

# The Analysis of Shape Language in Character Design: A Case Study of 2D Animation “Terjebak Hoaks”

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**Abstract.** This research examines shape language in character design, with a particular focus on the characters of the 2D animation "Terjebak Hoaks". The animation aims to raise awareness about digital literacy in countering hoaxes. The study employs Bishop's shape language analysis method to examine the primary and secondary basic forms of the characters, which are categorized into squares, circles, and triangles. The analysis centers on how these basic forms convey personality traits and effectively communicate information about the characters. Our hypothesis posits that the alignment of the character's basic shapes with the desired personality can significantly influence effective character portrayal. We investigated and analyzed the characters' designs using an artistic research approach with a qualitative methodology. The findings revealed that two out of three character designs successfully conveyed the intended personality traits through the use of basic shapes in character design. Additionally, the study identified areas for improvement in future character design, highlighting the crucial role of shape language in creating distinct impressions and character personalities. Our research offers valuable insights into emphasizing the significance of shape language in shaping character portrayals in 2D animated short videos.

**Keywords:** character design, shape language, basic shapes, character personality, 2D animation

## 1 Introduction

The 2D animation "Trapped in Hoax" is one of the products of Project Based Learning, resulting from a collaboration with the industrial client, ICT Watch. ICT Watch is an organization focused on enhancing digital literacy, online expression, and the governance of internet and virtual world networks for Indonesian human resources [1]. The 2D animation video "Trapped in Hoax" addresses the importance of digital literacy in preventing the spread of fake news or hoaxes through the website provided by the client, ICT Watch, at [s.id/cekhoaks](http://s.id/cekhoaks). On the website, users can verify the truth of information, learn how to fact-check hoaxes, and access various other features.

The 2D animation "Trapped in Hoax" falls under the category of commercial 2D animation or 2D animation used as advertising media. In this case, it serves to introduce the website

s.id/cekhoaks and the process of fact-checking through storytelling in the 2D animation video. The concept of storytelling is used to match the script brief provided by the client, ensuring a well-designed narrative. The aim is to captivate the target audience's attention and raise awareness about the importance of fact-checking information before spreading false news. According to Dream Farm Studios, storytelling has the power to transform a set of facts into a compelling narrative that emotionally engages the audience. Scientific studies have also shown that storytelling is one of the most powerful methods of human communication [2].

Quoting the research titled "The Phenomenon of Hoax and Hate Speech Dissemination on Social Media," it was found that approximately 70.70% of fake news or hoaxes are spread through written content and 69.20% through old news/videos/photos reposted on social media [3]. Hence, there is a need for socialization efforts related to hoax prevention and other aspects related to hoaxes.

As a storytelling medium, the 2D animation "Trapped in Hoax" features three characters: Andi, Siti, and Abdul. Characters play a crucial role in driving the plot and establishing emotional connections with the target audience. They serve as a means for viewers to experience the world and the narrative through their interactions with the environment and their reactions to it [4]. In a short animation video, there is limited time to introduce the characters. Therefore, it is essential that the characters' personalities and functions are easily understood at first sight [5].

The visual design of the characters is the primary means of interaction and the first impression on the audience. Audiences need to familiarize themselves with the character's design before delving deeper into their personality through the story. The initial impression plays a critical role in capturing the audience's interest in the character, which subsequently piques their curiosity about the storyline. In this context, an appealing character design is key to attracting the audience's attention. By "appealing," the researchers refer not only to visual attractiveness but also to a unique design that reflects the character's traits and personality upon the audience's first encounter. This concept is called the "easy-to-read design language," where the audience can identify the character's feelings and personality simply by looking at the character's design [6]. According to the book "Ideas for the Animated Short," a well-designed character possesses the following characteristics: early recognition and interconnectivity of its shapes, a recognizable form or silhouette, a reflection of the character's personality, physical attributes that complement the story, the ability to fulfill actions required by the script, and appeal to viewers [5].

The use of basic geometric shapes (shape language) is a fundamental step in character design. Shape language is a concept that uses shapes to communicate meaning. Different shapes elicit different reactions, causing viewers to associate what they see with certain feelings or meanings [7]. According to a study by Emmy Award winner David Colman, a character planner, body shape and posture have a more significant emotional impact compared to facial expressions [6]. This is evident in how a character's silhouette and shape, even without facial expressions and colors, can still convey identity and character traits, making them easily recognizable. Shape language is considered superior in conveying emotions or character traits compared to color therapy, which is more subjective and can be interpreted differently due to different cultural and national color associations. Therefore, shape language has a more universal meaning, as people generally draw meaning from basic shapes found in the natural world or their surroundings and unconsciously connect them with psychological meanings in their subconscious [8].

