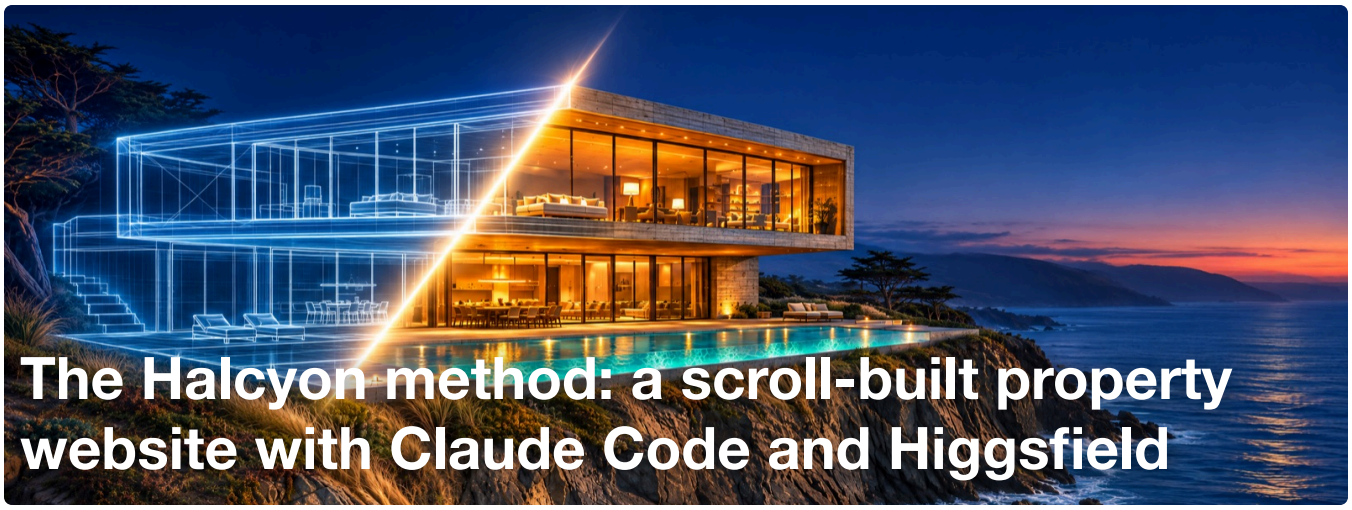


The Halcyon method: a scroll-built property website with Claude Code and Higgsfield

From Matthew Esposito's Halcyon Point walkthrough on YouTube. Give this whole file to Claude Code (with the Higgsfield connector added) and say: **"Build me one of these for [your property or idea]. Follow this file step by step and check with me at every pick."**

What you get at the end: a short film that flies in from the ocean, draws the house as a blueprint, builds it stage by stage, dives inside and tours the rooms, and a website where scrolling plays that film frame by frame (scroll down, the house builds; scroll up, it un-builds), plus the full listing page around it.

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0. Connect Higgsfield to Claude (once, about 30 seconds)

In the Claude app: open Settings, then Customize, then Connectors. Click + Add, choose Add custom connector, name it Higgsfield, paste `https://mcp.higgsfield.ai/mcp` as the URL and click Add. Then click Connect and sign in.

In Claude Code, one command in a terminal:

```
claude mcp add --transport http higgsfield https://mcp.higgsfield.ai/mcp
```

Start `claude`, type `/mcp`, pick higgsfield and sign in. Then ask: "What's my Higgsfield credit balance?" If it answers, you're connected. Or just tell Claude: "Get the Higgsfield MCP connected for me," and let it do the steps. More: https://higgsfield.ai/mcp

Ground rules for Claude:

- Quote every generation's cost before running it, and keep a running total.
- Put every image and video in one Higgsfield project for this property.
- Save every file locally with a clear name (`hero.png`, `stage-structure.png`, `clip-b3-structure.mp4`).

