Thesis
Master Program
Problems and Issues in Concept Design of Characters

Mapping the process of creative media characters in the first development stages

Author: Renata Romanczukiewicz
Handledare: Hans Söderström
Examinator: Árni Sverrisson, (Professor of Visual Culture)
Major/Subject: Audiovisual Studies
Kurskod: AU3001
Points: 15 hp
Examination Date: 20/05/2014
**CONCEPTUALIZATION**
Means literally the formation of ideas and relates to characters design. It also refers to the process where in ideas and images in our minds are tossed about, re-assembled, and finally put on paper (Hedgpeth and Missal, 2006:91).

**THUMBNAIL**
Means convert the idea of the character into a first crude sketch (drawing).

**EXTERNALIZATION**
It is the process of writing the knowledge possessed by a given entity, on the other independent media.

**RETROSPECTIVE LOOK**
It is looking back at the work, which is accomplished, or for the collected material and contemplating about.

**MODES**
Are the elements that compose the design, this can be for example, image, color, gestures, music or text etc.

**VISUAL NARRATIVE**
It is a story told through the use of visual media, such as photographs, pictures or video. It can be enhanced with graphics, music, voice and other audio files.

**PHOTO-ELICITATION**
It is a method that uses photographs (or drawings) during a group interview.

**INTERACTIVE PROCESS DESIGN**
Interaction design is a complex process full of dilemmas and contradictions. One of the most challenging aspects is that interaction design is concerned with digital artifacts (Stolterman and Löwgren, 2007:2).
I would like to thank the following people who contributed immensely to the success of this work.

I would like to thank Yvonne Eriksson for letting out her manuscript to which the foundation of this project was based on. Indeed, it was a valuable asset in creating a conceptual design for the two character.

My thanks also goes to Hans Söderström and Cecilia Andersson for your support and encouragement. Your guidance was valuable in shaping this project.

Finally, I would like to thank Lovelyn Godwin for her support and assistance in editing this work.
Concept design of character is an area that deals with the formation of concept or ideas in order to shape and crystallize it on paper in the form of thumbnails.

This study investigated the existing possibilities and limitations associated in the transfer of information to potential viewers through the concept design of character. The second objective of this study was to investigate paces that make up for the first phase of the conceptual design process from the perspective of the artist. In the study, semiotics were taken into account, which plays a very big role in audience communication and multimodality that was applied within the conceptual design.

This research was approached through qualitative method. Primary and secondary data collected was used to answer the research questions. It consists of a collection of professional literature and semi-structured interviews. The study clearly indicated that each element of which consist on the concept of design, has a big influence in the way a potential viewer reads the information encoded in the design. The study also indicated that a designer must have many skills, which gives the opportunity to obtain the best results in the conceptual design. Skills and abilities concerns not only the manual capacity but above all, knowledge of the potential recipient in order to best communicate with him.

Research result shows that the most important step is in the way a designer combines and links all the elements in order to obtained consistency that is comprehensible to the viewer.

**Key words:** Conceptualization, thumbnail, externalization, retrospective look, modes, interactive design process.
# Table of Contents

1. **INTRODUCTION** ............................................................................................................. 1
   1.1 BRIEF DESCRIPTION OF THE STUDY ......................................................................... 1
   1.2. MOTIVATION ............................................................................................................ 2
   1.3 RESEARCH PROBLEM AND QUESTION ....................................................................... 3
   1.4 AUDIOVISUAL PROJECT AND DEVELOPMENT PROCESS ........................................... 4
       1.4.1 VISUALIZATION PROCESS ................................................................................. 5
   1.5 LIMITATIONS ............................................................................................................. 5

2. **BACKGROUND** ............................................................................................................... 6
   2.1 DEFINITION OF CHARACTER DESIGN ......................................................................... 6
   2.2 HISTORY OF CHARACTER DESIGN ............................................................................ 6

3. **MATERIALS AND METHODS** ...................................................................................... 9
   3.1 QUALITATIVE STUDY .................................................................................................. 9
   3.2 INTERVIEW ................................................................................................................ 9
       3.2.1 SEMI STRUCTURED FACE-TO-FACE INTERVIEW .................................................. 10
       3.2.2 FACE-TO-FACE FOCUS GROUP INTERVIEW ....................................................... 10
   3.3 PHOTO-ELICITATION ................................................................................................. 11
   3.4 INTERACTIVE DESIGN PROCESS .............................................................................. 12
       3.4.1 CRITICAL APPROACH ....................................................................................... 14
       3.4.2 INTENTIONS, PRACTISE AND ASPIRATIONS ....................................................... 14
   3.5 SELECTION ................................................................................................................ 14
   3.6 ANALYSIS OF THE DATA ........................................................................................ 14
   3.7 ANALYSIS OF SELECTED METHODS ........................................................................ 15
   3.8 ETHICS ..................................................................................................................... 15
   3.9 VALIDITY AND RELIABILITY ..................................................................................... 15

4. **THEORY AND PREVIOUS RESEARCH** ................................................................. 17
   4.1 BASIC PRINCIPLES OF CHARACTER BUILDING ...................................................... 17
       4.1.1 THE CHARACTER AND STORYTELLING .............................................................. 17
       4.1.2 ARCHETYPES ................................................................................................... 18
       4.1.3 CHARACTERS CATEGORIES AND MANIPULATION OF THE VIEWER .................. 19
       4.1.4 MODULAR DRAWING ....................................................................................... 19
       4.1.5 ANATOMY, ASYMMETRY AND SYNTHESIS ....................................................... 21
       4.1.6 STYLE .............................................................................................................. 21
       4.1.7 PROPS AND COSTUMES ................................................................................... 22
5. RESULT

5.1 THE RESULT OF SEMI STRUCTURED FACE-TO-FACE INTERVIEW .................................. 32
5.1.1 EXTERNAL APPEARANCE .................................................................................. 33
5.1.2 COLOR AND FORM ......................................................................................... 33
5.1.3 HAIRSTYLES ................................................................................................. 33
5.1.4 FACIAL EXPRESSIONS ................................................................................ 33
5.1.5 TYPE OF CHARACTER AND RELATIONSHIPS ........................................... 34
5.1.6 STYLE ........................................................................................................... 34
5.1.7 TARGET GROUP ......................................................................................... 34

5.2 THE RESULT OF FACE-TO-FACE FOCUS GROUP INTERVIEW .......................... 34
5.2.1 THE RESULT OF THE CLOSED FORM OF THE INTERVIEW ......................... 35
5.2.2 THE RESULT OF THE OPEN FORM OF THE INTERVIEW ........................... 36

5.3 DESCRIPTION OF INTERACTIVE PROCESS DESIGN .................................. 40
5.3.1 SPECIFICATION ......................................................................................... 41
5.3.2 VISION AND RETROSPECTIVE LOOK ...................................................... 42
5.3.3 EXTERNALIZATION OF VISION AND RETROSPECTIVE LOOK .............. 43

4.3 INTERPRETATION OF CHARACTERS .................................................................. 299
4.3.1 SUBCONSCIOUS INTERPRETATION ............................................................ 29
4.3.1.1 Hallo Effect ............................................................................................ 29
4.3.2 CONSCIOUS INTERPRETATION ................................................................. 30
4.3.2.1 Five Personality Dimension .................................................................... 30
4.3.2.2 Social Roles .......................................................................................... 30

4.4 MARKET ANALYSIS ....................................................................................... 31
4.5 GUIDELINES .................................................................................................... 31
LIST OF FIGURE

Figure 1 (Illustration used during a group interview) .................................................. 12
Figure 2 (Modular drawing) ..................................................................................... 20
Figure 3 (Shapes of faces) ....................................................................................... 20
Figure 4 (Style) ........................................................................................................ 22
Figure 5 (Costumes and props) ................................................................................ 22
Figure 6 (Eye candy) ................................................................................................ 23
Figure 7 (Conversation distance) ............................................................................. 25
Figure 8 (Modular drawing of character X and Y) ..................................................... 43
Figure 9 (Outfit of character X and Y) .................................................................... 45
Figure 10 (Facial expression of character X and Y) ................................................... 45

LIST OF TABLE

Table 0 (Four steps during an interview with Yvonne Eriksson) ............................... 32
Table 1 (Type of character) ..................................................................................... 35
Table 2 (The relationship between character X and Y) .......................................... 36
Table 3 (The factors that influence decision of the participants) ............................ 36
Table 4 (Interactive process design) ....................................................................... 41

CHART

Chart 1 (Open question number 1) ........................................................................ 37
Chart 2 (Open question number 2) ........................................................................ 38
Chart 3 (Open question number 3) ........................................................................ 39
Chart 4 (Open question number 4) ........................................................................ 40
1. INTRODUCTION

Every creative media, regardless of whether we are dealing with animation, video game or advertising has its beginning which is concept design. Artists by concept design express their most valuable and creative ideas, which after accepting, pass by to the next step in the development of what might be 2D / 3D animation or stop motion. According to (Belker, et al., 2006:4),

Concept designers make the unknown knowable and animate. They render dreams and desires real and tangible. They speak the fluid language of image, fashioning and manipulating the symbols and icons of our collective dreaming, and in doing so, give shape to unknown lands, life to unformed characters, and purpose to unimagined objects.

