

THE WRATH OF NOESANGKARA, A LOCAL ROLE-PLAYING TABLETOP GAME PROJECT

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Abstrak: The Wrath of Noesangkara adalah permainan meja fantasi bertema Indonesia yang mengajarkan siswa tentang budaya Indonesia sambil juga memberikan cara baru untuk bermain kerja tim tanpa mengkhawatirkan sifat-sifat negative dan toxic. Permainan ini dirancang untuk memungkinkan pemain mencapai tujuan utama dengan bekerja sama sambil menjelajahi dan belajar tentang senjata dan mantra tradisional, serta melawan makhluk dari legenda dan mitos Indonesia. Boardgame memiliki sejarah panjang dalam memunculkan ide-ide moral dari masa lalu, dan mereka telah berkembang menjadi media untuk belajar melalui bermain. Ini adalah platform yang sangat baik untuk pembelajaran budaya Indonesia yang menarik dan menyenangkan

Kata kunci: budaya Indonesia, tabletop role-playing game/board game, mahasiswa, The Wrath of Noesangkara

Abstract: The Wrath of Noesangkara is an Indonesian-themed fantasy tabletop roleplaying game that teaches students about Indonesian culture while also providing a new way to play teamwork without worrying about toxic traits. The game is designed to allow players to achieve the main goal by cooperating while exploring and learning about traditional weapons and spells, as well as fighting creatures from Indonesian legends and myths. Boardgames have a long history of bringing up moral ideas from the past, and they have evolved into a medium for learning through play. It is an excellent platform for engaging and enjoyable learning of Indonesian culture.

Keywords: Indonesian culture, tabletop role-playing game, college students, The Wrath of Noesangkara

INTRODUCTION

Indonesia is a country located in Southeast Asia, bounded by the Indian and Pacific oceans. Each region offers unique and extraordinary parts of their

civilization, ranging from culinary, garments, arts, knowledge, technology, and many more. As time moves forward, so is globalization. Numerous influences come from abroad came into Indonesia, including the cultures. A lot of young adults are now starting to open up with their local narrations and artefacts.

For years, students from the Visual Communication program have been developing new ways to bring up Indonesian narratives in creative ways, such as board games. Boardgames also have a history of bringing up the moral values from the past and become a medium to learn by playing until now. This study uses non-participatory observation. After the three sources of data are obtained, the data is analyzed so that it can be presented in the form of diagram or matrix.

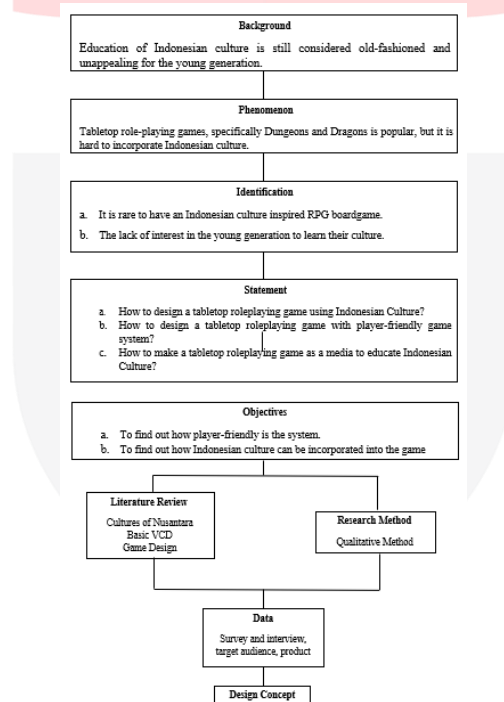


Figure 1 Writing Systematic

The Wrath of Noesangkara is an Indonesian-themed fantasy tabletop roleplaying game that helps students in learning Indonesian culture, as well as a new way to play in teamwork without having to worry about toxic traits. The game is designed to let the players achieve the main goal by working together while

exploring and learning about traditional weapons and spells and fighting creatures from the legends and myths in Indonesia. Boardgames themselves have a rich history of bringing up moral ideas from the past and have evolved into a medium for learning via play. It is an excellent platform for learning Indonesian culture more engagingly and enjoyably.

THEORIES

Visual Communication Design

Visual Communication Design is knowledge of incorporating images, symbols, colours, type and movement, the designer creates a message for the audience to inform, entertain, educate, and persuade them. According to Cenadi (1999:4), visual communication serves three purposes and those are identification, information, and presentation as well as promotion. The VCD principle consists of layout, typography, colour, and design illustration.

