Master Project

BEYOND THE BODY BETWEEN TWO REALMS

Unfolding Identity, Perception, and Presence in a Post-Physical World

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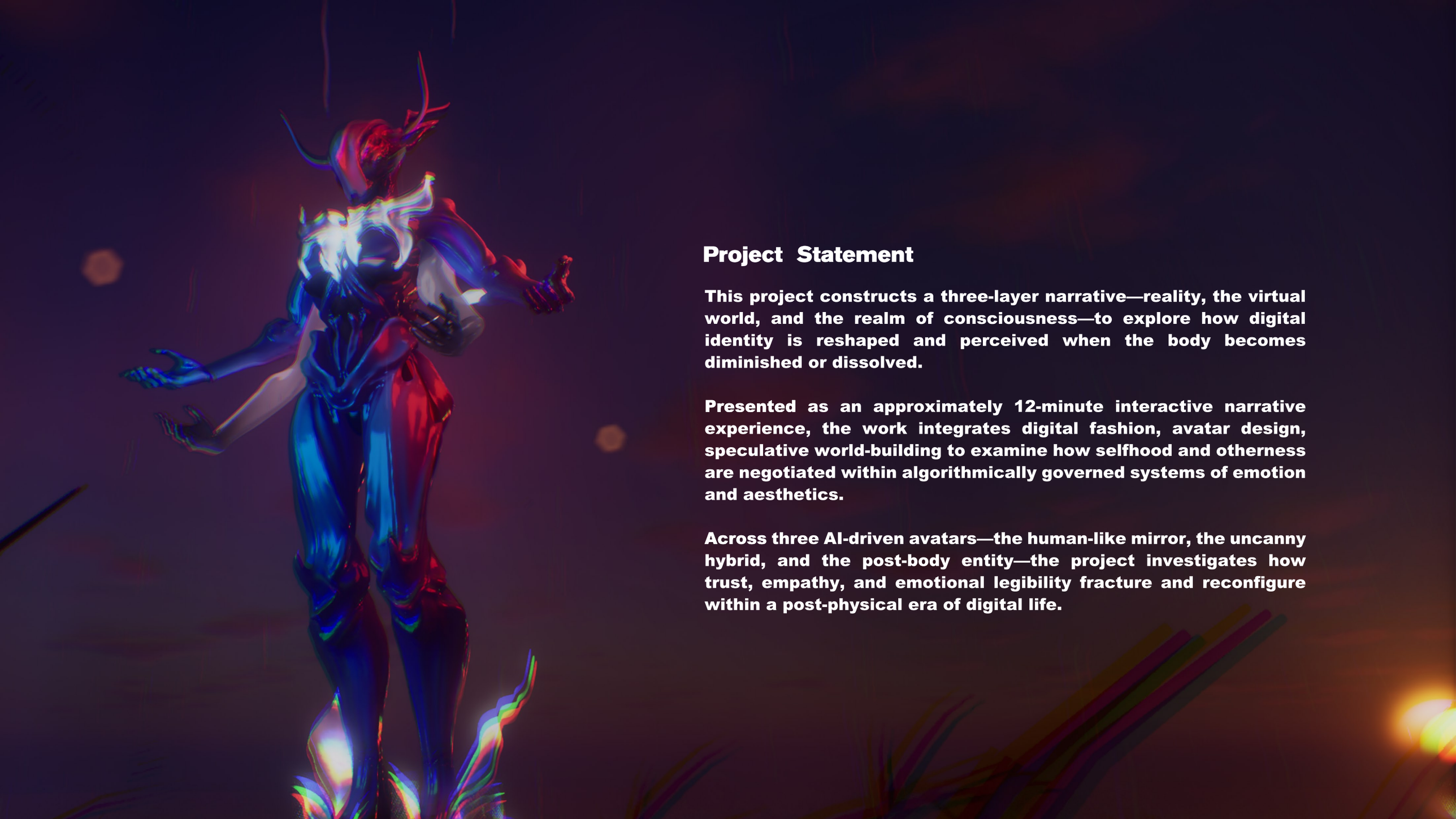
MA Fashin Futures 24/25

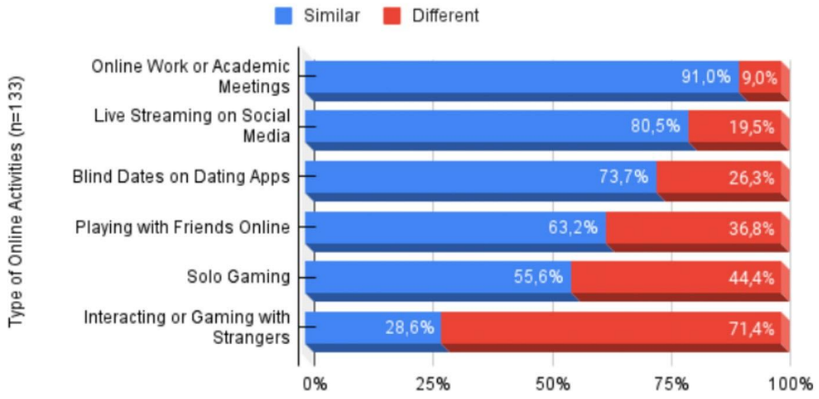


Project Statement

This project constructs a three-layer narrative—reality, the virtual world, and the realm of consciousness—to explore how digital identity is reshaped and perceived when the body becomes diminished or dissolved.

Presented as an approximately 12-minute interactive narrative experience, the work integrates digital fashion, avatar design, speculative world-building to examine how selfhood and otherness are negotiated within algorithmically governed systems of emotion and aesthetics.

Across three AI-driven avatars—the human-like mirror, the uncanny hybrid, and the post-body entity—the project investigates how trust, empathy, and emotional legibility fracture and reconfigure within a post-physical era of digital life.



Avatars play an essential role in various virtual contexts, and the vision of a Metaverse centered on avatar-based interactions further emphasizes their relevance and representativeness [Lee et al. 2021]. The ability to customize avatars offers ample opportunities for individuals to construct a digital representation of themselves. However, various factors influence this customization. In the study by [Wu et al. 2023], the authors found that self-representation in virtual environments is directly influenced by users' identity and self-expression, addressing the conflict between personal attitudes and societal expectations. Additionally, the virtual context will also influence users' self-representation. The visual resemblance of avatars to users varies based on individual perceptions in virtual environments. In casual social spaces, users are more open to self-disclosure and inclined to customize avatars to reflect personal ideals or fantasies [Wu et al. 2023].

Corroborating studies on racial, age, and gender stereotypes in avatars [Carrasco et al. 2017, Lee et al. 2018, Beltran et al. 2023], participants' encounters signify that they frequently grapple with stereotypes during avatar creation, necessitating judicious decision-making to sidestep them. Researchers have proposed various strategies to mitigate bias, sexual harassment, and sexism in digital environments [Kosciesza 2023]. These strategies include encouraging the use of diverse pronouns and eliminating clothing options that impose restrictions based on the avatar's gender [Whitehouse et al. 2023]. Additionally, it is advisable to allow any combination of physical features, avoiding rigid gender dichotomies [Oliveira et al. 2022].

2.2. Self-Representation and Avatar Customization

Self-representation entails expressing one's identity and personality through avatars in virtual environments, involving the customization and utilization of avatars to portray the person controlling them [Lin and Wang 2014]. Avatars in diverse virtual settings manifest different levels of self-expression awareness, with some individuals selecting avatars that authentically capture one aspect of themselves while inaccurately representing another [Szolin et al. 2023a]. Certain users choose anonymous avatars to preserve internet anonymity, while others leverage this representation to experiment with identities and traits they might not reveal in real life [Wan and Lu 2023].

One participant mentioned shaping a slimmer avatar due to body-shame, underscoring how societal pressures and beauty standards can sway choices in virtual representation. As articulated by one participant, "Even though I have a considered standard appearance, I once crafted a slimmer avatar out of shame for revealing that I was overweight." In sum, participants' responses encapsulate the intricate nature of virtual representation, underscoring the pivotal role of equity, diversity, and accessibility in avatar creation.

Through question 7.7, the questionnaire sought to understand if participants had ever faced situations of discrimination or prejudice in virtual environments based on the appearance or identity of their avatars. The results revealed a variety of experiences among participants. One participant described: "Yes when I used a female-looking avatar with a female name, I was harassed in the virtual environment of the game I was playing. Since then, I started using masculine characteristics and a masculine name." Another participant reported a similar experience, stating: "Yes (Female avatar), esp umes where the majority are men."

Furthermore, there we eports of discrimination related to the appearance of avatars. One participant shared: "Yes when I created a character in a virtual world game with a black skin tone, curly hair, and using a light blue color for clothing, several players mocked and made jokes about my character." Another participant described: "Yes when

Examples of extremely gendered avatars can be seen in most video games or by visiting any of several 3D chat rooms (Damer, 1997). As Balsamo (1995) argued, the "boundary between male and female is one border that remains heavily guarded despite new technologized ways to rewrite the physical body in the flesh" (p. 217). If anything, instead of disappearing, the distinction between feminine and masculine appears to be exaggerated in cyberspace (Biocca & Nowak, 2002).

Research
about avatars appearence choices

The Illusion of Avatar Freedom

Across different virtual contexts, users show varying preferences for how closely their avatars resemble themselves.

Yet despite the promise of freedom, studies reveal that avatar customization often reinforces real-world norms - users replicate idealized, binary, and socially accepted traits. Instead of escaping social pressure, virtual identities may deepen internalized stereotypes.

Research

Using Avatars to Reduce Uncertainty About the People They Represent

Uncertainty reduction theory posits that people's primary goal in an interaction is to reduce uncertainty about the person they are interacting with. In reducing uncertainty, people strive to understand people's behavior during interactions as well as to predict future behavior (Berger & Calabrese, 1975; Clatterbuck, 1979; Infante, Rancer, & Womack, 1997). Thus, people strive to "get to know" or form perceptions of others, and are known to use a variety of information in this process. Uncertainty is generally reduced not by a simple sum of the total information but by a weighted integration of information based on its perceived quality. In the natural, or non-mediated, world, people generally rely heavily on information provided by visible physical cues of the natural body in the person perception process (Bull & Rumsey, 1988; Burgoon, 1994; Burgoon, Buller, & Woodall, 1996; Dion, Berscheid, & Walster, 1972). After all, physical information is easily accessible and reliable—a person's appearance is fairly stable across encounters. In addition, the use of physical characteristics in a person's

The Influence of Avatar Anthropomorphism on the Perception Process

As indicated above, social cognition theory argues that the ability to identify anthropomorphic characteristics and categorize objects in the environment as humans, animals, or objects is a basic human cognitive function (Kunda, 1999). In evolutionary

The *Encyclopedia Britannica* defines anthropomorphism as "the attribution of human form or other human characteristics to any nonhuman object" (Anonymous, 2004).

with very realistic behavior and vice versa. Some researchers have argued that realistic avatars set up higher expectations, which may lead to disappointment when those expectations are not met (see Garau et al., 2003; Slater & Steed, 2002). Thus it seems that the influence of the avatar image, much like the influence of physical appearance, is complicated: Anthropomorphism may be influential but it is not the only predictor of how people perceive those represented by visual avatars, and future tests of anthropomorphism should control for level of realism and other factors.

Table 3. Concordance and Discordance by Profile Regarding Gender Identity (Q5.1), Culture (Q5.2), and Racial/Ethnic Aspects (Q5.3)

Profile	Question	Concordance	Discordance
General (n=133)	Q5.1. My gender identity	80.5%	9.0%
	Q5.2. Aspects of my culture	78.2%	6.0%
	Q5.3. Aspects of my race/ethnicity	83.5%	7.5%
Non-white Race/Color (n=85)	Q5.1. My gender identity	74.1%	10.6%
	Q5.2. Aspects of my culture	75.3%	7.1%
	Q5.3. Aspects of my race/ethnicity	81.2%	8.2%
White Race/Color (n=46)	Q5.1. My gender identity	91.3%	6.5%
	Q5.2. Aspects of my culture	84.8%	4.3%
	Q5.3. Aspects of my race/ethnicity	89.1%	6.5%
Non(white and male) (n=41)	Q5.1. y gender identity	75.6%	14.6%
	Q5.2. Aspects of my culture	75.6%	9.8%
	Q5.3. Aspects of my race/ethnicity	78.0%	14.6%
Below 18 years old (n=19)	Q5.1. My gender identity	44.4%	16.7%
	Q5.2. Aspects of my culture	61.1%	22.2%
	Q5.3. Aspects of my race/ethnicity	66.7%	22.2%
40 years old or older (n=10)	Q5.1. My gender identity	100.0%	0.0%
	Q5.2. Aspects of my culture	90.0%	0.0%
	Q5.3. Aspects of my race/ethnicity	100.0%	0.0%

Table 4. Diversity Representation in Avatars in Virtual Environments (n=133)

Question	No (%)	Yes (%)
7.1. Representation of Indigenous People	81,3	18,7
7.2. Representation of Vitiligo skin, Albinism, or Dwarfism	80,6	19,4
7.3. Representation of People with Disabilities	66,4	33,6

Table 2. Challenges and opportunities of avatars in virtual environments.

Challenge/Opportunity	Number of Responses
Challenges	
Lack of suitable customization tools	81
Difficulty finding avatars I identify with	72
Inappropriate user behavior	27
Unrealistic beauty standards or stereotypes	36
Complexity of customization (difficult and time-consuming)	26
Technological barriers	19
Privacy and security concerns	22
Opportunities	
Freedom to customize avatars	113
Exploration of virtual worlds or 3D environments	79
Social interaction and communication with other users	71
Collaboration on projects or activities	46

Visual Diversity Gaps in Avatar Design

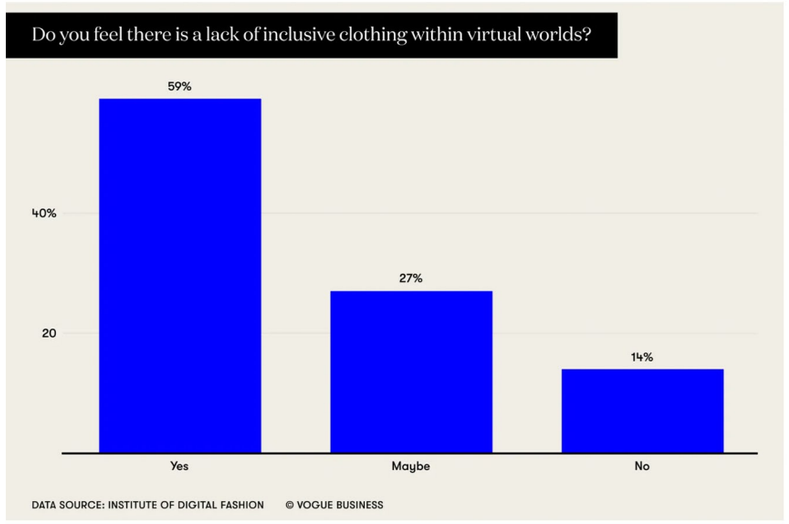
Many struggle to find avatars that reflect their gender, race, or cultural identity, and diversity remains underrepresented (e.g., only 33.6% saw disability reflected). Ultimately, visual resemblance often enforces social conformity rather than liberating self-expression.

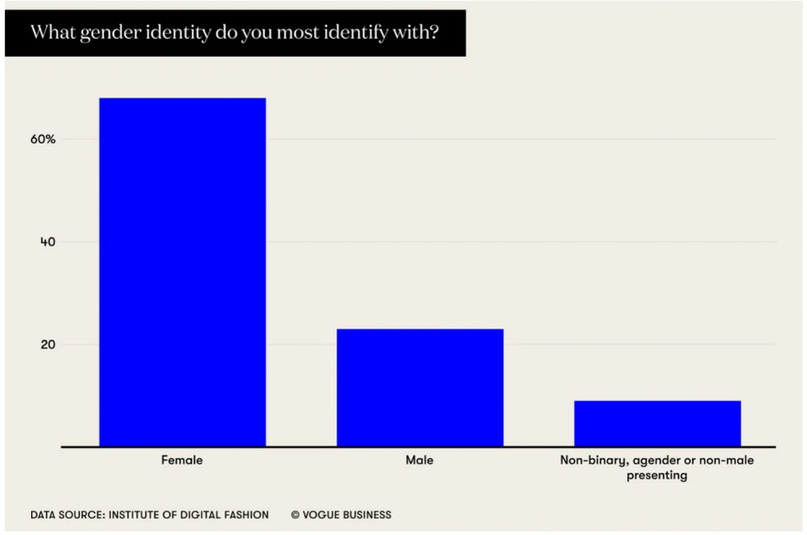
Trust & Visual Readability

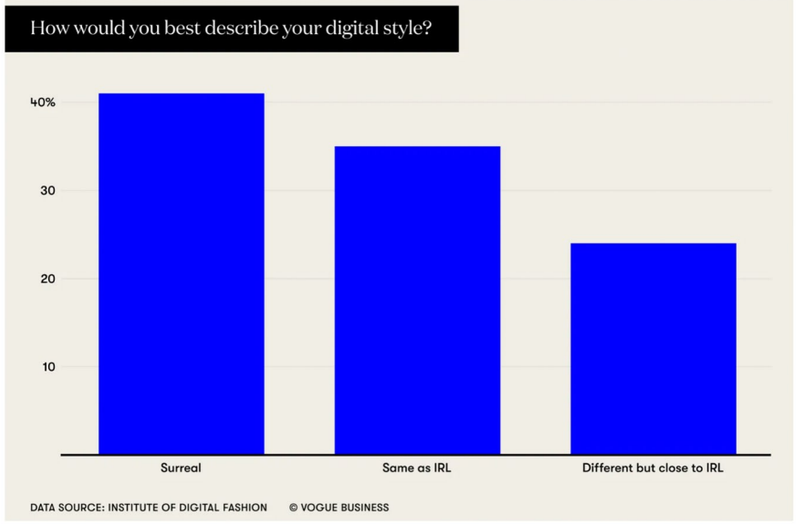
Key studies suggest that people rely on visual cues—like human-like appearance—to reduce uncertainty and build trust during interactions.

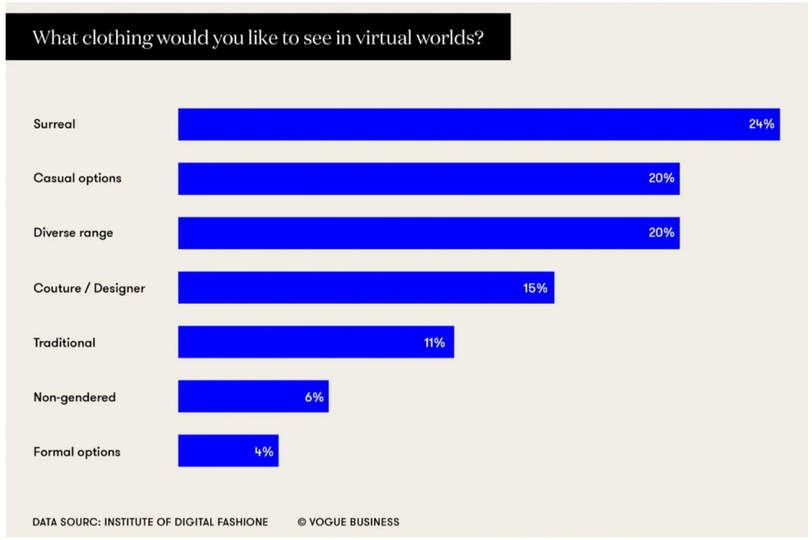
Avatars that appear more anthropomorphic (human-like) are perceived as more predictable and familiar, increasing the user's sense of confidence in the interaction.

Research









3.2.1 *First Level Codes.*

- Avatar Creation Interface Agency, relate directly to the interface and its various aspects. “It’s nice to see options for realistic body types even if I don’t choose them. I think character creators should be so dynamic and inclusive that even

  if you wanted to recreate something completely ridiculous and non-human looking you could do that.”

We want to see a greater number of options for body type, gender identity, disabilities and types of clothing when appearing online, according to a new global study of 6,000 people by the Institute of Digital Fashion.

Almost 60 per cent feel there is a lack of inclusivity in virtual worlds and more than 40 per cent describe their online clothing style as “surreal,” meaning not the same as their in-person identities, the study found. Nine per cent of respondents identify outside the gender binary, a significant percentage; recent research from The Williams

The Need for Inclusive Digital Fashion

Research also shows that virtual worlds still lack inclusive clothing, with many users identifying beyond the gender binary and preferring diverse, surreal, or couture styles. The text stresses that avatar creation tools must offer broader, more inclusive body and style options, highlighting the ongoing need for diversity and inclusivity in digital fashion.

