

Visual Game Character Design to Engage

Generation Z in an Effort to Develop Anti-Corruption Behavior in Indonesian Society

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Abstract

This article aims to discuss the visual design of characters in a digital game about corruption and is intended to raise awareness of the danger of it for the Z generation. A visual character "in-game" is a better vehicle for spreading an anti-corruption message as each character has a different background and storyline representing their role and skills in a mission. The character, especially the villain figure, is based on a true story of a corruption case with a bit of modification, to make the message more easily absorbed by Gen Z players in Indonesia. Moreover, the main character in the game, Clapto Bandit Agent, is inspired by a Gen Z imaginary figure. The game would be played with teamwork to represent the values of the traditional game in which each player has a different role. They can feel like an agent (hero) who catches the corruptor who ruined their country.

Keywords: *Game Design, Design Research, Character Design, Interaction Design, Corruption, Indonesia, Gaming, Anti-corruption*

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Introduction

Corrupt behavior in Indonesia is increasingly worrying, often occurring in various sectors; security, legislative, judiciary, executive to the private sector, known to satire as a "culture of corruption." This term appears because corruption is a common phenomenon that can be found in everyday life and carried out by formal or official government institutions. Phrases such as facilitation payments, facilitators, or helpers, are often heard in contexts related to the government, especially in handling documents, such as ID; cards, driver's licenses, and passports. Although nowadays, such expressions are less heard, indicating that reform, transparency, and government oversight are starting to work in synergy with the KPK (Corruption Eradication Commission).

KPK, as an institution that works to eradicate corruption, often provides recommendations to the government or regional heads in the form of input and suggestions on the importance of budget transparency to reduce the potential and opportunities of corruption. That is an act for prevention carried out by KPK besides taking action. In carrying out prevention, the KPK is also actively providing anti-corruption education at the school level. It can be seen by creating a module entitled "Anti-Corruption Education: Module Strengthening Anti-Corruption Values in Primary and Secondary Education." Besides, cooperation was also made with the Minister of Education and Culture, Muhadjir Effendi with KPK, and several other ministries such as the Minister of Research, Technology and Higher Education, Minister of Home Affairs, and Minister of Religion (HTTP // Ministry of Education and Culture, accessed 2020).

However, the problem is that education about corruption is more often included in other subjects because if it is added to the curriculum, it causes more curriculum subjects in schools. Therefore, the form of anti-corruption education is prioritized in its implementation. Anti-corruption education focuses on shaping character as society's social capital, such as honesty, responsibility, and integrity. Often social capital is rarely implemented in everyday life. That can be seen from the cases of corruptors that continue to emerge today. Through this problem, the challenge is how to build anti-corruption values to be implemented in daily life? Through this challenge in implementing Indonesian culture, the answer is to create various traditional games. Mainly, traditional games are not only created for entertainment needs but also a source of values and efforts to realize social norms and values for children, such as group work, honesty, responsibility, and help.

Nevertheless, nowadays, traditional games have been abandoned by Indonesia's younger generation, who prefer to play digital games. Here, digital games are gaining popularity across a broad demographic, from very young to adults. That is also in line with various studies about digital games in the context of behavior, games socio-cultural attitudes and games (Atkins, 2003; Salen et al., 2004; Sicart, 2014), persuasive play (Bogost, 2007), critical play (Flanagan, 2009), a game for change (Swain, 2007; Schrier, 2016; Grace, 2014). This game is suspected of being able to drive change, explore complex problem spaces, raise awareness, develop responsibility, encourage creativity, participate, and change behavior for social innovation

(Bayrak, 2019). Therefore, by adopting the concept of a game synergized with the context of the game, the effort to cultivate anti-corruption behavior in Indonesian society becomes more accessible and enjoyable.

The scheme in this research will be carried out in two stages. The first stage is finding and exploring social values and norms that intersect with corruption. The next stage is the implementation stage, where the visual game character creation process is based on the data obtained in the field, which is used as the basis for creating characters and narratives in the game.

Methodology

The method used in this research is the mixed method, where data collection is emphasized through observations, interviews, field notes, and questionnaires to the target audience, namely Generation Z. This generation is those born in the mid-1990s to 2000s. The consideration of using mixed methods is due to obtaining more in-depth data. It is important to note that the nature of the data required to implement the work depends on the two types of data to be obtained through the application of these mixed methods.

In addition to using a mixed-method, this study also uses a random search strategy called a random strategy (Sarwono, 2007), a random search for solutions. This strategy is the most independent design stage in its implementation, whether it is accessible in sorting the design components or the sequence of the exploration stages. However, the emphasis of this strategy is the discovery of a concept based on indicators of its target audience. For this reason, data collection and analysis are essential so that the determined solutions can solve problems in the field. It was done before the designer finds and combines design concepts in the form of visual and verbal concepts, which can be poured into a medium that is attractive and close to the target audience's life. So that directly or indirectly, it will attract interest and attention and the target audience's mindset to be excited and attractive to play the visual character of the game that has been designed.