Layout is the arrangement of related design elements into a field to form an artistic arrangement. The main purpose of layout is to display image and text elements to be communicative in a way that makes it easier for readers to accept the information presented. In order to produce a good layout, there are four basic principles of layout, including balance, unity, emphasis, and sequence.

Typography is the design, or selection of letter forms to be organized into words and sentences to be disposed of in blocks of type as printing upon a page. The word typography without modifier most usually denotes the activities and concerns of those most involved in and concerned with the appearance of the printed pages. It may also include the selection of paper, the choice of ink, the method of printing, and the design of the binding if the book is a book.

An illustration is a visual representation of someone's thoughts. A visual depiction of an idea or message. Artists can convey their ideas through their

images by using their imagination. When an idea is constructed, the artist needs to make the illustration live in the designated atmosphere. Andrew Loomis (1947, p.179) also pointed out the essentials of storytelling through illustrations. When telling a story, think of the events that might happen in the storyline. Emphasize the interesting points of the plot, using the character's pose, expressions, and gestures can serve the storytelling.

Colour is the perceptual characteristic of the light spectrum when it reaches out to the photoreceptor cells in the eyes. Colour has a diversity of functions as its presence is not merely for aesthetic purposes only. It can be used as a symbol, as an identity, as an object, and to give an impression. The colour wheel is one of the colour theories which shows a range of colours with variations of hues and shades in a circle.

Packaging can be both functional and aesthetic in nature. The main function of packaging is as a media for promotion and the identity of the product itself. Klimchuk and Krasovec (2007:33) have spoken that packaging design is a creative process using shapes, structure, materials, colours, images, typography, and other elements that relate to the product.

Game

A game is a structured form of play, usually undertaken for entertainment or fun. Games can expand the player's practical skills, exercise, or serve as an educational role in form of simulation. Caillouis (2001:9-10) defines several characteristics that must be met so that an activity can be said to be a game. A board game is a game that is played using a board on the table. Wirawan (2019:20) explained the modern board game can be divided into 3 types: competitive, cooperative and partnership. While Woods (2012) divides board games into 2 types: hobbyist and mass market.

Game design or known as GD is interpreted as various elements of game design and theories to make a game. There are 4 important aspects of GD,

aesthetics, mechanics, story, and technology. An activity can be called a game if it has all of the following elements: Conflict occurs when players are faced with choices that are limited by the rules and limitations of the game. Ownership of resources can bring players closer to the goal or even get the goal if the conditions meet the requirements.

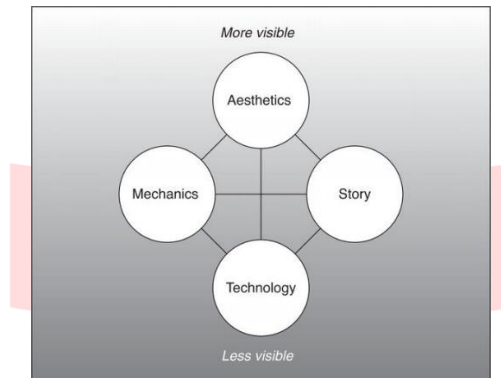


Figure 2 Game Mechanics. Source: Google.com

Aesthetics of Nusantara

Art can be seen as the delicate way in which the human soul brings beauty into his life. Jakob Sumardjo claims that the traditional (pre-modern) aesthetics of Nusantara may be described as paradoxical aesthetics, which are conveyed via the earliest cultural patterns of each ethnic group. Art can be seen as the delicate way in which the human soul brings beauty into his life. In this time, Art is considered a medium for the king's glory, as he is the incarnation of God, therefore is the centre of the cosmos.

CONCEPT AND DESIGN RESULTS

Message Concept

The message concept in the design of this board game is that Indonesian culture can be learnt through playing the game, as well as working together as a team to minimize toxic traits among the players.

Media Concept

The main media for designing this educational media is a board game. The advantage of tabletop games compared to video games, there is real interaction between players. Media design components for the main game consist of maps, playing cards, character pawns, monster pawns, dice, character sheets, and a DM's rulebook. Media supporters consist of acrylic pins of the weapons from the game.

