



The capability of visuals to be played when video mapping buildings belonging to the Al Zaytoonah University in Jordan

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Abstract

This research aims to identify success indicators related to emotional attributes in visual video mapping. Video mapping projection is a video display applied to three-dimensional architectural surfaces. The 2022 Video Mapping Project utilized the façade of Al-Zaytoonah University of Jordan as its projection screen. The study addresses concerns that video mapping may lack visual appeal and fail to captivate audiences, being perceived as unremarkable or monotonous. The research focuses on identifying factors that contribute to the effectiveness of visual video mapping in theatrical presentations. By dynamically altering the geometry of real structures to appear pliable and animated, video mapping can create hyper realistic and innovative visual narratives. The study highlights the importance of visual elements that evoke a sense of "play," enabling audiences to imagine events, recall memories, and experience psychological effects such as levitation or emotional engagement reveal that incorporating playful and commodifiable visual signals enhances the memorability of video mapping and increases audience enjoyment, making it a more impactful and engaging medium.

Keywords: The capability of visuals, Video mapping buildings, Al Zaytoonah university in Jordan

1. Introduction

A city's level of modernity may be gauged by the degree to which it integrates new forms of technology into its public places, (Kremer & Vaz, 2021) for example, the existence of digital video mapping technology in a metropolitan center is quickly becoming one of the symbols of the progression of civilization. Video Mapping is one of the most up-to-date visual projection methods used to transform almost any surface into a dynamic video display. Performances of audiovisual video mapping in public spaces aim to attract the attention of the audience while also touching upon their emotions, ideas, and sentiments via the installation.

Video mapping art is associated with many arts, the most important of which is the art of cinema. The beginnings of cinema date back to the 15th and 16th centuries, when Leonard Da Vinci and Dela porta presented the Dark Chamber, and then in the 17th century, the magic lantern was invented by Kish Rocca (Cook, n.d.). Since 1895, the art of cinema has entered the field of mass communication and has attracted the attention of the public in all its models, regions and cultures. (*The History of Movies*, n.d.) This is due to the art of cinema and its crafts, where the art

of cinema developed significantly in this period and varied its styles and the multiplicity of its schools and doctrines, whether in directing or in photography or other basics The other underlying film industry. The first time the concept of projection mapping that was investigated academically was at the University of North Carolina at Chapel Hill, in the late 1990s, where scholars worked on the project Office of the Future In this project, they wanted to connect offices from different locations to feel as if they were together in a shared office space by projecting people into the office space as if they were really there. Another record of a projection mapping is dated 1980, when the artist Michael Naimark filmed people interacting with objects in a living room, then projected it in the same room, creating illusions as if the people interacting with the objects were actually there. (*Two Unusual Projection Spaces*, n.d.)

With the advent of digital the video mapping has a fast rising: projectors are designed to display TV programs and PC video formats; in recent years, the emergence of digital cinema offers fresh impetus to the production of projectors specifically designed for cinema.

The functional goal of the setting in which the work is shown determines the content of such video

projections and the precise qualities of the aesthetic pictures they use. Urban art is one of the essential (Castro Seixas, 2021) embodiment of their designs. When it comes to the notion of video mapping content, the dimensions of urban spatial architecture play a significant part in providing assistance. Its role as a medium that conveys tales about the city and its inhabitants, together with the organization of the community, has been modified as a result of the façade of architecture. Norms and cultural values are essential for society.

The size of the structure as a whole causes people to turn their heads and shift their eyes in the direction of the main visual shape, for example, areas where video mapping will be projected include building facades, walls, pillars, doors, window frames, and other architectural components. However, the task of using the architectural structure as a screen for video mapping is difficult since placing video information inside of building structures requires precise video mapping projection. In addition, the placement of visual features is determined by the construction of the building. Due to the varied building structures, video mapping material meant for one building cannot be put in another building.

Video mapping can be applied on a flat screen (2D projection), or can take the shape of a 3D object (3D projection). The main distinction between a two-dimensional screen and a three-dimensional one is that the developed visual components take on the contour of the building's framework. (Ekim, 2011) In another way, the mapped picture is not static but rather may be broken down to seem more dynamic, wavy, back and forth, until it breaks into an irregular form, with the caveat that it is still contained inside the bounds of the building structure.

