Week 5: Not a Body Day



Initial Concept

This week's project began with an absurd idea: what if future beings could decide each morning whether they needed a body that day? Bodies could be stored like clothes, while the separate parts could develop their own personalities and ways of living. I was interested in how this idea turns something we take for granted—having a body—into a choice.

I wanted this future world to feel like a strange dream. Eyes secretly watch, legs run around by themselves, and body parts may not want to return to their owners. These behaviours seem unusual to the visitor, but they are simply everyday life in this world. This became a source of humour in the project.

My main responsibilities were building and optimising the scene in Blender, animating the legs, and creating the interaction between the legs and the player in Unity. Through the environment and movement, I wanted the separate body parts to feel like residents who actually lived there.

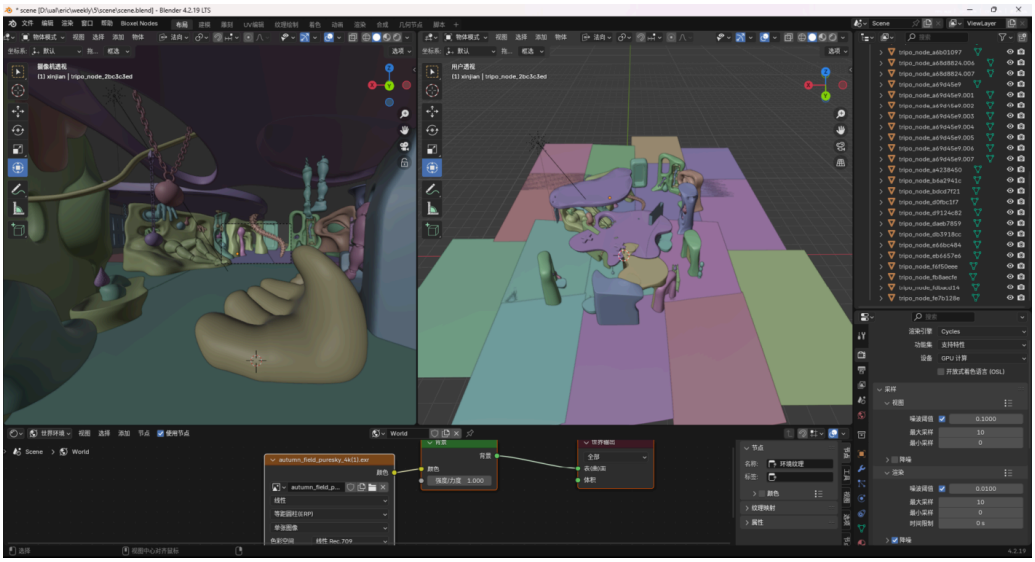
Scene Building

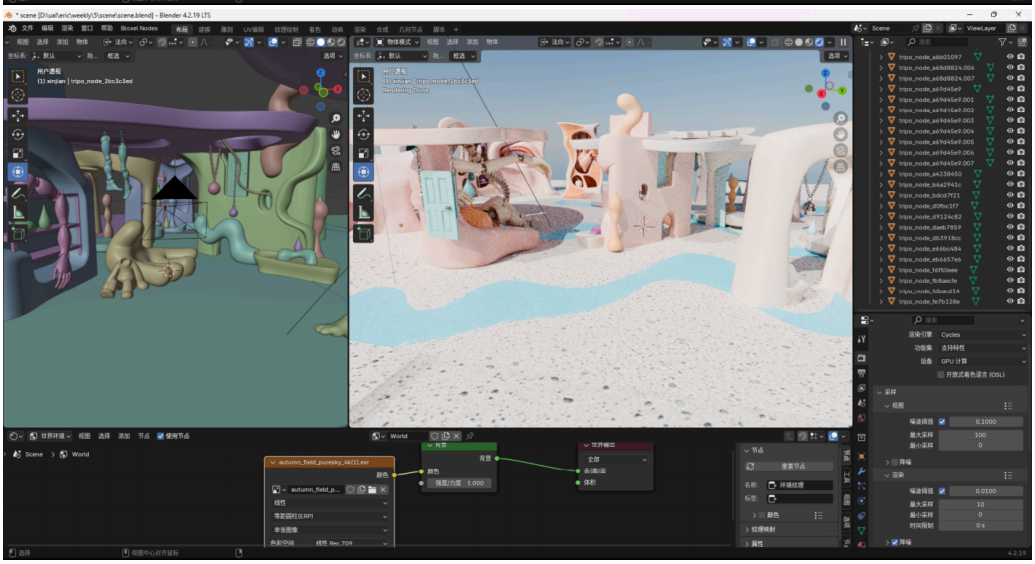
When building the scene, I first considered how the space could express the absurdity of this world. Some of the early reference images were too organised. The body parts were arranged on shelves, making the room feel like an exhibition. I wanted them to feel as though they naturally lived there, so I explored uneven layouts, structures at different heights, and unusual relationships of scale.