1. Design the finished house first

Pictures are cheap (about 2 to 3 credits each). Video isn't (about 15 credits for 5 seconds as a draft, about 80 at 1080p). So decide everything with pictures.

- Write one brief in plain words: the place, the style, the feeling. Example: "A modern luxury house on a cliff above the Pacific."
- **Pick the camera now.** Every later shot starts from this frame. A drone hovering over the water at golden hour, looking back at the house on the cliff, 16:9, works well.
- Ask for four different architectural styles on two image models (we used GPT Image 2.6 and Nano Banana 2.1): eight pictures for about 19 credits.
- Pick one you love. **Don't animate a house you don't love.**

2. Work backwards to the blueprint

The trick: don't generate a construction site and hope it turns into your house. **Every stage is an edit of the finished photo**, with the same camera, cliff and ocean. That's why the house never wobbles.

Start every stage edit with this sentence:

> Edit this exact photograph. Keep the identical camera position, framing, lens, cliff, rocks, surf, ocean, distant headlands, trees, sky and light exactly as they are.

Then describe one stage. In order from finished back to empty:

1. **Glass:** windows and frames in, rooms dark and empty, pool empty, bare soil around the house.
2. **Structure:** the raw concrete shell of the identical house, every window opening empty, temporary shoring under any cantilever.
3. **Foundation:** footings and low walls in exactly the house's footprint, nothing above them.
4. **Hologram:** bare ground with survey stakes, and a glowing translucent wireframe of the identical house floating exactly where it will stand.
5. **Bare site:** remove the house, pool and paving completely; natural ground to the edge.
6. **Blueprint:** turn the photo into white linework on blueprint blue, same angle and outlines.
7. Optional **dusk:** the finished house at blue hour, every room lit.

When a stage comes back wrong (our first foundation came back from a different angle), don't keep re-rolling it from the finished photo. Edit it from the stage next to it (we made the foundation from the structure stage), so it inherits the footprint and camera. Have Claude lay each stage over the finished photo and check the cliff and horizon line up; if they drift a little, it can align them before animating.

3. Build it with Seedance (start frame, end frame)

Give the video model two frames, a start and an end, and it invents the motion between them.

- **Lock the camera for the build.** The model only has to change the house, not invent a new view. One clip per pair of stages: bare to hologram, hologram to foundation, foundation to structure, structure to glass, glass to finished. About 5 seconds each.
- Add an approach (the ocean flying toward the bare cliff) at the start, and a push toward the glass at the end that leads inside.
- **Draft everything at 480p first** (about 3 credits a second), watch the whole film, fix what's wrong, then upgrade only the keepers to 1080p (about 16 credits a second). The upgrade keeps the same motion as the draft.
- Honest math: on our house every one of 15 drafts worked the first time, so drafting first cost about 246 credits more than going straight to 1080p would have. It's insurance. On our practice houses, plenty of takes failed, and a failed draft costs 15 instead of 80.

The jolt between clips. Two clips rarely land on exactly the same frame, so a hard cut pops (light, position or speed jumps). Fixes, in order:

1. Trim each clip to the moment it best matches the next one.
2. Where the camera is locked, a short dissolve (about half a second) between them.
3. Where the camera moves, match the two frames (a tiny scale and shift on one side) and ease the speed into the join. Have Claude check every join frame by frame before you watch it.

4. Tour the inside

- Plan the route like you'd show the house in person: through the glass into the great room, the kitchen, the primary suite, the bath, out to the terrace and pool, then the view at sunset.
- Generate each room as a still first, using the finished hero photo as a reference so the materials, glass and light match. Animate each room as a slow 5-second move.
- **Where rooms connect, one continuous camera move.** Where they don't, a quick whip pan or a punch through carries you to the next room. Even though the scene completely changes, the eye reads it as one walk.
- Keep only the clean part of a clip. If a move starts to blend into something odd at the end, cut before it.

