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Traditional board game revitalization (Case study of bas-basan sepur)

Erik Armayuda¹

ABSTRACT

There are at least 2,500 types of traditional games in Indonesia that have great potential to explore, unfortunately, there are still few researchers, especially in the design field, who are exploring this potential to be more adaptive as one of the cultural creative products in the era of the creative industry in today's market. One reason is that there is no research model as a technical guide in exploring traditional games. Indeed the proper model is required to give a better impact on the exploration process since traditional games are different from the other cultural product. Using a research model for traditional board game renaissance, this study will set up three levels of the traditional game exploration; outer, middle, and inner which is represent physical looks, gameplay, and the concept of the game. In that way, the transformation of traditional board games into today market will not always in the digital form. In order to make a better understanding, this study will use a game from Indonesia called Bas-basan Sepur as a case study. Using descriptive method and design thinking to discover the lack in order to improve the game potentially in each level, these studies show a practical application in proper ways to make it more adaptive. Exploring and developing for revitalization from a traditional board game into a modern board game which more adaptive in today market and player. Finally, this study is expected to be a pilot project to explore another traditional board game, especially in Indonesia.

Keywords: Traditional board game, redesign, gameplay modification, adaptation game, traditional board game transformation, bas-basan sepur

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1. Introduction

In the era of the creative industry, culture becomes a distinguishing factor to embed in the cultural creative product as adding value. The current economy is made up of hyper-competitive markets, where it is increasingly difficult to differentiate oneself from one's competitor (Zorloni 2013). To be success full, the innovative product must have a clear and significant difference feature that is related to market need (Hsu, C.H., Chang, S.H., Lin, Rungtai

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2012). The traditional game is one of the kind of cultural heritage which has a wide potential to explore.

Misbah (2007) define and categorize traditional game into the one which requires tools, and the one who doesn't need tools. While the meaning of "traditional" refers to the origin of the word "tradition" which means, "the habit of descending that still done by particular society". So the word "traditional" means manner and way of thinking, and acting that always cling to the norms and from generation to generation ". Or it can also be interpreted as everything inherit from generation to generation from parents or ancestors.

When the other cultural product is widely explored and transform into the new cultural creative products, traditional games still untouched by the business maker in cultural industries. Cultural industries itself defines as those activities which deal primarily in symbolic goods-goods whose primary economic value is derived from their cultural value (O'Connor 2000). Only a few are explored and transform. Unfortunately, the best exploration and transformation was only turning the games into digital form which is reducing a lot of value such as social interaction among the players which. In the former case, the commercialization of culture was seen as vulgarisation because of the mass's lack of education (Garnham 2005).

The restoring the game should not only focus on its physical appearance, but also the way it plays, and the idea behind the game. In that way, the restoration is not a transformation from traditional into digital form, which could reduce the value of the game, but it should be a comprehensive transformation that also takes care the idea and the value of the game. That would state that this study is not a revitalization traditional feature into digital form to maintain the value, as Papanek (1971) mentions that designers help to wield power to change, modify, eliminate or evolve totally new patterns. He also questions that have designer educate their clients, our sales force, the public? have the designer attempt to stand for integrity and a better way?

One important missing dimension in academic work has been an adequate analysis of the organizational forms and working practices associated with the cultural industries (Hesmondhalgh 2005). In this context of restoring traditional board game, the designer has to educate that restoring tradition is not only put tradition it into a modern form such as digital media and neglect the value of the interaction in social relation which is the original idea and value of traditional board game. Nevertheless this study is not mean to claim that transforming traditional into digital form is wrong, but this study rather propose the exploration and transformation into modern manual (not digital) with a comprehensive studies to deliver the message of the original game. The result of this study could be a guide for further research.

Based on research from 1996 by Alif (2006) as Indonesian father of traditional games, There almost 2500 kind of traditional games in Indonesia, which is 250 of it comes from West Java. There is around 2500 different kind of traditional games which is already documenting in Indonesia itself. The fact that not all of the Indonesian kids today aware of all of those traditional board game becomes another issue of cultural extinction. The time is changes and the emerging of the digital game was not a main caused of the sinking the traditional games. In fact, the digital platform is only a medium that could also be used to re-popularizing the traditional games in order to make it more adaptive in today market and player.

One of the reasons that only a few scholars explore the traditional game, especially in the design field, was because there was no proper model to be applied in order to explore it. The right method is required because the process of transforming the potency of a traditional board game into a new design product is not as easy as replacing the old material or shapes into new modern material (Armayuda, Lin, Lin 2018). In general, the study of transforming cultural products limited to the artifacts of cultural products, while traditional game products have different dimensions. This is because in addition to the tangible aspect, in traditional games there are intangible aspects that manifest into gameplay.

This studies will adapt the research model for traditional board game renaissance!" (Armayud, Lin, Lin, 2018) which is originally adapted from Cross-cultural research model "From SAD to CHEER2" (Lin, Li, Lin & Jun & Wei. 2018). The term of a renaissance in this context is a

revival of the traditional board game, which usually very closed to old fashion impression. The research model is classified into three levels of exploration the physical form (outer), the behavior style (middle), and also the emotional engagement (inner). The model set up by exploring each level, and complete it by putting marketing attribute as the final touch to evaluate whether the product is acceptable in the market.

The importance of transform and exploring traditional games was not only to sustain the culture but also to deliver the value to the young generation at that time through fun ways. Although the value was created by the ancestors, it may be an everlasting lesson for any generation. One form of the game that has a deep moral message is a traditional board game Bas-basan Sepur from Jogjakarta.

