Visual Playability In Jogja Video Mapping

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Abstract: The purpose of this study is to find the success indicator of dramatic elements of visual video mapping. Video mapping projection is a video display highlighted in a three-dimensional building structure. The facade of the BNI-46 Building and Kimia Farma building, on Jalan Malioboro, was used as a screen for the 2018 Jogja Video Mapping Project Event. The problem in this study is the possibility of video mapping not being an entertaining spectacle, considered dull, and nothing memorable. The research method for Critical Discourse Analysis - Norman Fairclough was used in this study. From Text Analysis it is found that the video image character seems more imaginative, fantastic, and hyperrealistic. In the analysis of Discourse Practices; how to visualize a video by manipulating the shape of a physical building as if it were plastic and dynamically moving. The public way of interpreting video is conditioned in a public space. So that the response appears is strengthened or even affected by other public responses. Whereas in the Social Practices Analysis, the public is treated to a narrative of social life that is displayed in a virtual reality of imagination. The video leads the public to imagine an event, recalling memories, drift into the atmosphere, and other psychological effects. The contribution of this research is the discovery of visual elements constructing the concept of visual play. The conclusions in this study are: the strength of commodification playability of the visual signs makes the video mapping becoming more memorable and the public to be more entertained.

Index Terms: video mapping, public space, urban design, visual playability, interactive response, critical discourse analysis, memorability of image

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1. INTRODUCTION

JOGJA Video Mapping Project 2018 2018 is one of the events that will enliven the annual "Yogyakarta Arts Festival". This video mapping event utilizes the BNI-46 Building façade and Kimia Farma building, on Jalan Malioboro as the video mapping screen. Located at 0 km point of Yogyakarta City (Jogja) this heritage building is one of the icons of Jogja city. Around this building, there is Vredeburg, a Dutch heritage historical building, post office, Bank Indonesia building with the style of an art deco building inherited from the Dutch colonial era. This 0 km point is the attraction center of the tourists from various parts of the city as well as for the local community of Jogja. The video mapping projection is a video display artwork shot at a building. Video Mapping is one of the newest video projection techniques that are used to turn almost any surface into a dynamic video display. [1] The video mapping screen is no longer in the form of a two-dimensional flat screen. Visual elements are placed according to the structure of the building. The video mapping content that has been intended for one building cannot be placed in another building due to the different building structure. The accuracy of video mapping projection is needed in placing video content into building structures. Façade, walls of buildings, pillars, doors, window frames, and other building elements become the part where video mapping will be projected. Visual elements are grouped and occupy their respective fields. The animation appearance of each group of visual elements continuously changing, in contrast to the projection of a two-dimensional screen that is simultaneously displayed. The game of effect looks as if the façade and the walls of the building are destructing, the pillars collapse, people run from window one to another window, and various other two- or three-dimensional animation effects. The visual element moves simultaneously to form a rhythm following the background music.
The broadness of the building as a whole screen unintentionally move the public to direct the head and lead the eye's movement towards which visual form is more dominant.

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The game of light and music presented in the darkness of the night became a public attraction, makes them willing to wait for the start of the show. Occasionally the "wow" response appears at a certain visual display. The public watches it together in public space is an open dialogue room. This is similar to other attempts at recapturing public space. Various artists have rediscovered the concept of urban dialogue in the form of digital speakers' corners and have been experimenting with utilizing SMS for public expression [2]. Audience brutality, the chaos of the atmosphere became a concern for organizing such an event in the public space. But on the contrary with the concentration of the masses has great potential to be able to entertain, give a positive impression of attracting tourism in Jogja, convey a moral message, and instill the ideology of patriotism. Video mapping projection as an artwork has occupied public space. Public space is meant for the public interest to interact socially. The existence of public spaces, such as roads, city center, and parks are essential for the sustainability of a community. Public space is designed along with the development of human civilization. Open public space is part of the core structure of the city so that public space is never detached from its social dimensions. [3] Technological developments embedded in public spaces are an indicator of the modernity of a city. This means the presence of digital video mapping technology is becoming one of the icons of civilization progress from an urban city. Urban art is among the important physical factors which urban designers can use them to help the human and social manifestation [4] Moreover, these days brought together by an era of accelerating information on the industrial revolution 4.0. Social media has the power to build an image, city branding. The use of social media in brand storytelling also improved public engagements, and it eventually made public feel that they are part of the brand. [5] Video mapping projection as the work of applied art intended for the public is not as a form of pure artwork that has the freedom of creation. Nonetheless, it is needed to pay attention to norms, cultural values. The main point is not triggering conflict. Video mapping works no longer independent, but they should be considered the possibility of a public response. The public response to the work that builds meaningful construction, whether it strengthens, entertains, responds positively, or conversely weakens, plummeting until there is a mode of charge for certain interests. Here is where urban wisdom needed, where Yogyakarta has been visited by people from all over the world.

