, foreground ~3 px blur moving 2-3x faster). Objects get a key light, a bright rim edge and a contact shadow; a flat vector shape with one drop shadow does not count as depth.

- Materials and detail density (3D worlds): every metal is MeshPhysicalMaterial, metalness 1, roughness 0.25-0.40, with an environment map from PMREMGGenerator; bevel every hard edge (bevelSegments ≥ 3). Each world shows three scales at once (large forms, medium repeating structure, tiny emissive points): use InstancedMesh for $\geq 8,000$ small elements, 2-3 layers of drifting dust and exponential fog so far geometry fades to blue-black.

- Film texture: animated grain regenerated every frame at $\geq 7\%$ opacity, a vignette darkening the corners by ~30%, a 1.5 px RGB split for 4 frames on every cut and text hit, bloom on bright accents, and a soft directional gradient ($\pm 8\%$ luminance) so no area is a flat fill. Confirm on a 100% crop of one still before the full render.

- No flat frames: aim for no frame with more than 50% of its pixels within $\pm 12\%$ of one color (relative to the channel level), and never hold more than 90% (97% in a showreel, whose color fields are its style: give each field the $\pm 8\%$ gradient, grain, vignette and a hero object) for 0.3 s or longer: that run is what the script fails. Flashes and glass transitions last at most 4 frames, peak at 35% white and keep the scene geometry visible (additive bloom over the image, never a white or pastel fill). Depth-of-field blur radius ≤ 14 px at 1080 wide; no large saturated blurred wedge near the lens. Never flip pure black and white more than 3 times per second.

- Light and focus: keep motivated lighting (light pools, deep shadows, rays, dust), and make the protagonist, or the pulse that carries the story, the brightest and most saturated object in every shot, with its own rim light. Mean luminance 45-80 for story pieces and 3D worlds (a night scene is blue-hour with lamp pools, never black) and at most 60% of the runtime under luminance 60; for showreels 30-50% of the runtime is dark scenes and the rest light, flipping polarity on every other cut.

- Protagonist (characters only): it faces the camera in three-quarter view at least 70%

of the runtime and never shows its back for more than 0.5 s; at a station it stands on the camera side of the furniture and turns its face to the lens. It has a face with three clear expressions (neutral, worried with a '?' bubble, delighted with a '!' bubble), a warm rim light, one small prop that tells its job, and a companion that reacts to every event.

- Conflict and peak (story and explainer pieces): exactly one visible failure and one repair, between 25% and 55% of the runtime, told without words (red light, off-beat hit, shake, '!' over the companion, the protagonist's '?', the fix, a green flash and a 'FIXED' stamp on the next beat). The peak is a FULL-FRAME event: on the failure frame shift the whole grade to red (#FF4D5E at 35%), add a 6-frame RGB-split glitch and a ± 10 px screen shake, hold ~20 frames; on the fix fire a mint (#3BD4AE) radial bloom decaying over 18 frames. Do not let every job succeed on the first try. A pure journey with no failure gives its one biggest event the same full-frame treatment (flare, 2-frame camera shake, bloom).

- Causal links: every action draws a luminous particle (8 px core, 40 px glow, 6-frame trail) along a curved dotted bezier from the actor to the thing it changes; it arrives on the same frame the counter ticks and the SFX plays. A pulse is a small bright head with a tapering tail moving through a living scene, never a glowing band.

- Technique variety (showreels): use at least 5 clearly different visual techniques in one piece (kinetic type, grid morph, particles, 3D points, data panel, op-art pattern, glitch).

- Ending: hold the final lockup at least 1.5 s and keep it fully visible to the last frame (no empty, grey or leftover frames in the last 10). The Sinsajo logo (``medios/marca/logo.png``, used only here) is at least 300 px wide, centered under the caption, and never overlaps another element; dim whatever is behind it before it enters.