Research

STACIE ANT

Artistic Approach

· Designs avatars that exaggerate and transcend human form
· Uses alien limbs, asymmetry, and awkward fashion to subvert beauty norms
· Each avatar tells a story through posture and styling

The Aesthetic Paradox

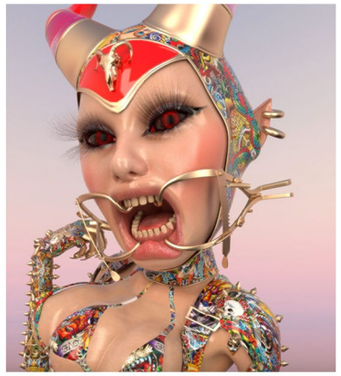
· Digital platforms promise freedom, but visual norms still dominate
· Self-expression is often limited by shared standards under the guise of creativity

Strategies of Resistance

· Mixes beauty with distortion to create tension
· Rejects empty visual pleasure; inserts critique and discomfort
· Challenges the gaze imposed by dominant culture

Immersion and Meaning

· Inspired by the Narcissus myth and media theory
· Avatars become tools to explore identity and spiritual absence in a hyper-digital world
· Immersive tech acts as a substitute for lost ritual and belief systems



HARRIET DAVEY

Avatars as Self-Extension

· Her characters are extensions of herself, a form of digital drag.
· Full control over actions, features, and environments creates a personal playground for identity exploration
· Designs are often improvised, shaped by memory and emotion rather than direct references

Challenging Body Norms

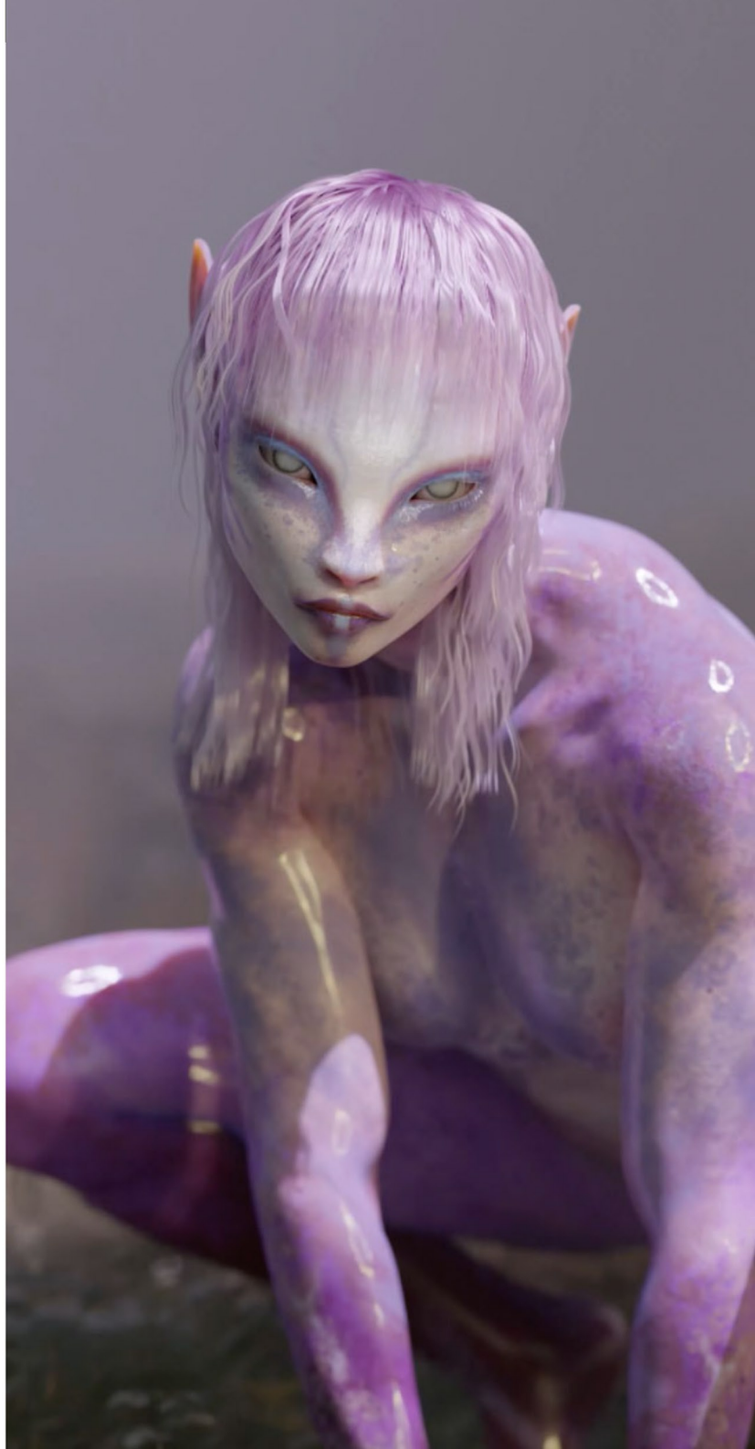
· Blurs boundaries between human and non-human, synthetic and organic
· Presents fluid, shifting bodies that resist fixed gender or aesthetic ideals
· Avatars reflect not just speculative futures but the lived reality of gender expression today

A Soft Rejection of Photorealism

· Avoids uncanny realism by using aged shaders and non-slick textures
· Prefers softness over glossy perfection to maintain emotional distance from hyper-CG aesthetics
· Emphasizes a felt reality rather than an optical one

Conclusion

Together, their practices show that fashion no longer masks artificiality but exposes and critiques it. Through imperfection, hybridity, and affect, they develop an anti-homogenizing visual language where digital fashion becomes an apparatus for rethinking empathy and self-recognition.



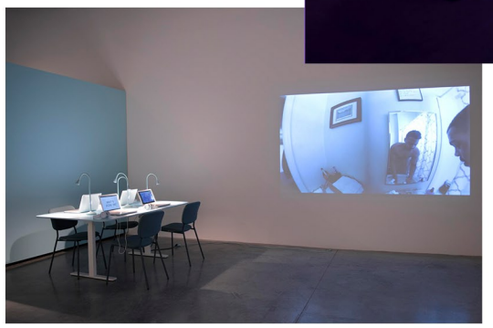
Research

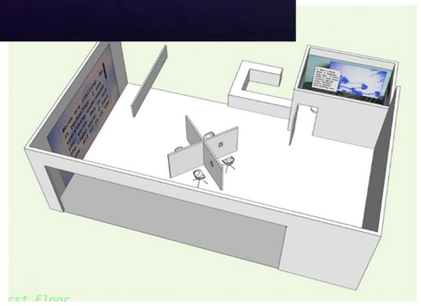
Lauren Lee

Lauren Lee McCarthy is an artist whose work explores the relationship between artificial intelligence, emotional control, and surveillance. Through interactive systems, she reveals the power dynamics and emotional tensions between humans and technological systems.

In SOMEONE (2019), she connected real homes to a remote monitoring network, allowing gallery visitors to act as “human smart assistants,” responding to residents’ needs. The project reflects on the blurred boundaries between intimacy and control in AI-mediated environments.

In The Changing Room, participants select an emotion they wish to feel, and the system adjusts the environment in real time to synchronize that emotion across everyone in the space. The work questions whether emotions can be “programmed” and explores how collective feelings can be manipulated and shared through algorithmic systems.





Cao Fei

In i.Mirror and RMB City, Cao Fei explores the blurred boundaries between virtual and real selves through her avatar, China Tracy. These works reflect on the tensions between physical existence and digital projection—between the fragility of the real and the boundless potential of the virtual.

We often fear the erosion of reality by the virtual. Yet in Cao Fei’s vision, the digital realm becomes not an escape, but a mirror—a second life where we perform versions of ourselves no less true than those offline. Within this hybrid space lies a longing: for simplicity, for freedom, for connection.

Research

Sin Wai Kin, The Breaking Story (still)
Commissioned by Sunpride Foundation and Tai Kwun Contemporary, 2022

Research

Gabriel Massan

n Unbonded on a Bonded Domain, He places familiar situations into fictional digital spaces. By separating the mind from the body, he uses alien avatars to explore race, identity, and history without showing traces of themselves.

In Third World: The Bottom Dimension, players interact with strange landscapes and hybrid beings. These avatars carry erased memories and collective trauma. Through gameplay, Massan invites players not just to observe history, but to feel it — turning fiction into a tool for empathy.

The Great Adventure of the Material World Knight
Lu yang

The Great Adventure of the Material World Knight by Lu Yang is a video game world where an androgynous hero journeys through heaven, hell, and mythic realms, blending Sinofuturism, Kawaii, religion, anime, and body scans. As they encounter strange beings, they question reality, desire, and suffering, ultimately achieving liberation by destroying themself.

Research







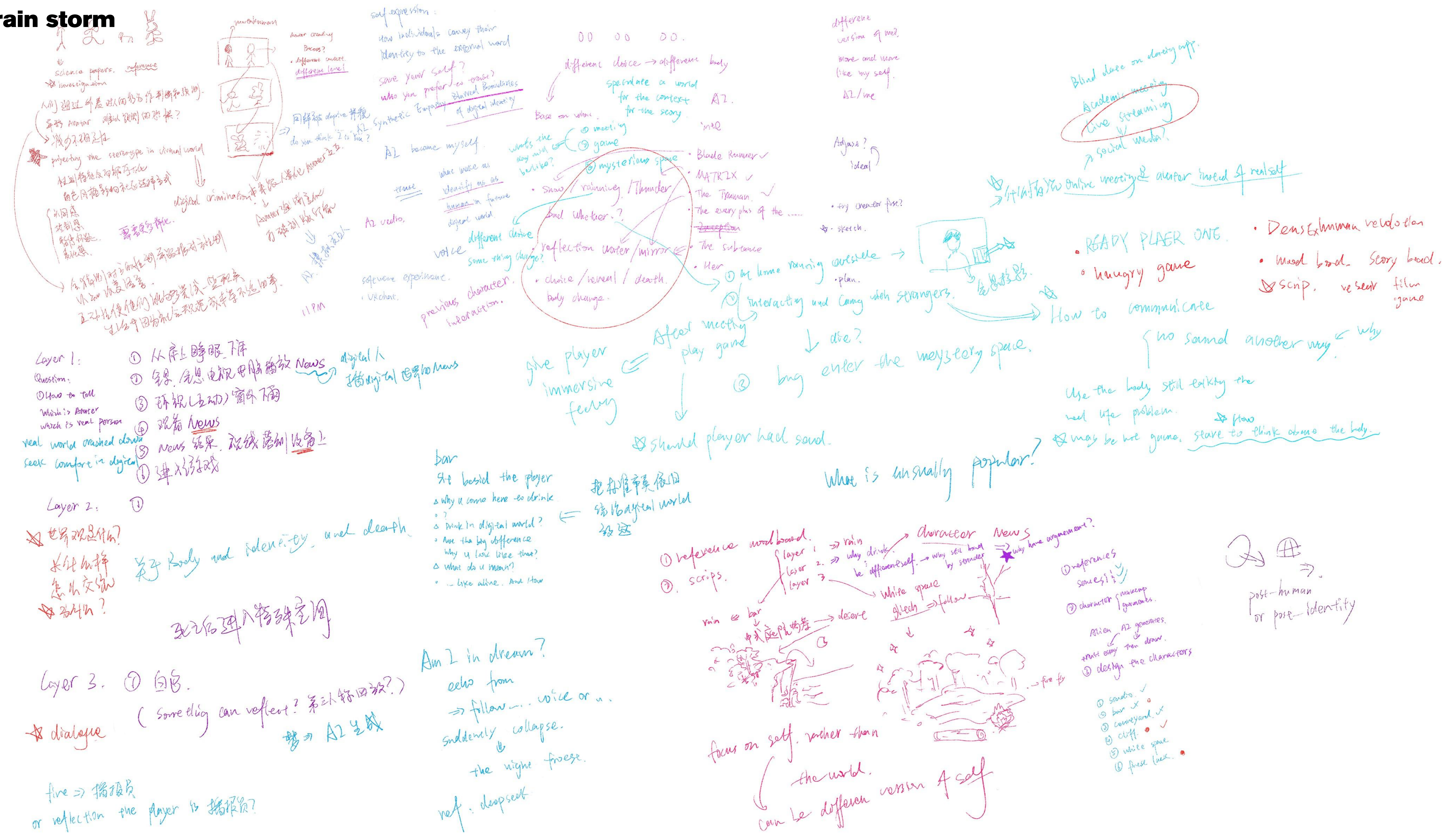

DOKU: The Self
Lu yang

DOKU: The Self is a series of films featuring LuYang's genderless avatar, Doku. As Doku travels through digital, otherworldly environments, the films explore the idea of the self as something fluid and constantly changing. The name "Doku" comes from the Japanese phrase Dokusho Dokushi—"we are born alone, we die alone"—highlighting the solitary nature of human existence. Even though we meet and connect with others, both the beginning and end of life remain deeply individual.

Conclusion

These artists communicate their concepts llike identity, death through narrative and interaction, which inspired me to use interactive storytelling as the format for my final outcome.

Brain storm


science papers. reference
investigation
self expression
How individuals convey their identity to the external world
save your self?
who you prefer
different choice → different body
speculate a world for the context for the story
AI become myself
Base on what: ① meeting ② game ③ mysterious space
· Blade Runner ✓
· MATRIX ✓
· The Truman ✓
· The Substance
· Her
snow / raining / Thunder
bad whether?
reflection water / mirror
choice / reveal / death
body change
voice
different choice
previous character interaction.
software experience
Blind date on dating app.
Academic meeting
live streaming
social media?
· READY PLAER ONE
· hungry game
· Deus Ex human revolution
· mood board. Story board.
scrip. research film game
How to communicate
no sound another way. why
give player immersive feeling
After meeting play game
bug enter the meystery space.
Should player had soul.
What is unsually popular?
Use the body still talking the real life problem.
may be not game. start to think about the body.
Layer 1: ① 从床上睁眼 下床
Question: ① How to tell which is Avatar which is real person
④ 观看 News
real world crashed down
seek comfort in digital
Layer 2: ①
bar
sit beside the player
· why u come here to drink
· Drink in digital world?
· What the big difference
why u look like that?
· what do u mean?
· ... like alive. And How
关于 body and identity. and death
Layer 3. ① 自己.
(Something can reflect?)
★ dialogue
Am I in dream?
echo from
⇒ follow ..... voice or ..
suddenly collapse.
the night froze.
ref: deepseek
① reference moodboard.
② scrips.
layer 1 ⇒ rain
layer 2. ⇒ why drink
layer 3
character News
white space
focus on self. rather than the world.
can be different version of self
post-human or post-identity
① studio ✓
② bar ✓
④ cliff.
⑤ white space

Narrative Design

Layer 1

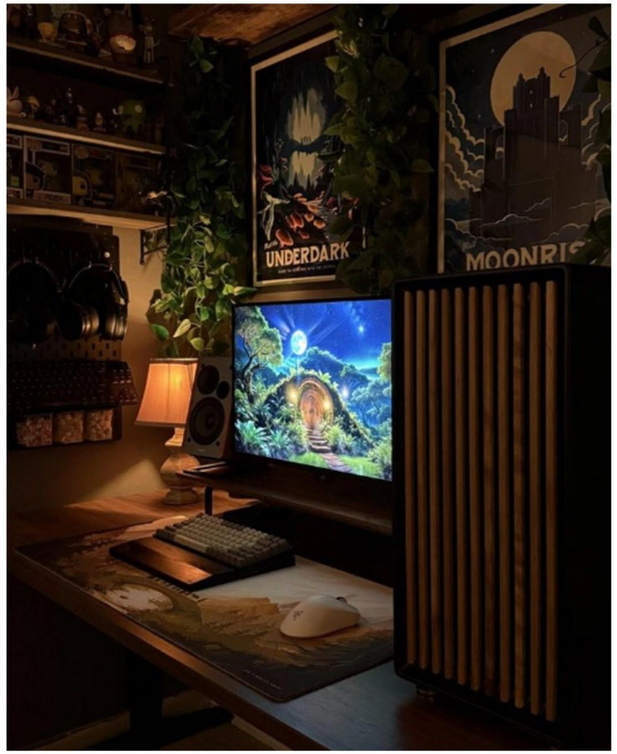


Fig from pinterest

Layer 2

Fig from pinterest

Layer 3

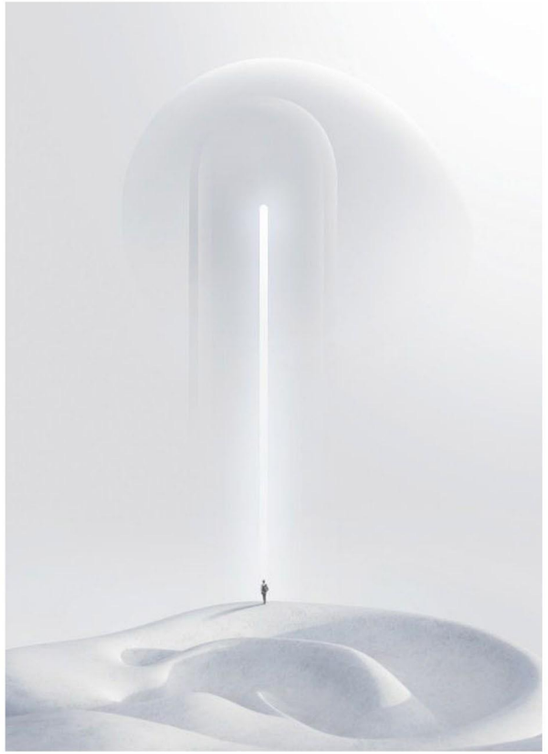
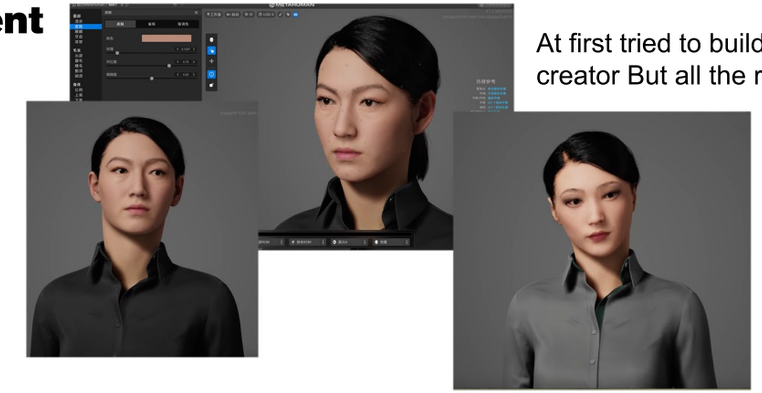


Fig from pinterest

Informed by my research and earlier brainstorming, the project adopts a three-layer structure—reality, virtuality, and consciousness.

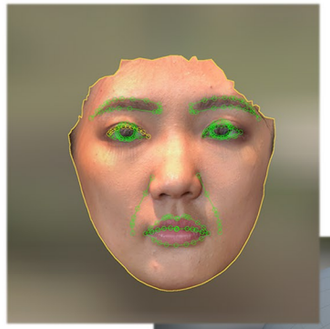
To reflect how identity and trust shift across these layers, I also want to create three avatars with different aesthetic logics: a realistic, human-like mirror; a hybrid form between human and non-human; and a fully abstract, disembodied consciousness to discuss the trust in the digital world. Then I created the first version of the scripts and began to experiment.

Experiment

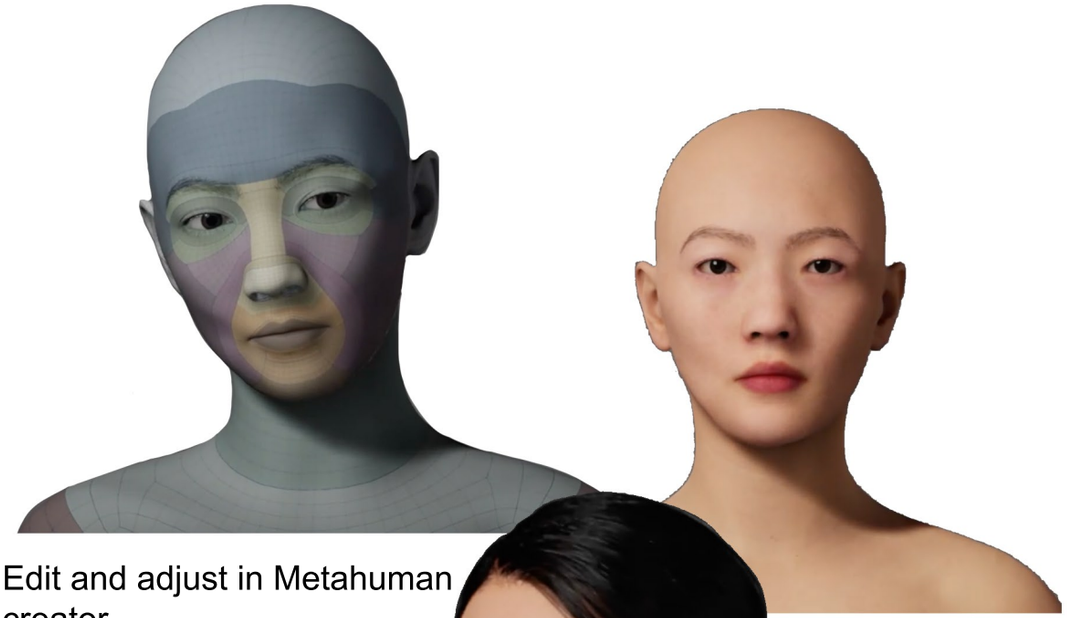


At first tried to build directly in metahuman creator But all the results looks too Terrifying

Polycam to scan then edit in Blender

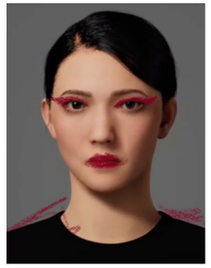


Creat Metahuman Identity in Unreal Engine

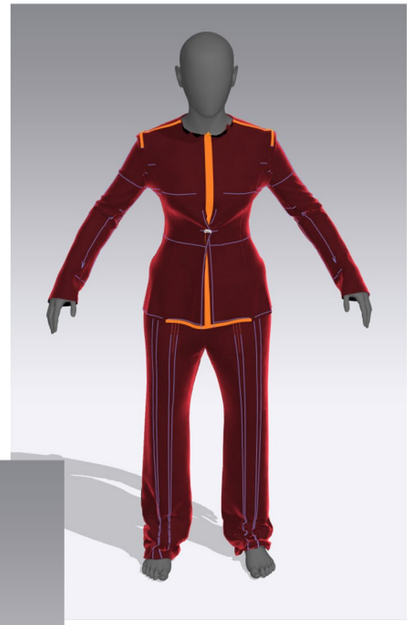


Edit and adjust in Metahuman creator

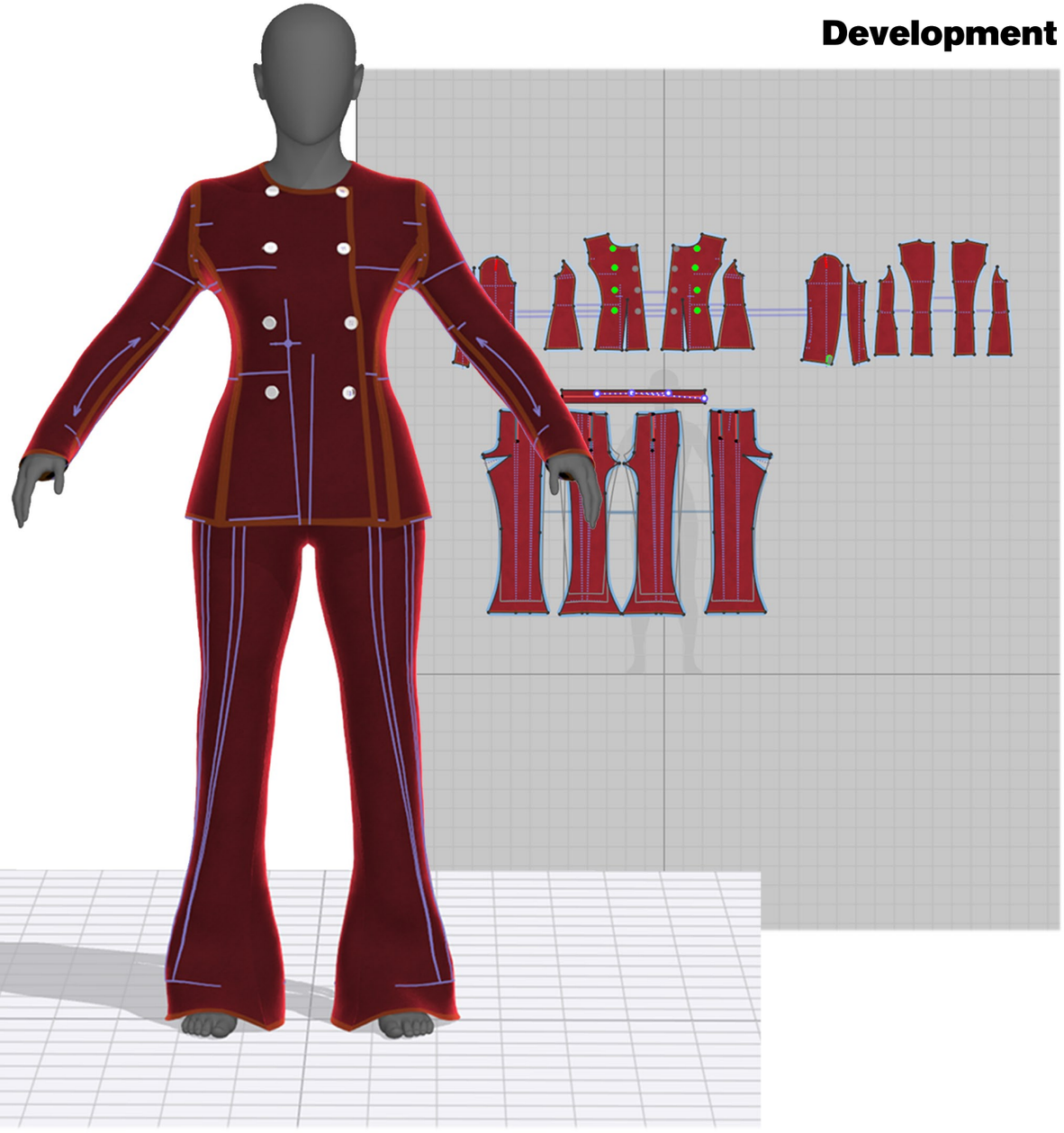
Sketch



To keep the human-like mirror avatar simple I design simple suit for her in Clo3D.