Finally this study aims to present the practical stage of exploring and transforming the feature of traditional games using case study of traditional board game Bas-basan Sepur by explore it in each level in order to get a deep understanding. More over this study are expected to be the pilot project in exploring the rest of traditional game so there will be not only an artefact cultural product transformation into new cultural creative product, but also traditional game transformation as part of it. In the end of the study there will be a small suggestion on the policy field regarding the intellectual property and the copyright of the transformation result.

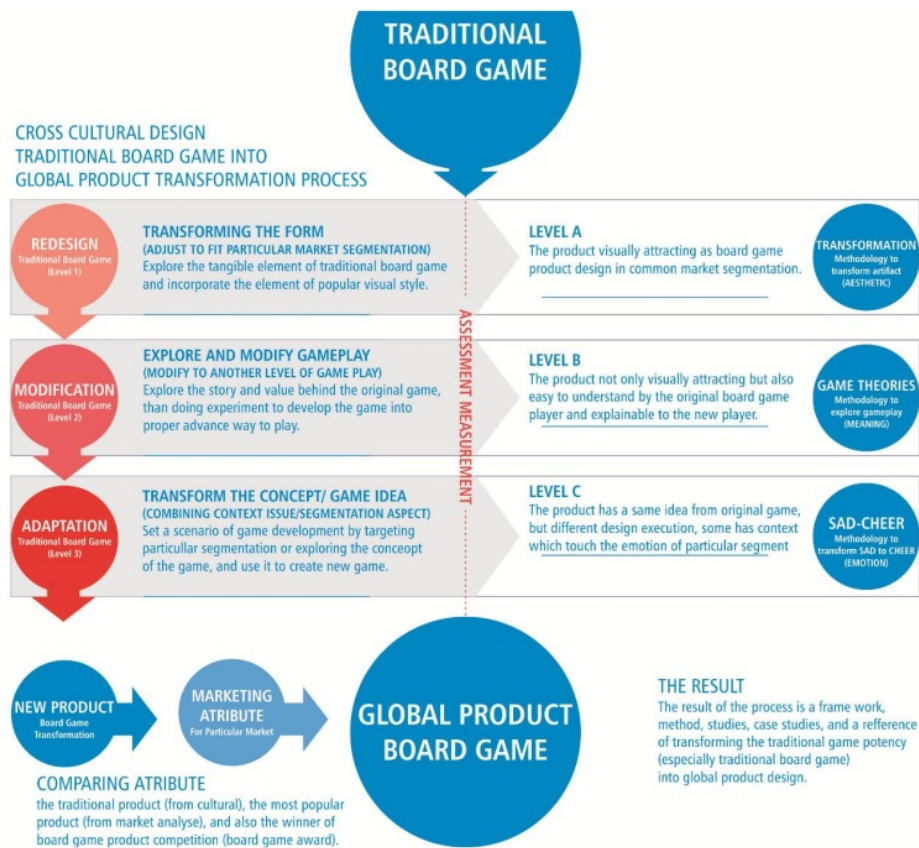


Figure 1. Research model for traditional board game Renaissance (Armayuda, Lin, Lin 2018)

2. Research framework

The difference between traditional board game and the other cultural product is that traditional board game should be played and feel to understand it properly, it is way different

with the ordinary cultural product such as mask, loom, or tools, which function could be understood without experiencing the use of the product. But in the game, the engagement and experience is important.

This study use design thinking by Tim Brown and Jocelyn Wyatt that propose the step of designing by conducting the Empathy, Define, Ideation, Prototype, and Test to encourage any researcher who explores the game should play and understand the game by stimulating the empathy, to define and discover the lack and potential, that becomes idea to improve the way it plays, so they can make a prototype design, and invite potential user to play to evaluate. Through Design thinking method, formulated by Tim Brown and Jocelyn Wyatt (2010) this study expect to formulate a more relevant model of cultural revitalization.



Figure 2. Research framework

3. Research method

The method used in this study is a descriptive analytic by describing the original game and examine it into three levels of exploration. By the definition from Misbah, we know that traditional board game is one of cultural product that inherits f generation to generation in purpose to please the heart or entertaining.

In the definition above we also know that there is there keyword of the traditional board game, the game (product/object), tradition (habit/behavior), and entertaining (emotion/impact). These three keyword makes relevancy with the idea from Norman (2001) define three levels of design visceral, behavioral, and reflective. Norman in his book Emotional Design, divide a product into three levels, Visceral Design, is what nature does. Behavioural Design, is all about use. Reflective Design, its all about the message.

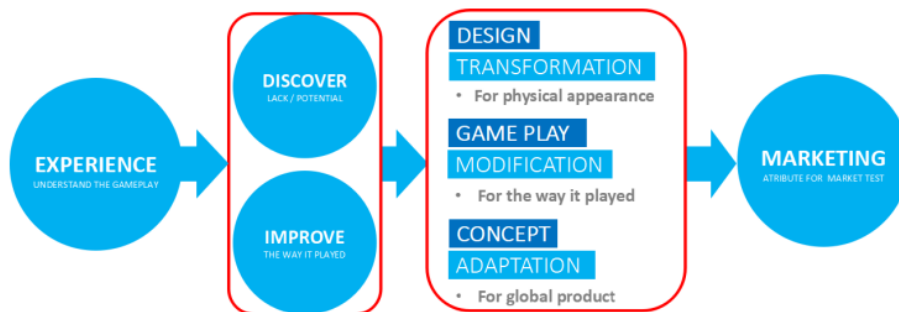


Figure 3. Research method

From the figure above, we know that the descriptive method is used by experiencing the game, in this context is playing the game. After several times playing the game. While experiencing the game, there are two things which must be considered specifically in “discovering” and “improving”, the lack of the game and the potential of the game.