- Sound: made with code

(``<your-project-folder>\Sinsajo\auto-marketing\scripts\audio\sintes.py`` or `numpy`), no voice: the bed at the grid tempo plus SFX, each hit on the exact frame of its visual event (foley on the event frame). Target -14 LUFS, true peak $\leq$ -1.5 dBTP; Remotion's `ffmpeg` has no alimiter, so limit and measure the mix with ``<your-project-folder>\Apps\sinsajocreators-app\node_modules\ffmpeg-static\ffmpeg.exe -nostdin``. A failure is an off-beat dissonant stab; the fix resolves to a major chord on the downbeat.

- Allowed when the scene asks for it: real 3D with `three.js` / `@remotion/three`, neon signs, glass panels, glow, bloom, rain, particles, depth of field. Forbidden: stock footage, AI-generated images, other brands' logos, real client names; everything is drawn with code.

- Work order: one style frame first, judged as a viewer; then a contact sheet with one still per story moment (not per musical beat), judged by eye for what no script measures: the hook, peak, protagonist-face and failure-timing rules above, and no text bitten by an edge. Fix what is wrong, run ``check_beats.mjs``, and only then do the full render.

- Machine: little free RAM (1-4 GB): one bundle, one browser, concurrency 1, chunks of 120-240 frames; for WebGL use the ``angle`` or ``swangle`` GL backend; x264 on 2 threads (``ffmpegOverride`` adds `'-threads', '2'` before the output) and ``timeoutInMilliseconds`` 120000. Launch every long render detached (``Start-Process cmd /c "<command> > render.log"``) and poll the log; on "Cannot allocate memory" wait and retry; never run two heavy jobs at once. If a chunk crashes, retry it alone.

- Delivery: code in ``src/gio-opus/v3/p01/``. Deliver ``salida/gio-opus/v3/p01-the-street-that-wakes-up.mp4``, the contact sheet

`salida/gio-opus/v3/p01-hoja.jpg` and `salida/gio-opus/v3/p01-DECISIONES.md` (what you chose and why, 10 lines, plus the measured numbers). Do not touch other compositions. Do not commit.

- Self-check before delivering: run `python

<your-project-folder>\Sinsajo\auto-marketing\scripts\medir_video.py <mp4> --tipo

<historia|showreel|3d|reel>` on your own mp4 (the piece title names its type, and any

`--set` thresholds written after the style block apply too; `--json

salida/gio-opus/v3/p01-medidas.json` keeps the numbers) and fix until no hard threshold fails: edge detail $\geq 9\%$ ($\geq 7.5\%$ for flat typographic pieces), the cut, beat,

longest-shot, dark-time and duration limits above, no flat run, no text within 96 px of

the sides, loudness as above, and the last 10 frames all the lockup. Run it on the first

rendered chunk as soon as it exists and fix that part before rendering the rest

(duration, ending and loudness only mean something on the full file). Write the final

numbers in `p01-DECISIONES.md`. One hard threshold in red means the piece is not done.

VIDEO 01

The street that wakes up

A row of local shops wakes up one by one as each gets its system: website, reviews, replies.

PART 2 - THIS VIDEO (paste after the header)

P01 V3 · The street that wakes up (26-34 s, target 900 frames = 30 s) · self-check type: 3d

A real 3D night scene (three.js / @remotion/three): a small main street of six local shops (bakery, flower shop, barber, café, auto repair, gym) seen from a high three-quarter angle. Light rain, wet asphalt that mirrors every lit window and sign, hundreds of sleeping apartment windows above (instanced), a distant skyline, and, on the tallest rooftop at the end of the street, a relay mast with a slow red beacon beside a dark, empty billboard frame. The night is blue-hour steel-blue with copper lamplight, never black; bevelled brick, awnings and signs in physical materials. The story pulse is a small magenta head with a tapering tail (rim-lit, the brightest object in every shot): the mast fires it down a curved dotted bezier to a shop and the shop wakes. On landing, on the same frame as a chime and the tick of a glass counter chip «OPEN 0/6» (top, below $y = 220$), the shop's windows warm to copper, its neon sign lights letter by letter (signs in copper, amber and cyan: «BAKERY», «FLOWERS», «BARBER», «CAFÉ», «AUTO», «GYM», each ≥ 54 px tall and fully inside the frame while its shop wakes), a website card glows on the window glass, five amber stars pop above the door, a cyan phone bubble on the awning turns mint when it is answered, and a wave of upper-floor windows lights up. In medium shots the waking shopfront fills at least 70% of the width.