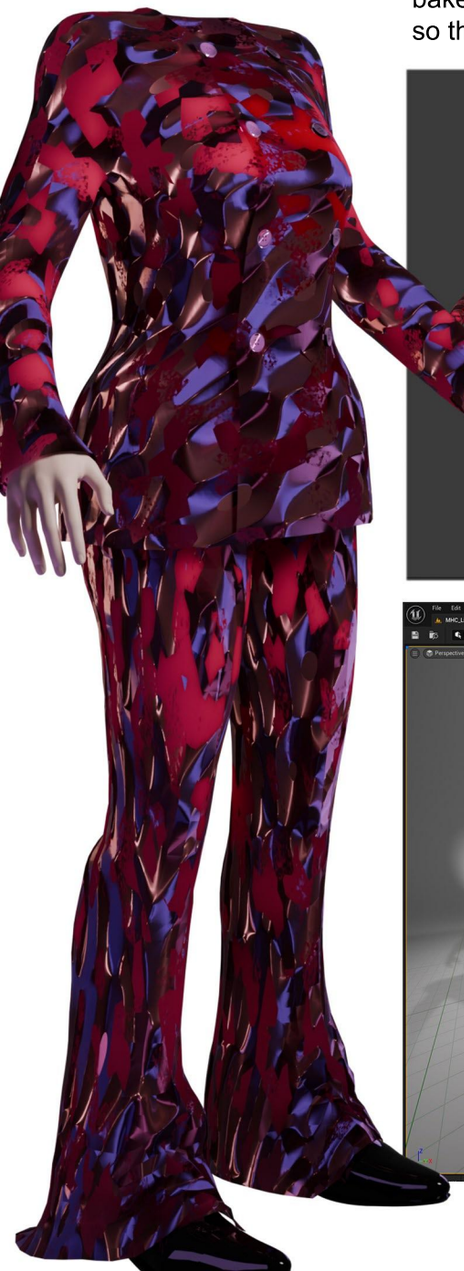


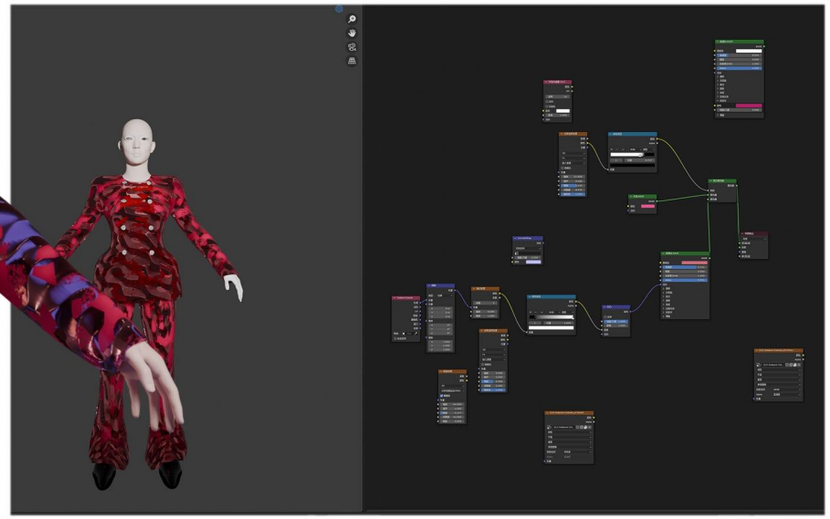
Development

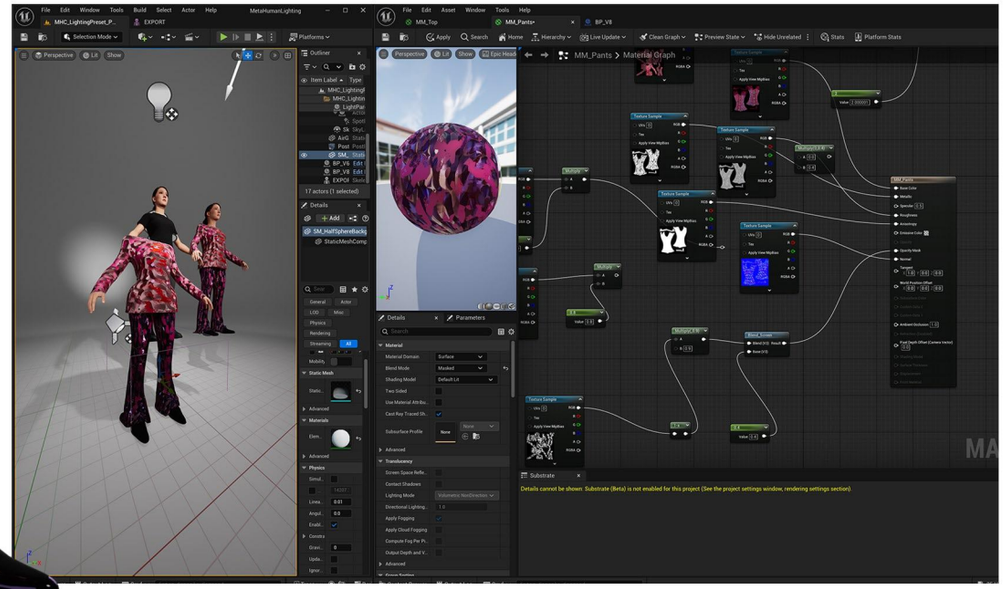


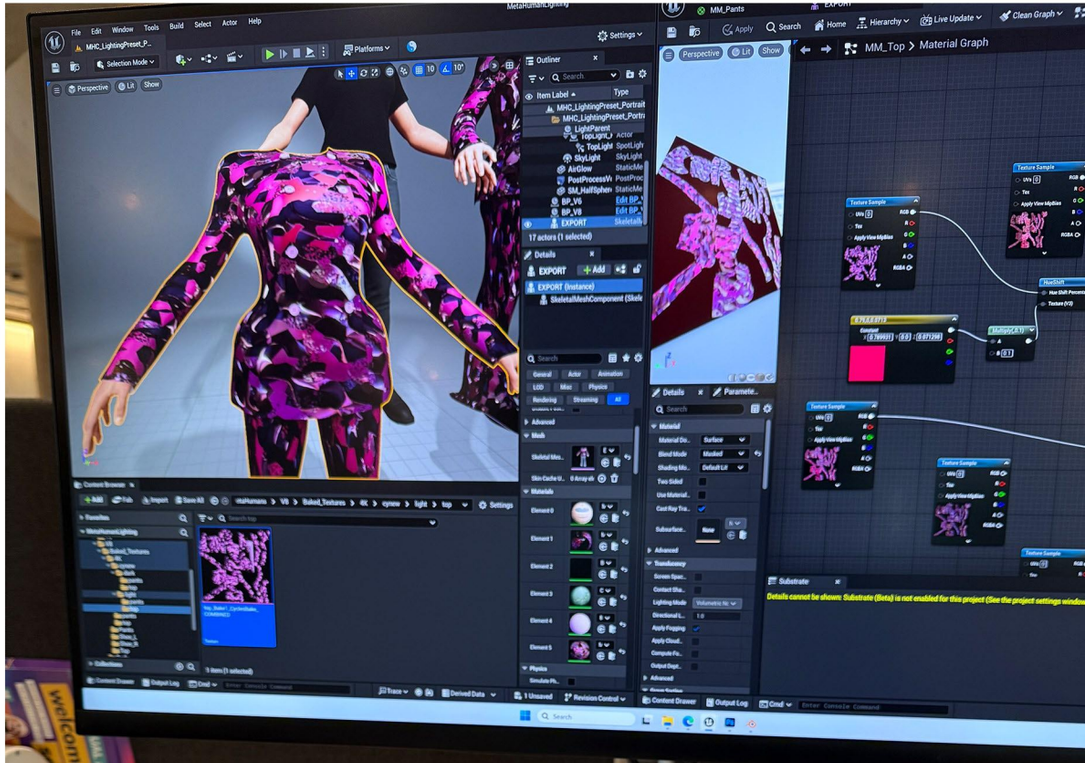
Development

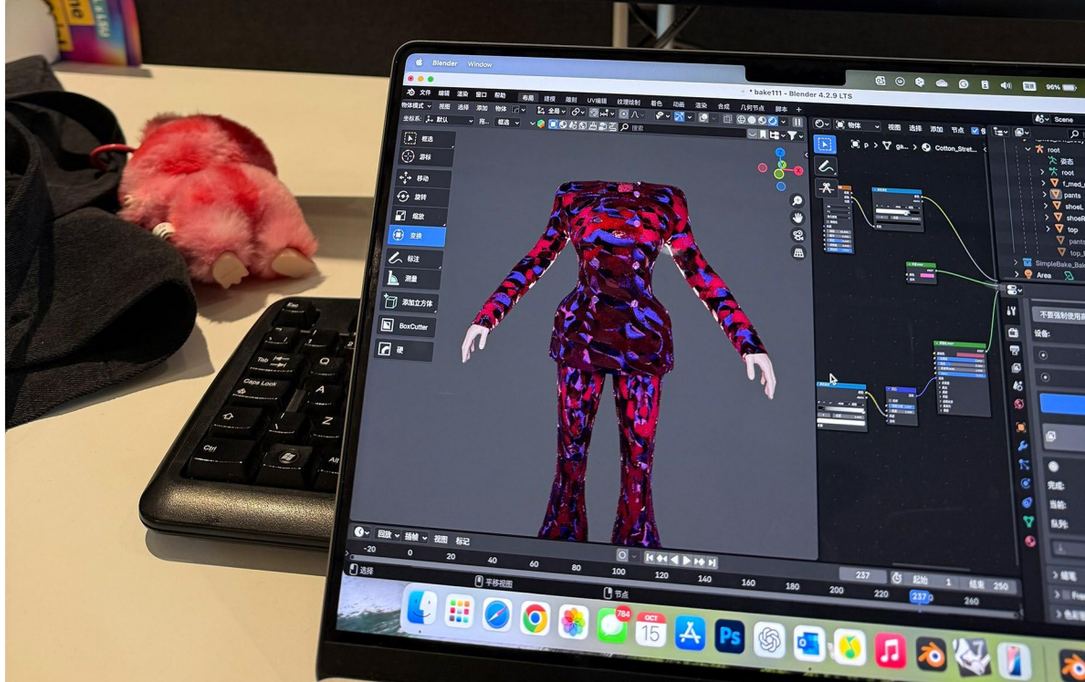
I imported the model into Blender, added the textures through the node system, baked them, and then brought everything into Unreal Engine to relink materials so they matched correctly.





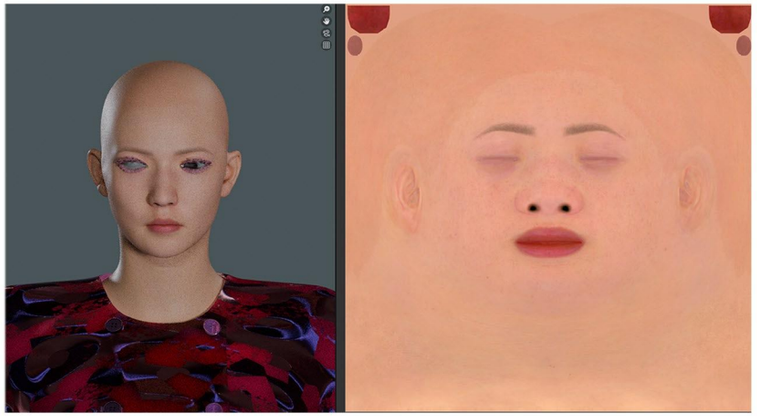


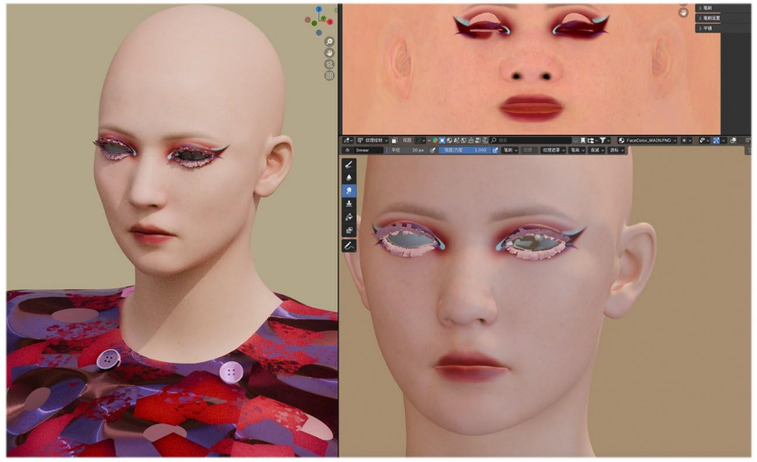




Development

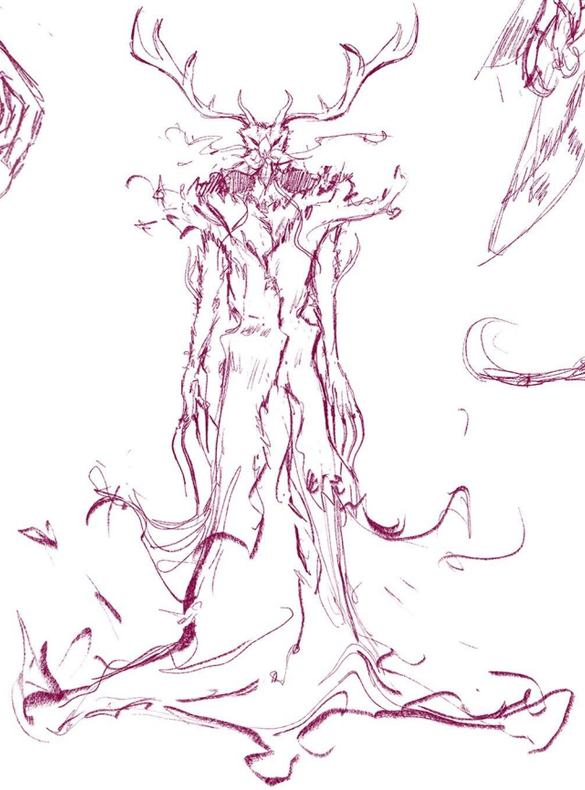
Design and draw the makeup in Blender.

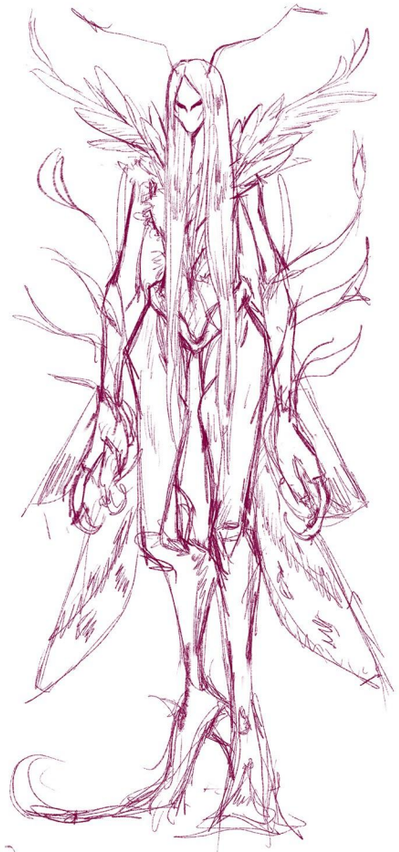




Experiment

Sketch for uncanny version character

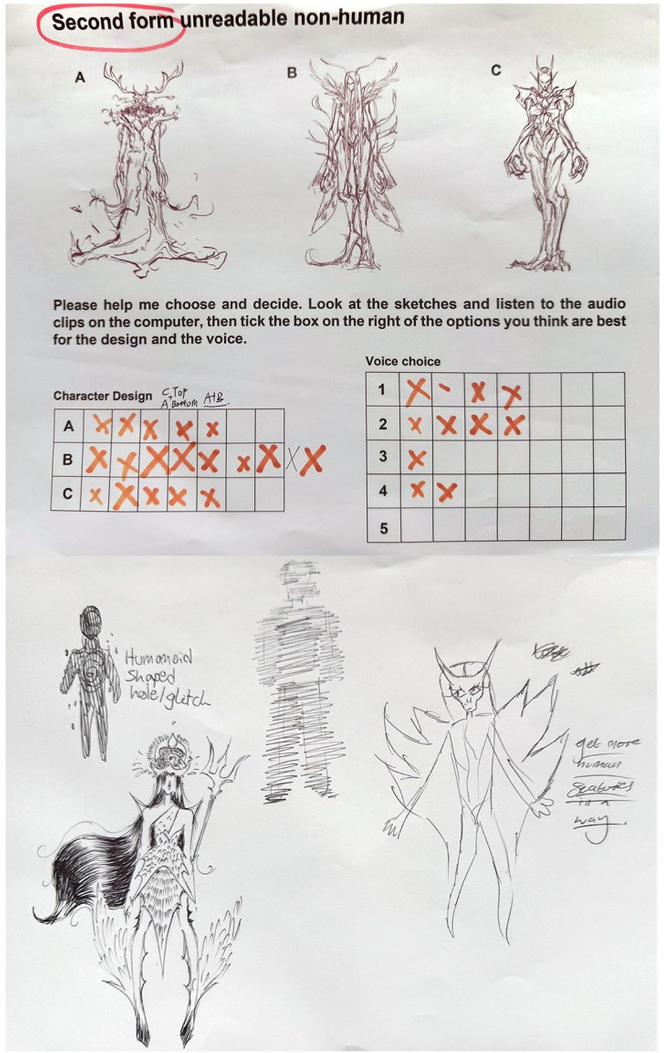




Combining animal, plant, and creature features to create a fusion unreadable feeling

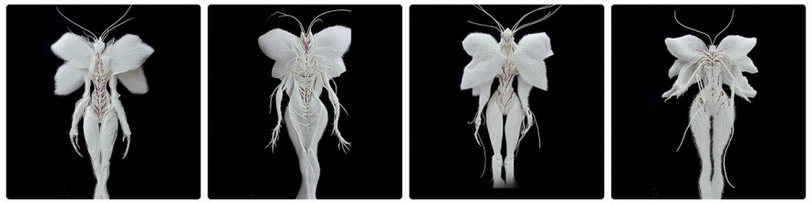
Experiment

During the mid-term exhibition, audiences were invited to choose their preferred avatar appearance and voice—generated through ElevenLabs—and to sketch possible forms for the third, abstract avatar.



