

3. METHODOLOGY

3.1. GENERAL OVERVIEW

The film “*Anak Pintar*” is a 2D animated short film made as a final project by greenleaf—which is a pseudonym of The Author. It is made with limited animation and a bit of motion graphic; with the genres of slice-of-life, drama, comedy, and supernatural. The story itself has themes about the grieving process and how life keeps going and it is intended for the general audience.

This article will focus on the process of designing Arjuna. Arjuna as the main character undergoes three arcs/stages of grief based on The Kubler-Ross Model. This creates three separate designs of Arjuna to represent each stage she is experiencing. Arjuna consisted of designs that represented Denial, Depression, and Acceptance from the aforementioned 5 Stages of Grief model in the context of death in the family. The Author will perform observation and analysis on existing character designs to gather data. Secondary data will be collected from various literature studies that supported the article’s thesis. All of the gathered information will then be used to design Arjuna’s three different stages.

3.1.1. SYNOPSIS

The film tells the story of Arjuna, a young girl who had just lost her mother as her sole parent since the death of her father when she was young. Arjuna watched the passing of her mother in the hospital bed during visitation hours. With the loss of both of her parents, Arjuna has to learn how to take care of herself whilst trying to go through the mourning period. She is not on her own however; as the ghosts that reside in her house band together to support Arjuna. In such a case, Arjuna woke up one day to find she’s late for school and hurried to get herself ready. Unfortunately, even with the help of her friends, she still missed the bus. Whilst Arjuna begins to panic, her cat Oyen shifts into a giant tiger spirit that carries her over to school right on time. When Arjuna tries to sneak into the school, she witnesses one of her schoolmates bidding goodbyes to her own mother. This makes Arjuna reminisce about the death of her mother—but it is

quickly stopped by Oyen who gently reminds her to focus on the present. Arjuna wills her strength to move on forward and goes to school.

3.1.2. JOBDESK

The Author is the sole creator of the film “Anak Pintar”; which meant The Author worked on the development, production, and post-production processes. The development included the act of writing the narrative, developing the environment and minor world-building, and designing both the main and the minor characters for the film.

In this article, The Author assumes the role of character designer for the main character and protagonist Arjuna. The Author performed necessary research and observation in order to gather sufficient data for character designing. The resulting data was then analysed and used as foundations for the creation of Arjuna’s three designs.

3.2. PROJECT DEVELOPMENT

The development began with finalising the project’s narrative. From there The Author is able to gather information about Arjuna as a character. The Author is also able to gather that the story itself is split into three arcs; Denial, Depression, and Acceptance to reflect Arjuna’s grieving process.

It is a straightforward action for The Author to first delve into literature studies about *The 5 Stages of Grief* model used in the narrative. The Author must first understand the nature of grief and how the stages represent the turmoil and mourning in the context of family death. This will affect what messages or “story” that Arjuna represents for each grieving stage she goes through.

To also further understand the process of designing a character, The Author studied character design theories. The Author gathered data about character design aspects from shapes, colour, and costume. The three aspects are chosen because they are easily interchangeable on the same base model, therefore they make ideal aspects to focus on when designing Arjuna’s varying designs. Other than character

design theories, The Author also gathered data from observing existing character designs from various animated media that represent the same—if not, close—narrative as Arjuna’s.

All of the gathered data are then used to support explorations and early development of Arjuna’s three designs. The final versions are then used to make character sheets of Arjuna’s three designs that properly represent the story intended to be told.

3.2.1. CHARACTER 3-DIMENSIONAL

It is important to fully immerse and understand Arjuna’s character before starting the design process. The character design must reflect the character’s own story and personality through visual medium. To do so, The Author analysed and wrote the three dimensional aspects that make up a character; an analysis of Arjuna through sociology, psychology, and physiology lenses.

Table 2. Arjuna’s Character 3-Dimensional Analysis

SOCIOLOGY	PSYCHOLOGY	PHYSIOLOGY
Social class: Middle-class	Love Interest: None – undetermined	Gender: Female
Ethnicity: Mixed race; Javanese (paternal) and Chinese-Indonesian (maternal)	Traits: Optimistic, Dreamer, Friendly	Age: 10 years old
Occupation: Student	Goal: To finish school well and survive on her own.	Height: 127 cm
Grade: 5th Grade Elementary Student	Attitude: Haphazard, Reserved, Straightforward, Practical	Weight: 29 kg (underweight)
	IQ: 128	Hair: Black wavy hair that often got tangled.

		She does not put her hair in any updos.
	MBTI: INFP	Eye Colour: Black
		Clothing style: Oversized second-hands, Rumpled, Practical. No accessories.

The analysis is used as the basis of Arjuna's behaviour and lifestyle that will affect her visual design. It allows visual expression and written narrative to align to present a cohesive story.

3.2.2. OBSERVATION

After grasping Arjuna's character, The Author began the observation. Pre-existing character designs were observed and analysed to understand how their design components are used to deliver their stories.

3.2.2.1. DENIAL

Denial is the stage of grief where one might find themselves denying the pain they are experiencing as a defence mechanism (Kubler-Ross, 2014). In visual context, a character experiencing denial might present a different expression than how they actually feel like faux optimism. With that in mind, The Author observed characters Ohto Ai from *Wonder Egg Priority* (2021) and Six from *Little Nightmares* (2017) as both characters present deceiving optimism.

a. Shapes

Ohto Ai is a character from the animated series *Wonder Egg Priority* (2021). Ai's costume of a large yellow hoodie swallows her entire figure. Because her hoodie makes up a large part of Ai's costume through its oversized nature, Ai's visual shape is very round and distinctively lacking angles.