Consequently, the suitability of the basic shapes used in the 2D animation character design of "Trapped in Hoax" with the intended personality can affect the characterization intended. If the basic shapes effectively reflect the intended personality (easy-to-read design language perception), the character has the potential to effectively communicate the desired characterization.

In this research, the researchers will collect samples of characters from "Trapped in Hoax 2D Animation" and analyze the shape language used in their design through a shape language analysis method. Experts will then evaluate the characters. The experts will assess whether the personality of the characters can be perceived from their basic shapes and will evaluate how well the basic shapes align with the characterization outlined in the script. Parameters for evaluation will include the character's recognizable and distinguishable basic shape and silhouette, its consistency in using basic shapes, its design style, and how well it reflects the character's personality and actions according to the script [5] [9]. From this analysis, it is hoped that a connection will be established between the suitability of the basic shapes and the character's personality in the 2D animation design and the character's ability to effectively communicate the intended characterization.

The purpose of this research is to explore the method of character design analysis and determine whether the personality of the 2D animation characters in "Trapped in Hoax" can be reflected through their design. The study aims to identify areas of improvement in the use of shape language. The findings of this analysis and improvement notes are expected to enhance a comprehensive understanding of shape language usage in future character design processes. Additionally, it will serve as a reference and study on shape language in character design to achieve an easy-to-read design language perception in future 2D animation videos.

## **1.1 Character Design**

According to StudioBinder, character design is the visual art of creating a character's appearance, encompassing aesthetics, personality, and behavior as a cohesive whole [10]. Character design plays a crucial role as a driver of the storyline. Characters have a significant influence in forming emotional connections and developing interactions with the target audience [4]. Every aspect of character design, such as basic shapes, colors, and character details, is chosen with specific reasons to express the character's personality. In this regard, principles like shape language aid artists in creating appealing character designs [10].

## **1.2 Variation**

Providing variation and contrast in design elements can make character designs more captivating. This variation refers to using different proportions in shape and size for the three parts of a character's body: the head, body, and legs.

For example, a drawing of a baby character with a large and round head and a small body would depict an endearing personality. On the other hand, a character with a small head and a heavy, downward-leaning body would portray a not-so-smart but physically strong character. A female character designed with triangular shapes easily conveys an active, athletic, and enthusiastic demeanor. Conversely, a woman with a heavier lower body and overall round features would display a gentle and obedient character personality [11].

### 1.3 Silhouette

Silhouettes are commonly used by designers to test whether the audience can read the character from its basic shape. From the silhouette, the audience can perceive a distinctive and easily recognizable design without details, and understand what the character conveys through its overall form. Changing the size, weight, and height proportions of the character's body can aid designers in presenting an appealing character silhouette. Additionally, considering the arrangement of the head, body, clothing attributes, and character poses separately will help the character silhouette appear clear [12].

### 1.4 Shape Language

Shape language is a concept used in art and animation to convey meaning based on recognizable shapes. When applied in creating character designs, objects, and backgrounds, basic shapes can tell a story, showcase personality, and evoke emotional responses from the audience without the use of words [13]

Humans generally associate basic shapes with elements from the natural world or their surroundings, subconsciously connecting them with psychological meanings in their subconscious minds. This attribute imbues basic shapes with aesthetic and psychological significance. For example, circles, curved lines, and round shapes often remind people of various natural elements, such as galaxies, planets, clouds, raindrops, flowers, and waves. Additionally, circles are also associated with femininity and youthful characteristics, evident in the round cheeks and bodies of infants [14]. There are three common basic shapes used in character design: circles, squares, and triangles. Each of these shapes holds different representations of meaning. The explanations of the meanings associated with each basic shape are presented in Table 1 [7].

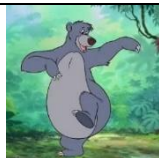




**Table 1.** Representation of basic shape




No.	Basic Shape	Representation
1.	Circle	Positivity, femininity, peace, kindness, softness, safety, wholeness, emptiness, loneliness, magic, and mystery. Circular shapes can also be used to make male characters appear kind, gentle, happy, or weak.
2.	Square	Physicality, masculinity, stability, dependability, discipline, strength, boredom, stationariness, and stupidity. Square shapes, when used in female characters, can make them appear strong, independent, or disciplined.
3.	Triangle	Movement, sharpness, deviation, severe, unstable, and dangerous. The more extreme the angles of a triangle on a character, the greater its influence. For instance, villains are often designed with sharp angles as they distance the character from masculine, feminine, or heroic traits; representing a deviation from the ideal or comfortable personality.

## 1.5 The Application of Shape Language in Several Characters in Animated Films

According to Mitch Leeuwe in the book titled "How To Draw Characters," shape language in character design can create characters with strong characteristics. The basic shape of a character can also add extra meaning to the character. Many animation studios have utilized the method of basic shapes to create powerful characters [15]. Here are some examples of the application of shape language in several characters in animated films presented in Table 2.

