

**DEVELOPING A TURN-BASED STRATEGY
GAME TO INTRODUCE THE HISTORY OF THE
MAJAPAHIT KINGDOM FOR GENERATION Z IN
INDONESIA**

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INDONESIA**

by

ANGKAWIJAYA YONGKIE

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LIST OF SYMBOLS

α Alpha, refers to Cronbach Alpha of PCA

LIST OF ABBREVIATIONS

PCA	Principal Component Analysis
SEM	Structural Equation Modelling
PLS	Partial Least Square
RTS	Real Time Strategy
TBS	Turn Based Strategy
EXL	Experiential Learning
CE	Concrete Experience
AE	Active Experimentation

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PEMBANGUNAN PERMAINAN *TURN-BASED STRATEGY*
DALAM MEMPERKENALKAN SEJARAH KERAJAAN MAJAPAHIT
UNTUK GENERASI Z DI INDONESIA

ABSTRAK

Kemerosotan minat Gen Z Indonesia dalam budaya dan tradisi tempatan menimbulkan ancaman besar kepada perpaduan nasional, kerana ia memupuk kekurangan pengetahuan, persaudaraan dan empati di kalangan belia. Kajian ini menyiasat faktor yang menyumbang kepada pemisahan budaya ini, menilai keberkesanan media dalam menggalakkan pembelajaran budaya, dan meneroka gamifikasi sebagai penyelesaian yang inovatif. Dengan menggunakan pendekatan kaedah campuran, penyelidikan pertama kali menggunakan kaedah kuantitatif, termasuk Analisis Komponen Utama (PCA) dan Pemodelan Persamaan Struktur (SEM-PLS), untuk menganalisis perspektif Gen Z berumur 18-22 merentasi bandar utama Indonesia. Analisis bibliometrik kemudiannya dijalankan untuk menilai keberkesanan media, diikuti dengan pembangunan prototaip pembelajaran gamified menggunakan kaedah Design Thinking, diuji melalui kajian kebolehgunaan. Penemuan mendedahkan korelasi antara pilihan permainan dan pengiktirafan budaya, menunjukkan bahawa pendidikan tradisional berpusatkan guru gagal melibatkan Gen Z. Sebaliknya, pembelajaran gamified dengan ketara meningkatkan penglibatan, kebolehingatan dan kepuasan, terbukti sebagai alternatif yang menjanjikan. Kajian itu menyimpulkan bahawa walaupun Gen Z menunjukkan pengetahuan budaya yang rendah, minat mereka terhadap sejarah dan budaya Indonesia boleh dihidupkan semula melalui kaedah pembelajaran yang interaktif dan menghiburkan, menawarkan

penyelesaian yang berdaya maju untuk mengurangi krisis identiti dan memupuk penghargaan budaya.

DEVELOPING A TURN-BASED STRATEGY GAME TO INTRODUCE THE HISTORY OF THE MAJAPAHIT KINGDOM FOR GENERATION Z IN INDONESIA

ABSTRACT

The diminishing interest of Indonesian Gen Z in local culture and traditions poses a significant threat to national unity, as it fosters a lack of knowledge, kinship, and empathy among the youth. This study investigates the factors contributing to this cultural disengagement, evaluates the effectiveness of media in promoting cultural learning, and explores gamification as an innovative solution. Using a mixed-method approach, the study first employs quantitative methods, including Principal Component Analysis (PCA) and Structural Equation Modeling (SEM-PLS), to analyze the perspectives of Gen Z aged 18-22 across major Indonesian cities. Bibliometric analysis is then conducted to assess media effectiveness, followed by the development of a gamified learning prototype using the Design Thinking method, tested through usability studies. Findings reveal a correlation between gaming preferences and cultural recognition, indicating that traditional, teacher-centered education fails to engage Gen Z. Conversely, gamified learning significantly enhances engagement, memorability, and satisfaction, proving to be a promising alternative. The study concludes that while Gen Z demonstrates low cultural knowledge, their interest in Indonesian history and culture can be revitalized through interactive and entertaining learning methods, offering a viable solution to mitigate identity crisis and foster cultural appreciation.

CHAPTER 1

INTRODUCTION

1.1 Research Background

Indonesia is well-known throughout the world as a country with a diverse range of cultural works. There are roughly 7,241 cultural works that have been recorded and designated as state assets, each with its own individuality that sets Indonesia apart from other countries (Aisara et al., 2020). Ethnic groups in Indonesia, being members of a plural society, have diverse backgrounds and cultural heritages, which are passed down from generation to generation (Widiastuti, 2013).

Indonesia comprises 33 provinces, each possessing its own cultural identity comprised of philosophies, customs, values, mindsets, ways of life, creative creations, and social constructions to manage varied natural and human resources for long-term survival, referred to as local wisdom which is the foundation of Indonesia's plural society (Aisara et al., 2020; Brata, 2016).