Data Collection Methods and Sources Method

This study's data collection process was carried out, emphasizing social concepts related to corruption cases. The exploration process focuses on social values, norms, and rules that cause a person to commit acts of corruption. So, the exploration process thus seeks, knows, and finds social concepts in the form of values and norms, which will later be manifested in visual game characters.

This process begins with literature study, observation, and direct interviews structurally or not structurally through messages on social media and video calls at Google meet and making appointments to meet face to face with the speakers. Interviews were conducted with four informants who have different insights and expert fields. Some of the informants are considered experts in their fields, such as

Legal Counselors (advocates) who like and are interested in handling corruption cases. These psychologists focus on Gen Z's development and behavior, Games Design Branding Consultants who have experience in making games, and one of the Gen Z who is also Gamers, where their daily lives are never separated from the world of digital and games.

The following data is the distribution of e-questionnaires via Google form to all target audiences. That aims to determine the target audience's taste for the visual game's aesthetic appearance, figures, and characters.

Design Analysis

The data analysis stage in the study was implemented and obtained from the field of the visual game character. The data will be identified based on the character and purpose of the data, after which it is followed up by starting to make a visual design of the game character. The important thing at this stage is the data interpretation process so that the design of the visual game character can solve the problems found in the field, following the message to be conveyed and meeting the target audience's needs. For example, in an atmosphere of fear, the visual character creator can interpret the language of fear through facial expressions. They were interpreted through the creation of appropriate font shapes and colors. The finale of the design will be informed by a logo, character/avatar characters, user interface (U.I.), and game environment.

Results

Games as entertainment tools are not a new phenomenon. People can access games anytime and anywhere, commonly found games on cellphones. Realized or not, every android cellphone holder has been equipped with games, whether to play it or not. Games as a creative medium can drive change, suggest empathy, and instill awareness (Flanagan & Nissenbaum, 2014; Poon, 2018). Besides, the game can be a tool for learning and developing critical thinking skills, responsibility, and behavior change (Burke & Kafai, 2014). For this reason, the design of games in this study is used as a medium for reminding, informing, and communicating messages containing social problems such as the issue of corruption to the community, especially for the Z generation in Indonesia. That is something new and exciting to design. Furthermore, games can be as effective and communicative as interactive media.

It is because most Indonesian people can spend almost 8 hours daily with their phones. They use a phone for several purposes, such as the internet, social media, streaming for watching a movie or listening to music and game. Internet and social media have become the majority of people who uses their phone; it can be seen from the graph released by statista.com seeing the average Indonesian spend their time with their phone. The survey involves the number of people between 16 and to 64-year-old.

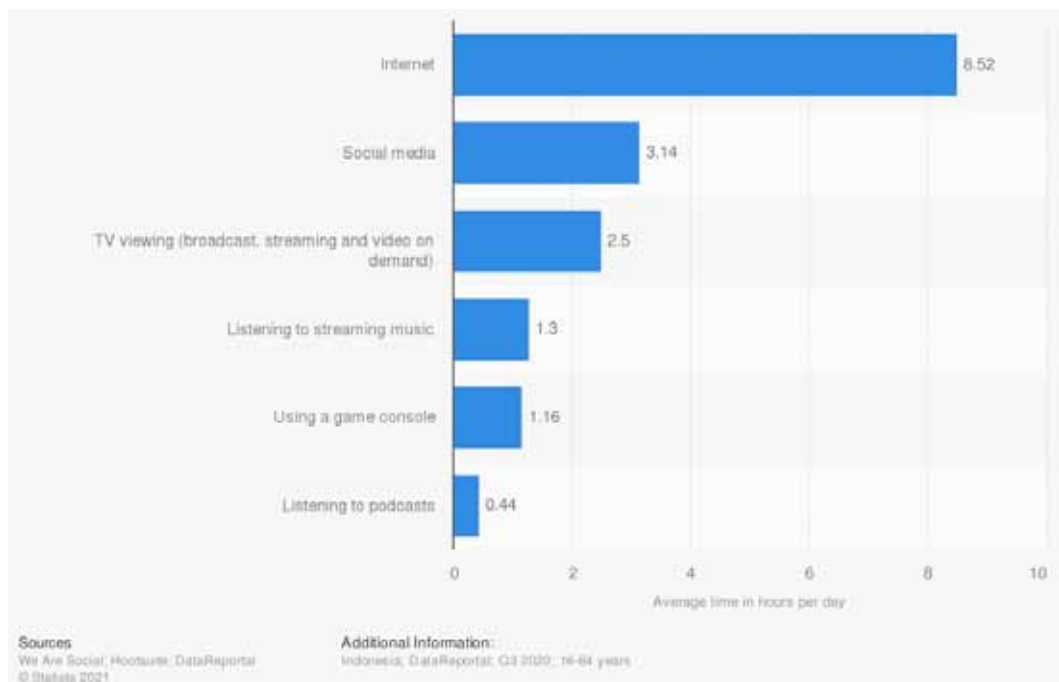


Figure 1. The data about time spent on online media in Indonesia from Statista.com and accessed on 20-09-2022.