5. Turn the film into a scroll website

It isn't a video player. The film is cut into still frames (ours: 829 frames at 1600 wide from a 69-second film), and as you scroll, the page draws the frame that matches how far down you are. That's why it feels like you're steering the camera, and why it's smooth on a trackpad in both directions.

Ask Claude for:

- **The scroll film:** a sticky full-screen canvas, the frames preloaded, the frame picked from the scroll position (eased slightly), with short captions at each stage (The coast, It starts with a line, Breaking ground, Structure, Glass, Finished, Step inside, each room, Evening).
- **The rest of the page:** the residence (the story and key numbers), a room-by-room gallery, a blueprint-to-finished slider, the location, and an inquiry form.
- **A phone version** that fits the frame and never scrolls sideways.
- **Honest labels:** every frame marked as a concept rendering. For a real listing, AI-altered photos need disclosure, and the rules where you sell apply.
- Frames weigh a lot (ours were about 91 MB). For a public site, about 1280 wide at quality 75, or a small set first and the full set after.

The same film also posts on its own: add music or your narration ("we had this idea for a house, and look what it created") and share it.

What ours cost

Real receipts for the house, the film and the site (Higgsfield credits):

Step	Credits
Design (eight pictures)	19
Blueprint and stages	36
Rooms	17
480p drafts (15 clips)	246
Music	11
1080p upgrade of every clip	1,312
Total	**1,640**

The first full film was cut about an hour after the house was picked.

The exact prompts we used

Copy these as they are, or swap in your own place and style. Claude wrote them through the Higgsfield MCP; you can also hand Claude this whole section and say "use these as the pattern."

Ask Claude (the live run in the video)

```
What's my Higgsfield credit balance?
```

```
Create a Higgsfield project called Halcyon Point.
```

```
Design a modern luxury house on a cliff above the Pacific. Give me four different architectural styles with GPT Image 2.6, each as a photo from a drone hovering over the water at golden hour, looking back at the house on the cliff, 16:9. Quote it first and put them in the Halcyon Point project.
```

```
Here's the house I picked: [attach or point to your image]. Upload it to Higgsfield, then use FLUX 3 to remove the house, pool and terrace completely so the bluff is bare natural grass. Keep the exact same camera, cliff, ocean and light. Same project, and save it in this folder.
```

```
Now animate it with Seedance 2.5: a 5-second 480p draft, locked camera, that starts exactly on the bare bluff and ends exactly on the finished house, like a construction time-lapse. Quote it first, same project, and save it here.
```

1. The design brief (the house we picked)

```
Photorealistic aerial architectural photograph of an original fictional modern cliff-top house on a rugged Pacific coastal bluff. Architecture: two long stacked horizontal volumes of warm board-formed concrete and floor-to-ceiling glass; the upper volume cantilevers dramatically out toward the ocean over the lower one; warm cedar wood soffits and slim bronze window frames; a long infinity pool on a stone terrace at the bluff edge; native coastal grasses and a few wind-shaped cypress trees. Setting: steep dark rock cliff dropping straight to the ocean, deep blue-green Pacific with white surf breaking on the rocks below, a misty headland in the distance. Light: golden hour, low warm sun from the left raking across the facade, warm interior lights glowing behind the glass. Camera: drone hovering over the water about 60 metres out from the cliff and 25 metres above the sea, three-quarter view of the house, the whole house in the upper middle of the frame with the cliff and surf below and open sky above, rectilinear lens, vertical walls perfectly straight. Editorial luxury real estate photography, natural colour, realistic materials and scale. No people, cars, boats, text, logos or watermarks.
```

2. The stage edits (each one an edit of the finished photo)

Every stage starts with this sentence:

```
Edit this exact photograph. Keep the identical camera position, framing, lens, cliff, rocks, surf, ocean, distant misty headlands, cypress trees, sky and golden sunset light exactly as they are.
```