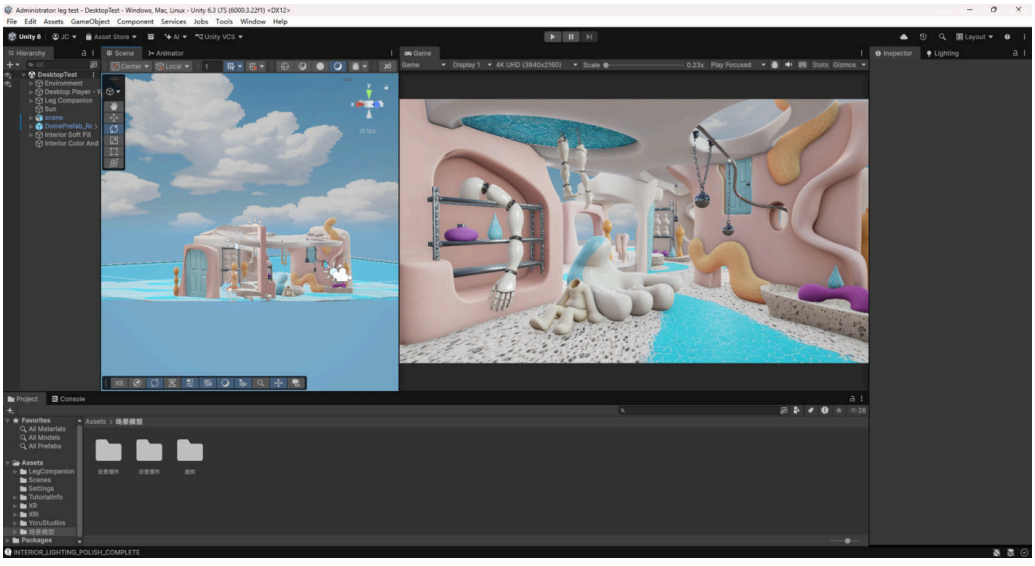
Using the reference images, I assembled and adjusted the models in Blender, checking their scale, position, and spacing. A model that looked interesting on its own did not always work within the scene. Some objects blocked the view, while others made certain

