Pixels and Presence: How "A Space For The Unbound" Creates Immersion Through Cultural Details

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Abstract: Video games are evolving from entertainment to complex media with social and cultural impact. This study explores immersion in the Indonesian game "A Space For The Unbound" and its connection to cultural adaptation. The game uses pixel art and references real-world Indonesian settings, creating a unique visual aesthetic. The narrative incorporates direct and indirect cultural elements, with exploration as a key mechanic. Gameplay reinforces presence through NPC interaction and familiar control schemes. Culturally, the game utilises "cultural apriori," where creators internalise concepts and mindsets. While not strictly adhering to 1990s Indonesian culture, the game evokes nostalgia through the atmosphere achieved by visual, audio, and narrative details. A Space For The Unbound exemplifies how video games can leverage aesthetics to create immersion, cultural connection, and relevance. The game creates a nostalgic sensation for its players because it successfully conveys the "impression" or "atmosphere" of the 1990s through visual audio, narrative, and ludic or gameplay.

1 INTRODUCTION

Video games have also been changing with the evolution of the times to be more than just an entertainment medium but a complex medium. Video game users by 2023 will surpass 3.3 billion, with 52% of users coming from Asia Pacific. The number of global users has increased by 2.4% compared to the previous year, with global revenue of $184 million covering mobile games, PC games, and console games (newzoo, 2024). This extensive coverage makes video games no longer just an entertainment medium but also a mass media that brings messages and information to its target audience.

Video games do not ignore the pros and cons of the impact on players, in particular, the issue of addiction to digital games or game addiction. Video game addiction is different from addiction to addictive substances like nicotine or drugs. The term game addiction refers to a pathological disorder caused by the use of video games that causes the inability to live everyday life (Wittek et al., 2016). Gaming addiction is an excessive desire to use a computer or video game that causes social or emotional problems.

Despite the potential to addict a small percentage of players, video games have a positive impact both psychologically, socially, and cognitively on players. Playing video games can lead to better eye and hand coordination. Video game players also perform better on perception and tasks requiring high concentration than people who do not play video games. In addition to playing video games, it also slows down the decline in cognitive function in older adults who play strategy games (Pontes, 2018). Besides, one of the positive aspects of video games is that they are a perfect blend of art, technology, and spoken media that can touch millions of people simultaneously (Esa, 2020). This versatility allows video games to convey ideas, concepts, and views of anything anxious for their creators to the public in a more entertaining and non-compulsive format.

The superiority of video games as a medium to communicate ideas and concepts has led various non-profit organisations, academic institutions, and public and private entities to use this technology as a creative solution to various social problems. For example,

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several Pulitzer Prize winners, Nicholas Kristof and Sheryl WuDunn, created a Facebook-based game to raise awareness and support the anti-violence movement against women worldwide. The game is an adaptation of the best-selling book Half The Sky and has successfully created digital engagement into real-world action and various micro-donations (Change, 2022)

Video games are a modern storytelling medium that can deliver messages into the game and create a variety of themes that form the basis for a unique gaming experience. Some of them raise specific cultural themes and then develop visual, story, and game mechanics around the culture. Among them is the Okami game developed by the Japanese Clover Studio. The game highlights the Shinto culture and various Japanese folk stories, legends, and mythology. The game's main character is Amaterasu, portrayed as a wolf with supernatural abilities, and his partner Issun, a tiny creature who aspires to become a legendary painter armed with a celestial brush.

The integration of cultural content into the Okami games is narrative and visual styles and objects used to interpret a world with Shinto culture by Clover Studio. Okami combines traditional Japanese painting styles and ukiyo-e as a visual theme (Ferrer, 2017). Communication and storytelling are part of a culture that always develops along with human development. Passing culture to the next younger generation is a ritual to maintain and preserve culture. In this modern era, the younger generation does not find a connection with sources of cultural information so the process of passing down information and cultural values is cut off. Seeing the potential of games as a communication medium could be an alternative for communicating culture that was previously through verbal or written media through analog manuscripts and other media into more modern digital media.