According to Furnival's notes, the concept of a plural society developed in the social sciences to characterize the colonized population of the Dutch East Indies. This Plural Society is made up of individuals or groups who come together as one, socialize, yet retain their own identities and do not merge. Each has their own set of beliefs, languages and customs, ideas, cultures, and perspectives on life (Ridwan, 2015).

Although Indonesia's cultural diversity, which embraces ethnic groups, races, faiths, and traditions in the interaction of social life, makes it distinctive in the eyes of the international community, it is also prone to conflict and burdened by social disintegration issues (Ridwan, 2015), especially when social groups intersect.

Communication issues between cultural groups often trigger conflict and are susceptible to potential disintegration, which is always exploited by provocateurs with specific agendas (Widiastuti, 2013), especially when combined with dynamics in Indonesian daily life such as excessive fanaticism towards certain cultures (ethnocentrism), culture shock, and cultural conflicts (Ridwan, 2015).

1.2 The Origin of Indonesian Culture

Located on the earth's equator with a warm climate and also at a cross between two oceans and two continents, Indonesia is blessed with fertile soil and tropical weather, fixing its name as a destination spot for people all over the world. Possessing a strategic location on the globe between two continents and oceans, also makes Indonesia a transit for travellers so that this archipelago can't help but transformed into a rich culture society melting pot, allow its people to live in diverse and harmony. More than 5000 km extends from the West (Sabang) to the East (Merauke) and 1750km from its north to south (Which Are the Island Countries Of The World? - WorldAtlas.Com, n.d.), Indonesia has more than 300 ethnic groups with their own language and culture (Dewantara et al., 2019)

Kekayaan budaya dan keberagaman identitas Indonesia berasal dari perjalanan yang sangat Panjang. Ada berbagai macam teori terkait asal-usul bangsa Indonesia, yang pertama migrasi nenek moyang sekitar 6000 BC dari Daratan Asia, lebih tepatnya Yunan, China Selatan. Teori kedua mengemukakan bahwa bangsa asli Indonesia adalah Austronesia yang mendiami dataran Sunda. Ada juga teori 'Out of Africa' dan 'Out of Taiwan' yang mana nenek moyang bermigrasi ke kepulauan Nusantara dalam jalur maritim melalui Filipina dan Sulawesi Utara. Teori ini didukung oleh peninggalan-peninggalan artifak seperti kapak persegi khas orang-orang Austronesia.

Dalam perjalanan imigrasi tersebut, terjadi asimilasi Bahasa, teknologi, dan budaya dengan penduduk local hingga akhirnya membentuk identitas budaya yang unik di setiap daerahnya (Sejarah dan Sosial, 2024).

Indonesia is not only multi-ethnic, with ethnic groups belonging to the Mongoloid and Austronesian ethnic groupings, with its respective languages and local wisdom, but it is also multi-mental, with external influences (China, India, Portuguese, Dutch, Hinduism, Buddhism, Confucianism, Islam, Christianity, Capitalism, Socialism, etc.) (Antara & Vairagya, 2018) therefore, Indonesia's Founding Fathers wrote "Bhinneka Tunggal Ika" on the National Emblem (Pancasila), which means "Unity in Diversity" in sanscrit language, to keep telling future generations that by working together, they can strengthen Indonesia's identity as a pluralistic society (Dewantara et al., 2019; Mahdayeni et al., 2019).

As there are no truly indigenous ethnic groupings in Indonesia, then neither are the creations of Indonesian art and culture. Wayang kulit is an adaptation of Chinese cultural puppet shows, used to tell the story of Ramayana and Baratayuda (Indian mythology), whereas arts from Sumatra, such as pantun and gurindam, which are often sung at art performances, events, and big events, are from Malay culture (Antara & Vairagya, 2018).

Whatever the influencing factor, all types of based on culture works in Indonesia are the embodiment of the Indonesian people's creations, works, and intentions, which are the nation's identity, belong to the National, and give meaning to all Indonesians, as stated in the Indonesian People's Consultative Assembly Resolution (Ketetapan Majelis Permusyawaratan Rakyat) No.II year 1998 (Antara & Vairagya, 2018).

Sri Sunarti Purwaningsih, the Head of LIPI's Center for Research on Society and Culture, remarked in "Dialectics of Multiculturalism with Nationality" that the richness of Indonesian cultural products and natural wealth must be effectively handled in order to become the nation's strength. As a result, every culture and traditions must be preserved and passed down to future generations, particularly the millennial and Z generations (Lembaga Ilmu Pengetahuan Indonesia, 2017).