(Belker et al., 2006:4).

Each phase affiliated with character design is a complicated process, which requires a lot of deliberate strategy to achieve the desired effect. However, initial process of concept design is the phase where many mistakes can happen. Next phase of the process does not provide much space for mistakes. If mistakes does happen, it can be time consuming along with much cost implication. Nowadays clients of creative media, is located in the most convenient position for themselves. The variety of products pouring it on each side giving him or her the opportunity to not only select the most desirable for themselves, but also the most attractive. The variety of high-quality graphic programs has developed so much that the artists are able to create almost anything, saying simply: there is plenty to choose from. It is therefore very important to create a product that will not only sighted by the clients, but above all selected from the midst of many. This is the reason why many companies are investing in concept design before they will undertake further steps in the process of producing the final product.

1.1 BRIEF DESCRIPTION OF THE STUDY

The main objective of this study was to get familiar with the process of creating the concept design of the characters in its first phase. To achieve the objective laid out, I created a design of two characters (character X and character Y), which come from the manuscript of Yvonne Eriksson. I am on friendly terms with the narrator of approximately four years. All the information about the two characters I have received during an interview with Yvonne and by reading her manuscript. Further steps to create a characters, are associated with the study of different materials, which were the inspiration for the design. A retrospective look back at the collected documentation, made it possible for me to control
the creative process of design. Conducting group interview of seven people by me with the use of the finished concept design, gave the opportunity to be familiar with the elements that are most effective for communication with the audience and getting acquainted with the audience reactions. The final step was to create a visual project, which was to be created in the style of advertising, for the book of the narrator Yvonne Eriksson with the use of the concept design of both characters.

A concept design for a character may sound very trivial to a layman but developing a creative design that fulfills the requirement of a client is not an easy task. It is of importance that the artist understand the nature of the main character and the kind of message that it does reflect or represent. Kress and Van Leeuwen (2005) noted that the field of semiotics describes that each image contains a lot of *multimodal modes*. Presenting a few of them, which can certainly be counted among the design character is color, size, sex, scale, contrast, pose or expression of the body or face. Each of them, in its unique way communicates with the public. Ignorance of the artist in this topic, can lead to inefficient operation.

1.2. MOTIVATION

The main motivation to undertake this subject, has profoundly acquainted with the concept design "topology". Every artist, whose product sparked desirable effect on the public, may considered itself as the winner. Each project has its own message, which is directed to selected audience.

Lack of interest in our character, could mean lack of knowledge of the artist in a matter of communicating with the audience or perhaps inadequate skills in the use of tools for visual narrative. Artist with knowledge of these two fields (communication and visual narrative) certainly will be more effective in designing the character, which moves the audience and will cause interest in them. Certainly a serious analysis of this topic is related to assimilation of knowledge, which one have to treat as essential in working as a conceptual artist. During the phase of creating a project design for a client or audience, one need more than just technical knowledge about graphics programs.

Semiotics is closely associated with the concept design and uses what should be the core of mediation i.e. sign, symbol, meaning and sense. Semiotics deal with, among others: *diversity of mentality, emotionality, narrative, identity, personality or spirituality* (Raszkiewicz, 2011). The typology of concept design gives not only the understanding of the image but above all, understanding of the message contained therein, which in turn will give the artist full pallet of knowledge needed for conceptual design.
1.3 RESEARCH PROBLEM AND QUESTION

In the above section, we have clear evidence that the design concept is presentation of an idea. Artist through the image communicates with the public, presents and tells stories. The main task of the artist is to create a picture (sketch), in such a way that the image in a desired way could communicate with the public. Bearing in mind, that has to do with different types of audiences and clients, task conceptual artist, does not belong to the easiest.

Concept design involves a very serious production, which often are investing a serious amount for the execution of the projects. Media industry has known competition than ever. This implies unique, originality and the highest quality of design from conceptual artist that will see the limelight of the media industry. How to accomplish this, certainly not only one artist or producer, ask itself this question?

As mentioned earlier, the goal of this project is to study the early stage development of the creation of the character (for illustrations, animations or other media) called concept design. Inspire that the process is the initial stage of character design, it does consist a number of factors that are important for maximum efficiency. Therefore, this research want to answer the two questions that closely follow the links to each other.

The questions posed in the studies:

1. What are the constraints and opportunities exist in the transmission of information to the audience, when creating a concept design of character?
2. What steps are involved in the first phase of concept design of character?

The first question is focused on the elements (modes), which are necessary to create the character. Extensive analysis of the process, will shed light on the key issues that have a huge impact on the final result of design. This question is also very complex and certainly requires the most attention. Also, due to the time frame, I am not able to respond comprehensively to the question number one. Previous study on the creation process of design will be reviewed and elements that are responsible for the effectiveness of communication between image and the viewer will be extracted. These elements analyzed from a semiotic perspective are indispensable factors that speaks to the audience. The second question concerns the essential knowledge which should possess an artist who wants to create a conceptual design for the character. Knowledge to this question will give distinct clues for the artist, important zones to master in order to be able to create high-quality character design. Kress and van Leeuwen (2005:167), emphasized that visual expression (image) contains a message (visual
multimodality). With this in mind and full consciousness, one could state that the character design is no different in this issue. All the above questions include such terms as *semiotics, visual research method, affordance, social effect, and ways of seeing, multimodality, symbols or coding*. The concept of design character applies to all of them and much more.

1.4 AUDIOVISUAL PROJECT AND DEVELOPMENT PROCESS

In order to answer the questions above and to precisely investigate the whole process of the concept design, this research includes audiovisual project that was built during the test and it’s a central part of this study. The main purpose of this audiovisual project, was to create two design concepts for two characters (in 2D graphics), and then create a short animation in 2.5 D by using those designs (2.5D animation is 2D animation in a 3D space).

Characters ideas was adopted from the manuscript "Tanterna"(aunts) by a friend of mine, Yvonne Eriksson. Yvonne wrote this story that has two main characters. The idea emerged spontaneously, when Yvonne came asking if I could do an illustrations for her stories. Then came an idea to create a concept design of characters for her story and also carry out an analysis of the entire process from the perspective of this research.

The process consisted of three phases. In the first phase, Yvonne Eriksson was interviewed. Gathered information from the interview provided a guide to start this project. Manuscript that was lend from Yvonne gave wealth of important information about both characters. The second phase was the collection of materials and references to help with the project, before creating thumbnails (sketches of characters). This phase was closely connected with the information obtained in the first phase of the process. The last phase is the execution of character sketches (thumbnails), based on all previously collected information. This stage is subject to many modifications due to desire to get the best final visual design.

After completing all three phases of design, a group interview consisting of seven people was conducted, and data collected was analyzed. Photo-elicitation (inserted photographs images, Rose, 2012) was used in the group interview. In this case it was not be photographs, but drawings (sketches) made by me. Subsequently, after analyzing and amendments of design, animation was done in 2.5D graphics, by using finished concepts of characters. It is important that each of the phases are executed accordingly as each phase depends on the previous phase. However, during all the phases there is a need for continuous return to all existing data. Data here means information that is located in the material which are describing in details the concept of design, and material which was created during the interviews.
The aim of continuous return to the previous information during the entire process is to identify and to extract factors that are responsible for the success of the project and to examine whether they fulfill their communicative functions in the correct manner. The exact description of the methods that was used for interviews will be discussed in detail in chapter 3, entitled: Materials and method.

