

Voidborn Episode Zero is the first chapter of a much larger universe I have been developing for months. My intention with this episode was simple but ambitious.

I wanted to prove that a single creator, me, Frank Houbre, with no budget and no traditional animation pipeline, can still produce something emotional, cinematic and coherent by using AI tools. I wanted people to feel the same thing I felt when I watched the works that shaped me. Attack on Titan, Made in Abyss and the game Expedition 33 marked me deeply.

They made me cry and they stayed with me for years. This episode is my attempt to recreate that feeling and inspire others to believe that they can create a film too.



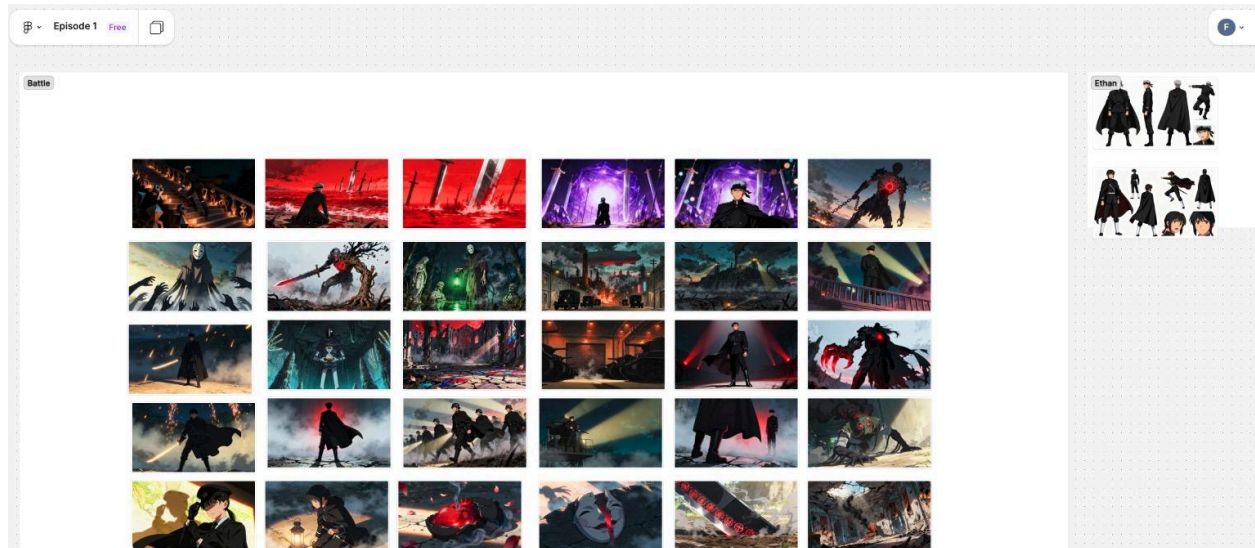
This document explains exactly how I created every part of the episode, step by step, from writing the story to generating images, producing voices, building music, managing sound and completing the edit. It also details the challenges I faced and how I solved them.

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## 1. Artistic vision

My goal with Episode Zero was not only to introduce the universe. I wanted viewers to think that it is possible to create something professional with AI. Something emotional, consistent and artistically intentional. I wanted to give hope to people who dream of making a film but do not

have a studio budget. If I could prove that a single person can create quality with AI, maybe others will feel empowered to try.



This episode sets the tone for a long form narrative that is already fully written. The beginning, the middle and the end are known. The mysteries, the deaths, the discoveries, the arcs, everything exists already. Episode Zero is a prologue and a demonstration of what is possible.