This means that the work must be conceptualized, presented, and it is estimated what the greatest possible public response might be. Audiovisual video mapping performances try to get the attention of the audience while touching their emotions, thoughts, and feelings in the installation in the public space. The dimensions of urban spatial architecture play an important role in supporting the concept of video mapping content. The facade of architecture has transformed its function as a medium that tells narratives about the city and its people, along with the structure of the community [2]. Video mapping creators are challenged to utilize the architectural building as a screen. In general, the difference with a two-dimensional screen is: the visual elements created, take on the shape of the building structure. In another aspect, the image that has been mapped is not static but can be deconstructed as if it were more dynamic, wavy, back and forth, until it breaks into an irregular shape, but with a note that it is still within the limit of the building structure. The interactive response of the viewer is a target in composing visual elements. Not only how to direct the eyes and move the head, but how the public gestures are moved. The impact of the presence of performing arts displayed in public spaces indeed interferes with the privacy of public spaces which in the beginning did not occur overcrowded public concentration. Public space has been co-opted by the media. . Local public administration loses control over what is built or assembled in public spaces [6] The problem is when video mapping - which has taken up space and time - is not understood and is not entertaining. The importance of this research is due to the reason that video mapping is presented in public spaces, involving the public in large numbers. Not to mention the animator has produced such level of difficulty that is not easy and in a short period. So research is needed to present video mapping in public spaces that have a high attraction. It is necessary to disassemble the visual structure of the video mapping projection in this event. What indicators that make video mapping play the role of two-way communication. Likewise, which video mapping indicators that are less successful in generating an impression of comfort, and memorable for the public. The purpose of this study is to find the success indicator of dramatic elements of visual video mapping. The discovery of how to create the motion of visual video mapping elements that stimulates the viewer's motion response so as to create an impression of comfort. In addition, he knows the impact of video mapping as a media that can deliver social messages in the public spaceThe presence of works of art is required to appear as new, and original amid various creative ideas that have emerged first. As the Internet is constantly driving contemporary society, Internet art responds to and reflects the ways in which our world is changing. [7] But it is undeniable that there are similarities in ideas. The power of browsing for information and references is the answer of the artist to not imitate the other. With how many works have been created and published, it comes to be that it is only by searching on the Internet can it be practical to even have a hope of making sure whether an idea or a vision have ever been attempted before, and even then there is no guarantee that all works would have been detected. The unfamiliarity of meaning is built by the visual playability of ideas that are unnatural to describe or precisely refute the phenomenon of existing social reality. What can be asserted as unanimously affirmed by various studies is that the grotesque builds on the notion of outlandish, bizarre and frenzied fantasy to prevent from dealing with social conditions or to stand against them through cultural contexts and metaphors [8]. Imagination plays a central role in nature-based tourism in this age of ecotourism, and how nature has been 'imaged' to evoke certain kinds of imaginations and perceptions. [9]. The appearance of art is interpreted and begins with assumptions. Assumptions are personal beliefs that are based on the experiences of creators that are constantly being produced, to the emergence of various alternatives to the creation of a fantasy world. Sometimes the presence of fantasy without experience can be just a dream or wishful thinking. This is confirmed in the quote: "Existential presumptions are personal truth, such as a belief in gods or aliens based on chance or intense experience. Alternativity means the creation of fantasy worlds without direct experience." [10]. The beginning of art creation can be generated from the fun of playing a simulation of various visual elements. Resulted from his ability to illuminate his soul, and restored what he had gained from his journey in the fantasy world into the real world. [11] Another theory states that: the process of creating an artwork is generated, because of: 1.) objective entity; 2.) internalization; and 3.) externalization. Objective entities indicate that something outside the human being becomes an object. [12] Humans experience the process of objectification in the form of text and social institutions. Although social institutions are abstract, even though they are present in human life, they are unreached. For social institutions able to be reached it must be formed in a text or a norm. Furthermore, it is necessary to simulate various signs in the creation of art. What is the social structure, social reality, relations between humans that show that social reality can be in the form of the objectified text so that it appears as a sign. Then it is necessary to commodify some visual elements so that social realities can be objectified. Commodification and capital accumulation form the style of capitalist society which is compiled based on the dominance of production factors within the institution [13]. These three processes become a game in the process of creating. On which side to be seeded, appear to the surface; on the other side which element is defeated or deliberately hidden

