

(introduction-y bit here)

MAKE SURE TO INCLUDE THAT THESE ARE NOT RULES, AND THE DM CAN CHANGE LITERALLY ANYTHING THEY WANT

The most important thing that must be said is that this is not a rulebook. This is merely a guide that will try to assist you in better Land making. The guide below is not set in stone, and you can literally deviate from it in any way you want. RPGStuck is a game that focuses extensively on creativity, and to say that you must follow this guide will go against that. So please, feel free to stray from our suggestions and try something new! We're only here to help.

Classpect

The first step is to designate Classpects for your players. This step is first for 2 important reasons:

1. To understand who your Time and Space players will be, since they must be included in every session of SBURB.
2. To help with the Land making process.

To determine what your player's Classpects will be, check the Classes and Aspect guide ([link here](#)).

To help with this guide, let's create a character.

Alex Howlet is a bookworm who heavily enjoys archeology. Artifacts that especially pique his interest are old valuables such as coins or jewelry, and he has a fascination with mummies and skeletons. He also enjoys exploring, discovering, and reading about ruins. He has an interest in history as well, and has a particular fascination with Greek and Roman history. He tends to be a recluse and enjoys spending time by himself. He's wimpy but kind.

This is really just the basics but this will do for now. Let us determine what classpect he'll be. I'd like to mention that there's really no "wrong" way to go about this, just varying levels of quality. There's really no way to know what Classpect a player is for sure or how good a Land will be, so you just have to be "right enough" in a sense. Just make it sound fitting for the player and you'll be gravy.

Alex likes to be by himself, so his Role can be an active class, which use their Aspect for themselves. Since he likes to study intensely, let us give him the Mage class, who have a deep personal understanding of their aspect. Good, got that squared off, now for the Aspect. One might say that his Aspect could be Time, since he loves history, and... yeah sure we can do that. Like I said, you just have to be "right enough." A word of note, however. Usually the Time

aspect is associated with music (tempo, beats, etc.). Dave Strider creates hip hop music and used record discs to travel through time. Aradia Megido used music boxes to travel through time, however, it was never brought up that she had a fascination with music boxes. So, we can give Alex the Aspect of Time if we need to, but if you have any players that have a fascination with music, then I'd recommend that you give them the Time aspect instead. For the sake of this demonstration, we won't give him the Time Aspect, because the Players with Time and Space Aspects have special rules regarding their Land. So, what other Aspects can we give him? Well... he can have...

Doom, tied to the ending of things, because he is an archeologist, and as an archeologist he has extensive knowledge on how certain empires came to an end.

Mind, tied to logicity and decision-making, because he loves to read and is fairly intelligent.

Void, tied to obscurity and secrets, because as an archeologist he uncovers hidden artifacts and history about the land. He's also reclusive.

Remember, "right enough." For this demonstration, we shall give Alex the Void Aspect, though really it can be the other two if you want.

Now that we have gone through all that, Alex is now the Mage of Void. What now? Well, now it gets kind of complicated. Land making is up next.

"The Land of X and Y" Title

Now we'll create our Land, beginning with its title, the backbone of any Land. It will give us a good starting point for building the world and lore of our Land. The title is usually formatted as "The Land of X and Y," and I will be explaining what the X and Y parts mean in a moment. For now, let me provide a few examples of Lands.

Karkat Vantas's Land is "The Land of Pulse and Haze." Pulse, which related to heartbeats and blood, is tied to his blood color and his aspect, Blood. Haze, which obscures, is tied to how Karkat keeps his blood color a secret.

Dave Strider's Land is "The Land of Heat and Clockwork." Heat is tied to Dave's fire beats and opposes his cool demeanor. Clockwork is tied to his aspect, Time.

Gamzee Makara's Land is "The Land of Tents and Mirth." Tents are tied to Gamzee's fascination with clowns, as clowns are often found under circus tents. Mirth, which is amusement, opposes Gamzee's aspect, Rage.

So you see, the usual structure of a Land title is that X is tied to something personal about the Player and Y is something related to their Aspect. Another thing I want to mention: do you see how these Lands are worded? They sound verbose and esoteric. Take Gamzee's for example. Tents and Mirth. It's basically just Circuses and Happiness, but that doesn't sound as cool, does it? Let me demonstrate:

"The Land of Thunder and Lightning."