1.4.1 VISUALIZATION PROCESS
All phases mentioned above are closely related to the process of visualization. In other words, this is the process in which I created a visual picture of an idea or sketch, using a variety of artistic tools to get to the final visual form. This can be divided into three stages;
Stage 1. SPECIFICATION. This implies relying on obtaining information from the client, which describes how the character should look like and what features it should possess. In the absence of the client, the artist alone can create the idea of character.
Step 2. VISION. Developing the idea and composition. This involves first performing research to find the appropriate references before it will be converted into a crude sketch (thumbnails).
Step 3. EXTERNALIZATION OF VISION. Converting the idea into a crude sketch (thumbnails). Correcting all the lines, checking volumes, anatomy, fixing any errors from raw drawings. This step include also rendering, which involves polishing or cleaned-up the idea of the final image.

1.5 LIMITATIONS
This study is limited to the first stage of the formation of concept character that includes research and inspiration, how to approach different categories of characters, concept and design of the characters, synthesis, style, etc. It is possible, to expand research to the steps: anatomic correctness, locomotion, character modeling in 3d graphics, animation; or to the theoretical and methodological area but this research will focus on the first stage of character design.
2. BACKGROUND

2.1 DEFINITION OF CHARACTER DESIGN
The end result of conceptual design is a product that audience can interact visually (for all kinds of visual media). For example, a character of a woman, man, alien or monster; each of these characters can be part of the specific story, but also can be an individual unit without history. The nature of such entities can be divided as living characters, animated facilities (for example, a tree or a pencil), machines (robot) or dead characters (Dracula).

Character is what makes an audience have an emotional connection with sketches. These may be extreme emotions, from love to hate or happy to sadness. The bottom line is that the viewer feels it, otherwise the character is without success. This is important because thanks to emotional feelings, which are not foreign to any man, we identify with the character. This aspect also makes one decides whether to go after the story or not. Even if the character has no history, also the viewer reacts to his appearance emotionally (Hedgpeth and Missal, 2006).

A professional artist dealing with the design of character has to meet a few requirements. A form of designed by an artist must be presented in several facets: from the front, side, back and view of 3/4 off the side of the head. The figure also must be shown in a few poses as walking, running or jumping. The form can be used by a lot of various styles of visual channels such as animation, cartoons, online games, TV, commercials, mascot, illustrated books, model, and other areas of visual celebrating creativity (Su and Zhao, 2012).

2.2 HISTORY OF CHARACTER DESIGN

A few years later in 1898 appeared Michelin Man a brand of MICHELIN that was considered as the most successful concept of character. The story of the Michelin Man, (2012-12-21), Logo Design Love, Accessed (2014-02-24, 20:12), http://www.logodesignlove.com/bibendum-michelin-man

In 1914, Winsor McCay created the cartoon movie "Gertie the Dinosaur", which we can include in the storytelling. It was the first character with an appealing personality.

In 1917, created a character "Felix the Cat" by an American film director Paul Sullivan. Felix was black and white cat, a figure initially silent the cartoon and later appeared with a voice. Felix The Cat, (2014), San Francisco Silent Film Festival, Accessed (2014-03-05, 07:50) http://www.silentfilm.org/archive/animation-rarities-1917-1928

In 1928, Walt Disney showed "Steamboat Willie" (main character: Mickey Mouse), which was a turning point in the history of animation. It was a cartoon that synchronized sound. This effect contributed to even bigger, spreading character design for the whole world. Steamboat Willie, (n.d), The Disney Wiki, Accessed (2014-03-11, 11:20) http://disney.wikia.com/wiki/Steamboat_Willie

"Snow White" in 1937, also created by Walt Disney, was the first full-length animated fiction film ever made. Thanks to the original idea, distinctive characters and thanks to the knowledge and creativity of the concept designers. Disney once again made history. Snow White, (n.d), The Disney Wiki, Accessed (2014-03-11, 12:10) http://disney.wikia.com/wiki/Snow_White_and_the_Seven_Dwarfs

In 1955 the magazine "MAD" showed character that defined a social or cultural phenomena in USA and influenced people’s life. This character is called the Alfred E. Neuman of the "MAD" magazine. MAD, (2012-12-19), Who is Alfred E. Neuman, Accessed (2014-03-04, 08:11) http://www.madmagazine.com/blog/2012/12/19/totally-mad-excerpt-who-is-alfred-e-neuman

Its characteristics includes freckles on his face, missing tooth in the front and mischievous face. His phrase "What-Me Worry?" became a common saying among the public in the America. History has a lot of characters that deeply inhabited in memory of public.

Characters which dominate in the games are among others;
Lara Croft, fictional character- girl, in a series of computer games Tomb Raider. It is presented as a traveler, an adventurer, and as an archaeologist, who visits among other things, the crypt and the ruins of the old civilization. It was created by the English studio Core Design in 1996. About Lara Croft, (n.d), MTV Artists Beta, Accessed (2014-03-01, 09:00) http://www.mtv.com/artists/lara-croft/biography/

From the above one can say the character design is applicable to a wide range of media. Their success was not only limited to the popularity, but also they made large sums of money by the companies. It is therefore not surprising that many companies who are aware of how important concept design is
are investing a lot of money for the initial stage of the work projects. All of these characters from the year 1894 to 2014 differ from each other visually, but all fastens one thing - individuality and distinctiveness.
3. MATERIALS AND METHODS

To answer the research questions, scientific research papers written by different authors on this subject were reviewed. These authors, has a history in the analysis and creation of concept design. I considered these research papers useful in answering the research questions as the authors of the scientific papers has vast knowledge and publications on this subject as well as many years’ of experience working with companies such as Walt Disney Animation, Buena Vista Video Games, Hasbro, American Greetings, DC Comics, and Warner Brother. The last two methods used in this study, was two types of interviews: *semi structured interview face-to-face* (in which I used during an interview with the author of the manuscript Yvonne Eriksson) and *face-to-face focus group interview* used during an interview with a group of seven peoples (this last method is combined with the method of *Photo-elicitation)*.

3.1 QUALITATIVE STUDY

Research was approached using qualitative study. Strategies, was created and develop to assess and analyze collected data. In a book entitled *"Handbok i kvalitativa metoder"* author Göran Ahrné & Peter Svensson suggests that collected data should be categorized and organized in a way that provides answers to the research questions. Reliability and generalization are requirements that one should keep in mind when using qualitative study (Göran Ahrné & Peter Svensson, 2011).

I find this method suitable, as it’s provides an opportunity to have a close look at the called data thereby providing answers to the research questions. The aim of the study is to dispel any doubts related to the creation of character in its first phase, not only for me, but also other artists that think seriously about the role of the audience, as the last "judge" of the project.

3.2 INTERVIEW

As mentioned earlier, the method used in order to answer the research questions, are interviews. When designing the interview questions, I bear in mind not to use leading questions. Every question was formulated clearly for respondents to understand. Examples include the Appendix A (see 8.3), depicting a group interview questions that had closed form. Questions possess explanations of such words as choleric, phlegmatic and sanguine. Information was provided in the event of a misunderstanding of the word by the participants. Every question was structured in a way that direct the respondents to a particular course of thoughts or feelings. This is called Emotive questions. Another aspect worthy of note, are double questions. Certainly it should be avoided. These are the
questions that contain two questions in one. (Deacon et al., 2007). The next important thing is to convince the respondents of the value of their contribution. The interviewee must have a feeling that contributes to the study, of course, it must be voluntary and not forced. (Ibid)

3.2.1 SEMI STRUCTURED FACE-TO-FACE INTERVIEW

Semi-structured face-to-face interview involves an open dialogue. It can be compared to a loose conversation in which the interviewer guides that all questions were covered in the answers. Even though there was guide to be followed during the interview, it was not strictly used. Open and spontaneous conversation gave the opportunity to understand the opinion and idea interviewee. Lindlof (1995) called this method "conversations with a purpose" (Deacon et al, 2007:67). This structure was used during interview with Yvonne Ericsson. This method provided all the necessary information and data needed to answer the research questions. It also gave an opportunity to obtain all the necessary answers needed to create the concept design of the character and give richer information about the manuscript created by Yvonne Ericsson. This method was used at the best appropriate place, Yvonne’s home. This was place where the interviewee feels comfortable and could concentrate well. Semi-structured face-to-face interview was considered most appropriate for this research.