However, for the game activities on mobile phones, the average number of people around 20 years old in Indonesia spend playing games on their mobile phones around 40 percent for less than 2 hours per day. Then, from 2 to 5 hours, approximately 45 percent, and more than 5 hours under 20 percent. Despite it, the gamer user can be divided into three distinct types; first, people who play for under 2 hours mostly play the game for entertainment, meaning they play only to enjoy their free time. Second, people who spend from 2 to 5 hours can be called moderate in playing the game for entertainment and challenge themselves to finish the mission in the game. Moreover, the third type is an addict, for people can spend more than 5 hours playing games. Furthermore, the most popular media used for playing games is a mobile phone with almost 100 percent and followed by P.C. (Personal Computer) and Console, respectively.

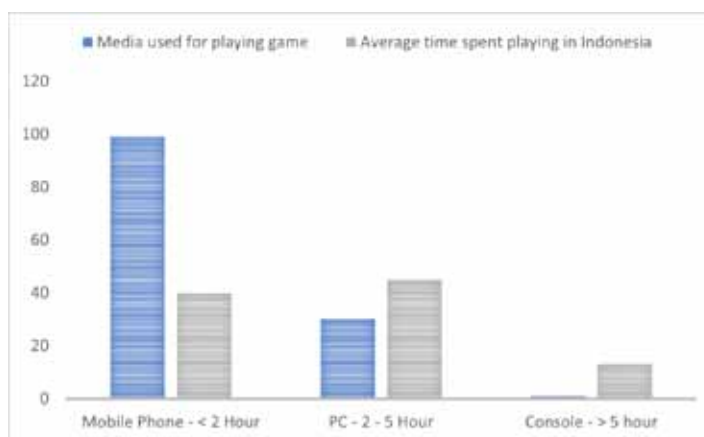


Figure 2. The data about the popular media used for games and time spent playing games in Indonesia.

Game design is also a fun design activity for creating interactive, fun experiences. The ability of game design brings the complexities of human design and social behavior into playable contexts has been explored by several researchers for value building, sexuality, morality, empathy, persuasion, and socio-political awareness (Flanagan & Nissenbaum, 2014; Sicart, 2014; Anthropi, 2012; Bogost, 2007). Additionally, it is supported by technological advances that make reality simulations look more accurate with stunning visual and audio effects, exciting stories, and players who can interact directly.

This statement followed various data obtained in the field and from the analysis of the results of the collected questionnaires. From 133 random samples of respondents who were asked to fill out, the e-questionnaire stated that the game was the alternative solution of the most choices, namely 34 %, and was followed by other media such as film and music in 32 % and 13 %, respectively.

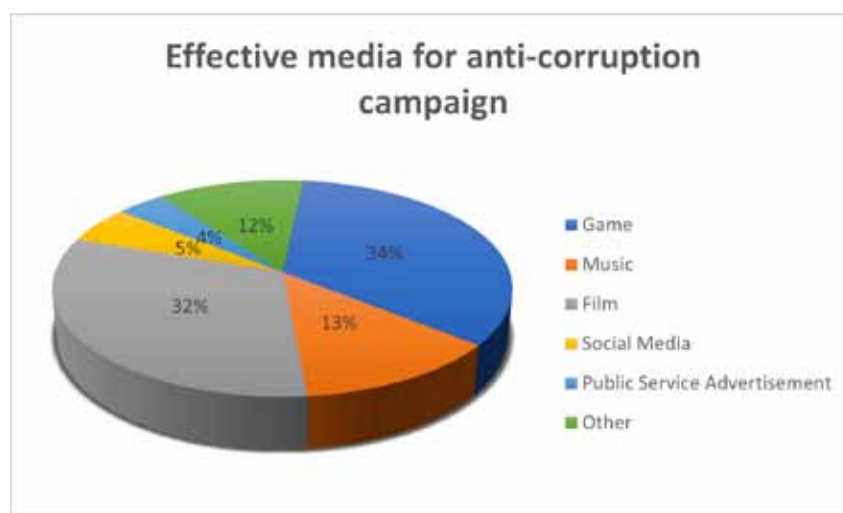


Figure 3. Effective media for the Anti-corruption campaign.