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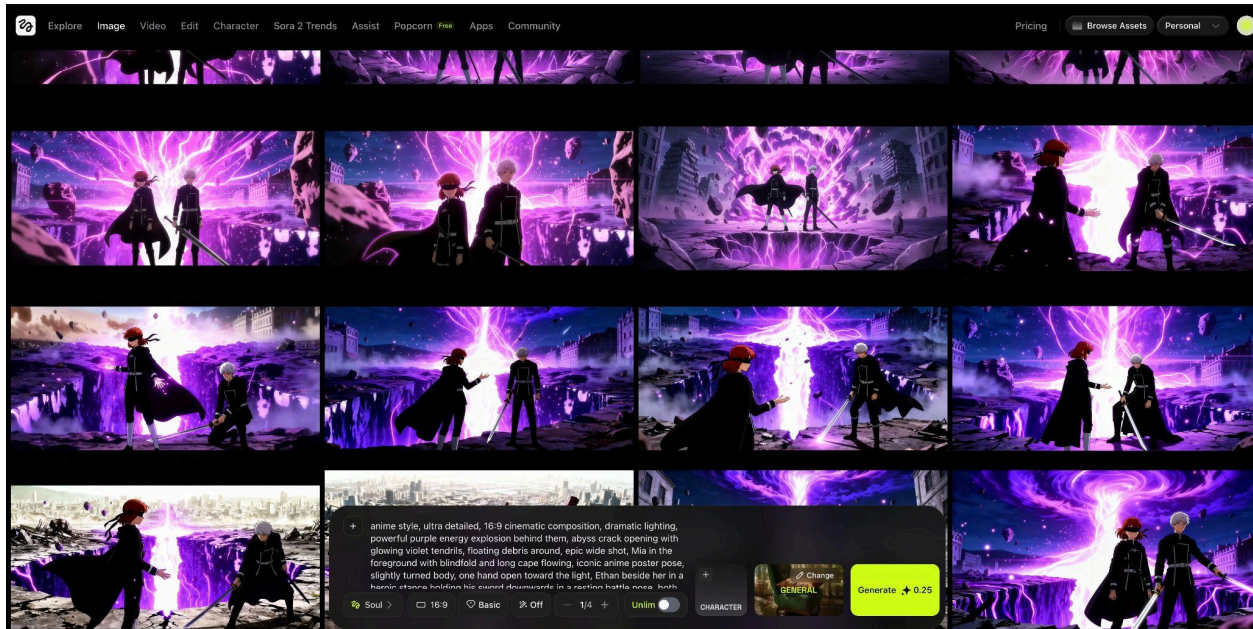
## 2. Tools used

Here are the tools I used and their roles during production.

### Image generation

- Nano Banana
- Seedream

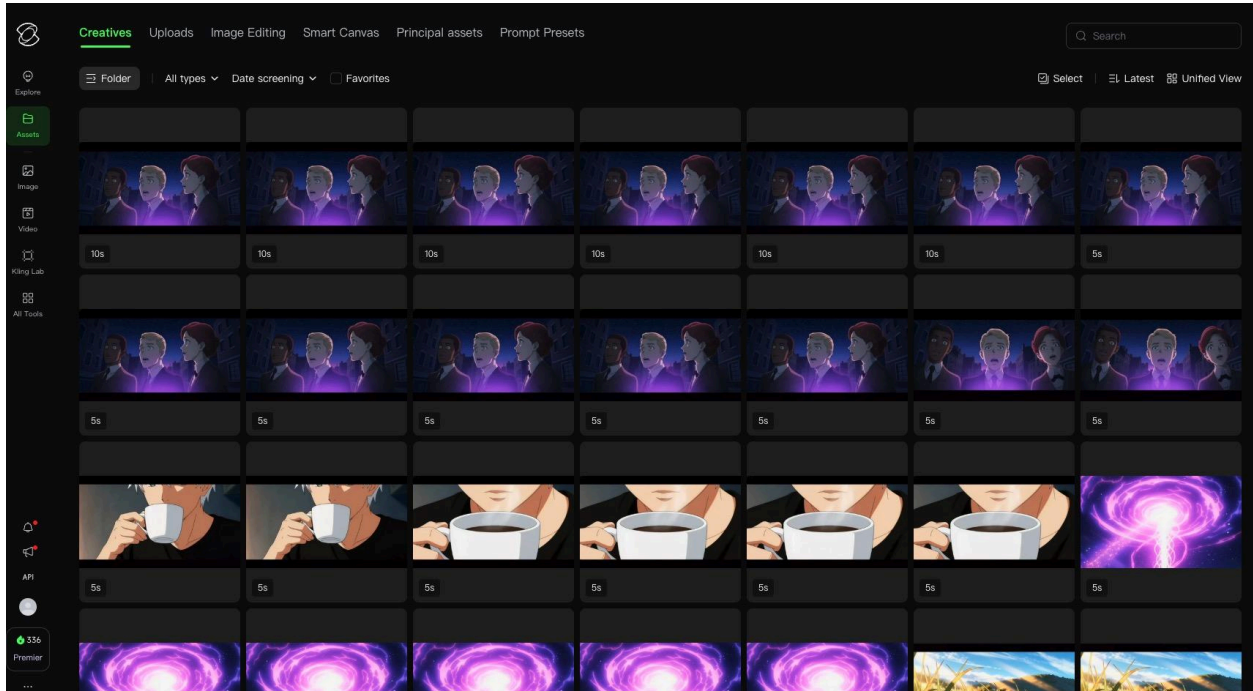
These tools allowed me to build consistent character designs and coherent environments. Nano Banana in particular respects input images extremely well, which was essential for maintaining stable characters across scenes.