3.2.2 FACE-TO-FACE FOCUS GROUP INTERVIEW

This is a method that involves interviewing a group of people (in this case 7 persons) and not the individual units. Certainly it is the most challenging method because it requires finding the right place and time for all the interviewee (Deacon et al., 2007). This requires good planning. Another important aspect is the fact that all of them are in the age above 40 years. This is important because manuscript written by Yvonne Ericsson is directed to a group of people in this age range. The method suggested the use piloting. This involves conducting a test-interview. It aimed to analyze and find the weak points in the questions to be answered by respondents. Sketches that represents the concept of character derived from the manuscript of Yvonne Ericsson, was presented to the group of people interviewed. Loose talk during the interview was encouraged. One challenge faced was to keep full focus and concentration during the interview.

As mentioned above, all persons participating in the group interview are over 40 years. The interview was conducted in the library in an isolated room, in which everyone can read the book. The choice of the location was not accidental. Location was targeted for where people participant would be interested in reading books because the illustration that was used during the interview, was design for the cover book for Yvonne Eriksson.
Unfortunately I do not have any personal data of people taking part in the interview except their age and sex. I do not know their backgrounds or their education. The interview was strictly anonymous.

**The questions in the closed form was:**

1. In your opinion, which type of character (nature), has form X, and which has Y? (enter X or Y, next to chosen field).
   a. choleric
   b. phlegmatic
   c. sanguine

2. In your opinion, what are the relationships between character X and Y?
   a. friends
   b. good neighbors
   c. hostility

3. What factors influenced your decision? (you can choose more than one field)
   a. color
   b. gestures of the body (face, hands)
   c. form of the body (slender body, rounded body)
   d. the composition of the picture (connection of all elements)

**The questions in the open form was:**

1. What is your first impression of this picture?
2. Is the expression of their body and face meaningful to you, if so in what way?
3. What is the clothes on the picture saying to you about these characters?
4. Is the color meaningful for you on this picture, if so in what way?

**3.3 PHOTO-ELICITATION**

As mentioned earlier photo-elicitation involves the use of inserted images (Rose, 2012). This was used during the group interview. I designed and created the characters that illustrated concept design of the script (See Figure 1). In this case, it will not be photographs but drawings (sketches) that was used during the face-to-face focus group interview.

*Photo-elicitation* takes place between two or more people and in a short period of time. It is a method that has four main advantages. One of them is the fact that the image contains a large dose of
information. Secondly, standard interview that has no image can bring a lot of misunderstandings or incomprehensibility. Another positive aspect of this method is that it does evoke emotions in human. Lastly, it is more effective and convincing in a study. Gillian Rose in his book gives examples of the effectiveness of this method by Namiko Kunimoto (2004), which conducted interviews, about the experiences of Japanese-Canadians prisoner, during and after World War II. Namiko says at the beginning of the interview that when there were none photographs, interviews had very official form. When she began to use the photograph, interviews radically changed its form. Photographs of the camps triggered memories in the people. (Rose, 2012).

**Figure 1** (Illustration used during a group interview)

### 3.4 INTERACTIVE DESIGN PROCESS

To answer the research question in this study, interactive design was implemented. It was a design that requires permanent and retrospective revisiting of the factors which are needed in the design. Erik Stolterman and Jonas Löwgren (2007) in their book, titled: "Thoughtful Interaction Design: A Design Perspective on Information Technology”, described interactive design as the process that is quite complicated and involves making continuous changes in order to achieve the target point. The writers described three abstract levels of the design process which are specification, vision and operational picture.
The beginning of a design process is characterized in a way that the designer receives a problem statement, a list of descriptions of the task or the expectations of the client. This stage is known as specification (Stolterman and Löwgren, 2007). In the case of this research, the first step was to conduct an interview with the narrator Yvonne Eriksson. Important information’s about the form X and Y was gathered during the interview. This stage also helped to familiarize myself with the manuscript. The collected information were important base for the entire design process.

Second stage described by writers, is the vision. This stage presents contradictory visions, who fight to become part of a whole. The authors describe the vision stage as a very chaotic phase. It does define the problem by the client, affects the analysis, testing, idea, thoughts and conclusions made by the designer (Ibid). In the case of this study, the second stage (vision), consisted of learning about the anatomy and human gestures. Finding references in the form of photographs and literature about costumes and hairstyles that will fit into the form X and Y. And also consisted of making the final decision regarding the appearance of forms. As the authors themselves mention, this is the stage is quite chaotic and contradictory. Chaotic consisted in occurrence of continuous changes that occurred during this process. Contradiction consisted in presence of many conflicting visions that had to be matched together in order to build the whole design. Speaking of conflicting visions, I mean visions of appearance of the forms X and Y, belonging to the narrator (Yvonne Eriksson), as well as a vision of appearance of the forms X and Y, belonging to me as the person executing the conceptual design. My vision of a forms differ little from the vision of the narrator. However, the narrator's decision had to be considered by me unquestionably.

Next step that was described by writers, is the operational picture, called the concept design. This stage involves the externalization of vision (Ibid). It usually scatter images, sketches which in the later stage of the process take on a more definite shape, and become a more solid base for further work. The authors wrote that operational picture (concept design), is one of the most and important step in the process of design. While adding elements to the operational picture, the vision will undergo modification. Therefore, the process is very complex. The authors also added that concept design is operational advantageous as it does enable and allow to be used in any form of manipulation, simulation and visualization. But the most important advantage of this phase is that then allows for communication. (Ibid)

In the case of this study, the operative picture consisted of creating the form X and Y as thumbnails, which have a more defined shape, suitable for further modification in the design. The greatest attention turned to the communication element that was to be included in the characters and who
reflected in modes such as color, character gestures or facial expression etc.
The last two stages, vision and operational picture were characterized with constant return to
information obtained from Yvonne and her manuscript. The purpose was to preserve and implement
all the hints from Yvonne regarding appearance of form X and Y.

3.4.1 CRITICAL APPROACH
The complexity of the process of design is so large that no one is able to describe the process in an
exhaustive way even when using ready-made models or methods. (Stolterman and Löwgren, 2007).
Because of the complexity of the design process, designers should be critical of the available methods.
Designers should keep the critical thinking, and have in mind the way in which design can serve the
purpose for which it was or is to be created (Ibid).

3.4.2 INTENTIONS, PRACTICE AND ASPIRATIONS
Tim Brown wrote about the process of design. The author identified three major phases which are
intention, practice and aspirations (Brown, 2009). Intention tells the designer what should be shown
in the project, which described what designer should create. The second step is what we do in practice.
This phase can exist by observing real-time and past time (retrospective look). Brown specified that
at this point there is a possibility of accede to the period of study that focuses on the relationship and
interaction between intentions and practice. The third step in the process of design is an aspiration,
which talk about what a designer would like to do, and what he would like to see in the design. All
three of these the above steps are closely associated with each other. Occurrence unsynchronization
between them causes confusion in the process of design (Ibid).
These guidelines was applied and adapted to the design process for this project.

3.5 SELECTION
The number of persons for group interview should contain between 5 and 8 people. It is minimum to
obtain reliable material for research (Ahre and Svensson, 2011). The selection was random of persons.
The main priority was that people should have more than 40 years. This interval reflects the target
age group for the design, which was made during the research.

3.6 ANALYSIS OF THE DATA
Analysis of the collected data in a qualitative study, which ranks among the present work does not
have a specific model, which served to the analysis of the collected material. The investigator must
himself create the model of analysis and strategies that will fit the content and purpose of his research.
The collected data will be sorted, organized and categorized in such a way that will be possible to get
the answers to the question contained in the essay. To make such a classification, I will use the codes, which will be extracted from the resulting material (Ahrne and Svensson, 2011).