The idea of communicating cultural content on Indonesian-made games has been around for a while. Some of those who have done it are a horror game called Dreadout and a studio work from Bandung called Digital Happiness. Dreadout tells the story of a group of high school boys who are lost in a dead city and then have to find a way out of the city while solving mysteries and fighting Indonesian-typical ghosts like Pocong until they can use the help of their cell phones. The first game series won the 2013 Bubu Award for Best Startup, and the second series won the Game of the Year award at the 2020 Indonesia Game Award. A Space for the Unbound is an example of an Indonesian culture-based game that has won awards in several international game events. The game is an

indie production game developer named Mojiken Studio and published by Toge Production. It tells the story of two friendly high school students and a teenage problem of supernatural mystery, with the setting of the Indonesian suburbs in the 90s. The game won awards in the international event Tokyo Game Show Category Best Art and Audience Choice Award In the event Level Up KL category Best Story Telling.

IGN South East Asia describes A Space for the Unbound as an Indonesian atmosphere of the end of the 90s felt in this game. The housing buildings depicted in A Space for the Unbound give a sense of nostalgia to Natasha Hashim, one of the authors on the web IGN Southeast Asia. ASEAN is a region with rich cultural wealth and enormous potential that can be developed into a load in video games. Indonesia also has many game developer studios, but so far, only a few have succeeded in replicating the success of A Space for the Unbound in representing Indonesian culture and gaining international acceptance.

Games with Indonesian culture that fail to effectively convey cultural content through the video game's aesthetic elements may struggle to create player immersion and serve the purpose as cultural communication media. The research goal is to gain a deeper understanding of the significant importance of the game "A Space for the Unbound" to the gaming and cultural studies community. It aims to study how the game successfully presents culture through aesthetic elements, engages the audience's interest in the topic, and creates an immersive experience for the players. and understand how "A Space for the Unbound" serves the purpose of next level cultural communication media.

2 RELATED THEORIES

2.1 Immersion

Immersion is the engagement or involvement a person feels while playing digital games. Due to their engagement and involvement in the game, players can experience several levels of immersion (Cairns et al., 2014)

1. The first level is when players invest time and effort in playing the game; this is the most basic form of immersion a player can feel.
2. The second level is the emergence of "concentration" in the game, so players spend much attention and are emotionally engaged.

3. The third level is the highest level of immersion, which can be identified by the sense of presence, which is the condition the player feels in the game.

2.2 Aesthetic Element in Video Game

The aesthetic element in video games also has similarities with the common understanding of the aesthetic elements. Aesthetic objects are video games that are the subject of study, aesthetics are the player and the game creator, and aesthetic values are the parameters that will be used to determine the good and bad aesthetic experience perceived by the player. Video games are like complex media and have aesthetic elements that can be divided into three (Thon, 2019).
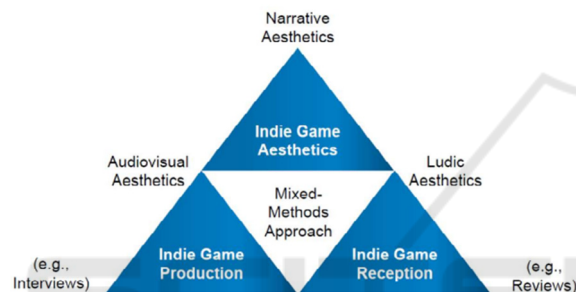
Figure 1: Aesthetic elements of video game (Thon, 2019).

Audiovisual as a video game aesthetic is about spatial perspectives and includes visual styles, visual material, sound design, music, and voice acting.

Ludic is an aesthetic that covers all possible interactions between players, game mechanics, and goals in video games, including the involvement and gaming experience created from the gameplay.

A narrative is an aesthetic that refers to the story in a game and the narrative strategy used to convey the story. Such strategies include the multiplication to non-linearity in the story, the use of the narrator, and the mediation of "direct access" to the character's subjectivity.