Figure 1.1 With the advancement of internet technology and the phenomenon of globalization, which allows for unlimited access to information, Indonesians who are learning about other cultures tend to forget about their identity as Indonesian citizens.
Source: (Kristianto, 2017).

Undoubtedly, due to increased human mobilization activities, the diffusion or cultural integration is something that cannot be resisted in the global society. Although cultural diffusion can be beneficial in some cases, it is fairly rare for the receiving community to forfeit local knowledge. In terms of social and national life, the

phenomenon of globalization causes Indonesia to lose a sense of belonging and kinship, which has a negative impact on the loss of identity that has been passed down through generations (Ridwan, 2015).

Because of the age of technological advancement and globalization, Indonesia's younger generation favors foreign cultures to their own. What's more worrying is that by embracing foreign cultures that can't be stopped from entering the nation, the next generation of Indonesian perceived their local culture as outdated and irrelevant. Imitating foreign culture has now become a current trend that increases one's self-esteem (Arwansyah et al., 2017). Losing of pride in one's own identity and appreciation for one's own culture are both symptomatic of a nation's civilization falling away (Suyitno, 2012).

The phenomenon of globalization allows foreign cultures in massive waves through mass media, the internet, and allows cross-border communication to introduce new lifestyles and various cultures from various countries. This changes the lives of the young generation of Indonesia profoundly. On the one hand, the young generation of Indonesia gets a lot of information and knowledge while on the other hand this causes interest in and practice of foreign cultures, which has an impact on a real decline in appreciation and practice of local culture among Indonesian youth. This trend creates a new challenge, namely preserving the rich diversity of Indonesian culture.

Various studies have stated that the decline in appreciation and affection for national culture, the erosion of noble values, and the emergence of cultural acculturation into pop culture, have caused local traditions and the uniqueness of Indonesian cultural identity to be threatened.

Through his study, Wijaya (2023) mentioned that the decline in the practice of cultural values and traditions among the community has broad implications. The fading of local wisdom leads to a decrease in empathy for diversity and mutual understanding between ethnic groups. Examples of cultural misunderstandings can be found in clashes between community groups such as the Sampit tragedy. Lani (2022) said that this incident is just one real example of the lack of appreciation for cultural values that leads to retaliation and violence.

In recent years, there have also been many attempts to clash beliefs in culture and tradition. A lecture by Khalid Basalamah stated that the typical Indonesian performing art, Wayang, is related to Hindu culture, therefore "Wayang should be destroyed". Wayang has become part of the journey of the Indonesian nation, of course this has sparked a strong response from the wider Indonesian community, which has led to corrections and apologies from the cleric (Hariyadi, 2022).

This ideology of rejecting local culture and tradition has not only happened once but has happened repeatedly in other places and in various regions in Indonesia. In Yogyakarta, for instance, local residents who were performing rituals such as throwing offerings were also attacked by a mob who violently broke up the ceremony and unfurled banners rejecting activities wrapped in culture (Ayuningtyas, 2018). Similar things have happened repeatedly, such as the dissolution of the Sea Offering in Cilacap (Ridlo, 2018), the destruction of ceremonial offerings on Mount Semeru, Bromo (Irawan, 2022), the dissolution of the Bissu Ceremonial of the Bugis tribe in South Sulawesi (Ibrahim, 2019), etc.

Tensions in society often end in horizontal conflicts, all starting from the community's raw acceptance of foreign cultures and ideologies because they have no

attachment to their own culture and understand the noble values contained therein. In the midst of the oppression of local culture by puritan groups becoming a national concern, the largest Muslim organization in Indonesia (Nahdatul Ulama) is trying to promote Islam as *rahmatan lil alamin* (Islam that providing grace to all mankind and the environment) (Ridlo, 2018). However, with similar conflicts that are increasingly frequent, the best anticipation is to introduce and instil an understanding to the younger generation of the Indonesian nation that local wisdom has noble values that are worthy of being their pride.

As the Indonesian people's latent problem is becoming pervasive, it needs to be dealt promptly. Indonesia needs an approaching strategy and media that promote the awareness of cross-cultural diversity, understands each group's traditional traditions, and is prepared to teach them (Suyitno, 2012). The introduction of Indonesia's cultural diversity, particularly to the younger generation with strong technological literacy who will become the relay receiver to connect the future sustainability of the Indonesian nation, will improve community groups' communication, get to know one another, appreciate, and understand each other. The stronger an Indonesian's education and comprehension of different cultural groups, the more possibilities for intercultural communication exist, resulting in harmony and less conflict across community groups (Ridwan, 2015).

According to Rulianto & Hartono (2019), teaching young children about culture and history is essential for developing of a noble character and attitude. The learning will increase knowledge, pride in one's country, awareness of the hardships and events that have shaped the nation, and students' awareness of their national identity. There are issues with transmitting cultural and historical knowledge because

schools primarily prioritize memorization and learning in one direction, making it monotonous and impractical to learn in creative and novel methods.