## Animation

- Higgsfield
- Kling

Animation was created through image to video. I never used text to video because it breaks coherence. Instead I generated still images first, then animated them with the models that gave the cleanest and most stable results.



## Voice production

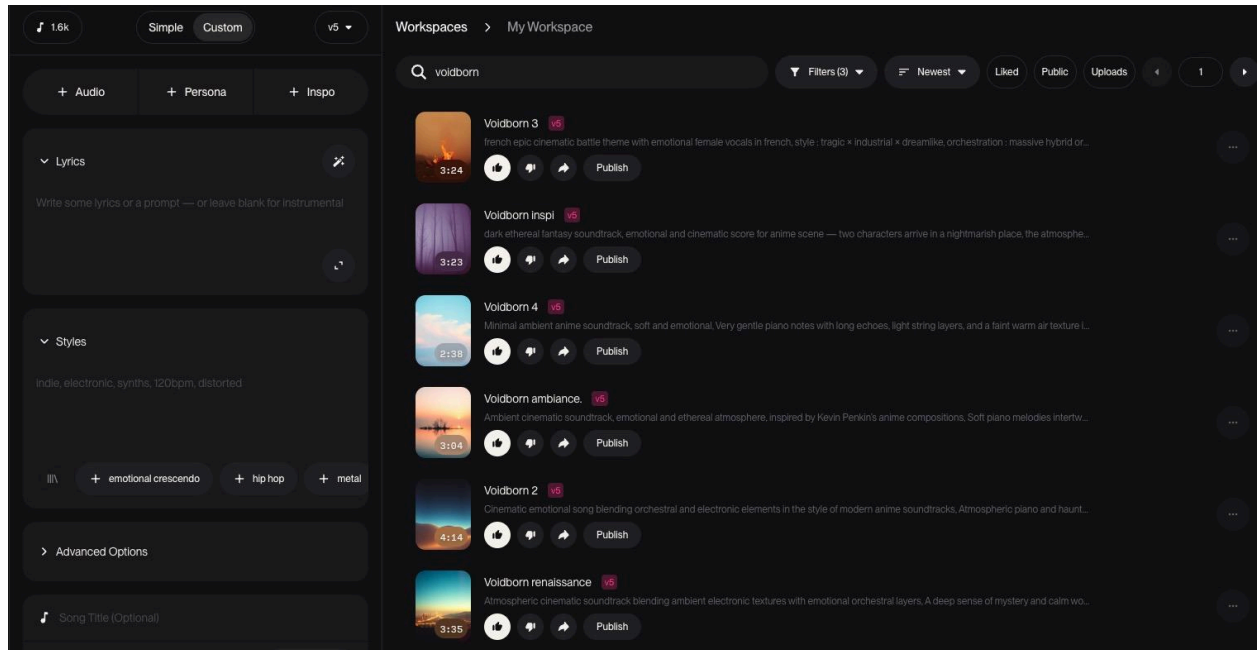
- ElevenLabs

All voice lines were produced through ElevenLabs. This was the most challenging part for me because I had never done voice acting before.