2.3 Cultural Transformation

Cultural transformation is the process of intercultural dialogue, a logical consequence of globalisation. Cultural transformation is an essential stage in the process of growth and development of human civilization. The process of cultural transformation begins with the meeting of local culture and foreign culture so that dialogue occurs between the cultures. If intercultural dialogue occurs without conflict, the cultures will experience inculturation and acculturation into transitional cultures. Dialogue, inculturation and acculturation that alternately occur when they come into contact with foreign cultures will create a new culture that has the characteristics of the original culture, both local and foreign (Sachari & Sunarya, 2001)

Cultural transformation is imagined as a continuous dialectical bargaining process until it reaches its final and lasting form (Sachari & Sunarya, 2001). The occurrence of cultural transformation can be triggered by several things, including:

1. New reintegration occurs when traditional values experience disintegration due to clashes with new values that come from outside. This results in cultural compartmentalization that loses its connection to human life.
2. Ideologization is a change in the mentality of an old culture into a new culture, both in the socio-cultural layer and issues of power, value institutions, organisations, and the economy.
3. Historical orders destroy value systems, create cultural contradictions, and incoherent and inconsistent cultural devices. Thus, efforts are needed to find a new format and cultural figure that can answer the challenges

3 METHODS

This study uses a phenomenological method, an interpretative study, to understand an experience experienced by a single individual or a cluster experiencing a particular phenomenon in a way that focuses on the similarity felt when experiencing an event into a universal conclusion. This method collects data from each individual who has experienced a particular experience, then develops a composite description of the intrinsic experiences of each individual that contains the "what" and "how" experiences they have experienced (Poth & Creswell, 2017)

Qualitative research focuses on a profound contextual understanding of a social problem, how the problem is interpreted, understood, and felt, and how the process is formed. These methods tend to collect data on narrow samples in natural habitats. This research will perform data excavation in the following way: Cultural documentation in a space for the unbound.

Interviews with expert users and extreme users such as players, game developers, the art director of the game, and the art curator. Study libraries of

various literature relevant to research. This research will carry out data mining in the following way:

1. Documentation of culture in the game, a space for the unbound.
2. Observing gamers' responses to a space for the unbound cyberspace pages.
3. Interviews with expert users and extreme users.
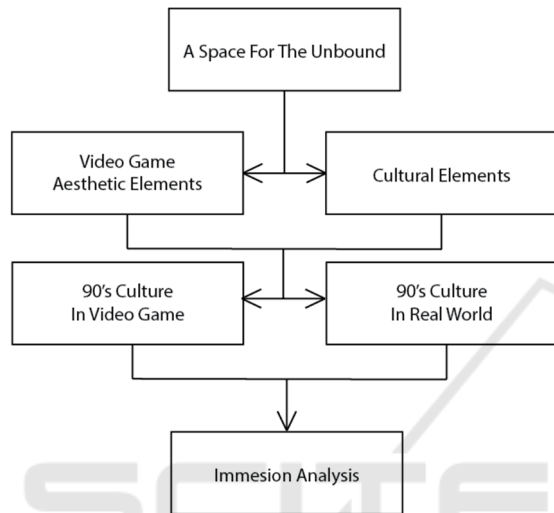4. Literature study of various literature relevant to the research.

Figure 2: Research Flow (personal archive).

The initial phase of this research involves identifying the cultural and aesthetic parameters of the game. These parameters play a crucial role in understanding the culture aesthetically depicted in 'A Space for the Unbound '. The identified culture is then descriptively analyzed to establish connections between the game's cultural patterns and real life. The patterned culture is subsequently tested on respondents to gauge their recognition of these elements and record their emotional responses during each phase of the game with cultural content in the aesthetic elements. This study protocol was reviewed and approved by the Multimedia University's Research Ethics Committee, approval number #1571031364. All study participants provided informed verbal consent prior to study enrolment.

4 DISCUSSIONS

Immersion is something that is commonly heard in the range of speeches related to video games. The immersion of players into the game is an indicator of the success of the goal of creating the game experience by the game developers of both the indie game and the AAA game. The occurrence of immersion, in addition to causing the player to spend time and effort playing the game, also generates the "concentration" of the player so that it appears to be emotional involvement with the game played. At the highest level of immersion, the player will feel a sense of presence or presence in the game. The immersion created in A Space For The Unbound and its relationship with the cultural adaptation of the game can be analysed through cultural identification of the aesthetic elements of video games such as visual, narrative, and Ludic or gameplay.