Kiryakova et al., 2014) through her studies notes that along with the development of technology, creative learning should become more innovative because there are more alternative media that can be explored. Video games that are considered destructive by parents because they cause addiction in children can actually be exploited if they are utilized in a positive way. The values of kindness and knowledge when inserted into scenarios and gameplay can have a positive impact on the learning and growth process of game users, especially teenagers (Foster, 2011; Novrialdy, 2019a; Saddhono et al., 2020).

Learning about history and culture offers profound benefits for the younger generations, but because these subjects are often associated with memorization exercises, they tend to find these subjects dull and monotonous. It is impossible to transfer the knowledge of nation culture, pride, or patriotism through history class that uses just conventional and text-based approaches. This learning requires creativity to generate enthusiasm for the topics and Game-based Learning – learning model through game activities, will be a very effective medium to increase the interest and engagement of the younger generation towards the culture and history of the nation (Novayani, 2019).

1.3 Cultural Learning in Indonesia Curriculum

Currently, there have been many educational journals and many educational experts have conducted studies on approaches to be used to integrate Indonesian culture into educational pedagogy. In their study entitled "Development of Interactive Multimedia in the Learning Process of the Theme of Introduction to Indonesian

Culture for Children Aged 5-6 Years", Saputri & Wibawa (2021) said that conventional learning methods fail to engage young students, so creativity is needed in the knowledge transfer process. Referring to the characteristics of Gen Z students who are also referred to as digital natives (Bencsik, 2016), the use of interactive digital media can be a good solution for the quality of learning in cultural classes. Firmansyah (2024) supports this idea by emphasizing how digital media increases student participation.

Awareness of cultural learning is so crucial that educational experts integrate it into language learning (Widiasri, 2022; Khoiriyah, 2021). In the study "Content and Language Integrated Learning (CLIL) in Indonesian Context: an Overview", Khoiriyah turned her attention to linguistic pedagogy but did not offer a structured learning strategy to incorporate cultural narratives. Through his study in "Methods of Learning Indonesian Language: Ethnopragma-Educative Perspective in High School", Widiasri (2022) answered this problem through ethnopragmatics, by instilling pragmatic competence in language learning. Although both studies by Widiasri and Khoiriyah have different strategies in linguistic pedagogy, both agree that the problem of human resources is that it all depends on how capable the teacher is in innovating in teaching and interacting with his students.

Furqon (2021) through his writing in the "Jurnal Pendidikan dan Pedagogi Indonesia (IJOEP) revealed the importance of teacher training programs to improve the quality of teachers. In a study on the importance of multicultural education, Febrianty (2023) also wrote the same opinion as Furqon. Both of these studies emphasize the importance of multicultural education but there is no empirical evidence to test the level of student engagement. Another study on the implementation of

ethnopedagogy techniques was also conducted by Oktavianti (2018). Ethnopedagogy does offer a promising framework, its scalability across educational settings is still unknown, indicating a lack of research on how to implement it effectively at the national level.

These studies have many shortcomings, according to a comparative analysis. Many of them emphasize the importance of integrating culture into pedagogy, but do not provide empirical validity, rely on technology without solving accessibility issues, or suggest frameworks that require significant teacher training. Different teacher human resource factors in each school and region will make measurements uneven throughout Indonesia. Future research should focus on designing culturally integrated education that is scalable, teacher-friendly, and student-centered.

1.4 Game-Based Learning

The relay attempt to transmit over the nation's culture to Indonesian generation Z demands extra energy. Not only does the Indonesian Gen Z dislike traditional learning methods (teacher-centered and memorization), but the young generation in Indonesia has a low literacy rate (A. H. Wahyudi et al., 2024) and prefers to engage in entertainment rather than academic/learning activities (Lee & Nuruddin Hidayat, 2019). This is very disappointing because generation Z, referred to as digital natives by (Prensky, 2003), should have the ability to operate equipment in order to obtain more information. Prensky (2003) refers to this group as "digital natives" since they grew up in a technology environment that influenced their cognitive style and educational aspirations.

As a result, traditional face-to-face classroom-based teaching tactics based on memorizing information learning frequently fail to attract their attention, particularly

in subjects such as cultural heritage and history. In fact, Margaryan, Littlejohn & Vojt's (2011) study has long proven this ineffectiveness. She emphasized that digital elements should be integrated into the digital generation, and that interactive media will improve cultural learning. Maria (2019) and Persada (2023) discovered that this phenomena also applies to Indonesian Generation Z. Indonesian students, particularly Generation Z, are disinterested in historical and culture education, viewing them as boring and unimportant in light of their modern experiences. Asfina (2016) believes that in order for this learning to be successful, learning practices must be compatible with their digital lifestyles. Digital game-based learning will be well-suited to their digital lifestyle and natural preference for interactive activities, resulting in a more successful way for Indonesian Gen Z who struggle with traditional methods of learning, as stated by Subroto (2024) in her study "Unlocking the Potential of Game Based Learning Education in Junior High School Indonesia."