## Music

- Suno

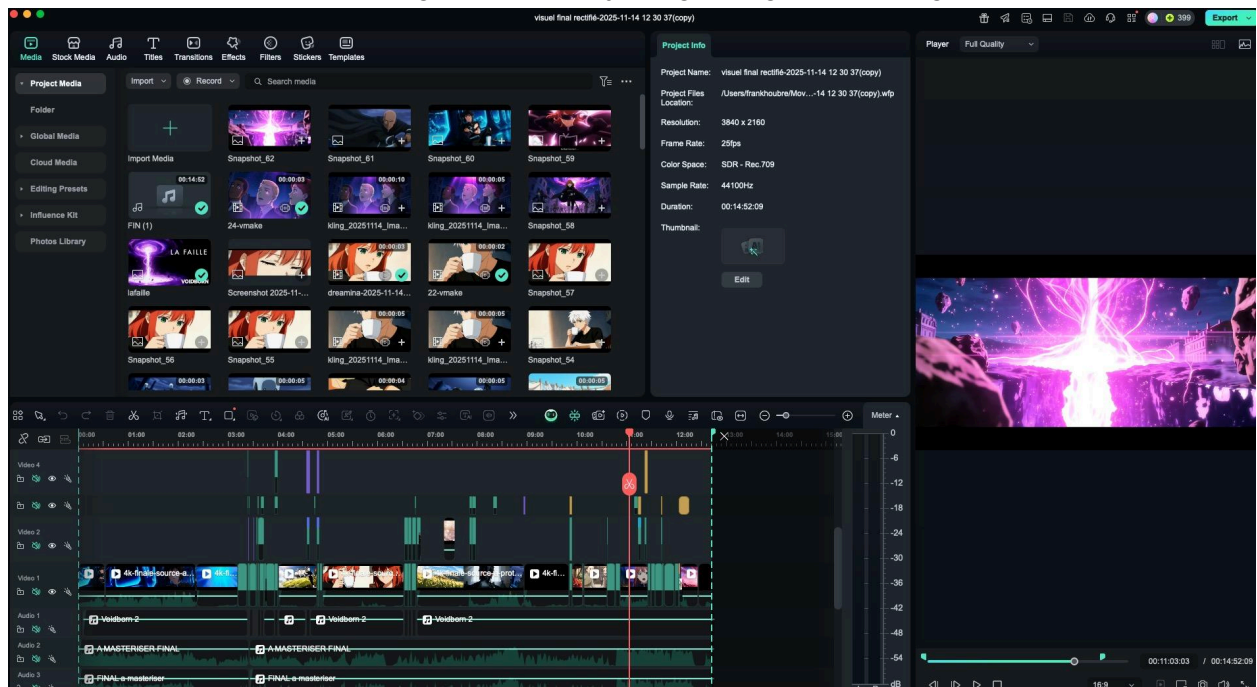
I composed melodies and ideas myself, then iterated on prompts in Suno to generate the musical style that fits Voidborn. I also recorded ideas and integrated them into the prompts for a more personal result.



## Editing

- Filmora

Filmora was used for assembling the shots, adjusting timing and building the final timeline.



## Sound effects

- Krotos Studio

Krotos Studio allowed me to design footsteps, explosions, ambience and other sound textures.

