Thinking in Boxes:
3D Editing in Real Images Made Easy

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Project Page: `https://thinking-in-boxes.github.io/`

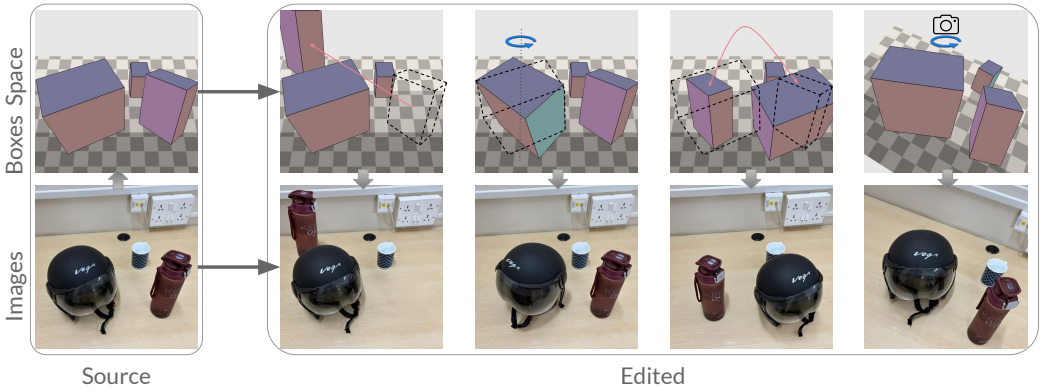

Figure 1: **Thinking in boxes.** Given a single source image (bottom left), the user fits 3D boxes around objects of interest, anchored on a depth-aligned floor (top left). Editing the boxes drives the corresponding edit in the image: from left to right, translation, rotation, combined translation and rotation, and a camera viewpoint change. The bottles' and helmets' appearance is preserved across all four edits, including regions of the object not visible in the source — note the back of the bottle and side view of the helmet revealed under rotation. Note that all qualitative figures are real images.

Abstract

Text and 2D-conditioning interfaces provide weak, ambiguous control over spatial transformations in image editing – particularly under large object motions and camera changes. Prior work has used 3D primitives such as boxes, but only as loose conditioning signals indicating approximate object location rather than specifying the transformation. We instead use 3D boxes as structured specifications: the user provides the input and output boxes of the edit, casting editing as a well-posed geometry problem. This "thinking in boxes" interface, where each box face is color-coded to convey 3D orientation, gives precise control over translation, rotation, scaling, and viewpoint changes in real images while preserving scene and object identity, and recovering previously unseen object regions. To ground transformations in scene appearance, we introduce a depth-aligned planar floor as a global reference frame, shaded with depth-aware cues. Conditioned on this structure, an image generator produces consistent results under large transformations. Trained in two stages – on synthetic multi-object scenes and a small set of real-world videos from Objectron – the system generalizes to complex, in-the-wild real images. Our method operates directly on real photographs and substantially outperforms recent state-of-the-art methods on large 3D edits.

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1 Introduction

We present a system that lets a user manipulate a simple, abstracted representation of the objects in an image, and turns those manipulations into edits of the image itself. The user specifies an edit by placing a 3D box around an object in the input image and a second box where they want the object to end up; a learned procedure maps this pair of boxes into the internal representation of a generator, producing the edited image. The same procedure handles translation, rotation, occlusion, and viewpoint changes and is learned once for all manipulations – not retrained or optimized per image.

We call this interface "**thinking in boxes**" (Fig. 1): the box pair implicitly defines the desired translation, rotation, and scale in 3D, while its projection tells the generator which regions become newly visible and how the object's silhouette should change under perspective. To ground edits in scene appearance, we further introduce a depth-aligned planar floor, shaded with depth-aware cues to provide relative spatial positioning of objects and background.

Our method is trained in two stages: first on synthetic edit sequences with multiple objects per scene, then on a small set of real-world scenes from Objectron [2]. It generalizes to complex, real-world images, significantly outperforming state-of-the-art methods on large spatial edits and successfully recovering previously occluded object regions never seen in the input. We find the depth-aligned floor to be extremely important: it provides the global reference frame that lets the same procedure handle object motion and camera motion within a single coherent representation, rather than treating them as separate problems or using specialized video models.

Large-scale text-conditioned image generators [33, 63] have become a powerful prior for image editing, controlled through instruction-based prompts [34] or 2D signals like bounding boxes [74] and drag points [52]. These interfaces are coarse for spatial edits. Text prompts cannot specify how far an object should move [37] and a 2D box cannot disambiguate between translation, rotation, and camera motion. For spatial edits – moving objects through 3D space – text and 2D interfaces access only a fraction of the degrees of freedom the task requires.

Several recent methods aim to fill this gap, each with significant tradeoffs in the choice of input representation. One line uses per-object latent representations [64, 18] that work well in restricted domains – driving scenes, household objects – but transfer poorly to in-the-wild photos. A second line uses depth as the 3D representation, lifting diffusion activations or attention maps to 3D via the depth proxy [50, 42, 5]; this supports 3D edits on real images without retraining, but the depth-only representation is brittle under large transformations and significant disocclusion, and the methods require per-image inversion or optimization. A third line uses detailed 3D primitives – meshes or convex blocks [59, 14] – applies the edit in image or depth space, and uses diffusion as a final cleanup pass; this paradigm has so far been shown on generated images rather than real photographs [59]. We propose a different choice. Boxes at the object level and a depth-aligned floor at the scene level forms a minimal representation – the user only places and moves boxes – and structurally complete: boxes encode object pose and visibility, the floor encodes the scene geometry and disambiguates the object from the camera motion. Given that representation, a generator trained once on the source–target pair renders large 3D edits, including substantial rotations and disocclusions, on in-the-wild photographs.

2 Related Work

3D Control in Diffusion Models. Recently, several methods [1, 43, 5] have been proposed to enable 3D control in text-to-image generation. LooseControl [5] leverages the depth of 3D bounding boxes and trains a ControlNet [74] to condition for 3D-aware generation. Build-A-Scene [17] iteratively applies this process to perform interactive 3D Layout Control. Another major direction of work is to condition the text-to-image diffusion model on individual 3D properties, such as camera control [12] or object orientations [43, 30, 38]. These methods encode the 3D representation into a text embedding space to condition the generator. More recently, SeeThrough3D [1] demonstrated occlusion-aware 3D layout control by designing a translucent 3D box layout for text-to-image generation. Generative blocks world [59] represent scene elements as 3D convex primitives and enable control during generation by geometrically manipulating primitives. Both SeeThrough3D and Generative blocks world are limited to controlling layouts of generated images and do not work with real images.

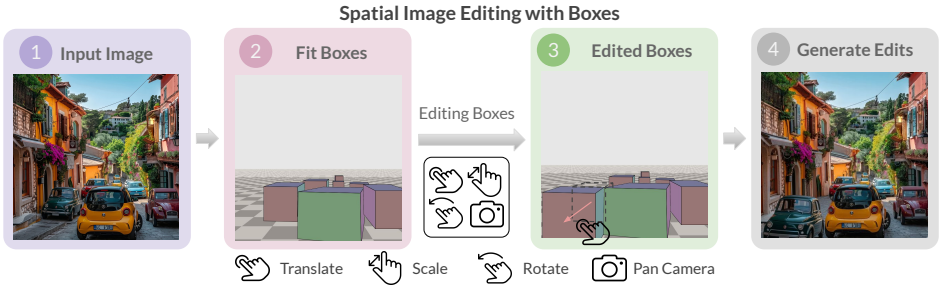

Figure 2: **Editing Pipeline.** (1) Users provide a real source image and (2) fit 3D boxes to the objects within the scene using a point-and-click interface. (3) The boxes can be manipulated in 3D space, allowing for scaling, rotation, translation, and camera moves. Both the source and target box layouts are projected into 2D and serve, alongside the source image, as inputs to an image editing model [34]. (4) The model generates an edit that respects the underlying scene geometry and follows the user's layout. In this example, the car on the left is moved forward with the rest of the scene preserved.

Image Editing with Diffusion Models. Recent large text-to-image diffusion models have enabled high-quality image editing [24, 6] thanks to their rich image generation priors. Inference time methods involve inverting real images into the latent space using diffusion inversion [54, 29, 40], and then editing is performed by manipulating the cross-attention maps [24, 7, 71, 4] during denoising. More recently, training-based methods fine-tune a pretrained diffusion model for instruction-based image editing [6, 55, 56, 77, 63], scene relighting [35], material control [51, 13], or scene composition [10, 68]. For fine-grained editing, continuous control has been explored to smoothly control individual semantic attributes [22, 28, 44]. Another approach aims to personalize the generation given one or a few images of a subject and enable generation in different compositions with text prompts [21, 49, 32, 31, 71, 23].

Geometric Editing in Diffusion models. Existing methods for geometric image editing rely on text [66, 37] or drag based control [52, 41, 78, 27] or 3D representations of the objects in the scene, either through meshes [11, 72] or built with depth maps and object masks [42, 80, 50, 45, 9, 76]. However, these representations are not user-friendly, require external models [8, 69, 47, 65] and offer limited 3D control. Furthermore, these methods involve a hole-filling procedure via an inpainting model to fill the holes due to the displacement of objects which can result in inconsistent texture and lighting in the scene. Another line of work leverage supervised learning on video data [14, 3, 73] to perform image editing, however, these methods often require a chain of intermediate models [58, 8, 48, 67] to obtain clean supervisory data which is computationally expensive. To overcome all these issues, we design a representation that encodes 3D layouts in a user-friendly manner. Coarse representations such as 3D boxes and convex primitives serve as an effective representation to model object geometry and enable control over 3D scene layout [1, 64, 18, 59]. Motivated by this, we associate pixels of objects in the scene with an editing-friendly cuboid representation for any scene.

We further discuss related works and include a systematic taxonomy of these in the appendix.

3 Method

We frame image editing as a transformation between two states of a structured scene representation (Fig. 2). Given a source image I_{src}, the user lifts it into a set of 3D boxes, edits the boxes directly, and the resulting box pair conditions an image generator that produces the edited image.

3D object boxes. We represent each object of interest as a 3D box B_i with position, orientation, and scale. To convey 3D orientation through a 2D conditioning signal, we assign a fixed color to each face: red (front), green (back), pink (right), cyan (left), blue (top), and yellow (bottom). The visible face colors in the projected box encode which side of the object faces the camera, independent of object identity or appearance. This color code is canonical across all scenes and is the only mechanism by which the generator reads object orientation.

Scene layout. The input to our method – a set of boxes in two configurations – has to tell the generator unambiguously what edit to perform. The mapping from the source configuration to the target configuration must have a single interpretation. Boxes alone do not satisfy this: a leftward shift of every box can equally indicate that the objects moved left or that the camera panned right,

and the generator has no way to choose. We resolve the ambiguity by anchoring the boxes in a shared coordinate frame – a depth-aligned planar floor, rendered as a checkerboard with depth-aware shading. The floor moves with the camera and stays fixed under object motion, so any change in the relative configuration of boxes and floor uniquely identifies what moved. It also provides a global reference for contact and shadow. Both boxes and the floor form the *3D scene layout* L_{src}, which we project to 2D as the spatial conditioning image used by the generator

Fitting boxes to images. The user fits boxes to objects through a point-and-click interface (Fig. 2). The floor is estimated automatically from the image, so the user only specifies object boxes – they never author the floor explicitly. To reduce manual effort further, off-the-shelf 3D box detectors [26] produce an initial set of boxes that the user refines.