The action of discovering and improving that would be repeated in each level of observation, design, gameplay, and the concept of the game. In the level of design, the observation should focus on discovering the physical problem and potential in order to give a proper path for transformation. In the gameplay level, the focus is the same to discover the lack that not fit for today user and improve it to modify so there will be a chance to increase the capability of replayable of the game. In the concept level, the discovery is to set up the main idea or value which should not be changed and adapt it into a new form for another level.

The final step of the process is by putting the marketing attribute. The final touch by setting the marketing attribute is to make sure that this product is acceptable to the market as one of the evaluation methods for the Renaissance process. So the revitalization is not only turning a traditional board game into a new product with no user but completely transform it into cross-century.

4. Traditional board game Bas-Basan Sepur

Purwaningsih (2006) revealed that in children's games contained educational values that were not directly visible, but were protected in a symbol - these values had many dimensions including a sense of togetherness, honesty, discipline, courtesy, and aspects another personality. In the context of this study, traditional games focused on the games originating from Yogyakarta named Bas-basan Sepur.

The game is similar to the concept of chess game which is about two groups of pawn face to face in the square arena with a particular rule of moving and attacking. The name of Bas-basan Sepur comes from the word 'bas-basan', 'bass' is estimated to come from short for the word 'tebas' which means buy up, "ditebas" means to be bought (Javanese), But in the context of this game could be interpret as "slash" or "attack", so that bas-basan or can be interpreted as a game that attacks each other. Whereas "Sepur" means train. The Sepur term is used in the Javanese language that historically absorbed from Dutch, spoor, which means 'train'. In accordance with the way of playing, Sepur is the path of a circular groove on each corner of the game arena. So according to the pace of the train, in the process of consuming uwong (game pawn), it must pass at least one such circular path. Or as if through a circular rail road track. (Khamadi: 2013)

The game is played by two players which are usually played on the ground by drawing a square pattern with a circle in each corner of the square arena. The pattern is a bundle of square 6 small square in wide and 6 small square for the length that will form a bigger square form from 36 small square. The circle shape at the corner of the big square will connect the line from two sides of the different square.

After the player draw the pattern, they should prepare a group of gravel with the same type or colour for each player as their pawn. Than put it into the line face to face across from each other. The pawn than played one by one with only two rule, move and attack until one of the player can defeat (consume) all of the enemy's pawn.

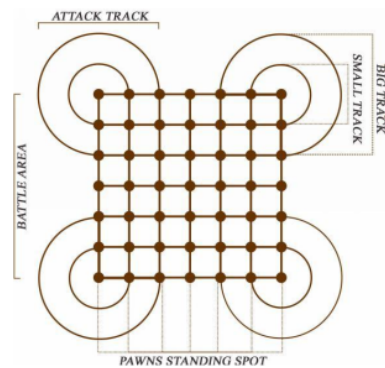


Figure 4. Traditional game Bas-basan Sepur

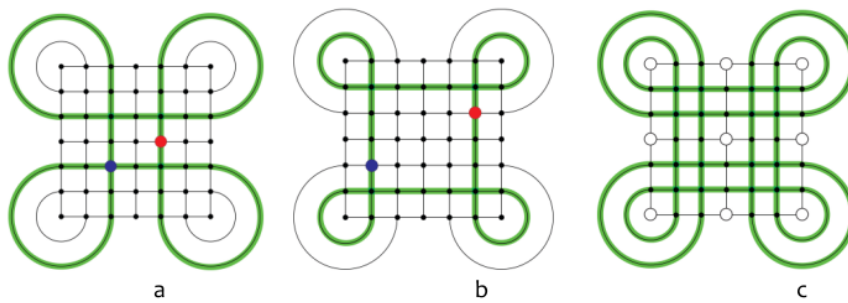


Figure 5. The attack path (a) outer path, (b) inner path, (c) the save place

The player can only choose two actions in his/her turn, either only move or only attack. The rule of moving is the same for all pawn, which is they can only move one dot aside (right or left) and forward or backward (vertical and horizontal move) and the pawn cannot move diagonal way. When the attack action, can only be done if there is a clear path for the circle attack path for the attacking pawn. The pawn that would like to consume (attack) enemy's pawn, it has to cross the attack path at least once and slide to the enemy's target than replace the enemy's place (consume).

There is two circles in each big square as an attack path which is a big rail, and small rail. The pawn who wants to attack the enemy's pawn should neglect how many dot distance from the pawn stands until the circle attack path itself.

5. Applying research model in Bas-basan Sepur

The research model for traditional board game Renaissance set to break down the three main aspects of a board game which is adapted from the idea of exploring design as Emotional Design by Don Norman. Norman said in his book that there are three levels of design from visceral, behavioral, and reflective when the designer should consider the appearance and utility (Norman 2002). in the same way, Lin also expresses the three levels of design to understand the culture and define it into the outer level, middle level, and inner level (Lin, Tseng, Lin, 2014). In the context of reviving the traditional board game research model for Renaissance also use this three level of exploration as the physical design as outer exploration, the play of the game as middle exploration, and product concept as inner exploration. So the level of exploring traditional board game could be seen by how much the designer understand the game, is it only the physical looks, the gameplay, or even the idea or value as the game concept.

In the original model of the research model for traditional board game renaissance, the paper use a case study of chess as the common board game that already well known around the world. The model breaks down chess into three levels of exploration. The idea of setting three levels of exploration could be seen in the figure below.