- Cut ladder on the 120 BPM grid (frames at 30 fps, every cut on a beat): hook 0-30 · asleep 30-60 · bakery 60-150 · flower shop 150-225 · barber 225-285 · café 285-405 (failure and repair) · auto repair 405-435 · gym 435-450 · street ablaze 450-510 · crane up to the rooftop 510-660 · sign build 660-780 · tagline 780-855 · lockup 855-900. The shops get shorter as the street wakes up (3.0 s, 2.5, 2.0, then 1.0 and 0.5; the café is the one long pause), and inside each block the shot size changes (wide, then medium, then a macro on the neon letters, the stars or the phone bubble).

- Hook (frames 0-30): a stamped flash-forward of the whole street ablaze in a high wide shot (every shop and apartment window lit, neon blazing, rain glinting on the asphalt, camera already drifting) under «This street / was asleep.» (≥ 96 px, fully on screen by frame 12). On frame 30 the power cuts as a 4-frame dip that keeps silhouettes and rim-lit rain, and the street goes dark.

- Asleep (30-60, the only establishing shot): the dark street in rain, camera dollying along it; never flat dark, because lamp pools, wet reflections and a lit skyline keep under 50% of the pixels near-black. Streetlamps flicker on in pairs, one pair per beat; the mast beacon blinks. On frame 60 the mast fires the first pulse.

- Failure and repair at the café: at frame 300 the mast fires the pulse; it lands on the café sign at frame 330, but the sign sputters and dies on frame 337 (the one off-beat event): full-frame red grade, glitch and shake, a red '!' badge over the door, the counter chip stuck at 3/6 and flashing red. A macro insert shows the sign's loose cable jack and the pulse circling back to seat it. On the downbeat at frame 360 the jack seats, the mint radial bloom fires, a 'FIXED' stamp lands on the window, the counter ticks to 4/6 with a louder hit and the café wakes at once.

- Street ablaze (450-510): all remaining upper windows light in one wave from the bottom up, the counter reads 6/6, rain glints, the camera pulls wide.

- Crane (510-660): one uninterrupted move up and along the street to the rooftop, banking slightly; the lit street falls away below with parallax layers (rain streaks, lamp bokeh, skyline).
- Sign and ending: on the rooftop billboard a big neon sign builds on the beat, «SINSAJO» one letter per beat and then «CREATORS» as one word, in mint, cyan and magenta (the only place the three brand accents appear together), on two lines inside x 96-984. Under it, «We wake up local businesses.» (≥ 70 px); then the street glow dims and the Sinsajo logo (≥ 300 px) enters under the tagline on frame 855 and holds with the sign and the tagline to the last frame (1.5 s).
- Sound: a soft low kick like a heartbeat while the street sleeps, opening up to full drums as the shops wake, with rain and neon hum underneath; each landing is a chime that climbs one note of a major scale; the failure is the off-beat dissonant stab and the repair a major chord on the downbeat at frame 360; one rising note per sign letter; a final chord on «CREATORS», then the tail fades inside the last 1.5 s.
- Light budget: at least 40% of the frames reach luminance 60 (the hook and everything after frame 450); the asleep street is the only dark stretch.

VIDEO 02

How our system makes a post

The agent explains its own process in 2.5D cards - including the step where it gets it wrong and fixes it.