Floor Estimation. The floor's elevation (Z) is automatically estimated from the lowest object 3D box vertex fit to objects in the scene, while its width and depth (X and Y) are defined by the location of the outermost 3D boxes in the scene. To handle complex cases, we allow users the option to manually refine the floor dimensions and orientation. In addition, we also provide an option to expand the floor into a large bounded plane, so users can place any number of boxes anywhere in the scene without having to resize the floor.

Editing boxes. The user manipulates the boxes in 3D to specify the desired edit. We support four operations, all expressed as direct manipulation of the same boxes. *Translation* moves a box to a new position while preserving its orientation and scale. *Scaling* resizes a box in place. *Rotation* re-orients a box so that a different colored face is visible to the camera – e.g., turning a chair from frontal to side view rotates the red face out and the pink or cyan face in. *Camera moves* re-orient all boxes and the floor jointly with respect to a new viewpoint. The result is a target layout L_{tgt}, projected to 2D as the target spatial conditioning image. All four edit types are expressed in the same box language; the generator does not need separate handling for translation, rotation, or camera change.

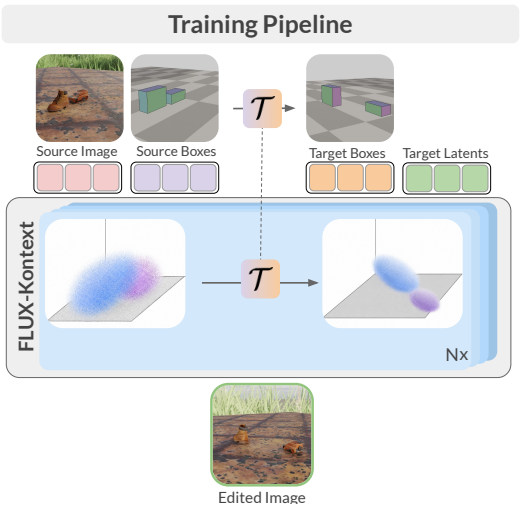

Figure 3: **Training pipeline.** A training example provides a source image, a noisy target image, and the source and target box projections that specify the transformation $\mathcal{T}$ between them. All four are encoded by the VAE and concatenated spatially. Joint attention inside FLUX-Kontext applies $\mathcal{T}$ to the image latents – mapping the source latent to the target latent under box-pair conditioning. LoRA layers in the attention matrices enable box-conditioned editing while preserving the base model's prior.

Editing images. We build upon FLUX-Kontext [34, 19] image editor that operates on multimodal token streams. The image $Isrc$, projected source layout $Lsrc$ and projected target layout L_{tgt} are first encoded into latent tokens using the VAE and then concatenated along the spatial dimension [77, 1]. All three streams have the same positional encoding, so there is an alignment between image region and the box that covers it. Internally to MMDiT, each stream attends to the others. Image tokens attend to source layout tokens to associate appearances with geometry and to target layout tokens to spatialize appearance in the output. We then decode a single stream of tokens as output representing the edited image.

Training. We fine-tune FLUX-Kontext with LoRA [25] layers injected into the attention matrices, leaving the rest of the model frozen. This adapts the base editor to consume the new box-conditioning streams while preserving its strong generative prior.

4 Dataset

For our training, we first create a synthetic dataset of paired views, with same objects existing in two separate 3D positions, and a pair of views that share these objects. Each pair of views is completely calibrated; the transformation from one view's boxes to the other's is provided as supervision.

Scene construction. Each scene contains two objects placed on a planar floor under a sampled HDRI. Objects are drawn from the Objaverse [15] pool, normalized to a common size, and randomly

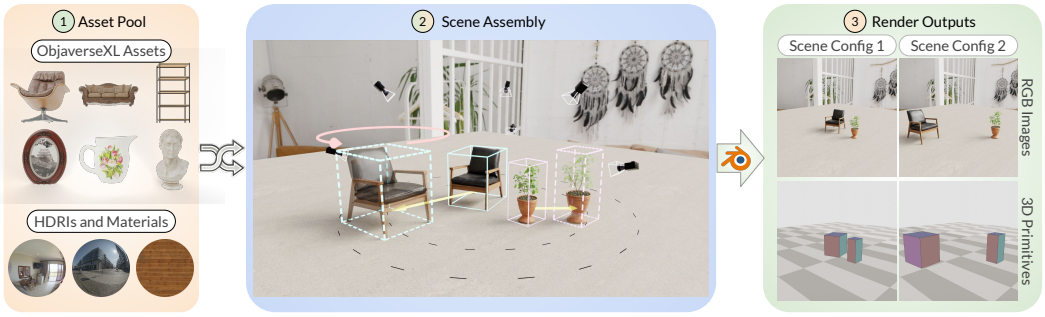

Figure 4: **Dataset rendering pipeline. (1)** 3D assets are drawn from a subset of Objaverse-XL [15]; HDRIs and floor textures are taken from 3D-Fixer [72]. **(2)** Each scene places [N] scale-normalized objects on a textured floor under a sampled HDRI, with collision-aware placement. We then perturb the objects in rotation $[0, 2\pi]$, scale $[0.5, 1.5]$, and position to produce a second scene configuration. **(3)** Blender Cycles renders both configurations, producing paired RGB images and color-coded 3D box visualizations along with camera intrinsics, extrinsics, and per-object material parameters.

oriented on the ground under a non-overlap constraint. We render the scene from two camera viewpoints. Between the two views, the objects undergo a controlled perturbation – a fresh rotation, a uniform rescaling, and a translation – so that the second view contains the same objects in a transformed configuration. The pair therefore supervises both *what edit was made* (the box-pair transformation) and *what the resulting image should look like* (the second view). Two objects per scene is the smallest setting that exercises inter-object occlusion and contextual edits without overwhelming training cost.

Renders and metadata. For each view we render a photorealistic RGB image at 512×512 and a corresponding oriented-box overlay, where the visible faces of each object's 3D box are color-coded by their canonical orientation. These two form the input–conditioning pair used during training.

Scale. The dataset comprises 110,000 scenes (220,000 views) drawn from 10,143 unique 3D objects, paired with 1,154 HDRIs and 5,760 floor materials. Additional 10,000 image pairs are taken from the Objectron [2] dataset for finetuning. Additional details are in the appendix.

5 Experiments

Implementation details We use Flux-Kontext [34] as our base image editing model. We initially train for 50K steps on a synthetic rendered dataset and then train for another 10K steps on a hybrid dataset of 10K real samples obtained from objectron and 10K synthetic set. Additional implementation details can be found in the appendix.

Evaluation Dataset We evaluate on two settings: *object editing* (objects are moved while camera is fixed) and *camera editing* (camera moves while objects stay fixed). Each setting is tested on both synthetic and real data.

Synthetic. Both settings use synthetic test sets rendered with the same pipeline as our training data (Sec. 4), held out from training. For object-editing pairs, we apply random translations and rotations to objects; for camera-editing pairs, we apply random viewpoint changes with objects fixed.

Real. For object editing, we use WildDet-3D [26], which provides 3D bounding box annotations on in-the-wild images. We construct test pairs by applying random translation and rotation perturbations to each labeled box, constraining the perturbed box to remain within the image frame. For camera editing, we use Objectron [2] samples held out from training, whose video sequences naturally provide viewpoint changes; we sample frame pairs from each video and use the provided per-frame 3D bounding boxes to construct the source and target layouts.

Baselines For object manipulation (Fig 8), we compare against SAM-3D [11], 3D-Fixer [72], and SpatialEdit [66], along with three training-free baselines: GeoDiffuser [50], Diffusion Handles [42], and FreeFine [80]. For camera editing, we compare against SpatialEdit [66], SEVA [79], and Qwen-Camera-Control [63]. We additionally compare qualitatively against GBW [59] in Fig 9, which operates only on generated images, on the failure cases reported in their paper.

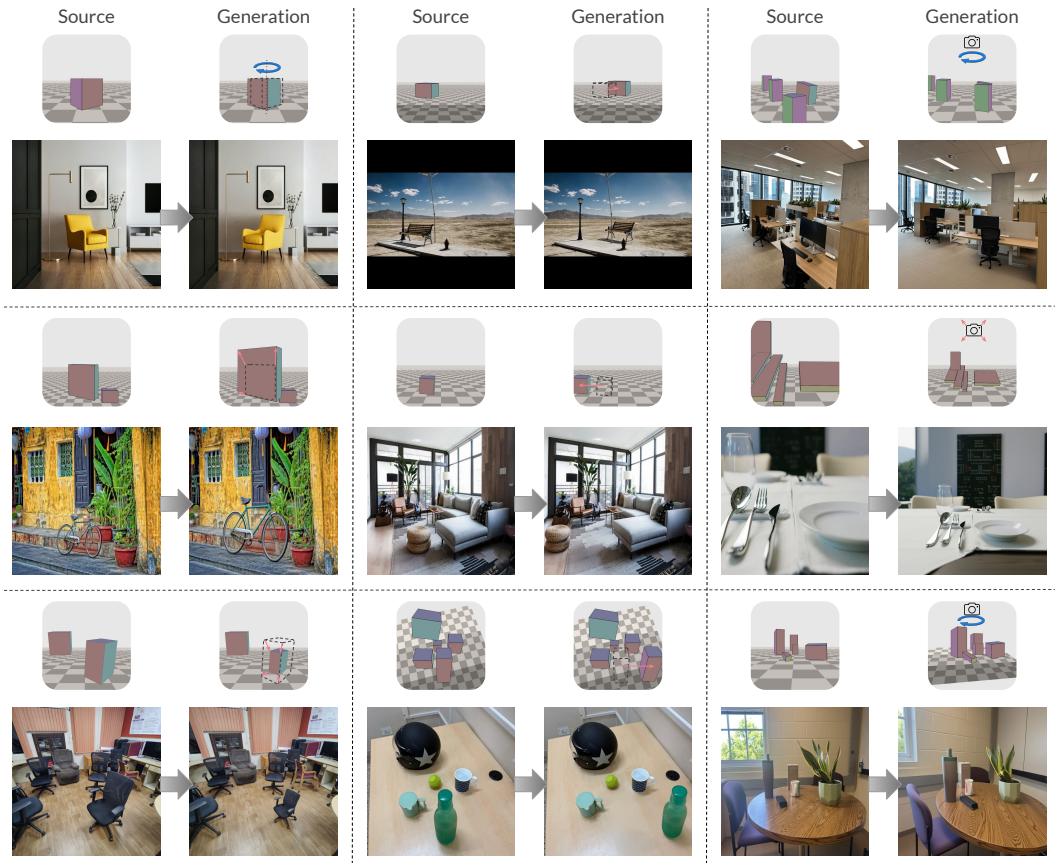

Figure 5: **In-the-wild results.** Nine real-image edits across diverse indoor and outdoor scenes (offices, dining rooms, street scenes, desert, living rooms). Each panel shows the source image with its fitted boxes (top-left inset), the user's edited boxes (top-right inset), and the resulting generation. Edits include translation, rotation, scaling, and camera viewpoint changes; the same model handles all four operations. Scene context, lighting, and occluded regions are preserved consistently across edits, with no per-image optimization or fine-tuning. Notice the back of the chair in bottom right figure.