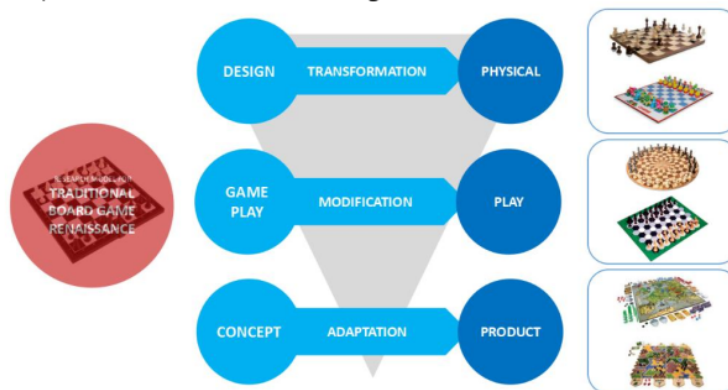


Figure 6. three level of exploring board game

With the same way it explored, this study the traditional Bas-basan Sepur will be the case study to gives a better understanding to give technical process in the real traditional board game. So the Bas-basan Sepur will be explored in three levels of exploration to give three keywords, physical “transformation”, gameplay “modification”, and product “adaptation”.

The exploration of three levels in the research model for traditional board game renaissance is described by using chess and evaluate it into three levels of exploration step;

1. Design Transformation in chess is focused on the Physical aspect of the game such as pawn and the board. In the original paper, author gives example of exploring in this level could improve the physical appearance of the chess with the sample of Umbra Wobble Chess (the chess with round base) and Mario Bross Chess which is using the character of Mario Bross game to replace the pawn and change the visual style of the board by using the game color.
2. Game Play Modification in chess application in the Play aspect of the game is related to the rule of the game, the objective, asset, do and don’ t, action, until reward and punishment. In the case study of chess, it could be transformed into circular chess and hexagonal chess, which is a modification in the arena that influences the mechanic of the game.
3. Concept Adaptation in chess is converting the idea of the game concept and keep the value of the product, which could not be replaced and which one has to stay as the characteristic concept of the game, so the player has a new theme of the game which already adapts into new board game product.
4. Marketing Attribute is the other step that should be included after the three levels of exploration already set. The marketing attribute is the way to evaluate that the process still on the track to revive the traditional board game crossing century so the game not only enjoys for its mechanical gameplay, but also the theme that packed in the content.

In this study, the application for all of the step is used to revive the traditional board game by using Bas-basan Sepur as the case study for the practical execution.

5.1 Design transformation for physical appearance

The designer has noted the importance of associating products with cultural features in order to enhance product value. (Lin 2009). The process of turning traditional board game in physical level could refer to the other research of redesign traditional board game, which is adapt the transformation model for cultural product by Nugraha which is ATUMICS (Artefact Technique, Utility, Material, Icon, Concept, and Shape) that adapt by Khamadi and Armayuda in different research which refer to as ASIC (Artefact, Shape, Icon, and Concept) in order to transform this traditional board game into digital game, and AMICS (Artefact, Material, Icon, Concept, and Shape) which is already adapt by removing the terms ‘technique’ and ‘utility’ in effort to redesign the looks of this game.

5.1.1 Discover (Physical Appearance of Original Game)

Bas-basan Sepur is one of the traditional games that has not been known. 94.4% of the 100 respondents 54.6% are younger than 17 years said that they did not know of this game, is proof that the game is less popular among the younger generation (Armayuda, Lahandi: 2018) The first thing to examine the traditional board game in physical level is by register each element of the game. In Bas-basan Sepur, the original way of play only needs two kinds of tools, the gravel, and the stick to draw a pattern



Figure 7. Original appearance of Bas-basan sepur game

in the ground. By looking to the other children who play this game, everyone will know that this game physically needs an arena to play and the gravel as the pawn. That is why this level of exploration doesn't require a further understanding to know what should transform into a new physical appearance.

The figure below shows that each keyword define each element of the game as artifact, the material could be change into safety material, the icon from the original pattern still stay as the game characteristic, while the concept will help the transformation to engage with the original gameplay, so the shape transformation for the game would not contradict with the original gameplay.

5.1.2 Improving (Physical Appearance to Revive Game)

From the description above we know that there are two physical elements of this game, that is the pattern as the arena for the game, and the gravel as the pawn of the game. Which each has a limited performance regarding today market as a product.

Game Arena

The original pattern of the game arena is only a drawing of the line which forms a square with 36 small square inside and the player puts the pawn in every dot of line intersection. The transformation will give the chance to put an area for each pawn to stand because there will be a printed board, so the player does not require to draw a new arena each time they play. The other potential is, give the background a theme of the arena to make it more attractive.

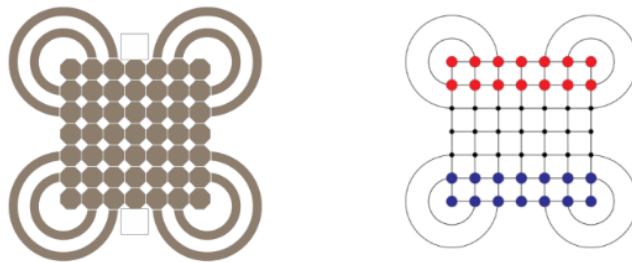


Figure 8. visual transformation in game arena

Pawn of the Game

The original object to play in this game is gravel or stone which each player should prepare 14 pieces for each side. The stone just put in the player side in the spot that intersects between the line in the pattern. The improvisation in design could change the gravel into the other object from saving material for the children. The object could be explored from the complex shape of the action figure until the most simple form as a little standing board with the picture to make it more attractive.



Figure 9. visual transformation in game arena

5.2 Game play modification for advance play

After the exploration in the physical level, the next thing to explore is the way it uses or plays. In this study is game play which is the critical difference with the other cultural product. While the common cultural product use terms of 'function' or 'utility' the traditional board game will use terms of 'game play'. the exploration in this level should involve the studies of game theory. Game Theory objective is to classify and "solve" the games in the sense of describing what strategy (move) each player should rationally choose in each situation (Pedro Santos 2011). J. Laird and Sugih Jamin Based on a talk by Michael van Lent express that the good gameplay involves a variety of interesting choices. The choice that takes by the player should maintain the balancing of the game. There are three kinds of game balance; 1) Player/player; A player performance is based on the skill (and little luck). 2) Player/game; A player shouldn't find the game too hard or too easy to win. 3) Cost/power; a game feature's cost must match its power. The balancing of the game is a critical element that makes the game is fair to play and deliver a fair chance of winning in every condition.