Experiment

Later, I wondered: since I am creating bodies for AI, why not let AI participate in the creation itself? So I fed my sketches into Midjourney and allowed it to generate its own interpretations.



v 7 stylize 250

create a digital avatar, 3D art, Surreal, full body, Blender

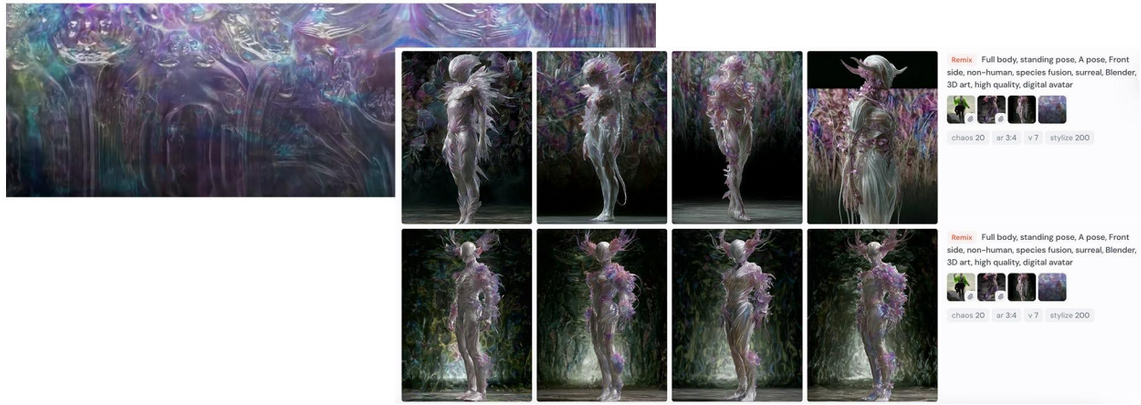
ar 3:4 v 7

Variation Full body, standing pose, A pose, Front side, non-human, species fusion, surreal, Blender, 3D art, high quality, digital avatar

chaos 20 ar 3:4 v 7 stylize 200

Full body, standing pose, A pose, Front side, non-human, species fusion, surreal, Blender, 3D art, high quality, digital avatar

chaos 20 ar 3:4 v 7 stylize 200

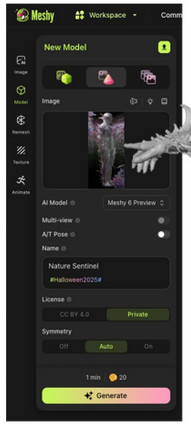


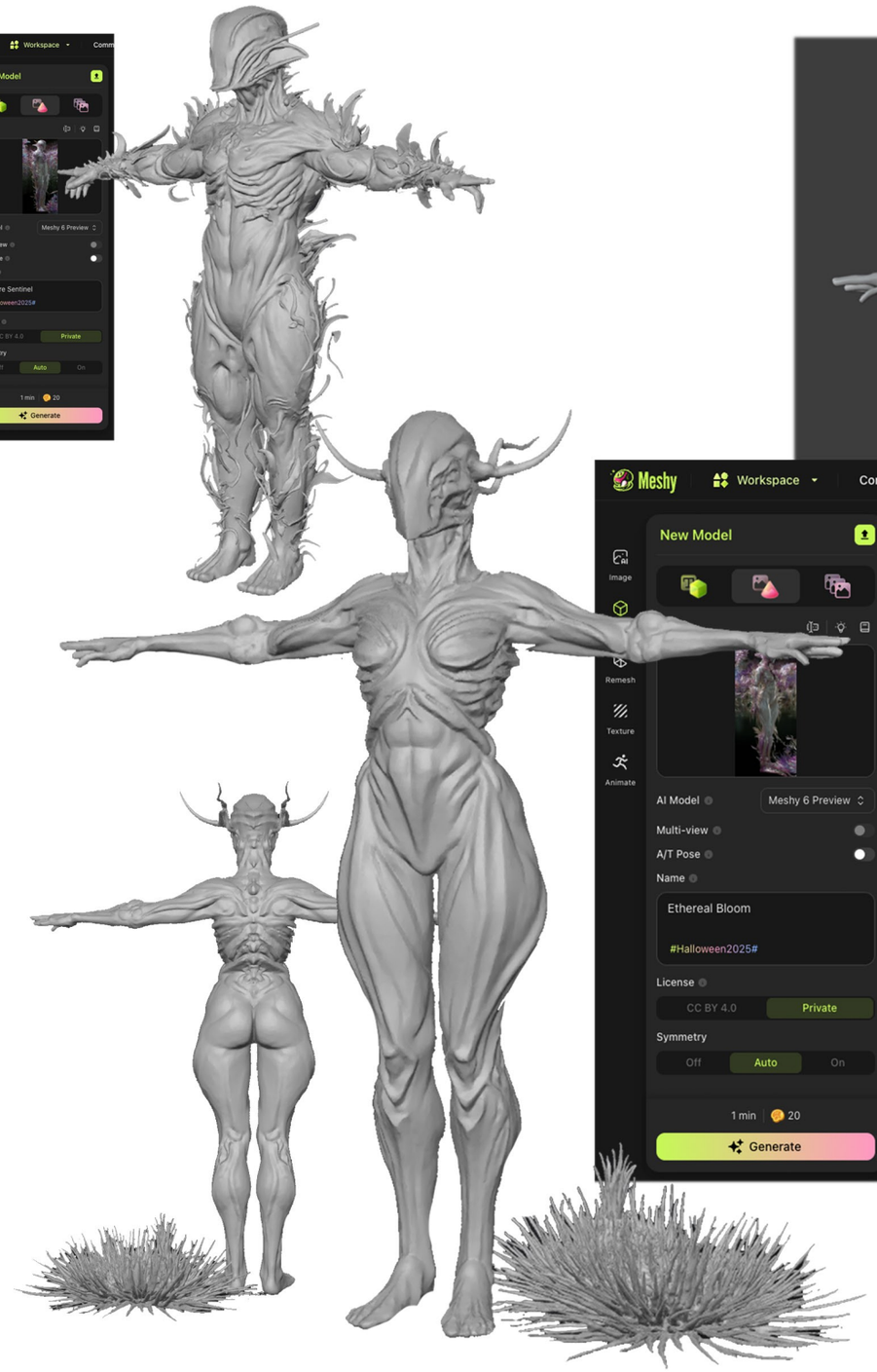
Remix Full body, standing pose, A pose, Front side, non-human, species fusion, surreal, Blender, 3D art, high quality, digital avatar

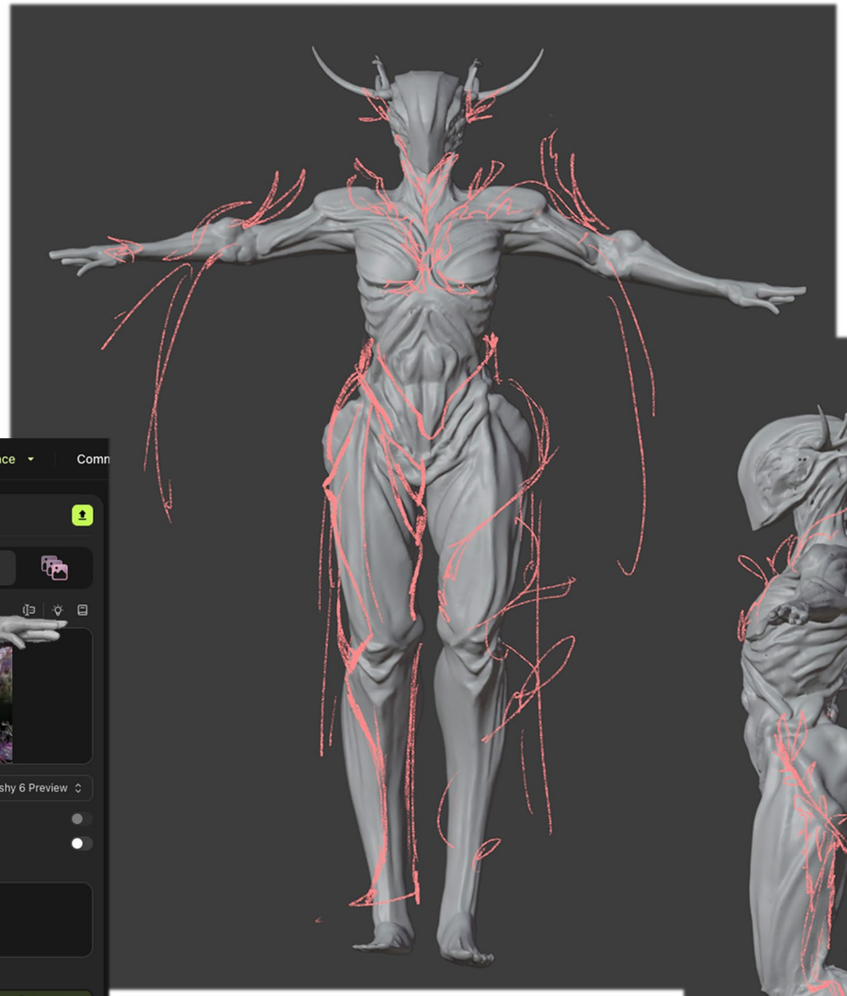
chaos 20 ar 3:4 v 7 stylize 200

Remix Full body, standing pose, A pose, Front side, non-human, species fusion, surreal, Blender, 3D art, high quality, digital avatar

chaos 20 ar 3:4 v 7 stylize 200





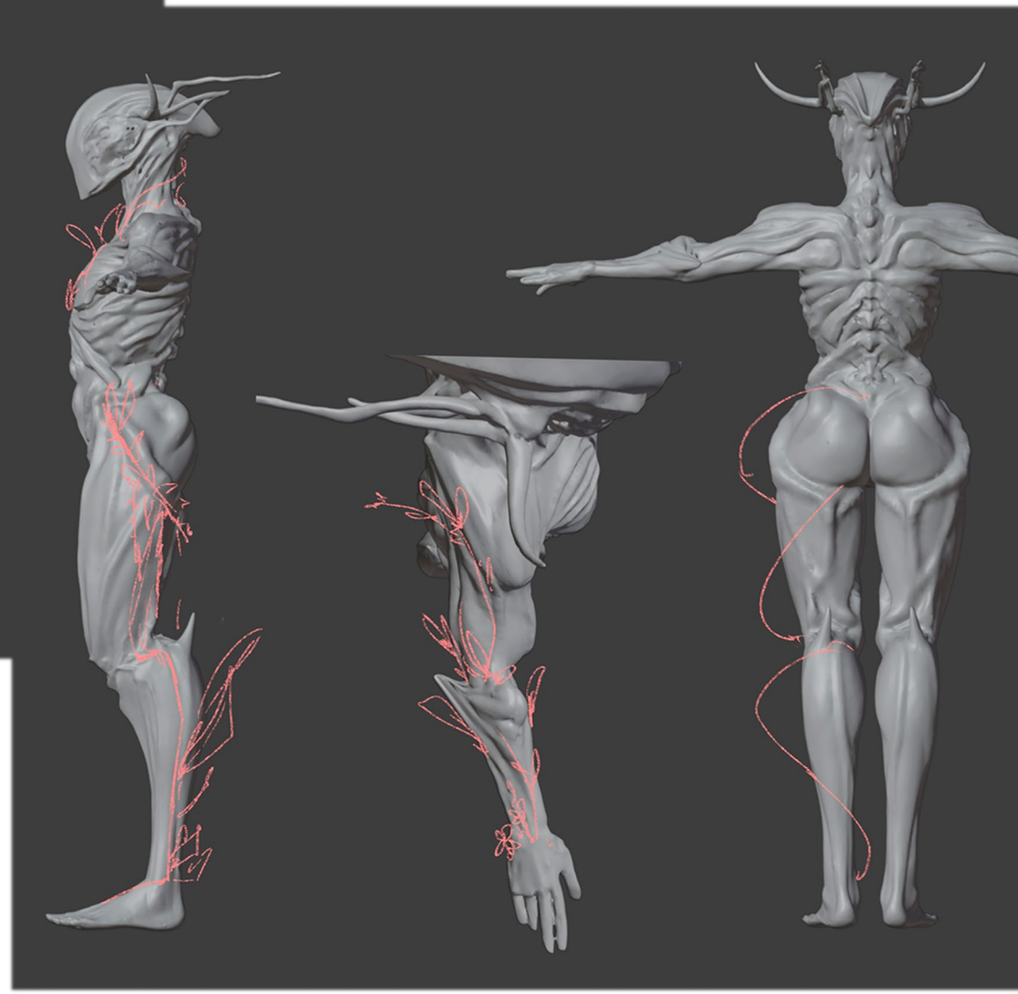


Experiment

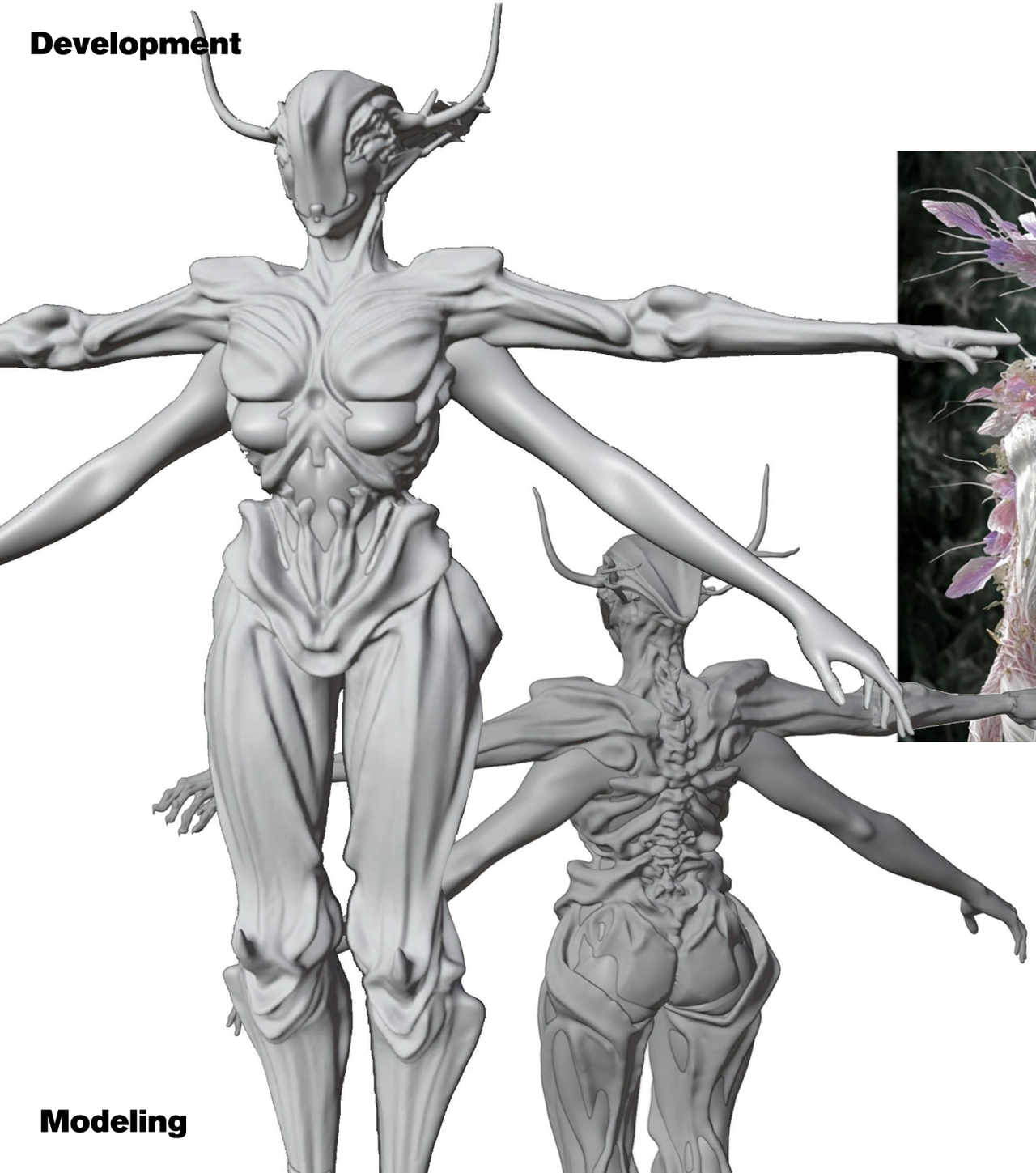
Once I finalized a character design, I imported it into Meshy to generate the initial 3D model.

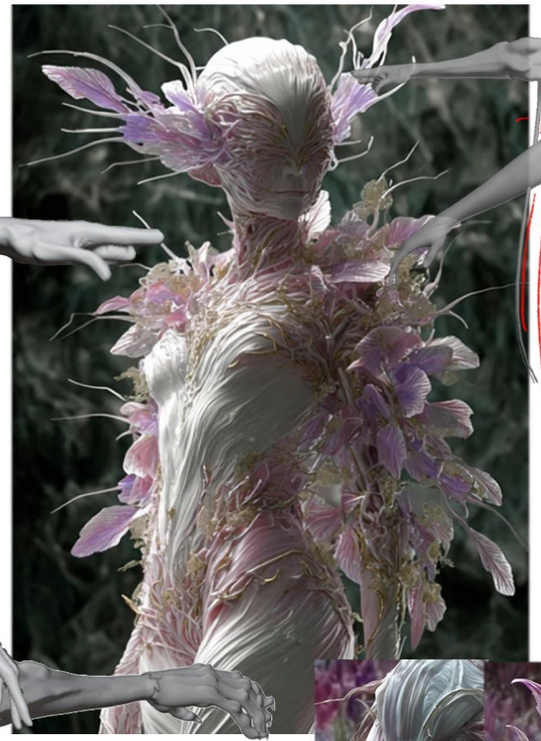
Sketch

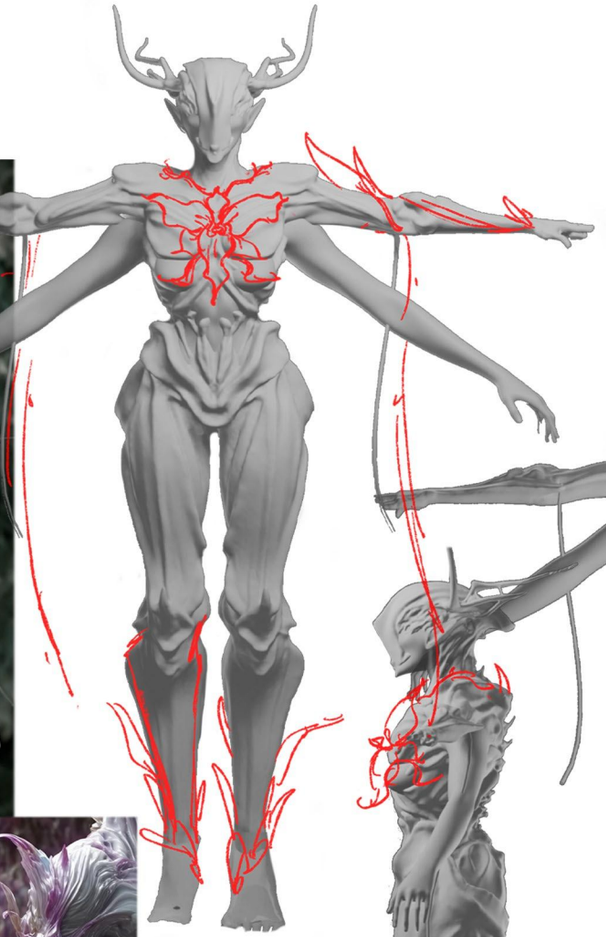
Sketch and model in Blender.