5.1 Qualitative Results

We present qualitative results on both real and in-the-wild scenes in Fig. 5 and Fig. 7. Our method closely adheres to the targeted layout changes and produces realistic edits across a wide range of inputs. Despite being trained predominantly on synthetic data rendered in Blender and fine-tuned on only a small amount of real-world data, our model generalizes effectively to real scenarios, preserving overall scene integrity as well as the fine-grained textures and details of both the edited object and its surroundings. As shown in row 3 of Fig. 7, the model maintains coherent scene structure even when multiple edits are applied simultaneously. Row 1 of the same figure further demonstrates that the model accurately follows edit instructions on a sketch-style input, despite this domain being entirely out of distribution.

5.2 User Study

We conducted an A/B user study with 49 participants, each asked to select the preferred output from randomly sampled generations produced by our method and three baselines: FreeFine [80], SAM3D [11], and SpatialEdit [66]. We evaluate a) object preservation, b) background preservation, and c) layout following. Results highlight high preference rates for our method in all evaluation categories (see Fig.6)

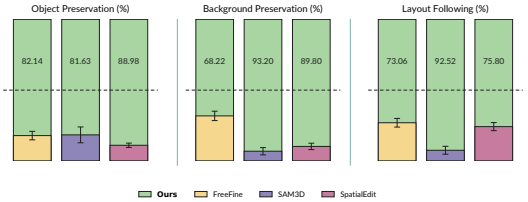

Figure 6: **User Study.** Each bar represents user preference rate for our method compared to baselines, categorized by specific evaluation criteria.

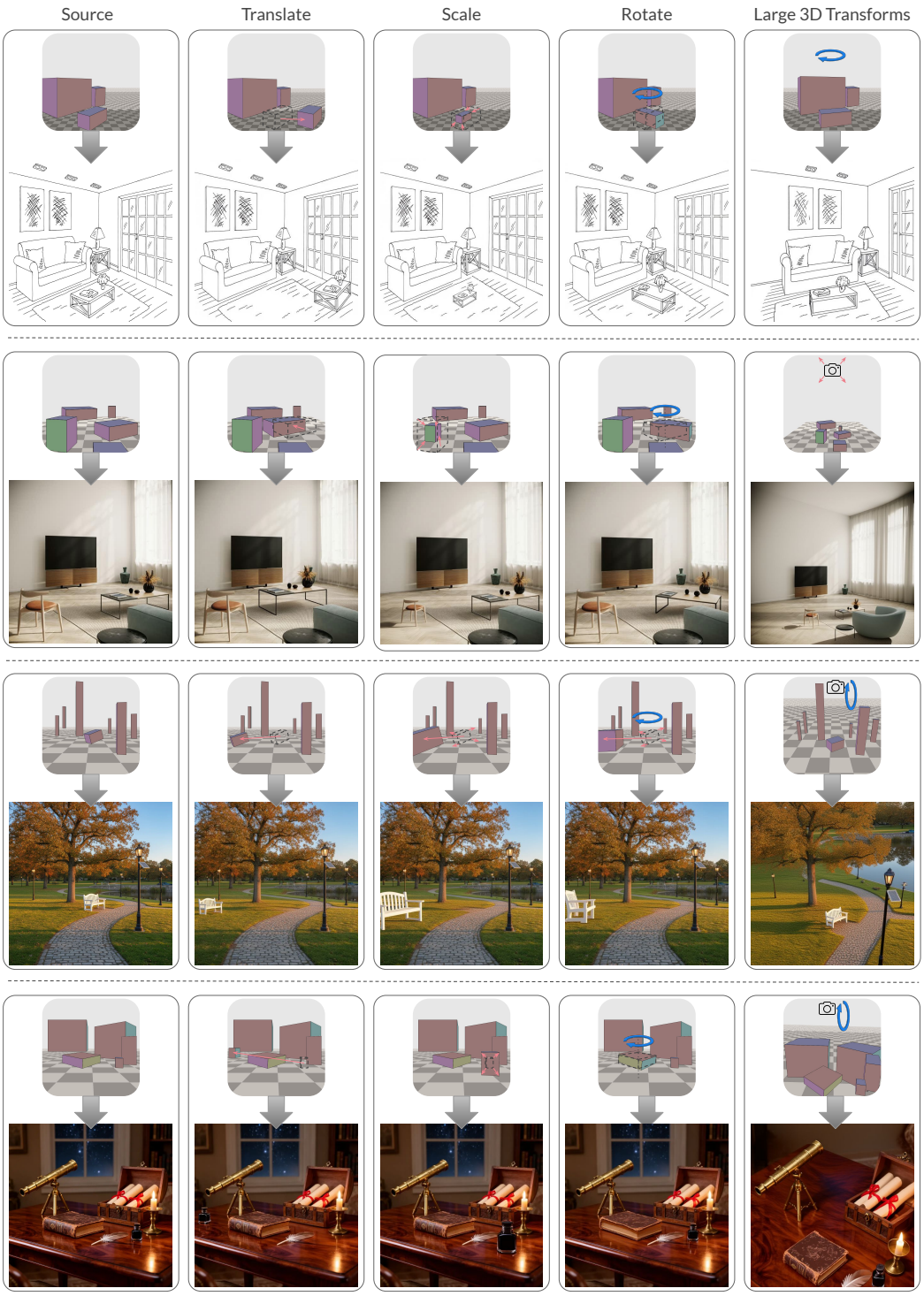

Figure 7: **Scene editing across operations, scenes, and rendering styles.** Each row shows a source image (column 1) edited under four operations: translation, scaling, rotation, and a large combined transformation (columns 2–5). The same trained model handles all operations across all scenes – including the line drawing in row 1, despite training only on photographic data. The model preserves rendering style under the edit (row 1 stays a line drawing) and respects scene-level effects that prior methods typically destroy: shadow and lighting consistency under viewpoint change in the autumn park (row 3), and fire and metallic reflections on polished surfaces in the table with book scenes (row 4). Best viewed on screen and zoom in to see all edits clearly.

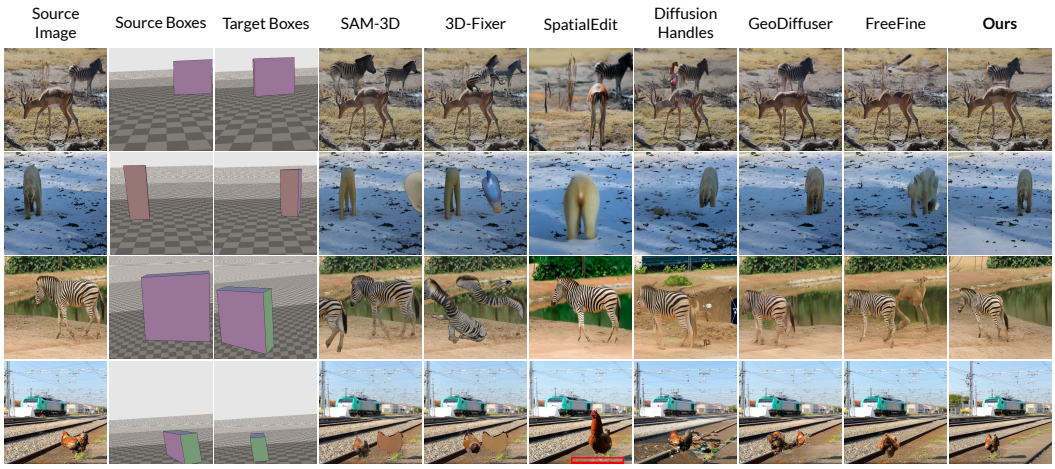

Figure 8: **Qualitative comparison on real images.** For each example, the user specifies an edit by editing 3D boxes (columns 2–3), which we render to 2D as the target conditioning input for our method and we provide input in the appropriate format as defined for each baseline (mask, depth, control points). The examples shown are deliberately hard: every subject is a non-rigid animal (zebras, impala, polar bear, chicken), and the edits include rotations and disocclusions. These cases break the assumptions of methods that fit 3D meshes or warp pixels via depth, since deformable objects do not admit clean rigid transformations in image space. Baselines [11, 72, 66, 42, 50, 80] accordingly fail to apply the edit, introduce identity drift, or destroy scene context. Our method (rightmost column) handles the same edits cleanly, recovering object regions not visible in the input without any hallucinations.

5.3 Metrics

Following FreeFine [80], we evaluate each baseline's edited output I_e against the ground-truth target I_{gt} using eight metrics that span image quality, region-localized consistency, and edit fidelity. For image quality, we report PSNR↑, SSIM [62]↑, LPIPS [75]↓, and DreamSim [20]↓. For region-localized consistency, we measure subject and background consistency as masked DINOv3-ViT-B/16 [53] feature similarity computed under the foreground mask and its complement, respectively. For edit fidelity, we report four metrics: **Warp Error**, the masked L_1 difference between I_e and a reference target; **Mean Distance**, the pixel error between DIFT [57] semantic correspondences computed from source-to-I_e and source-to-reference; **IoU**, the intersection-over-union between the SAM3 [8] mask of the generated object and the target bounding box; and **Angular Error**, between target and generated orientations. We add further details on evaluation protocol in the appendix.

5.4 Object Control in Real-World Scenes

We report quantitative metrics against both 3D editing and image editing baselines. Results are shown in Tab. 1 and Tab. 2. Our method significantly outperforms prior work, including SAM3D [11], 3D-Fixer [72], SpatialEdit [66], DiffusionHandles [42], GeoDiffuser [50], and FreeFine [80]. The edits are temporally consistent across views and geometrically faithful to the target transformation. Our method also respects the intended placement of 3D objects in space. On real object editing (Tab. 1), our method ranks first or second on every metric. When second, it remains close to the top baseline. When first, it leads by a clear margin particularly in mean distance error and angular error. On synthetic object editing (Tab. 2), our method outperforms all baselines across every metric. Qualitative comparisons are provided in Fig. 8. Additional results such as camera edits etc. are discussed in the appendix.



Figure 9: **GBW's reported failure cases.** This is an example GBW [59] flags as difficult for their method. Our box-space conditioning handles it, while their depth-and-warp convex primitive pipeline does not. Source (left), GBW (middle), ours (right).

Table 1: Quantitative comparison on *object editing* using WildDet-3D [26] data.

Method	Consistency (DINO)		Edit fidelity			
	Subject ↑	Background ↑	Warp Error ↓	Mean Distance ↓	IoU ↑	Angular Error ↓
SAM3D [11]	0.632	0.956	0.175	79.087	0.356	99.239
3D-Fixer [72]	0.570	0.942	0.165	74.294	0.361	108.762
SpatialEdit [66]	0.581	0.884	0.234	107.438	**0.399**	98.171
DiffusionHandles [42]	0.631	0.924	0.154	32.634	0.369	95.659
GeoDiffuser [50]	**0.646**	0.953	0.143	35.488	0.373	94.824
FreeFine [80]	0.623	**0.956**	0.143	42.125	0.382	98.705
Ours	0.637	0.955	**0.136**	**25.910**	0.382	**92.051**

Table 2: Quantitative comparison on *object editing* using synthetic test set.