5.2.1 Discover (Game Lack of Original Game)

The original objective is to consume all of the enemy's pawn. There is only two option of strategy that is moving and consuming (attack). This game has some problems with balancing. Because once the battle session begins, each player has no choice than strike back as long as they have a pawn in the attack path (because the battle session only happens in attack path). After experiencing so many times playing the game, we will know that in every battle session there will be the last pawn stay in the track.

The Battle Set Up

The fun of this game will begin when the battle session is started. The battle session can only start in the 7th movement for each player, but in some cases, they need to set up the battle after the 10th movement. That is because the attack path is still shut by their own pawn. The first thing to do for both players is to move each pawn from the attack path, so they can start the battle session.

The Battle Session

The game is about consuming or being consumed. Since the action is only two choices, attack or moving, this game gives no choice if the player being attacked, he/she has to strike back immediately, to maintain the number of his/her pawn balance with the enemy's amount of pawn. Once he/she got consume twice in a row, the balancing will be broke. On the other sides, if the battle session is started, the player has no choice except they have to strike back until one of the players run out the pawn in the attack path.

The Balancing in Battle

If in battle session one of the players is careless and could not set the counter-attack, so his/her pawn will be consuming two times in a row without the ability to strike back, the balancing of the game will be a break, since the idea of this game is consuming and consuming. So the one who already plays the game before always be more superior from the other, because he/she already knows what should do from the first move.

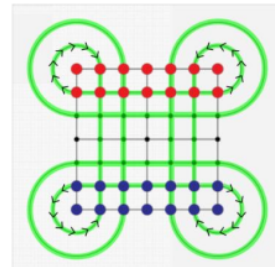


Figure 10. The attack path which still block by the pawn

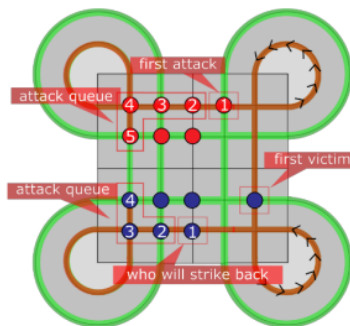


Figure 11. The battle session (consuming and being consume)

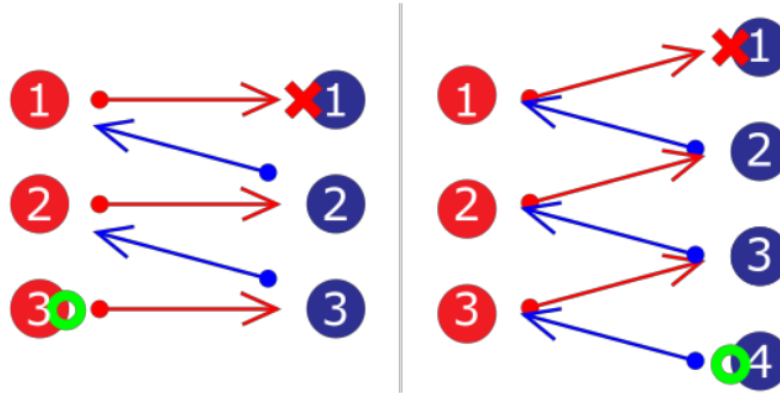


Figure 12. The battle session (logic in battle session)

The Stuck Position

If the losing player has another pawn remain in the corner of the table, the balancing of the game will be a break because the remaining pawn will be useless. That is because the can only move aside to the attack path, which will be the target of attack for the last survivor pawn from the battle session.

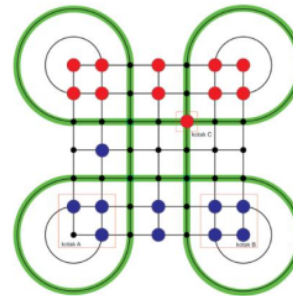


Figure 13. The pawn in the corner can't be move safely

5.2.2 Improve (The potential of the game)

From the description above the main problem of the balancing is because there are only two choices of action. As a traditional game, this would be enough since the function of the game is only to entertain (not so serious) and require a simple explanation to make it light for the children. Regarding the effort to make the game crossing the century by reviving it into a board game for today era, the challenge is different than give a potential improvement of this game in two conditions. First, the action could be added so there will be another choice than move and consume. The second, the complexity of the game could be improved since there is already so many kinds of game in today era, so it might be no problem to make the complexity improve because of this game would appear in the era that game or board game is a common thing.

The Defend Position

Adding the 3rd choice of action. Rather than only moving and attacking (consuming), the game could be improved by adding another choice as defending (piling up each other from the same pawn). The idea of this rule is to give a choice that the piled up pawn can only be consumed by the same number of pawns. The maximum pile is 3 pawn to maintain the balancing.



Figure 14. Pile up the pawn

The Other Action

This rule can also be developed by giving the 4th choice to pile down the stack to avoid all of the stack beings consume at once. The stacking method can only be done when the small single pawn piles up to the double stack (can't be the opposite). Also to pile up 3 layers of pawn, it can't directly be done, the player only has one action in one turn; move, attack, pile up, or pile down.