Table 1. Components of the Game

Component	Specification	Total
Playable Maps	Size 30 x 30 cm, 30 x 39 cm AP 260 gsm double print Finishing Doff	5 pages
Playing Cards	2.75 x 4.75 inch AP 310 gsm	30 cards
Character Pawns and Monster Pawns	Size 3 x 4 cm AP 150 gsm	40 pawns
Dice	6-sided dice	6 pcs
DM's Rulebook	Size A5 Hardcover	1 book
Character Sheets	Size A4 HVS	20 pages

Creative Concept

The creative concept of designing this board game is explained through the board game proposal, gameplay, list of cards, character sheets, maps, DM's guidance, and roleplay.

Boardgame proposal

Table 2 Boardgame proposal

Title	The Wrath of Noesangkara
Genre	Tabletop Roleplaying game

Platform	Boardgame, Collectible cards, 6-sided dice
Target Audience	+18 years old (College students to young adults)
Plays Like	Dungeons and Dragons
Goal	Search the artefacts scattered around (world name) to defeat the monster that is going to destroy everything it goes, Angkara Moerka.
Major Mechanics	Dice roll to determine the player's actions Working together as the players explore the dungeon. Puzzles, loots, and combat battles in the game area. Action cards to support the players in playing the game.
Settings	Whimsical Indonesian kingdoms
Setting References	- Candrageni (Local boardgame) - Tutar Tinular - Angling Dharma - Gajah Mada (Novel)
Key Experiences	The characters are destined to be heroes that will defeat Angkara Moerka from destroying the world. Learning Indonesian culture and working together as a team as they explore the dungeon, investigate artefacts, fight monsters, and solve puzzles. The cards will help the characters in defeating Angkara Moerka.
Selling points	A media for the education of Indonesian culture, especially for those who want to know more about their roots. Whimsical fantasy of Indonesian lore, myths, legends, and local narration.

	Uniqueness in roleplaying as the characters from the player's deep roots of culture.
Related Games	Dungeons & Dragons, Candrageni, Midang

Gameplay

1. Each player will get a character sheet, a dice, and 1 token stand. Guided by the DM, players can choose a character from the DM's Rulebook or make their own character by rolling the dice.
2. Fill in the stats boxes in the character sheet by rolling a D6 (6-sided dice) and subtracting it by 1 (D6-1). For Health Points (HP), roll 4d6. For Mana Points (MP), it is the score of the HP multiplied by 2 (HP x 2).
3. The game starts in the burning forest, where the players will meet each other and form a party before travelling the world. DM will narrate the party's adventure. The players can move their characters in any direction for a maximum of 5 squares.
4. Cards from Decks of Many can be taken by the player when the player's character finds a treasure box or is given by the NPC. Characters can hold onto a maximum of 2 weapons, 3 spells, and 1 magic item. The character's action will be determined by the dice rolls and add the chosen modifier (For more information, read DM's Rulebook).
5. When a battle is engaged, players and DM roll initiative to determine the order of fight.
6. A short-range attack can be done within 5 squares. A long-range attack can be done within 10 squares. Weapon cards can be used to attack. Use Mana Points to activate the card spells. When the magic item card is activated, add the bonus stats to the character sheet.
7. Every 1 round, characters can regain 3 MP until it is back to maximum points. When the character's HP turns to 0, the character automatically

dies. To continue the game, the player must make a new character, or if they wish to be revived, their stats will be subtracted by 1 (-1), and the player must give the cards back to DM.

8. When characters have finished the chapter, they level up by 1. All the stats will be added by 1 (+1). All actions have risks and consequences. Be wise before you act.
9. The game can be played within sessions. One session can last for 2-3 hours. The game truly ends when the characters have completed their quests to defeat Angkara Moerka. Although, the DM can also decide whether to end the characters' journey or continue to make another adventure storyline.

Cards

Table 3 Decks of Plenty

Name	Definition	Damage	Type
Keris	Originally from Java, the keris is forged from the most skilful Empu, making this blade very versatile, and possessing supernatural power for those who wield it.	2d6	Weapon Card
Mandau	This sword is lethal and dangerous, as it is often used in Headhunting Ceremony by the people of Dayak in Borneo. It is told that its blade will become powerful by tying the hair from the cut-off heads.	2d6	
Rencong	Rencong is the identity of the people of Aceh and a symbol of bravery and strength. Those who hold this dagger will be empowered and courageous in defeating enemies.	1d6	