Method	Image quality				Consistency (DINO)		Edit fidelity			
	PSNR ↑	SSIM ↑	LPIPS ↓	DreamSim ↓	Subject ↑	Background ↑	Warp Error ↓	Mean Distance ↓	IoU ↑	Angular Error ↓
SAM3D [11]	20.415	0.810	0.208	0.195	0.769	0.931	0.173	44.557	0.374	123.838
3D-Fixer [72]	20.822	0.812	0.203	0.207	0.724	0.929	0.170	47.110	0.368	126.193
SpatialEdit [66]	12.194	0.433	0.601	0.391	0.608	0.792	0.262	100.287	0.274	128.287
DiffusionHandles [42]	18.717	0.693	0.366	0.347	0.651	0.828	0.146	55.535	0.357	125.289
GeoDiffuser [50]	20.654	0.740	0.275	0.282	0.668	0.876	0.146	57.451	0.365	124.215
FreeFine [80]	20.852	0.777	0.226	0.222	0.698	0.905	0.145	55.997	0.359	122.606
Ours	**23.686**	**0.821**	**0.130**	**0.092**	**0.879**	**0.964**	**0.101**	**21.392**	**0.534**	**76.739**

5.5 Ablations

We ablate design choices of our box conditioning: (1) the **full setup (ours)**, in which objects are placed on a checkered-pattern floor and the conditioning boxes are rendered from different viewpoints with directional color-coded faces; (2) **no floor**, where the checkered floor is removed and only the boxes are rendered, leaving the model without an explicit spatial reference for the scene layout; and (3) **uniform box color**, where all faces of the conditioning box share a single color, removing the directional cue that encodes object orientation.

All three variants are trained on the same $10K$ pairs with identical object placements and lighting; only the floor and box appearance differ. Each model is evaluated on 500 test samples, with quantitative results reported in Table 3

Table 3: Ablation on real-set camera edits.

Variant	Subj.↑	Bg.↑	Warp↓	MeanDist↓	IoU↑	Angular.↓
nofloor	0.562	0.829	0.174	47.667	0.381	**102.667**
samecolor	0.568	**0.882**	0.169	57.618	**0.399**	105.472
original	**0.574**	0.870	**0.153**	**42.616**	0.389	103.771

Effect of the checkered floor. Without the checkered floor, the model loses a key cue for localizing objects relative to their surroundings, leading to noticeably worse position preservation. We attribute this to the floor pattern providing a consistent global reference frame that anchors the model's sense of spatial layout.

Effect of directional box coloring. Replacing the color-coded box faces with a uniform color degrades orientation accuracy: the model can still localize the object, but tends to misread its facing direction. This confirms that the per-face coloring is the primary signal through which orientation information is injected.

Further ablations on training data and variations of conditioning representations along with visualizations demonstrating effectiveness of our representation are shown in the appendix. Together, these ablations show that the floor pattern and directional box coloring contribute complementary signals, the global position and local orientation respectively, and that both are necessary to achieve the full performance of our method.

6 Conclusion and Limitations

We propose an effective and intuitive primitive based image editing framework that enables 3D aware scene edits such as object translation, rotation and camera control. Given an input image, we fit 3D box primitives on individual objects and place the primitives on a floor with checkered pattern. This primitive based representation can be edited easily by dragging or scaling the primitive boxes. Training an image editing model on the source image, its primitives and target primitives results in precise spatial control of the scene objects. To train this model, we generate a synthetic dataset where 3D assets are placed in a rendering engine and captured from different viewpoints in various configurations. Though trained on synthetic dataset, our method works exceptionally well for real world image editing and performs accurate 3D aware edits. This suggests that the diffusion editing

models inherently have object aware representations that can be exposed as a simple user interface with small fine-tuning. This opens up new direction for understanding representations inside the foundation image editing models and how to expose them for downstream tasks.

Limitation When objects share similar scales, their bounding boxes become indistinguishable. This creates prompt ambiguity, as the final state could represent several different transformations. Consequently, the model fails in these cases, producing only the identity transformation (see Fig. 10). A potential solution to this problem is to give each box a unique visual marker, such as a distinct color per object, which encodes identity explicitly while face-level hue-based shading separately encodes orientation. Exploring richer visually grounded representations is a promising direction for future work. Other potential failure modes of our method include images with extremely small objects, non-planar floors and non-grounded (e.g., floating) objects. Moreover, a common limitation of current 3D-editing frameworks is the inability to perfectly isolate modifications. The editing process frequently introduces unintended artifacts and minor pixel-level alterations to the background, failing to maintain strict background consistency. Addressing these unintended background alterations is a highly valuable direction for future research.

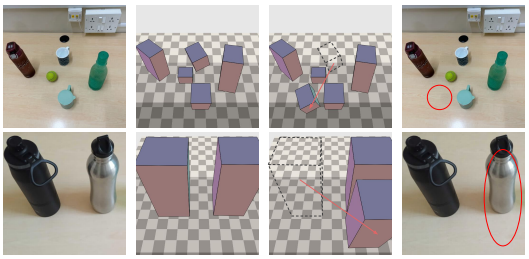

Figure 10: **Limitation:** Our model fails when multiple objects could plausibly satisfy the target layout. In both examples, either object could be moved to match the target boxes (small objects, top row; large objects, bottom row), and the model refuses to commit to one – producing an identity transformation instead.

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Supplemental Materials

Table of Contents

A. **Additional Results** 16
B. **Additional Discussion on Related Work** 21
C. **Dataset Generation: Implementation Details** 21
D. **Implementation Details** 22
E. **Evaluation Details** 25
F. **Additional Ablations** 26
G. **User Study Setup** 27

A Additional results

A.1 Qualitative results

We provide further results in Fig.11 and 13, showcasing robust 3D scene editing across multiple styles, perspectives and operations.

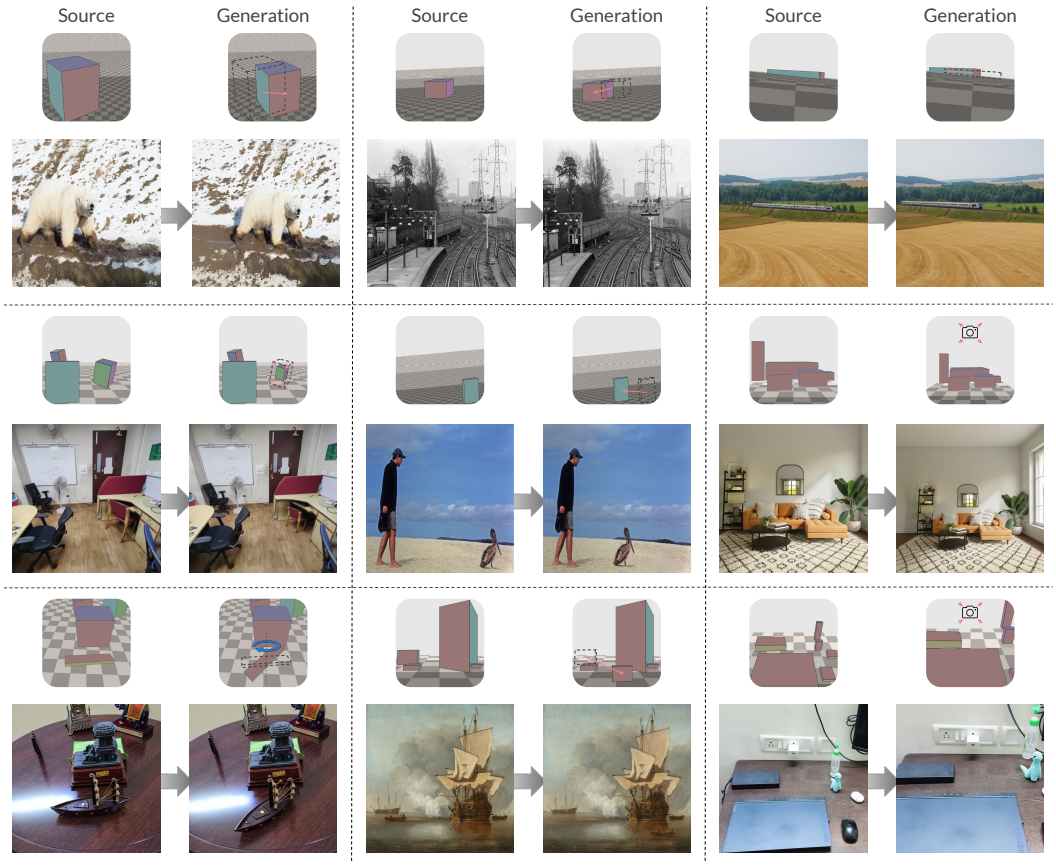

Figure 11: **In-the-wild 3D editing:** We demonstrate the robustness of our method by showcasing additional 3D edits across real world scenes having different lighting, viewpoints and styles. Our method although trained on one or two object scenes, generalizes to complex multi object layouts in real images. Notably we demonstrate all 3D edit operations with a single checkpoint, demonstrating the strength of our scene representation.

As shown in Fig.12, our model also maintains high-fidelity details even when applying small, incremental shifts to object positions.



Figure 12: **Smooth Interpolation**: We demonstrate smooth interpolation between the source image and target layout. We overlay the source object position in terms of 2D bounding box on each image to clearly distinguish the incremental layout adjustments and this suggests that the model has internally learnt how to adjusts objects smoothly through box transformations.

Additionally, we compare our model's results with leading proprietary generative models on 3D edits with real-world scenes, As seen in Fig.14, they struggle to perform precise 3D edits, primarily due to their limitation in terms of text-based conditioning. Our method is able to perform precise 3D edits on these scenes that are otherwise challenging for proprietary models.

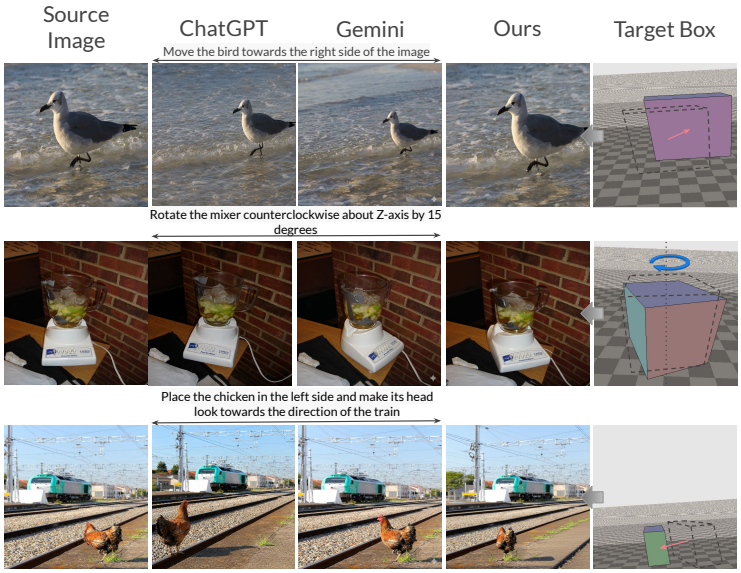

Figure 14: **Comparison with SOTA Models.** We evaluate our method against leading proprietary image generative models, Gemini and ChatGPT, on 3D editing tasks within real-world scenes. Since these models primarily rely on text-based conditioning, which lacks the spatial granularity necessary for 3D manipulation, they often fail to execute the precise 3D edits required by users.