AL-Zaytoonah University of Jordan used video mapping in a recent cultural art event that uses the university's buildings as a video mapping screen. The university's location, approximately 20 kilometers from Amman, the capital, is on the road to Queen Alia Airport, where it is clearly visible from the road and striking to the distinctive shape of the buildings, which takes a clear heritage character and the most important characteristic of the university buildings, particularly on the public road, is the University Tower and is spread around its multiple buildings

alongside the Arab Bank, which serves the people of the area. Because of its natural beauty and mild temperature, this location attracts both locals and visitors. The university's position provides a direct path to Jordan's most notable landmarks, including Petra, Aqaba, Wadi Rum, and many more attractions.

2. Research Methods

The Critical Discourse Analysis research approach was used in this study. An explanatory and a normative criticism are at the heart of critical social analysis. A Text Analysis based on the visual composition of visual components. the respondent's interpretation of the relationship between the video and the public as an Analysis of Discourse Practice. Direct observation of the site and video mapping of audience reaction are the first steps in the study process. Qualitatively, the respondent's experience is described.

3. Result and Discussion

3.1. Imaginative visual elements that play

Using MadMapper, a character is animated for the visual video mapping component. With the use of this tool, creating buildings out of items for 3D animation, motion graphics, or video files is made simpler. Visual.

According to the building structure places that will be inhabited, things are arranged. Visual components are animated to imitate other objects and fill empty space. The video mapping item seems to have a fantastical appearance due to the effects of shattering, shimmering, pulsating, back and forth, and other effects. There is no reference to real-world shapes, which strengthens the visual imagination's hyperrealism. Additionally, the backdrop creates a depressing and fantastical atmosphere around the object. Rather of being something that is emphasized or attached to the building screen, the visual video mapping component is oriented in the other direction. How do visual components seem to be exiting the structure. that contains the picture emitting beam is the one that was built. The first denotation's meaning still starts with the visual form clarity. Denotation's definition is interpretation based on appearance. There is a correlation between

two signs. The commodification of signs creates intersubjectivity markings. Intersubjectivity occurs when one subject's self-engages in communication with another subject. (Murwonugroho & Ebw, 2015, Jam et al., 2025) Urban planning and video mapping projects are intersubjectively linked. The sign will

portray itself in a variety of ways, for as by seeming harsh, plastic, futuristic, or in another way. The next connotation, which has the potential to elicit emotion and happiness, will emerge from the character. The implicit meaning of the sign is what is meant by connotation.

Table 1.Analysis of text (A)



The video begins with the music of the atmosphere that is played and the lighting is dim. Then we move on to rhythmic music with colored lights. It seems that people were busy running to fill a few points in the viewing space. The beginning of the sound attracts their attention through music as the shape of the building turns into another archaeological form while preserving the characteristics of the original architectural element and matching some of its elements with the new form and this was stimulating and more exciting if not preceded by a contradiction in the entity, which aroused when people waited for the next transition and an implicit acceptance of what is coming with the music and the appropriate expressive rhythm for the following visual transformations.

Title: Metaphoria

Artist: Omar, Alaa, Robin



The visual elements of fire seemed to engulf the window frames of the building, with smoke billowing behind the windows before gradually fading away. This depiction of the building burning served as a symbolic resistance to the concept of fear typically associated with fire. Instead, it transformed into a mesmerizing spectacle, turning destruction into a form of entertainment.

Title: " Architecture

Artist: Omar. Robin. Alaa.

Table 2. Analysis of text (B)



The visual elements appeared to move back and forth, tracing the contours of the building. However, the absence of a dramatic retreat in these visuals drew noticeable reactions from the audience

Title: old citadel

Artist: Omar, Fuad



The visual elements must originate from the concept of the commodity within the sign. What were once familiar variations in visual rhythm began to take on a strange, unconventional character. Initially, the visual component emerged as a grand, imposing structure.