Image 1. Ohto Ai's shapes breakdown

https://static.wikia.nocookie.net/wonder-egg-priority/images/a/ac/Ai_Fullbody.png/revision/latest?cb=20210115233320

The lack of angles presents Ai as if she is harmless, unaggressive, and friendly (Bancroft, 2006). The Author found that this rounded shape also allows Ai to seem like she is closed off from the world; supporting her introverted and shut-in nature. This correlates with Ai's personality where she is deceptively joyous despite actually struggling with her life. This aspect of Ai suits the condition that Arjuna goes through in Denial stage; where they are both trying to pretend that things are alright despite it actually is not as a coping mechanism.

b. Colours

Six is the main protagonist from the game *Little Nightmares* (2017) that tells the story of the corrupt and greedy society. For the entire game, Six wore an eye-catching bright yellow jacket.

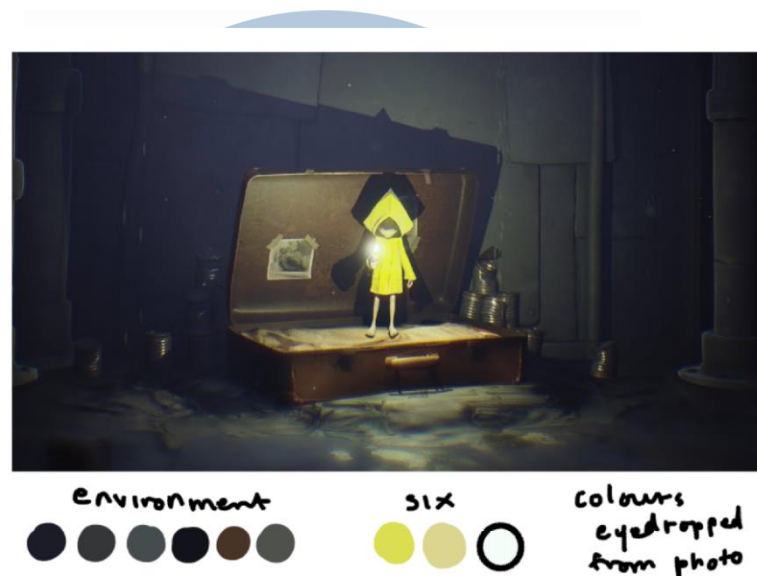


Image 2. Six's colour palette

<https://i.ytimg.com/vi/86O7O8ht02U/maxresdefault.jpg>

In the game there are no other elements nor subjects with the colour yellow. The game's environment designs are very dark and grim; which draws attention to Six as the sole subject with bright colour. The Author found that her colour acts as if she is a light in the dark—a source of hope. In the game herself, Six as a character deceives the audience because at first she acts and *looks* like the only hope in the barren world the game is set in. Until the ending where it is revealed that she turns out to be the very same monster that has been antagonising her the entire gamer. The “deceivingly optimistic” theme is what made The Author perceive Six as a character that embodies Denial—in this case; denial of her true nature.

Further observation then provided another perspective where Six's colours separate her from the surrounding world. It makes her look off-

putting and almost alien; which plays well with the twist at the end where she turns out to be as monstrous as the monsters she is escaping from. Her yellow no longer symbolises hope but a disease or ruin (Zamitto, 2005).

The Author also took in the frequencies of the colour yellow used to present denial; as exhibited in both characters Ohto Ai and Six. The use of yellow in both characters are presented as part of their faux joy or optimism.



Image 3. Six's and Ai's colour palette — comparison

1. (<https://i.ytimg.com/vi/86O7O8ht02U/maxresdefault.jpg>)
2. (https://static.wikia.nocookie.net/wonder-egg-priority/images/a/ac/Ai_Fullbody.png/revision/latest?cb=20210115233320)

U N I V E R S I T A S
M U L T I M E D I A
N U S A N T A R A

c. Costume

For the narrative purposes, the costume Arjuna wore in the Denial stage must be an elementary school uniform—which is further expanded in the Acceptance stage section. To incorporate a new element to her costume, The Author decided to explore outerwear options that are worn layered on top of the school uniform.



Image 4. Examples of school students' outerwears

1. <https://sg-blog-images.s3.eu-west-2.amazonaws.com/How-to-get-a-School-Uniform-Grant-.webp>
2. https://www.countyschoolwear.co.uk/sites/default/files/eco_school_wear_uniform_waterproof_fleece_lined_jackets.jpg
3. [https://cdn0-production-images-kly.akamaized.net/ZCTXc28Y8WZAJhCzIEe47Cyw3Ds=/1200x1200/smart/filters:quality\(75\):strip_icc\(\):format\(webp\)/kly-media-production/medias/2399506/original/007667800_1541256217-Dilan_4.jpg](https://cdn0-production-images-kly.akamaized.net/ZCTXc28Y8WZAJhCzIEe47Cyw3Ds=/1200x1200/smart/filters:quality(75):strip_icc():format(webp)/kly-media-production/medias/2399506/original/007667800_1541256217-Dilan_4.jpg)
4. <https://i.ebayimg.com/images/g/53EAAOSwQiFacu8D/s-11200.webp>
5. <https://i.pinimg.com/564x/c5/0e/e1/c50ee13d921d4e9017c992800313426c.jpg>
6. <https://i.pinimg.com/564x/04/c2/b4/04c2b4f1021aba3d4c31db709c952431.jpg>
7. <https://i.pinimg.com/736x/ce/3c/ff/ce3cff8de22d404966eba187159ea1f1.jpg>

Common outerwears worn by students are cardigans, jackets, sweaters, and hoodies. The Author found that students are fond of materials made of soft cotton, terry cloth, or polyester blend. Stiffer materials found in jackets like jeans or leather are uncommon because they do not offer as much comfort and freedom of movement that softer fabrics provide (Zhang, 2022). From observation, The Author found that students also prefer to wear oversized outerwears rather than a more form-fitting one.