3.7 ANALYSIS OF SELECTED METHODS
The methods selected for the study, which include semi structured face-to-face interview, face-to-face focus group interview, photo-elicitation and reflexive design process, possess a large potential to receive necessary data to obtain answers to the questions posed in this research.

In which order these methods are implemented, it is not without significance. The main reason for conducting group interview and not the individual interview was as a result of limited time frame. The chosen method allowed me to collect opinions of seven people during one meeting. The positive aspect of this method can be certainly quick engagement of all participants to voice their opinion. Of course, there are also existing disadvantages of this type of interview. One of it can be the difficulties in keeping discussion on the right path. The challenge was to keep focus all the time in order to receive all needed data.

3.8 ETHICS
Ethics is very important, not only during the stacking of questions, but at every stage of research (W. Paul Vogt et al, 2012). It depends on the type of research which is carried out. In the case of this study and the methods that was used the face-to-face focus group interviewee was given the possibility to be anonymous. In the case of the semi structured face-to-face interview, interviewee was not anonymous on her request. This is due to the fact that the opportunity was given to use interviewee manuscript to meet the needs of this research. Therefore, her name has been disclosed with her consent.

3.9 VALIDITY AND RELIABILITY
Theories and researches in this work belong to literary technique used in other universities. Literature is written by people, which have not only many years of experience in conceptual design, but they also work or were working as professors and lecturers at (those) universities. As for my experience, they are backed by a bachelor degree in digital media designer and producer moving picture image. The data collected from interviews (semi structured face-to-face interview and face-to-face focus group interview) was compiled, analyzed and discussed based on the theories and earlier studies that are presented in this research. The collected data and my experience, give a solid base to carry out this type of research in order to find the answers to the questions.
Of course there are other methods that certainly could help to obtain answers to the research questions. An example of such method can be shading (Göran Ahrné and Peter Svensson, 2011). This method involves the direct observation of the person (for example, at work), while performing actions by it during a specific time. Unfortunately, given the limited time frame to complete this research, the possibility of using this method could not be considered suitable.
4. THEORY AND PREVIOUS RESEARCH

4.1 BASIC PRINCIPLES OF CHARACTER BUILDING
There are many ways to build character. Each conceptual artist certainly has its own way. There are, however, certain aspects that can be very helpful during the design form. Below I presented elements, which can be used during conceptual design.

4.1.1 THE CHARACTER AND STORYTELLING
Hedgpeth et al, (2006) noted that when developing character, it is vital to bear in mind that characters does not necessarily have to be with storytelling. But we need to note that without history it could be difficult to improve character. The reason for this is the fact that figure consists of a set of features and mental characteristics that reinforce and expand only when a real situation occurs. These two factors: history and character, are able to influence and modify each other.

Bearing in mind visual arts that date back to distant history, one can see that visual arts helped express feelings and experiences by creating storytelling, and consequently the creation of characters. (Ibid). To facilitate understanding man’s emotions, feelings or behaviors, early visual art used personification, which helps to understand the surrounding world, also nature and phenomena.

Personification, is a kind of metaphor in the presentation of abstract concepts of inanimate objects, phenomena of nature and animals as a form of human. Inanimate is a kind of metaphor in assigning inanimate objects, phenomena of nature or abstract concepts properties of living beings. Examples of animating can be the expression such as "my cell phone dies", "my hope died", "through my head went a thought", "conscience bothering him", and so on. Activities such as dying, running, biting can literally refer only and exclusively to living beings, and not to nouns, which have been summarized in these expressions. Furthermore, there is also anthropomorphize. It is a kind of metaphor used in attributing human characteristics to objects, phenomena, or abstract concepts. Examples can be expressions such as a star call me..., even the sky is crying. In anthropomorphizing animals and objects are endowed with human qualities such as speaking, thinking, loving, compassionate, etc.

In summary, anthropomorphism means assigning human characteristics to something. Personification, however, goes a step further as it does present something in human form. So if we are talking about talking trees, weeping stones, thinking earthworms, etc., we use anthropomorphism. In contrast, depicting death or justice in the form of a beautiful woman or a summer as a young man, we will use the already personification.
Through the storytelling or narrative, the artist has valuable clues that makes it much easier to create character. Thus, it can be description of culture that character comes from, and therefore which social group it belongs to. It can also be a description of the qualities of the environment in which he lives (if it is very close to nature, or urban environment). At what time it takes place in (in the past, present or future). Very important is the kind of story, whether it is action, comedy, tragedy, surrealism or something else. All of the above information have an effect on the sex of character, its costume or lack of it, age, means of transport, tools or weapons that it uses, as well as what kind of roles character have in the story (Hedgpeth et al, 2006).

For this reason it is very important for the artist to have contact with the client, who will dispel any doubts or questions about the character that the artist is going to create. The artist can carry out a conversation with the client to learn the necessary information. Another way is to read the manuscript, project scenario if there is such a possibility in that it would contain all the information that will be needed for artist.

4.1.2 ARCHETYPES
Many artists creating the concept of character utilizes effectively archetypes. Carl Gustav Jung's theory described archetypes as the collective unconscious. He was a famous Swiss psychiatrist and psychologist, who wrote about the collective unconscious which as the name suggests, does not come from personal experience. This is a standard response and perception of the world that determines the way of thinking and feeling in common, important for human situations (via the symbol). Approach reaching deeper into history, we can see that Mayan and Egyptians pictograms, had used paintings, to transform ideas into a symbolic level. The realist painters were using realism. Also in the literature from Plato to outstanding works of Shakespeare, we find archetypes.

The main characters of the myths of antiquity period are gods, demons and heroes, people endowed with supernatural properties, the demigods. Each character had a definite mythological character. The meaning of their actions was clearly defined and easy to pick up by the reader. The characters that become a symbol of the people carrying out the specific attitude. Such heroes were mainly mythological Prometheus, Icarus and Sisyphus.


Different cultures and traditions has caused the formation of archetypes. One can extract two main formations of archetypes. The ultimate forms, for example, living beings (man, woman, hero, etc.), and the second type, idealization, which mainly comes from cultures, is characterized by modifying
archetypes. It is important to keep in mind that archetypes are a product of the culture in society and cannot be counted as something natural. Therefore, it is worthy to approach this topic with a suitable approach.

4.1.3 CHARACTERS CATEGORIES AND MANIPULATION OF THE VIEWER
Categories character can be divided into groups such as: female, male, q-style, monster, animals, supportive roles, bad guys, inanimate and mechanical nature of the design. Each of them has a specific role to play. But most of all, they need to manipulate and influence the audience. (Su and Zhao, 2011). One of the category that ranks among the protagonists is the category of the hero. It’s a kind of category that the audience identifies with. The distinctive feature of the hero is that it can rise above the limitations of each of us. Its possibilities may fall more than ordinary mortals. Therefore the audience often likes to incarnate in hero character and possibly live his life. The opposite of this character is the enemy called antagonist. It is also known as the villains. If this character wins the audience feels lost. Among the category of characters, we find also a good character that represent the role of the protagonist, but do not necessarily have to be a hero. Next category is the psychopathic or sociopathic. They usually have a very destructive job to do and often they are not fully aware of their deeds. Sidekick, is a category characterized by a humor and satire. Their mission is to relieve the protagonist or antagonist. (Hedgpeth and Missal, 2006).

