

# Re-Interpretation of Digital Entertainment on Augmented Reality Game Through Wall Sculpture

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## ABSTRACT

Human interaction with gadgets in digital lifestyle re interpreted from the aspect of digital entertainment in the context of augmented reality (AR) digital games. The research project objective is to re-interpret society phenomena regarding elements of social interaction, behaviour and online sharing in the social media through digital AR games and expressed in art works in the form of wall sculpture. Digital AR game of Pokémon Go has been chosen as the source of research due to its popularity and considered as among the first platform of gaming that utilize location and AR technology, combining digital object and the real world, popular during its time. Exploration of idea towards digital entertainment inspired from artwork by artist, Oliver Payne. References include style of presentation and usage of digital image as connection of the cyberspace and physical activity in real world. Research method of Studio practice is applied through critical self-reflection approach, studio experimentation and contextual review. In studio research and analysis, the findings will portray conclusions on social interaction, behaviour and online sharing in social media through augmented reality digital gaming (AR) and finally on how digital objects influence the daily routine of the digital society. The research will benefit the field of fine arts through collection of symbolic visual data and related issues of entertainment culture collectively in the context of popular lifestyle of digital society in reality and virtual space.

**Keywords:** Digital Entertainment, Social Interaction, Augmented Reality Games, Pokémon Go, Virtual Reality.

## 1. INTRODUCTION

Digital mobile entertainment has becoming popular and being considered as part of new object of culture and contemporary lifestyle [1]. Interaction using digital gadgets has change the experience in entertainment by introducing virtual reality into our daily lifestyle and among them, the cyberspace gaming developed through augmented reality application AR. AR is an interactive media that combines digital information in realistic way

through the physical world [2]. It is done easily by downloading the favourite application in your gadget at anytime and anywhere [3]. According to Ictech and Bradley [4], mobile entertainment application that include AR in it has created excitement and amusement to the users that are mostly engaged to it for the level of pleasure gain from the varied experience of physical interaction and are able to contribute towards positive interaction relation.



**Figure 1** Sample of user in cyber interactive game entitle Pokémon Go. These popular online games require participant to get involved by moving around provided location.

Interactive cyber game that was quite popular during its introduction, among them is Pokémon Go, was played by millions of people from around the world. There is past research that relates to Pokémon Go that has classified it as location based digital game that has reach primary status [5]. Analysis has also been done on its relations to geographical data that includes another dimension [6]. Phenomenology research that includes addition of new objects introduced to our surrounding [7]. Analysis has shown that it has hedonistic advantages, emotion and new social norms that derives through user’s behaviour and acknowledge on how the user’s reactions towards its characteristics [8]. However, no analysis has been done in relations of digital AR game towards process of wall sculpture creation.

**1.1. Pokémon Go**

Pokémon Go are played through mobile phone that collaborated the world of Pokémon and the real world through AR and it requires the players to move around physically [9]. According to Colley, the game includes geographical data collection on relation between spaces, locations and different dimension. It demands active movement and changes location especially on how 'Poke Stops' are delivered according to the area and the geographical condition [10]. The idea of the game is to seek, collect, catch, train and destroy the Pokémon creatures on their location in real world. For that reason, the player needs to have access through GPS in order to know the secret location through the data base. Pokémon Go need the player to study the map displayed on their smartphone on where the location

of the digital object secretly located, that perhaps hiding in buildings or behind bushes in location that seems real in life. The game enables virtual images and reality coexist as one imagination and technology, however could reach an extreme condition [11]. The game has given major impact towards netizens daily life from the phenomenology perspective. The reality world is inhibiting by digital objects entities that has indirectly influence the human reactions done in real world.

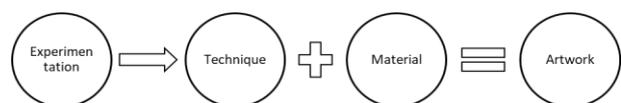
**2. METHODOLOGY**

This paper consists of research as studio practice discussed and analysed based on three main aspect which is (1) Critical Self-Reflection (2) Studio Experimentations (3) Critic sessions.

Critical Self-reflection according to Mezirow is a method of reflection that includes critic from assumption that was created in referring to the application of trust in making definition, analysis, execution, discussion and decision [12]. The method of art making is based on the application of Feldman approach in Method of Art Criticism [13]. Feldman has introduced a guideline applied in evaluating an art work based on four principles, which are:

- 1) Description,
- 2) Analysis,
- 3) Interpretation,
- 4) Judgement.

The second method focused on the context of research that include series of studio experimentations that has been executed. Studio experimentation is a process of development to justify the research objective by doing exploration through the process of manipulations on the art work subject matter and material [14]. According to McNiff, researches which are done directly or 'on hands' which include physical contact is the best way to understand certain aspect in creative practices [15].