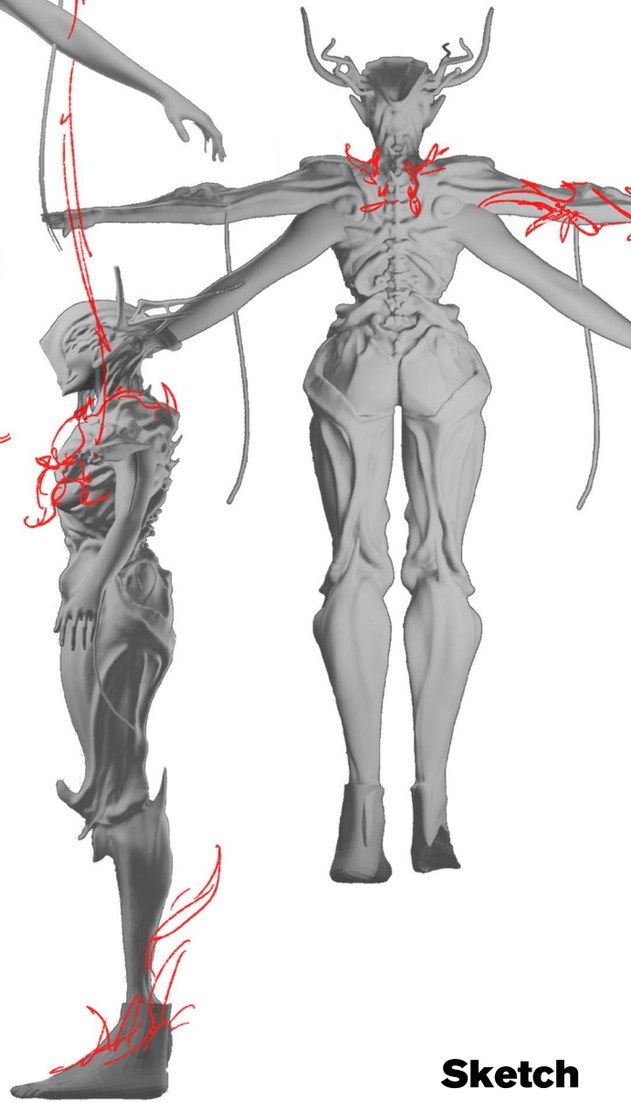


Development





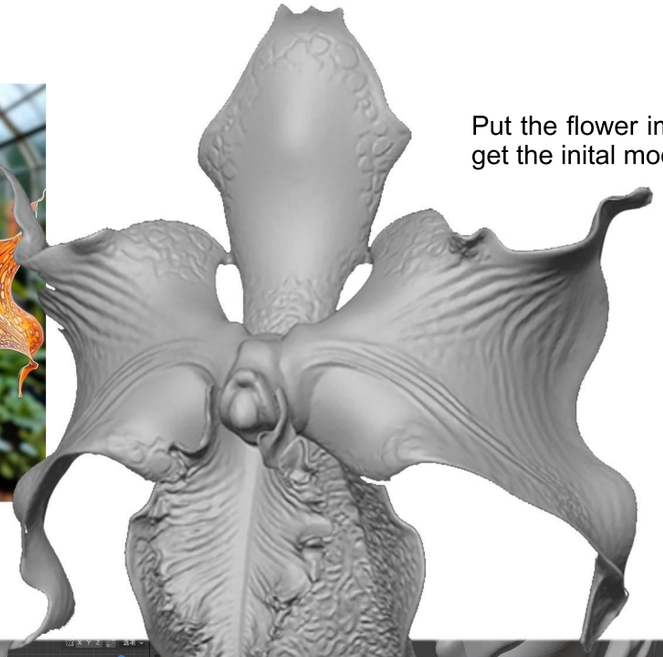




Modeling

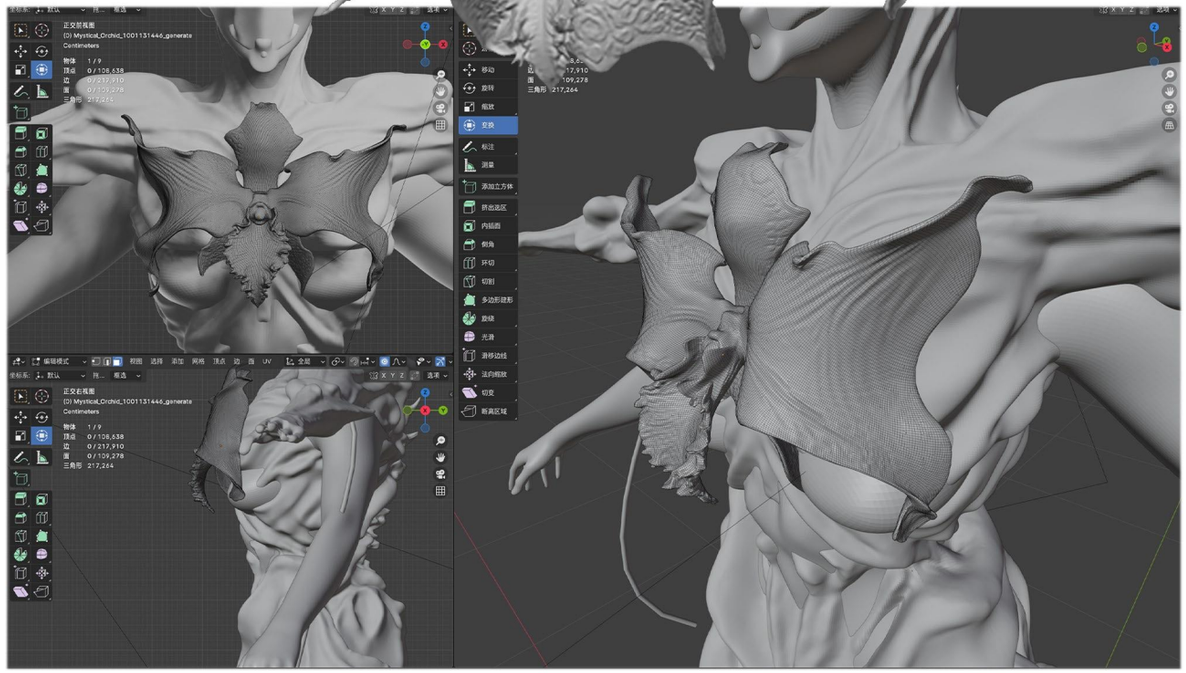
Sketch

Development



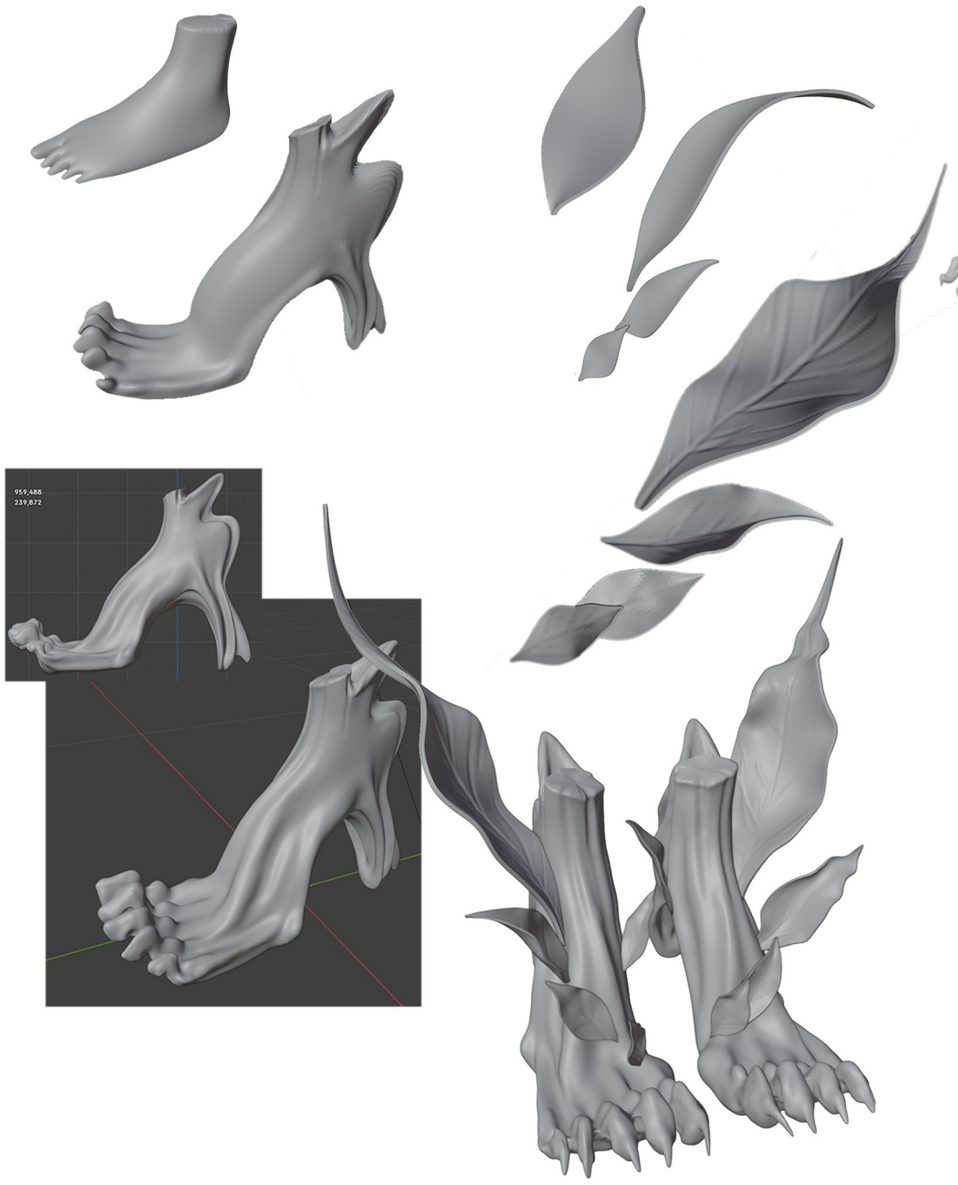
Put the flower image to Meshy
get the inital model.