2. RESEARCH METHODOLOGY

The research method used in this study is the Critical Discourse Analysis method - Norman Fairclough. Critical social analysis can be understood as normative and explanatory critique. [14] This study analyzes 1). the composition play of visual elements as a Text Analysis; 2). the relation between video and public as Analysis of Discourse Practice (3). the meaning that reads by the respondent as the Analysis of Social Practice. The research begins with direct observation of the location and recording video mapping along with the public response. Furthermore, 5 (five) members of the research team made casual observations and discussions with respondents with a total of 20 people. Age of respondents ranged from 15 to 45 years, both men and women. The respondent's experience is described qualitatively.

3 RESULT AND DISCUSSION

3.1 Visual Imaginative Elements that Play

The visual video mapping element is a character animated through Adobe Premiere. This program makes the action becomes easier in processing objects into building structures; both 3D animation, motion graphics and/or video files. Visual

objects are grouped according to the building structure spaces that will be occupied. Visual elements are animated to fill space and simulate with other objects. The effect of breaking, shining, pulsing, back and forth and various other effects appears to make the video mapping object look imaginative fantasy.   This hyperrealist of the visual imaginative is strengthened because there is no reference to forms in real life. Around the object, the background also builds a melancholy and surreal world. The visual video mapping element is not oriented as something that is highlighted or affixed to the building screen, but rather the opposite. How do visual elements appear as if coming out of the building. It is the building that has the image emitting beam that has been embedded with the building. Visual form clarity remains the beginning of the meaning of the initial denotation. The meaning of denotation is interpretation according to physical appearance. One sign is associated with another sign. Signs are commodified to establish intersubjectivity marks. Intersubjectivity happens when each selves of the subjects interact one with another in a communications event. [15] Video mapping works and urban architecture tied together in intersubjectivity. The sign will represent itself with various characters; does it seem hard, plastic, futuristic or other. From the character, it will bring up the meaning of the next connotation which can arouse happiness, cheerful to evoke emotion. The meaning of connotation is the implicit meaning of the sign.

TABLE 1
ANALYSIS OF TEXT (A)

The visual elements of the fire spread along with the window frames in the Kimia Farma building. Smoke billowed behind the window then disappeared. The burning of the building is a form of resistance to the concept that should be feared, but it is becoming a show. Title: "Njawani" Artist: Anung Srihadi Jogja.	The video begins with ambiance music that is playing and lighting is dim. Then disco music stomps accompanied by colorful lights. It appeared that people were busy jogging to fill in a few points in the window frame space. The music disco boom will not look more stomping if it is not preceded by a silent contradiction playing at the beginning of the video. Title: Metaphoria Artist: Chiefy flicker, ARWTK Jakarta, Music by Godzimo.

TABLE 2
ANALYSIS OF TEXT (B)

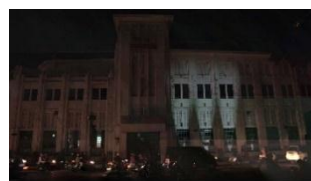|	
Game elements with the box green, red, fill the triangle shape of the building. Visual elements, seem to back and forth to follow the contours of the building. The lack of dramatic retreating of the visual elements was responded to by the audience. Title: Habis Gelap Artist: S. WIbowo J, Jakarta	A boy from above fell, circling in the middle of the wave. The presence of objects and what the child does is not clearly understood by the public. Reading the title at the end of the video "Nrimo" (accept as it is) is also not illustrated. Title: "Nrimo" Artist: LZY Visual – Surabaya.