PART 2 - THIS VIDEO (paste after the header)

P02 V3 · How our system makes a post (38-44 s, target 41 s) · self-check type: historia
 Explain how our AI agent turns a client's photo into a finished social post, as the agent telling its own session. Deep-space background that is lit, not black: soft nebula glows (steel-blue base, teal and violet light) and drifting dust in three parallax layers. The agent is a glowing orb (at least 220 px, magenta core, its own rim light, the brightest object in every shot) with thin orbit rings. The whole scene sits in one perspective camera that eases to a new pose on every step: Receives (medium on the request card), Thinks (wide on the orb), Writes (close-up on the editor), Checks (close-up on the check list), the failure (macro on the food), the loop (wide), the phone (dive). Step title top-left of the safe zone ($x \geq 96$, $y \geq 240$) with an animated underline ("1. Receives", "2. Thinks", "3. Writes", "4. Checks", "If it fails... it fixes it", "And repeats"); a pill tracker top-right (thinks → acts → checks) that lights the current phase. Glass panels, each entering in 3D, with real-looking content: the request card (a drawn food photo + "New menu item, make it pop"), a plan list that types itself, an editor panel typing the caption line by line, tool cards that fan out (Read, Write, Check) with use counters, a context-window panel whose token counter climbs.

- Stage clock (every cut and entrance on the 120 BPM grid): hook 0-2.0 s · Receives 2.0-6.0 · Thinks 6.0-10.0 · Writes 10.0-15.0 · Checks 15.0-17.5 (failure at about 16.2 s) · repair, «If it fails... it fixes it» and «And repeats» 17.5-22.0 · loop diagram 22.0-33.0 · finished post, phone, miniature and dive 33.0-39.0 · lockup from 39.0 s to the end (about 41 s). No stage runs longer than 5 s without a cut on the beat: the loop diagram is cut at least every 5 s between the wide ring, a close-up of the counters and a macro of the orb.

- Hook: «One photo in. / One post out.» at ≥ 120 px, on screen from frame 0, with a message-ping SFX on frame 0. From frame 30 to 60 a one-second stamped flash-forward of the peak cuts in over the nebula (the food photo card with the red box, glitch and shake) while the hook text blurs out; the client's photo card starts sliding in at frame 60 (2.0 s, not 4.8 s) as the story rewinds.

- Peak: the check finds the headline covering the food. The red box lands on the food on the failure frame (frame 487, the one off-beat event) as the full-frame failure event of the rules above, with the nebula glow turning red; the layout visibly re-flows while the red holds; on the green check the mint bloom fires at 70% opacity and the nebula eases back to teal. Low thud + glitch SFX on the red frame; a rising two-note chime on the green frame.

- Every tool use draws a luminous particle along a curved dotted bezier from the orb to the tool card, then from the card to the panel it changes (caption editor, check list, context bar). It arrives on the same frame the counter ticks and the SFX plays.

- The loop diagram fills the frame: a ring about 880 px wide across the outside of its discs, centered around $y = 900$, the orb at its center, the thinks / acts / checks nodes as ≥ 200 px glass discs travelling the ring, counters (Steps, Fixes, Tokens, Minutes) at ≥ 64 px. No empty band taller than 300 px between the title and the counters.

- Ending: the finished post lands in a glass phone with a 3D tilt. Its screen renders the REAL composition (title, panels, counters, orb) as a miniature playing in 8× time-lapse with a thin play bar, visibly different from the background, for 24 frames. Then the camera dives into the phone until its screen fills the frame, and the lockup appears over the nebula of the opening frame: «One photo in. / One post out.» with the Sinsajo logo at ≥ 360 px wide centered under it, held at least 1.5 s to the last frame, which echoes frame 0 (a soft loop).

VIDEO 03

The agency that never sleeps

An isometric night workshop. At 3:00 am a comment arrives and the bird answers it.