To start designing games, designers first begin by determining the game's identity. Here, the Logo plays an important role; the Logo is an element of the game's identity system, which will differentiate one game from another. Logos as elements of the identity system is often manifested in several forms, namely; 1. A logotype is a logo in the form of writing the entity's name that is specially designed using lettering techniques or particular fonts, 2. The actual logogram is a symbol representing a word/meaning. However, because of the similarity of words to logotypes, many assume the logogram is an image element in Logo (Rustan, 2009). In principle, humans make logos to become a sign of ownership, as a distinctive symbol of a company, object, publication, people, service, or idea (Adams, 2004). Besides, the Logo also serves as a sign of quality assurance and prevents imitation or piracy.

The Logo that is worked on designing this Visual Game Character is a logotype and logogram. Here the Logo is a marker of the entity and the game's identity. Making a logo starts by generating ideas about the game's concept and making alternative sketches that refer to the concept that has been set. This concept is later derived from becoming the name or brand of the game, the character profile designed, the

environment, and the scenario built from the game. This concept also refers to the characteristics of the target audience determined based on data obtained in the field.

The concept of designing the identity of this game packs anti-corruption values such as discipline, care, responsibility, hard work, simplicity, independence, courage, and justice into the form of visual game characters as a form of learning and awareness of corruption in a more pleasing to generation Z. The message conveyed in the visual design of the characters in the game is to present anti-corruption values in Malay culture through the characters in the game, both from a physical, psychological, and social perspective.

The big idea of this character design is to combine elements of Malay culture using a contemporary style. It can be a bridge to convey anti-corruption values to adolescents, especially Gen Z. From a psychological perspective, it includes a character's way of thinking according to their personality, how to create stereotypes and archetypes of characters that have physical characteristics that can represent Malay culture and have social capital which refers to anti-corruption behavior such as honesty, discipline, and responsibility.

To consider the game's name, we conducted a focus group discussion with the expert game designer Taufik, a Ph.D. student from Indonesia Institute of the Art in Yogyakarta Nofrizaldi, and Bandung Institute of Technology named Arif Budiman. The student Gen Z could represent is Faisal and Duhan from the Indonesia Institute of the Art in Padang Panjang. We shared several game names and then asked them to give their opinions. Based on participant recommendations, most of them choose Clapto Bandit because it is specific, imperative, and provokes the curiosity of the Z Generation. The game abbreviation C.B. is memorable like the other game P.B. (Point Blank) and ML (Mobil Legend).

Game Name	Participant's Opinion or Impression
Thief and Rob (TAR)	To general, it cannot provoke curiosity
The Greedy Bandits (GB)	Not memorable. It seems to complex
Clapto Bandits (CB)	Memorable, specific, imperative & provocative

Figure 4. Table of the results of the Focus Group Discussion about the game's name.

From the design concept that has been determined above, the visual game character can be represented by the name of the game or Logo and the visual form of the character's identity/game avatar. Visual identity in a logo, namely "Clapto Bandits." "Clapto" or "Klepto" refers to Kleptocracy, which comes from the Greek words Kleptes (thief) and Kratos (power). The Kleptocracy means the government of thieves. Based on its name, Kleptocracy is a term used to show the seriousness of a country's level of corruption (Mustofa, 2010). That refers to a form of government that takes levies (taxes) from the people or the public to enrich certain groups or themselves. This government is usually not far from corruption, injustice, and criminalization practices. The characteristics of a kleptocracy are that

the bureaucracy's level of corruption is very high, not only in the government (executive) but also in the legislative and judicial bureaucracies (Mustofa, 2010).

"Bandits" in Indonesian etymology are defined as criminals, thieves, and villains in the drama story (KBBI V offline). Clapto bandit is a new brand of online games based on android, where the narrative of the story that is built is the embodiment of a realistic simulation or corruption case that has been revealed. The avatars in the game world are replicas or imitations of actual reality, but the construction of space and the time depicted is the visual fantasy of the designer. The logo concept created is displayed in a futuristic typeface without eliminating the noble values of Malay culture. The Logo of the brand is represented through a logogram and logotype. The font used is the "Raleway" font type, re-modified and adjusted to a predetermined concept.

The process of creating a logo starts with making several sketch alternatives. The sketch here is a rough design or part of a design composition consisting of a collection of design elements (Eva, 2020). According to Yandri in Sketch Textbook I, sketches are minor strokes/signs, generally in smooth and fast lines of light effects captured from what is seen (Yandri, 2008). In an Introductory Book: DKV methods and research, Eva further states that sketches can also be understood as visual patterns or rough outlines in a design (Eva, 2020).

The number of visual patterns that are made depends on the designer's satisfaction. The visual pattern from the selected manual sketch results will be used to reference the exploration process using computer software.



Figure 5. Game Identity, Source: Rizki B. Documentation.