Intersubjectivity can not be created when there is no noise in the commodification. Commodification in the sign must create differences or opposition binaries. The changes in the visual rhythm that had been normal were becoming perverse. In the beginning, the visual element was seen as a magnificent building in binaries, positioned with sudden visualization on fire; the building that was upright had collapsed. The visual element that had been playing on the building screen suddenly could move back and forth as if it hit the face until it dispersed like a splash of hay over its head. The commodification of signs is not just imaginative, surreal, fantasy, but needs a "visual play". The essence of playing is that there are opposing concepts, some are defeated and some are hidden stories. Digital game-based learning is a relative new interdisciplinary research field which combines the game theory, learning theory and information technology processing. [16] Developments in gaming trends and the usage of technology causes changes in the designs of play facilities favored by urban people in cities. [17] Passion for play would directly influence player outcomes closely tied to games. [18] Playability in video displays (and public displays of video) continue to need further practical observation in the field in order to be better understood. Video mapping illustrations play a lot of fantasy that builds the atmosphere of leading the public into a digital space. But from the observation, it appears that video images as a commodification of signs of character dramatized by imaginative digital games are not enough. Need to play in the dramatization. In the game, an anti-climax, opposition, contradictory concept which aims to show the concept of difference is everywhere.

3.2 Style of Speech and Public Interactive Response
Video mapping tells visual elements by playing a blend of object characters with building architectural components. Objects sometimes fill the niches of windows, pillars, facades, and other existing forms. The structure of the building form is manipulated as if moving dynamically and plastic. Buildings are made into personalized toys as if they were collapsed, burned, bumpy, scattered, and other dynamic movements. The public is entertained because of the commodification of signs of dynamic aesthetic elements. The way to produce a sign (discourse practice) in video mapping generally follows the frame line of the building structure curve. However, there are also video mapping elements that cover the entire building

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regardless of the structure of the building as a guideline. Video mapping with the title "Uneven Structure" (Table 3) displays a blue umbrella and pieces of hay needles to fill the screen. The entire building is intentionally wrapped. From the audience's observation, the impression of the dimensions of the building still plays a role. This means that making a grouping of visual elements displayed in each part of the space does not have to be followed. The pattern of building structure mapping allows it to be ignored. The participatory response is a response due to visual stimulation. Visitors can be amazed, moved their heads or until the whole body is moved to dance to the music of the video mapping. The emergence of many participatory responses occurs due to the form of motion that directs the visual element to the visitor. The public is invited to play in two directions. The public seems to be subjected to a visual object, the object intentionally plays so that the public captures the visualized element. Thus it is known that the play in the process of this interaction is to place the public as the opponent. Intersubjectivity occurs in the relationship between the video and the public. A large number of public objectivity influences the expression of other public responses to video mapping. The public interpreted the video by being conditioned in a public space. So that the response seen in the emergence of video mapping will be strengthened or even otherwise affected by other public responsesThe area where videos are placed in the traffic does not interfere with the level of public comfort. The sound of the music illustration (background) brings to the subconscious the actual video mapping displayed in the noise of space. Words of expression and admiration are said in public spaces, and this impression will be more legitimate when many people give the same response. Unlike the Isha Hening video mapping (Table 3) which displays the motion of light games illuminating the building pillars that follow the clang of classical piano. The public is invited to listen to music and to play the game of guessing the continuation of the music. This video is different from another video mapping that uses more dynamic music rhythms. Such playability that involves emotional feelings under the public consciousness are indicators of the success of entertaining video mapping. Moreover, this is felt by visitors who watch it with their loved ones.

blue umbrella that wrapped the building as if carrying the impression of curiosity. However, when the video began to beat and scattered the white hay sprinkle that crossed, the public was treated to a picture as if the sprinkles were coming to the visitors.

architecture. The audience doesn't realize that there are lamps on the building. The visual effects play is such that the lights appear to originate from already existing lamps on the building. Classical piano music drives the display to be less boring.

Title: Uneven Structure
Artist: Furyco Studio – Bandung.