PART 2 - THIS VIDEO (paste after the header)

P03 V3 · The agency that never sleeps (38-44 s, target 41 s) · self-check type: historia
A cozy, richly detailed isometric workshop at night, drawn in code: warm wood floor, string lights, a tall bookshelf with a ladder, armchair and floor lamp, a patterned rug, plants, a sleeping cat on a cushion, a big wall clock. The window shows deep blue night, but the room itself is lit (lamp pools, string lights, monitor glow, a lit wood floor and rug), so the frame is never flat dark blue; crop the isometric set so floor, rug and furniture run from the bottom edge to the top. Each station has a hanging sign: "POSTS" desk, "VIDEO" editing booth, "WEBSITE" workbench, "INBOX" mailbox, "CALENDAR" board. The worker is the Claude mascot: an orange block character (square body, two big square black eyes that are ALWAYS visible, with eyelids and eyebrows for its expressions, short block arms, four block legs, a small mint headset whose light turns mint when it thinks and magenta when it checks), drawn in code in the isometric style; it walks between stations, legs alternating, working three-quarter to the camera. The sleeping cat is its companion and reacts to every event (ear twitch, head lift, a jump). Floating UI, all inside the safe zone: thought bubbles with tiny icons, a "+1" when a job is done, a mini loop HUD at the lower left (think / act / check, above y = 1540), a caption pill at the top (y ≥ 240), a job counter on a machine. The clock runs 11:58 pm → 3:04 am with small captions for each finished job.

- Hook (frames on the grid): «Everyone left.» is on screen from frame 0; the door swings shut in frames 0-6, the light switch cuts the room in frames 8-14, and on the beat at frame 15 the mascot's eyes blink on and «One didn't.» lands in orange. From frame 30 to 60 a one-second stamped flash-forward shows the 3:00 bell moment (the bell, the envelope dropping into the mailbox, the reply bubble); at frame 60 the clock rewinds to 11:58 pm and the first job begins. The opening wide shot (frames 0-30) is the only establishing shot.

- Stage clock (every cut on the 120 BPM grid): POSTS 2.0-7.0 s · VIDEO 7.0-12.0 · WEBSITE 12.0-21.0 (failure at about 15.5 s, repair on the downbeat at 18.0 s) · CALENDAR 21.0-27.0 · INBOX and the 3:00 bell 27.0-34.0 · dawn and ending 34.0 to the end (about 41 s).

- Camera plan: for each job, a wide, then a medium follow of the mascot, then a macro insert of the object that reacts (printer paper, playhead, calendar page flip, mailbox flag); whip-pan between stations on the beat. Frame the active station and its sign to fill the 1080 px width; never show an empty corner of the room.

- Conflict beat at about 1:10 am, inside the WEBSITE job: the deploy fails. The bench monitor flashes red, an alarm hit lands off-beat (frame 472), the cat jumps with a '!' over its head, the mascot's face turns worried with a '?' bubble, it re-seats a block on the bench, and on the downbeat at frame 540 a green flash plus a 'FIXED' stamp land. Only then the "+1" appears, with a bigger counter tick and a louder hit.

- The 3:00 bell: a bell rings and an envelope drops into the mailbox with a cyan message, "Is Saturday 10 am free?"; the mascot answers in mint: "Yes! 10 am is open. Want me to book it?" and "Replied in 40 s". Objects react: the printer prints, lamps switch on as it passes, the calendar page flips, the cat's ear twitches.

- End (from 34.0 s): dawn light through the window, lamps switching off one by one, the

cat waking up, the mascot turning to the lens with a small nod. For the last 1.5 s (from 39.5 s) the caption «Your business, open 24/7.» is centered with «24/7.» in mint and the Sinsajo logo at least 300 px wide under it; then silence.

VIDEO 04

The journey of a message

The camera dives into a phone and follows one customer message until the business answers it.