4.1.4 MODULAR DRAWING
Having a general knowledge of the character of design, we can move to the next stage, which is the execution of the form, technique.
Hedgpeth and Missal (2006:99) wrote "Modular drawing refers to drawing simple shapes of forms and uniting them with a few lines to produce a simplified rendering of the object desired." As you can see from the above quote, it is very simple and convenient way to obtain the desired shape of the character. A figure created in this way, found its interest and popularity among artists that creates a character in motion. In this way one can very quickly create a motion outline character using such figures as: oval, circle, cylinder, etc. (See Figure 2). Hedgpeth and Missal noted that through the appropriate link and manipulation of figures, the artist gets desirable shape of the character. They may construct any form of modular structures and create any aspect ratio (Hedgpeth and Missal, 2006).
According to Tillman, each form (square, circle or triangle) has its specific messages. Therefore, it is important what shape we choose to build our character (See Figure 3). Looking at the form of a square, we tend to think about: stability, trust, honesty, order, masculinity etc. This form is used when building the character. For example a face. Form of the triangle on the other hand causes the audience to think about: action, aggression, energy, conflict or tension etc. Creating a character that should possess such qualities, the artist certainly will choose the figure of a triangle. (Tillman, 2011). On the other hand, circle is associated with: completeness, unity, protection, childlike, playfulness etc. Bancroft indicated that many artists that created the characters of child or alluring women, use forms of circle that causes cuteness and friendliness of character (Bancroft, 2006).
4.1.5 ANATOMY, ASYMMETRY AND SYNTHESIS
Each of us has a basic knowledge about the anatomy of human, an animal or fish. But wanting to create convincing characters, one must take care that our knowledge of anatomy was not superficial. The ignorance on this topic, may cause, that the artist does not create authentic characters, and consequently not convincing. Being knowledgeable about anatomy increases ones knowledge of asymmetry.

Asymmetry is the perfect tool for an artist to create dynamic compositions. The face of a man, may seem very symmetrical. The facts shows that it’s quite inversely. The face and the whole body of man is asymmetrical. Forming a symmetrical character, the artist certainly does not provide authentic form. Creating asymmetrical faces or body, the artist will not only create a dynamic character, but above also an authentic, convincing and original character.

Possibility of visual variations in the anatomical proportions of the character, creates visual interest and an attractive appearance. This is due to the fact that the asymmetry is the spatial shift. The consequence of this, is to cause greater job in the viewer's eye that seeks unity. This in turn stimulates the visual curiosity (Hedgpeth and Missal, 2006).

Synthesis is a modification, which involves to workup an existing item to another. This could be for example, rework certain parts of anatomy, form, or change the ratio, which will change the size of the character or item. Such changes has a big impact on the visual appearance of character.

4.1.6 STYLE
The style is very important when creating a character. The character must interact and fit in with other characters and the environment in which it will occur if needed. Style can be divided into two main types: natural or cartoon, but it is too great simplification. Style may share for comic book, television or web animation, future animation, computer graphic (CG), video games, manga or comic strips. The difference in these styles is quite significant. It depends above all on the degree of existence of details used to create a character (see figure 4). The style could include a lot of details used during character creation. Characters can have the same anatomy as a human being in order to be illustrative, and have several shades, that will cause the authenticity of a character. This style is most often used to create characters in comic books, where the characters do not have to be drawn many times. This gives the opportunity to join a large amount of details.

A character may also contain a minimum of details, because of the need of drawing a lot of times (one hundred and even thousands of times). For this reason, the details must be kept to a minimum. This style is a feature animation that is also called streamlining. It depends on the help of just a few lines that can create a whole character. (Bancroft, 2006)
4.1.7 PROPS AND COSTUMES
The costume does not necessarily have to be located on the characters created by the artist. But when the character already has a costume, it is an element that can speak very much about the character and above all reflects his or her personality (see Figure 5). Costume convey information about what kind of social group the character belongs to. It can also pass a message about the personality of the character. One can see if a form has authorities or vice versa (if it is under someone's authority). The story of the main character can be immediately deciphered by the viewers, because of the costume design (Belker, 2006).

A very important issue is the way costumes lies on the character. If this is done sloppily, a good character design can be destroyed. Bancroft (2006) indicated that character has depth and dimension.
Improper imposition of the costume on the character’s body can cause damage to the design. If a character has a uniform, it gives easier the task of the artist. Uniform informs the viewers what roles a character has in the story (Hedgpeth and Missal, 2006).

Props, can be almost anything. But very often refers to the physical attributes of the character. This could be big as a vehicle for transport, or as small as a microchip (see Figure 6). These may be items that character uses, but not necessarily. They can fulfill roles such as "eye candy". (Ibid, 2006: 83)

Figure 6 Eye candy (Source: Su and Zhao, 2011, page 141, 152)

Visual input that are on the form cause the audience brain to identify the personality of the character. Hedgpeth and Missal (2006), noted that the brain looks in a lot of look-alikes in our memory, as long as it finds a suitable identification. They explained further that to have an awareness of this process, one can produce a sketch-image based on artist resemblance. Using the fact above, the artist can direct the viewers in a desired course of thought or feelings.

4.1.8 COLORS AND LIGHT
Color is an element in the design that certainly cannot be ignored. Color often conveys the feelings contained in the image. Starts in us some thinking and suggest specific emotions, often it is involved with stereotypes. In contrast, if a particular color is repeat in a form or event, we create in the viewers the expected reactions. Often, warm-cold, and bright-dark colors suggest a specific emotional state in character, and consequently, even in the viewer. So cold and dark colors often occurs in the horror genre, it is formed and developed by the human psyche. (Hedgpeth and Missal, 2006).

Color is an element in the design that requires about 30% of the work of the artist. If an artist has acquired all the information about the topic at the beginning of his job, certainly, he will avoid a
problem of not meeting the "dead line" in the final stage of the design (Su and Zhao, 2011).

All the above descriptions of elements are shown to be important. Both figures contained in the final design has storytelling. By adding to the illustration such elements as background or props, character that was easy to read for the viewers were created.

Through the modular drawing, I was able to capture the proportions of the two forms, in particular pose and get very meaningful expression of the body.

By correct anatomy and asymmetries, I was able to get credibility of the characters. Execution style, who belonged to the natural, caused that the recipient that had above 40 years old, considered the illustration as an interesting one. The colors and light, have caused the whole composition obtained the cohesion, expression and contained the emotions. Manipulation of the viewer through image that containing the symbols, sounds very negative, but it relies on nothing other than use of its connotations (association) and sub consciousness in order to direct its thoughts to the particular path.

4.2 COMMUNICATION THROUGH DESIGN WITH THE USE OF SEMIOTICS
Hashimoto and Clayton (2009), in their book entitled “Visual Design Fundamentals: A Digital Approach” noted that a design is making a visual choice. According to the authors, design consists of elements and principles. Elements includes such as lines, shape or color. The principles denotes how a designer should use those elements. Way to use them depends on the problem. It is therefore very important to identify the problem through research. The next step is to select elements and apply them when creating the design.

Gunther Kress (2010) writing about multimodality stressed about two aspects that are important to be considered. One of them is the "aptness" and second, "complex of modes." Aptness or accuracy, on the measures of representation, and the complex of modes in order to achieve the objective of communication. Kress also mentioned that "Design rest on the possibility of choice". He points about the style, which is a result of message-selection. Style according to him is social evaluations that has the right to aesthetic judgments. (Kress, 2010:28)

Both statements perfectly complement one another. A design that is consisting of elements and principles that are connected in the aesthetic enclosure gives a complex and exact object (complexity of modes) that is used to communicating with the audience. Below are description of terms that focus on the topology of multimodality and semiotics, which are indispensable factors in a visual communication by design.

4.2.1 SEMIOTICS
Someone can say that semiotics is the key to the human soul. Semiotics is the study of meaning and
applies to every sphere of lives. There are semiotics of text, image, or media etc. Semiotics is everywhere where we have to deal with communication, as a condition of communication between individuals and groups is the use of systems characters. Which in turn is a prerequisite for the existence of society. One could say that this is a study that described the cultural environment and cultural codes. Cultural environment explains how we are shaped by our family, friends, experiences, and magazines, the Internet, popular culture and advertising. Cultural codes, it is specific schemes rooted in a culture where a media use them for a communication.

Theo van Leeuwen (2005) stated that image, symbol or sound has an effect on human. In the way these elements are combined with each other is essential in communications. Knowledge about semiotics help designers to design projects that can be read in an appropriate way by recipient and handed him/her a specific information. Theo van Leeuwen pointed that semiotics among other things, operates by the help of design (Ibid). It is therefore very important, to understand the essence of the subject during concept design of the character.

