Design of "Reog Ponorogo" Game Character Assets to Introduce Indonesian Folklore

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ABSTRACT: This research is entitled "Designing Character Assets with RPG Style based on Reog Ponorogo Folklore". And main problem are development of technology will be affects the interest of millennials in preserving Indonesian culture. Becomes an important point of problems in this work are (1) How to concept the de-sign of character assets in RPG style based on Reog Ponorogo folklore that are unique and interactive? (2) How to visualize the design of character assets adapted from Reog Ponorogo folklore figures to be attractive for the target audiences? The purpose of this work is to create an interactive media to reintroduce the local culture, especially Reog Ponorogo.

KEYWORDS: Design, Game Character Assets, Reog Ponorogo, Indonesian Folklore

I. INTRODUCTION

Culture itself is an element or part that forms the image and identity of a nation. With the presence of a culture, a nation can be widely known by other nations not because of its natural wealth and wealth, but because of the unique elements that this nation has. One of the regions in Indonesia, precisely in the province of East Java, namely Ponorogo Regency, has a unique performing art called Reog Ponorogo. into a more relevant story.

However, along with the development of science and technology which has come slowly, it has resulted in a decrease in the interest of new generations to study culture. His ancestral heritage. Generations began to lose their interest in re-learning folklore or even art itself. From this problem, the authors took the initiative to create interactive learning media to reintroduce the folklore of Reog Ponorogo.

The implementation of the Reog Ponorogo folklore into modern media that is of interest to today's younger generation, the author believes can encourage interest in learning again what Reog Ponorogo. For the formula of the problem, namely how about a concept and model of designing character assets in an RPG style based on the interesting and interactive Reog Ponorogo folklore? And what is the visualization model for designing character assets adapted from Reog Ponorogo folklore characters that are interesting to the target audience?

II. METHODS

The research reported in this article was part of a developmental research project that developed an character asset for game, like an Android or mobile phone based. RPG (Role Playing Game) is one of the most popular game genres. (Kaban, R., Syahputra, F., & Fajrillah). Sebastian De-terding and Jose P. Zagal said that RPG is the intersection of 4 phenomena, namely roles, games, performances, and culture. The fundamental form of a performance creates a "belief", the fundamental aspects of social reality and identity form a "role", then these two things are given a structural form, namely the game or the game itself. (Adams, Ernest. 2014).

Data analysis was carried out through descriptive analysis and strengthened by Ponorogo folklore, Central Java, Indonesia from Reog history and cultural traditions. Reog started as history of Majapahit Kingdom era, until being a medium for preaching the spread of Islam is also a witness to the development of culture and traditions among the people of Ponorogo. Reog is an art that can be learned by anyone without any doubts that can hinder the desire and motivation to learn it. As well as being an art and part of a culture that has succeeded in creating a variety of meanings and positive goals.

III. RESULTS AND DISCUSSION

Folklore is called folklore in English, which is a combination of 2 words, namely folk which means local people, and lore which means story. So that folklore is interpreted as stories told by people in a certain area and generally contain cultural traditions in that area. The meaning of folklore was also put forward by an English observer of antiquities, William John Thoms. Thoms defines folklore or folklore as a form of customs, manners, superstitions, ballads, proverbs, and others that existed in the past.

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Folklore is part of a collective culture, which is spread and passed down from generation to generation, (Suwardi Endraswara, 2013:3)

The definition of tradition by C.A. van Peursen is a process of inheriting or forwarding norms, customs, rules and treasures. Traditions can be changed, lifted, rejected and combined with a variety of human actions. Meanwhile, the definition of culture explained by Koentjaraningrat is that it comes from the language Buddhayah which means mind or reason. The Cambridge Dictionary states that culture is a way of life, especially customs and beliefs, of a certain group of people at a certain time.