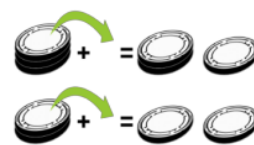


Figure 15. Pile down the pawn

The Balancing

To avoid the superiority and maintain the balance, every time the piled up pawn finish consuming another pawn, it has to break down by piece around the block it consuming. This action could possibly stop the battle session by piling up the pawn. This will create a hierarchy that the pawn can only be consumed by an equal or more amount of pawn stack. Even 3 layer of stack looks so superior, but the player will think twice to consume 1 pawn since he/she already spent 3 turns to stack it into 3 layers and has to break down after consuming 1 pawn.

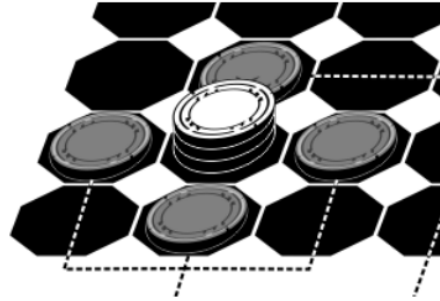


Figure 16. Break down the sack pawn

This rule also will solve the problem of trapping in the corner of the arena. Its because now the player has another choice rather than move aside his/her pawn to the attack path, he/she can pile up the pawn and be able to cross the path safely as long there is no other pile up a pawn in the same amount in the path. At least this rule will reduce the possibility of pawn stuck in the corner of the arena.

5.3 Concept adaptation for modern board game product

Culture plays an important role in the field of design and crosses cultural design will become a key point in design evaluation in the future (Lin. 2007) In the previous level of exploration, it is already shown that the game would improve especially in the way it played. After doing some exploration in the physical level (appearance) and the behavioral level (gameplay) this level will develop the possibility to adapt the idea of the game and transform it into a new modern board game product which more adaptive. This level could be simply said that the game which already improves for its physical appearance (aesthetic), and the way it plays (mechanic), it should also give a story that would embed for emotional aspect.

5.3.1 Discover (The concept of the original game)

From the description above the main problem of the balancing is because there are only two choices of action. The idea of this game is the battle of two group army in the arena by slide the pawn through the attack path to consume the enemy's pawn. From the physical prospect, the potential of exploration is in two objects, the board as the arena of play, and pawn as the object to play which originally has no difference each other because they have the same way to play.

From the gameplay level of exploration, we know that some modification needs to be done to make the game more balanced. In that ways, the alternative solution is adding the game rule which the player can pile up and pile down his/her pawn each other. In this case, the design of the pawn should be allowed each other to be stack.



Battle area

2 PLAYER
2 ACTION



Pawn

Game feature

Figure 17. Game Concept

5.3.2 Improve (by Adapt the Concept of the Original Game)

The potential for improvement could be more complex by combining physical design and gameplay modification. The other thing could be improved is about the battle of two groups of pawn which could represent the concept of two kingdoms. In this concept idea, the improvisation could be extended by putting some element of kingdoms, such as warrior, archery, and King (the banner of the kingdom) which will be the objective of the game to conquer. Even more, the number of kingdoms could be extended (potentially more than 2 players).

The Two Kingdom Collide

The concept of two kingdoms collides adapt and apply in the design of the board by adding a block to put King/banner of war, which could be the second objective. If the original game mission is to consume all of the enemy's pawn, now there is a short cut to be winner, just by defeat the King/banner. Neglect the amount of enemy's pawn, if the king already defeated, the game is over. In that way, the spot for the pawn will be added one more in the behind of the line.

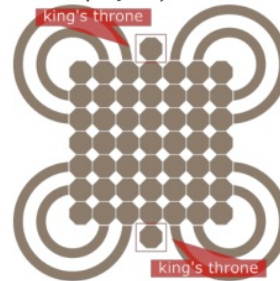


Figure 18. Game Concept

The Folding Arena

Board design could be folded to make it easy to pack as the board game design product. The folding could also in the form of a puzzle. This could be a selling strategy consideration.

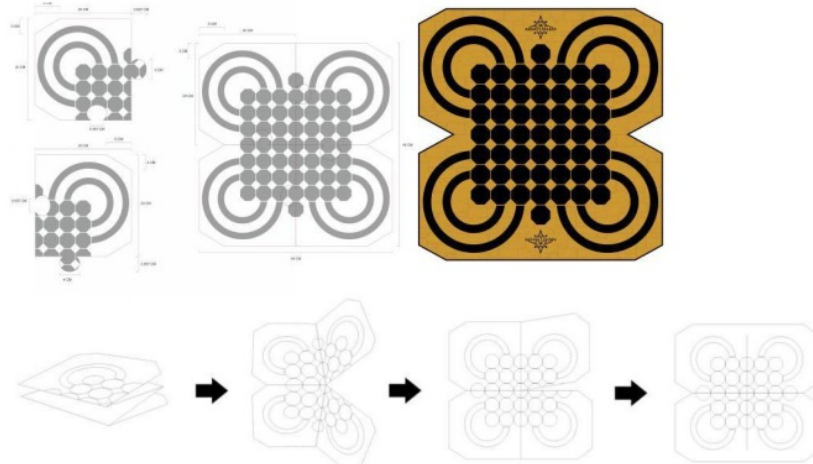


Figure 19. Game Concept

Multi Player for Kingdom War

The potential to extend the amount of player could be happening by adding a connector in the middle of the board in the shape of three angles, so the puzzle board could combine in each side for each player. This also could be a strategy to extend the play as business strategy, so the player has something more to chase not only for the battle for two player, but they can extend as much as they want which in line with the selling product.

