

real consequences for one another's moment-to-moment experience, as well as consequences for one another's in-game virtual bodies and selves. Thus for us games provide us with opportunities for both sociability and social play. [7]

Even though as a portrait by the media today, gamers always seem to play alone before their digital screens.

Video games have had a certain social spectating element to them from their inception. In the early days of arcade games, people would gather around the person playing the game to see how they were doing and to cheer them on. [8]

Or later, the development of LAN based or online multi-player games still encourage share videogame experiences. The social aspect of play has a deep meaning in the experiences of play even when playing a single-player game alone. We share our experiences on forums or other social media, we watch other players play on live steaming such as Twitch, and we shared game experiences and studies on gaming journals or the channel of Youtubers. All the information and experiences we shared profoundly affect how we perceive the game and how the general public has received the game. The shared experience becomes one of the essential traits of video game consumption, which differs from other cultural industries' products. Even if games respond to the legitimation chain, in which the public perception of worth determines the value [9], the shared experience of video games is built upon an asymmetrical experience, from the players, and the audience as well.

In this project, we intend to create a social play similar that based on the interpretation of the meaning and the rules of the game. The installation is trying to imitate an arcade game but in a situation completely different. While we committed to the form of arcade games, they are inspired by *complicit formal*^{††} artists and dedicated to investigating and demonstrating the techno-cultural context that shapes the interpretation of form, [10] or in other words the understanding of video games medium as a whole. We create the project with conflicting senses and various strategies (for example, presenting visuals of sexual subtexts in a family-friendly and artistic space.) to discuss our understandings of the videogame as a medium. At the same time, it discomforts players/visitors when they are searching the meaning of the game and show them the ubiquity of information that exists in our

daily life that distorts our view of a medium rather than experience it by ourselves.

4. The exploration

First, we are interested in the creation of visual vocabularies anchored in the evolution of technology and methods of communication that have become both understood by a broader population, across countries and languages; and also sophisticated by the redesignation of icons and meanings, like a new grammar.

As a starting point, we examined the example of the Isotype †† language, born from the industrial and economic revolution of the early 20th century, from the need to create a system of communication that could be quickly recognizable in a globalizing world. In its visual Autobiography From hieroglyphics to Isotype, Otto Neurath's mentions his intention of creating this system for helping workers (the broader public) to become aware of the economic reality.[11] In our project, the exploration of visual vocabularies is an attempt to help people to be aware of the reality of the techno-culture today.

Second, we question the relationship between the body and the machine through the exploration of possible and meaningful interactions. On one side, we look to explore the way interfaces aim to handle the functional and technical requirements of the game. On the other side, we aim to visualize the impact of the interfaces on the body and how the interface configures the exchange game-user-game.

The design of stressless, enjoyable, or even invisible interfaces has been the discipline ideal for decades. Interfaces have aimed to create versatile exchanges of dialogues between computers and users, particularly in the case of games, for which the effectiveness of the interface is not judged by the effortless operation, but quite the opposite, as acknowledged by Don Norman [12]. For video games, interfaces have merged into the artistic practice as our interaction with the technology become more complex, and our desire to immerse ourselves in virtual space grows.[13] This game art presents an exciting opportunity to experiment this kind of dialogue and help us to learn to control the artificial body inside the virtual space, at the same time, it tears up the disguise of the surface presentations to show us the discomfort distance between our body and the virtual game space.

Finally, we want to explore video game reception and preconceived ideas, in general, but also the public response and its reactions towards mature themes, mainly

^{††} The complicit formal avant-garde does not advance specific mediums. On the contrary, it questions whether videogames or any other art medium (painting, film, video, and so on) are indeed unique mediums... Complicit formal artists still pursue art for art's sake, yet are mischievously liberal and humorous in what they consider to be art, because they have learned from the failures and successes of the historical avant-garde. (Schrank, B. Bolter, D. J.: *Avant-Garde Videogames: Playing with Technoculture*, pp.23)

^{‡‡} Isotype (International System of Typographic Picture Education) is a method of showing social, technological, biological, and historical connections in pictorial form. It consists of a set of standardized and abstracted pictorial symbols to represent social-scientific data with specific guidelines on how to combine the identical figures using serial repetition.