**Table 2.** Shape language in several characters in animated films

No.	Basic Shape	Example of Implementation	Figure
1.	Circle	The character Baloo from The Jungle Book is designed softly using the basic round shape, displaying the personality of a fun-loving, sociable, loyal, and kind-hearted bear [16].	 [Source:disneynews.us]
		In the characters of the Fairy Godmothers in Sleeping Beauty, the character Merryweather, with a rounder and softer shape, is depicted as the most pleasant and kind-hearted compared to the other two characters [16].	 [Source:disney.fandom.com]
		Mickey Mouse, one of Disney's most iconic characters known for being the friendliest, is designed with three simple circular shapes [16].	 [Source:wikipedia.org]
2.	Square	Mr. Incredible from The Incredibles has a large and muscular body, with broad shoulders and a wide chest. The square shape in his shoulders and chest reflects the strong and tough nature of Mr. Incredible's character [16].	 [Source:wikipedia.org]
		Carl from the film Up is an old man who is stubborn and wants to stay in his place, and his generally firm and static (inactive) attitude is evident from his boxy shape [10].	 [Source:pixar.fandom.com]

3.	<p>Triangle</p> <p>Maleficent from Sleeping Beauty has a sleek and tall design, with narrow shoulders, a pointed cloak, fingers, and horns. The triangular shape reflects the cruel and sharp villainous nature of Maleficent's character [16].</p> <p>Hades from Hercules has a sharp and pointed design in a triangular shape, representing a sense of danger and suspicion [16].</p> <p>Charles Muntz, the antagonist in the film Up, has a more angular concept evident in his head, shoes, and cane. His jacket also gives him a predominantly triangular shape to showcase the character's obsessive, eccentric, and selfish personality [10].</p>	 <p>[Source: doctordisney.com]</p>  <p>[Source: disney.fandom.com]</p>  <p>[Source: pixar.fandom.com]</p>
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## 2 Research Methods

This study employs an artistic research method with a qualitative approach. The method used in this research is artistic research, where through the practical process of creating character designs, there is a creative process to convey information in the application of shape language in 2D animation character design, Trapped Hoaxes, to shape the perception of an easy-to-read design language for the target audience. So that, artists and practitioners are researchers who investigate their own creative process in producing artworks. The creative process and its outcomes are both considered as research and research results. This method is ideal for artists and practitioners to provide new and original information or knowledge about the process, product, and creative art [17]. This artistic research is useful for projects that aim to describe, explore, or discover [18]. In this qualitative research, the method is used to explore the role and function of shape language in interpreting the personality of the 2D animated characters in "Terjebak Hoaks".

By utilizing these methods, the information acquired becomes more detailed and exploratory through the application of qualitative methods and interviews. This approach results in a more comprehensive dataset, allowing researchers to discern the reasons and causes behind the opinions provided, providing specific and valuable material for analysis.

In contrast to a paper titled *How Can a Character's Personality be Conveyed Visually, through Shape* [19], where the author employs a survey method to gather audience responses regarding whether the created characters effectively convey the intended personality traits. This research approach yields more in-depth and descriptive data that is considered crucial whether it is part of the basic form necessary for quality control that plays a role in storytelling, shows personality,

and evokes elicit emotional responses in viewers without using any words. Those data obtained from interviews within the creative industry. These interviews involve experts in design/character design who provide suggestions and feedback, offering specific insights for future character design practice.

The object of this research is the character design of the 2D animation "Terjebak Hoaks" The analysis of shape language in the character design of "Terjebak Hoaks" is carried out using Bishop's Shape language method. The analysis involves identifying primary and secondary basic shapes in the character design to determine whether they represent meanings and reveal information about the character's personality.

In qualitative research, the primary sources of data are words and actions, while additional data includes documents and other types of data [20]. There are two sources of data in this study: primary data and secondary data. Primary data comes from interviews with expert informants in the field of design/character design to determine whether the personality of the characters in "Terjebak Hoaks" can be perceived from their basic design shapes and to gather expert opinions and reviews on the alignment of basic shapes and personality with the intended characterization. The interviews are conducted with experts who (i) have knowledge and experience in character design, and (ii) possess skills in drawing geometric and organic shapes [21]. Secondary data comes from relevant books, texts, articles, and journals related to shape language and character design.

