

VR, Virtual and Games

-- On the Occurrence History, Game Attributes and Aesthetic Characteristics of Future Images

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ABSTRACT

Based on economic history, film history and audience aesthetic changes, this paper combs and integrates the formation foundation, historical background, economic support and foundation of future films. This paper reviews and analyzes the game of movies again. This paper summarizes the aesthetic characteristics of future images. Interaction and immersion are the aesthetic characteristics of future images, but we should pay attention to the producing logic and research regulations behind immersion.

Keywords: *Future image, VR. Virtual, Historical combing, Gameplay, Interactive aesthetics*

1. INTRODUCTION

The trend of globalization is difficult to contain and unstoppable. The United States, Japan and other scientific and cultural powers have made remarkable achievements. With the continuous growth of China's economic strength and the improvement of its comprehensive national strength, the market prospects of emerging industries are broad, and the consumption structure has also undergone tremendous changes.

Art is an important channel for spiritual pursuit. Art is closely related to economy. For example, "Hollywood" took the lead in establishing the industrial system of the film industry based on its economic advantages. There was also a close relationship between Chinese early films and economy.

2. HISTORICAL AND ECONOMIC REASONS FOR THE EMERGENCE OF FUTURE IMAGES: THE CHANGE OF CONSUMPTION STRUCTURE AND THE DEVELOPMENT OF FILM -- THE INTERTEXTUALITY BETWEEN FILM AND ECONOMY AND THE BIRTH OF "GAME"

The relationship between Chinese films and Chinese consumption structure can be divided into the following stages:

The first stage is the material consumption stage. In the early days of the founding of the People's Republic, material consumption was the focus. Sufficient food and clothing, feeding and so on became important problems. The people's demand for material goods showed rigid demands.

The second stage is the stage of spiritual consumption. During the ten years of reform and opening up to the new century, China's economy has made remarkable progress. Among the spiritual consumption, cultural consumption, such as film and television consumption, has become the main content of consumption. Film culture presented a trend of development closely related to comedy and other genres. Taking Feng's comedies as a representative, there are an endless number of comedy films with high-concept blockbusters as the production content, such as Personal Customization^[3].

The third stage is the experiential consumption stage. On the basis of material satisfaction and spiritual satisfaction, experience has become the top priority for many audiences to enjoy the consumption process. The development of interactive movies, interactive dramas and various VR images is a direct example^[1].

Specifically, regarding economy and image, the author has the following summary:

First of all, the economy directly affects the development of films. Economy affects the audience's

aesthetic acceptance. After the film was introduced into China in 1896, it encountered various feudal obstacles. The appearance of the first film "Dingjun Mountain" in 1905 showed that at that time despite the difficult social environment, people still had strong pursuit and desire for the spiritual world. Hong Kong movies have to be mentioned here. Hong Kong films, in terms of genre, style and content of production, are closely linked to economic development^[16]. In other words, Hong Kong films are an important indicator of the development of Chinese genre films^[11]. The film industry has entered the era of dividend, and the popular movie stars have become household, which is not only the economic liberation of people, but also a great breakthrough in ideology.

Secondly, nowadays consumers seem to pay more attention to the external attractiveness and appearance of films. Film is no longer a single art form, but an entertainment industry^[14]. In Hollywood, employees have clear division of labor and perform their own duties. In the form of films, 3D films, 4D films and so on gradually appeared.

In fact, the experience of 4D cinemas is not so good, which is worth reflecting on. The first is the experience which needs to be improved. For example, in a windy scene, a hair dryer will be used to simulate blowing air to the audience. When it rains, a small amount of water vapor will be sprayed. Second, the facilities are not good, and the seats are not perfectly.

To be sure, 4D cinemas are closely related to economic development. What's more, this kind of experience satisfies the audience's demands for game consumption and points to the experience-economy culture and the background of consumption in modern culture.