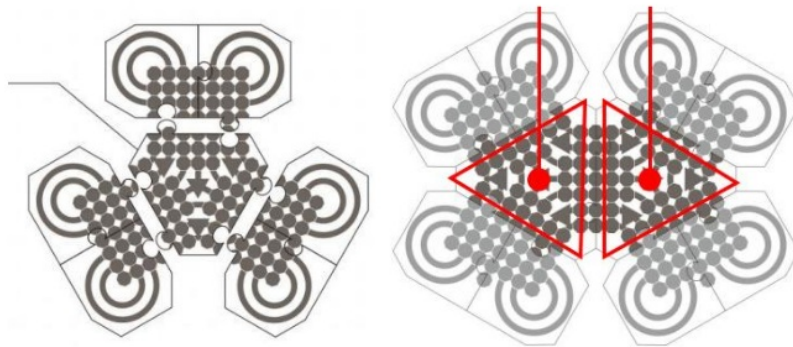


Figure 20. Multi Player Game Concept

6. Evaluation for market segmentation

The other thing that should be taking care of reviving traditional board games after exploring it into three levels of exploration is concerning about the market segmentation. This session should not only putting a theme but also the way it present by targeting particular segmentation. So the way it designs, play, and present in the visual aspect would still consider the targeting user style.

6.1 Combining the concept of kingdom war and historical value

The design strategy is considered to be one of the pivotal components in cultural and creative design industries, and this will have a significant impact on consumer perception of innovation (Hsu, Chang, Lin 2012). Cultural features that are considered unique characteristics to embed into a product both for the enhancement of its identity in the global market and for the fulfillment of the individual consumer's experiences (Handa, 1999; Yair, Press, & Tomes, 2001; Yair, Tomes, & Press, 1999). The product should not only put as the product but to set the content is more effective for the product value. Regarding the context of the game has potential in putting the kingdom war in the content, it could be a chance for historical education for the player. So the game does not only stand for its visual restoration, and gameplay modification, but also the content of historical education. For design strategy, cultural value-adding creates the core of value adding (Hsu, Chang, Lin, 2012)

In the context of developing this game, the idea of a war between the kingdom could be combined with the historical value of Indonesian (as the country where this game comes from) historical Kingdom. This combination could also a way of targeting the market segmentation for children with some adding value of historical education. So the game not only sells for its visual and the gameplay but also could be a medium to tell the children about the name and the feature of some Indonesian Kingdom that once really exist.



Figure 21. Game Content of Historical Kingdom

6.2 Packaging strategies for market segmentation

As mention earlier that the segmentation for this case study is the children who still learn about history (approximately in elementary school) so the visual presentation and the product package should also represent the target marketing. So the idea of the final touch for this game revitalization is by putting the visual theme for one of the historical kingdom famous characters as an icon and putting it into the front page of the packaging box.

On the other side, the user could also extend the number of the player by putting another board extension which could be sold separately from the original box. This idea to could be a business model for the game revitalization. The game could not only be a board game product business, but also could be a business to sell the extension, and also the kingdom set product.



Figure 22. Final product revitalization

7. Conclusion and suggestion

From all of the processes, the research model for board game Renaissance is really applicable to reviving the traditional board game into a modern board game product. The exploration that should be taken in three levels, can only be done by first experiencing the game as much as can. While the last touch of marketing segmentation could be decided by combining the original idea of the game and what is relevant to the content of the future product.

This limited research to apply the research model still has to do some evaluation for marketing evaluation which could be another part of further research. By this study to this study would like to conclude that the research model for Reviving traditional board game could be simply summarized in figure 23 below;

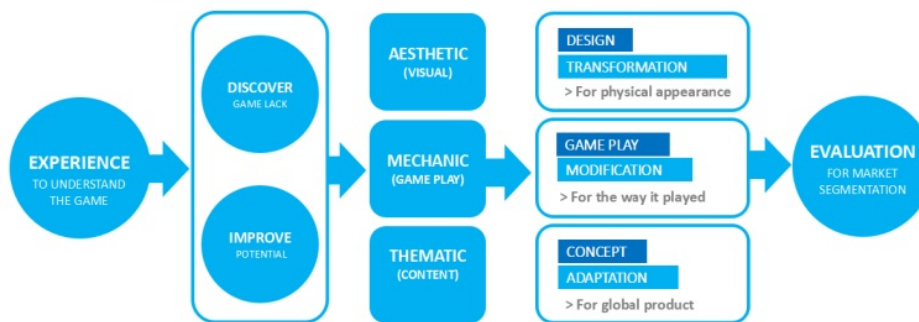


Figure 23. Refine of Research model for traditional board game Revitalization

From the figure above this study expect this model could be applied for another traditional board game by following the 5 main step, first is the most critical is experiencing as much as they can to make a better understanding of the original game, so the researcher could automatically go to the second step to discover the lack of the game which also the base to improve the potential of the game which could be focus and break it down into 3 level of

exploration, aesthetic, mechanic, and thematic, so researcher could make the revive version by evaluating it in the final market segmentation, to make it applicable in the real market.

Furthermore, in the technical situation in transforming traditional board game into a cultural creative product, this study strongly suggests that the designer should not claim the product as their own. Regarding the intellectual property and copyright, this study suggests that in the first level of visual transformation, the designer should refer to the original place and history of the game a social responsibility of the design process. When at the second level of gameplay modification, designer should still has to mention the origin of the game which adapted from, in that ways this two level will define that the knowledge of the designer and its skill of understanding will define whether they can claim that the product is his own or just inspire from the particular culture. In that ways, if the designer has a deep understanding and can make the transformation in the 3rd level of adaptation the designer can claim that the product result was originally from their own exploration and research. There for the first two levels of transformation result could not be applied by copyright but for the highest level of exploration, the designer could claim and apply for their own copyright. In those ways, this study expected to encourage any designer to go deep in exploring the culture and set a challenge to explore the potential of the traditional board games.