According to pedagogy theory, psychological needs have a big influence on the cognitive and behavioural growth, hence it's important to carefully plan out game-based learning concepts. The game genre and the learning theme are strongly connected, and the strategy genre can be used to execute the game-based learning design concept for teaching historical and socio-cultural themes (Novayani, 2019). Turn-based Strategy games offer players time to consider their actions and focus on the specifications of each unit will provide them the better chance to understand the knowledge that has been included into it than Real-time Strategy (RTS) (Clavell, 2012).

With over 300 different ethnic groups and an abundant tradition, there are countless topics to learn about when studying Indonesian culture. The Majapahit

Kingdom was chosen as the main theme for the creation of this game because, despite being historically the largest and longest-reigning empire in the archipelago, ironically, most of younger Indonesians are not aware of or even interested in learning about the empire that become the blueprint for the modern Unitary State of the Republic of Indonesia (Pranata et al., 2019; Sukarno & Setiawan, 2015).

On the other hand, unlimited access to technology and its development also provide alternative methods of the knowledge transfer process, so that the educators and teachers have various options in delivering educational material, adjusting to the needs, preferences, and desires of students (Kiryakova et al., 2014). Through the research of (Zichermann & Cunningham, 2011) on teaching and learning activities in schools, students are more interested in engaging in-game activities than doing assignments, homework, or studying. This phenomenon encourages educators to develop the concept of knowledge transfer in the form of playing media to incite students' motivation and interest in learning activities (Alsawaier, 2018).

The transfer knowledge process should be learner-centered and indulging in everyone involved in the activity (the learner, the teacher, and even the parents). The use of alternative media with entertainment features as a learning strategy will make students more motivated and eager to involve themselves, improving their concentration for the learning and training process which they thought full of suffering and boredom (Prensky, 2003).

With the acceleration of technological development at this time, the conventional education system is no longer relevant for the internet generation which is now entering a period of learning, and the number is growing. Learning through new media is a new method of interacting patterns that satisfy the audience (Chernyavskaya

et al., 2020). In this technological era, the creativity on learning process is decisive things that need to be carried out in education (Donovan et al., 2014). The transfer knowledge process which the learners like is simple, it must contain elements of entertainment and fun (Joy, 2018).

Nick Pelling used the term "gamification" in 2002 to describe a concept that combines game systems, aesthetics, and attitude in order to bring people together, increase motivation, improve learning, and solve a problem (Jusuf, 2016). Despite the fact that only two decades have passed, the phrase gamification has sparked the interest of researchers, and there is now an abundance of research on the subject.

The utilization of Augmented Reality (AR) technology as gamification method to introduce tangible Indonesian cultural products has been carried out through academic research by Sudarmilah (2020). Featuring Indonesian traditional dance and regional musical instruments, this research was implemented to elementary school children come with positive results. The Wilcoxon Signed-Rank test method used, generate "improved" results between before and after the practice of gamification learning. In addition to the use of AR technology, research on the use of technology to teach Indonesian cultural products has also been carried out by Kowi & Widyaningsih, (2017) through the use of Android-based smartphone technology.

Another model of gamification was used to introduce Balinese culture to children that born between 1995- 2012 in a story telling form. The research found that through application of gamification, the student boredom could be diverted and also elongate their attention span, since they're playing while learning new information (Nitiasih et al., 2020). As the current phenomenon within society proves with a high level of creativity, it generates more additional value (Kalinauskas, 2014), the most

proper gamification design is essential in leading the Indonesian teenagers learning their own culture.

1.5 Engagement of Students and Indirect Learning via Gamification

Improving the efficacy of learning depends mostly on student participation, especially in cases when gamification is used as a teaching strategy. Engagement in the context of education is the degree of interest, inquiry, and involvement students show toward learning materials. By including interaction, challenges, and rewards—which make learning more immersive and fun—gamification encourages participation. Students actively interact with material via inquiry, decision-making, and problem-solving rather than only learning historical facts.

Indirect content delivery via gamification is the idea of incorporating instructional materials into interactive media or platforms so that students absorb knowledge free from pressure from conventional education. Prensky's 2003 research shows that while enjoying the games, digital game-based learning lets students absorb difficult topics subconsciously. Historical strategy games like *Age of Empires* and *Sid Meier's Civilization*, for instance, teach players about historical events, governance systems, and resource management without specific direction. Likewise, by means of interesting objectives, obstacles, and story-driven gameplay, a Majapahit-themed game can expose children to the history of the kingdom.