Immersion is an aesthetic experience experienced by the player when interacting with the game as an aesthetic object. The experience is a result of the stimulus received by the player. It creates the experience that results from a summary of aesthetic experiences experienced by the creators of the game A Space For The Unbound and successfully passed on to the player as a spectator. The aesthetic experience perceived by the creator of A Space For The Unbound differs from what the spectator perceives. The creators perceive the aesthetic experience during the creation process of the work. Spectators feel the experience when interacting or playing the game as an aesthetic object.

4.1 Audio Visual Element

The most visible visual aesthetic element in A Space For The Unbound is the use of the visual style of pixel art as the primary "language" of introduction. Pixel Art is one of the culturally adapted products and has become the primary language of narrative presentation and the formation of the gamer experience. The limitation is even to convey content visually as the backbone of video games that use video or moving images as bridges between the system and the player.

Pixel Art presents low-resolution images, so the amount of detail that can be entered to create a visual object is minimal. So, depicting each object in a video game will be very simple. So, in order to be able to enjoy the visual provided, one needs to use his imagination to fill in details that are not displayed by the pixel-based images. Nevertheless, the games at the time were not a few that succeeded despite their graphical limitations. So, such visual constraints are not obstacles to communication between the game, the system, and the player. Something similar happens in other media, such as novels. A novel is a spoken medium that does not have a means of visualisation, so the characters, backgrounds, scenes, and atmospheres are all submitted to the subjectivity of the

individual reader's imagination. These two media equally have similar constraints, though different in conveying the visual to their recipients. However, each recipient can still enjoy what the media provides without worrying about the above. The shortcomings are the greatest strength of both media.
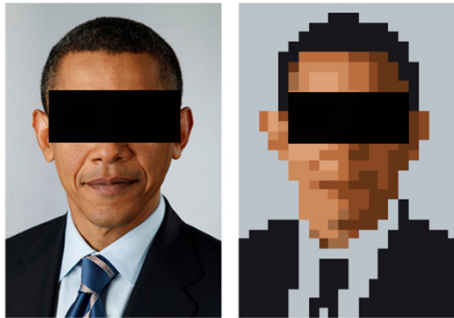

Figure 3: Real picture and low resolution pixelated picture (cragl.cs.gmu.edu).

In one interview, the respondent made a statement reinforcing the above argument. Setiya Budi[1] feels that the limitations of pixel art presenting the details of an object make the player automatically attempt to "fill" the void using his imagination. Such "automatic" involvement makes the pixel art game still create an immersive gaming experience that is no better than the game with realistic AAA game photo graphics. The most basic immersive playing experience can be seen when the player is willing to spend time and effort playing one game. The attempt to use imagination to fill the void that pixel art has is a basic form of immersion that occurs in gamers with the visual style of Pixel Art.

The following visual aesthetic element of A Space For The Unbound uses many real-world references to create the game's main characters, supporters, and environments. Atma and Raya[2] are high school characters who wear grey and white uniforms like high school kids in Indonesia. While Nirmala does not wear an SD[3] uniform in the game, the player can find the uniform in his room when Atma takes the magic stick from his room.

The portrayal of the main characters in the game is accurate, primarily based on real-world references. However, it has transformed after its adaptation gained the influence of manga and anime. One of the consequences, apart from the visual style of the character design in the game, is that the characters

have the same hair characteristics in manga and anime. Similarly, supporting characters such as Hansip[4], the akik[5] peddler, Father, and Father in the "pos Hansip" use easily recognizable attributes because they can be found in the day-to-day player in the real world, although depicted with the visual styles of manga and anime. Both visual styles make the game familiar to audiences who enjoy the work of manga and anime.

The environment in the game is also strongly influenced by the visual style of the anime, especially the work of Makoto Shinkai, which uses references in the real world. In pixel art, the visual environment is depicted in a way that replicates the "impressions" characteristic of the location, even though they experience a varied reduction in detail in each location.

Figure 4: Comparison of Jembatan Ijo in the game and in the real world: a. simplification of the frame, b. local inhabitants traffic attendee (top: screenshot of a space for the unbound scene. bot: (jawatimuran.wordpress.com).