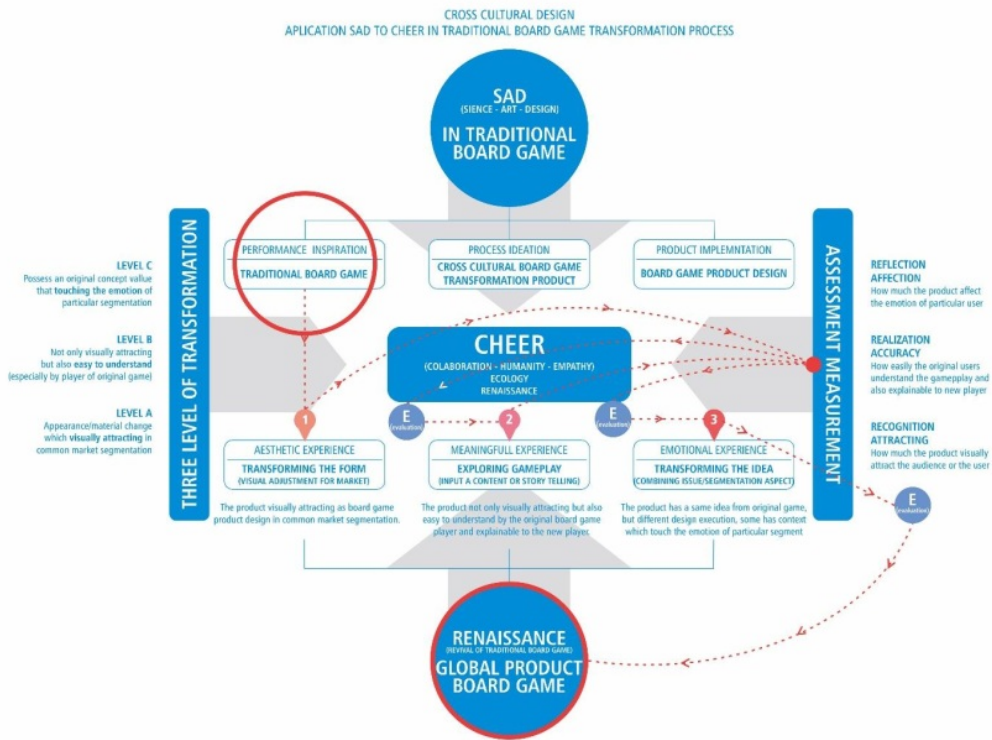
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Endnotes

(1) Research Model for Traditional Board Game Renaissance

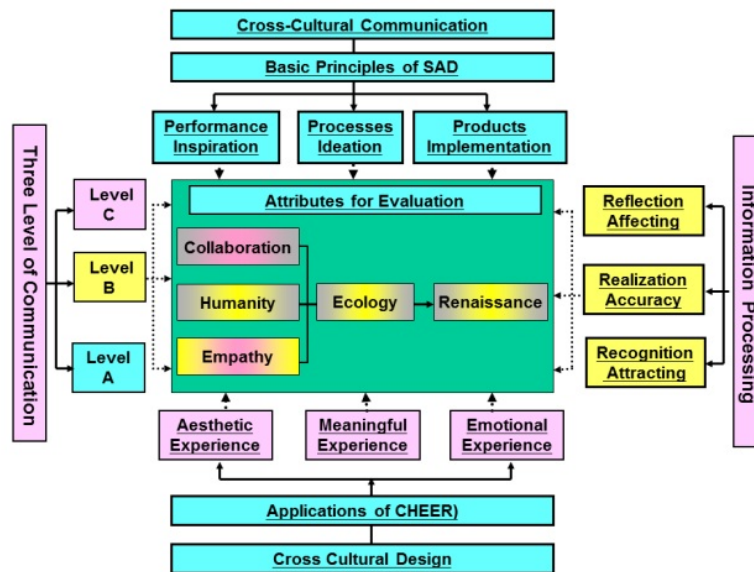
The research model adapt "From SAD to CHEER" which evaluate the design process from aesthetic experience, meaningful experience, and emotional experience by using three level of assessment measurement from reflection affection, realization accuracy, recognition attracting, to transform traditional board game into global product board game that fit for today market.



Research Model for Traditional Board Game Renaissance

(2) Research model “From SAD to CHEER”

Model “from SAD to CHEER” refer to the acronym of Science, Arts, and Design (SAD) which is the source of knowledge to evaluate in performance inspiration, process ideation, and product implementation, by using attributes for evaluation as Collaboration, Humanity, Empathy, Ecology, to make Renaissance (CHEER).



“from SAD to CHEER”




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Appendix

To make a better understanding of the changes in the game, from the original game and the game after the Revitalization in there level of exploration. The video is shown in you tube while supported by Morebe game studio.

Video screenshot	Title and link
 A screenshot of a board game titled 'DUEL Amukti Palapa di INACITA 2013 oleh morebe'. The board is orange and yellow with a circular pattern and several small figures on it.	<p>URL:https://www.youtube.com/watch?v=rffFTcVxawo</p> <p>(This video show the original play of Bas-basan Sepur)</p>
 A screenshot of a market test titled 'Yuk Bermain Amukti Palapa (di Car Free Day Dago)'. It shows a group of people sitting around a table playing a board game.	<p>URL:https://www.youtube.com/watch?v=1WlExN9R8Hk</p> <p>(This video show the survey of market test in the street facilitate by Morebe game studio)</p>
 A screenshot of a new game play titled 'sparring Amukti Palapa antar punggapala'. It shows a hand moving a piece on a green and black board.	<p>URL:https://www.youtube.com/watch?v=lhQfv8dIHxg</p> <p>(This video will help us to understand the new game play)</p>

Traditional board game revitalization (Case study of Bas-basan Sepur)

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