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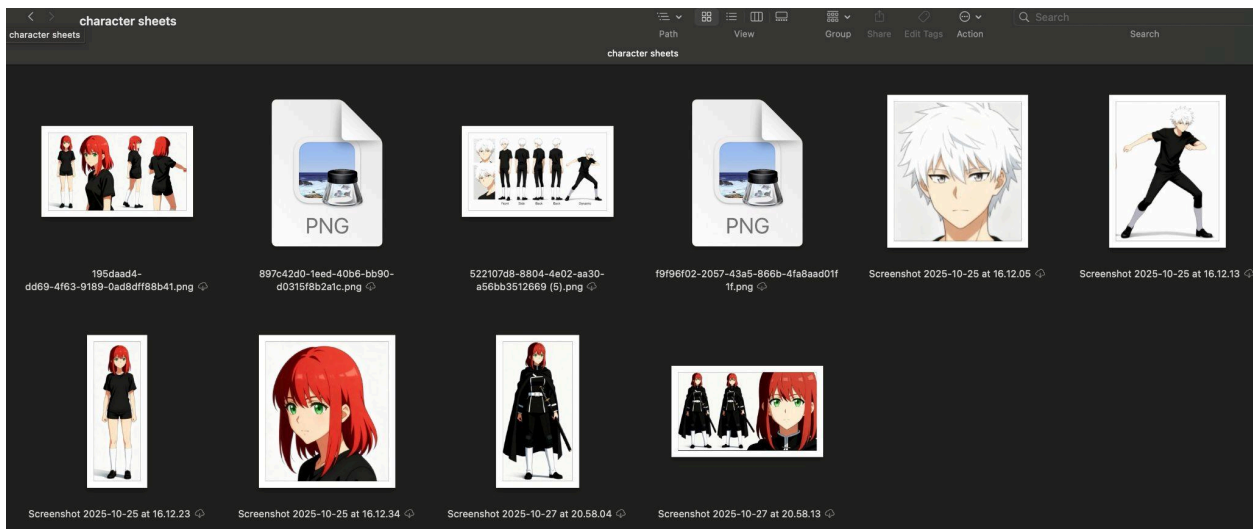
## 3. Maintaining visual coherence

Ensuring that Mia, Ethan, Leia and the world looked consistent across scenes was one of the biggest challenges. To solve this, I built detailed character sheets. These sheets contained reference images of each character on a white background in multiple poses. Before generating any new shot, I re injected these sheets into Nano Banana.

The pipeline was always the same.

1. Text to image generation using the character sheets.
2. Selection of the best still image.
3. Animation of that image with Higgsfield or Kling.

This method avoided inconsistencies and prevented the models from drifting into different styles.



## 4. Writing the story

The story of Voidborn did not start with episode zero. It started in my head months before. Many parts of the story were imagined in moments before sleep. I woke up remembering every detail. I refined them day after day until the complete story existed. I know who appears, who survives, who dies, what mysteries unfold, and how everything ends.

Episode Zero came afterwards. I created it as an introduction, a first window into the world. It is also a test to see if the full anime can be produced alone with AI.

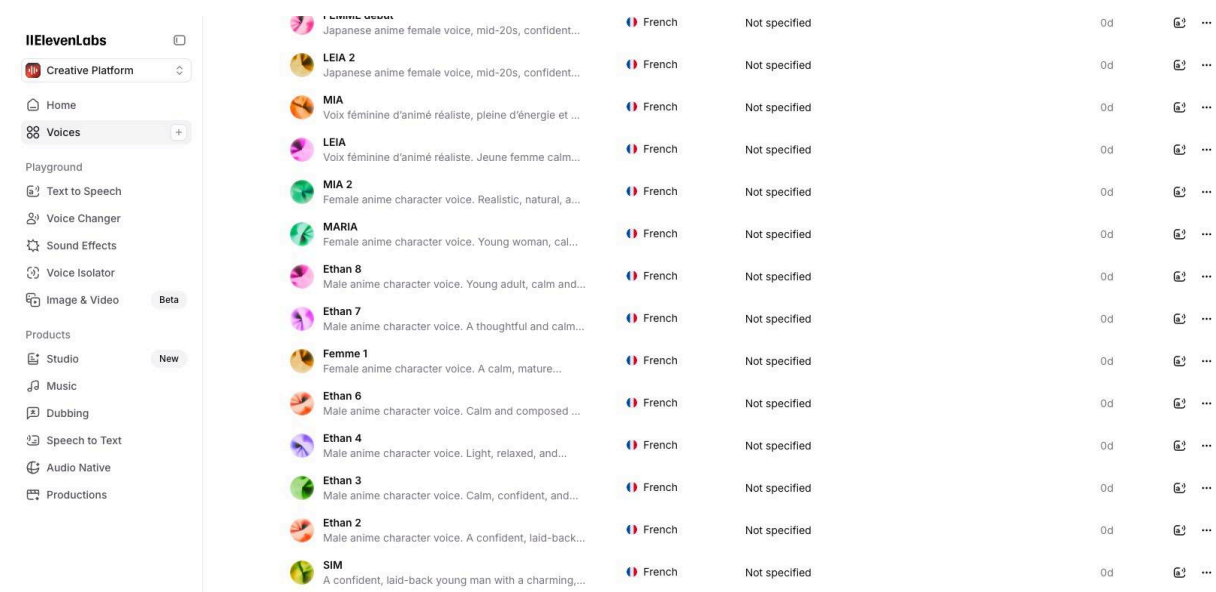
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## 5. Creating voices and emotion