According to the interview with Setiya Budi[6], who once lived near the Ijo and Merr bridges, the depiction of the two places and the location of the residential area where Atma's adventures feel very familiar and

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[1] A Space For The Unbound player who lived in Surabaya near Jembatan Ijo during the 90's
[2] Two main character of the game
[3] Elementary school

[4] Local non military security guard
[5] Traditional gemstone usually for ring
[6] A Space For The Unbound player who lived in Surabaya near Jembatan Ijo during the 90's

remind him of his former place of residence. The unique location is straightforward for Setiya Budi to recognize based on the characteristics shown in the limitation of the delivery of detail in the visual pixel art style and the changes in the depiction that occurred in the game A Space For The Unbound.

The familiarity that appears when exploring the world of A Space for The Unbound is because it was realized early on that this game was designed to respond to requests against the desire to replicate the phenomenon of anime pilgrimage or *Seichi Junrei* in Indonesia. This phenomenon occurs in the otaku subculture, where they try to visit the location of an anime based on references in the real world (Axelsson, 2020).

The same thing happened to Korean drama fans of the 2002 Winter Sonata due to the boom of the Winter Sonata, the location of a romantic scene where the main character kisses for the first time as a tourist destination for the film's fans. They came to take pictures and replicate the scene with him as the main character. The familiarity felt by the Indonesian players, particularly Surabaya, has caused an emotional connection between the player and the location of the story A Space For The Unbound.
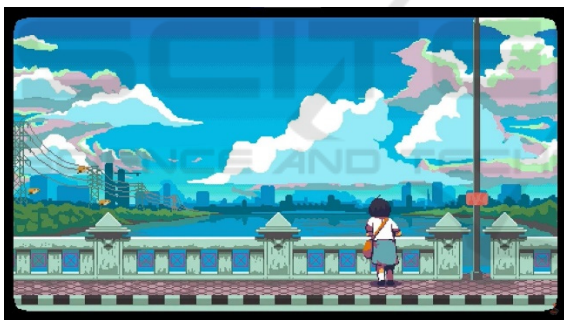

Figure 5: Jembatan Merr (Merr Bridge) is based on a actual location in Surabaya, which hoped to trigger the *seichi junrei* or anime pilgrimage by the author (screenshot of a space for the unbound scene).

That means the game can create a player's immersion through the visual familiarity shown by the design of its environment with the location based on real-world references.

4.2 Narrative Aesthetic Element

As with visual aesthetics, A Space For The Unbound is an excellent adaptation of Indonesian culture,

presented in direct and indirect narration. The delivery of both narrative types above is packed on a "free" exploration that the player will gradually discover as the game progresses. The walking simulator genre focuses on free exploration, so players explore the game and open the game phase by phase without coercion. The exploration and interaction performed by players throughout the game enhance their understanding of the world of A Space For The Unbound and what is going on in it. Through the narrative, the culture of Indonesia is communicated to the player directly and indirectly. The culture is conveyed in person and directly connects to how the story goes; among them is the music of the keroncong[7]. Players are exposed to the concept of Keroncong music when interacting with the characters of the construction workers. Directly, the characters briefly describe the music of the whistle. At the same time, the same characters were also offended by the mixtape but did not explain what the mixtape was about in the conversation. Another example of the culture presented directly is the Aikido ring, the akik seller explaining the concept of a lucky stone to an akik seller player when interacting with Atma.

The dynamics of life raised in the narrative are also often found in society daily. There are also narratives about negotiations or bullying that are an accurate portrait of social life, as well as household problems, either economically or in relationships between family members. The narrative is then embedded in the style of the Cherry manga, the Flower of Evil, and anime that became the primary influence of Dimas Novan's[8] work as a writer and art director in A Space For The Unbound. The above thing makes us familiar with the narrative narrative raised in the game, both in terms of the story's theme, the issue raised, and how it is spoken. This familiarity is also the connection between the game and the player emotionally through the narrative.

Not only through verbal narration, there are also cultural artifacts scattered in every corner of the game environment that have their respective "stories" and backgrounds. For instance, a kentongan and a roadblock sign that says there is a citizen's activity. These two artifacts are not directly described as their background and functions but narratively complement the world of A Space For The Unbound. In addition to the two, many similar artifacts are identified in the game with similar functions that

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[7] Keroncong is a type of music born from the acculturation of Portuguese, Dutch, and Indonesian culture during the colonial period

[8] Art director and writer of A Space For The Unbound

create a complex world with an environment that makes sense.