Modeling

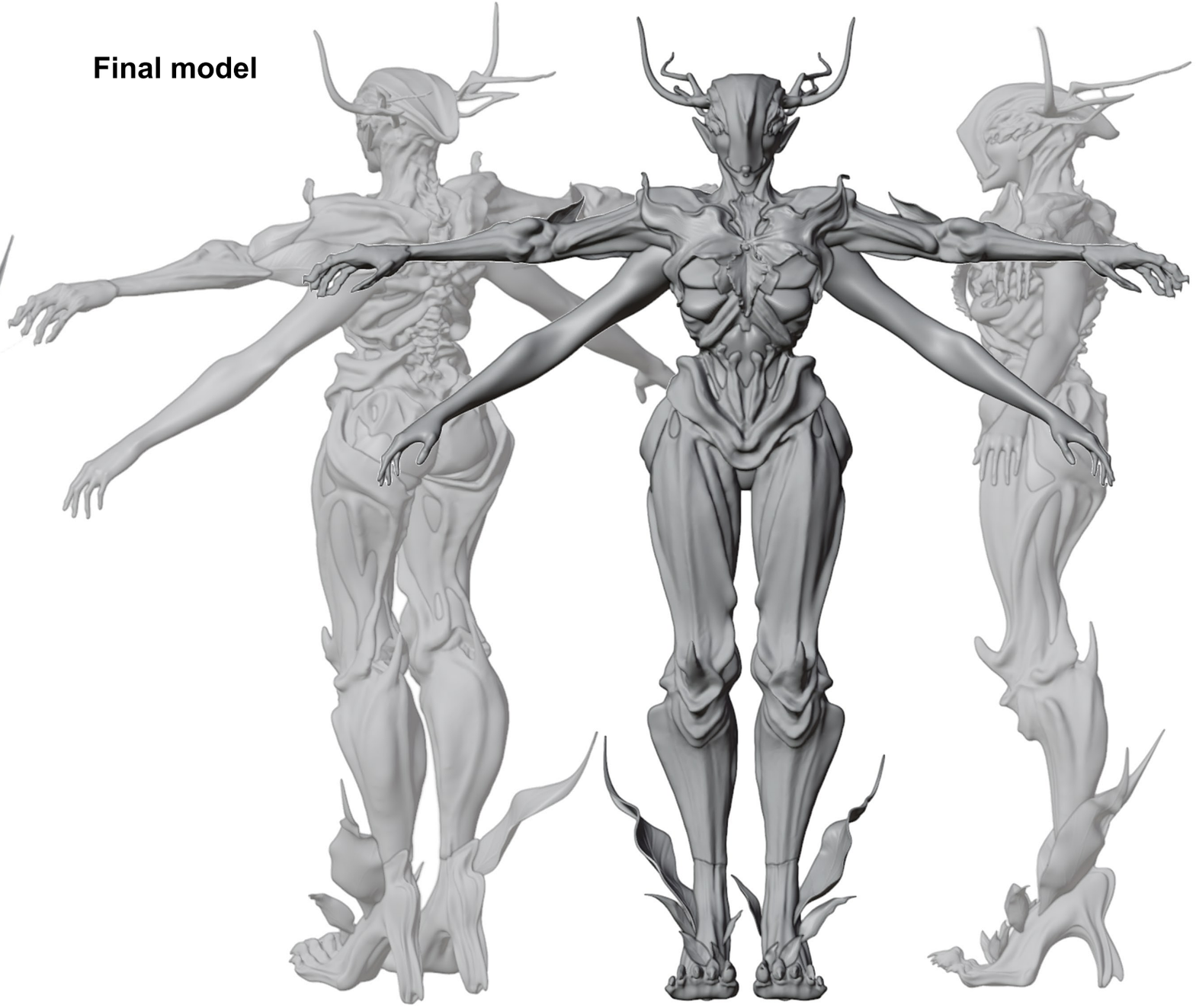


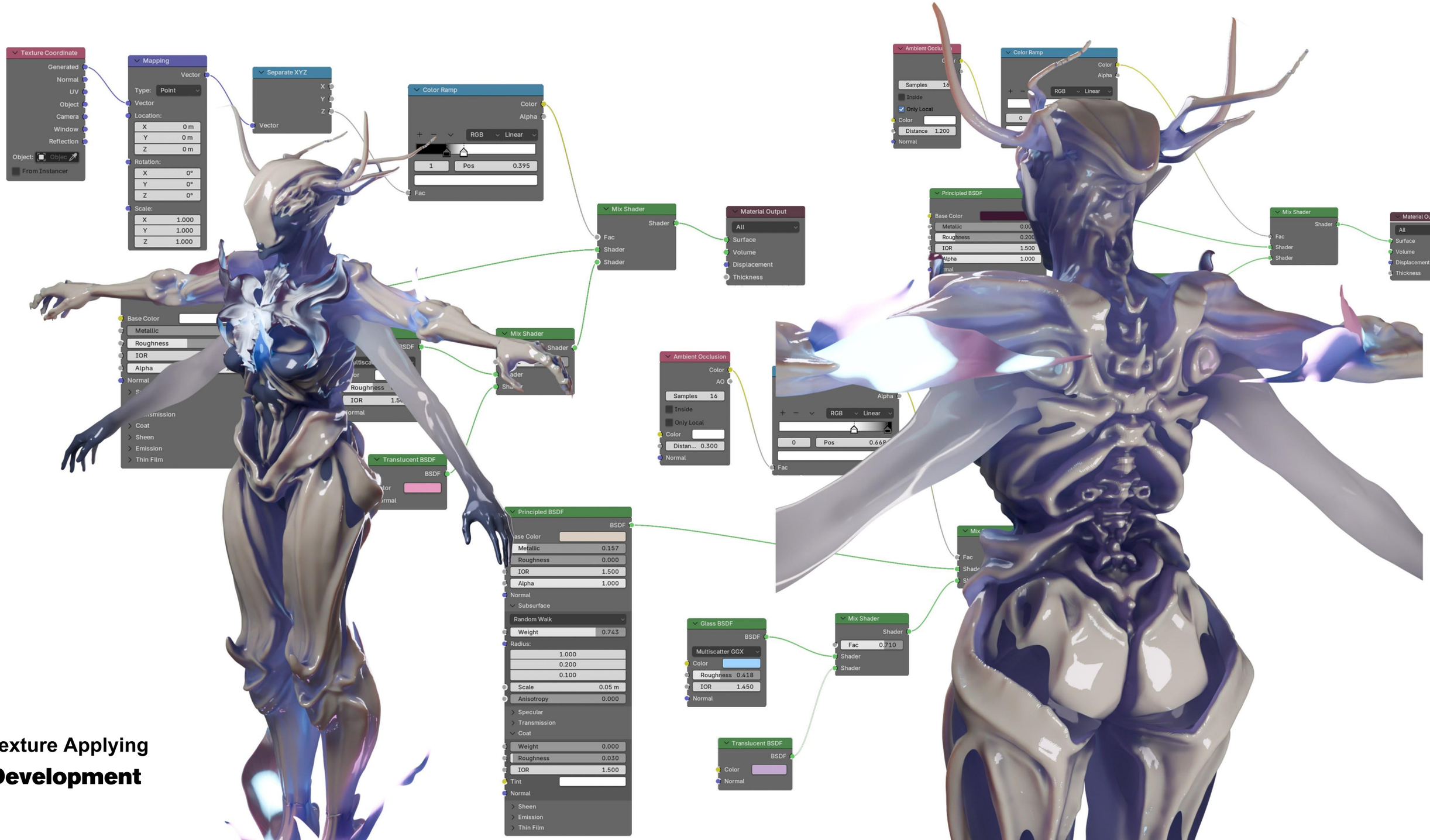
Development

Modeling



Final model

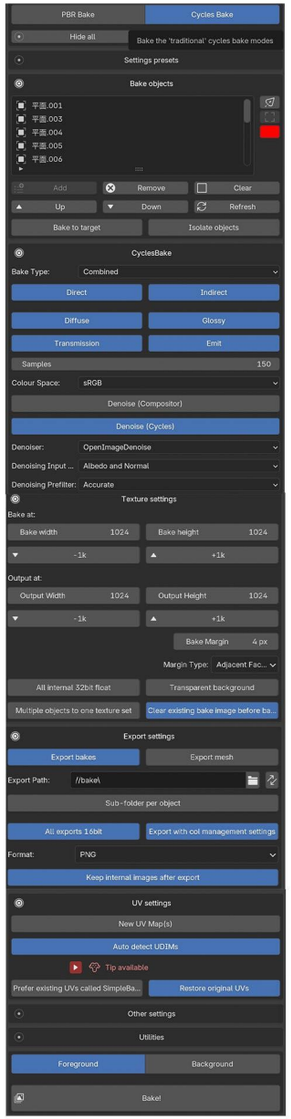


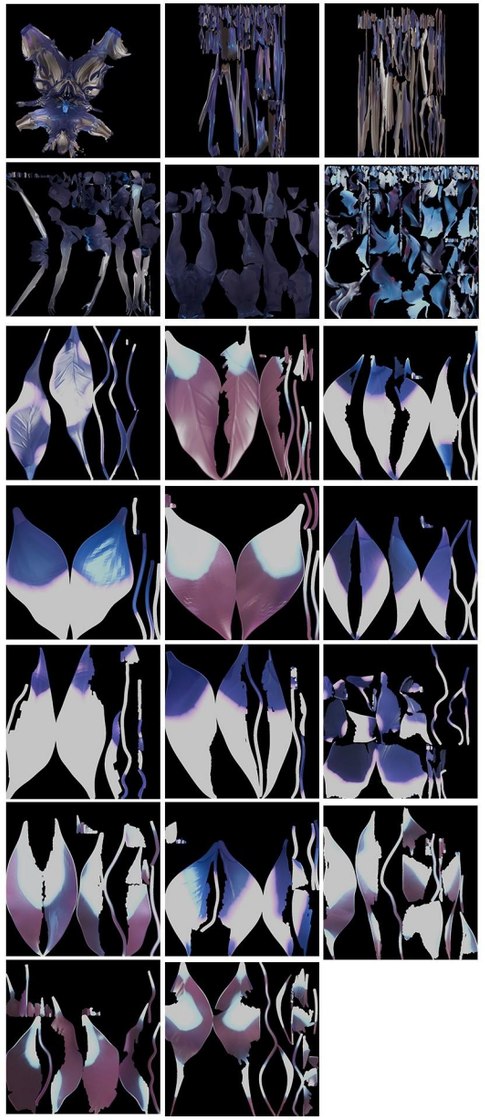


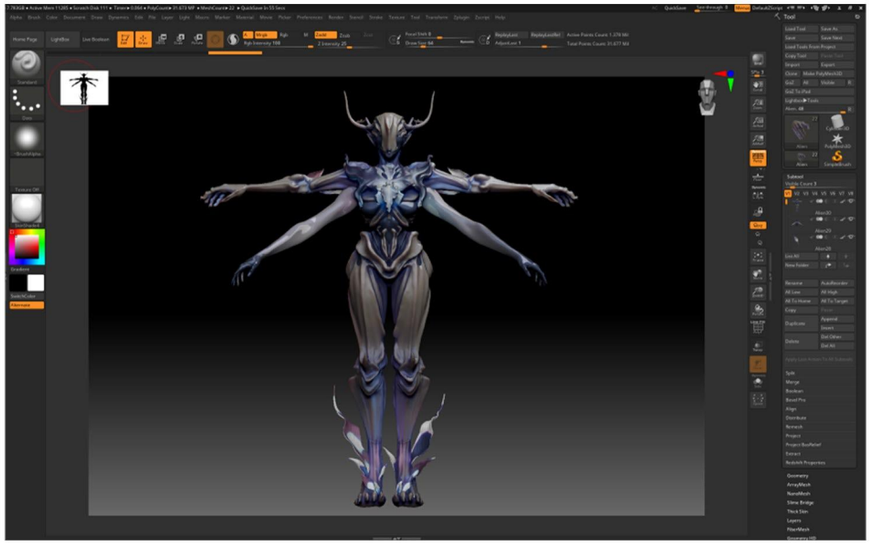
Texture Applying

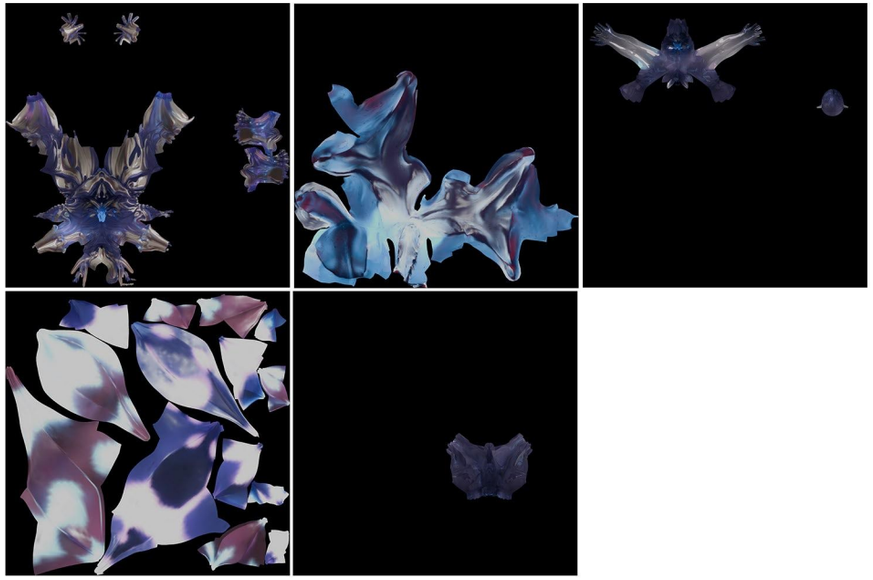
Development

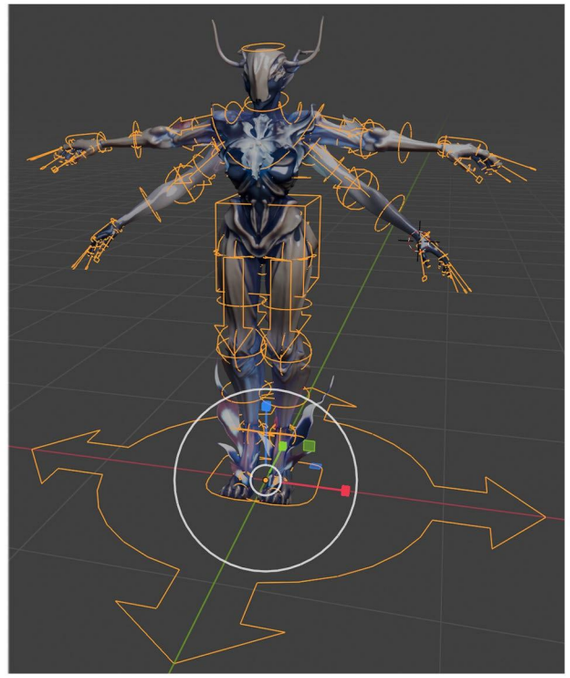
Development Texture Baking

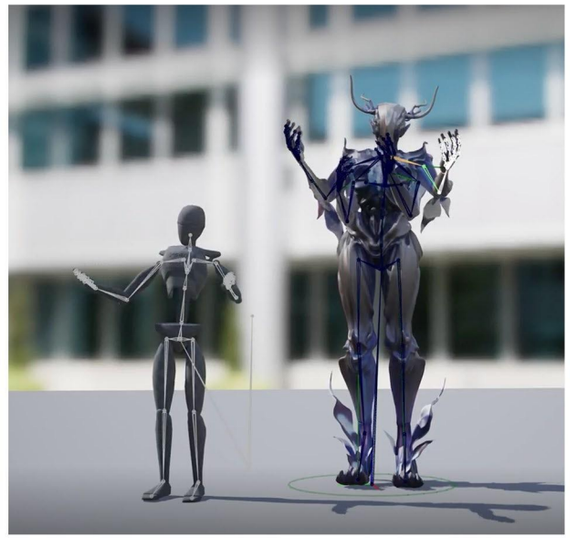




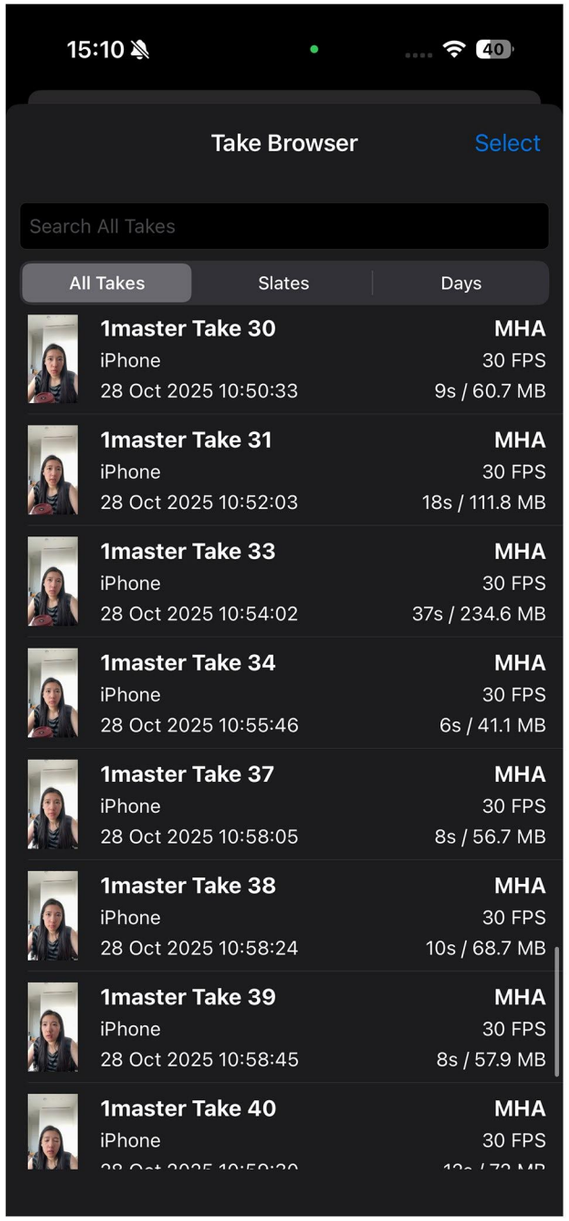


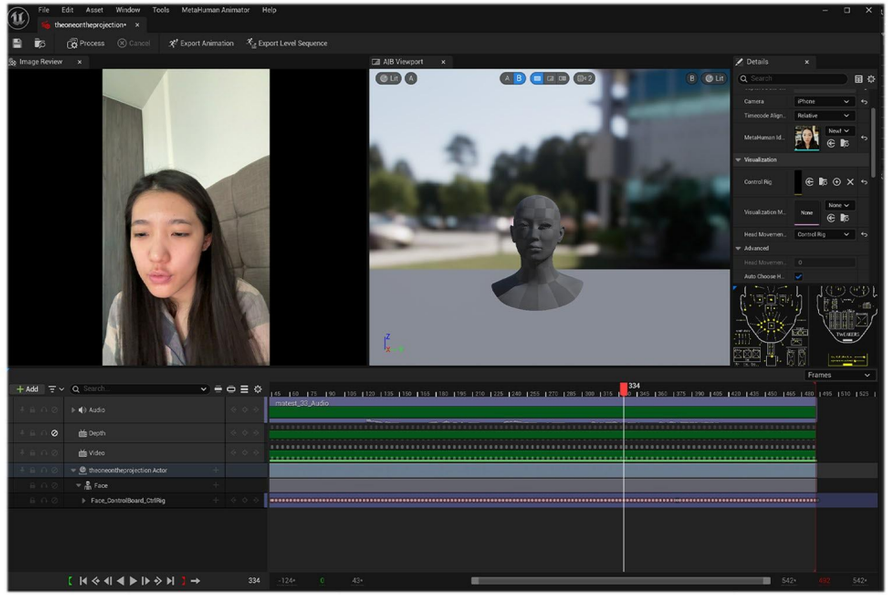


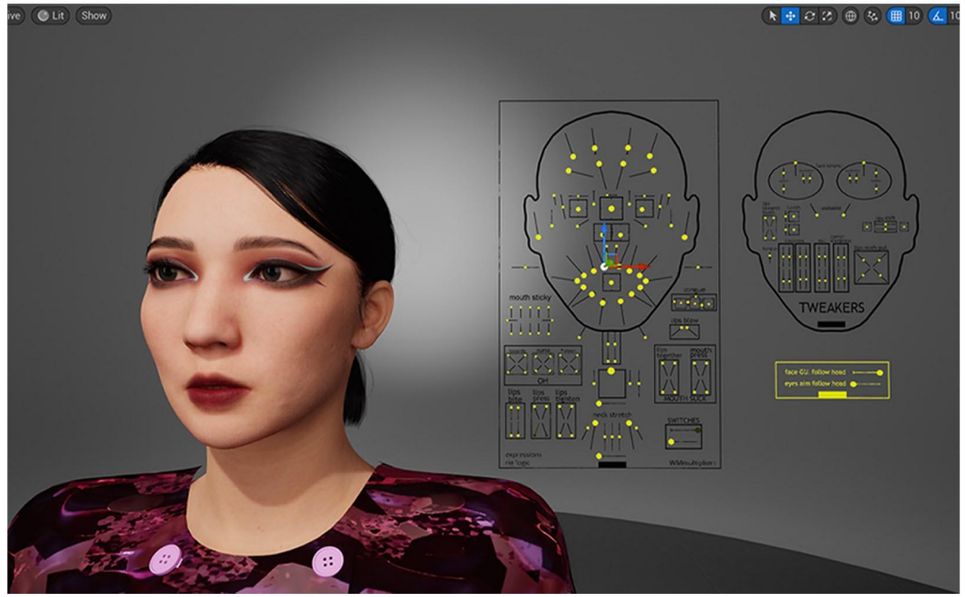


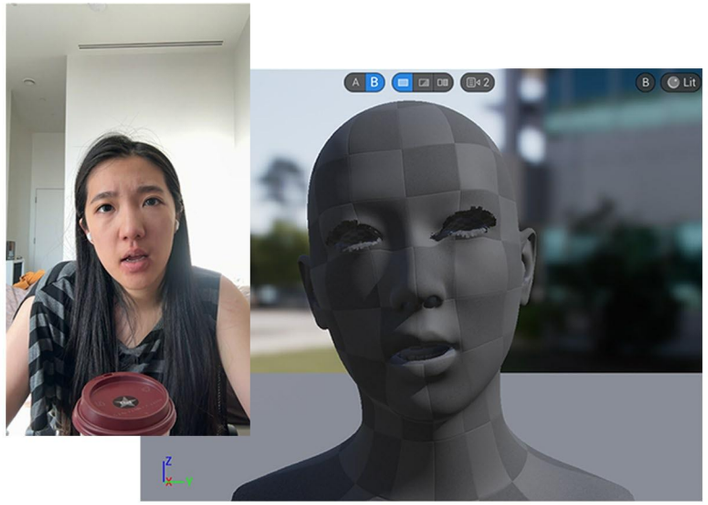


IBaked the textures in Blender, then remeshed and rebuilt the UVs in ZBrush, followed by rigging in Blender before importing the final model into Unreal Engine.







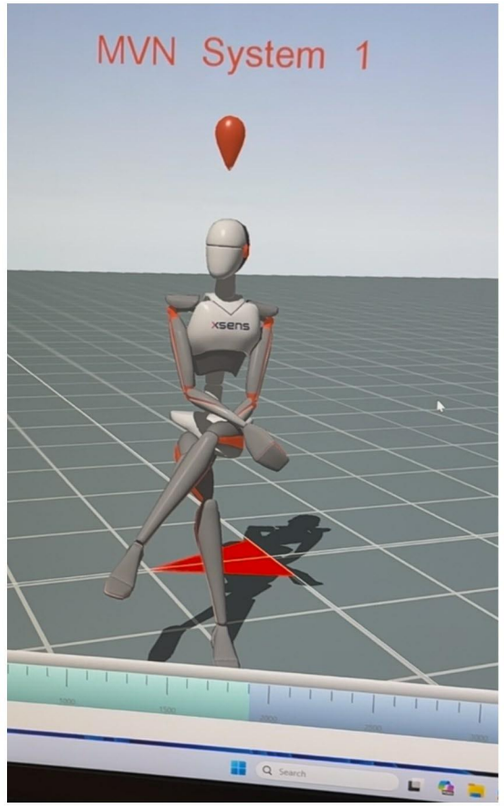


Experiment

At first, I planned to capture the face and body separately, thinking it would give me more flexibility. I recorded the facial performance using Live Link Face and imported it into Unreal Engine, but the result looked off—the mouth appeared overly open, and without any head movement the animation felt unnatural. After reconsidering, I decided to capture the face and body simultaneously to achieve a more coherent performance.

Experiment

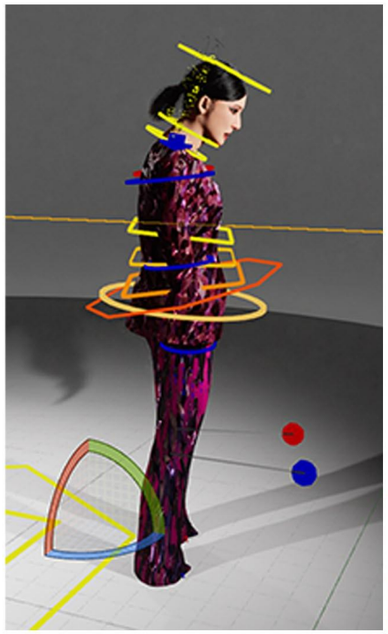
I performed the capture using the Xsens motion-capture suit while recording the facial performance and audio simultaneously through Live Link Face.

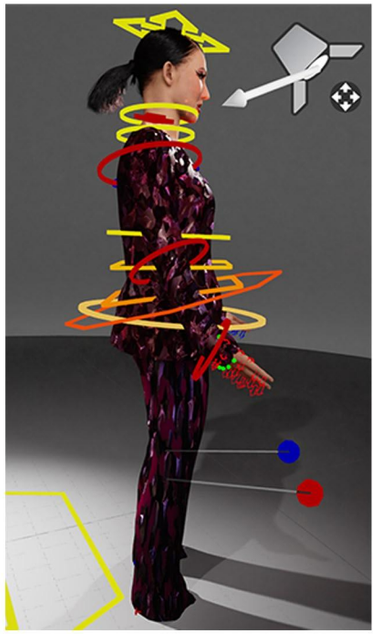


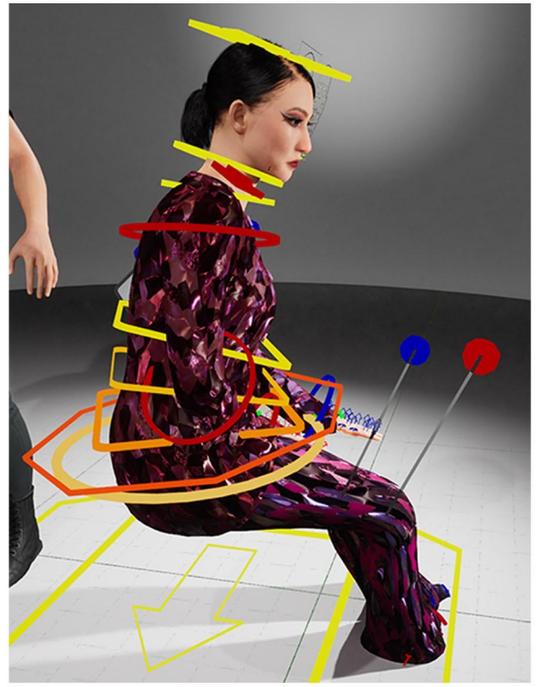
穿戴Xsens动作捕捉服，同时通过livelinkface
录制面部和声音。

Development

After importing the data into Unreal Engine, I retargeted the motion onto the character. The initial results were heavily distorted, so I manually corrected the animation.

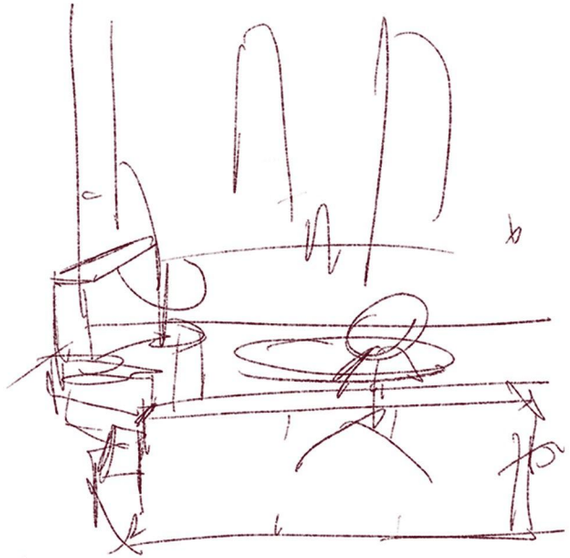






Development

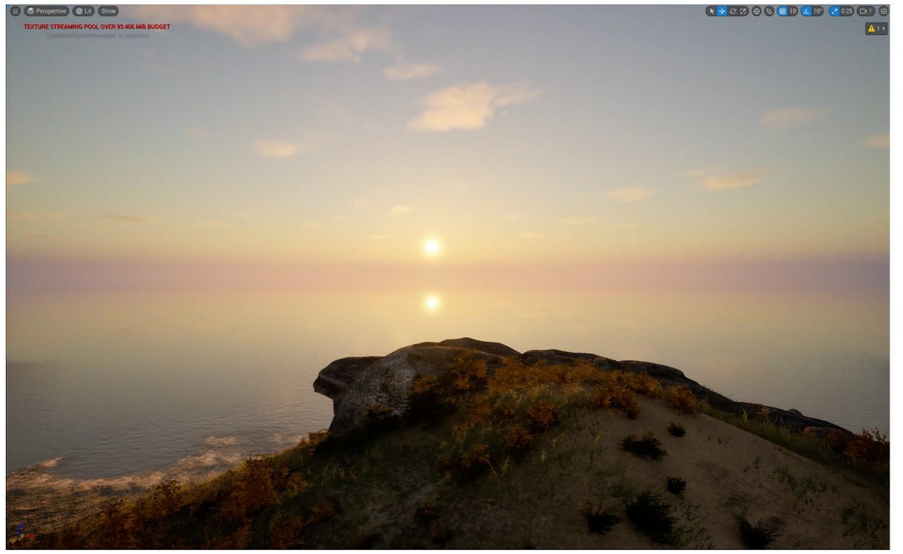
Environment Sketch



Layer 2 Digital Bar

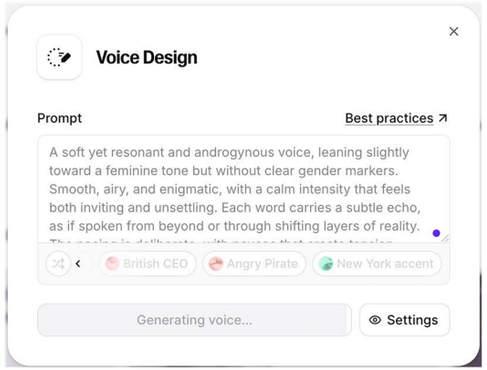
Layer 2 Digital Cliff

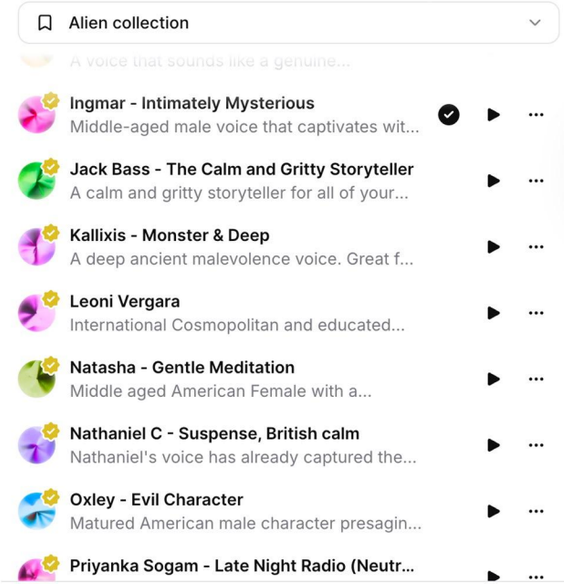
Layer 3 Consciousness Space

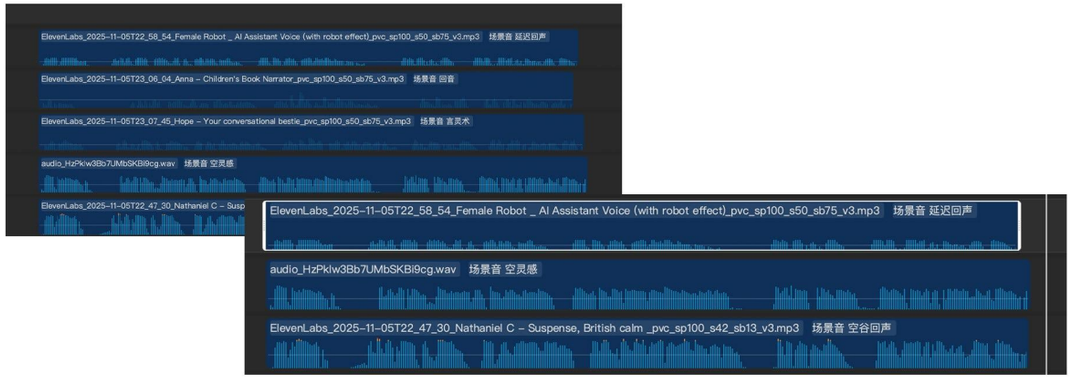


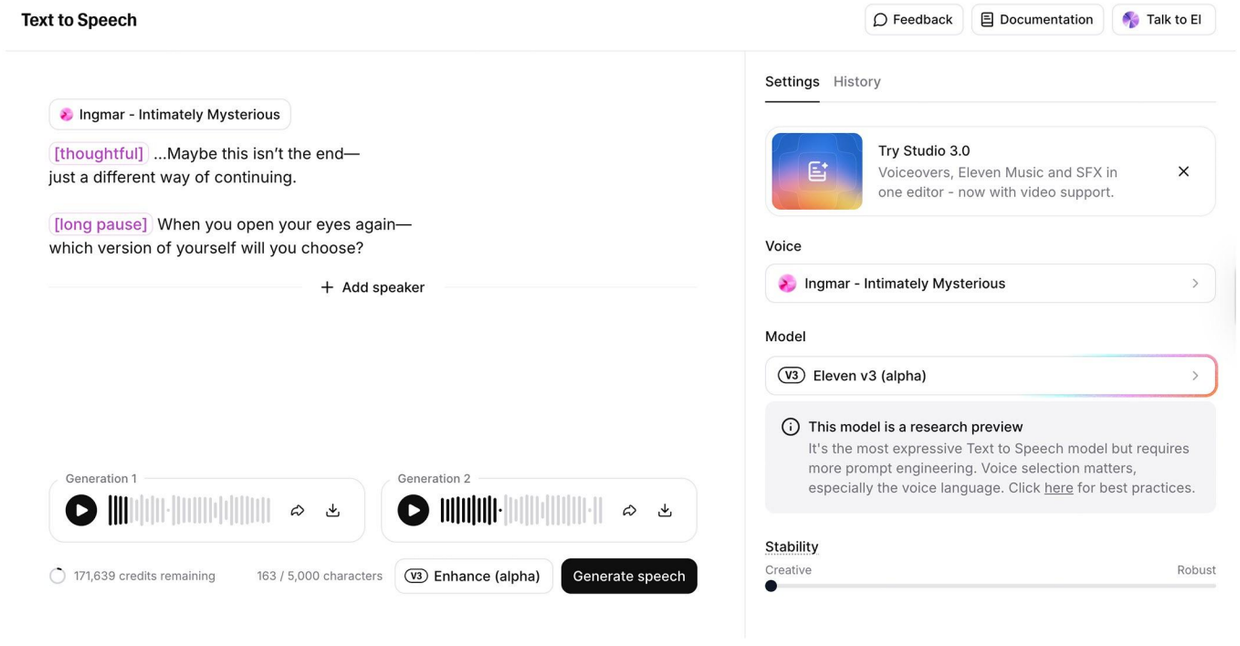
I searched for suitable assets to download and use as the foundation for building the environment in the later stages.

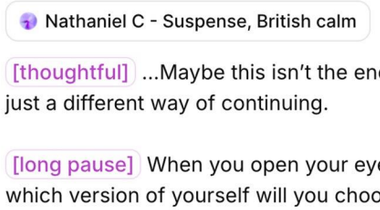
Experiment

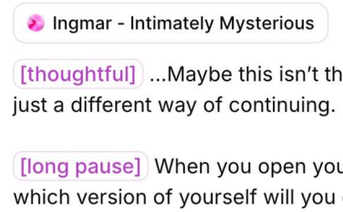








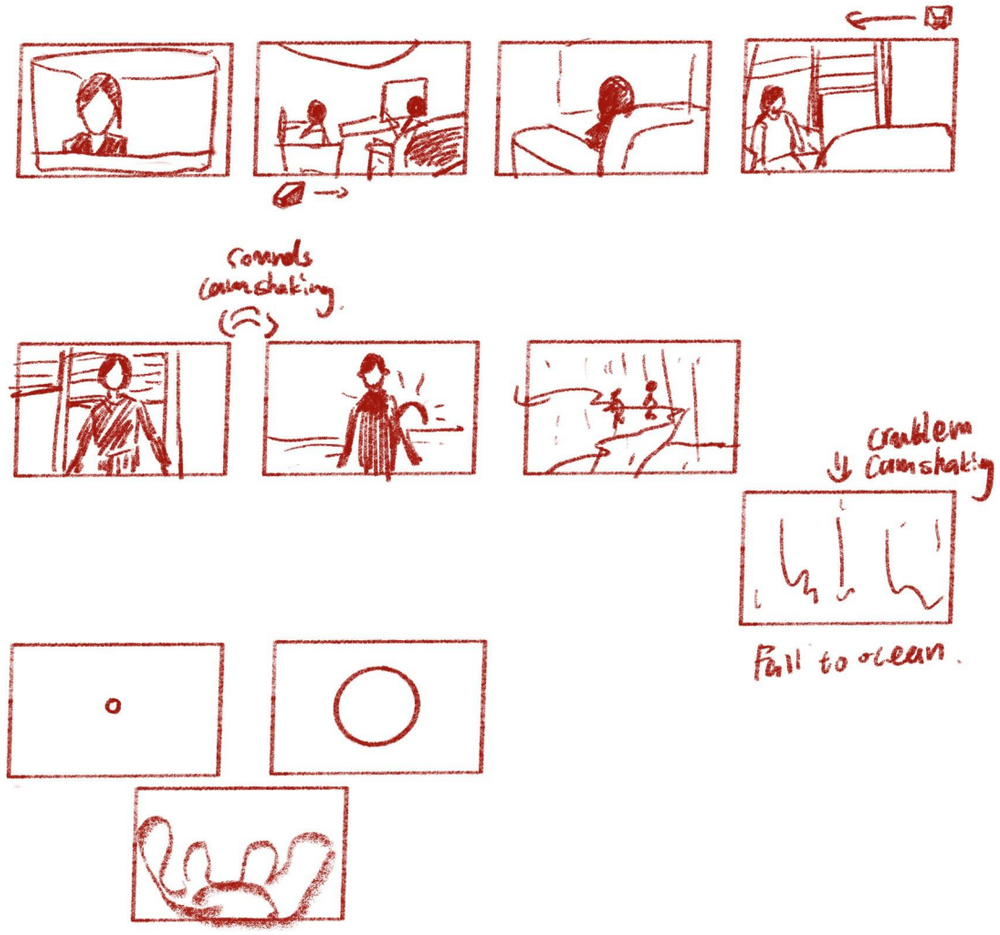




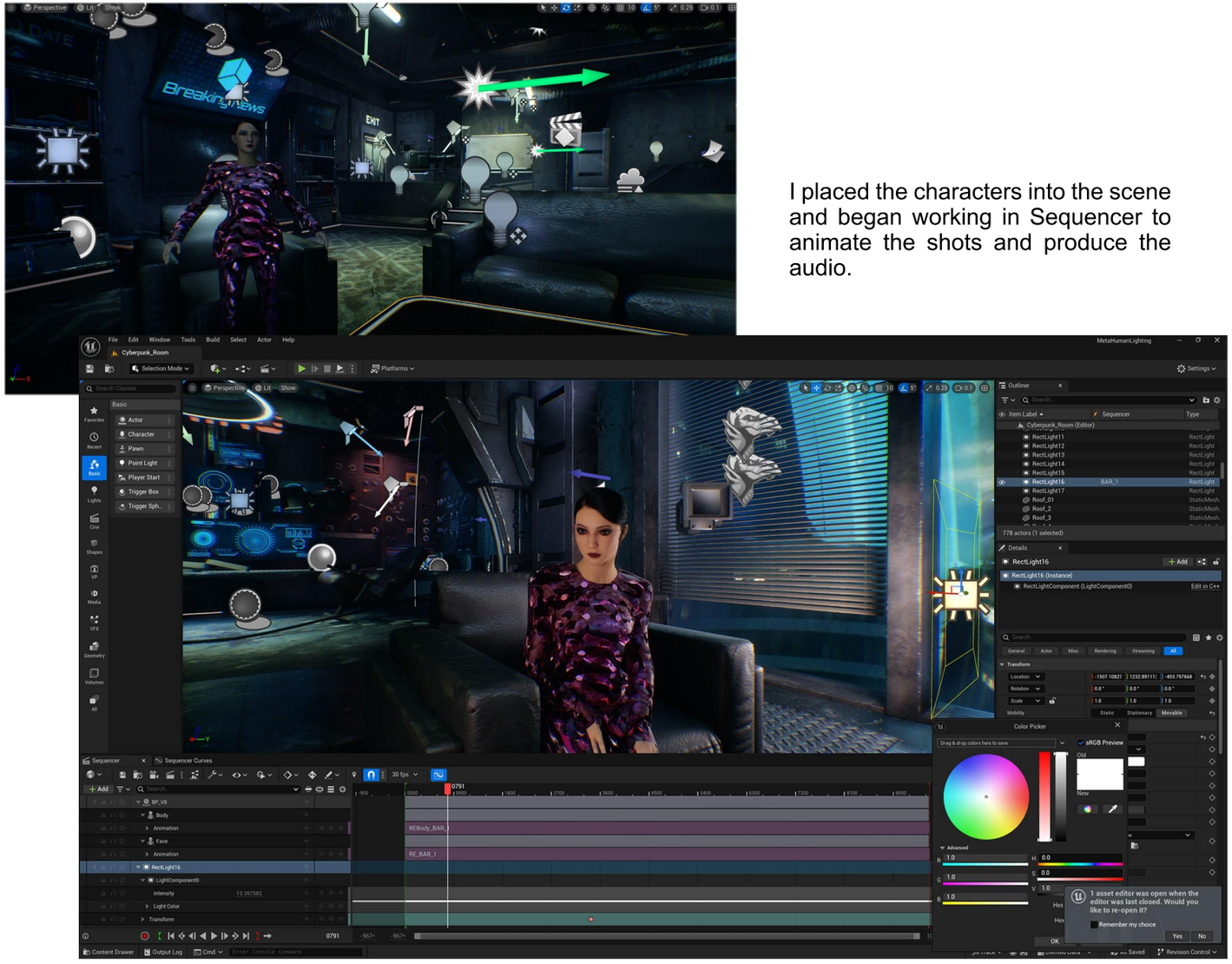
Initially, I wanted to use AI-generated voices from ElevenLabs for the characters, but the results were either overly feminine or too masculine, and the delivery felt rigid. After testing different options, I ultimately selected a voice from the ElevenLabs library and enhanced it in post-production with layering and echo effects.