Title structure.: "ZUJ"

Artist: Omar – Alaa

Intersubjectivity cannot exist in a commodification where there is no noise. Differentiations or oppositional binaries must emerge from commodity in the sign. Previously usual variations in the visual rhythm were now becoming bizarre. The visual component first appeared as a great structure in binary that was suddenly visualized on fire, with the building that was upright having fallen. The video component that had been playing on the building's screen began to jolt back and forth as if it had been struck in the face, then it began to scatter like a spray of hay over its head. The monetization of signs requires a "visual play" in addition to being innovative, surreal, or fantastical. Play is fundamentally about conflicting notions, some of which are won and others of which are concealed narratives. A relatively new area of multidisciplinary study that integrates game theory, learning theory, and information technology processing is called digital game-based learning. ((PDF) *Edutainment Games and Mental Skills*, n.d.) The designs of play areas enjoyed by urban residents in cities alter as gaming patterns change and technology is used more often. (*International Journal of Scientific & Technology Research - IJSTR.ORG*, n.d.) Playing with passion would have a direct impact on players' results in games. (Przybylski et al., 2009a, Mansoor et al., 2025). In order to be better understood, playability in video displays (including public presentations of video) still need further in-depth practical field research. Drawings for video mapping use a lot of imagination to create a setting for introducing people to digital spaces. However, based on observation, it would seem that video pictures, which are a commercialization of human traits dramatized in creative digital games, are insufficient. participate in the dramatization An anticlimactic, opposing, and contradicting idea that seeks to demonstrate the idea of difference is present throughout the game.

3.2 Speaking mode and audience interaction

By combining playable object characters with building architectural aspects, video mapping conveys visual elements. The spaces between windows, pillars, facades, and other existing shapes are sometimes filled with objects. The architectural form's structure is altered to seem dynamic and fluid. Buildings are transformed into individualized toys that have actions like collapsing, burning, becoming

rough or dispersed. The monetization of indicators of dynamic aesthetic components entertains the audience. In video mapping, the frame line of the building structure curve often serves as the method for producing a sign (discourse practice). However, there are other video mapping components that, using the building's structure as a guide, cover the whole structure. The "Uneven Structure" video mapping (Table 3) fills the screen with hay needle fragments and a blue umbrella. The whole structure is wrapped on purpose. The perception of the building's size as seen by the audience continues to be important. This implies that grouping the visual components exhibited in each area of the space is not required. It may be disregarded due to the pattern of building structure mapping. A reaction brought on by visual stimuli is the participation response. Visitors may be astonished and move their heads or their whole bodies as they dance to the video mapping's music. Due to the motion that leads the visual element to the visitor, several participation reactions develop. The general population is encouraged to play both ways. The audience seems to be exposed to a visual object, which is played purposefully to draw attention to the aspect being pictured. Therefore, it is understood that the public will behave as the adversary in this encounter. The interaction between the public and the video is intersubjective. The expression of various public reactions to video mapping is influenced by a significant amount of public impartiality. Due of conditioning from being in a public setting, the general public understood the film. So that other public reactions will enhance or perhaps have a different impact on the response witnessed in the development of video mapping. The location of the movies in the traffic does not affect the comfort of the general public. The subconscious is made aware of the real video mapping that is exhibited in the background noise of space by the sound of the music visualization. In public places, words of emotion and adoration are said, and the legitimacy of this perception will increase if many others respond in the same way. As opposed to the video mapping (Table 3), which shows how light games move to illuminate building pillars in time with classical piano music. The general public is welcome to participate in the music guessing game while listening to music. Other video mappings employ more energetic musical rhythms than this one does. Indicators of the effectiveness of engaging video

mapping include playability that incorporates emotional responses that are prevalent in society. Visitors who see it with their loved ones also experience

Table 3.Analysis of discourse practise



At first, the visual design overlays the building without aligning with its structure, remaining static and motionless. It presents an illustration resembling a blue umbrella, wrapping the building and evoking a sense of curiosity. However, as the video progresses, the scene transforms. White hay-like sprinkles scatter across the display, creating an illusion that these sprinkles are moving toward the audience, immersing them in a dynamic and engaging spectacle.