Reog, which started as a media satire during the Majapahit Kingdom era, to become a propaganda medium for the spread of Islam, also witnessed the development of culture and traditions among the people of Ponorogo. Reog is an art that can be learned by anyone without any feelings of doubt that can hinder the desire and motivation to learn it. At the same time, it becomes an art and part of a culture that succeeds in creating a variety of meanings and positive goals.

The character assets designed by the author are based on adaptations of characters from the folklore of Reog Ponorogo aimed at adolescents aged 12 years to adults 22 years who do not know much about Indonesian culture, especially Reog Ponorogo. The character assets from the folklore of Reog Ponorogo are conceptualized using 2D visuals, which later makes it possible to apply them to games that use similar visuals. For the visual design, the writer will use Indonesian comic visuals such as the Bumi Langit series for the character designs, and semi-cartoon visuals for the main character assets with RPG vibes.

The main work for designing character assets adapted from the folklore of Reog Ponorogo is character assets in the form of concept art and animated assets packaged in video or animation with a similar format. These character assets will contain various design concepts from adapted characters starting from the design, character shape, character clothing philosophy, character background stories, to animated assets with 5 kinds of motion in each character.

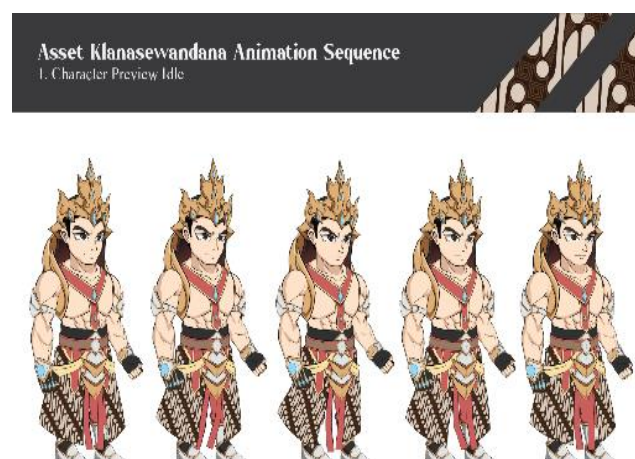**Figure 1. Klanasewandana characters**
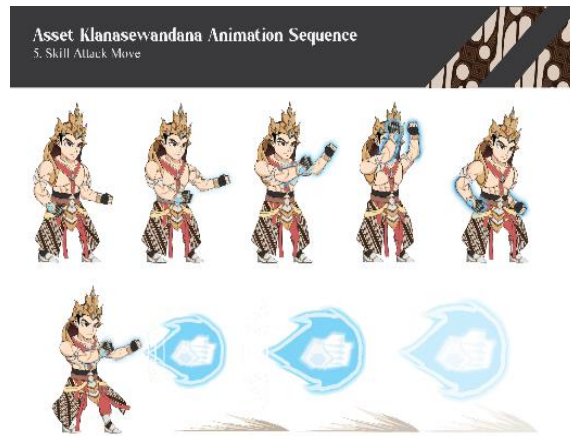

Figure 2. Klanasewandana Idle Assets

Figure 3. Klanasewandana Movement Assets

Figure 4. Singabarong Character

Figure 5. Singabarong Idle Assets

Figure 6. Singabarong Movement Assets

CONCLUSIONS

Preservation of cultural arts, especially in the art objects chosen by the author, namely Reog Ponorogo, can be realized in various ways including the creation of character assets which are considered to have a greater impact on young people. Apart from using more interactive media, character assets can become an Intellectual Property (IP) which can later be used, applied, and adapted to various game models which will later become the main parent of this character's asset product. This could open up opportunities in the future to initiate a project for making media for the preservation of Indonesian art and culture on a more comprehensive scale. Not only in Reog Ponorogo, but folk stories or cultural arts typical of regions in Indonesia, can be adapted into more interesting and interactive character assets without eliminating the cultural elements in them. It is hoped that the creation of character assets that adapt to Indonesian culture will increase awareness of the weak knowledge of young people about Indonesian arts and culture.

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