Then add one of these:

```
Bare site: The house has not been built yet: remove the entire house, the pool, the terrace, the steps and all paving completely. Where they stood, the top of the bluff is natural untouched ground: a gently sloping headland of golden coastal grasses, low native shrubs and a few exposed rocks, continuing naturally to the cliff edge. No buildings, no construction, no people, no text or logos.
```

```
Hologram: The house has not been built yet: the top of the bluff is natural ground of golden coastal grasses with a few wooden survey stakes and taut string lines marking the footprint. Floating exactly where the finished house stands, at the same position, size and perspective, is a glowing translucent white holographic wireframe of the identical house: thin luminous lines tracing the two stacked volumes, the cantilevered upper floor, the window mullions, the terrace edge and the pool outline. Grass, sea and sky show through the lines. No solid walls, no people, machinery, text or logos.
```

```
Foundation: The house is at the foundation stage: in exactly the house's footprint, at the same position and size, freshly poured grey concrete footings and low board-formed retaining walls step along the top of the bluff, rebar standing up from the walls, the empty excavated pool shell lined with rebar along the cliff edge, neat stacks of formwork timber. The rest of the bluff is bare graded soil and trampled grass. Nothing above the foundation: no walls, no upper floor, no glass, no people, machinery, text or logos.
```

```
Structure: The house is under construction: the complete raw board-formed concrete structure of the identical house in exactly the same position, size and shape: the lower floor's concrete walls, columns and slabs, the upper concrete volume and its dramatic cantilever over the cliff held up underneath by temporary timber shoring props, every window opening empty with no glass, the empty grey concrete pool shell with no water, bare graded soil around the house, a few stacks of formwork timber. No glass, no wood finishes, no furniture, no lights, no people, machinery, text or logos.
```

```
Glass: The house is nearly finished: the identical house in exactly the same position, size and shape, all the floor-to-ceiling glass and bronze window frames installed and the cedar soffits in place, but the rooms are dark and empty with no furniture and no lights on, the pool is empty grey concrete with no water, the terrace is bare concrete with no furniture, and the ground around the house is bare graded soil with no grass or plants yet. No people, machinery, text or logos.
```

The blueprint and the evening look are their own edits:

```
Transform this exact photograph into an architectural blueprint drawing of the same house on its cliff. Keep the identical camera angle, perspective, framing, scale and outlines: the two stacked volumes, the cantilevered upper floor, the window mullions, the pool, the terrace, the steps and the cliff edge in exactly the same positions. Crisp white technical linework on deep Prussian-blue blueprint paper, a faint construction grid, a few dimension lines, subtle paper texture. The cliff, ocean and trees appear only as faint white sketch outlines. Flat, evenly lit drawing, no photographic elements, no readable text labels, no logos.
```

```
Edit this exact photograph. Keep the identical camera, framing, house, cliff, ocean, trees and composition exactly. Change the time to blue hour about twenty minutes after sunset: deep blue sky with a last warm orange glow along the horizon at the left, the ocean deep blue with soft reflections, every room lit with warm golden light so the glass glows, the infinity pool lit from below glowing aqua, soft low lights along the terrace and steps. Do not change the architecture, do not add or remove anything. No people, text or logos.
```

The wide ocean frame the film starts on (made from the bare site):

```
Edit this photograph into a much wider view of the same place. The camera has flown straight backward far out over the open ocean and slightly lower: about 300 metres from the cliff and 30 metres above the water, looking toward the same bluff. The same bluff, the same dark rock cliff, the same golden grasses and cypress trees on top, the same misty headlands and the same golden sunset light, now smaller in the upper middle of the frame, with a wide expanse of deep blue-green ocean and long rolling swells catching golden light filling the lower half of the frame, and open sky above. No buildings, boats, people, text or logos.
```

