

Case Study

# House of Rejected Ideas: Inside the Making of BytePlus' Brand Video with Dreamina Seedance 2.0

A short-form, AI-native film produced to mark the launch of Dreamina Seedance 2.0 — built by Superson using Dola Seedream 5.0 and Dreamina Seedance 2.0 on the Dreamina platform.



## Every Creative Has a Graveyard of Ideas

“ *It's where ideas go when they're too strange, too ambitious, or simply too expensive to make.*

**Jeremy Koh — Lead Strategist, Superson**

It is a frustration that anyone who has worked inside a creative organization will recognize immediately. Ideas get pitched, they get shelved, and eventually they disappear — not because they lacked merit, but because the production tools needed to realize them did not yet exist.

That observation, surfaced during a creative brainstorm between BytePlus and Superson, became the conceptual engine of House of Rejected Ideas — a short-form AI-native film produced to mark the launch of Dreamina Seedance 2.0.

Superson is not a traditional agency. The company describes itself as the Operating System for Commercial Creativity — a new kind of creative partner that assembles purpose-built teams of award-winning specialists for each client and project, rather than deploying a fixed in-house roster.



*Stills from House of Rejected Ideas - Capybara rockstar interview*

Founded with hubs in Amsterdam, Helsinki, and Singapore, Superson draws on a global network of over 600 specialists spanning creative strategy, brand, content, growth, storytelling, and emerging technology. The model is deliberately designed to eliminate the inventory bias that can skew recommendations at conventional agency structures: every team is built specifically around a brief, and every brief is served without a pre-existing production pipeline to protect.

## Who is Superson

### The Operating System for Commercial Creativity

**600+**

Specialists in a global network — strategy, brand, content, growth, storytelling & emerging tech

**3**

Creative hubs in Amsterdam, Helsinki, and Singapore

#### Clients

Adidas, Netflix, Amazon

#### Recognition

Marketing Excellence and Digital Communication Awards, Effie Awards

## — THE CHALLENGE

# Showing What the Model Makes Possible

When BytePlus engaged Superson, the brief was deliberate in what it was not asking for. This was not a product demonstration or a feature walkthrough. It was an invitation to produce genuine creative work. Something that would speak to the professional filmmaking and creator community on its own terms, and in doing so, show what Dreamina Seedance 2.0 enables when serious creative direction is applied to it.

For Jeremy Koh, the opportunity pointed to something more fundamental than a launch campaign. Superson was brought in to be that creative layer: to supply the storytelling, directorial thinking, and production craft that transforms generation into cinema.



*Dreamina Seedance 2.0 expands what's creatively possible; and not just how fast we can execute. That means rethinking how we create and tell stories.*

**Jeremy Koh — Lead Strategist, Superson**



# The Brainstorm That Became a Brief



The premise of *House of Rejected Ideas* did not arrive fully formed. It emerged from the kind of open creative session that anyone who has worked inside an agency will recognize — a room of people testing ideas against each other, most of them not surviving contact with the group, occasionally landing on something that makes everyone stop.

The conversation kept returning to that universal creative frustration: the sheer volume of genuinely good ideas that never make it past the pitch room. Some are killed by budget. Some by visual scope. Some arrive before the production environment needed to support them. A concept requiring seamless visual effects, cinematic world-building, or characters that hold across complex sequences has historically faced a hard ceiling. Ambitious concepts have always faced a hard ceiling. You could imagine them, but you couldn't afford to make them.

“ We asked a simple question — what if these discarded ideas ended up bunking together? And that thought became the *House of Rejected Ideas*. A story about characters that should have made it big, but didn't... until *Dreamina Seedance 2.0* came along.

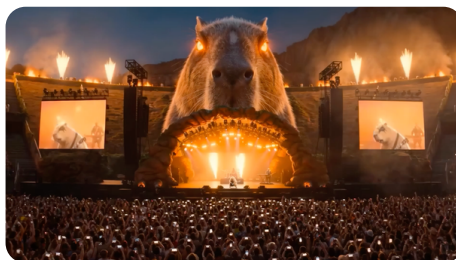
**Kenneth Chia — Creative Lead, Superson**

The premise resonated because it reflected something true about the industry. The ideas were never the problem — the execution gap was.