3. THE GAMING PROPERTY OF FUTURE VIDEO: THE POPULARIZATION OF GAMING AND ITS DIFFERENTIATION FROM CINEMA

The sense of play is an upgrade to the sense of interaction. Gameplay is the most important attribute of a game. Usability is an important attribute of commercial software. The theoretical basis of usability combines computer science, design, psychology and human-computer interaction.

One is that the foundation of gameplay is usability. Games are software, and software is usable. The concept of actual usability should be extended to all types of software. As for game software, if it is not useful, it cannot play an entertainment function. For example, if the game software is not very good to learn, players can not quickly pick up the hand, most of the players will quit, then the game is not at all. Therefore, the foundation of gameplay should be usability.

Second, gameplay is more than just maneuverability. Early games, such as the ACT games on Nintendo's 8-bit and 16-bit machines. Their gameplay is largely about maneuverability. But as games have evolved and genres have proliferated, gameplay has become much more than just maneuverability. Elements such as strategy and AI have become increasingly important to gameplay. Operability is only one level of gameplay.

Third, there are commonness and interconnectedness among games. Immersion is a common feature of all games. The most important thing is to make the player feel like they are in a virtual world and forget about the real world for a while^[7]. This sense of immersion can be achieved by a variety of means, such as the use of a three-dimensional maze in an FPS and a first-person perspective that allows the player to become a part of the game's protagonist. RTS, on the other hand, uses depression angle to give the player a sense of control.

Fourth, the game must be full of game elements. When we look at the gameplay of an RTS, the gameplay is more about strategy and micromanagement. However, as for FPS games, the gameplay is more about quests, mazes, and tactical coordination.

Fifth, the game has the diversity and infinity of concept interpreting. Different types of games may have different emphases on the same concept^[5]. The concept of efficiency in usability, for example, is different for FPS and RTS. For an RTS, such as Microsoft's Age of Empires series, everything can be done with a single mouse. Therefore, its efficiency is mainly reflected in the movement of the mouse and the alternating mouse cases.

Sixth, there are multi-dimensional models in the game. Gameplay has both generality and characteristics, and different types of games have different focuses, so the definition of gameplay should reflect this multi-level diversity and unity. Multidimensional model is divided into four layers, and each layer contains a different module.

In fact, from the derivative of interactive drama, VR video, interactive film and other video works in recent years, films and television are gradually approaching to games, becoming operable, model and experiential^[9].

Based on this thinking, the development vein and development path of future images will be the symbiosis and harmony of multi-dimensional attributes, and front-line personnel need to keep sharp and hungry all the time.

4. AESTHETIC CHARACTERISTICS OF FUTURE IMAGES: INTERACTIVITY AND IMMERSION

The sense of interaction is one of the important aesthetic characteristics of interactive immersive

images. Immersive interactive art is a relatively new form. Philip Worthington's *Shadow Monster*, for example, is a classic piece of interactive art. The work uses image tracking technology, combining with a built-in animated monster image. As people pose in the space of the installation, these images are reflected in their shadows.

Beijing 798 art zone often exhibits some interactive works of art, and people can get many paper with special shape, in which their imagination is used to fill color they want, and finally by machine scanning all work will appear in the one side wall at the same time, and can have certain interactive touch^[11]. These forms reflect high interactivity, in which not only the participants, viewers will find interesting.

Specifically speaking, this sense of interaction is reflected in two aspects.

One is the interaction among people. Interactive immersion (future image) makes the estrangement among people become smaller and gradually unified, and the communication among people becomes more frequent, diverse and multielement. Human interaction becomes possible.

The second is the interaction between people and images. People need to be like gamers, wandering while involved, changing during wandering. To participate, to understand, to communicate, this interaction is the binary interaction between the images and people, and it is moving towards a unity.

Immersion is also an important aesthetic characteristic of future images. From the perspective of narrative skills, because of the dominance of the first-person perspective, it is difficult to use the montage techniques of traditional films for image editing and time-space switching^[15]. That's because if the time and space scenes jump too frequently, the movie-watching environment will be chaotic, which will not only destroy the audience's sense of media immersion, but also make it difficult for them to judge the environment, and then they will feel pressure and fatigue.