This was the hardest part of the entire production. I had never done voice acting or recording before. Standing alone in front of a microphone was intimidating. Even with the help of ElevenLabs, I discovered that the model changes tone and intention depending on how I speak.

I generated each line around twenty times. I rewrote sections many times. I tested pauses, pacing, breathing, emotional intensity. It was a huge process of trial and error. There were moments when it was demoralising.

But once the workflow was understood and each voice was properly configured with equalizers and emotional presets, I started to love the process. Now that everything is set and predictable, I cannot wait to record more.



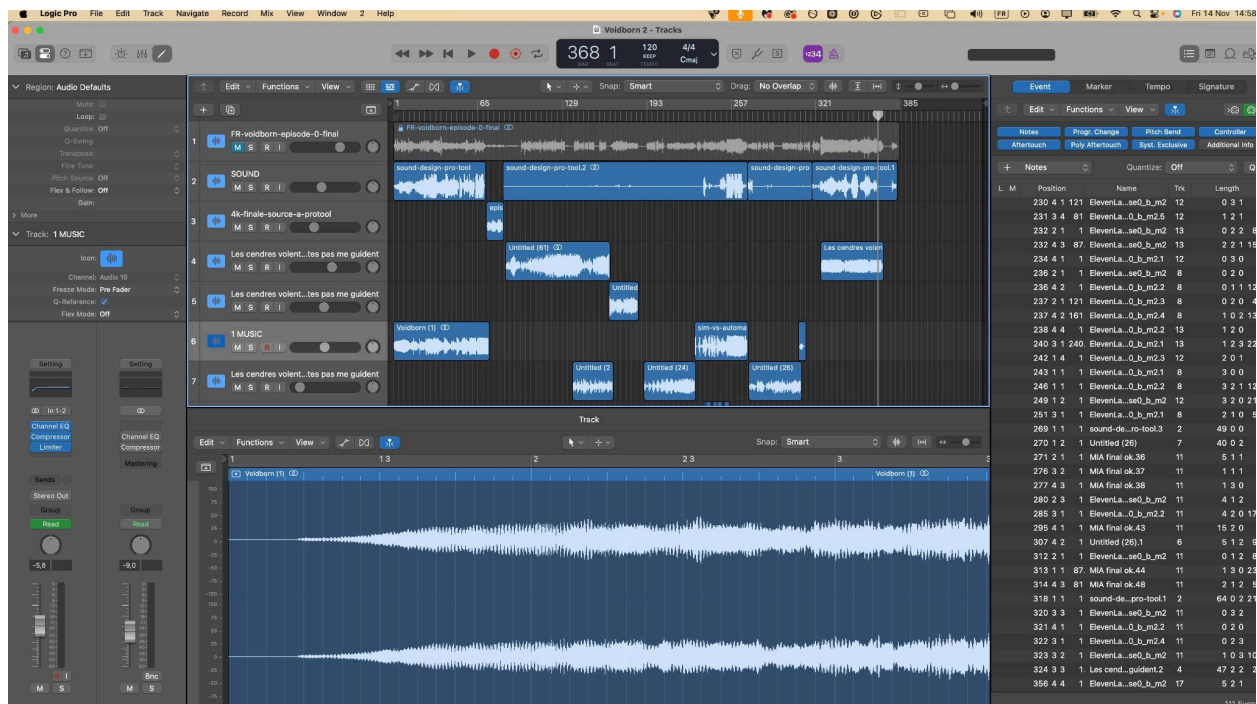
## 6. Music and sound design

My background as a guitarist helped me a lot. Years ago I composed and recorded my own music, so I already had experience with audio work. I knew how to use compressors, limiters and equalizers. This saved me enormous time.