Title curiosity: "ZUJ"

Artist: Omar – Alaa



The gentle strumming of a classical guitar sets the tone for a captivating light show, with spotlights shooting upwards, illuminating the architecture from base to pinnacle. The audience remains unaware of the hidden lamps on the building, as the visual effects seamlessly mimic light emanating from the structure itself. The addition of classical piano music enhances the experience, keeping the display engaging and dynamic.

Title: "ZUJ"

Artist: Omar – Alaa

The monetization of dynamic aesthetic components may amuse the general public and spectators of video mapping, as can be demonstrated through the discourse practice analysis. Visual playability is an unconsciously occurring idea that needs to be brought to conscious attention throughout the creative process. The capacity of a video mapping designer to master their aesthetic sense is not the only factor in the selection of visual video mapping materials. nonetheless, to comprehend the game plan of your adversary. The audience was stunned by the simplicity of classical music games due to the saturation of the majority of video mapping with

frenetic light and the rhythm of dynamic music. Relationships, such as what you want to see in a visual game, need to be decided upon beforehand. Instead of playing, the general public will be encouraged to play what they like or what they enjoy.

C. Video mapping's significance as a method of interpreting the phenomenon of sociocultural practices

Video mapping offers fantasy as an artistic vision that is shown in virtual reality for the examination of social activity. The use of visual play influences people's imaginations, atmospheric inclinations,

memory recollections, and other psychological impacts. Phubbing, clubbing, disco, and indifference have all turned into societal problems in metropolitan culture.

Table 4. Analysis of social practice



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.

Title: "ZUJ"

Artist: Omar – Alaa .- wadi



The movement and dynamics of the building turn it into a bird flying in the void, turning reality into a fantasy in which the recipient indulges

Title: "ZUJ" bird flying

Artist: Omar – Alaa. Wadi



The opening icon appears at the beginning of the video. Emerging puppet figures The building's pillar structure is decorated with 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

Title: "ZUJ"

Artist: Omar – Alaa. wadi

When there is no noise in commodification, intersubjectivity cannot be created. Sign commodification must result in distinctions 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 had hit the face until it dispersed like a splash of hay over its head. The commodification of signs is not just imaginative, surreal, or fantasy but needs a "visual play". The essence of play is that there are opposing concepts; some are defeated, and some are hidden stories. Digital game-based learning is a relatively new interdisciplinary research field that combines game theory, learning theory, and information technology processing. (*Digital Game-Based Learning*, n.d.) Developments in gaming trends and the usage of technology cause changes in the designs of play facilities favored by urban people in cities. (Castro Seixas, 2021) Passion for play would directly influence player outcomes closely tied to games. (Przybylski et al., 2009b) Playability in video displays (and public displays of video) continues 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. must take part in the dramatization. In the game, an anti-climax, opposition, and contradictory concept aim to show the concept of difference is everywhere.

According to the study's conclusions, "visual play" may be a notion that ought to go along with creative fantasy conceptions. In imaginative fantasy, there are characters with: a) shapes that are uncomfortable, out of the ordinary, or have new ideas. Even so, it's going to still be distinguished by three factors: a. packaging that's surreal, not genuine, or hyper-realistic; b. the presence of a simulacrum that was purposefully generated; and c. the likeness of the object's form. In this context, "visual playability" refers to the capacity of the general public to interact with the gathering of visual components and have interaction in creative play. The general public tries to reach out in order to keep his body from dissolving in delusions about cyberspace. Playability is predicated on three principles: a) whose character is present; b) play with whose character. This means that the video mapping's picture aspires to be what the final audience responds to. Not that you should just touch it. The audience is inspired to play his moving gaze game while watching the animation to determine whether the video mapping is sweet enough to be checked out. However, this also involves making decisions about the way to connect the audience with the video; playing doesn't always include dominating or winning all the time. However, certain visual components are purposefully accentuated, or the alternative occurs. This means that the visual form or the music that accompanies the action of the video might openly surprise or be exactly what friends would do; c) awaken the mood within the place where the sport was played. Whether going about the normal world or seeking to flee its restrictions and embrace the age of digital freedom, The phenomenon is that individuals are misled to target how their cellphones are being used to boost communication technology instead of using technical sophistication for other purposes; d) Playing continuity is generated when the environment's atmosphere is well-constructed. The utilization of background music creates a fun gaming environment. On the other hand, the interaction between the various audiences also enhances the