3.2.2.2. DEPRESSION

a. Shapes

The Author took into consideration how Depression allows the space to have emotional growth. Kubler-Ross and Kessler (2014) noted that the allowance to properly deal with despair enables one to cope with grief; which grants them emotional maturity. Emotional maturity means one might become more courageous, determined, and strong-willed after going through troubling times. This theme can be found in the character Chihiro from the 2D animated film *Spirited Away* (2001).

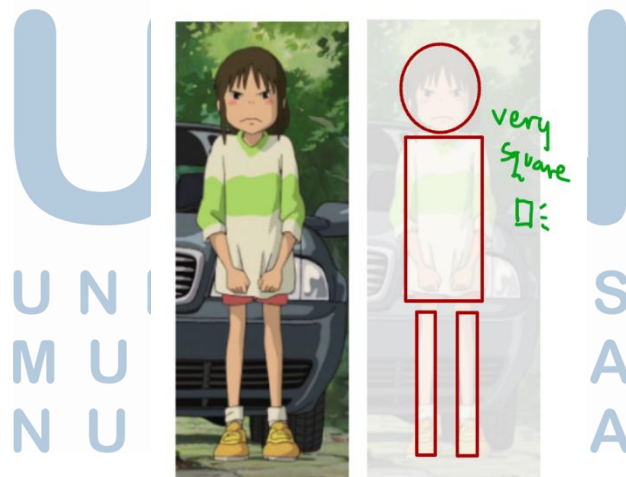


Image 5. Chihiro's shapes breakdown
(https://static.wikia.nocookie.net/studio-ghibli/images/c/c3/Chihiro_angry_1.jpg/revision/latest/scale-to-width-down/1920?cb=20200320032405)

To reflect Chihiro's growth and maturity in the film; her visual design is very square and symmetrical. Both her stature and clothing create a very square silhouette suggested that she is steadfast and strong-willed (Bancroft, 2006). These traits are shared in the qualities of a person who had experienced Depression and gained emotional growth from it, according to Kubler-Ross (2014) herself.

b. Colours

Sadness from *Inside Out* (2015) is the manifestation of the emotion sadness in Riley's mind. She is entirely blue and dressed in neutral colours—black and white—with no accessories nor adornments. To really emphasise her melancholy, Sadness also has an aura of blue enveloping her figure.



Image 6. Sadness' colour palette

(https://static.wikia.nocookie.net/pixar/images/0/06/To_Sadness_standard2.jpg/revision/latest?cb=20150425021239)

To add further on visualising grief; clothes often play part in expressing that one is in mourning. Most common is the practice to wear all-black clothing as the colour black is tied to death—and grief. The colour

black is largely associated with death due to this universal experience of mourning.



Image 7. People wearing black mourning clothes

<https://images.pexels.com/photos/6841446/pexels-photo-6841446.jpeg?cs=srgb&dl=pexels-rdne-stock-project-6841446.jpg&fm=jpg>

Arjuna purposefully shared the same ethnicity with The Author; that is Javanese with Chinese diaspora ancestry that has assimilated with various indigenous Indonesian identities. In The Author's personal experience; part of the tradition done to express grief in The Author's cultural diaspora is to wear a white t-shirt. The shirt must be blank with no graphics or adornments at all, and it is encouraged to wear dark coloured pants or skirts to go with it. Culturally—as there is no written rules for the tradition—wearing white colour represents the purity of the soul; it relates to wishing/praying for the soul of the dead to pass on peacefully without being weighed by mortal concerns. With that context, the colour white would befit Arjuna's position as a person in mourning with her ethnicity background.



Image 8. People wearing white mourning clothes

(Personal documentation)

c. Costume

The Depression scene is set in Arjuna's house, so The Author observed how animated films depict the casual clothes worn by children in their own homes. The Author also took note of characters with Arjuna's traits of being practical, active, and yet haphazard (disorderly; easily tripping and flailing but not quite clumsy). With those traits in mind, The Author observed characters that are (1) within the same age range as Arjuna, (2) has the traits of being active, straightforward, and rather haphazardous, and (3) are wearing house clothes as the scene is set within Arjuna's own home. The observation on the characters' costumes are then broken down to simple elements while keeping in mind how each elements correlate with their lifestyles.



Image 9. Sousuke and Ponyo in their house clothes

(<https://sarahscoop.com/wp-content/uploads/2022/02/ponyo5.jpg>)

From observations of Sousuke from the film *Ponyo* (2008), The Author found that he wore coloured t-shirt and a pair of short pants. Sousuke is an adventurous child, so his clothing offers him freedom of movement and allows him to climb and walk freely. He is barefooted in his own home to keep the floors clean.

Ponyo, from the same film, wore a short dress with bloomers. The pair of bloomers allow her to jump and run without being restricted by her dress. She is barefooted all the time even outside the house.