We demonstrate results on iterative editing in Fig.15. Our method only adds a small LoRA on top of Flux-Kontext, which is known to demonstrate high-quality iterative edits.

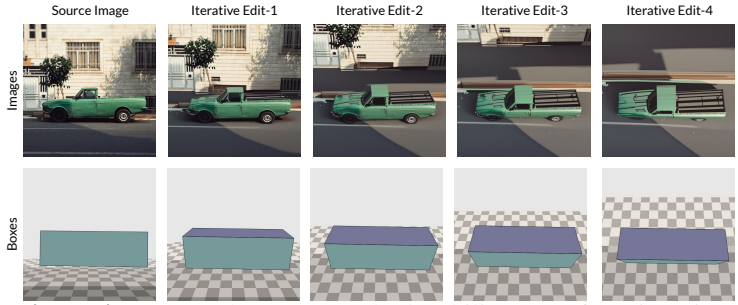

Figure 15: **Iterative Edits.** We evaluate our method's ability to perform iterative editing, i.e. the output of one edit is used as the source image for the next edit. We demonstrate that our method produces high-quality results without much loss of finer details.

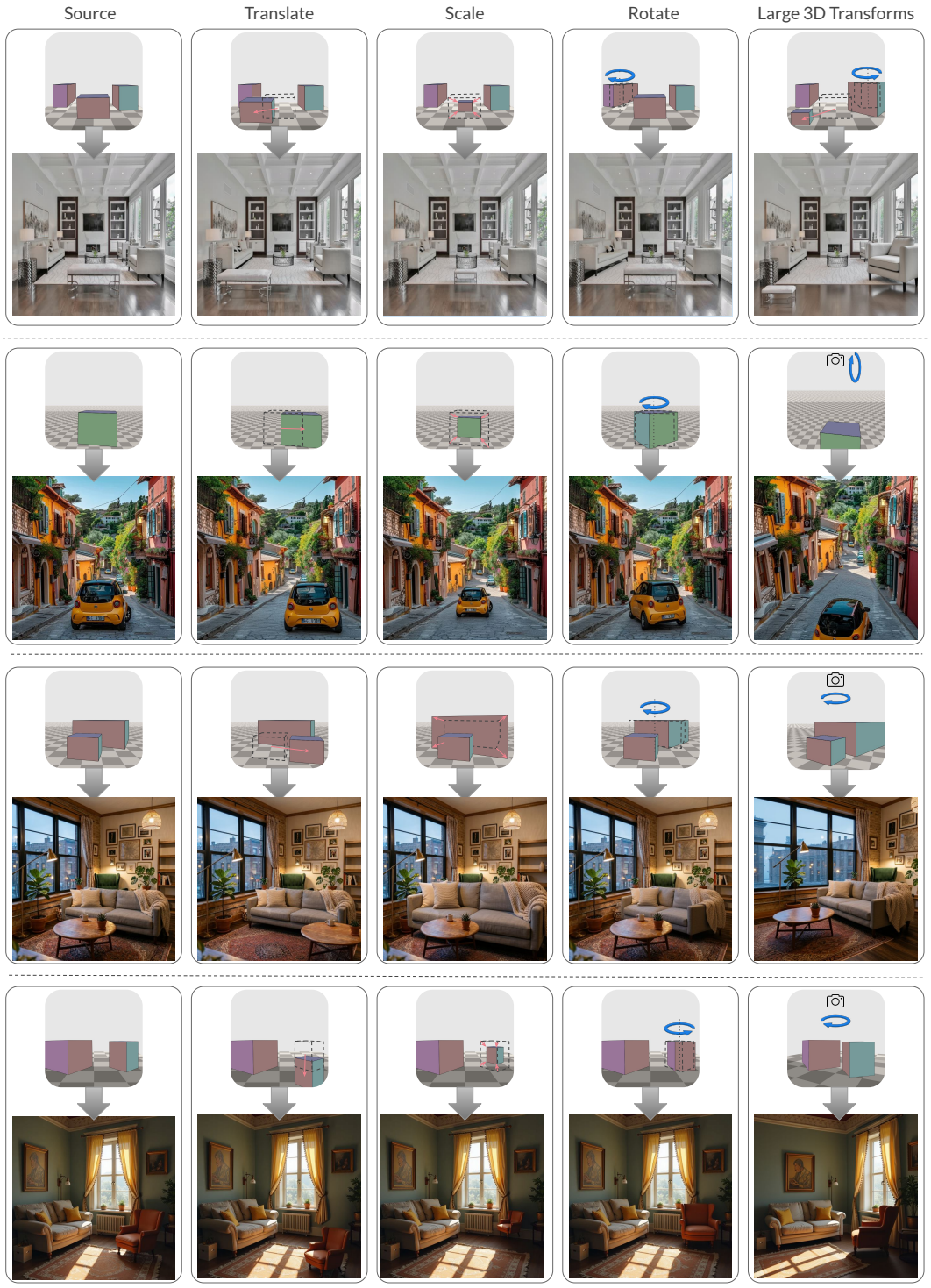

Figure 13: **Rethinking a scene:** This figure illustrates our model's ability to manipulate 3D scene layouts using primitive box representations. We demonstrate precise control over object location, orientation, and scale, enabling complex 3D transformations such as extreme viewing angles that require the seamless reorganization of multiple scene elements. Ultimately, our method serves as a robust tool for performing diverse, high-fidelity 3D edits on real-world scenes.

We demonstrate the scalability of our method to densely furnished scenes in Fig.16 and occlusions in Fig.17. Our model stays robust on these challenging layouts, which supports its applicability to editing in-the-wild images.

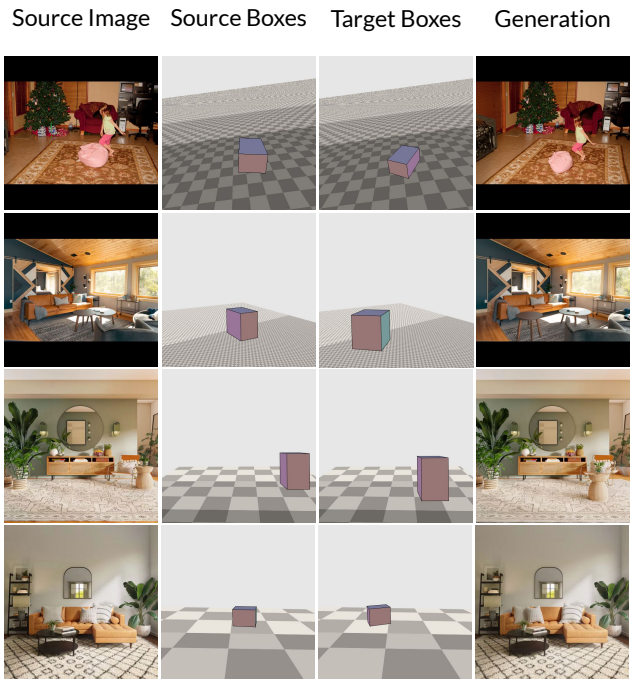

Figure 16: **Densely Furnished Scenes:** We demonstrate the robustness of our model's geometric precision on 3D edits in densely furnished scenes on in-the-wild images. Our method's strong performance on densely furnished scenes points to its usefulness in domains such as interior design and virtual staging, where layouts are crowded.

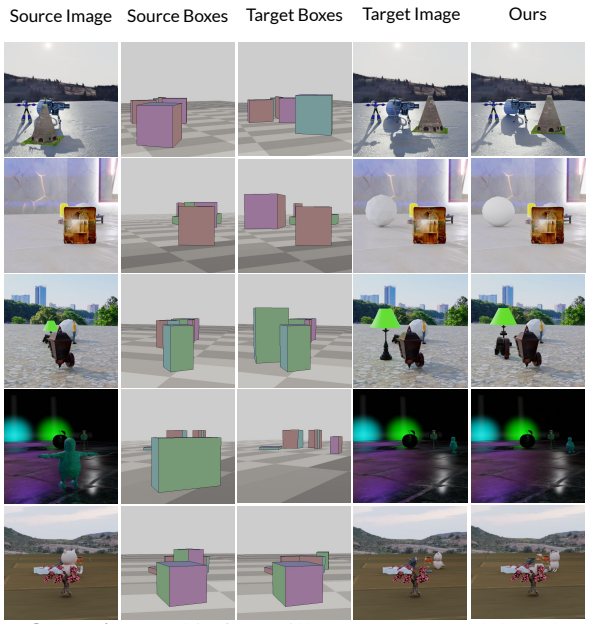

Figure 17: **Scenes with Occlusions:** This figure illustrates our model's robustness on 3D geometric edits involving scenes with occlusions. Note that the model is able to recover regions of objects hidden in the source image while maintaining subject consistency and geometric precision.

A.2 Quantitative results

In the camera edit benchmark with real images (Tab. 5), our method outperforms all baselines by a significant margin. It consistently preserves scene structure across edits. On the synthetic camera edit benchmark (Tab. 4), our method again surpasses all baselines. The only exception is background preservation, where we rank a close second to SpatialEdit [66]. This demonstrates the unified capability of camera editing along with object editing of our method.

Table 4: Quantitative comparison on *camera editing* using synthetic test set.

Method	Reconstruction quality				Consistency (DINO)		Edit fidelity			
	PSNR ↑	SSIM ↑	LPIPS ↓	DreamSim ↓	Subject ↑	Background ↑	Warp Error ↓	Mean Distance ↓	IoU ↑	Angular Error ↓
SEVA [79]	13.726	0.460	0.554	0.397	0.571	0.783	0.210	118.374	0.207	118.039
SpatialEdit [66]	12.271	0.420	0.622	0.345	0.642	**0.892**	0.228	123.629	0.199	118.236
Qwen-Camera-LoRA	13.280	0.432	0.645	0.480	0.526	0.683	0.203	137.366	0.220	117.583
Ours	**17.449**	**0.575**	**0.351**	**0.203**	**0.649**	0.857	**0.130**	**48.298**	**0.239**	**112.358**

Table 5: Quantitative comparison on *camera editing* using **Objectron** [2] test set.