## The Villain

Who never got his origin film.



## The Capybara Rockstar

Shelved for being too absurd.



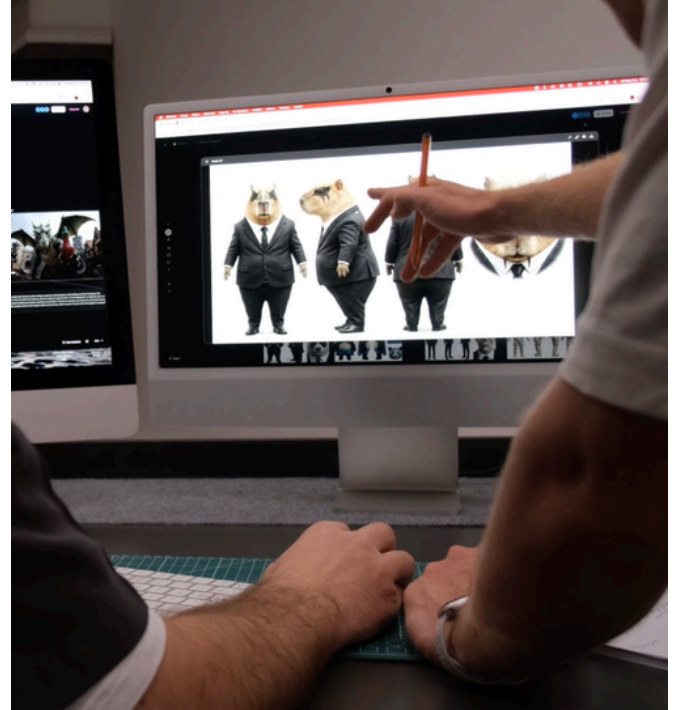
## The Domestic Dragon

Living a quiet suburban life, it's story was too costly to produce.

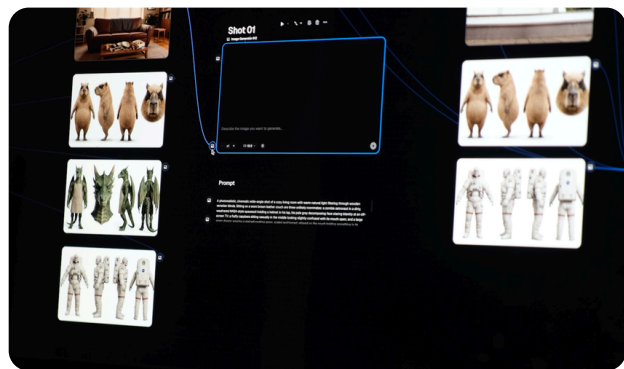
# Building the Production Workflow

Once the narrative premise was set, Superson approached the production of House of Rejected Ideas the way they would approach any ambitious creative project: with rigorous pre-production before a single frame was generated.

The team used a node-based workflow in Magnific (formerly Freepik), which allows creators to chain multiple AI models together within a single image editing pipeline. This creates a visual workflow that makes it easier to track the evolution of key images, references, and assets throughout the production process. By combining different models at each stage, creators can iteratively refine and guide outputs, helping them achieve the desired look and feel for every frame.



## 1. Character & World Development



"We started by fleshing out the core narrative, tone of voice, and character profiles," says Kenneth Chia. Dola Seedream 5.0 was used to develop detailed character sheets and environment references for each of the film's worlds. Every major character needed a defined visual identity that could hold across wildly different scenes, lighting conditions, and camera angles. "Seedream is really useful when it comes to creating a consistent look for key environments and for each character," Kenneth notes — and those references became the creative north star for everything that followed.

## 2. Storyboarding



With character and world references established, the team moved into storyboarding. "These character and environment sheets become our creative north star for the entire film," Kenneth explains. "Next comes storyboarding, where we started to actually direct the film. Stills were generated for key moments, and we dived into mood, framing, camera movement, and pacing." The storyboard served two purposes: it allowed the team to stress-test narrative coherence before committing to video generation, and it created alignment across the team before the more time-intensive sequence work began.