Image 10. Hiro Hamada in his house clothes

1. (<https://static.wikia.nocookie.net/bighero6/images/c/c9/Hiro.png/revision/latest/scale-to-width/360?cb=20200715181506>)
2. (<https://i.ytimg.com/vi/3QtUp8fcY/maxresdefault.jpg>)

Another observation is made on Hiro Hamada from *Big Hero 6* (2014). In his home, he wore a hoodie, a long-sleeved shirt, and a pair of ¾-length cargo pants. The hoodie provides him comfort and protection. Hiro is rather active and moves erratically, so his shorter pants do not restrict his movements and trip his legs, especially when he runs. He wore shoes indoors without any socks—presumably because he is too occupied to put them on.

3.2.2.3. ACCEPTANCE

The last stage of grief in the model is Acceptance. The acceptance of death—or other causes of grief—is often a sign that the grieving person is ready to move on. Kubler-Ross and Kessler (2014) described it as the stage when the individual realises and accepts the inevitable mortality—or pain—with retrospective view and stable emotions.

a. Costume

From how the film's own narrative unfolds, it is clear that the costume is the Indonesian standard school uniform for elementary.



Image 11. The standard elementary school uniform

<https://id-live-01.slatic.net/p/17dfe371dbc4486646151a5e0352db3a.jpg>

The school uniform for girls consists of (1) a white shirt, (2) a bright red pleated skirt, (3) a matching red tie, (4) white socks, (5) a belt, and (6) a pair of black shoes. This list is also reiterated in the Surat Keputusan Dirjen PDM, Departemen. P dan K. No. OS2/C/Kep/D/1982; which is a missive from the General Director of Education for Elementary and High school that describes the required uniform for elementary students. The uniform also sports the logo of Tut Wuri Handayani—the slogan for students—on their ties and the Elementary Level school logo on the pockets of their uniforms.

Depictions of school uniforms in stylised form can be found from *Sailor Moon* (1992 - 1997) animated series.



Image 12. School uniforms depicted in *Sailor Moon* (1992-1997)
(https://64.media.tumblr.com/95ee928e03d597acef2be50a430a6541/tumblr_miasczgrdB1s5x4l3o1_1280.png)

The Author found that the school uniform in *Sailor Moon* (1992 - 1997) omitted some minor aspects of the real Japanese School Uniforms. Buttons, belts, and pockets are often not included in the stylised version—and the depictions focused more on the overall colours and shapes of the uniforms. Skirts are drawn with A-Line and often flare out in an appealing way that also supports the character's movement.

b. Colours

The original school uniform consisted mainly of the colours red and white with some black. According to Kasih (2022) the uniform's bright red colour is meant to represent the curiosity of children, joy, and bravery. While the white colour represents the innocence and purity of children.



Image 13. Shidou Hikaru's colour palette

1. (<https://static.wikia.nocookie.net/magicknightrayearth/images/b/b1/Hikaru02.jpg/revision/latest?cb=20180313022356>)
2. (https://static.wikia.nocookie.net/magicknightrayearth/images/e/e4/Hikaru_Shidou.png/revision/latest?cb=20190812092529)

Following the original school uniform's colours; The Author observed the character Shidou Hikaru from the series *Magic Knight Rayearth* (1994 - 1995). Hikaru's key colour is red which reflects her bravery and passion; she is often the most daredevil and she is assertive with the way she carries herself (Zamitto, 2005). Hikaru's vibrant red has 197 saturation levels. She also has some white that reflects how she kept her child-like innocence and determination; allowing herself to keep a positive outlook in life. The black colour showcases her authority and charisma (Taylor, 1962) as a knight of Rayearth.

c. Shapes

Sailor Saturn or Tomoe Hotaru is a character from the animated series *Sailor Moon* (1992 - 1997). Despite being the youngest out of the Sailor Senshi line, Hotaru expressed high emotional maturity compared to her

counterparts. Her story chronicled her journey to accept the Sailor Saturn aspect of herself.



Image 14. Hotaru's shapes breakdown

<https://64.media.tumblr.com/efa8410985793ce2b93fd9f73b10b3d0/4074da195c4fb14c-52/s400x600/c5d9cb21a78c3c5723191906fc1f089e3aebf765.png>

Hotaru's visual language consists of angular shapes. Both her hair and skirt flare out to give triangular shapes. This suggests her nature of having tension (with herself) and being calculative (Bancroft, 2006). The angular shapes also represented her journey of acceptance—taking actions to keep moving forward (Tillman, 2011) and not to dwell with the past for too long.

3.2.3. DESIGN STAGE

3.2.3.1. DENIAL

In the beginning, the first scene for the film was not fully developed yet. The Author first came up with Arjuna's design that seems suitable for the early draft scene set in a hospital where she despairs over her mother's death. The Author used round shapes to show that Arjuna is harmless and reclusive (Bancroft, 2006). The hoodie was drawn big and seemed to swallow the red from Arjuna's school uniform. This allows the blue from her hoodie to stand out as a representation of her melancholic nature.



Image 15. Initial first draft design of Denial

(Personal documentation)

Later, the first design is deemed unsuitable for the developing narrative because it leaned heavily on presenting despair. The story developed further and split into three arcs—Denial, Depression, and Acceptance—hence the need to change Arjuna's first design to properly fit what the Denial stage represents.

a. Shapes

Key aspect of Denial is that it has the nature of being internalised. Bancroft (2006) explained that with the right elements and context, round shapes have an effect that gives a character a closed-off feel from the external. With that in mind, The Author decided to keep the aspect from the first design where Arjuna's shapes are round—but this time an even bigger emphasis is put on the roundness in Arjuna's visual design. Following observations from Ohto Ai's design, The Author made the shapes to look more "egg-like". To further aid the visual language that Arjuna is closed off from the outside world, her hair is designed to have movements that look like her waves are going inward following Tillman's (2011) theory.