Research by Alsawaier (2018) and Kiryakova et al. (2014) underline even more how gamification increases student drive. Gamification generates a sense of accomplishment that motivates ongoing involvement by including components including leaderboards, successes, and progress tracking. Moreover, branching stories and narrative help students to investigate historical events from several angles,

therefore enhancing their knowledge of cultural and historical settings. These systems guarantee that students participate actively in their learning process instead of merely absorb knowledge passively.

1.6 Turn-Based Strategy Game

Technology that attracts to everyone, including young children, teenagers, and adults, has greatly contributed to video games. In the present age, the extremely quick development of games has become very disturbing for many entities due to the physiological and psychological impacts they might have, particularly on the younger generation, such as violence and addiction. However, a number of historical simulation strategy games, such as KOEI's Romance of the Three Kingdoms, have been effective in engaging students' attention and inspiring them to study history through a thorough research process. The Middle Ages in Europe which is the topic of Civilization III is popular with students because it allows them to gain a more comprehensive understanding while having fun (Foster, 2011).

The genres chosen for game-based learning must be adjusted to the pedagogical attributes of the learning, and the learning's material must then be matched with the game genre's characteristics. In order for the game to be successful at conveying the information, the genre of the game that is chosen for historical lessons must also take into account pedagogy of moral values, critical thinking, and the learning objectives of learning theory. Role-playing games, storytelling, and strategy games are all excellent mediums for simulating historical events and providing better understanding (Novayani, 2019).

Video games in the strategy genre place a strong emphasis on strategic thinking and planning in order to win. A succession of moves must be planned against one or

more foes in order to weaken them as fast and effectively as feasible. The majority of strategy games have aspects of battle and place an emphasis on a mix of tactical and strategic factors. These kinds of games frequently put the player's skills for exploration and economic management to the limit. The primary objective of a strategy gaming session is to defeat every other player and win (Sanjaya et al., 2015).

Generally, Strategy Games has two subgenres which are Real Time Strategy (RTS) and Turn Based Strategy (TBS). In the RTS, players are encouraged to think quickly and focus on the game in RTS because game's outcome will be directly impacted by every action taken by both players and the AI while in TBS players may only take actions during their turn. In general, there are restrictions on the number of actions that can be taken on TBS; for instance, players are only allowed to take two actions per turn. Players are free to think without being constrained by time while using a turn-based strategy (Sanjaya et al., 2015).

1.7 Experiential Learning Theory

Traditional classroom learning that focuses on teachers drains students in no time and leads them to lose interest in learning. Experiential learning integrates information, skills, and values through direct interactions. Student engagement will enhance learning. Students' experiences and discoveries will have a greater impact on behavior change. Experiential learning takes a discovery-based approach to learning, requiring students to solve problems for themselves by enhancing their perspectives of an event. Based on this, active learning will be constructed in which student activities are not limited to outside of the classroom, ensuring that students are not only passively paying attention to the facilitator (Fitriawan & Andriani, 2023).

Learning is defined by David A. Kolb as a "holistic integrative perspective on learning that integrates experience, cognition, behavior, and knowledge arises from the combination of absorbing and transforming experience." To understand the many learning stages and the various ways individuals acquire and process new information, the Experiential Learning Theory (ELT) model and learning style inventory are employed. The ELT paradigm covers the idea of how experience makes learning meaningful and highlights the requirement for student involvement in all educational activities (Akella, 2010).

Due to their short attention spans and dependence on electronic devices, which results in attachment to complex visual images, Generation Z differs from their predecessors in many ways. As a result, the method of conveying information through images, animations, or audio-visuals is a very effective medium (Mosca et al., 2019).

To achieve students' attention, new ways to utilize computers must be found. The use of technology alone do It's important to find innovative computer usage techniques to capture students' interest. Students who have grown up with technology their entire lives are not motivated by its use alone. The creation of engaging learning environments and approaches is therefore essential. One strategy is to incorporate internet video games into the classroom. A new learning culture that more closely matches students' habits and interests may be developed thanks to computer games. Designing and analyzing educational games can be done using the experiential learning methodology (Kiili, 2005).

1.8 Indonesian Generation Z

A generation is a period of time in which humans are born at a specific time during a period of social or economic activity in a group. This generation has a variety

of personalities that originate from their background and changes in societal conditions. These differences show that each generation has its own distinct personality in both professional and social life (Çelik & Gürcüoğlu, 2016).

Time interval of birth can be really significant. Compared to the prior generation, Gen Z is born into and grows up in a different environment. They have never known life without access to the internet and a continual stream of information. They grew up in a world of economic uncertainty (the Great Recession of 1998), and they can't remember a time when the war on terror didn't exist. Gen Z's values and behaviors were shaped by these events (Dwidienawati & Gandasari, 2018).