PART 2 - THIS VIDEO (paste after the header)

P06 V3 · The journey of a message (22-28 s, target 750 frames = 25 s) · self-check type: 3d

Real 3D (three.js). A sleek phone lies on a dark desk; a customer's message "Are you open Sunday?" is typed and sent. The camera dives through the phone glass into its circuitry: a 3D city of chips, traces and components with metallic materials, depth of field and light streaks. The message travels as a bright pulse along the traces, out through fiber lines of the network, into the business's server rack, and reaches the AI core, a glowing chip that thinks (three pulses). The answer "Yes! 9 am-2 pm. Want me to save you a table?" races back the same way, and the camera pulls out of the phone, which now shows the reply in a chat pill. Final caption: "4 seconds. While you slept." Two glass pills below $y = 220$ carry the UI: a stage label on a dark glass pill (THE BOARD, THE NETWORK, YOUR SERVER, THE AI CORE, one per world) and a timer pill showing the trip time, 0.0 s at the send and stopping at 4.0 s when the reply lands.

- ONE palette in every world: steel-blue shadows and copper highlights. The pulse is the only bright accent: cyan going in, a magenta flare at the AI core, mint coming back.

- World clock (frames, every change on a beat): hook and dive 0-90 · board 90-270 · network 270-375 · server 375-480 · AI core 480-570 (the three think pulses on beats 495, 525 and 555) · reply races back 570-630 · pull-out of the phone 630-705 · end card 705-750.

- HOOK: frame 0 shows «11:52 PM.» (140 px) and «A customer has a question.» (62 px); from frame 14 a third line in mint, «Follow it. 4 seconds.» (62 px, below $y = 220$).

Typing ends by frame 22, the send is on frame 30, the dive through the glass starts on frame 30, and the light-streak tunnel is on screen by frame 84 (2.8 s). The title is gone by frame 40 so it never overlaps the timer pill.

- BOARD WORLD: the main trace must not fill the frame with white. Cap its emissive at 2.5 and its width at 25% of the frame width; flank it with 5-6 parallel secondary traces (copper and steel, with specular highlights) and city blocks with lit windows on both sides. The pulse is a small bright head (about 0.3 s long) with a tapering tail.

- NETWORK WORLD: replace the thick saturated yellow, magenta and cyan fiber wedges with 170 thin fibers (radius 0.03-0.05), each a dark cladding with an emissive core and a specular highlight; at least 60% of the frame shows structure behind the fibers (rack silhouettes, repeater rings, dust).

- GLASS TRANSITIONS (the dive in frames 30-84, the return at about 21-22 s): show the RGB subpixel grid with a black matrix (gap $\geq 30\%$ of each pixel) and a visible corner of the message bubble, never a uniform pale fill; keep frame luminance ≤ 150 ; the flash at the network-to-server cut is at most 4 frames and 35% white, and the stage label keeps its dark glass pill so THE NETWORK stays readable.

- AI CORE as a real package: beveled nickel heat-spreader with brushed anisotropic metal, engraved scale ticks (InstancedMesh of thin boxes), four corner screws, a gold pin array (≥ 400 instances) and a recessed glass window where the die glows; the three think pulses travel from the die across the metal, each with a flare and a 2-frame camera shake on a beat. The third pulse is the peak of the piece: a full-frame magenta bloom (35% at most, geometry visible) with the shake and a 6-frame RGB split.

- SERVER STOP: the YOUR SERVER stage stays on screen ≥ 3.5 s with the rack sign «YOUR RESTAURANT · AI 01» readable at phone size; do not fade to black inside the stage.
- CAMERA: at least one uninterrupted camera move of 6 s or more (never over 8 s) through board and city, banking $\pm 6^\circ$, a height change every 2 beats, a rack-focus pull to the pulse, ease-in-out on every speed change; speed ramps only on downbeats.
- SOUND: the bed has a kick on every beat except at the three think hits, where it drops to near-silence for one beat each and returns on the downbeat; the glass dive, the pulse and the flare each have their own foley on the event frame.
- END CARD: hold «4 seconds.» / «While you slept.» / logo for ≥ 1.5 s (frames 705-750); dim the phone to $\leq 30\%$ brightness before the logo enters so it never overlaps the chat pill.