3. The build (Seedance 2.5, start frame and end frame)

The ocean approach (wide ocean frame to bare site, 8 seconds):

```
One continuous physical drone shot, exactly 8 seconds, no cuts. BEGIN exactly at the provided start image: low over the open ocean at golden hour, long swells rolling. The drone flies steadily forward and gently rises toward the rocky bluff, the bluff growing larger, white surf breaking on the dark rocks, and ENDS exactly on the provided end image: the grassy bluff top above the cliff seen from about 60 metres out. Smooth constant speed with a gentle ease-out at the end, level horizon, natural golden light. Only the camera moves; the waves move naturally. No buildings, no cuts, no fades, no morphs, no people, no boats, no text.
```

Bare site to hologram:

```
Locked-off camera, no camera movement at all, exactly 5 seconds. BEGIN exactly at the provided start image: the empty grassy bluff above the ocean at golden hour. Thin glowing white lines of light draw themselves into the air one after another, tracing a modern two-storey house above the bluff: first the footprint and the pool outline on the grass, then the walls and window mullions rising, then the cantilevered upper floor, until the complete translucent holographic wireframe house of the provided end image is drawn. Survey stakes and string lines appear on the grass. Waves keep breaking below and the grasses sway gently. END exactly on the provided end image. No cuts, no fades, no camera motion, no people, no text.
```

Hologram to foundation:

```
Locked-off camera, no camera movement at all, exactly 5 seconds, construction time-lapse. BEGIN exactly at the provided start image: a glowing translucent wireframe house floating above the grassy bluff. The glowing lines slowly fade away while the grass is cleared to bare graded soil and grey concrete footings, low board-formed stem walls with rebar and an empty concrete pool shell rise out of the ground in exactly the footprint the lines marked, and stacks of formwork timber appear, until it matches the provided end image exactly. Waves keep breaking below, golden light. END exactly on the provided end image. No cuts, no camera motion, no workers, no machinery, no text.
```

Foundation to structure:

```
Locked-off camera, no camera movement at all, exactly 5 seconds, construction time-lapse. BEGIN exactly at the provided start image: concrete foundations and an empty pool shell on the cliff top. Concrete columns and walls rise from the foundation, floor slabs form, timber shoring props go up and the upper concrete volume forms and extends out over the cliff on them, until the raw concrete structure of the provided end image stands in exactly the same place. Waves keep breaking below, golden light. END exactly on the provided end image. No cuts, no camera motion, no workers, no machinery, no text.
```

Structure to glass:

```
Locked-off camera, no camera movement at all, exactly 5 seconds, construction time-lapse. BEGIN exactly at the provided start image: the raw board-formed concrete structure on the cliff with timber shoring under the cantilever. The timber shoring props come down, floor-to-ceiling glass panes in bronze frames are installed across every opening, cedar soffits go up under the overhangs and the house closes in, until it matches the provided end image exactly. The house stays in exactly the same place and size. Waves break below, light stays golden. END exactly on the provided end image. No cuts, no camera motion, no workers, no machinery, no text.
```

Glass to finished:

```
Locked-off camera, no camera movement at all, exactly 5 seconds, finishing time-
lapse. BEGIN exactly at the provided start image: the glazed house with dark empty
rooms, an empty pool and bare soil. The pool fills with clear blue water, golden
grasses and coastal plants grow over the bare soil, terrace paving and loungers
appear, furniture fills the rooms and warm interior lights switch on, until it
matches the provided end image exactly. The house stays in exactly the same place and
size. Waves break below, golden sunset light. END exactly on the provided end image.
No cuts, no camera motion, no people, no text.
```

The push toward the glass that leads inside:

```
One continuous drone move, exactly 5 seconds. BEGIN exactly at the provided start
image. The drone flies forward and slightly up toward the glowing glass of the
cantilevered upper floor, steadily accelerating, the facade growing larger until the
warm living room behind the glass fills the frame. Constant forward motion, no
turning, level horizon. The architecture stays fixed and unchanged. No cuts, no
people, no text.
```