The "Clapto Bandits" game is classified in the RPG genre. It is because most Gen Z in Indonesia prefers to choose RPG games (see figure 6). This game has elements of a storyline and very diverse characters in it. RPG games have the following characteristics: enemy characters or monsters throughout the game, leveling, inventory, skills, and elements of quests or missions must be completed. Then there are items and magic for upgrading the level of the characters being played.

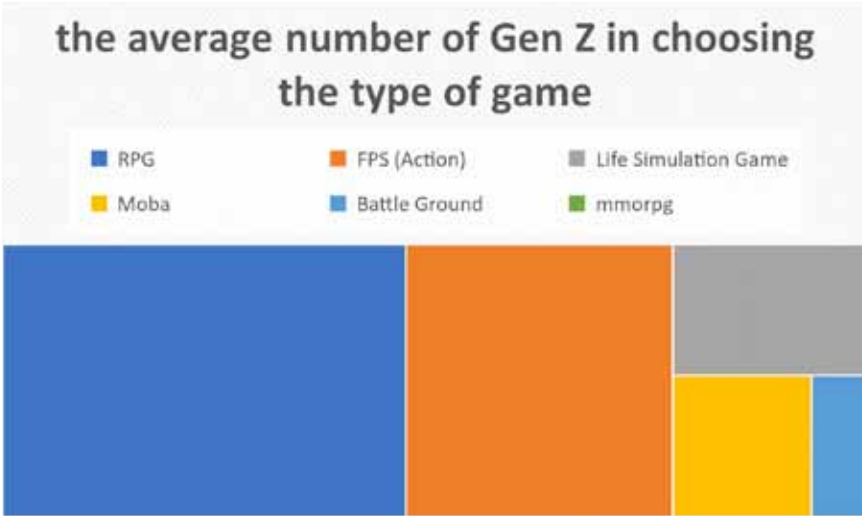


Figure 6. Gen Z in Indonesia prefers to choose the types of game.

One way to describe the flow of interactions in Clapto Bandit is through the game's storyline. In Clapto bandits, the storyline moves forward or straight, starting from start to finish. The flow of interaction in this game begins by choosing a predetermined avatar character, Ve, Tri, Ryz, Leo, to play (fighting with Croco robots and the Bandits).

Game Narration

Name	Abbreviation
Clepto Bandit	C.B.
Joko Candra is a corruptor's name in Indonesia. In this game, he represents the Bandit or Villain.	J.C.
Jaksa Pinangki is also a corruptor, and she represents an Impostor in this game's character. However, Jaksa means prosecutor, and Pinangki is her name. In real-life Pinangki was released in Agustus 2022 due to the case of bribes.	J.P.
Clapto Bandit Agent	Agent C.B./ C.B. Agent
Background Information	
Player and Actor	Clapto Bandit: Corruption Eradication Agency Clapto Bandit Agent: Ve, Tri, Ryz, and Leo Bandit: JC (Joko Candra) Impostor: JP (Jaksa Pinangki) Robot Croco: J.C. Soldier
First Mission	Revealing the case of Joko Candra (J.C.)
Mission Background	This mission involved one of the prosecutors, so the Clapto Bandit Corruption Eradication Agency sent a member named J.P. (Jaksa Pinangki) to solve the J.C. (Joko Candra) case.

Figure 7. Table of game narration and background information.

Player and Actor Background

C.B. (Clapto Bandits) is an anti-corruption agency with a core agent called the C.B. Agent. Headed by Ve, and recruits Leo, Tri, and Ryz to carry out a mission to find J.C. (Joko Candra) and prosecute him. The mission to be completed is in the case of J.C. (one of the corruption bandits), who disappeared, and his existence is difficult to trace/detect.

Ve is the leader of C.B.; She has high discipline and intelligence. She was involved in the mission of the J.C. case because the track record of C.B. agents was weakening and suspected infiltration by interests of the Bandits.

Leo: The oldest agent in the C.B. agency, he is the Executor and helps carry out the mission. It has destructive power that can paralyze Croco robots.

Ryz: A reliable hacker who has broken into many Bandits' websites and savings. He was often in and out of jail for his actions and decided to end his career in reverse engineering. Due to his reputation in the I.T. field, Ve recruited him as a C.B. Agent.

The Background Story of the Mission

The story begins in 2090, at the end of the 21st century when the world's great allies are in a cold war. With the unstable world conditions, the corrupt mafia took the opportunity to expand the scope of their territory. One of the well-known corruption mafias is J.C. He has significant influence and power right up to the government. In response to this situation, a secret team was formed to look for evidence and arrest the corrupt mafia to end all crimes and their power.