**Figure 2** Studio Experimentation process.

The third method consists of contextual review that includes critic session among peer practitioners and fellow artists or academicians in order to gain general opinion on new ideas that could benefit in the process of art making [16]. This session will contribute beneficial data and ideations to develop the artwork from time to time. The conceptual structure framework for the process of sculpture production are as shown below.

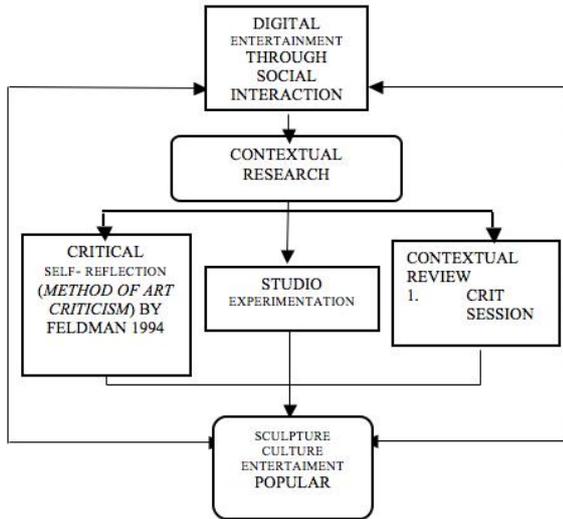


Figure 3 Framework Conceptual Structure

3. ARTIST REFERENCE

The artist reference is Oliver Payne with his artwork entitled ‘The Bullet Hell Japan’. The collages work portrays the images of war in space from video games that was composed vigorously on pages of printed mythical Greek god’s statue catalogue. It has also portrayed digital images as popular icons floating in realistic composition. This arrangement suggests the relation between the cyberspace and user physical activities executed in reality in the surrounding of their daily routine. Payne applied vibrant and contrast colour through images of ‘psychedelic’ explosion composed on black and white images of mythical Greek god’s statue printed on dissected book pages. Somehow the arrangement has transformed the images of vulgar explosion of gaming icons into a cheerful and colourful little bonfire. Meanwhile the background images of Greek statues signify the nostalgic gaming fantasy land that was portrayed as background in arcade games that were popular back in the 90’s.



Figure 4 Oliver Payne. ‘The Bullet Hell Japan, 2014

This work is being referred to for it possess aspect of presentation that relates the cyberspace and the physical space in real world. It also portrays usage of digital images that applied based on three aspects;

- 1) To be used informatively for public interest.
- 2) It is limited education which is non profitable.
- 3) Dramatic changes that are different from the actual meaning or objective.

4. STUDIO RESEARCH AND ANALYSIS

4.1. Field Research - Human Behavior

Field research executed in public locations such as KLCC and AEON Big to obtain real events of digital culture happening nowadays. Observation done on public user’s behaviour upon handling their gadgets. Photographs are taken and selected collectively as subject matter for wall sculpture production.



Figure 5 Samples of images on gadget users in KLCC and AEON Big Ipoh

**4.2. Visual Research - Social Interaction and Online Sharing in Social Media**

Visual research includes social interaction done in social media. From the findings we learn that Pokémon Go images are widely manipulated and became viral in Instagram and Facebook. This has showed that the game has been a popular trend to netizen. Figure 7 are images of Pokémon Go characters animation obtains from users Instagram application that portrays Pokémon Go characters manipulated in user’s status.



**Figure 6** Obsession, players in action, exploring and executing Pokémon characters



**Figure 7** Pokémon Go players (users) posing with digital visual characters that were viral and sharing them in Instagram

The present of Pokémon Go digital creatures in social media through information sharing has gain the attention of the cyber society. Variable poses of players (users) with Pokémon Go images has been manipulated and shared in Instagram and Facebook to gain popularity in social media. Social interaction and informative sharing have been an excitement and pleasure to users. Everyone is trying to get the best scenic images or the most creative photos to be shared in social media. Figure 8 are example of Pokémon Go manipulated images retrieved from user’s social media accounts.



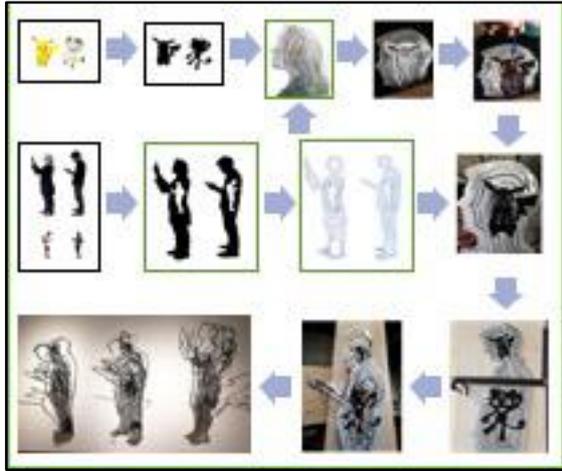
**Figure 8** Samples of Pokémon Go images on Instagram # pokemongomalaysia

**4.3. The Studio Investigation**

The main focus in the production of this artwork includes digital images manipulation online which captivates the habits of users to create a popular culture society. The character images of Pokémon Go are selected and further developed. Among the characters are Pikachu, Dark Umbrion, Charmandar, Groudon, Mareep, Entai and Mewtwo. The images are turn into silhouette to simplify the process of manipulation in the artwork.