It's an okay title but not great. How can we improve this? You just have to be verbose and esoteric. Use Thesaurus.com to find a sufficiently "cool" and "esoteric" sounding word, or think of things that are related to those words. Thunder can be characterized as a loud rumbling, and Lighting is so bright and quick that's it's basically just flashes.

"The Land of Rumble and Flashes"

Much cooler, no? Be verbose/esoteric if you can/want to.

Another tip is to be specific if need be. Don't just say "Trees," specify which kind of trees. Say "Oak" or "Redwood." Don't just say "Sadness," say "Grief" or "Anguish."

Now that that's out of the way, let's create a Land title for Alex.

Starting with the X part, what is something about the Player that can be part of this Land? How about his fascination with archeology? What would be something that would fit with his interest with archeology? The rule of "right enough" still applies. You can be pretty freeform with these names.

What I like to do when coming up with titles is to bounce off as many things synonymous with the object you have. Archeology for example:

Ruins, pots, jewelry, treasure, history, discovery, wonders, old, bricks, age, weaponry, rust, museums, coins. There, I think we have a sufficient enough list of words we can choose from. Let us choose "wonders," since Alex likes to discover new and amazing things. We can stop there, but if you want to go the extra mile, then by all means. What are things that are synonymous with wonders?

Statues, temples, gold, amazement, pyramids, churches, tombs, colosseums, mausoleums. Let us choose a new word befitting of Alex. "Gold," for his love of coins and his "gold-hearted" nature. Now for his Aspect.

If you want to, you can tie the Y part to the X part, but usually they're separate. Heat and Clockwork don't really have much to do with each other, but Tents and Mirth connect because they both relate to the circus. Again, the titles are pretty freeform. So, we can start bouncing off

words now, right? Well, let's take a moment to analyze the names. Notice how they don't outright say "Anger" or "Blood" or "Time." The Y part is usually an object or concept that shares its characteristics with or represents the Aspect, and is not the Aspect itself. "Mirth" opposes rage, "Pulse" relates to heartbeats, "Clockwork" signifies clocks, you have to think symbolically. So, for our Void aspect, what does Void represent? Emptiness, obscurity, invisibility. What could be an object that represents or opposes that?

Let's go with "Brilliance," which represents intense light, something that Void opposes.

So we have our Land, "The Land of Gold and Brilliance" or LOGAB for short.

Time and Space Players

This is one of the reasons why I wanted you to choose your Time and Space players first. The naming schematic for these two are different than all the others. Let's start with Space.

In SBURB, Space players are the designated frog breeders. Their goal is to collect all the frogs and breed them to create the Genesis Frog a.k.a the new universe. As such, the naming schematic for Space players is changed to "The Land of X and Frogs," frogs being the object related to the Player's aspect, and that's pretty much it. There's no specific standard for what X has to be. The only rule for Space players is that Y has to be "Frogs."

Time players are a bit more difficult to explain. As I've stated previously, Time players are usually associated with music. Every Time player we've seen in Homestuck is intertwined with music and time. Dave with his record discs and Aradia with his music boxes. I bring this up because it gives us a bit more variety in the naming scheme for Time players. Usually with other Aspects, it has to be pretty straight forward. Void is emptiness, Light is fortune, Rage is negative emotions, etc. Time players are associated with both music AND time, so we have a lot more to work with. Dave's Y is "Clockwork," which relates to time, but Aradia's Y is "Melody" which relates to music, so you can choose either or. In short, you get to have more fun with naming the Time player's Land.

Visualizing Your Land

I'm not going to go in depth on this, since the amount of creativity people have varies from person to person, and the interpretations of what this Land looks like is entirely subjective. We only have the words "Gold" and "Brilliance" to work off of, so really whatever you think up will most likely be very different to what I think up, and that's OK. Really, the only thing that's important is that it looks and sounds like a cool place. So here's my interpretation:

The land is covered in gold gilded ruins, which form tightly knit streets and walkways. Giant spires of gold resembling cathedral tops tower over the ruins. On top of these spires lie bells,

that when rung emit blindingly powerful rays of light. The sky is a golden yellow with stars that shine brightly.