The data analysis method used is the Miles & Huberman analysis, where data is reduced, displayed, and verified continuously until saturation is reached [22]. The data's validity is examined through data credibility test (validity), data dependability test (reliability), data transferability test (generalization), and data confirmability test (objectivity). However, the main focus is on the data credibility test [23]. The credibility of data is achieved through prolonged observation and examination, reading various reference books and documentation related to the research findings, triangulation, using supporting reference materials as data documentation, and verifying the acquired data with the data provider [23]. In the validation process, triangulation of data sources and theories is used. This involves checking data obtained from several informants [23] and comparing whether the findings from informant interviews align with existing theories. If the findings correspond to the theory/concept, the researcher can use it to strengthen the research findings, thus obtaining external validity or reinforcement from existing theories and concepts [20]

### **3. Result and Discussion**

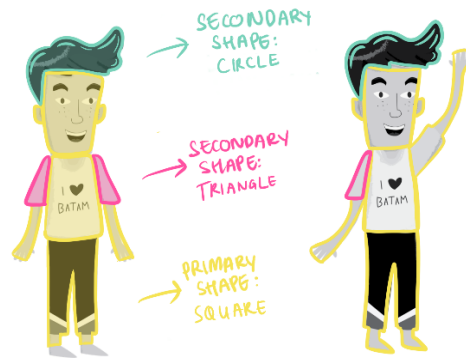
#### **3.1 Shape Language Analysis**

In the character proportions, it is found that the three 2D animated characters in "Terjebak Hoaks" have almost the same width proportions. Additionally, the lines forming each character exhibit curved shape language, as shown in Figure 1. This gives a sense of safety to the audience, as most feature-length animated films use very circular shape language, creating an overall look that feels safe and suitable for children [7].



**Fig 1.** Character proportions

**Andi's Character.** From the presentation in Figure 2, the primary basic shape of character Andi is square. This can be observed from the overall body shape characterized by squares, which can be seen in the lines and angles forming the character's body, face, hands, and legs. The square shape is seen from the equal four sides that form Andi's face, body, hands and legs. Where all these sides are of equal length and each opposite corner is somewhat having four right angles. It also can be seen from the opposite sides that parallel to each other where they run in the same direction and will never intersect.



**Fig 2.** Andi's character shape language analysis

The square shape is most noticeable in the character's overall body structure. When examining Andi's body, it can be identified as a square-like silhouette. This means that if we were to draw a hypothetical square around Andi's body, the sides of this square would align closely with the outer edges of Andi's figure. Andi's facial features contribute to the square shape as well. The face may exhibit square-like characteristics, such as a relatively broad and balanced appearance with well-defined angles, including the jawline. The square shape extends to the character's legs. These extremities may have a squared-off appearance forming right angles, contributing to the overall square-like impression. Although Andi's character is primarily square-shaped, the angles of the square exhibit slightly rounded corners. These rounded corners introduce some subtle softness to the otherwise angular shape, which give the impression of stability, discipline, trustworthiness, and a sense of stationariness, portraying Andi as a character who is disciplined and adheres firmly to rules and truths [7].

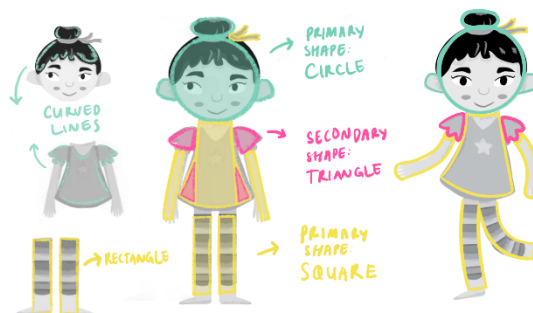
The character Andi's secondary shape consists of circles and triangles. The circle shape is visible in the wavy hair's shape, which has rounded corners. This adds the impression that Andi is not



dangerous, kind-hearted, friendly, and warm. On the other hand, the triangle shape is only seen in the shape of Andi's shirt sleeves where three angles are formed with varying lengths of sides and sizes of the angles. Additionally, the sides of the triangle meet and do not have any parallel sides, which this triangle shape gives a sense of dynamism and movement to the character [7].

**Siti's Character.** Character Siti has the primary basic shapes of a circle and a square, as shown in Figure 3. The primary circle shape is visible in the character's head shape with curved and rounded lines with no angles where it is smooth and continuous, along with the 'bun' hairstyle, which is circular in shape. These circle accents can also be seen in the curved lines and rounded corners in Siti's hair and shirt, giving the impression of a character who is good, harmless, cute, and whole, which is associated with femininity [7].

The square shape is observed in the lines and angles forming the character's body, hands, and legs. Starting from the square neck and then widening downwards, it appears like a rectangular shape. This shape is also visible in the rectangular-shaped hands and legs of character Siti. It can be observed that the four sides forming the shape of a square are parallel to each other. The rectangular shape on the body and legs of the character has curved lines and rounded corners, giving the impression of independence yet flexibility [7].