4.2.2 COMMUNICATIONS

Communication is very closely connected to semiotics. It's fair to tell, that there is no semiotics without communication. Communication is a complex interaction, which may occur between individuals or between groups. Using the word complex interaction, I have in mind that every individual can come from another country or culture. Thus, complexity of mutual communication cannot avoided (See Figure 5). Kress (2010) noted that the social life is an organism, which permanently (re)-shapes, process of communication and it continues. Even if the communication is social action, communication can only and exclusively appear during the existence of interpretation. Interpretation is a specified criterion of communication. Communication is dependent on the interpretation made by the involved participants, on message, which is mostly used and created by others (Kress, 2010).

![Conversation distance and gesturing in Japan (left side) versus in America (right side)](Figure 7)

**Figure 7** Conversation distance (Source: Isbister, 2006: 52, Figure 3.4)
4.2.3 FRAMING
Using the knowledge about semiotics and communication, the artist is able to convey his intentions to a public. In order to make it, framing can be used as a tool. Framing involves directing a viewer and his vision to the specific object or place. To get the desired effect, the designer utilizes effectively sharpness or blurring, white and empty spaces or color and lighting. Kress wrote about multimodality and also noted that "There is no meaning without framing" (Kress, 2010: 10). The author called attention to three aspects: "what sort of things are framed, how they are framed, what kinds of frames there are". In his opinion, all of these parameters vary depending on the culture (Ibid, 2010: 10). Framing provides for artists possibilities to achieve the unity and coherence of the elements shown in the image. When the image has no framing, the viewer will not be able to combine elements which are in the picture because of lack of relationship between them. Framing is a barrier and boundary that helps the viewer to understand and interpret elements which are on the image (Ibid, 2010).

4.2.4 MODES
To apply any framing, the artist must make use of the modes that are located in its design. Modes includes: speech, still image, moving image, writing, gesture, music, 3D models, actions or colors. Each of these modes has its own individual and unique potentials that is intended to represent a specific communication task. Kress (2010) wrote that modes are shaped by culture and history. There is no certainty that the modes before an audience "x" will fulfill its task as has fulfilled before the audience "y" Kress (2010). Briefly speaking, potential of one mode that matches the aesthetic format in one culture, not necessarily will fit into an aesthetic format of another culture. That is why designers have principle to merge or combining two or more modes with each other. Thanks to this there is a greater probability that the message will be communicated to the target audience. The designer also has the option to accentuate or emphasize one specific mode, in their work. The result will be that the accentuated mode becomes a full measures for representation (Ibid).

4.2.5 MULTIMODALITY
As was mentioned above, artists rely on a combination of modes to get the desired effect on the audience. In such a situation it is referred to multimodality. According to Theo van Leeuwen (2005), semiotics includes four dimensions: discourse, genre, style and modality. This last relates to the question concerning the truth. Modality represents the facts against fiction, reality against fantasy, truth value against the artificiality and authenticity against falsehood (Ibid). Kress (2010) focuses on the general destiny of multimodality and pointed that a multimodal semiotics are a combined entities that appear as a meaningful and integrated whole.
4.2.5.1 VISUAL MODALITY (VISUAL EXPRESSON)

Mentioned above multimodality involves a combination or contrast of entities. But it can also relate to small details which are an important element in the visual expression. Leeuwen (2005) wrote about multimodality and discusses the many steps that make up on the visual expression. Among them the author stressed the articulation of detail in which he describes simplest lines in the drawing to a complex photograph. Something worthy to bear in mind is zero articulation which concerns the background that only contains black or white color. The author stressed that the degree of color, modulation range from black and off white (monochrome) to full saturation of color, and also about the level of light and shadow (Leeuwen, 2005). Each level has a huge impact on how the audience receives, interprets and read an image.

4.2.5.2 MULTIMODAL COHESION

The existence of a number of elements that make up for the visual expression (described above), does not guarantee obtaining desired effect when creating a design. An important aspect is to achieve cohesion. Leeuwen (2005) writes about multimodal coherence. The author distinguishes four integrated sources which form coherence. These are; the rhythm, composition, information linking and dialogue. With rhythm a designer can ensure coherence and meaningful structure. It is very important for creating such media as video or music. The composition is not only useful when creating an image or layout, it has also applied to the 3-dimensional spatial arrangement. Linking information that involves connecting two or more sources which will cause a fuller and more clearly visual expression.

4.2.6 MEANING

All the elements mentioned earlier such as modes, framing and consistent blending them together, contain one factor which connects them all. It is the meaning. Meaning exist only when it is materialized in the above elements. Gunther Kress (2010), wrote that "...`meaning’ does not `exist’ other than when it has become materialized, realized as mode or as a multimodal ensemble." (Kress, 2010:104). By this view, one can say that all modes are significant in its representation and communication. At the same time it does possess the potential of meaning, although differently in different modes. The author also writes that the existence of the potential meaning is the result of the work of each individual in society during a long time, and is part of the cultural sources of every society (Ibid).
4.2.7 MODAL AFFORDANCE
The variety of modes and their potential of meaning, has its advantages, but also disadvantages. Each modes, has a different affordance based on specific potential. The terms formed in the one modes and represented cannot be utilized in the other modes. Kress (2010) puts it “…images do not have words; nor do they have sentences, tenses, subjects; writing does not have depictions; nor vectors, centrality, diagrams or top-bottom arrangements.” (Kress, 2010:104). There are also the similarities and differences in modes. To similarities should the fact that two modes are shaped in one society to the need and requirements of individuals. Difference, may be the existence of two sources and the potential. These differences are called as modal affordance. The result of that could be different ways to use of the modes in contrasting cultures (Ibid).

4.2.8 WAYS OF SEEING
As mentioned earlier, combine modes increases the possibility of a correct reading of the message contained in the design. However, it is important to pay attention to the way different modes are connected to each other because viewers looks for common factors between them. Rose in his book uses the expressions which has been created by John Berger, "ways of seeing". According to Berger (1972), the viewer looking at the picture is not looking only at one thing but mainly looking for a connection between the things located on the image. Berger believes also that a viewer is looking for a connection between him and an object located on the image (Ibid). Writer raises issues about the connection between pictures and an audience. According to him, the image creates the effect each time when someone looks at him. He raises a question about how image ‘sets ‘us, spectators. (Rose, 2001:23)

4.2.9 TRANSLATION
The final process that occurs in the modes, and is made by the viewer, is the translation. A translation is a process that occurs in a single mode and passes to the other. It does move from one mode in one culture to the same modes, but in a different culture. This process includes the expression: "meaning moving", which carries significance between different modes. An example of this might be a story written in the English language and subsequently translated into the Russian language, which was kept the same mode: writing. (Kress, 2010).

4.2.10 TRANSDUCTIONS
It is possible to change one mode to the other mode, during making the transition of "meaning". The term is called transduction. An example of such a process can be, while changing modes as speech to image or writing to a movie (Kress, 2010). With this type term we have to do in this study, where the
4.3 INTERPRETATION OF CHARACTERS
Katherine Isbister is an associate professor in the department of Literature, Language, and Communication at the Rensselaer Polytechnic Institute. She has a number of valuable publications, one of them, which certainly refers to the concept design is: "Better game characters by design. A psychological approach.” which is based on several studies, describes the game-development process and creation of the character. In the book she describes the patterns, which clearly occur in character design and often are repeated. These patterns are matched with a social and psychological theories and findings. Below, described some of her observations on character design, based on its multi-annual-study. The author observations definitely correspond to the concept's design, which is the main theme of this work.

4.3.1 SUBCONSCIOUS INTERPRETATION

Referring to the interpretation of the character, the viewer interprets the character automatically through its subconscious during the first contact with the design. It is called Halo Effect.

4.3.1.1 HALO EFFECT
Katherine Isbister (2006), describes the so-called halo effect, that is, psychological tendency for automatic, positive or negative assigning personality traits based on a positive or negative impression. Halo effect, belongs to the phenomenon called first impression. In it, we distinguish elements such as attractiveness, baby face, stereotypes and personality (Ibid). Research shows that feature attractiveness is related to being healthier or with having a more symmetrical face or body, etc. Of course it depends on the geographical location, and depends on a culture (Ibid). Features considered to be attractive in Europe will not necessarily perceived the same way in Asia, and vice versa. Designer creating character with attractive or unattractive appearance can expect a typical social reactions from the public.