The combination of environmental design with artifacts that are frequently found in the daily life of Indonesian people, as well as unique narratives that are delivered directly and directly related to the story or that are not by each NPC, creates the illusion that they have a personal life, not a side figure without a role other than to help the main character. However, they are the native inhabitants of the world who live their daily lives as usual. Attention to detail because of the author's understanding of the culture adapted to the game creates the relationship between the atmosphere that wants to be displayed in the game and the player, thus creating the sensation of presence in that game.

The sensation of such presence is also supported by video game aesthetics related to ludic/gameplay. As discussed above, the presence of non-playable characters or NPCs plays an essential role in creating the world in the game. Meanwhile, interaction with NPC, other than part of the narrative, is also part of gameplay. So, the narration integrated with the gameplay through NPC is an element that reinforces the sensation of the player's presence in a game. In addition, the navigation or control system will also determine the convenience of the player's transition into the game. This allows players to control the characters intuitively, thus reinforcing the sensation of the player's presence in the game.

4.3 Ludic Aesthetic Element

A Space For The Unbound was initially launched as a mini-game, introducing a unique mechanism using the space button. Then, the use of the space key continued in the game as the primary key for interacting and confirming the choice of interaction. The button to move the character also uses a mechanism that is commonly used in the game, which is the "WASD" motion system using either the "A" button to go left or the "D" to go steady. Characters can also run by entering a motion input twice in the desired direction. This system is a common mechanism in side-scrolling games; character movements change from running to running or forward quickly when the direction button is entered twice. A Space For The Unbound also has a feature that is quite popular with many players, which is an interpretation of the player's habit in the real world. Players can scratch every cat in the game; this is a game experience that can enhance the feeling of being in a game. People who love cats will automatically try to interact with cats in the real world and instinctively

try to do that in the game when watching cats; then, there is a feeling of joy when it can be done.

Based on the discussion above, it can be concluded that the creation of immersion in A Space For The Unbound is triggered by the depiction of the world in the game and the use of references obtained from the real world so that players can recognize adapted cultural products even with minimal detail typical of the Pixel art style. The specific location made Setiya Budi remember where he lived and when he often came into contact with that location. The emotion Setiya Budi feels arises because it is triggered by audio-visual stimuli, narration, and gameplay of the game A Space For The Unbound, which gives rise to feelings of being reminded of past events or nostalgia.

Nostalgia is a conclusion based on several aesthetic experiences experienced by players when playing the game. Immersion consists of three levels of aesthetic experience. The first level is the investment of time and effort made by players when interacting with the pixel-based visual element of the video game and then start filling in the blanks and relating it with real-world references, which is also the starting point for creating deeper immersion. Second, concentration and emotional bonds that arise when playing. From the start, the creators wanted to create a heartwarming gaming experience and create a mono no aware sensation to trigger motivation to undertake an anime pilgrimage for people who do not live in that era to places used as background locations in the game by using places in the real world as references, for some people familiar with the places and live in the exact location and era; this can trigger nostalgic feeling as an emotional response. The third level, a relatively accurate and detailed depiction of the era and environment, together with NPCs with their background story and problems, a retro control system familiar to players, and interactivity with the surrounding environment with cats other than NPCs strengthens the player's sense of presence in the game, which is the next level of immersion. All aesthetic experiences successfully transferred to the player are then summed up and felt by the player as nostalgia.

4.4 Cultural Transformation

Based on the identification of cultures and the results of interviews that have been conducted, in addition to Indonesian culture, both physical culture, activity culture, and culture of ideas, several other cultures are dominant in this game. Among them are

- the pixel art visual style,
- manga visual style,

- anime visual style by Makoto Shinkai and Studio Ghibli,
- the narrative style of the Cherry and Flower Of Evil manga,
- the narrative style of anime narrative by Makoto Shinkai and Studio Ghibli,
- the narrative style of the Truman Show film,
- the narrative style of the Donnie Darko film,
- the narrative style of Mono No Aware.

These " filters " influence the transformation in the A Space For The Unbound game in audiovisual, narrative, and ludic or gameplay.