Apart from being the most technologically literate generation, Generation Z is also referred to as the generation that is the most adept at dealing with technology, spending at least 3.5 hours per day on the internet via smartphones. There is no doubting that the generation Z phenomenon is present all throughout the world, including Indonesia. With a smartphone in their hands, they can do anything (Asyifa, 2020).

Even though Generation Z can discover anything on the internet, convincing them to learn something is challenging (Tafonao et al., 2020). Generation Z and its predecessors prefer to spend their time playing rather than studying (Jusuf, 2016). This presents a dilemma for educators since, in addition to not appreciating learning, Generation Z is easily bored, making traditional learning systems difficult to accept. When the teacher explains something, it's not uncommon to see Generation Z asleep or engage themselves with something else in class (Tafonao et al., 2020).

The present generation of teenagers, Generation Z, spends more time and energy enjoying pop culture than paying attention in class (Rachman et al., 2020). In

terms of cultural awareness and interest, today's youth are more knowledgeable about the foreign culture of their favorite country than they are about the culture of their own country, Indonesia. Their understanding and interest in their own culture is so low that, according to prior research, various cultures from certain ethnic groups are readily recognized by youngsters, implying that Indonesian culture is gradually fading (Asfina & Ovilia, 2016).

In order to pass on information to the next generation, we must abandon the old, repetitive, and out-of-date methods. To overcome the students' short attention spans, creative teaching methods must be used to engage them and encourage critical thinking and innovation (Tafonao et al., 2020).

1.9 Problem Statement and Research Gap

Time has passed, and Indonesia, a pluralistic nation with a pluralistic population, is currently confronting new difficulties in the form of intensified ethnic and religious conflict (Soekarba, 2018). The ideology from outside that opposes the spirit of unity and mass gatherings with the same thought have now eclipsed the diversity spirit of Indonesians, causing Pancasila to emerge in various places and transform the ideology of the Indonesian state. Since the turn of the twenty-first century, terrorist groups from both inside and outside the nation have carried out more than thirty bomb attacks, causing significant national disruptions. Tragically, some of the extremists involved in these acts of terror were minors and teenagers (Fitriani et al., 2018).

Teaching citizens to be aware of their rights and obligations, to be critical, and to be responsible for the safety of the nation are important things to be instilled in every Indonesian from an early age (Dewantara et al., 2019). Revitalizing the spirit of "Unity

in Diversity" in Pancasila and the pride of being part of a pluralistic society is an important mission that is very relevant to the current situation in Indonesia, because having an identity and awareness of unity will foster a feeling of wanting to commit, have an emotional attachment and produce real action to preserve the traditional heritage (Mulyono, 2017).

Currently, we are living in post-modern society life where the youngsters grow up with unlimited information through the internet which granted them free access to learn pop culture from developed countries so that they are not only caring less knowing but also apathetic and indifferent to the state affairs (Kowi & Widyanigsih, 2017).

Studying things related to history and culture is tedious and not entertaining to study. Furthermore, Indonesian culture is considered shameful and outdated by its own young generation (Arwansyah et al., 2017), not even become pride and honor for the majority of today's youth who worship pop culture, particularly from Japan and Korea (Rachman et al., 2020). Pop culture, music, and entertainment are becoming more accessible as Generation Z gains more access to media and information from the outside world. Indonesia was the third most tweeted about K-Pop celebrities in 2019, trailing only South Korea and Thailand. Safitri and Hanifa (2023) on their study stated that Indonesian Generation Z's even using Korean in daily conversations while regional languages and local wisdom usage are declining, fascinated with the appearance of Korean idols, their style and fashion are regarded as inspiration in everyday dressing routines rather than traditional clothing can be considered fanatical behavior.

The growing fascination of Indonesian Generation Z with foreign pop culture, especially K-pop and cosplay, presents a significant obstacle to maintaining Indonesian cultural legacy. Many young Indonesians engage in a lot of time and money to idolizing Korean pop singers, copying their looks, and even including Korean words into regular chats (Safitri & Hanifa, 2023). This phenomena shows a change in cultural taste and identity, as local customs are progressively perceived as antiquated or useless against worldwide entertainment trends.

Furthermore, among Indonesian young, cosplay—costume play—culture—where people dress up as characters from anime, video games, or fantasy series—has taken front stage. Although cosplay encourages creativity and self-expression, it has resulted in a disengagement from local cultural identities as young people concentrate more on depicting fictional characters from Japanese and Western media than on honoring or celebrating their own nation's historical figures and traditional clothing (Rachman et al., 2020). The dearth of Indonesian historical heroes or traditional folklore characters in cosplay events highlights even more the indifference in national legacy.