Due to the unstable environmental conditions of the country, there has been much chaos in various regions. One area that is experiencing severe chaos is "Kota." There was born a child named Tri. Tri was born in a slum, chaotic, and poor environment. Tri has a friend named Ryz, who is an I.T. enthusiast. Tri and Ryz were born in the same neighborhood. Tri hates corruption, especially after his father and mother died due to being killed by bandits who wanted revenge because one of the bandit members was thrown into prison by Tri's father. After his parents died, he decided to enter the military and was recruited by the Clapto Bandits (anti-corruption agency) as a corruption eradication team (C.B. agent), but Tri has a weakness; he has kleptomania. To reduce his illness, he had to collect energy coins (loyalty) in every battle against the robotic Croco that was scattered by a Bandit boss named J.C. Besides loyalty coins, Tri can be healed with a manipulated capsule left by the robot Croco, but this capsule can weaken all of Tri's energy.

Another character is J.P. (Jaksa Pinangki), a participating prosecutor appointed to pursue J.C., who has the highest camouflage power and intelligence; J.P. is an avatar of traitors (impostors) who collaborate in carrying out the actions of the bandits. She likes the manipulated capsule. Because inside the manipulated capsule, there is greed energy, camouflage, and data evidence of corruption cases in the form of gratuities (car keys, airplane tickets, audio recordings, savings books

in the name of J.P.), which can add strength to J.P. Due to her high camouflage and intelligence, she was able to infiltrate the government and take part in missions. Manipulating capsules can also transform J.P. into their original form.

On their way, C.B. agents confronted the Croco robots; they were the envoys from J.C. apart from sending the Croco robots. J.C. also left the manipulated capsules for J.P. The capsule helps disguise J.P.'s role as an accomplice of J.C. On the other hand, the C.B. agent on this mission is headed by Tri, who is also experiencing some difficulties because Tri is interested in manipulating capsules to cure his kleptomania. Here Ryz tries to prevent Tri from taking a manipulated capsule because the capsule can weaken all of his good energies (social capital: discipline, loyalty, and intelligence) from Tri. Ryz must accompany and prevent Tri from avoiding the manipulated capsules.

At the end of the search mission, C.J. is caught, while J.P. runs away, and the mission continues to the next level.

NOTE: The Manipulate capsule contains: energy, intelligence, loyalty, evidence of corruption cases in the form of plane tickets, correspondence, audio recordings, photos, audiovisuals, receipts, and other gratification materials

Game Mechanism

At the beginning of the game "Clapto Bandits," players will choose an avatar such as TRI, RYZ, VE, LEO, and J.P. to be played in the quest for JC (Bandits). After the avatar is selected, players can enter the battle arena. In the battle arena, players can fight with Croco robots scattered by J.C. In combat, players can collect energy loyalty coins and manipulate capsules to increase the energy of each avatar. Energy coins are a reward for the player for destroying the Croco robots. Nevertheless, there is a surprise in the middle of the game because one of the agents will turn into an impostor (traitor) whose job is to destroy the manipulated capsule's evidence. Unfortunately, players are not easy to find impostors. To find the impostor, one of the agents must reconstruct the evidence that has been destroyed. So, each agent knows the existence of an impostor and the existence of J.C. In the game, players will win when completing the mission list.

Meanwhile, the impostor will try to obstruct the search and destroy evidence from the J.C. corruption case. Players will win when completing the mission list. Meanwhile, the impostor will try to obstruct the search and destroy evidence from the J.C. corruption case. After the evidence is reconstructed, players can find clues to the existence of J.C. and win the mission.

Character Visual/Avatar

Estidianti and Lakoro understand that a character consists of all characters who support the course of the story, both the protagonist, antagonist and supporting characters (Estidianti and Lakoro, 2014). The character/avatar design in "Clapto Bandits" is an illustration that comes with a human form and all its physical, natural, psychological, social background, and various behaviors. Character creation

here results from inspiration and thoughts born based on events directly experienced by the research team or from stimuli in reading a story or visual literature. The characters present in the Clapton Bandits game consist of 4 C.B. agents, namely: VE, TRI, RYZ, LEO, and one traitor avatar (impostor), namely J.K. and 1 Bandit: J.C. and Croco robots as supporting characters for the Bandits in blocking the mission.

Based on the participant's opinion, developing the game character is essential because each character brings the role and mission in the game and the narrative or storyline behind it. Therefore, the participant can understand the game's message based on the game's narration (Plow, 2015). It is, likewise, what happens in a movie when the author builds the character in their actor so we can follow the movie plot. However, according to Taufik, a character in-game is different because a player can choose the character based on their self, meaning the player sometimes chooses the character in a game as a self-representation (Interview Taufik, November 2020).



Figure 8. The comparison between Movie and Game Character.