Method	Reconstruction quality				Consistency (DINO)		Edit fidelity			
	PSNR ↑	SSIM ↑	LPIPS ↓	DreamSim ↓	Subject ↑	Background ↑	Warp Error ↓	Mean Distance ↓	IoU ↑	Angular Error ↓
SpatialEdit [66]	8.364	0.239	0.801	0.768	0.378	0.552	0.332	116.637	0.208	126.220
Qwen-Camera-LoRA [63]	8.854	0.293	0.807	0.778	0.372	0.532	0.307	134.394	0.166	123.095
SEVA [79]	10.783	0.338	0.655	0.389	0.548	0.795	0.266	104.916	0.206	118.000
Ours	**15.076**	**0.452**	**0.379**	**0.124**	**0.791**	**0.931**	**0.141**	**29.406**	**0.327**	**70.152**

Evaluation on Scenes with Occlusions To evaluate our method against baselines on occlusions, we construct a synthetic set with large occlusions and report results in Tab.6. We note that our method outperforms the baselines on across all metrics: edit fidelity, image quality and foreground, background consistency even when faced with editing objects under challenging occlusions.

Table 6: Quantitative comparison on object-editing on set with occlusions.

Method	**Image Quality**				**Consistency**		**Edit Fidelity**			
	PSNR↑	SSIM↑	LPIPS↓	DreamSim↓	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
SAM3D [11]	21.179	0.810	0.173	0.169	0.695	0.952	0.156	82.145	0.280	101.821
3D-Fixer [72]	21.443	0.809	0.176	0.183	0.685	0.951	0.145	84.227	0.281	111.437
SpatialEdit [66]	9.016	0.344	0.744	0.680	0.447	0.651	0.312	118.330	0.182	114.835
DiffusionHandles [42]	19.203	0.690	0.318	0.337	0.613	0.859	0.130	78.429	0.285	118.721
GeoDiffuser [50]	21.570	0.722	0.242	0.197	0.673	0.915	0.105	84.275	**0.286**	100.963
FreeFine [80]	23.133	0.805	0.155	0.169	0.660	0.942	0.080	90.569	0.248	102.833
Ours	**26.993**	**0.900**	**0.067**	**0.060**	**0.720**	**0.985**	**0.060**	**25.272**	0.227	**87.276**

Sensitivity Analysis In order to benchmark robustness of our method to initial bounding box configuration sensitivity analysis, we perturb initial source boxes with controlled levels of random noise across box parameters such as box center coordinates, scale, rotation angle, and floor depth and report metrics on the WildDet-3D real set in Tab.7 showcasing our method's robustness to imprecise inputs on in-the-wild images even under large levels of perturbations.

Table 7: Robustness to noise in the input source box parameters on in-the-wild images.

Method	**Consistency**		**Edit Fidelity**			
	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
Noise-5%	0.632	0.950	0.157	40.104	0.371	**91.449**
Noise-10%	0.622	0.942	0.171	54.882	0.382	92.387
Noise-15%	0.612	0.934	0.171	69.009	**0.385**	92.260
Noise-20%	0.602	0.926	0.175	74.362	0.380	97.043
No Noise	**0.637**	**0.955**	**0.136**	**25.910**	0.382	92.051

Unseet Set In order to demonstrate generalization in addition to the WildDet-3d set, we evaluate a new synthetic set composed of unseen complex assets, environments and materials in Tab.8. The results demonstrate the strength of the generalizability of our method in all metrics.

Table 8: Quantitative comparison on object-editing on set with unseen assets.

Method	Image Quality				Consistency		Edit Fidelity			
	PSNR↑	SSIM↑	LPIPS↓	DreamSim↓	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
SAM3D [11]	19.764	0.768	0.234	0.244	0.719	0.934	0.185	55.358	0.340	120.179
3D-Fixer [72]	19.606	**0.769**	0.227	0.250	0.684	0.930	0.190	52.837	0.358	119.435
SpatialEdit [66]	10.025	0.305	0.746	0.735	0.414	0.629	0.293	127.094	0.279	120.738
DiffusionHandles [42]	17.933	0.619	0.372	0.360	0.648	0.834	0.167	62.844	0.343	116.794
GeoDiffuser [50]	19.742	0.654	0.285	0.275	0.674	0.891	0.172	62.207	0.357	118.662
FreeFine [80]	19.685	0.688	0.244	0.256	0.668	0.909	0.175	58.892	0.355	117.377
Ours	**22.230**	0.754	**0.151**	**0.135**	**0.833**	**0.964**	**0.137**	**28.365**	**0.502**	**93.029**

B Additional Discussion on Related Work

B.1 T2I Generation with 3D Control

Below we detail a complementary direction of work that conditions **T2I generation** with 3D box layouts for synthesizing an image of a scene from a text prompt that adheres to the input layout. These methods enable editing of generated images to some extent by manipulating the input 3D box layout and regenerating with the same seed and prompt. However, the two generation passes lead to independent synthesis tied together only by that seed, resulting in significant alterations in object and background identity. **They do not work on real images.** In contrast, our method takes a real input image and target edit encoded in our 3D representation to perform an accurate edit in one forward pass, preserving the object and background identity. We add a systematic taxonomy in Tab. 9.

Table 9: Comparison with T2I generation + 3D control methods.

	Method characteristic						Capability		
Method Name	Training required	Inversion-Free	No Per image optim.	No Cascaded Pipeline	Input Representation	Training Data Scale	3D object control	Camera Control	Editing Real Images
LooseControl [5]	✓	✓	✓	×	Text + 3D Boxes + Depth	1.5K Scenes	✓	×	×
SeeThrough3D [1]	✓	✓	✓	✓	Text + Transparent 3D Boxes	50K Scenes	✓	✓	×
LACONIC [36]	✓	✓	✓	✓	Text + 3D Boxes + Camera Pose	96K Scenes	✓	✓	×
SceneCraft [70]	✓	✓	✓	×	Text + 3D Boxes + Depth	52K Scenes	✓	✓	×
Build-A-Scene [17]	×	×	✓	×	Text + 3D Boxes + Depth	NA	✓	×	×

B.2 Real Image 3D Geometric Editing

We present a systematic taxonomy of various real image editing works in Tab. 10.

C Dataset Generation: Implementation Details

Generation is split into two decoupled stages. **Stage 1** (composition) lays objects out and synthesizes camera poses, and this scene configuration is saved; no images are produced. **Stage 2** (rendering) reads each scene configuration and produces all photometric and geometric outputs.

Source assets. 3D models come from Objaverse-XL [15] and we use a subset of 10K assets. We use 1K HDRIs and 5.5K PBR floor materials following 3D-Fixer [72].

Stage 1: Composition. Each scene contains $N{=}2$ objects on a planar floor, generated inside BlenderProc [16]. Sampled objects are normalized so their longest side equals 2.5 units, randomly rotated about the vertical axis, and placed using an XY circular-bound proxy with a 0.2 unit collision margin. Two $C{=}2$ camera poses on a lateral orbit at distance $d = (r \cdot 1.35)/\tan(\phi/2)$, where r is the joint bounding-sphere radius and ϕ the narrower field of view.To ensure full visibility, all 8 bounding box vertices of every object must project at least 10 pixels inside the frame. The second view introduces per-object perturbations, including a new azimuth, a uniform rescale between $[0.5, 1.5]$, and a small XY translation, while adhering to the original collision and visibility constraints.

Table 10: Comparison with 3D object reconstruction and image editing methods.

	Method characteristic						Capability		
Method Name	**Training required**	**Inversion-Free**	**No Per image optim.**	**No Cascaded Pipeline**	**Input Representation**	**Training Data Scale**	**3D object control**	**Camera Control**	**Editing Real Images**
3D Object Reconstruction									
SAM3D [11]	✓	✓	✓	×	Mesh	∼10M Meshes	✓	×	✓
3D-Fixer [72]	✓	✓	✓	×	Mesh	110K Scenes	✓	×	✓
Image Editing									
GBW [59]	×	×	×	×	Text + Convex primitives	NA	✓	Limited	×
GeoDiffuser [50]	×	×	×	×	2D Object Masks + Depth Maps	NA	✓	×	✓
DiffusionHandles [42]	×	×	×	×	Text + 2D Object Masks + Depth Maps	NA	✓	×	✓
FreeFine [80]	×	×	×	×	2D Object Masks + Depth Maps	NA	✓	×	✓
Object 3DIT [37]	✓	✓	✓	✓	Text	400K Scenes	✓	×	✓
SpatialEdit [66]	✓	✓	✓	✓	Text + 2D Bounding Boxes	500K Images	✓	Limited (Discrete)	✓
Ours	✓	✓	✓	✓	3D Boxes + Shaded Floor	110K Scenes	✓	✓	✓

Stage 2: Rendering. Fig.4 showcases our rendering pipeline. Scenes are rendered with Cycles on OPTIX at 512×512 resolution. Lighting is from the sampled HDRI. Each viewpoint generates two outputs: an RGB rendering and a 3D Box rendering. The latter features a directional 3D bounding box overlay, where the front, back, top, bottom, left, and right faces are color-coded in red, green, blue, yellow, pink, and cyan, respectively. Additionally, the 3D box rendering includes a depth-aligned planar floor rendered with a checkerboard pattern and depth-aware shading cues.

Fig. 18 summarizes the distribution of our training data. Fig. 20 presents representative samples of the HDRI environments and floor materials used during rendering. The category distribution of the 10,143 objects sourced from the SketchFab subset of **ObjaverseXL** [15] is shown in Fig. 19, and additional examples of our synthetic data rendered in Blender are provided in Fig. 21. Together, the wide variety of HDRIs, materials, and object categories yields a diverse training distribution that promotes generalization.

D Implementation details

We employ Flux-Kontext [34] as our foundational image editing model.To integrate our specific conditioning, we train a LoRA adapter of rank 32, applied to the query, key, and value projection matrices across all MMDiT blocks. Throughout the editing process, we utilize an empty text prompt (""), ensuring the model relies exclusively on visual cues derived from our box conditioning.

The training process is executed in two distinct stages:

- **Stage 1:** The model is trained on a synthetic dataset of 100,000 scenes for 50,000 steps. This phase adapts the model's internal representations to execute transformations dictated by the spatial relationship between source and target boxes.

- **Stage 2:** We fine-tune the model for 10,000 steps using a composite dataset of 20,000 scenes. This includes 10,000 samples from the Objectron [2] training set to improve performance on real-world imagery and 10,000 additional synthetic scenes. We retain synthetic data in this stage to ensure the model maintains robust object-level control, as the Objectron dataset focuses primarily on camera-motion-driven changes.

We utilize the Prodigy [39] optimizer with safeguard warmup and bias correction enabled, maintaining a weight decay of 0.01. Training is conducted at a resolution of 512×512 with an effective batch size of 16. Our implementation is built on PyTorch [46] and the Hugging Face Diffusers [60] library.

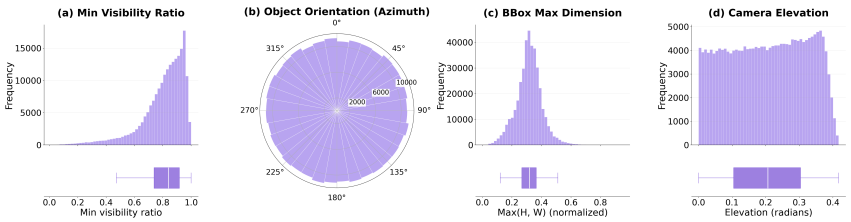

Figure 18: **Statistics of training dataset.** (a) The distribution of the minimum visibility ratio across objects within each scene is left-skewed and highly concentrated near unity (median=0.84). This profile indicates that while the majority of scenes exhibit only mild inter-object occlusion, a substantial long tail extending to 0.01 ensures the inclusion of severe occlusion cases. (b) Object orientations follow a near-uniform distribution over azimuth, avoiding any directional bias in the training data. (c) The maximum 2D bounding-box dimension (normalized by image side) is tightly concentrated around 0.32, reflecting a deliberate scene composition that keeps multiple objects simultaneously visible at moderate scale rather than dominating the frame. (d) Camera elevation is broadly uniform from 0 to roughly 0.4 radians ($\approx 23°$), this favors low-angle viewpoints over bird's-eye configurations, which in turn produce stronger inter-object occlusions and more visually challenging compositions.