Integrating aspects of Indonesian history and culture into contemporary entertainment platforms—such as gamified learning experiences—helps Gen Z to rediscover their roots. For a Majapahit-themed game, for instance, players might be encouraged to interact with interactive materials by including historical figures, traditional attire, and warfare techniques. This strategy fits studies implying gamification can be a link between entertainment and education, generating meaningful experiences strengthening cultural identity (Alsawaier, 2018).

According to several studies examining Indonesian young people's habits, today's teenagers spend more time playing games than studying (Jusuf, 2016; Surbakti et al., 2023). As the majority of Generation Z addicted into games, it can be exploited as a new medium to promote Indonesian culture, as well as increasing respect and patriotism through the integration of game features as educational media.

Gamification, or the use of game features (achievement, challenge, motivation, story, rewards, and punishment) to non-game objectives, was initially employed by the military to motivate soldiers, and subsequently by huge corporations to engage more profit, management, and learning skills (Bilgin, 2020). Some are related to management and leadership, for example, in order to improve the performance and quality of KPIs in businesses (Marvin, 2019), while some of them use gamification to facilitate primary school student's learning method (Udjaja et al., 2018).

The term "gamification" was introduced by Nick Pelling in 2002 to describe a concept that combines game systems, aesthetics, and attitude in order to bring people together, increase motivation, improve learning, and solve a problem (Jusuf, 2016). Despite the fact that only two decades have passed, the phrase gamification has sparked the interest of researchers, and there is now an abundance of research on the subject.

It is not a new concept to employ gamification methods to introduce Indonesian culture and many prior research modes have been conducted. Based on the case prior gamification studies, there are various different perspectives on the method and application of game features. Here are a few instances of Indonesian cultural gamification research like conducted by Sudarmilah (2020), whose Gamification research entitled "Improving knowledge about Indonesian culture with augmented

reality gamification” promotes Indonesian traditional musical instruments such as gamelan and traditional dances from various regions of the country classifies the gamification mode as EduGame Design. The use of Augmented Reality to give three-dimensional visualization aids student learning in a way that is more related to simulation than to gamification. By definition, simulation is a representation of reality, with the purpose of providing the user with an accurate visual experience but dismissing the tactile aspect like stated by Kiryakova (2014) . In addition, Sudarmilah's study does not explain the reward and punishment system which is the main feature of the gamification learning method like what was written by Bilgin (2020).

In comparison to Sudarmilah, Bahtiar’s (2020) gamification concept “Design of Smart Gamification In Village Tourism: An Indonesian Case Study” contains all of the main gamification components (reward, punishment, story, motivation, and challenge), however the focus of this study is to present the lives/activities of rural populations, such as rice cultivation and fruit harvesting, in order to boost tourism.

The "Indonesian Learning Culture Based on Android" gamification design by Kowi & Widyanigsih (2017) uses game elements and carries the theme of learning regional and Indonesian culture in the national area with the category of cultural products (tangible) such as traditional food, traditional dances, traditional clothes, tools, traditional music/instrument, and so on. Despite the fact that it contains all of the gamification elements, this project serves a specific purpose, which is to assess the learning outcomes that knowledge have been delivered previously, allowing the "Indonesian Learning Culture Based on Android" project to be classified as a serious game according to Kiryakova’s (2014) game description.

Nitiasih's (2020) research project "Gamifying Balinese Local Story: Facilitating Gen Z in Learning English", Putu Kerti Nitiasih's research project "Gamifying Balinese Local Story: Facilitating Gen Z in Learning English" is the most comprehensive application of gamification elements combined with entertainment elements to improve user performance and motivation, but the goal is only to motivate the students learning English with Balinese culture and local story as the interactive plot. Manik Angkeran is the primary character in the first level, followed by I Cupak lan I Gerantang, I Ketimun Mas, I Siap to Selem, and I Sugih taken I Tiwas in the subsequent levels. There have been a lot of earlier studies on gamification in Indonesia, but the most of them were conducted as simulation for study purposes and none of them had the goal of strengthening local and national identity and fun elements implemented. Without any element of fun, the learning process goes to observation and knowing/memorizing only.

1.10 Research Questions

It is not for lack of effort that local and national culture is not being introduced to the younger generation that pride and affection for it are fading. In reality, education and the passing down of knowledge about Indonesian culture are ingrained in children from a young age and are included in the social science curriculum of official schools. Ironically, while learning-related educational activities just need memorization, they are boring and one-sided didactic learning (Safei, 2020; Suparmini, 2015).

Education does play an important part in the development of national character, but there are numerous barriers to its implementation. These barriers either come in the form of a poor curriculum, limited and costly textbooks, outdated material, but