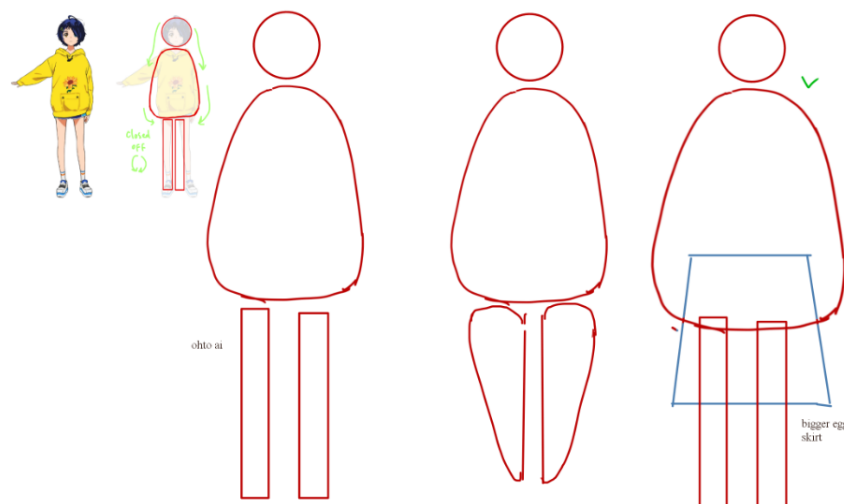


Image 16. Exploration of Denial Shapes

1. (https://static.wikia.nocookie.net/wonder-egg-priority/images/a/ac/Ai_Fullbody.png/revision/latest?cb=20210115233320)
2. (Personal documentation)

b. Costume

As part of the unfolding narrative, Arjuna wears the same uniform as she does at the final Acceptance stage. To differentiate her design, The Author

explored outerwear options for Arjuna to wear over her uniform before the “reveal” at the final stage. Not only as an added element of costume that will present Arjuna’s narrative (Fenghui, 2023), outerwears also drastically change the visual shapes of Arjuna’s design that properly presents her going through the Denial stage.

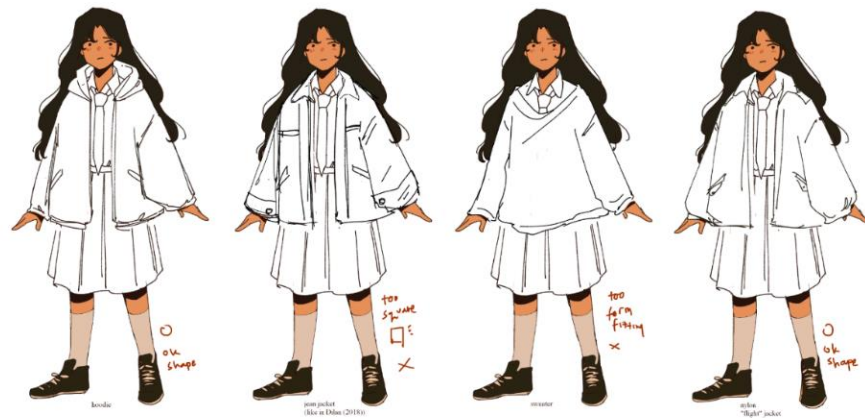


Image 17. Exploration of Outerwears

(Personal documentation)

Jackets are a classic outerwear intended to offer protection to the wearer from outdoor elements like wind and sunlight. Therefore jackets are usually made with sturdy materials like jeans or nylon or leather. These materials do not provide the most comfort to the wearer. Since Arjuna is not on a trip outdoors, the nature of jackets are deemed unnecessary for the purpose of her costume.

Sweaters and hoodies are made to be loose and usually made of cotton or wool or a blend with polyester (Zhang, 2022). However since sweaters are not quite “intended” for outerwear, they are usually made thinner than hoodies and more form-fitting. The Author decided to choose a hoodie for Arjuna’s outerwear as it also has a more bulky build that can be shaped up into an “egg-like” round shape. A hoodie as Arjuna’s outerwear provides the correct round shapes for her visual language whilst keeping the comfort that the fabric material offers.

c. Colours

To showcase the stagnancy in the Denial stage, The Author made the uniform's colours to be paler than the regular ones—that will later show up in the Acceptance stage. The lowered saturation presents hesitance and languidness (Zammitto, 2005). This also allows whichever colour chosen for Arjuna's hoodie to contrast and stand out more.