The immersive aesthetic characteristics of future images are embodied in three aspects:

One is the screen and display^[6]. As more and more people use head-mounted displays to view images, the traditional rectangular format and flat screens will be gradually phased out, replaced by curved and virtual screens that can display 360-degree full-vision moving images and achieve three-dimensional experience.

The second is participation and immersion. The first-person subjective perspective provided by the immersive new video media can give the audience a stronger sense of presence and participation, and produce a more realistic immersive experience and a distinct self-identity integrated into the video narrative.

The third is the active involvement of the audience. The audience will have more initiative and choices during the appreciation of video products. The video narrative mode will have greater openness and freedom, and the traditional linear narrative and montage editing techniques will be subverted. The audience may participate in the construction of video narrative to a certain extent.

In the realistic development of new immersive video media, there are still various obstacles. They not only hinder the growth of new industries, but also make it difficult to find effective countermeasures in the short term.

From the perspective of hardware technology, when users use head-mounted displays, they feel that the instruments are cumbersome and inconvenient, and it is troublesome to use and takes up space^[12]. Most of them complain about the discomfort such as dizziness and nausea caused by watching videos for a long time. That is also the problem that must be solved in the idea proposed by the author below. Very few people can watch more than an hour of VR video without getting tired.

5.FUTURE "NEW IMAGES": CONCERNS AND CONSIDERATIONS

Compared with 4D and 3D, there is great potential behind the interactive immersive images represented by VR. The concept of VR has been put forward as early as the 1950s, but the time was still not mature at that time. Until the wave of technology industrialization in the 1990s, the technology level still could not meet the market expectation^[9]. Nowadays, computer operation ability has been greatly promoted, and artificial intelligence, machine vision, iris tracking technology are all getting a breakthrough gradually. There is so much assistance, which is helpful for immersive images to develop, to research. Head-showing equipment in line with the mass consumption level is also gradually becoming mature^[2]. HDR color gets popularity, coming with exciting fact that the age of 5 g network is going to popularize. Please pay attention to this is an important node, in which faster transmission speed is a prerequisite for development.

In the current "new image" field, it is an important problem that there is lack of talents who are deeply engaged in relevant fields. As far as headsets are concerned, they are still not performing very well. A game named *Kanojo* on the Steam in which you can cultivate a Japanese girlfriend is the first immersive video games that author, from a user-experiencing perspective, ever contacted. Of course, at first the contact is also because of its distinctive Japanese style, also on account of the fact that as relevant practitioners, the author also needs to contact with new products and

the overall experience of the contact is uneventful^[8]. The plot itself is very short, and there won't be too many scenes. In addition to the perspective is omnidirectional, it mainly attracts consumers by some adult content part. After a comprehensively comparison, now the most recognized and welcomed type of game which mainly features shooting game^[17].

6.CONCLUSION

To sum up, why do we all say that the era of experiential enjoyment and consumption is coming? If we compare the output value of films with music and games, which are also part of entertainment industries, we can find that there are more value, which games with interactive properties bring to us, than films and music put together, which means that gameplay and autonomy are increasingly important. Gradually, the popularity of VR and AR has reached an unprecedented height^[11]. For example, the work *Flying Appreciation* by Professor Zhang Li from the New Media Art Department of the Chinese Academy of Opera is about the Mogao Grottoes in Dunhuang, China. Because of the remote location of the grotto itself, it allows the audience to feel as if they are actually there. After interacting with the statues inside the grotto, the statues fly into the hole and drop flowers in a spiral. The perspectiveness and the effect are both amazing, making it possible for people to travel around the world without leaving their homes. Although its easy dizziness and environmental restrictions are bottlenecks, it can make the audience's awareness and art form have a huge generational shift, which this paper doesn't focus on^[10]. The ultimate pursuit of value of virtual will not stay on the experience^[14]. To maximize the serving entity is now an inevitable trend. The author believes that the next climax after the smartphone is the biggest combination of virtual and reality.

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