**Fig 3.** Siti's character shape language analysis

The secondary shape in character Siti is a triangle, visible in the shape of the character's shirt sleeves and the angles forming the shirt. Where it has three sides segments and three angles formed where the sides meet and doesn't have any parallel sides. The triangle shape in character Siti doesn't have sharp or distinct lines as the character's design is dominated by curved lines. Therefore, the impression of the triangle shape is not very sharp and not prominently visible, which may cause the meaning of the triangle shape to be less interpreted in general

**Abdul's Character.** Character Abdul's primary basic shapes are oval and square, as shown in Figure 4. The oval shape is seen in the curved lines with no angles and has elongated or stretched-out appearance where the distance between opposite sides (the major axis) is longer than the distance between the sides perpendicular to the major axis (the minor axis), where it is forming the character's body and legs, as there is a larger proportion in the character's abdomen area. It is most noticeable when we examine Abdul's body, and it can identify as a oval-like silhouette. This gives the impression of a character who is good and weak [7].

The square basic shape is observed in the character's face shape where it has four opposite sides and parallel to each other. The corners of the square shape are not too sharp and have rounded

edges, giving the impression of a cute and weak character. The secondary shape in character Abdul is a triangle, visible in the intersect sides, slightly pointed and somewhat sharp ends of the character's hair, resembling a triangle shape. However, the shape contains curved lines, so the impression of the triangle is not too sharp and not prominently visible, which may cause the meaning of the triangle shape to be less interpreted in general.

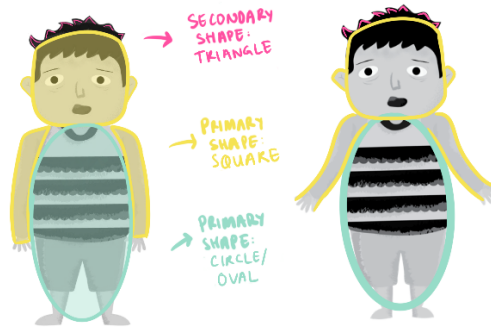


Fig 4. Abdul's character shape language analysis

### 3.2 Results of Interview

The opinions, reviews, criticisms, and suggestions from expert sources regarding the personality that can be perceived from the basic shape of characters and the suitability of the basic shapes with the intended character portrayal are presented in Table 3. The interviews were conducted using a semi-structured interview technique [23].

**Expert Source 1.** Nucky Artha, has a background as an illustrator and senior graphic designer in a game publisher company. He has been working in the field of illustration and design since 2017. The opinions are presented in the table marked with bold.

**Expert Source 2.** Amirul Mu'minin, S.Ds, M.Ds., is a design practitioner with experience in illustration since 2011, working as an illustrator and graphic designer in a media company. He holds a degree in Visual Communication Design (DKV) and a master's degree in Design. The opinions are presented in the table marked with italics.

Table 3. Interview results

No.	Character	Parameter	Expert Source Opinion
1.	Andi Characterization: Protagonist (Disciplined, kind, intelligent, resourceful, patient)	Personality that can be seen from the silhouette and shape of the character	<p><b>If observed from the silhouette, the character appears friendly.</b></p> <p><b>If observed from its form, the personality that is evident remains the same, which is friendly.</b></p> <p><i>From the silhouette, it can be seen through the clothing and somewhat messy and extravagant hairstyle that the personality appears joyful. From the form, the evident personality remains joyful. The sharp chin shape of the character portrays a firm characteristic. It looks firm yet also joyful or still maintains a positive</i></p>

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*and pleasant impression when combined with its hairstyle.*

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Conclusions from the expert sources' opinions:

Friendly, joyful, assertive, kind, pleasant, flexible.

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The suitability of the design and basic shape of the character with the characterizati on of the character

**Andi's character appears to be a well-behaved child based on his shape, but traits like intelligence and discipline are not yet evident in his silhouette or basic shape.**

*The representation of the character's hair is not particularly relevant to depicting discipline. However, the hairstyle could symbolize intelligence and resourcefulness. Additionally, the patient trait aligns with the character's stiff and reserved appearance, as people who are reserved are often associated with patience.*

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Conclusions from the expert sources' opinions:

Relevant. The character's design and shape language are relevant to the characterization.