playground's memory; e) viewing video mapping may be a pleasurable experience that one will always remember. The inclusion of components that are imagined and brought closer to the point of play has an effect on this unforgettable effect. On the other hand, video mapping's discomfort brought on by the dearth of visual stimulation and video games discourages people from fidgeting with their bodies, heads, and eyes. The goal of this research is to amuse the audience by identifying visual components that elicit the delight of imagination. The item isn't within the style of a realism film, but it's characterized all over again to look three-dimensional. Fantastic components by a, despite the 3D program's efforts to make it seem "genuine." The impression of the thing is more plastic, sparkling, or other; b) fictional narratives are brought in and are exaggerated; c) the repetition of objects is displayed on multiple screens; d) enter the sector of hyperrealist atmosphere; e) objects are fantasized with lighting games; and f) background music plays a big role in creating the ambience within the direction that's meant to be told to the audience. It won't provide the impression of comfort when a visible element doesn't engage during a lot of visual fantasy or if it doesn't offer a replacement game. A definite reaction impact results from varying the visual play level. The flexibility to play visually is correlated with the capacity to form friends or become memorable for somebody who will envision video mapping. As a consequence, video mapping makes up the bulk of the general public picture resource available for private imaging on social media. A simulacrum could be a reasonably video map. The visual playability component focuses more on the visual surprise that video mapping provides. Unnatural shapes, proportional to reality, less accurate size, shape, location, and distorted visual structure are only some of the visual element's irregularities. A sort of irregularity is excessive hyperreality or fake reality, yet the concept of irregularities needn't be overdone. through personifying recognizable architectural structures and visual playability. By using hyperrealistic architectural structures that are capable of the features of the visual components, visual elements provide the visual structure and ideas for the planning of video mapping. A visible element that's connected to visual elements is the actual environment during which video mapping is employed. In actual discourse, the facility of form and therefore the dynamics of motion of visual

components that don't follow the contours of the building may nonetheless astound the audience with a note of the motion of the visual element that ends up in them. The respondent's interpretation of the meaning's ideology isn't what matters most. If it's entertaining enough for the final population, video mapping is useful. The general public doesn't want to prioritize whether or not video communications will be read.

4. The Conclusion

Conclusion

This study suggests that video mapping creates a dynamic interaction between the visual environment and the public, emphasizing a fantasy-driven, surreal, and at times bizarre style of visual playability. By transforming architectural spaces into interactive and imaginative landscapes, video mapping creates a "playground" that encourages the audience to actively engage with the visual elements in a way that challenges traditional perceptions of public space. Through the incorporation of video as a medium, the comfort and engagement of the public are both impacted and enhanced, as they are invited to interact with visual components in a manner that is both entertaining and thought-provoking.

In this context, the commodification of signs within the framework of visual playability reflects a deeper trend of transforming public environments into interactive spaces. This aligns with theories in game-based learning and interactive media, where the boundaries between the physical world and digital experiences are increasingly blurred, leading to a new form of urban engagement. As video mapping continues to evolve, its potential to serve as a platform for creative expression and public participation will only expand, creating more immersive, personalized, and transformative experiences for urban audiences.

5. Suggestion

Suggestion for Conclusion

The research suggests that video mapping offers a transformative way to experience public spaces, especially by combining imaginative, surreal visual elements with interactive design. Through the

concept of *visual playability*, these digital projections engage viewers in a dynamic and immersive environment, emphasizing the role of fantasy and play. This study highlights how video mapping not only changes the perception of architectural structures but also turns public spaces into platforms for creative interaction. By commodifying visual elements and introducing surreal distortions, video mapping creates a form of art that invites the audience to become part of the experience, blurring the lines between reality and imagination. This interaction is further emphasized by the connection between the playability of the visual environment and public comfort, suggesting that the success of video mapping is grounded in its ability to engage viewers in a playful, creative manner. As technology continues to evolve, the potential for video mapping to enhance urban environments and encourage public participation will only increase, marking an exciting development in the way we experience art and space in the digital age.

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