Virtual Aesthetic on Dreadeye VR Game

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Abstract
Indonesia is very rich in myths that exist in society, the wealth of myths found in the archipelago is illustrated by the many community stories that are still found today. One example is the myth about Indonesian ghosts and their various frightening forms. Fear arises from human ignorance of something and develops into a wild fantasy in humans, until finally it can be accepted by human logic. This can be seen from the many kinds of entertainment media that take the theme of horror, one of the media currently used is video games. One of the games from Indonesia that has developed this virtual aesthetic using 3D visualization technology is the game studio Digital Happiness from Bandung, with the game title Dreadeye VR. This game is a Virtual reality game where to play it requires a VR device. With the concept of Virtual reality, this game provides deeper interactivity for users to explore real spaces in the virtual world. Virtual reality brings a new experience for users to continue to enjoy objects in the game, even if they do not make direct contact. This can lead to being carried away to bring new meaning to each individual. So, the problem of this research is, how the Dreadeye VR game presents virtual aesthetics for the players and the purpose of this research is to find out the factors of the formation of virtual aesthetics in the Dreadeye VR game. The methodology of this research is qualitative, while the approach and theory used is MDA (Mechanic, Dynamic, Aesthetic), the MDA approach describes each interrelated component such as mechanics, dynamics, and aesthetics. Mechanics explain programming and game rules, dynamics describe interactive games and playing experiences, aesthetics describe the sensations felt when interacting with games.

Keywords: Virtual Aesthetics, Game, Experience, Dreadeye VR

INTRODUCTION

Indonesia is very rich in myths that exist in society, the wealth of myths found in the archipelago is illustrated by the many community stories that are still found today. This can be felt from several existing myths, which show scary thoughts about the stories conveyed through these myths. One example is the myth about Indonesian ghosts and their various frightening forms. It is very clear that myth is related to human fear, this is easy to catch because fear arises from human ignorance of something that appears. Likewise, using myths that are not known to be true because they do not have clear literacy. So, it can be concluded that myths give fear or can cause fear to humans who believe in the existence of these myths because the individual does not know the truth and only gets the mythical story so that it can be accepted by human logic.

Fear arises from human ignorance of something and develops into a wild fantasy in humans, until finally it can be accepted by human logic. This emerging fear of humans can be used as entertainment. This can use media films, novels, comics, or video games. This can be seen from the many kinds of entertainment media that take the theme of horror, one of the media currently used is video games. Bogost (2011) explains how video games can make media wider, richer, and more relevant, not just as a recreational medium. Technological developments through increasingly sophisticated 3D visualization provide potential for developments in the video game industry, especially in Indonesia.

In McLuhan's terms, technology is part of the media ecosystem, which means managing various media to help each other so they don't cancel each other out, to support one media with another. In other words, the media ecosystem is a common media approach to understanding how a number of different technologies work individually and together to create new environments for communicating suggestions and presenting perceptions (Bogost, 2011).

One of the games from Indonesia that has developed this virtual aesthetic using 3D visualization technology is the game studio Digital Happines from Bandung, with the game title Dreadeye VR. This game is a Virtual reality game where to play it requires a VR device. This game appears officially on the Steam website. In the DreadEye VR game, players will act as shamans and must perform rituals like a shaman to enter another world. Visual characters presented in the form of local ghosts such as Kuntilanak, Tuyul, Pocong and others (https://id.techinasia.com/saat-hasil-founder-digital-happiness-rachmad-imron - Access : 02/11/ 2021, 19:22 pm).

The DreadEye VR game is one of the FPS (First Person) games, a local game that is quite phenomenal and in demand by its players. With the concept of Virtual reality, this game provides deeper interactivity for users to explore real spaces in the virtual world. Virtual reality brings a new experience for users to continue to enjoy objects in the game, even if they do not make direct contact. This can lead to being carried away to bring new meaning to each individual (https://duniagames.co.id/discover/article/gimindo-dreaeye-vr-game-horor-vr - Access : 02/11/2021, 19:25 pm).

The presence of the Dreadeye VR game with the concept of virtual reality can provide users with a real experience regarding the experience they have seen. This concept invites game players to enter the virtual world and create their own interactive stories. The virtual form is not only in an object but in the form of the creation of memories, feelings, and emotions. With the existence of games in virtual form, especially virtual reality, the interactions made by game players will leave an immersive experience, not only as an entertainment medium, but games can play a role in implementing, sensationalizing, and experiencing video games. Based on the above background, the problem of this research is, how the Dreadeye VR game presents virtual aesthetics for its players and the purpose of this research is to determine the factors of the formation of virtual aesthetics in the Dreadeye VR game.

LITERATURE REVIEW
Aesthetics has the meaning of feeling or things that can be absorbed by the five human senses, another aesthetic understanding is the unity and relationship of forms that exist between the absorption of the human senses. The researcher concludes that what is meant by aesthetics is something that is felt and absorbed based on the five human senses. In game media that are interactive in nature, aesthetics can provide an aesthetic experience that is not only felt by the human senses but also has the experience of playing. Where this is related to the aesthetic concept of interaction formed through the elements of actor, space, and time (https://www.dosen Pendidikan.co.id/estetika-dalam/ - Access : 02/11/2021, 19:08 pm).

