Character Design as Bridging Tools of Ideological Message in Game

Tubagus Zufri, S.Sn, M.Ds.
Visual Commnunication Design
School of Design
Bina Nusantara University
Jakarta, Indonesia
tubagus.zufri@binus.ac.id

Dodi Hilman, S.Sn, M.Sn.
Visual Communication Design
School of Design
Bina Nusantara University
Jakarta,Indonesia
dodi.hilman@binus.ac.id

Wahyudi Pratama, S.Sn, M.Sn.
Visual Communication Design
School of Design
Bina Nusantara University
Jakarta, Indonesia
yudi@binus.ac.id

Abstract—**The development of gaming applications around the world, growing so fast, so does in Indonesia. This sparked the game makers in this country to be more creatively, create different variants of the game, and spoiling the game consumers which increasingly growing, rapidly. Character is not just a "Visual Form" but at the same time, also a representation of an ideological, who designed, that is able to communicate more intimately and intense through specific visual language. Character, consciously or unconsciously, have basic roles as an ambassador of the message and the idea that is being built by the makers of the game.**

Keywords— character design, game, message, visual form words

I. INTRODUCTION

Game, in this now day gaming industry, is part of the play and the play is also part of the game, they both are related. The game is a complex activity in which there are rules, play and culture. A game is a system in which players engage in an artificial conflict, here players interact with the system and the conflict in the game is modified or artificial, in the game there are rules that aim to limit the behavior of players and decide the game.

Game aims to entertain, usually game much loved by children - children to adults. Games are very important for brain development, improving concentration and trained to solve problems accurately and quickly, because in the game there are conflicts or problems that require us to resolve it quickly and right. In this case there are at least in a way to be able to communicate with the audience. Character Designer should be created in a more intimate and intense through specific visual language. Character design, consciously or unconsciously, have so basic role as ambassador of the message and the idea that is being built by the game makers to be consumed his audience. The success of a game is often determined by the character. Unfortunately, the attention to the design of the characters in the game Indonesia is still limited to a visual exploration, often less appropriate to the story and production goals.

The character designs in Indonesia are still struggling on the literal visual translation (read: hasty and superficial). The results of this study not in the form of votes Character Design Indonesia, but rather provide a comprehensive understanding of the character in game design tradition and enriching aspects of character design discussion previously only focused on the visual but also on the psychological aspects and communication.

II. RESEARCH METHODS

This study uses a qualitative method by observation as data collection techniques and review of the literature. The analysis was done descriptively on the design is the subject of research studies that are expected to provide a clearer picture of the interrelations between the idea underlying story of the game with results visualization.

The focus of research is the design of the character of the game from the standpoint of the idea of a story that covers aspects of mechanics, dynamics and aesthetics of the game. By doing a case study, this study aimed to develop the analysis of the subject matter of the character designs in terms of its relevance as a carrier of messages from the story / the scope of the idea underlying the game.

III. DISCUSSION

A. Character Design in Perspective Aesthetic

How a game can bring "joy" or offer the attraction that makes the player / audiences survive to continue to follow / playing the game? Here are some things we can often encounter in the game although not entirely is another area that there is always collected in a game.

1. Sensation
2. Fantasy
3. Challenge
4. Expression
5. Browsing

When we are born into the world and into the community, we have been exposed to a variety of activities, ranging from socializing with peers, school, the daily activities that require the presence of others around us. Without realizing it, what we want and do is part of a game, either way we talk, learn, work, and even compete. We are all creatures who like to play from any of what we do, it is no wonder that in every social life, we

always set it up and have a rule on what we do. Assuming, we as creatures who like to play can be evidenced through the experiences of empirical, that's why we love to play with pets, why there is gambling, why we love to watch sporting events, why we are found of poetry and music, until the game is visualized with sophisticated technologies, or we are familiar with the term commonly video games. It could be a video game is the most contemporary example of a game.

Our instincts as a creature who likes to play in such a manner facilitated by the technological sophistication. We make a game character is a representation of ourselves. Game, is a vehicle for human game. Game Character, is a representation of ourselves that is part of the game itself. We involve ourselves as a part of the game itself. In the process, a game became a vehicle for cultural, ideological messages about social conditions and become escapism for human to create imaginative virtual world.

Fig. 1.   Images from Need for Speed Game

Some games in contemporary era or nowadays era, such as Max Payne, Mafia and Needs for Speed, each has a different attractiveness and bring the experience that is unique on the players. Which this game, was rated for adult and fully with violence and only for mature person with explicit content. Each game has a different background story in the rate and degree. For example, Max Payne is a game that retrieve and reconstruct the names are derived from Nordic legends, while Mafia take advantage of an organize crime stereotypes. According to some games take advantage of stereotypes, while remaining places of the player by importing unlikely types into the gaming environments [3].

Let's try to pull back in the face of a story basic ideas to be visualized in the production game. Basically, game built on several aspects of the mechanical, dynamic and aesthetic interplay with each other (in this case: Human). Translating stories or ideas superficially basic, will produce a shallow game, regardless of any sophisticated mechanical design, dynamic and aesthetic in visual.