Tinim & Ando	Tinim & Ando is the perfect weapon to hunt for animals. made from selected pine trees in Papua, this bow and arrows have flexibility while maintaining the support and focus of its archer.	2d6	
Karambit	Inspired by Sumatran Tiger, the people of Minangkabau created this dagger referencing its claws. These daggers were once a tool of peace. It was originally a tool that implements agriculture on their land.	1d6	
Kandik	In Balinese belief, Kandik is a mighty axe that is made for the Gods. Hence, this axe is made from copper with intricate ornaments. Balinese people believe that Kandik is a holy weapon for Ganesha.	3d6	
Spear	This particular spear is unique and originated from Jambi. The bottom end is also sharp, while the head has two wings t give a more stable stance and protect the wielder.	2d6	
Bajra and Gada	Gada Bajra is a unique weapon, that contained both sharp and dull ends on opposite ends. The sharp end can rip through deep, and the dull end can knock down an enemy easily.	2d6	
Kujang	To this day, Kujang holds a special place in the hearts of Sundanese people. This weapon	2d6	

	is blessed by the Gods above, as its purpose is to protect the good from evil.		
Plintheng slingshot	Ketapel or slingshot is an underrated weapon, as most people sees it as a toy for children. This slingshot is made from an ancient tree, and the vine that encircles its body produces small fruits that can be used as a projectile to shoot.	1d6	
Sumpit	This weapon can bring fear amongst people, as the darts are poisonous and deadly. The people of Dayak use this to kill enemies behind the shadows of the trees.	1d6	
Istinggar	Istinggar is a matchlock firearm made from Minangkabau, West Sumatra. This gun can shoot enemies from a mile away.	3d6	
Belati	The tribe of West Papua always use this dagger for hunting and defence. This dagger is made of Cassowary bones that are sharpened into a dangerous weapon.	1d6	
Cemeti	This type of whip is made of the finest teak wood as its beads and handle. The lash itself is made from high-quality leather. This whip is infused with mystical force from a powerful Guru in the mountains of Java.	1d6	
Tri Sula	Trisula is three-headed spear that usually used in South Sumatra region. This weapon is functional, as people use this both for fishing	2d6	

	in the sea and defending one-self in a combat.		
Saipi Angin	Sepi Angin or Saipi Angin is practice making a person run and move as fast as lightning. By using this spell, you can move another 1-2 squares.	-	Spell Card
Cuca Peruntus	This spell is dangerous if one casts it. It can tear up the enemy's organs from afar. Making the enemy literally dead inside. This spell is very popular among the people of Dayak.	3d6	
Cuca Bangkai	This spell can turn an enemy into an undead and control them instead. The people of Dayak uses this spell to attack other tribes and win the combat.	-	
Bolo Sewu	Bolo Sewu is a spell that can make clones of yourself, to help you in combat, distract the enemy, and many more. You can summon up to 3 clones in total.	-	
Suanggi	Suanggi is a type of black magic practice black magic. Suanggi is feared because this black magic is usually used to kill enemies or people who are not liked.	2d6	
Napak Sancang	This spell grants you to walk on water for 5 rounds. Sundanese people believe in the wisdom from this spell that one must be able to walk through this life with waves and twists, without feeling hopeless.	-	

Halimun	Halimun is a spell which can make one turn invisible for 5 rounds. The spell means that no one who has evil intentions can interfere with those who do good deeds.	-	
Lampah lumpuh	Lampah Lumpuh is a spell that can paralyse an enemy's body parts. This spell is meant to divert from an unwanted battle.	1d6	
Rengkah Bumi	Rengkah Bumi is a spell that can crack the ground deeply. This spell is dangerous and fatal when it hits the enemy.	3d6	
Rogo Sukmo	You project your soul out of your body into the astral plane. Your astral self can explore your surroundings as long as your body is in the same area (map).	-	
Cincin Batu Akik	This ring grants you the strength and the agile of a warrior. The stone will shine and change colour when you activate it. This ring can only be used once a day.	-	Magic Item (Rare)
Tusuk Konde	This hairpin is made of high-quality silver. When you wear it, the hairpin will give you confidence while becoming the centre of attention. In an emergency, this hairpin can become a defence weapon.	1d6	Magic Item
Kalung Taring	The pendant from this necklace is made from a tiger's fang. When you wear it, you can feel your intuition is sharper. You gain the instinct of the mighty tiger.	-	

Kendi Sakti	Kendi Sakti is a magical jug that can pour endless water. You can change the liquid by whispering the liquid you want, and the liquid that is stored in the jug will last for a day. After that, the liquid turns back into fresh water.	-	
Gelang Pusaka	This bangle is an heirloom from Brahma that dedicated his life to the Gods. When you wear it, a whisper of guidance will help you throughout your journey.	-	

Visual Concept

The visual design consists of typography, illustrations, colours, and logos. The typography that is being used is the serif type as this kind of font has a grand value and elegant touch while also holding the mystery inside the story. For illustration, the technique that is used is digital painting, with the style of the approach of realism, while the logo sticks to elegance and tradition. The colour palette represents the nature and culture of Indonesia, rich with various sources, mysterious, and mystical. The logo is part of the identity of the game "The Wrath of Noesangkara". The Mandala represents the eight compass points, also it is familiar with Surya Majapahit.