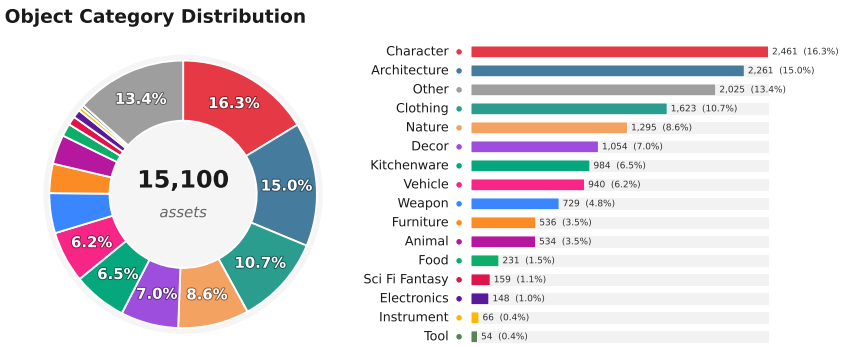

Figure 19: Object category distribution across the 10,143 downloaded assets, derived via multi-label keyword classification on the asset captions. *Left:* donut chart visualizing the relative proportions of each category, with percentages shown for the dominant slices. *Right:* ranked breakdown of all 16 categories with absolute counts and percentages. As assets may match multiple categories (e.g., a knight *character* holding a *weapon*), category counts sum to more than the total number of assets.

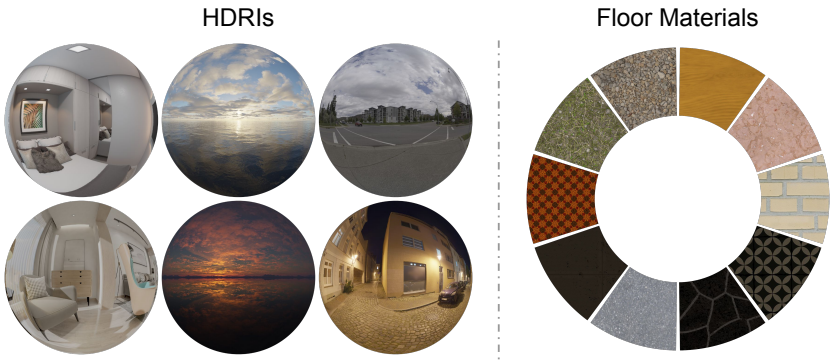

Figure 20: Sample illustrations from our dataset's environmental and material assets. *Left:* Six representative HDRIs spanning indoor (top-left, bottom-left), natural outdoor (top-middle, bottom-middle), and urban outdoor (top-right, bottom-right) environments. *Right:* A radial arrangement of 12 floor material samples drawn from our texture library, illustrating the diversity of surface categories (wood, stone, brick, tile, concrete, metal, etc.).

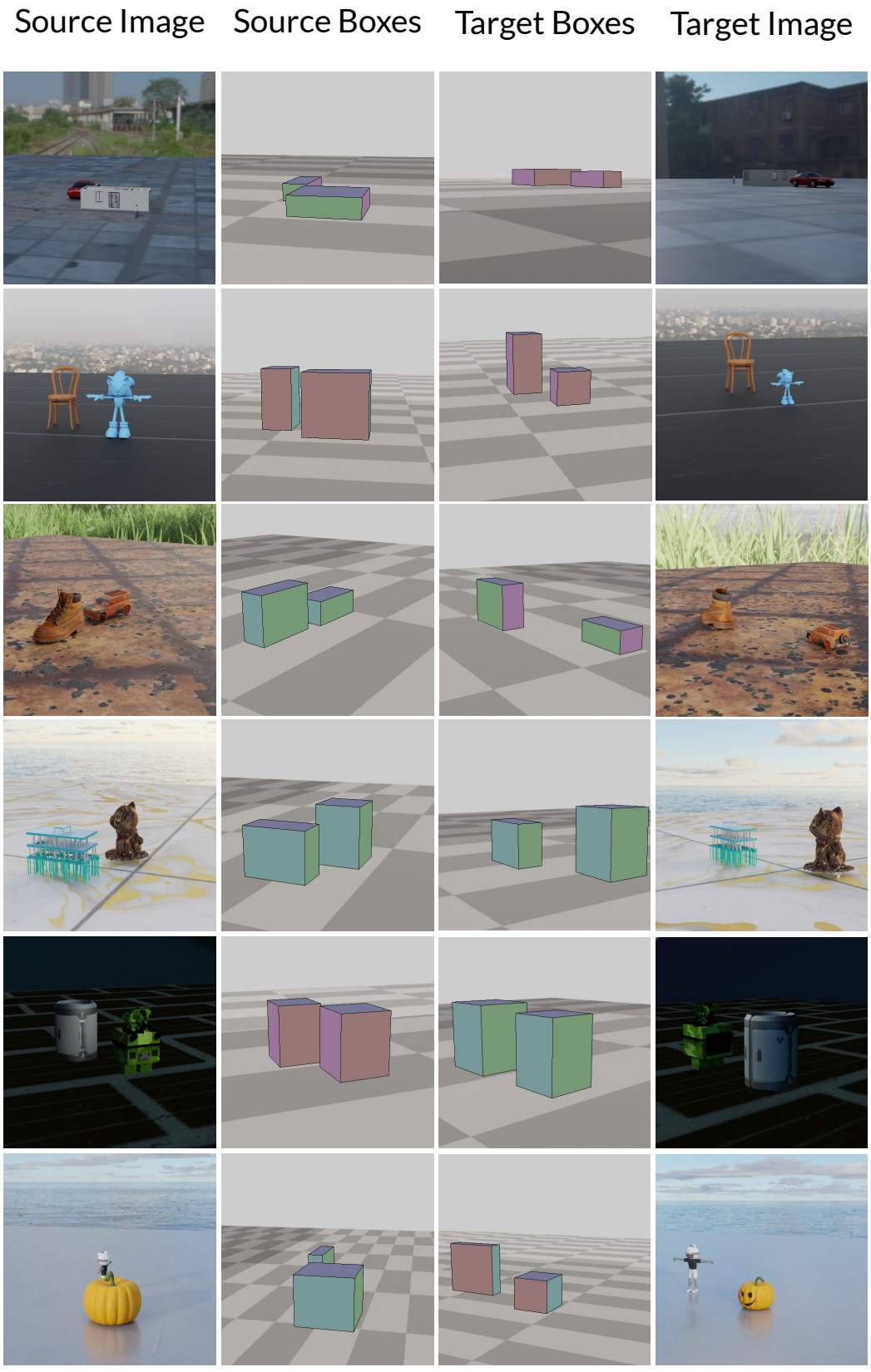

Figure 21: Various ObjaverseXL assets rendered in Blender, which are used in training are visualized in the above figure. The diversity of the lighting and environment condition are visualized.

E Evaluation Details

We adopt an established evaluation protocol that is standard and accepted in the community [50, 80] on the WildDet-3D real-image evaluation set to provide a standardized and fair comparison between baselines. This protocol is typically used as it is challenging to obtain photographed ground truth targets for requested edits on in-the-wild images. Although WildDet-3D lacks ground truth target images, it includes 3D bounding box annotations for objects in the source images and to produce the target edit boxes, we apply random translation and rotation perturbations to each box while constraining them to remain within the image frame. The metrics Mean Distance and Warp Error only require the source image and edit transformation for computation and are discussed in [50]. We detail the other metrics below:

Subject Consistency : Measures if the edit retains the identity of the foreground objects present in the source image. First, image features of the foreground objects are extracted from the source image and generated edit using a pretrained model [50]. Then, cosine similarity is computed across each object's features and aggregated. Higher Subject Consistency indicates better identity preservation.

Background consistency This metric is similar to subject consistency but measures if the scene context of the background is preserved in the edit. It measures feature cosine similarity for the non-foreground regions between source image and generated edit. Higher background consistency indicates better preservation of scene context.

Mean Distance Measures how accurately an approach transforms the foreground object. First, interest points are extracted on the source image's foreground object using SIFT. Next, DiFT [57] finds corresponding points in the edited image. Finally, Mean Distance is computed as the average Euclidean distance between DiFT's estimated point locations and the target edit locations. Lower Mean Distance indicates higher editing precision.

Warp Error Measures how well each approach preserves the object's original visual appearance at the target edit location. This metric applies geometric edits directly to the original foreground pixels to create a ground-truth warped reference. It then calculates the absolute pixel-wise difference between this reference and the generated edited image. Lower Warp Error indicates better fidelity to the target edit.

IoU Evaluates 2D spatial alignment. We segment the foreground object in the edited image using SAM3 to obtain its 2D bounding box, which is then compared against the target 2D bounding box via Intersection over Union (IoU). Higher IoU indicates better spatial alignment.

Angular Error Evaluates how accurately each approach performs an angular transformation, such as foreground object rotation. We determine the target object orientation by applying the angular delta of the edit to the initial object orientation available from the source image annotations. Next, we estimate the obejct's orientation in the edited image using OrientAnythingv2 [61] and compute the absolute difference between the predicted and target values. A lower Angular Error signifies better angular adherence.

We faithfully follow the baseline implementations described in respective papers and provided in the respective GitHub repositories for all baselines and use default settings, providing the input as required. The input modalities are described in Tab.11.

Table 11: Input type used by each baseline.

Method	**Input Parameter Type**
SAM3D [11]	3D Meshes
3D-Fixer [72]	3D Meshes
GeoDiffuser [50]	2D Masks + Depth Maps
DiffusionHandles [42]	Text + 2D Masks + Depth Maps
FreeFine [80]	2D Masks + Depth Maps
SpatialEdit [66]	Text + 2D Bounding Boxes
Ours	3D Boxes + Shaded Floor

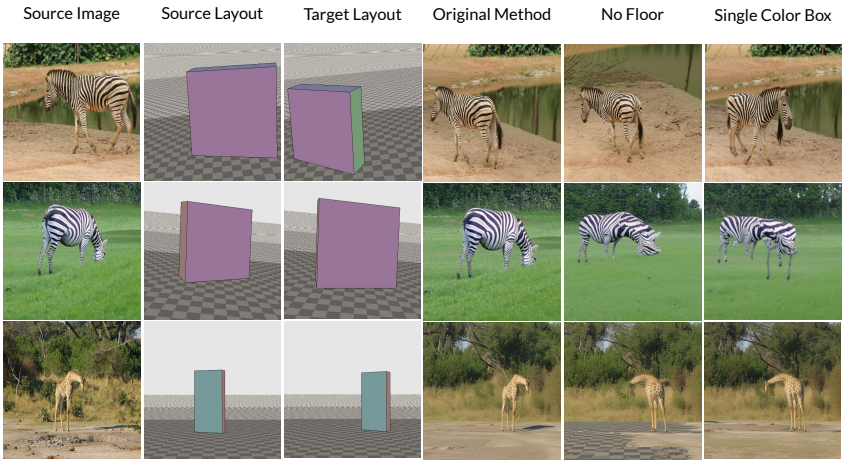

Figure 22: **Ablation visualization.** Adding the checkered floor pattern for ground localization and orientation-specific face colors for the conditioning box yields generations that are substantially more faithful to the edit instructions. Without the floor (*No Floor*), the model fails to preserve the texture and ground contact of the animals, as seen most clearly in the first row. With a uniformly colored box (*Single Color Box*), the model loses the directional cue and frequently flips the animal's orientation to face the opposite direction. These results highlight the importance of encoding both ground reference and orientation information into the spatial conditioning signal.