To develop an emotional attachment between the player and the character/avatar, Maldon and Hayes Roth made ten keys to character presentation, both mentally and visually. Ten keys to presenting this character are giving identity, background, appearance, the content of the conversation, speaking style, gesture, emotional dynamism, social interaction patterns, roles, and role dynamics. Fulfilling the ten keys containing visual, physical, and social qualities will improve the quality of the character (Maldona do and Hayes Roth, 2004). For this reason, the first thing to determine before being visually designed is the formation of a written character concept. The thing to note is the "character description." Here, the character's various things, such as name, age, gender, nickname, and abilities, are clearly described. Next is the relationship between the characters and other characters, commonly referred to as the "character triangle," The last stage is the character design stage based on the storyline and environment. This stage includes interpersonal, social, and cultural. The character specifications described are as follows:

- 1. The drawing style is an illustration with a *shounen* visual concept where the visual character is adjusted to the target audience of the design, specifically adolescents.
- 2. Costume: As much as possible to maintain historical elements, but will be changed according to preferences.
- 3. Use a different color tone for each character.
- 4. Expressions: facial expressions and expressions based on traits, not historical evidence. Adapt the cyber fantasy trend from the hairstyle, and the model used.
- 5. Character-building elements include costumes and accessories using Malay patterns that have been modified according to the target audience's tastes.

Based on the considerations above, an alternative sketch is made, the starting point for producing the character/avatar design of the game "Clapto Bandits," as described below.

Sketch	Line Art	Color Base	Final Artwork
			
			
			

Figure 9. Stages of sketch, line art, color base, and character final. Source: Eva & Tri Documentation.

Sketch	Line Art	Color Base	Final Artwork
			
			
			
			

Figure 9 continued. Stages of sketch, line art, color base, and character final. Source: Eva & Tri Documentation.

After the sketching process is completed, the process continues with the line art and color base stages. In the color base stage, the colors used are determined based on the design concept.