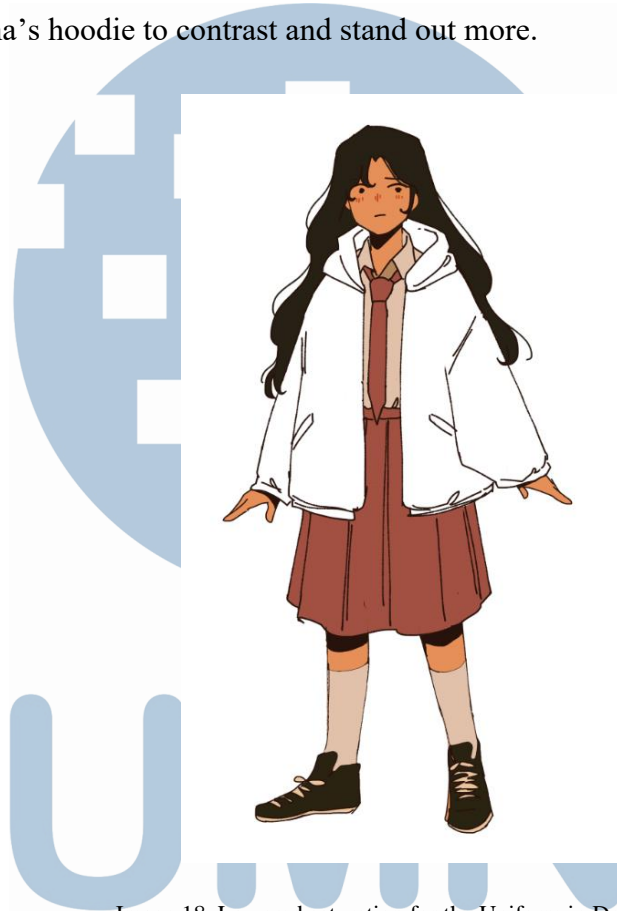


Image 18. Lowered saturation for the Uniform in Denial stage

(Personal documentation)

Explorations are made for the colour of Arjuna's hoodie. The Author was first unsure on how to present Denial in colour. The colour blue was tested as it is melancholic and would match the despair Arjuna felt with her mother's death. Then the colour black to represent grief. The Author also tried green just to explore how it would feel. None of the colours explored at that time felt appropriate for Denial.



Image 19. Initial Exploration of the Hoodie's Colours

(Personal documentation)

The Author then broke down the emotions that the Denial stage would express. Denial is the stage where one denies acknowledging the grief they experience over death. The person will experience emotions erratically and might present faux optimism as part of their denial (Kübler-Ross & Kessler, 2014). With the keyword “optimism” in mind, The Author sought references of characters that present “optimism” or “joy” falsely.

From observations on Six and additionally Ohto Ai, The Author found that the colour yellow is often used to represent faux optimism (or faux positivity). The colour yellow has ties with diagnosis of illnesses (Hickey, 2015) that cause it to also carry associations with ruin and sickness (Zammitto, 2005).

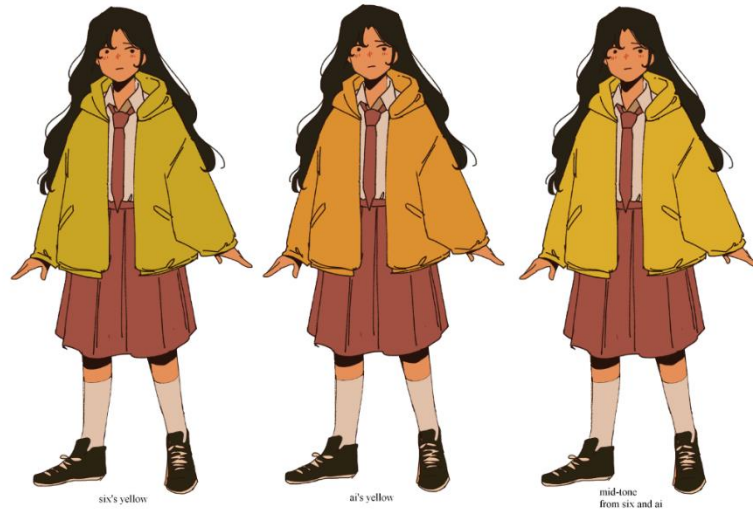


Image 20. Further Exploration of the Hoodie's colours for Denial

(Personal documentation)

3.2.3.2. DEPRESSION

a. Shapes

To reiterate previously; allowing one to properly experience grief and cope with pain enables them to have emotional growth to become more determined and strong-willed (Kubler-Ross & Kessler, 2014). After understanding the key aspects of the Depression stage, The Author began to conceptualise visualising Depression into shapes that can be incorporated into Arjuna's design. Following Chihiro's character design which has themes of emotional growth after a moment of despair (Depression), the Author utilised square shapes to build Arjuna's visual languages. Depression is the stage where one begins to cope with grief before reaching emotional maturity, so the square shapes showcase Arjuna's budding independence and strength like how Bancroft (2006) described.

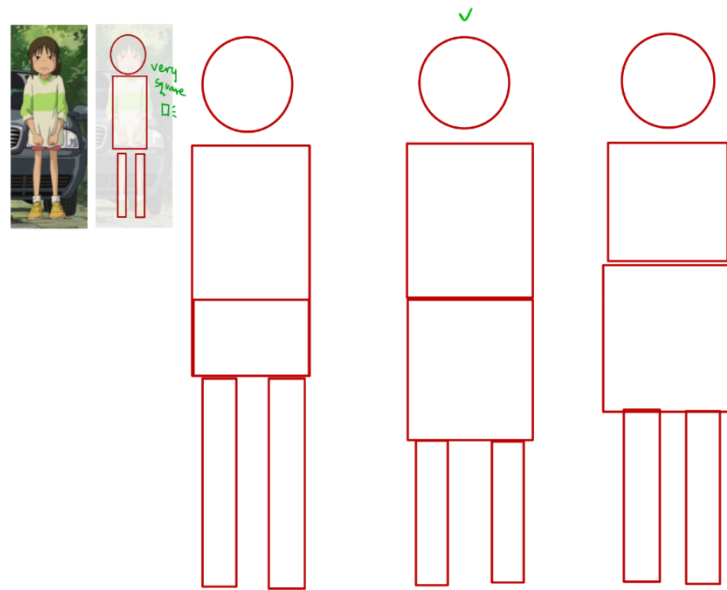


Image 21. Exploration of Depression Shapes

1. (https://static.wikia.nocookie.net/studio-ghibli/images/c/c3/Chihiro_angry_1.jpg/revision/latest/scale-to-width-down/1920?cb=20200320032405)
2. (Personal documentation)

b. Costume

Arjuna's characteristics are that she is a child and she is rather active with movement. Observations from existing children characters from animated films shared a theme of clothes that do not restrict the characters' movements. This is also further supported by Fenghui (2023) who elaborated that clothes should reflect the character's lifestyle and personality. With that in mind, The Author explored various options of clothing that allowed freedom of movement whilst simultaneously keeping the intended square visual shapes.