This is my interpretation, yours might be different. The main focus is creating an interesting and otherworldly place that your Players would want to explore.



A picture is totally optional. I was just bored.

Time and Space Players

You thought I was done with them, didn't you?

Space players will always enter the Medium with the Forge, a giant volcano that exists near their house. It could be right next to player or buried beneath them pre-entry, but Space players always enter the Medium with the Forge right next to them. The Forge has to be lit, and when it is lit, it will bring about massive planetary change. It could reignite the geothermal activity of the Land, it could reestablish weather to it, whatever. Be sure to design your Land and the Space player's Personal Quest around the Forge.

Another thing I should mention is that initially the frogs should be inaccessible to the Space player. Only by stoking the Forge will it bring out the frogs. Jade, whose land is the "Land of Frost and Frogs" has the frogs be encased in ice. When the Forge was lit, the ice melted,

freeing the frogs. Be sure to find some way to tie the freeing of the frogs to the stoking of the Forge.

Time players also have a giant landmark on their Land: The Scratch Construct. The Scratch Construct is a giant construct that resembles whatever musical instrument the Time player is using to manipulate time. For Dave, it was a giant record named Beat Mesa. For Aradia, it was a giant music box named the Cardinal Movement. This is partly why I wanted you to choose musically associated players, as it will be easier to design the Scratch Construct that way. The Scratch Construct is basically a hard reset button for SBURB. In case shit goes bad, the players can initiate the Scratch and restart, but with new players instead. You're probably never going to use the Scratch so don't worry too much about designing it. The Scratch Construct is sort of a separate mechanism from the Land and doesn't really pertain all that much to the Land's lore.

Consorts

Consorts are basically the inhabitants of the Land. They are little miniature humanoid-ish animals that assist the Player when they are travelling throughout their Land, sort of like NPC's. They aren't that important, but they have to be included anyways. Be sure to make them semi-related to the Land's theme. Let's make them Jackals, to keep with the gold and ruins, Egyptian-y feel of our land. They're not usually important beyond exposition and are usually a source of comic relief

The Denizen

The "boss" of our Land, usually the instigator of the Land's problems. It is up to the player to defeat them and obtain their massive Grist hoard. Since Hussie decided not to go into greater detail about Denizens, we're going to have to make a few things up. Thanks Hussie.

The Denizen is named after a god of some sort. John's Denizen is named "Typhoeus," Rose's is "Cetus," Dave's is "Hephaestus," and Jade's is "Echidna." Usually, the name of the Denizen is associated with itself, the conflict in the land, or the theme of it. Typhoeus in Greek myth is a giant monster that the Gods feared, so he was trapped underground, much how LOWAS Typhoeus sleeps underground. Hephaestus in Greek myth is the god of blacksmithing and fire, relating to the theme of LOHAC and LOHAC Hephaestus' job. Usually these names are derivative of Greek gods, but there can be exceptions such as Yaldabaoth and Abraxas.

Denizens are usually sleeping when the Player enters the Medium, but they awake once the Player reached the final rungs of their quest. Denizens will usually be found sleeping deep underground under giant temples.

Interestingly enough, the Land's Denizen is also the Player's web browser of choice. John uses a browser named "Typhoeus" for example.

Let's name our Denizen "Theia," as she is the titaness of light, in keeping with our land's theme. If you want to reuse a Denizen from Homestuck (i.e. Typhoeus for the Breath aspect) then by all means, go right ahead.

A Denizen usually resembles that of a worm or snake. There are some deviations like Hephaestus, but they usually resemble some sort of serpentine creature. If you don't want it your Denizen to be a snake beast or it doesn't fit it, then go ahead and create something else.

For Theia, I'm imagining her as a golden snake creature with giant scaly wings. Her head will shine like Yaldabaoth's.