Color Pallets

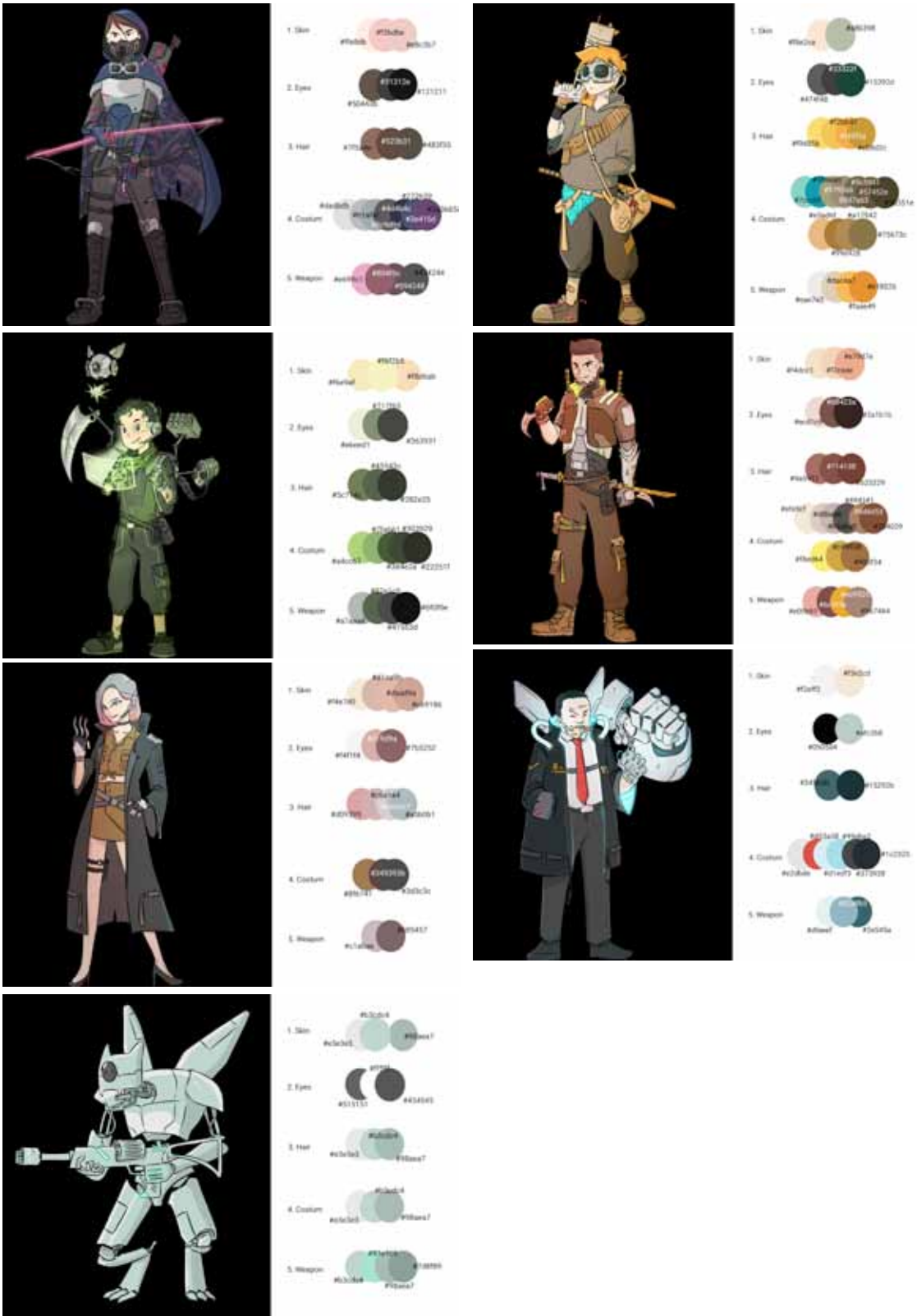


Figure 10. Color pallet Character Ve, Tri, Ryz, Leo, J.P., J.C. & Croco robots. Source: Eva Documentation.

The predominant color used here is tertiary, the third color in the shade that Brewster understands. The first is the primary colors, namely blue, red, and yellow. Then the secondary color consists of a mixture of primary and tertiary colors. A tertiary color is a mixture of colors between secondary colors. This color often appears based on the expression and interpretation of imaginative colors that broadly have not been defined by color experts. These colors arise as a result of the exploration and interpretation of the research team in understanding the design concepts determined based on the tastes of the target audience.

Meanwhile, the dominant use of these tertiary colors can create an imaginative effect for the players. Most digital games always use tertiary colors as a strategy to give the players a futuristic, imaginative, and fantasy impression.

U.I. - User Interface (Start Pages, Game Play, Game Over, and Winner) and Environmental Game

U.I. is a visual display design of a system or application. This display allows users to connect and interact with the game application. Apart from functioning as a link, U.I. also has functions to beautify the page appearance of the application, so it can increase user satisfaction in using a system-based product, including the games made in this study. However, it not only has to be attractive, but the U.I. also has to be easy to use.

U.I. bridges the system (game application) with the target audience (user). The analogy is like visiting a house; the first thing we can see is the house's appearance, from the front yard of the house, the location of the main door, and the windows. However, some components are often seen, including buttons, typographic icons, themes, layouts, animations, and other interactive visuals. This U.I. interface is usually applied to operating systems, applications, websites, and blogs. However, in this study, the U.I. design focused on the attractiveness and convenience of the target audience in using the Clapto Bandits game. The following is the U.I. design from the Clapto Bandits game starting from the start pages, gameplay, game over, winner, and *Environmental Game* pic.

Creating environments in a game for players to explore is an equally important aspect of designing a game. It can be seen from the development of various games by several game developers today. Environmental game design has become a significant part of creating a world inhabited by avatars. Examples include depictions of old buildings, dying cities, buildings that began to fall apart in the Souls series, the original environment that is alive, like in the game Horizon Zero Dawn, and many more. That indicates that environmental design has always been a significant highlight for game developers to explore continuously.

The environmental design itself is an architectural aesthetic built into a game. That is intended as a place to live/environment that each avatar uses to interact with. In creating environmental designs, designers not only integrate a platform with the environment but also pay attention to the relationship between the nar-

rative, the players, and the environment to achieve a more alive (or dead) atmosphere under the theme of the game being made. That is very important so designers can build a quality game atmosphere. The goal is for users or gamers not to get bored if the game environment design is built very interestingly and creates a different taste or fantasy when playing the game. Therefore, the environmental designs that have been made in the game "Clapto Bandits," are inspired mainly by the environment in Indonesia. Especially in Jakarta and Sumatra, this game's environmental design follows the game's concept, where the emphasis is on Indonesia and Malay. The following is a display of the environmental design of the Clapton Bandits game.



Figure 11. U.I. - User Interface (Start Pages, Game Play, Game Over, and Winner) and Environmental Game Source: Tri & Riski Documentation.

Conclusion

This study's primary concern is building Gen Z awareness of anti-corruption attitudes through gaming media. Games are used in this study as a medium that is considered the most effective in building this awareness. That is based on several assumptions, such as the condition of the Gen Z environment, which is so intimate with smartphones and games that are facilitated by these tools. Meanwhile, character-building could be elaborated with people's understanding of social capital. Social assets are social capital that every individual should own in a culture. Social capital is realized in many ways, such as rituals, punishment, exile, and advertising. However, in many social cultures, traditional games also realize capital. In games, honesty, sportsmanship, responsibility, and discipline are manifested in many games. Thus, the process of value realization or social capital embodied in the people's games is adopted to realize anti-corruption values. Social capital is not only a matter of exemplary values such as responsibility, loyalty, and honesty, negative values such as greed and camouflage (a metaphor for being two-faced). So, in this game, the social capital values will be transformed into the abilities

of each character. Through it, we can see which character is the antagonist and which is the protagonist.

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