4. The tour

Each room is a still first, with the finished house as the reference image. The living room:

```
Photorealistic interior photograph inside the house in the reference photo: the upper
cantilevered living room. Camera at eye height 1.5 m standing at the inland end of
the long room, looking straight down its length toward the far end, which is entirely
floor-to-ceiling bronze-framed glass on three sides, the room projecting out over the
cliff with the Pacific Ocean, white surf and misty headlands filling the glass. Long
low linen sofas facing the view, a travertine coffee table, a board-formed concrete
fireplace wall on the right with a low fire, a warm cedar slat ceiling running the
length of the room, pale oak floors. Golden late-afternoon sun from the ocean side.
Rectilinear 24mm lens, straight verticals, editorial luxury interior photography,
natural colour. No people, text, logos or watermarks.
```

The kitchen, primary bedroom, bath, lower living room and pool terrace follow the same pattern: the room, where the camera stands, what's in it, the light, the lens. Then each room gets a slow move:

```
One continuous slow gimbal glide, exactly 5 seconds. BEGIN exactly at the provided
start image. The camera glides slowly forward down the length of the living room
toward the floor-to-ceiling glass at the far end, the ocean and the misty headlands
growing larger through the glass, golden light on the floor, the fire flickering
gently. Eye height, level, straight verticals, smooth ease-in and ease-out. Room,
furniture and view stay fixed. No cuts, no people, no text.
```

Where two spaces connect, one move with a start and an end frame:

```
One continuous physical gimbal move, exactly 6 seconds, no cuts. BEGIN exactly at the provided start image inside the lower living room. The camera glides forward between the sofas and out through the open glass sliders onto the stone terrace, then turns gently to the left to look along the length of the infinity pool toward the ocean and the setting sun, with the glass facade on the right, ENDING exactly on the provided end image. Eye height, smooth constant speed, level horizon. Architecture, furniture and view stay fixed. No cuts, no fades, no morphs, no people, no text.
```

The closing shot at evening:

```
One continuous drone move, exactly 8 seconds. BEGIN exactly at the provided start image: the glowing modern house on the cliff at blue hour. The drone slowly pulls straight back and rises out over the dark ocean, the house with its warm glass and aqua pool getting smaller on the cliff, surf breaking white below, deep blue sky with a last orange glow on the horizon. Smooth constant motion with a gentle ease-out, level horizon. The house and cliff stay fixed and unchanged. No cuts, no people, no boats, no text.
```

5. The music (Higgsfield audio)

```
Instrumental cinematic score, 75 seconds, no vocals. Warm, modern and hopeful, for a luxury coastal home film at golden hour. Opens with soft felt piano and distant ocean-like pads, slowly building with gentle pulsing strings and a subtle low heartbeat percussion as a house is built (around 10 to 25 seconds), opening into a wide, emotional swell with lush strings and piano when the house is finished (around 25 seconds), then a light, floating, elegant groove with soft plucks and airy synth textures while walking through the rooms (30 to 55 seconds), resolving into a calm, glowing evening outro with sustained strings and a final piano note that fades out. Clean mix, no sudden drops, suitable under narration.
```

6. The website (ask Claude Code)

```
Turn the finished film into a scroll-controlled website. Cut the film into still frames (about 1280 wide, quality 75) and draw them on a sticky full-screen canvas, picking the frame from how far down the page I've scrolled, eased slightly, so scrolling down builds the house and scrolling up un-builds it. Preload the frames. Add short captions at each stage: The coast, It starts with a line, Breaking ground, Structure, Glass, Finished, Step inside, then each room, then Evening. Below the film, build the rest of the listing page: the residence (story and key numbers), a room-by-room gallery, a blueprint-to-finished slider, the location and an inquiry form. Make a phone version that fits the frame and never scrolls sideways. Label every image as a concept rendering. Run it locally and show me.
```

Sponsored by Higgsfield. The house is a concept; every image and frame in this project is AI-generated. Try Higgsfield: https://higgsfield.ai/s/higgsfield-mcp-general-yt-espoai-oKtNtH