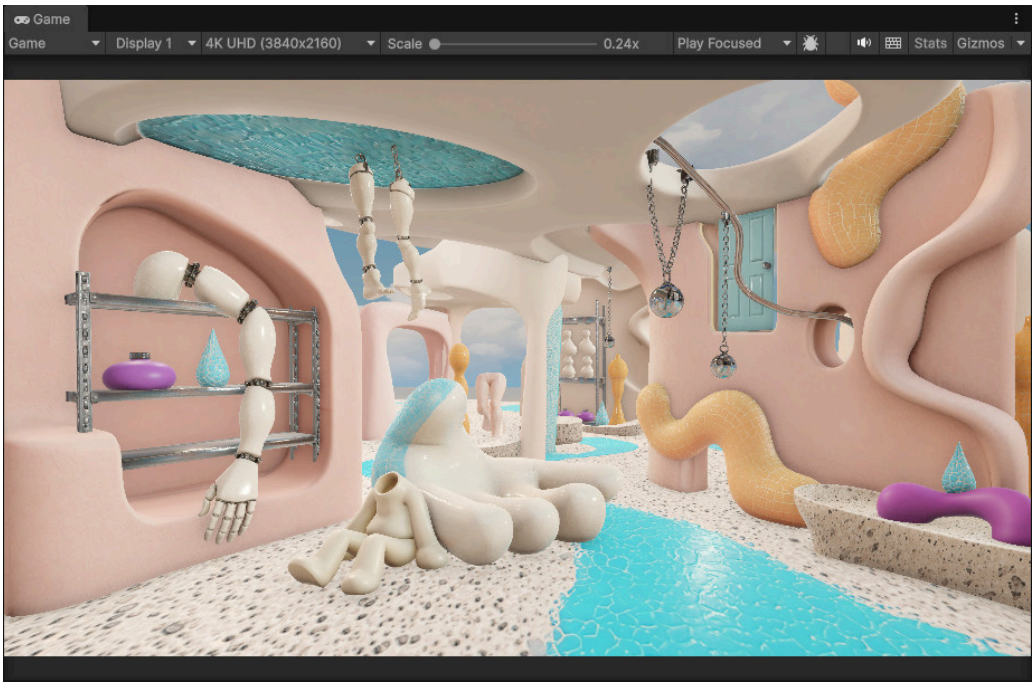
areas feel too crowded. I kept removing and moving elements to preserve the strange atmosphere while leaving room for the player to look around and move.

Scene optimisation was also part of this process. Since the models would later be used in Unity for a VR experience, I had to consider more than how they looked in Blender. As I organised the scene, I adjusted unnecessary complexity and tried to find a balance between visual detail and practical use.