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Basic shape, proportion, line, symmetry, gesture, consistency, design style

**The shape and lines of the character give a child-friendly impression, with a simple and easily understandable design, indicating their approachability. The proportions are well-balanced.**

*The first character has two types of lines, both rigid and curved. This design suggests that the character possesses two traits: firmness and flexibility, as evident from the hands, hair, and legs. The character's gestures show a bit of shyness or uneasiness, reflected in their posture. The proportions follow a ratio of 3:1, where one head is equivalent to one body and one leg. This suggests that the character is designed to be young. As a result, it is suitable for both children and adults. In terms of symmetry, the entire body of this character is symmetrical.*

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Reviews, feedback and suggestions

**Characterizing the trait of discipline in Andi's character is not yet evident. To create a unique characteristic for each character, the proportions of Andi's character can be designed to focus on a long body with a small head while still applying the basic shape of a square.**

*The depiction of the character's hair is not particularly relevant to portraying discipline.*

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2. Siti  
Characterization: Antagonist (Short-tempered, impatient, expressive)

Personality that can be seen from the silhouette and shape of the character

**From the silhouette, the character's personality is not as obvious as the previous character, but it can be said that this character has a cheerful personality, evident from the happy walking style. From the form, the character appears childish and younger than Andi's character. This is evident from the character's patterned clothing.**

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*Looking at the silhouette's shape, the distinctive feature is seen in the head, which is circular, indicating that the character is designed to be flexible. The character's curved lines also suggest flexibility and openness to others' opinions, making it less rigid compared to the first character. The tied-up hair indicates a disciplined, neat, and polite personality, while the clothing with a larger or more covered volume signifies politeness. Additionally, the lower shoulder position compared to the neck indicates a relaxed and composed character who can control themselves.*

*From the form, the polite and flexible personality of the character is still evident. The curved chin shape suggests a character who is flexible and kind.*

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Conclusions from the expert sources' opinions:

Cheerful, childish, flexible, disciplined, neat, polite, relaxed, kind.

The suitability of the design and basic shape of the character with the characterization of the character

**The character design of Siti is not quite appropriate, as rounded shapes are usually associated with friendly traits. However, from her characterization, she appears more like a vocal and somewhat aggressive child. It might be more suitable if her shape leans towards a triangular form, similar to characters like Disgust or Anger from Inside Out. This shape would emphasize her assertive and spirited personality, making her character more distinct and aligned with her characterization. The character does not appear to have negative or evil traits; instead, she seems to be portrayed as a completely good-natured character.**

*The curved shape aligns with the depiction of a flexible character, which is relevant to the expressive characterization since the character freely expresses themselves. It also suits the impatient trait as flexible characters tend to be involved in various actions, potentially making them impatient.*

*The character appears to be designed as gentle and polite, evident from the way their hair is tied, which downplays the antagonist aspect. In terms of expressiveness and impatience, it fits, but to depict a truly villainous or defiant character, it would be beneficial to add shape language to the chin's facial structure, making it sharper than usual, to emphasize the antagonist aspect. One example is using shape language similar to the stepsisters' characters in Cinderella.*

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Conclusions from the expert sources' opinions:

Less relevant. The character's design and shape language are not relevant to the characterization.

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<p>Basic shape, proportion, line, symmetry, gesture, consistency, design style</p>	<p><b>The shape evident in the character is rounded, particularly noticeable in the head, and also seen in the slightly flared clothing, which forms a box-like shape with rounded corners (rounded corner).</b></p> <p><i>The distinctive feature can be observed in the head, which is circular. The character's proportions remain consistent with a ratio of 3:1. The overall curved lines symbolize the character's high mobility or being designed with various flexible actions. The character is symmetric overall, with the only exception being the hair tie, which does not affect symmetry and is acceptable since it can be affected by the wind or other factors. Moreover, the symmetry can also signify that besides being assertive, the character is also well-organized.</i></p>
<p>Reviews, feedback and suggestions</p>	<p><b>Character Siti might be more suitable if her shape leans towards a triangular form. It's better to focus her design on a triangular shape only. Additionally, for the design, it's preferable to use consistent basic shapes, as in the first character. Furthermore, if we look at the size proportions for the second character, it is 1:1:1, which means there is no dominance, and all parts appear equal in information proportion. This lack of dominance makes the character's characteristics less prominent, and it becomes ambiguous to identify her personality.</b></p> <p><b>To create a unique characteristic for each character, Siti's character can have a focus on a larger head proportion in her design.</b></p> <p><b>The hairstyle of character Siti needs to be changed to better showcase her personality. A curly and wild hairstyle, similar to the character Merida in Brave, would be suitable for a lively and spirited girl character like Siti. Currently, Siti's hair looks well-groomed, giving her a neat impression, but a hairstyle with more curls or maybe shorter, slightly wild hair could better represent her personality.</b></p> <p><i>For the depiction of the evil character, it should not be obvious. Perhaps a sharp chin could be given to show the antagonist side, and the character can be designed without a hair tie or with an untidy and asymmetrical appearance. The character's head should be slightly elongated to maintain proportional consistency and achieve an antagonistic look. It should not be too round, as it may give the impression of a disconnected head and lack unity with the overall body shape.</i></p>