Title: Las Luces
Artist: Isha Hening – Jakarta

In the analysis of discourse practice, it can be seen that the commodification of signs of dynamic aesthetic elements can entertain the public and audiences of the video mapping audience. Visual playability is an unconscious concept that arises or should be a new awareness in the creative process. The selection of visual video mapping elements is not limited to mastering the ability of the aesthetic sense of a video mapping designer. But to understand what your opponent wants to play. The saturation of the majority of video mapping with frenzied light and the rhythm of dynamic music, the public was shocked by the simplicity of classical music games. Relationships like what you want to be presented in a visual game need to be determined in advance. Public, as opposed to playing, will be invited to play what they are like or what they are like.

C. The meaning of Video Mapping as a Form of Reading the Phenomenon of Socio-Cultural Practices

In the analysis of social practice, video mapping provides fantasy as an artistry imagination that is presented in virtual reality. Visual play leads the public to imagine events, drift into the atmosphere, recall memory, and other psychological effects. Phubbing, clubbing, disco, apathy, and become a social issue in urban society style.

TABLE 3
ANALYSIS OF DISCOURSE PRACTISE

Initially, the visual element overrides the building structure without following the building structure and is static without motion. Illustration resembling a	The sounds of classical guitar accompany the dancing light show, spotlights shine up from below heading above all the way to the top highlighting the building

TABLE 4
ANALYSIS OF SOCIAL PRACTISE

| The destruction game of BNI Building collapsed accompanied by industrial sounds and the hustle and bustle of vehicle horns as the background music. This video mapping is social criticism of the era of industrialization and waste of vehicle fuel. Emerging de-humanization in the growth of developing country civilization. Where everyone competes, race against the target and time. | Cable circuits connected with eyeballs. Various characters in human faces are downcast playing their smartphones. As if the smartphone is the heart of the life machine. Not being aware of the presence of smartphones makes humans 'commercialized' objects. Criticism of someone who seems to be present in the office or is present in the family but turns out to be busy with his | Gunungan as the opening icon appears at the beginning of the video. Emerging puppet figures in Sundanese are not understood by the people of Jogja. The building's pillar structure is decorated with Sundanese ornamental ornaments, making the building looks like a palace. The video is interspersed with a giant shaped like a sun. The meaning of social practice presented is the royal atmosphere. Due to the use of Sundanese |

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	cellphone. Attendance does not mean real presence.	language, some redpondents cannot read the meaning of the ad.
Title: No Title Artist: Eureca Indonesia – Jakarta	Title : Here But Not Here Artist : JVMP All-Star	Title: Bharatayudha V2 Artist: Uvisual – Bandung.