F Additional Ablations

We provide qualitative examples in Fig. 22 to complement the quantitative ablation results reported in the main paper. Each row corresponds to a different test sample, with columns showing the image generated with the original method, the *No Floor* variant, and the *Single Color Box* variant. Without the checkered floor, the model loses its global ground reference and produces outputs in which the animal's texture and contact with the ground are inconsistent with the target layout (most visible in the middle row). Without directional face colors, the model retains correct positioning but frequently flips the animal's facing direction, confirming that the directional coloring is the dominant cue for orientation. A sample of these box renderings are shown in Fig 23 Together, these examples visually reinforce the conclusion that the floor and directional box colors contribute complementary, non-redundant signals.

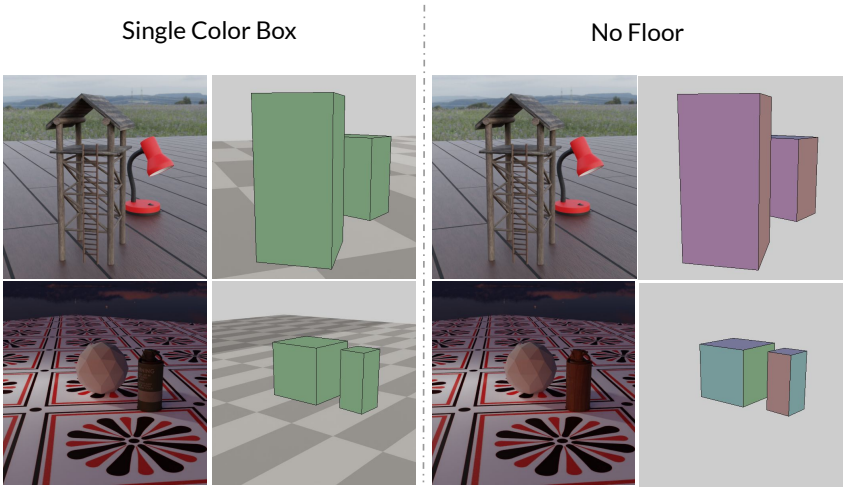

Figure 23: **Ablation Dataset visualization.** Here we show a sample rendering of the assets with the same box colors and without floor.

Opaque boxes vs. Transparent Boxes We ablate on our choice of boxes vs. using transparent boxes on a synthetic set of 500 samples with occlusions. We use equivalent checkpoints trained on the entire dataset, just differing in the box representations. Tab.12 demonstrates the strength of our conditioning representation to handle editing in complex scenarios with occlusions. The key problem with transparent boxes is that multiple overlapping boxes lead to confusing color blends, creating misleading object representations to the model. This leads to poor geometric edits in comparison to opaque boxes as demonstrated qualitatively in Fig.24.

Table 12: Opaque vs. transparent boxes on a synthetic set with occlusions.

Method	**Image Quality**				**Consistency**		**Edit Fidelity**			
	PSNR↑	SSIM↑	LPIPS↓	DreamSim↓	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
Transparent boxes	28.554	0.926	0.055	0.055	**0.775**	0.988	0.045	**21.565**	0.237	75.952
Ours (opaque boxes)	**28.838**	**0.934**	**0.050**	**0.053**	0.773	**0.988**	**0.044**	22.257	**0.243**	**74.994**

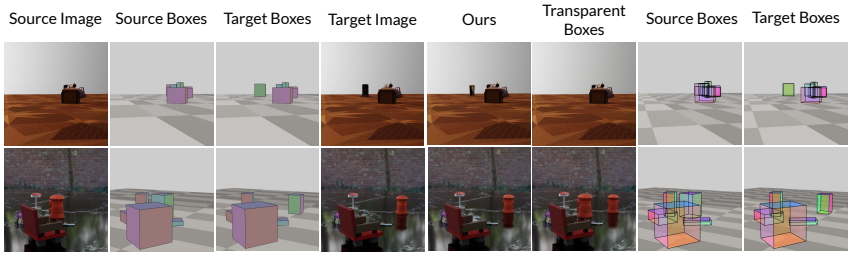

Figure 24: **Opaque Boxes (Ours) vs Transparent Boxes.** Transparent boxes produce confusing color blends where faces overlap in the projection, which gives the model misleading object representations. A model trained with such boxes localizes objects poorly; it may omit an object entirely and not follow the intended edit (row 1, the vertical rectangular box) or duplicate the object in source and target location leading to artifacts (row 2, the tower-like object). Opaque boxes avoid these issues as only the front-facing face is visible in the projection, object representations remain unambiguous.

Ablation on Source-Target Paired Scene Representation We ablate on our choice of providing both the source and target scene representation by evaluating on WildDet-3D set against an equivalent checkpoint trained only with target scene representations without the floor in Tab.13. The results indicate that providing source-target paired scene representation is essential to find accurate correspondence between objects in the source and target image locations and highlights the importance of the paired scene representation for image editing. 10K indicates the size of training data.

Table 13: Comparison of target-only boxes without floor vs. our paired scene representation.

Method	**Consistency**		**Edit Fidelity**			
	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
Single View No Floor-10K	0.531	0.785	0.190	51.924	**0.401**	109.064
Ours-10K	**0.574**	**0.870**	**0.153**	**42.616**	0.389	**103.771**

Ablation on Training Data We ablate our training scheme and data subsets in Tab. 14. Joint-training denotes training on the synthetic and Objectron sets together in a single stage, whereas our two-stage scheme pretrains on synthetic data and then fine-tunes on a mix of Objectron and synthetic data. Two-stage training gives the best overall results with joint-training a close second. Both clearly outperform the single-source checkpoints, which shows that data scale and data type both matter.

G User Study Setup

Fig. 25 shows the interface used in our A/B user study. Each question presents the input image, the source and target 3D layouts, and two candidate edits, and participants select the preferred output along one of three criteria: *object preservation* (texture, color, and fine details of the edited object), *background preservation* (consistency of the surrounding scene), and *layout following* (agreement

Table 14: Ablation on training scheme and data subsets.

Method	Consistency		Edit Fidelity			
	Subject↑	Background↑	Warp Error↓	Mean Distance↓	IoU↑	Angular Error↓
Synthetic-Only-100K	0.606	0.926	0.172	83.298	0.372	95.424
Objectron-Only-10K	0.609	0.927	0.170	84.465	0.371	94.615
Joint-Training	0.637	**0.959**	0.138	**24.014**	0.378	**91.545**
Ours	**0.637**	0.955	**0.136**	25.910	**0.382**	92.051

with the target 3D layout). Example questions with reference answers are shown at the beginning of the study to familiarize participants with the evaluation protocol.

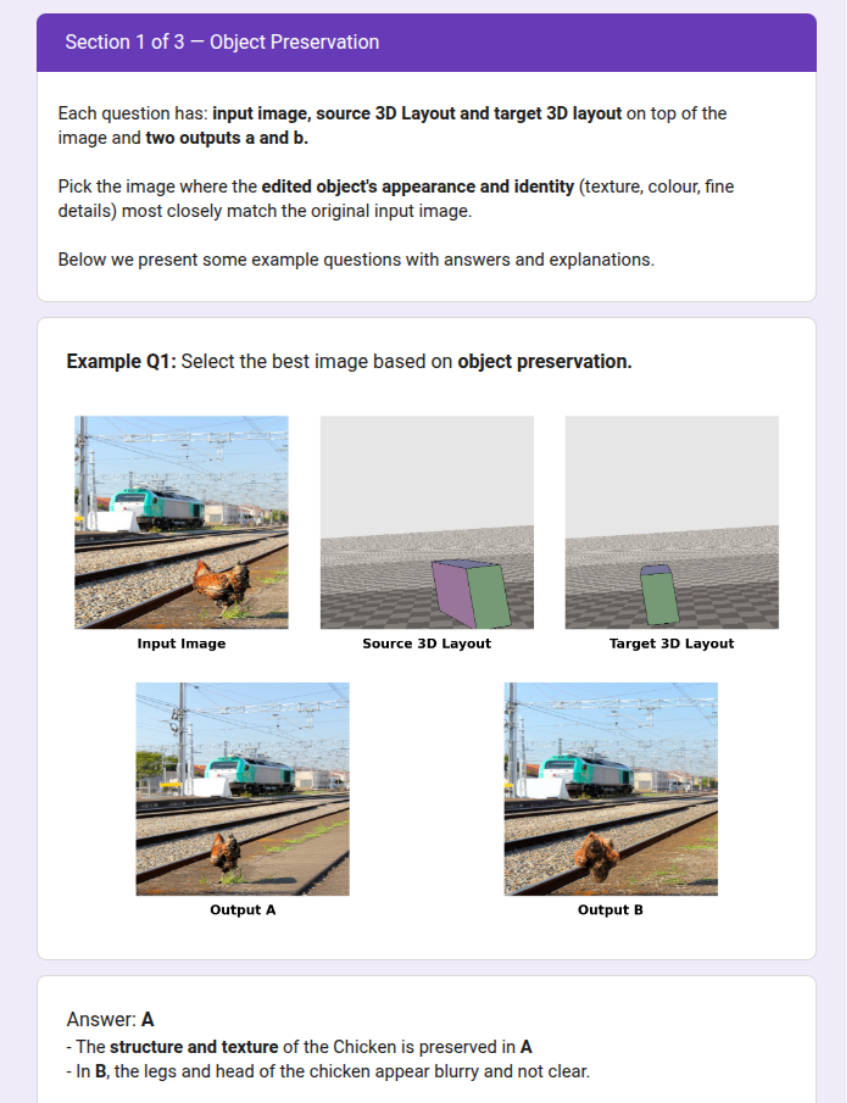

Figure 25: Participants are shown the input image, source and target 3D layouts, and two candidate edited outputs (A and B). They are asked to select the output that best preserves the edited object's appearance and identity (e.g., foreground, background details) with respect to the original input image. Example questions with explanations are provided to familiarize participants with the evaluation protocol.

NeurIPS Paper Checklist

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   Answer: [Yes]

   Justification: Main claims made accurately reflect paper's contribution and scope.

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