3.	Abdul Characterization: Supporting character (Lazy, relaxed)	Personality that can be seen from the silhouette and shape of the character	<b>(A bit confused to conclude what kind of character it is). If seen from the silhouette, it's challenging to determine the character's personality.</b>
			<b>If observed based on their appearance, compared to Andi's character, Abdul's character looks more proper. Judging from the clothes he wears, it seems like casual home attire. However, determining the character's personality is still perplexing as the gestures also appear to be only a basic preview of the character.</b>
			<i>When viewed from the silhouette, the shape of the character's head appears like a chubby child with disheveled hair and enlarged cheeks, giving the impression of a mischievous and active child. Additionally, the slightly raised shoulder silhouette suggests shyness or a mischievous nature. The plump stomach silhouette indicates a child with an active or ambitious behavior, as evidenced by the excess food intake compared to other children. The curved and upright hands portray a mischievous character. The larger cheek shape implies a character with a sulky, angry, and lazy personality.</i>
			<i>Considering the overall shape, the character's slightly square chin suggests a sulky disposition. The flat chin and round cheeks indicate a temperament suitable for anger and being spoiled. The messy hair and bangs depict an active character who appears to neglect their hair. The curved portrayal of the character suggests flexibility.</i>
			<u>Conclusions from the expert sources' opinions:</u>
			Can't quite summarize his personality, naughty, active, shy, ignorant, spoiled/ambitious, angry, lazy, flexible.
	The suitability of the design and basic shape of the character with the characterizati on of the character		<b>Based on the shape, it's already quite fitting to portray the character as somewhat lazy and sleepy. In terms of characterization, the design of Abdul's character could be further optimized by making his clothes looser or semi-sleepwear to emphasize his relaxed nature compared to the others (wearing clothes that prioritize comfort).</b>  <i>The design already aligns well with the characterization of a lazy character.</i>
			<u>Conclusions from the expert sources' opinions:</u>
			Relevant. The character's design and shape language are relevant to the characterization.
	Basic shape, proportion, line, symmetry, gesture,		<b>In terms of shape, this character falls between the first and second characters. It is not as rounded as the second character nor as boxy as the first one. The design style is well-suited for a children's audience.</b>

consistency, design style	<p><i>Regarding proportions, it still maintains a 3:1 ratio, but this character has a larger body proportion, making the focus on the belly (the focal point is on the belly). This aligns with the lazy nature and being identified as someone who eats frequently. Looking at the lines, this character appears to have two variations - a curved line and a slightly curved one. This suggests that the character could be sulky or prone to anger. The curved hands indicate a sort of lack of confidence. The design style is appropriate for both children and parents as the target audience.</i></p>
Reviews, feedback and suggestions	<p><b>For the hair, it can be made neater by simplifying it further. For instance, Abdul's character's hair looks messy, and it's still unclear whether the shape should be rounded or sharp. It's better to focus on a rounded shape for Abdul's character to make the characteristics more apparent. To create unique traits for each character, the proportions for Abdul's character can be emphasized on the large belly shape.</b></p> <p><b>Since he has the biggest body, his hands should be (ideally) wider than the other two characters because currently, the proportions of the hands still look quite similar. The legs seem good as they are since the pants are made larger than the other characters. Abdul's character's hands can be made longer (adjusted to body anatomy) or the body can be made shorter.</b></p>

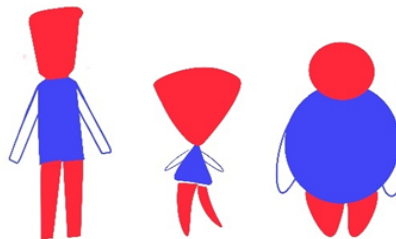
### 3.3 Discussion

Based on the characterization, it appears that the character Andi embodies the traits of a protagonist, with qualities such as discipline, intelligence, resourcefulness, kindness, and patience. The design of Andi's character with the primary shape of a square is considered successful in reflecting the character's personality as friendly, joyful, firm, kind, fun, and flexible, aligning well with the intended characterization. However, there is a note regarding the discipline aspect of the character, suggesting that slight improvements can be made to the character's wavy hair. The character's proportions can be adjusted to focus on a longer body with a smaller head while still maintaining the use of the square basic shape for Andi's character.

On the other hand, the character Siti is depicted as having some antagonistic traits, including being irritable, impatient, and expressive. However, the design of Siti's character with the primary shapes of squares and circles is considered less relevant to the intended antagonistic characterization by the expert sources. Instead, the personality traits visible in the character are cheerful, childish, flexible, disciplined, good, neat, polite, and relaxed. There is a note that the antagonistic aspect of the character needs to be better reflected in the character's design. A suggestion is made to modify the character's design to exhibit more evident antagonistic characteristics, focusing on one primary shape, such as a triangle. Additionally, adjusting the

character's proportions to emphasize a larger head would help convey a more expressive and vocal personality.