Image 22. First draft iteration of Depression
(Personal documentation)

The first iteration of the casual clothes was found too baggy with unclear visual shapes. Moreover, the detail of Surya Majapahit graphics on the shirt is found as an unnecessary element that does not add anything to the design nor character so it was taken out.

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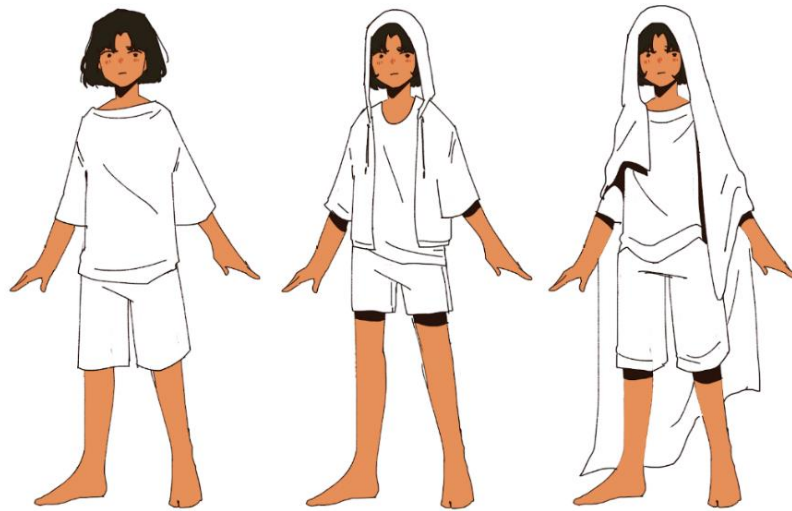


Image 23. Exploration of Depression Costume

(Personal documentation)

The Author explored options similar to character designs previously observed from existing ones. Arjuna's character is straightforward and practical so The Author opted out of skirts and went for pants instead. The first option follows Sousuke's design closely with a simple t-shirt and pants. Arjuna's hair is flattened close to her head.

In the second option, The Author explored outerwear by putting a short-sleeved hoodie similar to Hiro Hamada. The pants are further shortened to give a very "boxy" silhouette. The hood from her clothing is covering her head to give a more reserved look (Tillman, 2011). The second option is unsuitable as after consideration, layered clothing is found not practical for warm weather such as Indonesia—where the story is set in—and as house clothes.

The Author decided to follow the first option as it is deemed the most suitable as house clothes. However, The Author felt like the costume can have more elements. Character wise, Arjuna is not the type to wear accessories especially when she goes to sleep in the comfort of her home. The Author quite liked the second option where the hoodie is covering

Arjuna's head; so the third option was made where Arjuna had a blanket thrown over her. The blanket offered an added element to her costume whilst also indicating Arjuna's interaction with her environment, allowing her costume to present her lifestyle like how Fenghui (2023) explained.

c. Colours

From observations, the colours often used in context of the Depression stage in grief are blue, white, and black. With that in mind, The Author explored colour options with those three.



Image 24. Exploration of Depression Colours

(Personal documentation)

Depression stage in grief is expressed with the emotions of sadness and melancholy (Kubler-Ross, 1969). The use of colours in character design presents the character's psyche or emotions (Tillman, 2011). With the colour blue being universally associated with sadness, The Author wanted to preserve the colour in Arjuna's Depression design.

The Author also eliminated black as the blanket's colour as it is blending into Arjuna's actual hair. The brown colour originally picked as a supporting dark colour is also taken out as it does not hold any significance to represent Depression.



Image 25. Further exploration of Depression Colours

(Personal documentation)

3.2.3.3. ACCEPTANCE

a. Colours

As mentioned before, the colour of the elementary school uniform follows a standardised set; red and white. The red in the uniform is intended to represent joy and bravery in children based on the uniform's philosophy (Kasih, 2022). From observations on Shidou Hikaru; her shade of red is very bright and saturated to really strengthen her personality through the colour (Zamitto, 2005).

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Image 26. Exploration of The Uniform's Colours

(Personal documentation)

Following this, The Author picked the shade of red with 191 levels of saturation—which is similar (but not the same) to Hikaru's red of 197 saturation levels. To complement the stylised colour palette of the overall film, the chosen red has warm undertones. The underside of her skirt is in lighter red to give an element of interest in the otherwise simple coloured skirt (Bancroft, 2006).

In Hikaru's colour palette, some elements of her design incorporate a very pale shade of yellow as the colour "white". This is done to draw interest towards the more vibrant colours (Tillman, 2011) and also gives a stylised touch. The Author included this in Arjuna's design wherein her shade of "white" uniform shirt and socks are a pale yellow. This type of "white" colour also supports the overall film's tones to feel warmer.

b. Shapes

Key aspects of Acceptance is that it is related to action and moving forward whilst being an internalised process (Kubler-Ross & Kessler, 2014). Both Tillman (2011) and Bancroft (2006) mentioned that triangular and angled shapes are associated with tension and action. With those studies in mind, The Author decided to incorporate the Acceptance stage's design with triangular shapes.