NPCs

Non Player Characters are characters that the DM

Exiles

An Exile is a Carapician that's been exiled to Earth or the Player's pre-entry planet hundreds of years after the planet's been wiped clean by meteors, with the purpose of re-introducing civilization to the planet and assist the Players in SBURB. They'll usually enter an Exile Station which resembles a Player's Cruxite Artifact. Inside these vessels contain computer terminals that can interact with one of the SBURB Players. Usually they give players little bits of information and certain commands which the Player can choose to listen or ignore. An Exile is usually someone that exists in the Medium itself. If the Player is lucky, they could even meet up with them!

The usual naming scheme would be “Adjective for wandering” “Synonym for wanderer,” but feel free to deviate from this scheme. Their initials as an Exile would be the same as their initials in the Medium, as they would have a different name there. We’ll name our Exile the “Itinerant Trader,” who was originally the “Intrepid Thief” in the Medium.

First Guardian

A First Guardian is a near godlike creature that exists to protect the planet, facilitate its “Ultimate Purpose,” that being SBURB, to facilitate its own creation, and to complete stable time loops. They usually resemble an entirely white creature with a featureless face. Canonically, we have Becquerel, a white faceless dog, Doc Scratch, a man with a white spherical head, and Godcat, which is basically Becquerel but a cat. The First Guardian can be whatever creature you want.

Parent

Before starting the game, the Player usually has a guardian, which is basically the parent of the Player. They could be the mom, dad, uncle, aunt, grandparent, older sibling or something else entirely. For trolls, it’s usually their lusus, but it doesn’t have to be. Keep in mind that the DM does not create a Player’s guardian, as the Player does that. What the DM does is use the guardian as an NPC.

The Player’s Personal Quest

The Player’s Personal Quest is the most important part of their Land. Basically, the Player’s Land is supposed to facilitate the growth of said Player and the Personal Quest acts as a sort of “lesson giver” of sorts. They both work to push the Player into maturity.

The Personal Quest entails a conflict that the Denizen has wrought onto the land which the Player has to find a way to solve. John’s land has Typhoeus trapping the fireflies in the clouds and flooding the land in oil, so John has to clear up the oil and free the fireflies. Rose’s land has Cetus consume all the marine life in the water, so Rose has to find a way to create new life.

Perhaps these spires are bad? Let’s say that the light created from the spires severely blinds anyone who falls under it. Theia built these spires to subjugate the populace. The Mage of Void has to find a way to deactivate these towers.

A good quest shouldn’t be completed when the Player enters through the First Gates. Imagine each Gate as a step a Player takes towards completing their quest. Think of a quest that would take multiple steps towards completing.

The Choice

At the end of the seventh gate, when the player has reached their denizen, they will be offered **The Choice**, a very serious offer to the player that will drastically impact the player, and possibly the land itself. In canon, Jade Harley's choice involved being given one of the frogs necessary for completing her quest of breeding the frogs, but with the attachment of promising to take the denizens from their current land into the next universe. This choice was seemingly impossible, and yet Jade figured out a way to accomplish it, despite the odds.

Another example of a different **Choice** was John Egbert's, who did not have to choose between two outcomes, but was instead trapped in the chamber while it began to fill with oil, forcing him to act to survive. John escaped the room by using his powers, which helped him learn to master it. This provides distinct variations for **Choices**, either being given solid, concrete options to choose from, and nothing else, or no structure at all, forcing the player to choose how to react to the situation.

Another relevant note comes from Alt!John and Davesprite, who stated that when they went to their denizens in their respective timelines, the choices they offered were different. John was given the choice to die, thus encouraging Alt!Dave to go back in time to become Davesprite. Davesprite was given the choice to either fix himself, a doomed Dave who was destined to die, or to fix the broken Caledfwlch. In both situations, the alternate versions of the players face their own mortality in order to support the alpha timeline. This shows not only that alternate timelines have different choices, but that the denizen can change the choice they offer, depending on the circumstances of the session.

In regards to making a **Choice** for your land, it is entirely fine to not have one set in solid stone. It is important, however, to have a rough idea for what you want the **Choice** to be, assuming the player does everything as you expect them to, and then adjust it while the player progresses. Remember, the only completed RPGStuck session went on for two years, so you will have plenty of time to revise the plans you had started with.