### 3. Sequence Generation



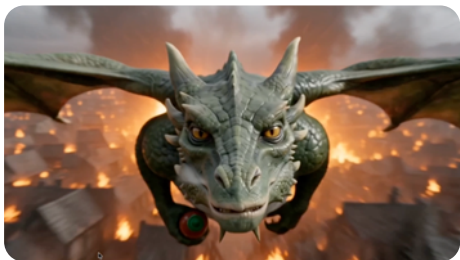
Video production was built on Dreamina Seedance 2.0's Multi-Shot Generation capability — a feature that allowed the team to develop entire sequences with internal continuity, rather than prompting individual clips in isolation and attempting to reconcile them in editing. Camera movement, character action, and environmental detail could hold across shots within the same generation pass, enabling the film's more ambitious sequences within the production timeline. It was also the stage at which the team experimented most freely with transitions and pacing — discovering what the model could carry, and shaping the edit around what held.

This stage was where the production found its shape; ideas were tested and some sequences were revised substantially, while others were cut entirely for disrupting the film's narrative rhythm. The team generated considerably more material than appeared in the final cut — some of it becoming, fittingly, part of the project's own archive of rejected ideas.

### 4. Character Consistency



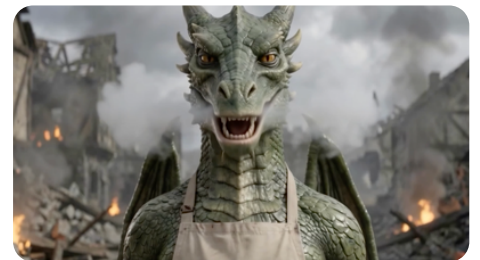
Maintaining visual consistency for recurring characters across radically different environments is one of the persistent challenges of AI video production. Dreamina Seedance 2.0's Omni feature addressed this directly: by feeding a control video and using Omni to govern character appearance across each generation pass. The team kept every character visually coherent regardless of scene context; the same dragon in a suburban kitchen and in flight, the same capybara alone in a living room and commanding a stadium stage, no matter the angle, lighting, or environment.



Flying through the village in flames

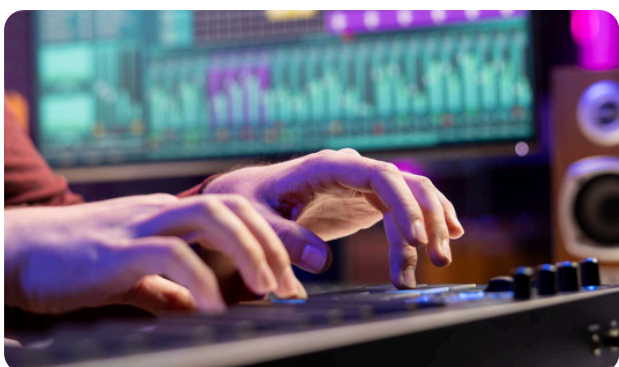


Rising above the clouds



Standing amidst the ruins

### 5. Sound & Finishing



Sound design and editorial were the final stages — and the point at which the film shifted from a sequence of compelling visuals into something with genuine narrative weight. These remain areas of fully human craft, and their quality is what separates a short film from a technology demonstration. With sound design and a tighter edit, everything clicked into place. Ideas that once seemed impossible to produce were now very achievable.

— THE CONCLUSION

# What the Project Demonstrates

House of Rejected Ideas is a proof of concept for something larger than a single film.

It shows what becomes possible when generation quality is high enough to execute on ambitious creative briefs, and when a production team brings the same directorial discipline to AI-native workflows that it would bring to a production shoot. The constraint that historically killed most of those rejected ideas was never imagination. It was the gap between what a team could conceive and what it could afford to produce.

For the professional creator community — producers, agencies, creative directors evaluating where AI-native production can genuinely go — the film makes that shift visible. Not by describing what Dreamina Seedance 2.0 can do, but by showing what it enables when the right creative team puts it to work.



*Stills from House of Rejected Ideas - Capybara rockstar on stage in 8-bit*

“ If you have a drawer full of rejected ideas, maybe it's time to reopen it.

**Jeremy Koh — Lead Strategist, Superson**

## Schedule a discovery call

Discover how BytePlus's cutting-edge AI capabilities can boost your AI workflow. Scan the QR code to speak with our solutions expert.