The Author first observed Hotaru who has the same characteristics with Arjuna in the Acceptance stage—having tension with self and wanting to move forward. From the observations, the Author explored some options of designs with the angular shapes.

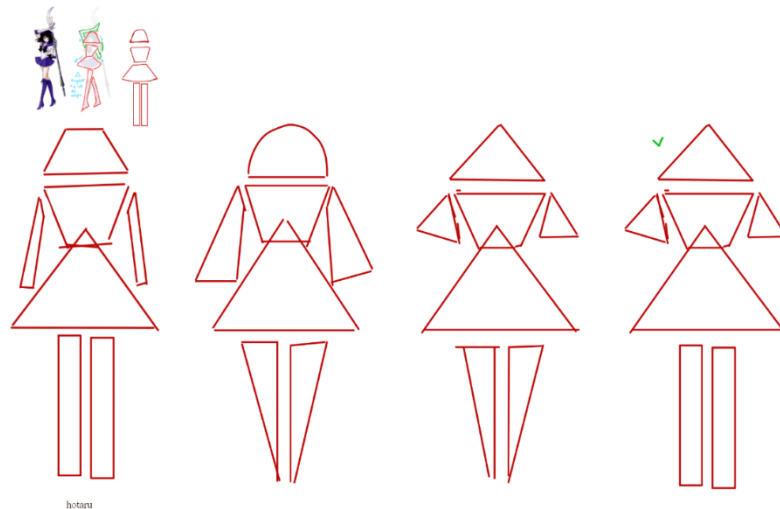


Image 27. Exploration of Shapes for Acceptance

1. (<https://64.media.tumblr.com/efa8410985793ce2b93fd9f73b10b3d0/4074da195c4fb14c-52/s400x600/c5d9cb21a78c3c5723191906fc1f089e3aebf765.png>)
2. Personal documentation

c. Costume

Based on the Surat Keputusan Dirjen PDM, the elementary school uniform consists of (1) a white shirt, (2) a bright red pleated skirt, (3) a matching red tie, (4) white socks, (5) a belt, and (6) a pair of black shoes. From observations, the school uniform also sports the logo of Tut Wuri Handayani and the Elementary Level school logo. From the observation, The Author

first illustrated the school uniform based on the real one to fully understand all the elements that make up the uniform.



Image 28. Illustration of the Uniform as close to real life

1. (<https://id-live-01.slatic.net/p/17dfe371dbc4486646151a5e0352db3a.jpg>)
2. (<https://media.matamata.com/thumbs/2023/04/05/56723-dikta-pakai-seragam-sd-bareng-prilly-latuconsina-instagramdikta/745x489-img-56723-dikta-pakai-seragam-sd-bareng-prilly-latuconsina-instagramdikta.jpg>)
3. (https://www.static-src.com/wcsstore/Indraprastha/images/catalog/full//86/MTA-7123720/extra_extra_seragam_sekolah_sd_kemeja_lengan_pendek_full06_kup2uz2i.jpg)
4. (<https://i.pining.com/originals/6f/55/af/6f55af62261e063410b67156e13431c2.png>)
5. (<https://naikpangkat.com/wp-content/uploads/2022/10/logo-tutwuri-handayani.-696x692-1.png>)

After understanding the uniform's elements, The Author began to draft some examples of the Acceptance design. The first draft of the uniform is similar to the real life one but does not offer clear visual language nor interest. The Author took note from observations of how Sailor Moon simplified and stylised the school uniforms by omitting some elements like buttons or belt. The Author also decided to exclude all logos entirely as they draw attention incorrectly by being a detailed element in an otherwise simple design. The shirt of the uniform is also made to look baggy—with sagging sleeves—to reflect how Arjuna slightly struggles with keeping herself together; which hints her lifestyle through her costume as per Fenghui's (2023) words.

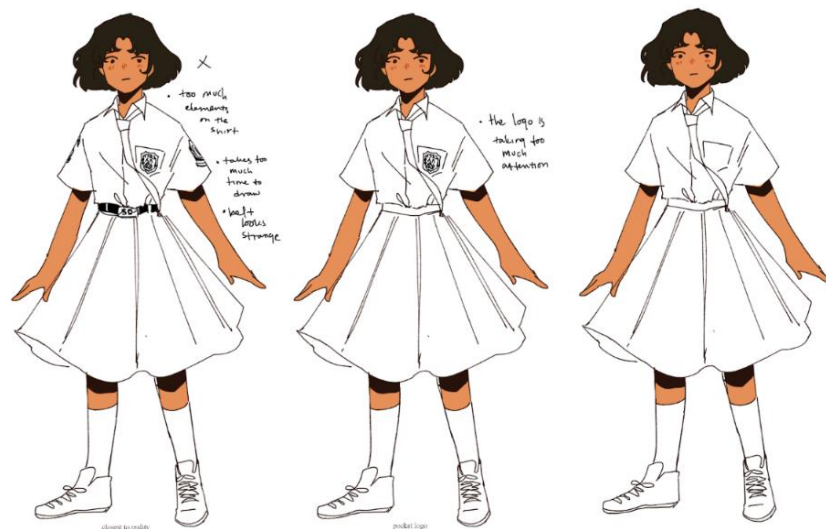


Image 29. Exploration of the Acceptance design
(Personal documentation)

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