Levy states virtual as a potential or opportunity, where humans develop and expand the process of creation, open the future, and give meaning to the presence of real reality. While Baudrillard stated that virtual as a fake, where the status of the image is a real duplication through the help of technology. Researchers conclude virtual is to provide a form of picture, where virtual forms provide falsehood as meaning in the form of real duplication through the help of technology (Bononno, 1998).

In this study, the theoretical approach used is the MDA (Mechanic, Dynamic, Aesthetic) model. This approach is a link between technology and design, where the term mechanics refers to programming and game rules. Then it is dynamic to explain interactive in the game and the last is related to aesthetics which includes emotional responses that support and appear in players when interacting with the game (Murtiningsih, 2021).

RESEARCH METHODOLOGY

The methodology of this research is qualitative, according to Moleong (2004) qualitative research which intends to understand the phenomenon of what is experienced by the research subjects, for example, behavior, perception, motivation, action and others, holistically, and by way of description in the form of words - words and language in a natural context and by utilizing the scientific method. While the approach and theory used is MDA (Mechanic, Dynamic, Aesthetic), the MDA approach describes each interrelated component such as mechanics, dynamics, and aesthetics. Mechanics describe programming and game rules, dynamics describe interactive games and play experiences, aesthetics describe the sensations felt when interacting with games (Hunicke et al., 2004).

FINDING AND DISCUSSION

The table below shows the MDA (Mechanic, Dynamic, Aesthetic) approach, which is used in the Dreadeye VR game in interpreting virtual aesthetic forms that can be felt by the players.

Table 1. MDA Approach to Dreadeye VR Game

Name Game	Mechanic	Dynamic	Aesthetic
Dreadeye VR (Release November 28, 2017–Studio: Digital Happines, Bandung, Indonesia)	- 3D software - Unreal Game Engine (C++) - VR	- Narrative - Explore the surroundings	- Realistic 3D visualization - Influence on the mythical culture of the time

The mechanical approach presented in this Dreadeye VR game is the use of 3D software, the Unreal game engine that uses the C++ programming language and VR technology devices. This was done by following the technological developments that existed at that time and became the hallmark of this game which made it different from similar games.

Figure 1. Game Engine Mechanics in Dreadeye VR Games

While the dynamic approach in this game, as shown in Figure 2 below, uses a narrative in the storyline and forms of interaction with the players, where the interaction is presented more dynamically by using VR. Players can explore each of the levels in this game, by providing a form of experience from a certain story.

Figure 2. Dynamic in the Form of Narrative Stories and VR Interaction

Then the aesthetics of this game are shown in Figure 3 below with a realistic 3D visualization. Where the 3D environment is developed to resemble the estimated original conditions and is interpreted based on predetermined visual references. This gives players a sense of being carried away, where they feel that they are in a real environment in a virtual form.
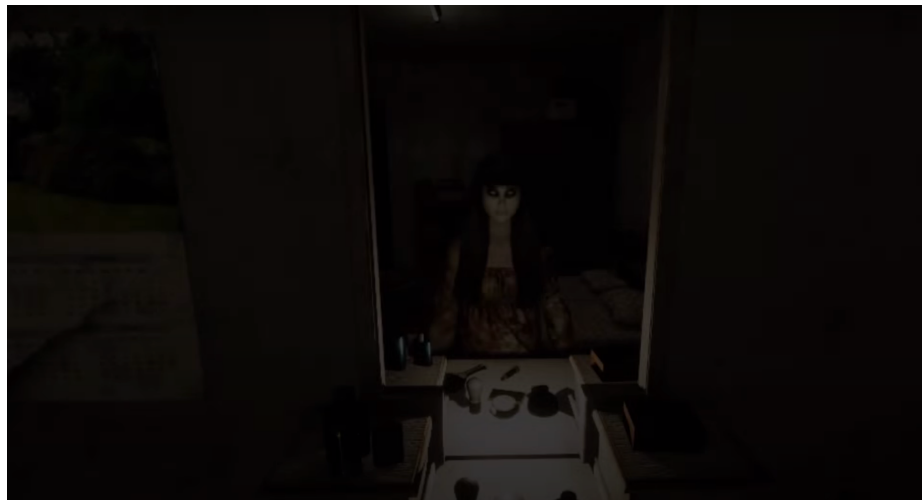

Figure 3. Aesthetics in the Form of a 3D Environment

In today's digital era, the art form has changed taking into account environmental factors, that the reality of digital life today has no overlapping real and virtual boundaries where everyone is connected to internet technology and displays multiple applications (Bowen, 2014). The development of this technology provides advantages for developing games in the form of VR. Where players can explore a virtual world by interacting in a 3D environment and players get carried away in the narrative of a developed storyline.

CONCLUSION AND FURTHER RESEARCH
The Dreadeye VR game provides a virtual aesthetic experience sensation that is carried away in virtual terms, especially with the content presented related to the ritual myth in it which is one of our cultures.

Current technological developments have provided opportunities to develop similar games using VR technology. We have human resources that can support the development of this VR game, where the game industry is developing in Indonesia and there is a need for collaboration between academia and industry in order to produce VR games from the academic side and industry practitioners.

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