Figurative images are divided into two separate groups in order to classify it into images that represent reality and virtual. Figurative image of larger group is designated as major subject in the artwork that represent reality and the smaller images of silhouette to represent virtual as the supporting images. Overlapping process was executed by placing the smaller image of silhouette on to the middle of the larger silhouette shape. The two silhouettes of major and supporting images are combined together in a composition of positive and negative shape. The major figurative shapes are blackened to signify the basic fundamental silhouette of the artwork.

Artwork exploration executed by collaborating elements of line and shape. Improvement justified by applying lines repetitively in overlapping format. The same template reused in the process. Figurative images divided into repetitive shape accordingly of one inch thick. The line and shapes of major images are divided repetitively and gradually minimize into designated figurative images, contemplating the supporting shape. Both major and supporting images are now synchronized.



**Figure 9** Diagram step by step process of manipulation and fabrication in wall sculpture production.

Processes are further developed by cutting of the created shapes on a five-millimetre aluminium sheet accordingly. It is done by cutting the side of the larger image pursuing its rhythmic shapes until it reaches the smaller image and blend together. The cutting appears as repetitive and contrast in size. It resembles outline contours or ripples of vibrations in motion. The repetitively cut shape produces vary quality of lines. However, the positive and negative shapes have created overlapping of stylized images. Screening images of smaller repetitive shapes overlapped on to the major shape has somehow suggested the signification of interaction virtually by the creation of communication in cyberspace and the reality of physical activities of users in their daily life. As stated by Kim and Kim, the popularity of mobile gadgets has introduced massive changes in methods of information sharing and entertainment [17]. Gradual changes on the size of the figurative shape suggested the gradual movement of increase in skill application (gaming) to be developed from a newcomer into an expert in particular subject.

It also resembles the changes on the ability of the social system inter grating the communication achieves online into the real world. Manipulation process of Pokémon Go images are executed on the fundamental template of the artwork. The combination of Pokémon images on to the figurative shapes has somehow reveal the aspect of contrast with the application of blackened images of Pokémon characters. The contrast between this

image submerge in representing both as issues of the reality and of the virtual.

Images on diagram portray on how the manipulation technique in the art making process as representation on the interaction of entertainment life style through the digital gaming of the Pokémon Go. The comparison between template signifies the digital interaction that could be achieved in two conditions which are;

- a) Include the activity of consumer society with surrounding reality of the daily routine interacting in cyberspace. Meanwhile template
- b) Representing the reality and of the virtual collaborating in Augmented Reality (AR). Inter activity executed virtually in cyberspace seems protruding into the reality space.

### 5. ARTWORK STATEMENT

'Pokémon go' as reflection of an idea that is presented as wall sculpture. This process consists of visual compositions that were stylized freely to justify an individual in society that engaged in social interaction through usage of mobile application. Images of scattered Pokémon represent the dimension of virtual and reality united in real world. It justifies movement and repetition that represent the social activities that happen repeatedly and massively by netizen that create among the interactive community. This Community portray activities that were executed or done repetitively and more relations are created from social interaction through digital application [18].



**Figure 10** Aznan Omar. 'Pokémon Go', 2017. Aluminium sheet, 142cm x 86 cm (wall sculpture).

'Pokémon Go' is a representation of practice and behaviour of players or users that actively interacted with technology and engaged with digital entertainment activities that connect and inter

related between space, locations and different dimensions. Digital interaction trends that include AR has created excitement to user community that in favour of challenge in reality and fantasy. For popularity or 'like' seekers in social media, the manipulation of images is shared and had gone viral instantly. Even though, those images were merely edit, copy and paste. Digital objects that are combined with reality images are now being a necessities and repetitive sharing are being practiced by the society today [19]. Social interaction through digital application has created excitement for it could be done anytime and anywhere [20].

## 6. CONCLUSION

In conclusion, digital interaction and social sharing trend has change the lifestyle and ways of entertainment on today's society, through AR games. Pokémon Go has been an influential subject of reference and conclude the intervention activities of the physical and of the virtual. Digital activities that was done repetitively that was portray in the artwork through elements of repetition and movement has represent the practice in social media that brings excitement and pleasure to users engaging in digital form of entertainment. The society behaviour seems obsessed, for this could be justify by the way digital entertainment is being appreciated and indirectly has influence the interaction quality that are practice in social media. The society phenomena relate to digital entertainment in the context of digital AR games has been re interpreted in the creation of the wall sculpture as a reflection of digital lifestyle that were popular in social media. However, further research in investigating the possibilities of long-term influence of AR games and interactive style of art works that interacts with the viewers is an option for future exploration.

## AUTHORS' CONTRIBUTIONS

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