VIDEO 05

Sinsajo in 15 seconds

A typographic showreel cut to a 120 BPM track that is also written in code.

PART 2 - THIS VIDEO (paste after the header)

P07 V3 · Sinsajo in 15 seconds (15-18 s, target 465 frames = 15.5 s) · self-check type: showreel

A motion-designer showreel cut to a 120 BPM track you synthesize in code (kick on every beat, clap, bass, one hook). A thin technical HUD frames everything: corner marks 96 px in from each corner, and timecode, BPM and small label chips inside the safe zone.

- Scenes on color fields that switch on a beat (1 beat = 15 frames at 30 fps, 1 bar = 60), alternating light and dark: magenta, cream and near-black indigo #0B0630 (for example: type magenta, grid cream, burst indigo, LOCAL BUSINESSES LOOK BIG magenta, counter indigo, sprint alternating, sphere indigo, lockup cream). A field is never a flat fill: it carries a ±8% gradient, grain and a slow living layer. No scene holds longer than 3 s. The cut ladder accelerates: type 0-60, grid 60-105, burst 105-135, LOCAL BUSINESSES LOOK BIG 135-210, counter 210-285, a five-flash sprint 285-360 (five flashes of one beat each), sphere 360-420, lockup 420-465 on the downbeat of bar 8. The longest scene is 75 frames (2.5 s) and no flash is shorter than one beat.
- Frame 0 is never empty: «WE» is on screen at frame 0 over a living background (a slow vortex of about 560 blurred particles) with a polarity flash from near-black to magenta in the first 6 frames; «MAKE» at frame 6; the six letters of MOTION punch in every 6 frames from frame 12; the final dot at frame 48. Something visible changes at least every 6 frames during the first 3 s. No echo-hold after the word is complete.
- The grid changes its whole state on every beat (circles → squares → crosses) while one tile flips in 3D. The burst is a particle burst on the near-black field.
- LOCAL / BUSINESSES / LOOK / BIG arrive one word per beat and one storefront per beat (1 → 5); each storefront is at least 180 px wide and 240 px tall, with lit windows, a striped awning with a specular highlight and a contact shadow, standing on a ground plane that fills the lower third. The finished phrase stays half a second (one beat, frames 195-210) with a slow push-in (1.00 → 1.12).
- «EVERY FRAME IS CODE.» with a counter 0 → 1,000 and a bar chart dancing to the kick.
- Between the counter and the sphere, a five-flash sprint (frames 285-360, one flash per beat) recaps the reel in languages not used elsewhere (the flashes are mini-scenes, not white flashes): an RGB-split checkerboard with directional motion blur, a foreground point-sphere, a particle vortex, the counter hitting 1,000, concentric op-art rings in cream and indigo.
- The sphere scene sits on near-black indigo with a cream wire (never teal on magenta), about 1,500 points, real perspective and bloom; something changes on every beat (wire cream → mint → cyan, spin axis, push-in 1.0× → 1.35×, rings 20 → 40). It collapses into the mint dot that becomes the dot of «Sinsajo.»
- The last frame of the file is the lockup: «Sinsajo.» (the typeset wordmark with the mint dot, at least 300 px wide, is the logo here) and «Creators · Motion Showreel 2026» (≥ 54 px) stay fully visible for the final 1.5 s; the music hits the last downbeat, then silence. Keep the pitch order WE MAKE MOTION → LOCAL BUSINESSES LOOK BIG → EVERY FRAME IS CODE → Sinsajo. Do not add pitch lines.



Made by Sinsajo Creators

We build AI systems for local businesses: websites, content and agents that answer your customers - always with a human in control.

Want videos like these for your business? Comment 'MAP' on any of our posts and we'll send you the link to book a call.

www.sinsajocreators.com

Architects of Business.

WANT TO GO DEEPER? IT'S FREE

Learn to use AI, step by step

The ZoneKlass free course teaches you AI in plain words - no cost, no jargon. Start today:

zoneklass.com