In the example of LOGAB, assume Alex figured out that the spires were bad, and that it was his quest to deactivate the towers. It should still be possible to complete the Player's quest without requiring the **Choice**, as the **Choice** is more focused around the Player than the land. With that in mind, say Alex's **Choice** was to, when faced by Theia, embrace his role as a Mage of Void. Mages typically suffer through their aspect, but learn about it. One interpretation of a Mage of Void could be one who understands nothing, but uses that to their advantage. Alex could potentially have the facts he had learned thus far in his life be taken away, giving him the ability to choose what he wants to embrace as a real fact.

To make a choice, usually consider what the player will have gone through up until this point. What have they experienced from their consorts? What have they done so far in their quest? What difficulties have they had to face? Think of what mindset the player will be in when they reach their denizen. You want the **Choice** to be an actual choice, not having one option or way out that is the obvious way to continue, and expected of the player to choose. Otherwise, it's not

a **Choice** at all, it's just a way for the DM to change something about the land without having any significant impact on the player or character. The **Choice** will have upwards of an entire year of build up, make it exciting for the character, player, and anyone who might be keeping up with your session.

Quest Beds

The Player's Quest Bed is how they ascend to God Tier. They look like giant pillars with a bed on top. On that bed, the player must die in order to ascend. As you can imagine, this is a big part of the Player's Quest, and is going to be very hard to find. It's recommended that the Player has to reach the Final Gate before being able to die on their Quest Bed, or at least have confronted and/or defeated their Denizen.

There's really no specific location that a Quest Bed has to be, it just has to be very hard to find and get to. Perhaps hidden in between some mountains or located in the midst of a large ocean. Just make it so that the Player won't be able to find it just by exploring the Land. The coloring of the Quest Bed is usually similar to the coloring of the Player's Aspect. John's bed was blue, like Breath, and Jade's was gray, like Space.

Alex's Quest Bed will be located in the middle of a cluster of spires, so that reaching the Quest Bed prematurely will result in death and/or permanent blindness. The color of our bed will be navy blue for Void.

Miscellaneous Info

This section will include information that doesn't really warrant an in depth explanation.

Frogs

As mentioned previously, Frogs are used to facilitate the creation, or birth more rather, of the new universe. Frogs are found in every universe where life can be found, and it applies to your Lands, too. Every Land contains one frog that the Player of that Land must find, catch, and bring to the Space Player for breeding. Dave found a red frog on his planet, and John found one that was green... and that's all we really know about the coloring scheme. I'd say that you should color the frog in accordance to the theme of your Land, since Dave's frog was red. The frog found on LOGAB would be golden, for obvious reasons. Considering that you're trying to find a frog on an entire planet, finding the frog should be pretty difficult. They shouldn't find it right out of Gate 1.

House Location

When a Player enters the Medium, their house will be brought along with them as well, to help them reach the Gates above them. Generally, houses are placed somewhere that prevents immediate access to the land, while still allowing the player to get a general feel of what it might be like. Canon examples include John's cliff, which prevented him from going to the ground, but still allowed him to see around LOWAS, or Rose's island, which allowed her to see the ocean (a major part of her quest), but prevented her from actually traversing it. The player should be mainly travelling through the gates above their house, as it is required for the player to visit the gates to deploy the grist rig during the endgame. I'd recommend placing the player's house on top of a high and notable location. The location of Alex's house would be on top of one of the spires.

Gate Locations

That being said, the player should have freedom to explore their Land once they've gotten access to the first gate. The first gate should allow for access to the real land, and provide the player with the ability to learn about their land and what it's about, getting an idea for the quest along the way. The third and fifth gates should be progressing the quest, giving the player the idea for how they're intended to solve their quest. The seventh gate should bring the player to their denizen chamber, or just outside of it. It is here that they will be faced with their **Choice**, which will significantly impact the Player and the Land.

The gates should not be railroads for the player to be forced to follow, they should be tools to allow the player to learn more and progress, not an obligation.

Frog Temple

A Frog Temple is a temple that's usually found on Earth or whatever the Player's planet is pre-entry. The runes inside the temple, when translated, reveal the code used to make up the game of SBURB. They definitely don't need to be included in the story, but they can if you want to. A player can have it as a part of their house or have it be a landmark nearby, something interesting if you want it to be.