As for the character Abdul, he is characterized as an extra character with lazy and reckless traits. The design of Abdul's character with the primary shapes of ovals and squares is deemed suitable for the intended characterization. The personality traits visible in the character include mischief, activity, shyness, naughtiness, petulance, irritability, laziness, and flexibility. Although one expert source notes the difficulty in fully grasping Abdul's personality, both experts agree that the character's design remains relevant to the intended characterization. To make the character's personality more apparent, the design can be improved by consistently using and focusing on the round basic shape for Abdul's character. Additionally, more emphasis can be placed on the character's abdomen/body.



**Fig 5.** Overview of character basic shape silhouette improvements

Based on the reviews and evaluations, the first interviewee notes that it is better for each character to focus on a single basic form, as seen in Andi's character design. The character designs of Siti and Abdul, having two primary shapes, make the character's characteristics less apparent because it is unclear which information is the most dominant. Considering the use of character proportions with a 1:1:1 ratio, the first interviewee suggests creating more contrasting proportion sizes to emphasize dominance in the character's body parts, which can better showcase the character's characteristics. The basic shape of each character can then be applied to the dominant parts of the character, making the character's personality more easily readable. Consequently, it is found that using two or more primary shapes in a character design can make the character visually more complex and convey their personality better. However, for the usage of two or more primary shapes in character design to effectively convey the character's personality, designers should pay attention to the composition of using proportion sizes and combinations of these basic shapes, rather than placing them randomly. This way, they can still display a complex yet visually balanced character design.

On the other hand, the second interviewee suggests ways to better showcase the character's personality and alignment with their roles. Designers can focus on the design of the character's chin, shoulders, and ears. For example, to create a character with a firm personality, the design of the character's chin, shoulders, and ears can use sharp lines, such as squares or triangles. Conversely, to create a character with a soft demeanor, the design can incorporate curved lines, like circles. Additionally, the position of the shoulders in relation to the neck is crucial. High shoulder positions relative to the neck indicate a character with a strong, assertive, or not-so-relaxed personality. On the other hand, lower shoulder positions relative to the neck suggest a relaxed character who may be a protagonist or weaker in nature. The improvements in the silhouettes and basic shapes of the characters are presented in Figure 5.



## 4. Conclusion

Based on the results of the literature review and the interview of the design character's shape language in portraying the intended characterization, the research reached several conclusions are discussed below.

Firstly the author initiated the characterization for each character described as follows: The character Andi embodies the traits of a protagonist, exhibiting qualities such as discipline, intelligence, resourcefulness, kindness, and patience. On the other hand, the character Siti is depicted with certain antagonistic traits, including irritability, impatience, and expressiveness. As for the character Abdul, he is characterized as an extra character in the story, displaying lazy and reckless traits.

Secondly, based on the research and discussion, the personalities of characters Andi and Siti can be perceived from the basic shapes used in their character designs. Andi's character is considered relevant to the intended characterization. However, for Siti's character, there are noted shortcomings in portraying a character who is short-tempered, impatient, and defiant, making the basic shape and character design less suitable for a character with antagonistic traits. Meanwhile, Abdul's character, his personality are not reflected in the basic shapes of the character design. The first interviewee states that Abdul's character personality is generally difficult to figure out. However, when considering his characterization, both interviewees agree that Abdul's character design is appropriate.

Additionally, on the literature study and the feedback provided by the interviewees, the author identifies key components for evaluation. These components include consistency in using the same basic shape in one character design, using a single basic shape in character designs with variations in position, size, and angles to strengthen the character's identity, and creating a visually complex yet balanced character design. Moreover, the dominance of body proportions is essential in creating unique character designs and achieving an easy-to-read design language that expresses the character's personality. The conclusions drawn from both interviewees indicate that two out of three character designs (Andi and Abdul) successfully convey the character's personality through the use of basic shapes, with some areas for improvement in future character design.

Furthermore, based on the research process and discussion that has been conducted, it can be concluded that shape language analysis can be conducted in the following way:

1. Identify the basic shapes used in character design, such as squares, circles, or triangles.
2. Identify which parts of the character utilize specific basic shapes.
3. Observe the proportions and size ratios between different parts of the character. Note if there are consistent ratios or significant differences in proportions and sizes.
4. Pay attention to the shape of lines and angles formed by the character. Determine if the lines and angles are sharp or curved.
5. Interpret the meaning and characteristics conveyed by the basic shapes, proportions, and lines used in the character design.
6. Compare the analysis with the character's personality traits and the design objectives.

To conclude, as a suggestion for future research, adding facial components with idle expressions to the basic shape analysis can enhance the accuracy and complexity of shape language analysis in character design.

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