Regarding audiovisuals, the transformation occurs in the visual style, a form of adaptation of pixel art, manga, and anime styles. The choice of pixel art as a visual style is also a personal preference of Samid, who likes this style. In addition, there are also considerations to reduce the production costs of game development, which will be relatively very expensive if a modern 3D approach is used. Another reason is the increase in the number of audiences who like this style because of nostalgia; only a few slice-of-life games are executed using a detailed pixel art visual style. This style affects all visual objects, characters, and places that appear in the game and is the main factor in the audiovisual transformation.

The transformation that occurs in the narrative is influenced by the storytelling style, which is Dimas' preference. This causes the Indonesian culture that is raised through the narrative in A Space For The Unbound to have a cheerful, warm and light-hearted nature due to the influence of the Cherry manga, the theme of the story about teenagers and the unique way of telling the story of the Flower Of Evil manga, supernatural elements connected to Donnie Darko's mental health, the feeling of restlessness wanting to uncover the mystery behind the mysterious world of the Truman Show, and the gnawing loneliness similar to the feeling of deep appreciation of the passing time or mono no aware which binds all the premises above into one whole.

Ludic or gameplay transformation occurs in the spiritual culture of *gendam*, *raga sukma*, rituals, and mantras into a simplified game mechanism. The above things are changed into a more general language without eliminating their main characteristics to be more acceptable to the international audience, called space dive. The space dive "ritual" still requires a mantra written in a magic red book, but it is not shown or spoken directly every time you do a space dive.

The overall transformation in the game A Space For The Unbound is a change from local culture, namely Indonesian culture in the 1990s, to a

retrogaming subculture with the internalization of foreign cultures in the visual style of pixel art, anime, and manga. This subculture is a form of digital game culture that focuses on the hobby of playing old games from old consoles or games with aesthetic elements that contain unique characteristics of old games, both visually, narratively or game mechanics.

The game A Space For The Unbound is a game that can be categorized as retrogaming because it visually uses a pixel art style, which is one of the characteristics of retro games from their inception to the first PlayStation era. In addition, we can find retrogaming characteristics in the mechanics used, namely a combination of side-scrolling platformers and puzzle mechanics based on point-and-click games that have been modified to be used as platformers. The narrative in the game A Space For The Unbound is also an element of the adventure and role-playing game genres, where we are encouraged to interact with our surroundings to understand the story and the background of the story as a whole.

5 CONCLUSIONS

"A Space For The Unbound" cultural content is adapted through cultural internalisation or cultural apriori followed by an understanding of concepts and mindsets within the author and art director, who is dominant in the game's development. So, adapting and delivering Indonesian culture with the famous cultural bridge of manga and anime feels natural, away from the "impact" of the template properly on the culture. This game is not entirely "loyal" to the Indonesian culture of the 1990s; artifacts not typical of the era can be found throughout the game. It can even be said that this game is "timeless" or does not have an indicator of the time range it raises. Even as a writer, Dimas did not spend most of his life in the 1990s.

The game can still create a nostalgic sensation for its players because it successfully conveys the "impression" or "atmosphere" of the 1990s through visual audio, narrative, and ludic or gameplay. This is because of the many details included in the game, such as the design of the environment and the narrative of NPC. These details make the game's world "alive, " creating a connection between the atmosphere and the player and giving the sensation of being "there" within the game. The game is a medium that can easily trigger an emotional response like nostalgia because of the abundance of sensory stimuli the player can capture through its aesthetic elements. Starting from displayed visual graphics, accompanying music, audio effects, and narratives that can be embedded in objects, places,

or characters, both main and side, playing roles or role-playing performed by characters is also an essential factor in enhancing the stimulus perceived by players due to the sensation of being in the world of the game. This ability is evident above other works of art, such as paintings that only give a visual stimulus.

The "A Space For The Unbound" game is a form of adaptation of Indonesian culture in the face of globalisation. It causes culture to lose the relevance of its delivery media to the new generation that is more oriented towards novelty and technology. This challenge requires delivering culture to a closer approach to modern audiences. The transition from analog to digital delivery is a form of adaptation that can be done by Indonesian culture, as has been done by the A Space For The Unbound game so that it has succeeded in making the international community touch, interact, and even want to know more about "Indonesia" which is brought by this game.

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