For the music, I already had melodies in mind. I played them, recorded ideas, iterated on Suno prompts and refined until I reached a style that fits Voidborn. I wanted a unique sound. Ethereal voices, strong electronic energy, dubstep inspirations, and a touch of French identity in the vocal textures.

For sound effects, I used Krotos Studio to create custom ambience, footsteps and environmental elements.

Everything was mixed in Filmora with careful attention to balance between voices, music and effects.

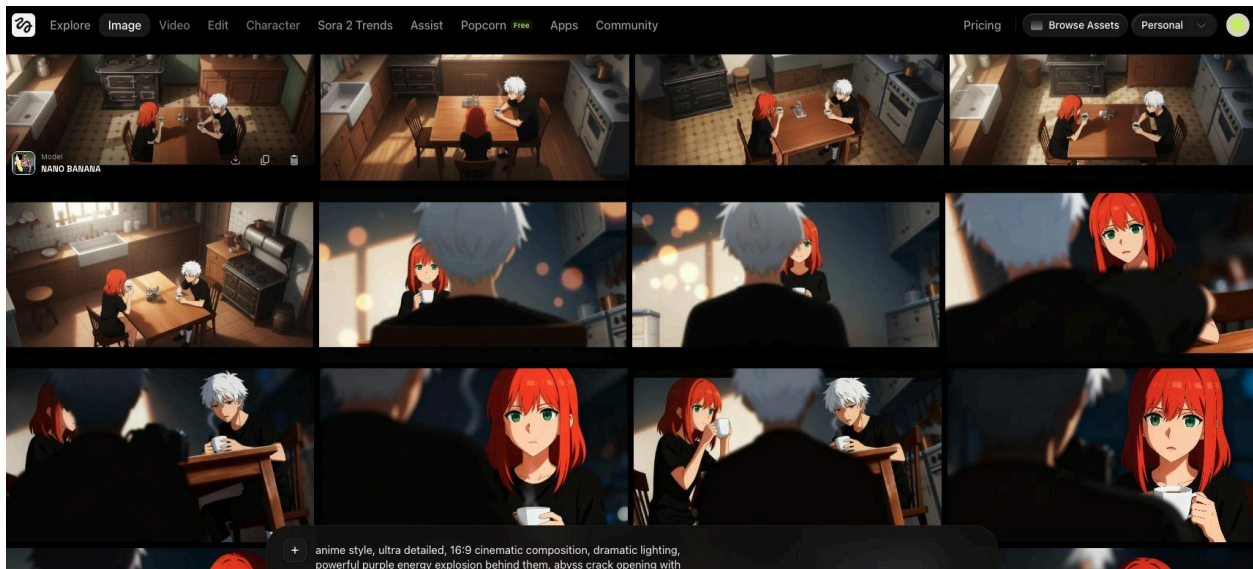


## 7. Iteration and curation

AI generation is unpredictable. Many shots required dozens or hundreds of attempts. The best example is a scene that looks simple. The coffee scene. Two characters speaking in a quiet moment. I wanted alternating shots, camera in front of one character, then behind, then the reverse.

This scene was far harder than the action scenes. The models often failed to produce consistent angles despite perfect prompts. I generated hundreds of images to obtain only a few seconds of footage.

This is where patience and curation are essential. A good film created with AI requires a very high discard ratio.



## 8. Challenges faced and solutions

### Technical challenges

- Maintaining character consistency
- Preventing models from drifting in environment or color
- Getting clean animated shots from still images

### Artistic challenges

- Achieving the right emotional tone in the voices
- Keeping the pacing clear and cinematic
- Ensuring the music supports emotion without overpowering the dialogue

## Solutions

Through repetition, learning and refining the workflow, everything became more stable. Character sheets solved coherence. Image to video solved animation consistency. Equalizers and presets solved vocal clarity. Iteration solved everything else.

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## 9. Current state of the project

I already have the storyboard and full structure for the next episode. Some music is already created. I am waiting for Nano Banana Two to release in December to generate images directly in 4K. This upgrade will help enormously.

Now that I know exactly how to work and every tool is configured, the next episodes will be much faster to produce.

And I cannot wait to continue this journey.