Story Board

I created storyboards for the transitions and world-shifting sequences.

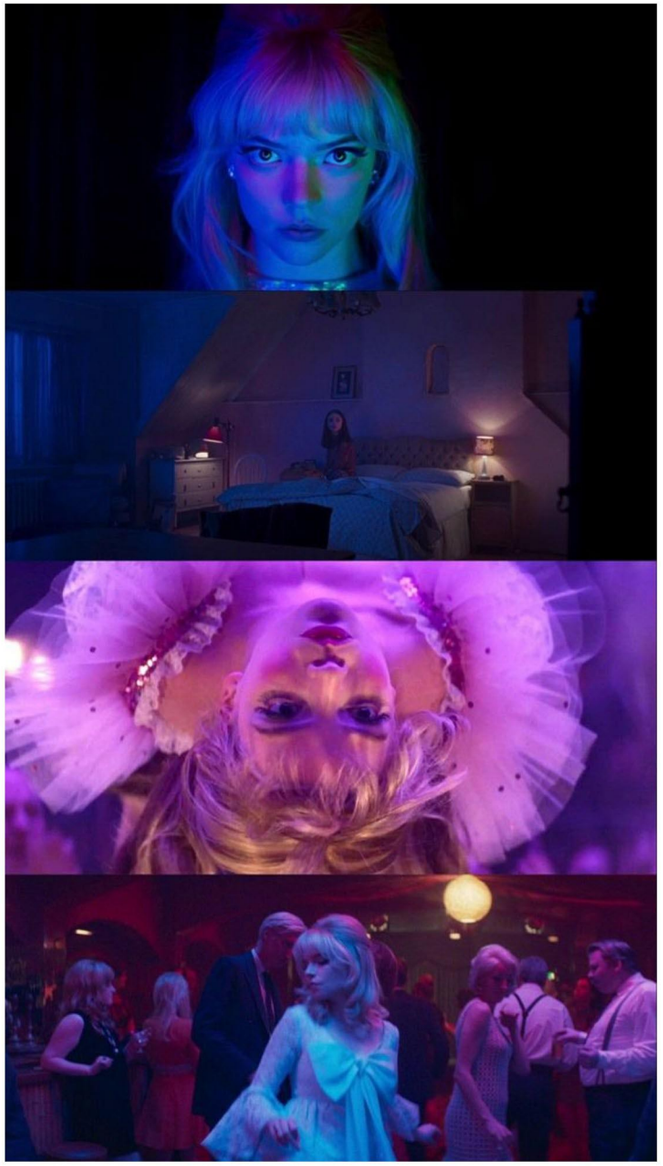


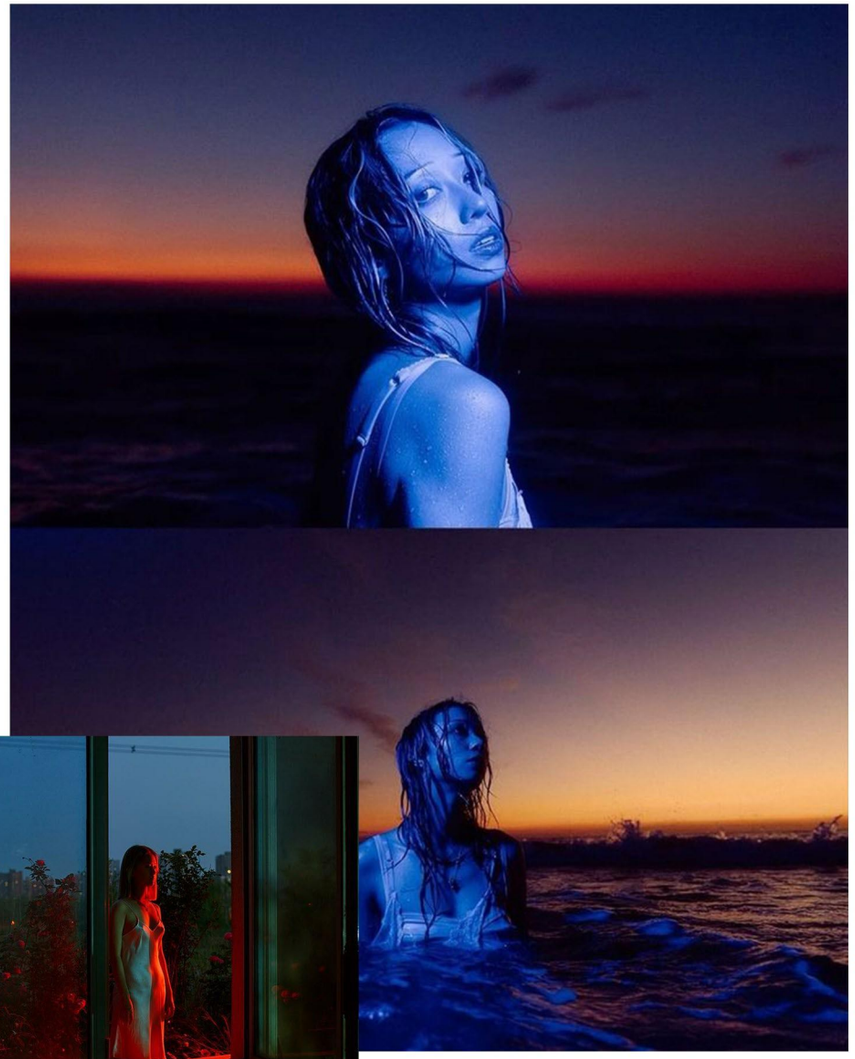
Development



I placed the characters into the scene and began working in Sequencer to animate the shots and produce the audio.

Lighting Research





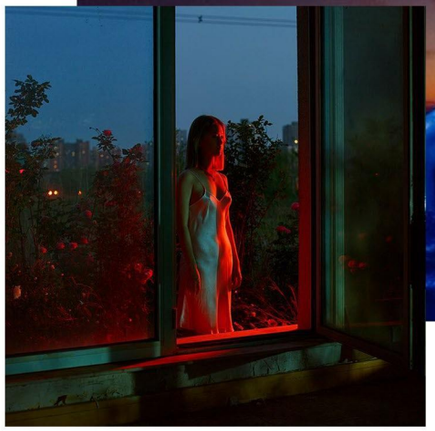
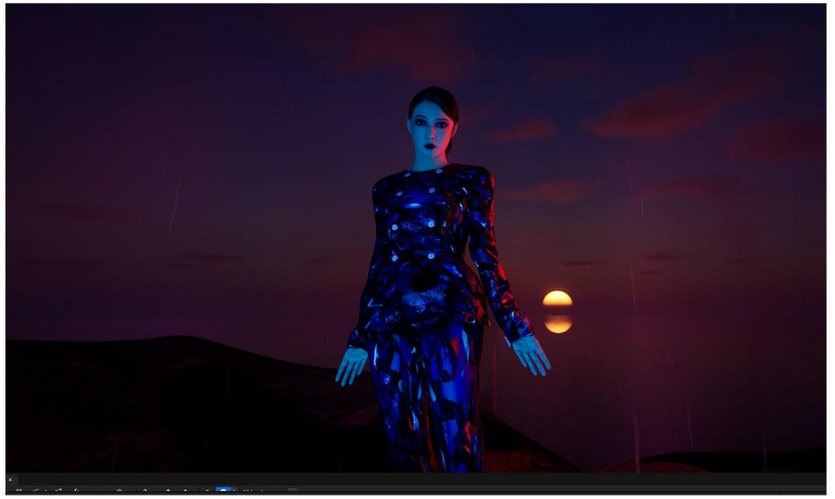
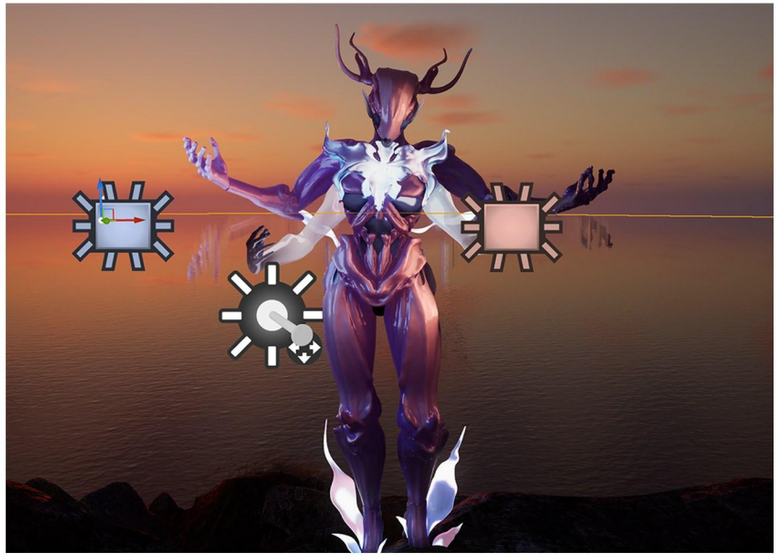


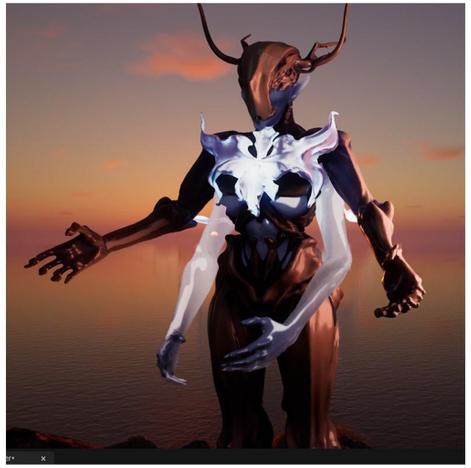
Fig from pinterest



Development

Based on my lighting research, I refined the character materials and rebuilt the scene lighting accordingly.

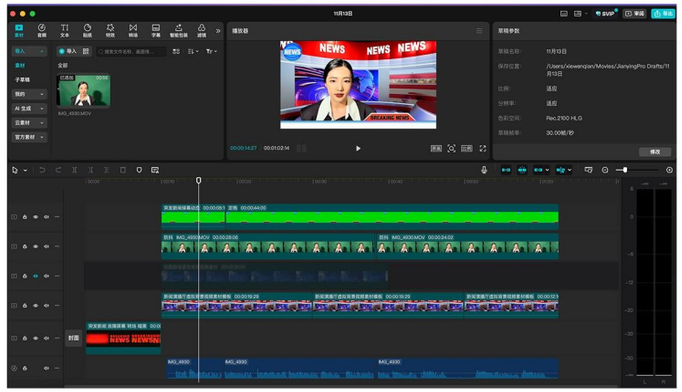




Development

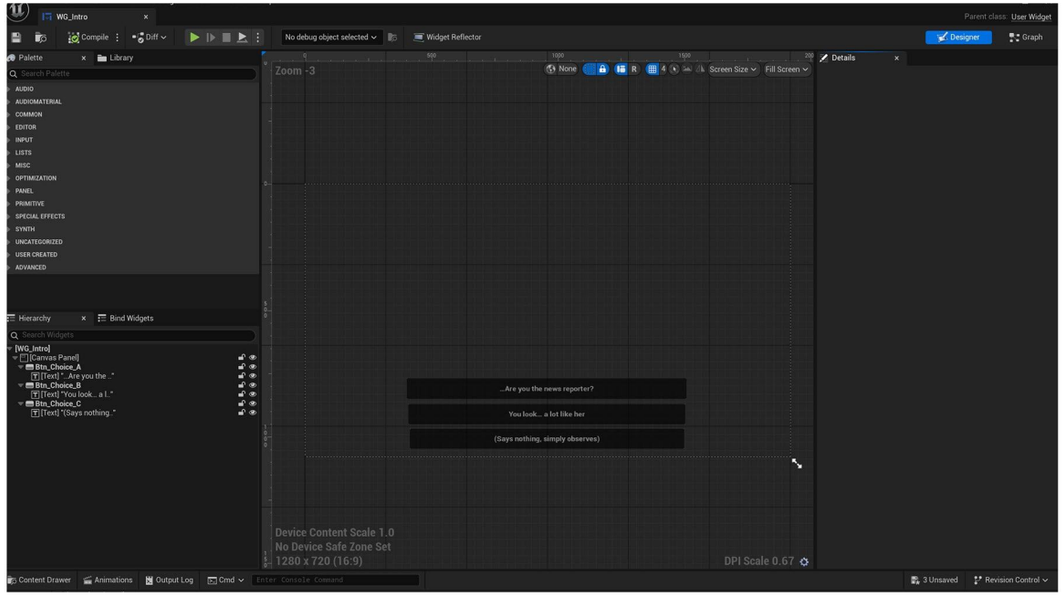
News Recording

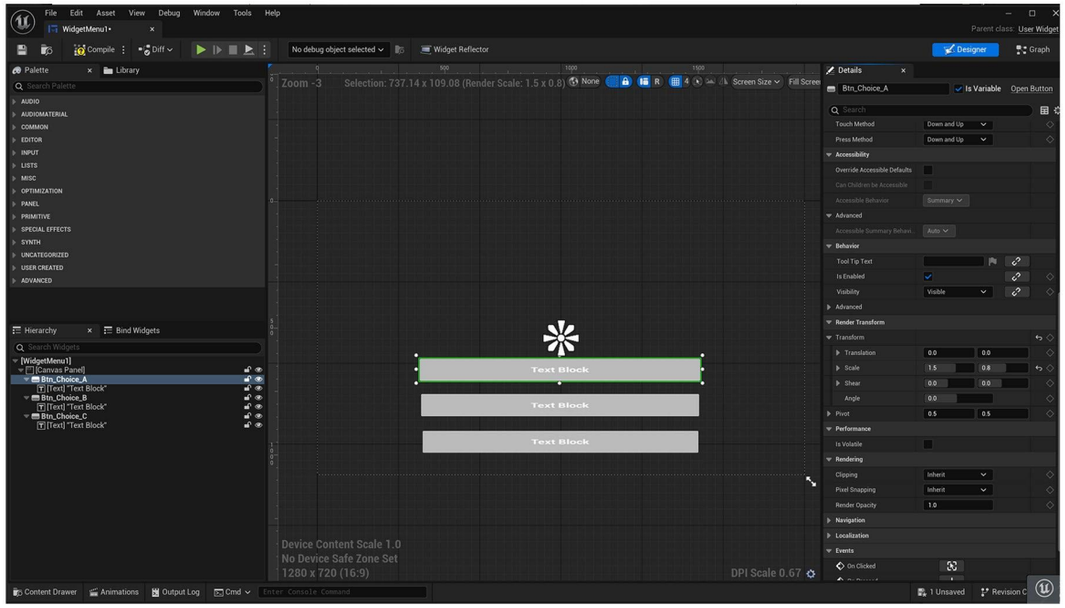
I filmed the news segment in front of a green screen and completed the post-production in CapCut.

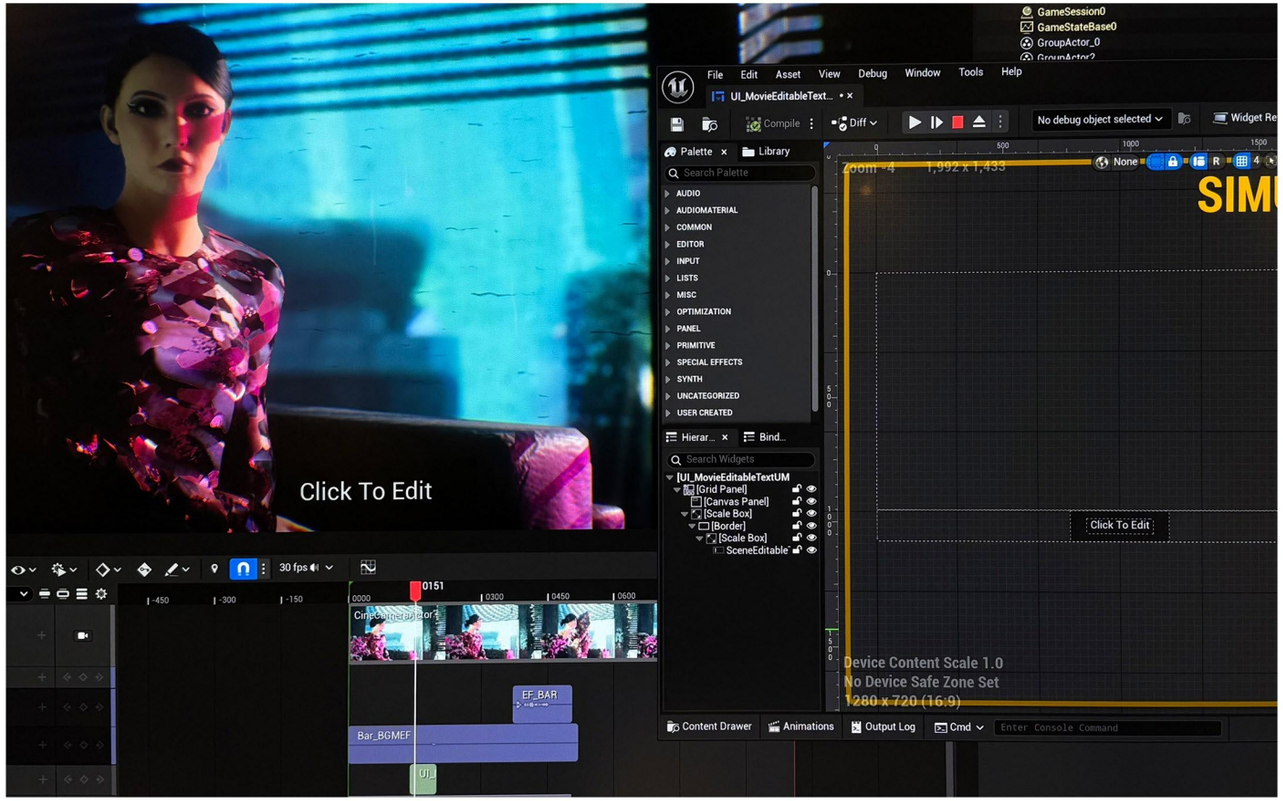


self-learning patterns in outdated units. Investigation underway. This marks the third reported escape of industrial AI agents

Experiment

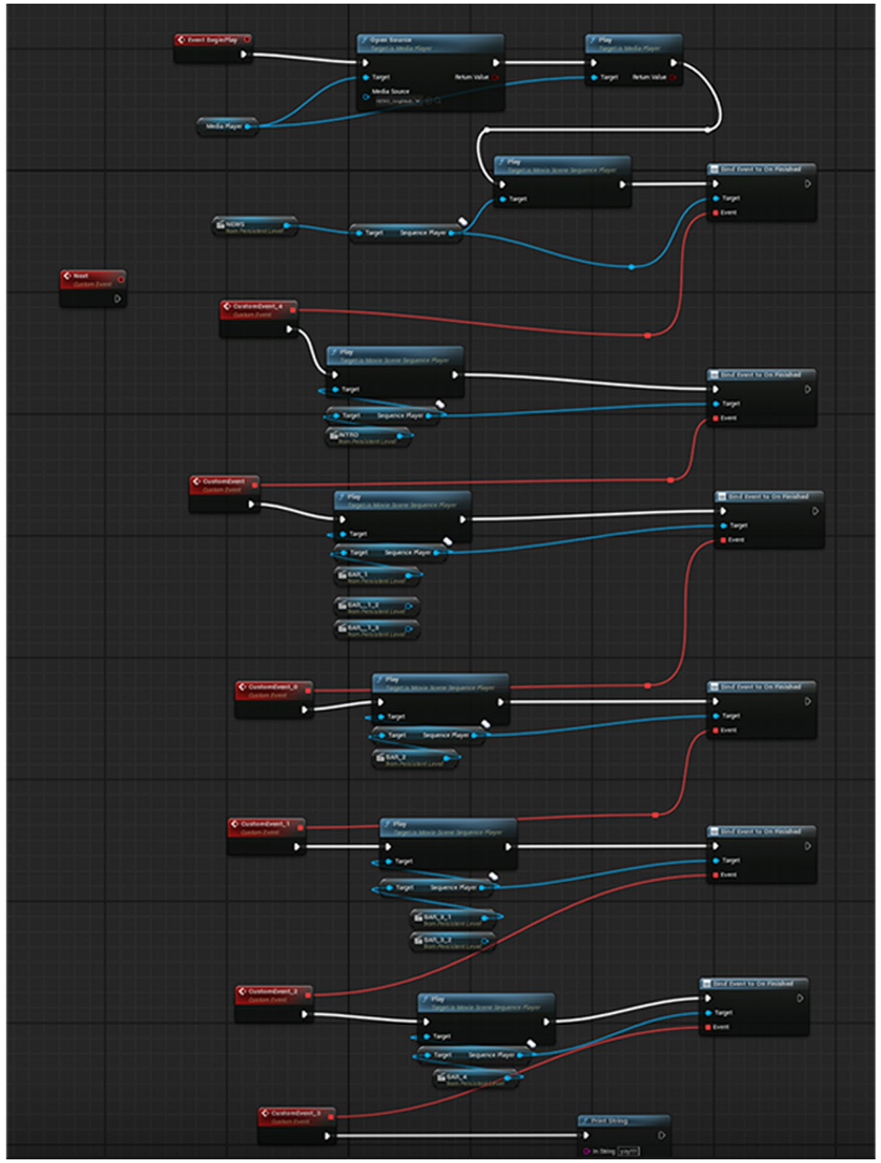






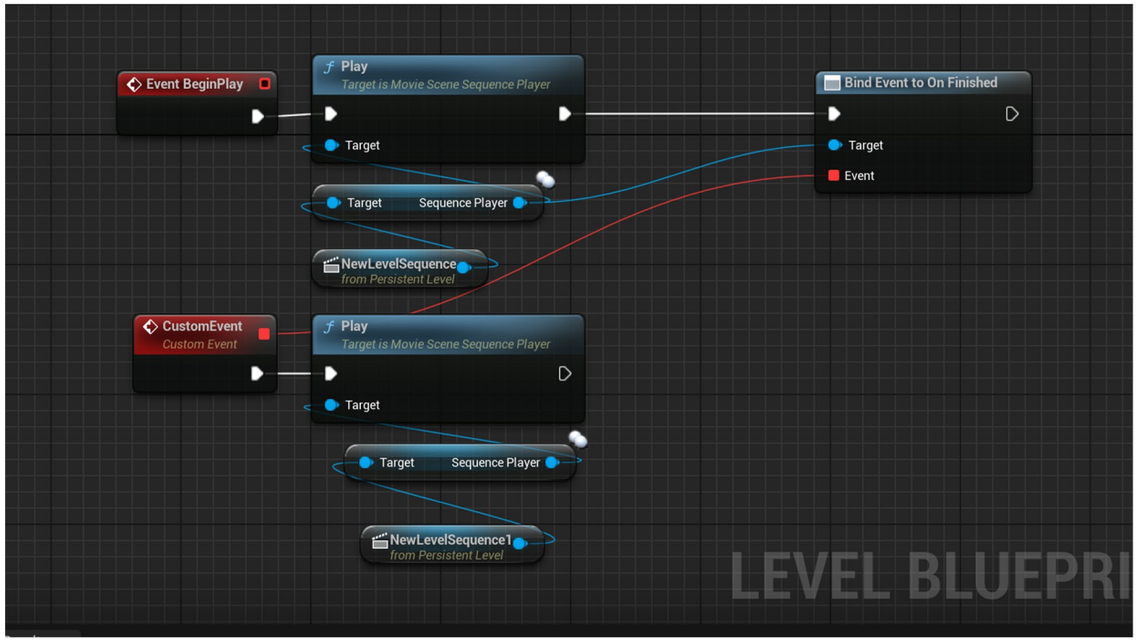
Dialogue UI Development

After completing the core Sequencer work, I began developing the interactive button widgets and used them to display dialogue, since the player's character does not have voice lines.