Accuracy in exploring the potential of a game it is important to make it interesting and can give an aesthetic experience, and if possible can also be a means of education and information.

B. Aesthetics As Bridges Story Idea

By the time the players start playing the game, in his mind will be present expectations can only be limited, game designer, direct or in-directly. Game Designer, will be carried away and consider what is present in games played as something present in such intact. That is the concern for the charge in the game and the gameplay blend into one and thus the idea of the story or rationale for the design of the game will be swallowed whole.

According to Jesse Schell, one thing that we know about good stories is that they have intense unity-the problem is presented in the first five minutes of the story is a driving force that has meaning all the way until the end [4]. In other words, the selection of the basic idea should be done very carefully because not all stories can be translated into the game and furthermore an underlying story of the game between representing arbitrary or marched towards simulator.

Fig. 2.   Example of a figure caption. *(figure caption)*

Whatever approach is chosen are appropriately briefed on early so that the players get the right information. The writing is trying to present and re-emphasized the importance of the formulation of the narrative material that underlies a game design so that the depth obtained will open approach of diverse perspectives in developing the gameplay Now we will try to see the case study in this paper is Angkot game, a game that the theme for public transportation. Angkot (Public Transportation) is a means of transportation known in the big cities in Indonesia. This game presents the player exploration gameplay equipped with route maps and panels like a four-wheeled vehicle in accordance with the type of vehicle chosen to represent a vehicle commonly used as Angkot. In this game players in the early stages can choose the type of vehicle and color. Then proceed to choose the adventure as provided. At this stage, applied indirect control to direct the player according to the mechanical and dynamic owned game. According to, Tracy Pullerton they can be based on real world objects. But even if they are based on familiar object, they are only abstraction of Reviews those objects and still need to be defined in the rules as to Reviews their mature in the game [4]. In the visible election theme of the story of this game apart or break away from the real situation, it Showed that making the story idea that can actually do more in-depth. Some important

things that go unnoticed is that each public transport has a different identity that includes color and route.

Fig. 3. Character model Angkot   (source image from google.com)

Every public transport has a specific stretch and paint agreed to stretch so that it actually is a matter that is free to choose the color at will. Route is the route that must be taken commute is usually from one terminal to another terminal and are authorized and can only be changed while if there is a diversion from the authorities or in urgent circumstances (force majeure). This requires the presence of the direction indicated by the map in accordance with the route to be taken by players in this game plays as a driver Angkot (a common public transport in several cities in Indonesia).

Fig. 4.   Image 2. Character model and Screemhoot from Game: Angkot The Game (source image from Angkot the game.com – by Oray Studios)

Therefore, if the game designers do not pay attention to these circumstances, it does not appear a close relationship, between the title and the gameplay that were presented. As we know, games and movies have in common recipes in a story. What is the story should be treated well, presenting the conflict and climax as well as visual support to the concept of conflict of good and bad, as well as in bringing the concept of interest in gender and masculinity. This eventually will bring a standard recipe game which has become a common standard for the game user and movie lovers as entertainment in the virtual realm. As previously noted, the experience gained by players are influenced by the extent to which the reality of the game is presented art of game. According to Katherine Isbister, if the characters in a game have depth, complexity, consistency, mystery, humanity, and charm, then they are going to feel real to the player, and that helps the whole game world real fell, and allow the player to suspend his or her believe this and get lose in the world [3]. Speaking of aesthetics as a bridge story ideas then it is clear that the functions carried is conveying the idea that was conceived by the designer game in pre-production phase as it is, the better the idea of the beginning of a game, it can be expected cultivation of aesthetic that appears, will give a unique experience and depth to the player, otherwise when the initial idea did not have the depth of the design aesthetic that appears will still be able to give a unique experience but approaching a futile and the game will be a game to kill time. According to Ernest Adams, for others players, the story is not part of the game, it is the main reason for playing the game. They believe in its character and are concerned about what happen to them. [5].

IV. Conclusion

Finally, it should be realized together that to produce a game that has the advantage of a mechanical perspective, dynamic and aesthetic it is a must to dig as deep as possible aspect of the story that underlies the game. This condition will be more severe if the background of the idea of ideas taken is representative of the conditions that occur in reality. On the other hands this is a challenge that must be answered as more realistic characters are present, the environment faced, challenges that must be faced and problems that must be solved in the game will make the player presents himself to assimilate themselves in the game and gain experience of mechanics, dynamics and aesthetic it is a must to dig as deep as possible aspect of the story that underlies the game. This conditions will be more severe, if the background of the ideas was taken, that is more representative than the conditions, that occur in reality. On the other hand, this is a challenge that must be answered, more realistic characters are present, the environment and challenges that must be faced, and the issues that to be resolved in the game, will make the game player presents himself to assimilate themselves in the game and gaining some addictive experience.

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