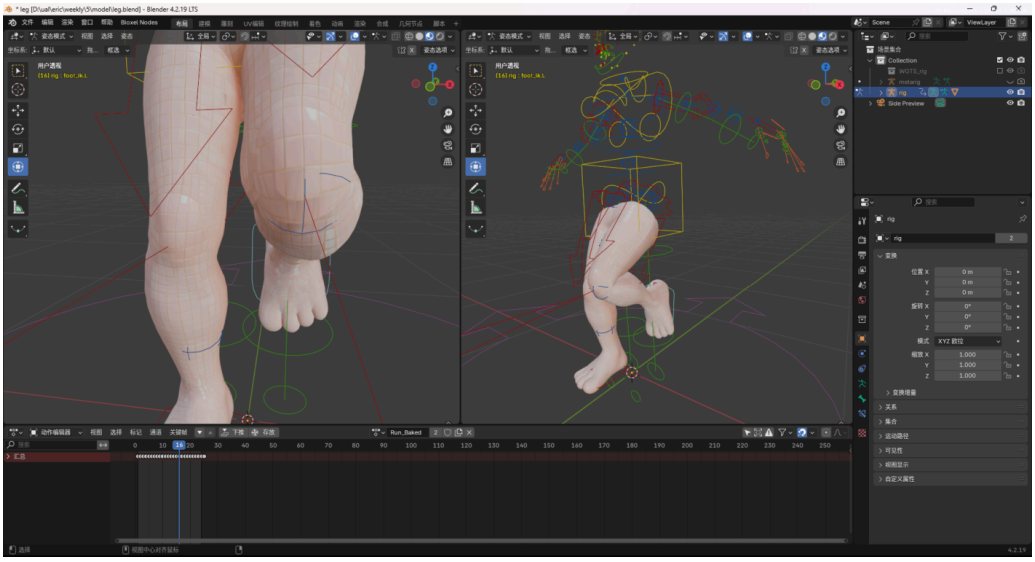




Bringing the Legs to Life

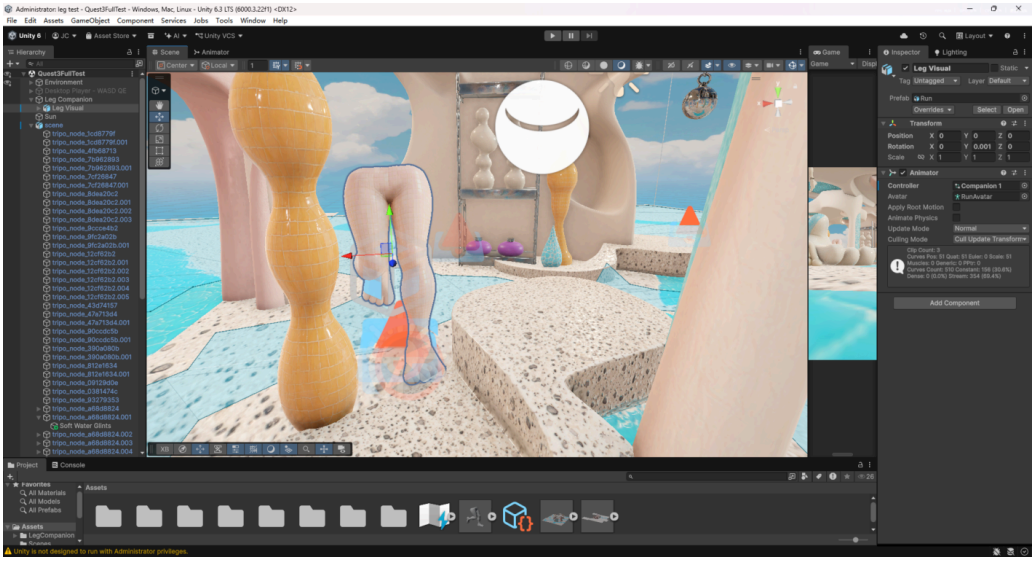
After building the scene, I began animating the legs in Blender. Without an upper body or facial expressions, movement became their main way of showing personality. I wanted them to feel lively, like a resident running around the space and waiting for company. During the process, I repeatedly adjusted the joint movements and timing. A shape that looked fine when still could deform awkwardly during animation. I checked how the model changed as it moved and adjusted the poses to make the motion more continuous, while keeping a slightly exaggerated and humorous quality.

This process also made me think about how the animation should connect with the player's actions. In the Unity interaction, the legs jump happily when the player approaches, then follow behind them. I wanted this movement to suggest that the legs had noticed the player and chosen to become their companion.



Next, I imported the leg model and animations into Unity and created their interaction with the player. At first, the legs run around the scene on their own. When the player approaches, they jump happily and begin to follow. I wanted this to feel like an

unexpected encounter, allowing the player to naturally connect with a resident while exploring the space.



This required combining the animation with the legs' movement through the scene. Playing a running animation made the model look active, but following the player also required control over its position and direction. I had to consider both together so the legs could move from running independently to responding to the player, and then following them.



What interested me about this interaction was that the legs showed their own intentions before becoming part of a complete body. They could notice the player and choose to stay close. This added a sense of companionship to the process of finding body parts, while also preparing for the ending, when the assembled body runs away by itself.

Reflection and Next Steps

This project showed me how movement can change the way a visitor understands an object. When still, the legs were simply a model in the scene. Once they responded, jumped, and followed the player, they began to show a personality. This was the most interesting change for me: a simple behaviour could create a connection between the player and an unusual body part.

Working across scene building, animation in Blender, and interaction in Unity helped me understand how these stages connect. The model's shape affects how it moves, while the animation timing affects how the player reads its response. I needed to make adjustments across both programs to bring its appearance and behaviour together.
If I develop the project further, I would like to refine the legs' following distance, turns, and pauses to give them more personality. For example, when the player stops, they could wait nearby or tap their feet impatiently. These small responses could make the residents of this absurd world feel more believable.