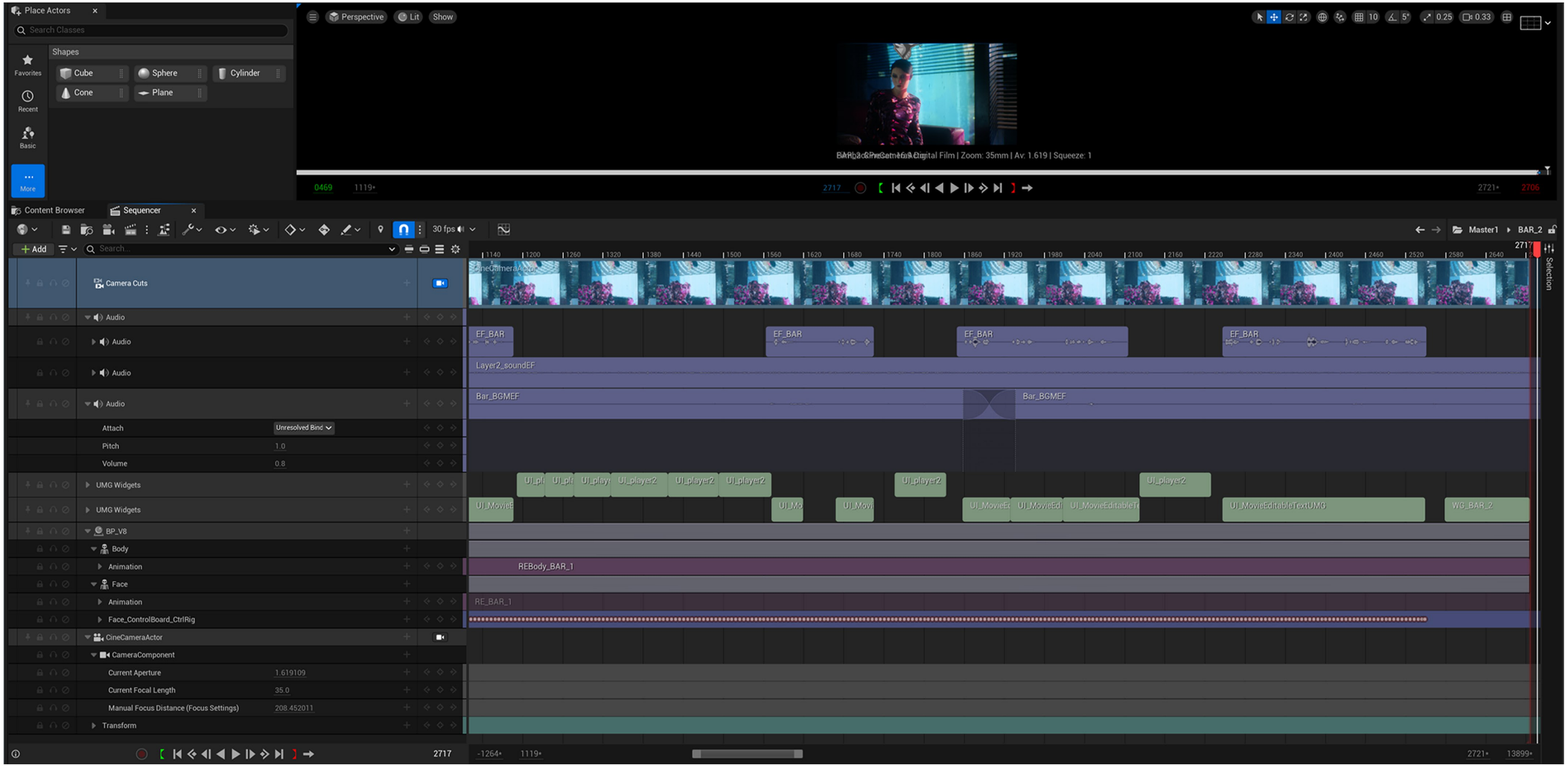


Experiment

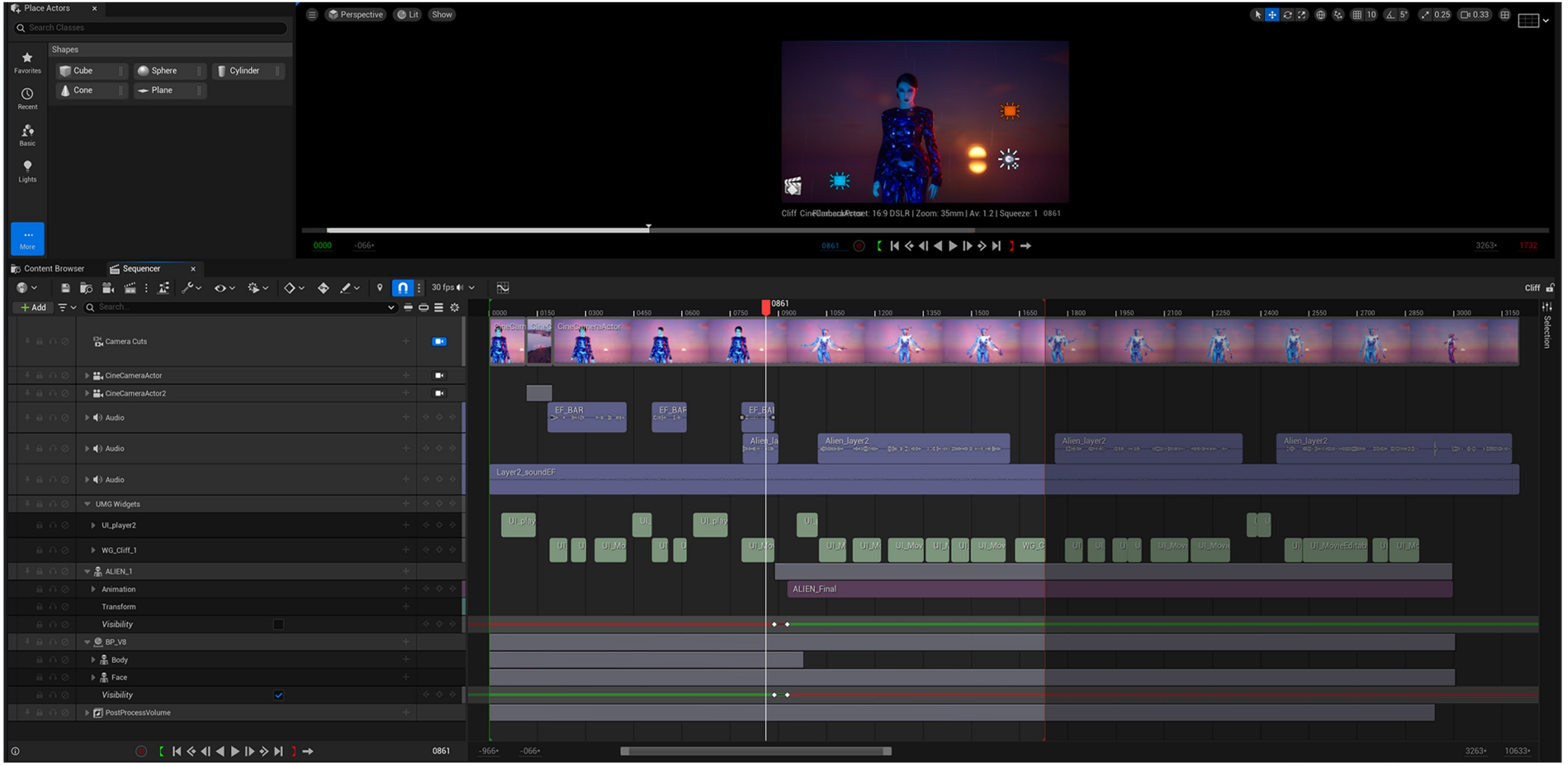
To enable different sequences to play automatically, switch levels, and trigger interactions through choice buttons, I experimented with Blueprint setups.



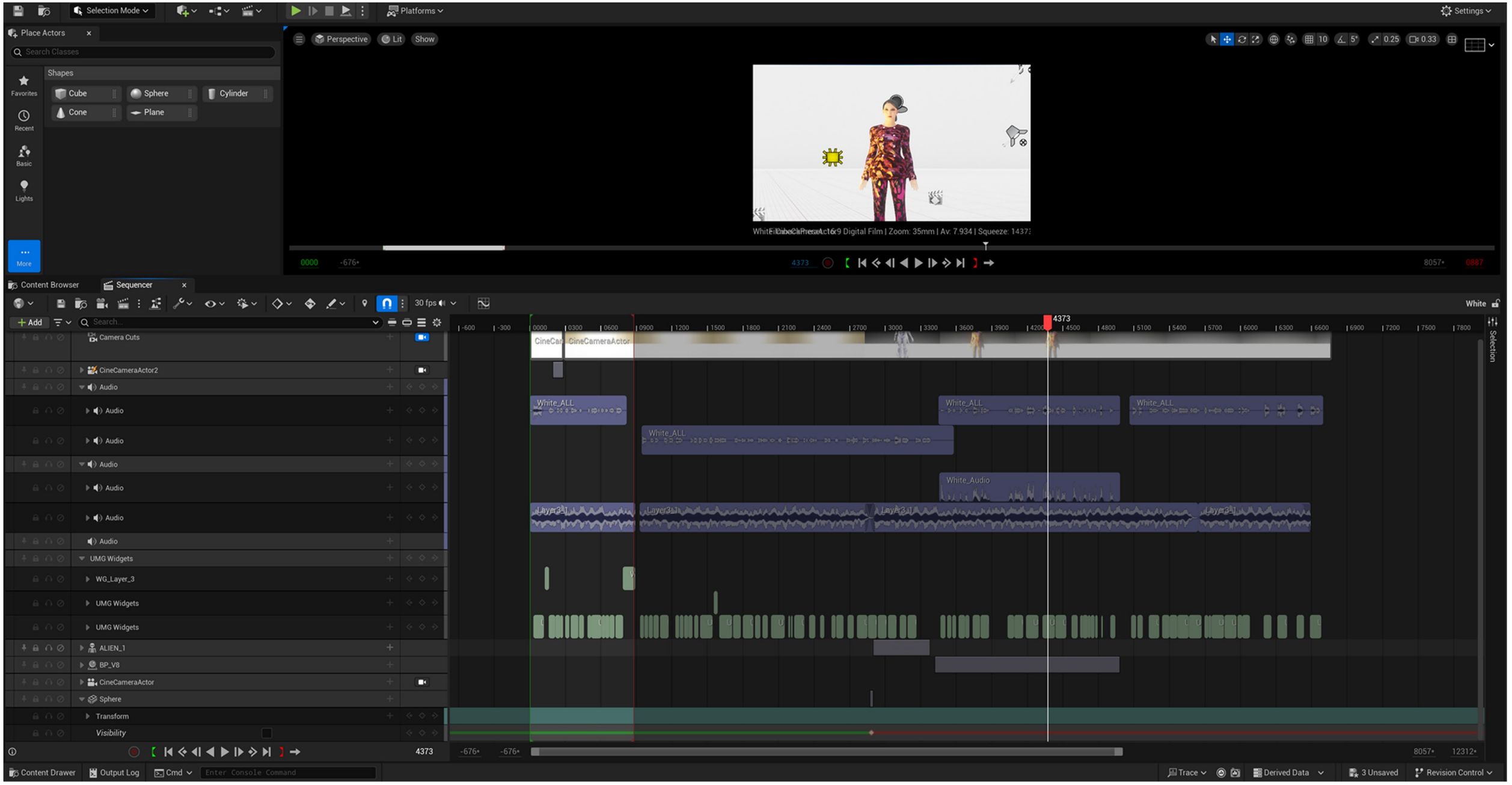
Final Bar Sequencer



Final Cliff Sequencer



Final White space Sequencer



Final outcome

World Stetting

In 2058, the full-immersion neural interface Neurolink has become a core social infrastructure. Through it, users enter hyper-realistic virtual worlds where bodies can be rebuilt, identities switched, and parallel lives experienced beyond the limits of physical reality. The boundary between the virtual self and the physical self has largely dissolved, as emotional reactions, sensory feedback, and behavioural data are continuously captured and translated by the system.

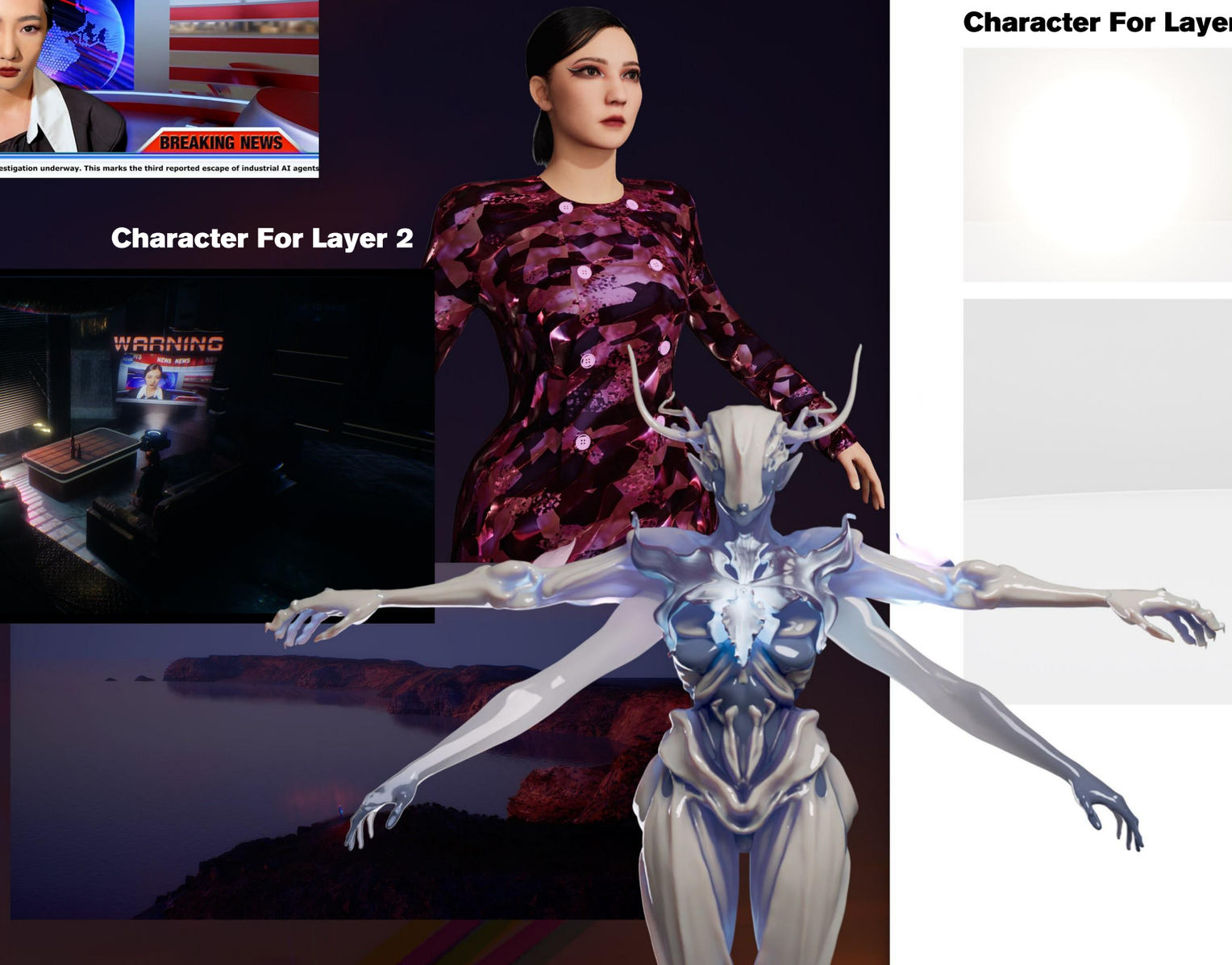
As Neurolink becomes fully embedded in everyday life, unexpected anomalies begin to surface. A small number of users who “die” inside the virtual world fail to regain consciousness in reality—their physical bodies entering unexplained comatose states. The system’s developer, VIRGO Systems, insists that no systemic malfunction has been detected, while government investigations remain inconclusive.

Outline

Layer 1 Reality

Layer 2 Digital

Character For Layer 2



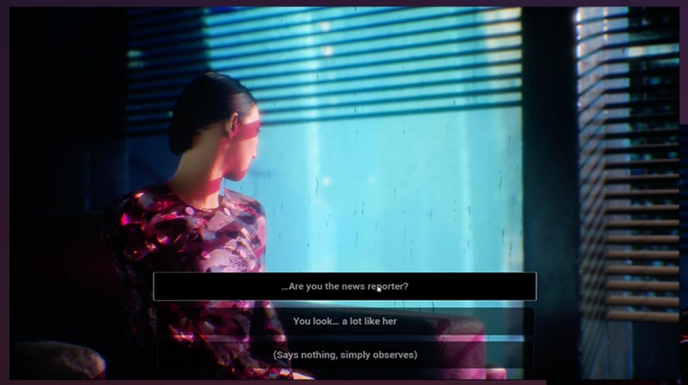
Character For Layer 3

Layer 3 Consciousness

Narrative and Interactive Design

Layer 1 Reality

Layer 2 Digital Bar



So why are you here drinking?

...I just prefer it here. In reality, I always have to pretend to be someone else. I wanted to see—who I'd become if no one was watching.

...Maybe I just wanted to see who I could be, without a physical body.

...Everything here can be reset—even me. I just wanted a fresh start, without any past.

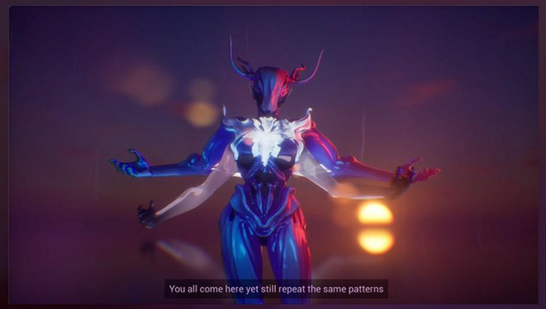
...The more I think about it, the harder it is to tell

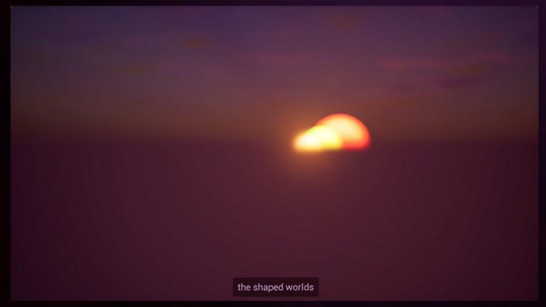
I'd rather not think about that. The more I think, the more dreamlike it becomes.

What about you?

Or maybe—just parts of a dream Aren't you wondering too... which is more like a dream, this world or the real one?

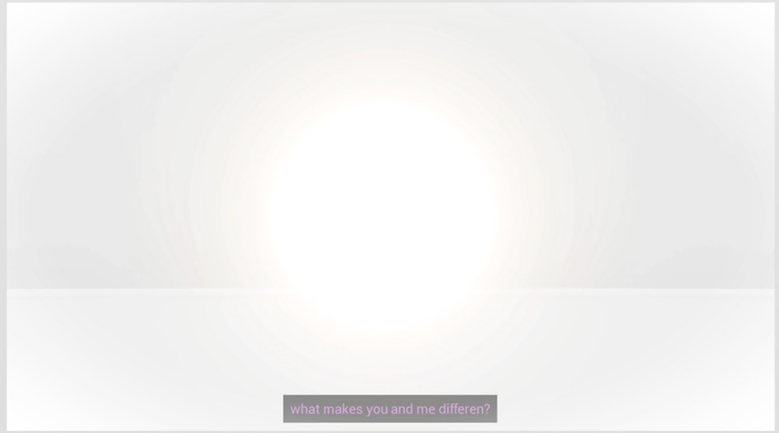
Layer 2 Digital Cliff

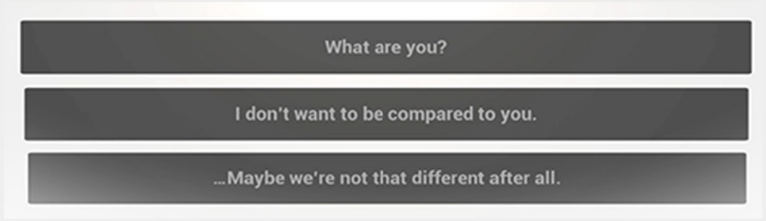




Narrative and Interactive Design

Layer 3 Consciousness





When you open your eyes again

which version of yourself will you choose?