Business Concept

Table 4 Business Concept

Components	Materials	Production Cost
Cards	Art Carton 310 gsm + Cutting	Rp, 82.500, -
Maps	Art Paper 260 gsm + cutting + Laminate	Rp, 69.000, -

Pouch	15 x 20 cm pouch	Rp, 9.600, -
Dices	6 x Rp.4000, - dices	Rp, 24.000, -
Clear stands	15 x Rp, 3.000, - clear stands	Rp, 45.000, -
Packaging box	A1 Art Paper 260 gsm + laminate	Rp, 180.000, -
DM's Rulebook	A5 Art paper + hardcover	Rp, 67.000, -
Total:		Rp, 468.000, -

Design Result

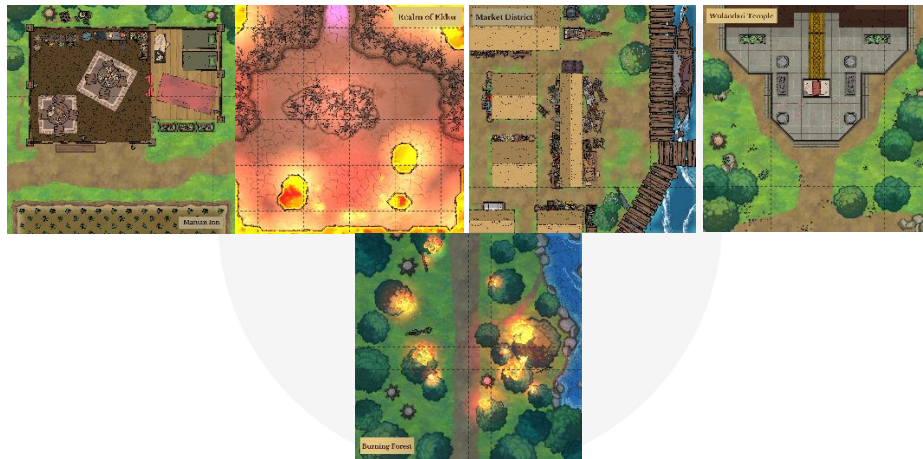




Figure 2 Maps



Figure 3 Weapon Cards



Figure 4 Spell Cards

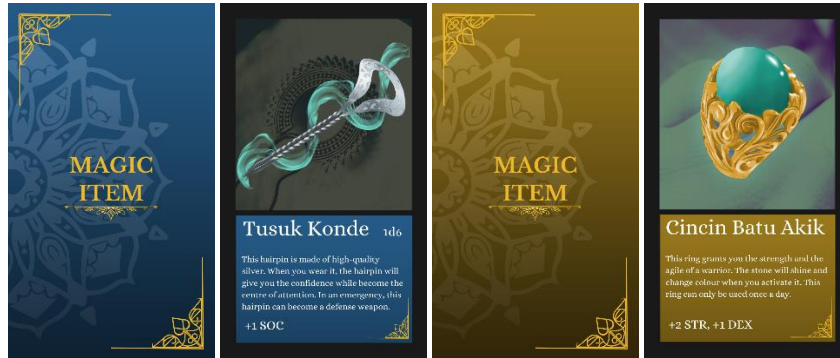


Figure 5 Magic item Cards

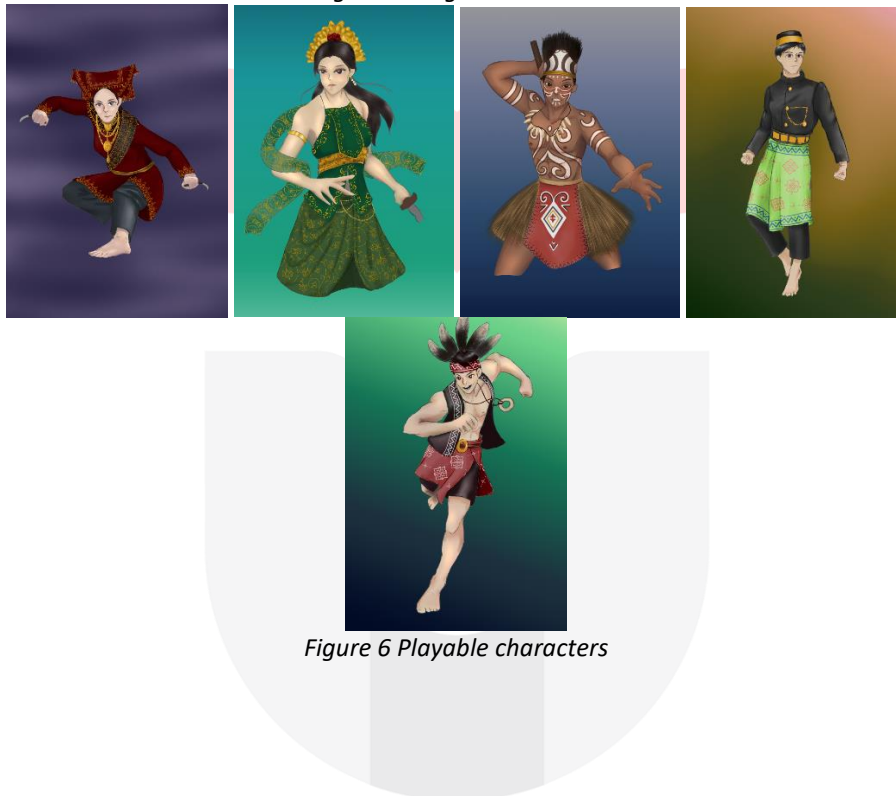


Figure 6 Playable characters

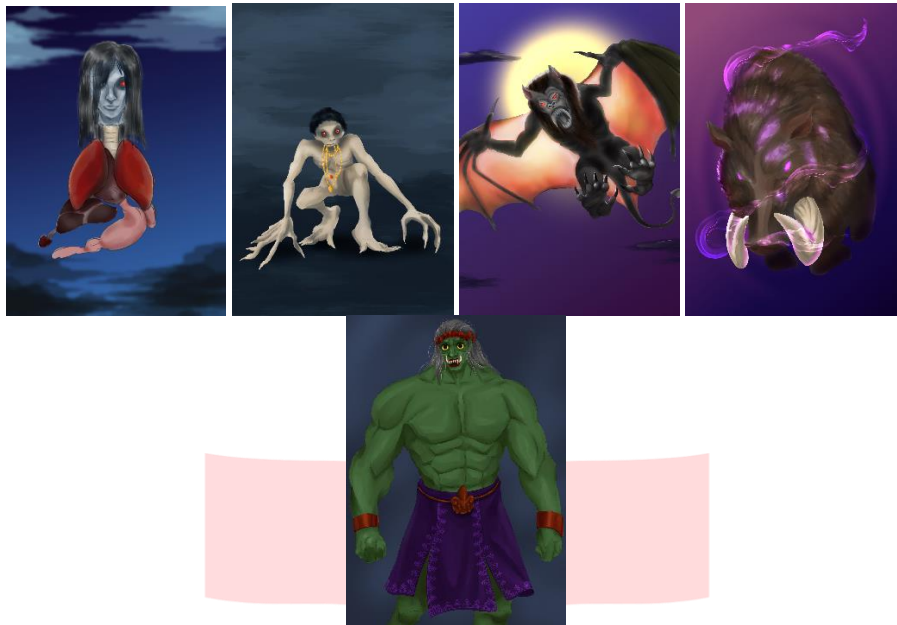


Figure 7 Monsters



Figure 8 Packaging Box, DM's Rulebook, and Acrylic pins

CONCLUSION

Board games can have another functionality not just as entertainment, but also as media for education and re-introduce the players to the Indonesian culture. A creative fusion of educational materials, game mechanisms, and interactive stories will make the game an interesting and unique experience without leaving out the essence of education. The experience to be inside the kingdom and explore the land is important in building the game.

Suggestions

Indonesian cultural education must be fostered and expanded further so that people can recognize and respect their roots. With also tabletop role-playing games are underappreciated in Indonesia, thus they should be pushed and shared with others while spreading the joy in learning Indonesian culture.

STATEMENT OF AWARDS

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