It has been known that collective moral awareness will be more aware of the behavior that has been carried out. Criticism of people who are dependent on phubbing smartphones is raised in one of the video mappings. In the video mapping with Bharatayudha V2, the Uvisual works of Bandung elevate the narrative of traditional "gunungan" icon. However, what is adopted by Sundanese culture is not Javanese culture. Gunungan is identical to the Jogja traditional puppets, and various visual signs in Jogja use the "gunungan" icon. Yogyakarta is stereotyped and cannot be separated from its Javanese identity. However, due to differences in cultural background, it is not easily understood by people of different cultural backgrounds. Video mapping with the Wayang Golek object which is also narrated using Sundanese is not understood by the people of Jogja as the opponent. Visual playability is an unconscious concept that arises or should be a new awareness in the creative process. The findings of this study are: imaginative fantasy concepts need to be accompanied by the concept of "visual play". Imaginative fantasy itself has characters: a). forms that are awkward, unnatural or have novel ideas. However, it is still identified as the similarity of the shape of the object; b). packaged in a surreal, not real or hyper-reality atmosphere; c). fantasy was awakened by the existence of simulacrum which was deliberately simulated. Visual playability, in this case, does not mean playing alone, but playability is when the public is involved in playing with the visual elements set. So that the public tries to hold on, reaching out until his body seems to dissolve in cyberspace fantasies. There are 3 (three) principles in playability, which are: a). whose character is there and play with whose character. This means that the image in the video mapping hopes that what the public will respond to. Not that it must be touched. Is the video mapping enough to be gazed at, the public is invited to play his moving gaze following the motion of the animation. Nevertheless, this includes choices in creating a correlation between the video and the public; b)play doesn't mean winning alone or dominating. But there are visual elements that are deliberately highlighted or vice versa. This means that it can be publicly surprised by the visual form or precisely friends with the music that accompanies the motion of the video; c)awakened the atmosphere in the area where the game was played. Whether entering the tradition space or wanting to get out of the confines of tradition towards the era of digital freedom. The phenomenon that occurs is that humans are manipulated to glare at the application of advances in communication technology in the hands of their smartphones, rather than utilizing technological sophistication for other values; d) Continuity in playing continues to be created when the ambiance of the environment is well built. Background music brings an exciting game atmosphere. On the other hand, the play between the many audiences also makes the playground more memorable; e) the memorable pleasure of watching video mapping is an unforgettable experience. This memorable effect is influenced by the presence of elements that are fantasized and brought closer to how to play. And conversely, the discomfort of a video mapping due to the absence of visual and video games does not encourage stimulating the public senses to play with eye movements, head, and body. The contribution of this study is to find visual elements that evoke the joy of fantasy so that the public is entertained. Fantastic elements by a. the object is not in the form of a realist video, but it is characterized again so that it seems three-dimensional. Even though the 3D program is trying to make it 'real'. The impression of the object looks more plastic, sparkling or other; b) bring fictional narratives, and are exaggerated; c)the repetition of objects displayed in multiple screens; d). enter in the field of hyperrealist atmosphere; e) objects are fantasized with lighting games, and f) background music has an important role in building the ambient in the direction that is meant to be told to the audience. When a visual element doesn't play a lot of visual fantasy and if it doesn't present a new game, it won't bring up the effect of comfort. The difference in the level of visual play gives a different response effect. The visual playability correlates to build friendship or memorability of someone who will visualize video mapping. As a result, the presence of video mapping becomes the public image stock for uploading on social media as a form of personal imaging. Video mapping is a form of simulacra. The element of visual playability is more directed at how video mapping gives a visual surprise. Irregularities in the visual element include unnatural forms, disproportionate to reality, less precise size, shape, position, distorted visual structure. Excessive hyperreality or false reality is a form of irregularity, although the concept of irregularities does not have to be overloaded. Visual playability by personifying memorable building structures. Visual elements construct the visual structure and ideas for the appearance of video mapping by utilizing building structures that are identical to the characteristics of the visual elements hyperrealistically. The physical environment in which video mapping is placed is a visual element that is related to visual elements. In practice of discourse, the strength of the form and dynamics of the motion of visual elements that do not follow the contours of the building can still amaze the audience with a note of the motion of the visual element that leads to the audience. The ideology of the meaning that is read by the respondent is not the main thing. Video mapping will be meaningful if enough to make the public entertained. The readability or failure of video messages is not something that the public wants to prioritize.

4 CONCLUSION

From this study, it can be concluded that: 1). Visual playability as a text is made in fantasy style, surreal 2). the relationship between video and the public by creating a playing field or playing field. 3). the ideology to be achieved is that the public is entertained in a playground. The success of video mapping when public comfort is influenced by creativity commodifies the personification of signs in creating visual playability.

5 SUGGESTION

The magnitude of the interest of the people in the city of Yogyakarta who appreciate this video mapping shows the level of their civilization. Not as a society that stutters with technology, stutters in the face of information, and what's impressive is not the occurrence of vandalism against various multi-media hi-tech facilities. The presence of video mapping

has proven to have contributed positively to the tourist attraction in Yogyakarta. Event video mapping further strengthens Yogya as an art city and cultural city. In the year 2020, the video mapping event will be performing again. The existence of iconic buildings in Yogyakarta is generally located on a large road and is rarely found with the foreground of a large park. This means that the view of the video mapping screen is disrupted by the negligence of the traffic speed. Besides that, the road users may be disrupted by this event and can be a contributing road accident. Therefore it is necessary to sterilize the area from traffic drivers so that visitors can enjoy and read the video mapping message more. For the regional government to try to make the biennial event a fixed annual event. Iconic buildings should be revitalized so that many points can be used as video mapping screens. A large number of viewers provides the opportunity for this media to embed educational, moral, or other messages.

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