The author writes also about the feature called baby face that is perceived by most people in the same way. Most people, seeing a character with this feature automatically say that this person is more warm and trustworthy but also more dependent, less responsible and more submissive and manipulable. Features which characterize baby face are: large eyes and pupils, small chin, high eyebrows and forehead, small nose and full lips and cheeks. All of these features resemble an infant. Character of
opposite qualities, is considered to be biologically mature face. Research shows the baby face is seen the same in many cultures. Psychology calls this overgeneralization, assigning an adult person the characteristics of the child. (Ibid)

The author also addresses the issues of stereotypes. She writes about the research, which indicate one of many examples. There is a view that the tall man, is more responsible and has a predominant feature. Male, which have a short growth, has a tough time being taken seriously.

This topic is certainly quite sensitive, but occurs quite strongly in every culture. For this reason, stereotypes are used in the design when creating characters. There are also productions that break stereotypes by creating a character that appearance contradicts with personality. The three aforementioned characteristics, Isbister call as design pointers, which are very useful when leveraging social surface effects in character design (Ibid).

4.3.2 CONSCIOUS INTERPRETATION
http://www.oxforddictionaries.com/definition/english/conscious?q=conscious

Referring to the interpretation of a sign, when the viewer interprets the character consciously.

4.3.2.1 FIVE PERSONALITY DIMENSION
Isbister (2006), provided five personality dimension for every character. To them belong according to the author: agreeableness, dominance, openness, conscientiousness and neuroticism. All these features, you can create on character, by suitable expression of the face or body. Citing two examples below, can be noted how easy it can be to communicate with the public through the body language.

Agreeableness. Character have a relaxed attitude of the body and a smile on his face, through these factors, certainly will be perceived as a warm, open and calm person. Character of energetic attitude, communicates recipient tension. In contrast, indifferent character, communicates disinterest in contact with others (Ibid).

Dominance. This type of character often creates more eye contact with the other characters. It speech body clearly shows the need for more space around it. This type of character does not need a lot of gesturing with its hands, it is quieter but also the more emphatic. Thanks explicit characteristics, character can be very quickly identified, and also the audience quickly associated with the individual characters. (Ibid)

4.3.2.2 SOCIAL ROLES
The social role is also very important during concept design. The viewer quickly spots the group to
which character belongs. The opposite behavior in the form can cause irritations or surprise in the viewer. Yutaka Yamada, Ph.D. (Isbister, 2006) which is the Japanese expert in cross-cultural studies, talks about the difference in the behavior of characters in the cartoon version of Aesop’s fable of "The Grasshopper and the Ants". The researcher says that in an American story is promoted independence while in the Japanese version, interdependence is promoted (Ibid, 2006:56).

As you can see, differences in social roles appearing in different countries has a big importance in the design that should not be ignored.

4.4 MARKET ANALYSIS
Katherine Isbister wrote that an important aspect is to use social-psychological evaluation criteria, in order to create a better design character. In providing an example, the author says, to conduct a market analysis, it does involves the presentation of a prototype or early design character to the public for evaluation. Their response can be a valuable indicator for the designer. (Isbister, 2006).

The author talks about "Need for the right fresh pair of eyes..." (Ibid, 2006:257), to find out what it really an artist created, and how its design speaks to the audience. An artist working on creating a form, after some time, loses objectivity and not looking at character with beginner's eyes, the reason for this large knowledge of his character. Therefore, fresh opinion of an audience, which does not have any contact with a project is extremely important.

4.5 GUIDELINES
According to (Isbister, 2006), in starting the analysis of the public, a designer must make sure that the questions addressed to the audience are sufficiently clear and transparent. Blurred questions, will cause fuzzy answers. Questions should also be addressed to the relevant people. This has to be the audience, to which a specific design is addressed. The final an important aspect is that the artist need to be open enough to accept criticism. This will help him analyze and make the necessary changes, in order to improve design. (Ibid)
5. RESULT

5.1 THE RESULT OF SEMI STRUCTURED FACE-TO-FACE INTERVIEW

It should be noted that it is an abbreviation of the full interview that was made of concise spatial reasons. It must be mentioned that some of the data collected of the interview with Yvonne is off record because of the ethics of confidentiality as book is yet to published.

Interview with Yvonne Erikson, took place in her home and lasted approximately 1, 5 hours. The place gave the perfect conditions in a comfortable interview. The reason for this was the fact that the interrogated person felt comfortable and did not have time restrictions. Yvonne was also the first person, with whom I interviewed. The reason for this was the fact, that she is the author of the manuscript under whose concept design of character was based. The interview had the open form, in which the interviewed person had an opportunity to answer questions using their own words. Considering that I did not know which manuscript Yvonne will made available for the research, I had prepared an outline of broad questions (guide questions), that fits the general interview of this type. After presenting the goal of the interview and after obtaining permission (from the questioned person) for use of information for the research, I proceeded to interview.

Below is a table that briefly describes the most important steps during an interview with Yvonne Eriksson (see Table 0)
The interviewee, Yvonne Ericsson provided the type of manuscript she had used which can be used for concept design. She presented title of manuscript and the names of two major characters. Subsequently, interrogated and tell what her story is about. This description contained a general information concerning the place of action, time, what kind of relationships exist between the main characters and what is the main core of the story. With this information, I was able to quickly look and extract the only questions that will be needed during the interview, to get the necessary information to create a concept design of character.

5.1.1 EXTERNAL APPEARANCE
Subsequently, I began a series of questions that were related to the external appearance of the two major characters. Questions were related to the characteristics of such as height, body weight or clothing.

5.1.2 COLOR AND FORM
Description of external appearance of both forms, by Yvonne, differed significantly. The contrast between them was very clearly in terms of color and form.
Character X, was a person of high growth and fairly slim. Characterized by three features, one of them is a big feet, reddish hair, and a love for wearing large hats. Character X likes to get dressed rather extravagantly. She also cares about manicures. Her favorite color is red, which gladly marked in her clothes. Reason for this was the strong desire to attract attention from an environment. Character Y, however, was the opposite of her. Height of character Y is slightly lower than character X, but at much greater carcass body. Character Y does not have many specific elements that might strongly characterize her. Character Y belongs to the people who appreciate the privacy and anonymity in dress. Color preferred, by her, definitely belonged to those who do not draw attention to itself in the environment, such as gray, black or blue. Her feet are small in contrast to the body.

5.1.3 HAIRSTYLES
The next element discussed was that of the hair and hairstyles. Character X as mentioned earlier, has red hair. Very often hidden by big hats. Character Y has a hair "between" color, not too dark and not too bright. Typically pinned on a classic bun, on the back of the head.

5.1.4 FACIAL EXPRESSIONS
The next stage of the discussion, was the characterization of the face and its facial expressions. Character X has a face, which is characterized by big brown eyes, a large nose and mouth. But the
whole shape of the face is quite small. When it comes to facial expressions of the form X, is quite meaningful and spontaneous. Reflecting its character. Character Y, however, has blue, dark eyes, small nose and common mouth, that are deposited on a round face. Facial expression of character Y, is scanty in comparison with the other character. This is due to its nature, which is quite calm and silent.

5.1.5 TYPE OF CHARACTER AND RELATIONSHIPS
The last part of the interview was a description of the type of character. Gathering this type of information provided the opportunity to understand the nature of the two characters. Yvonne, author of the manuscript, describes the two figures possess strong character. Character Y is a person who likes peace, and is characterized by meticulousness. She likes to make sure that everything was in its place, but no exaggeration. In contrast, character X is spontaneous and impulsive, is characterized by excessive care of his external appearance. However, the two figures complement one another. Both figures are very good neighbors, which often spend time over coffee talking about life. Character Y often serves the advice to her friend, Y has an effect on X, but do not manipulate her. Both characters have a large respect for each other. Last but an equally important information about the characters was the fact that in spite of this, that both living in Sweden in the same city and neighborhood, one of them was descended from another European country (character X).

5.1.6 STYLE
The wish of the narrator was to create a natural profiles of characters that will not look like cartoon characters (like Donald Duck). Yvonne had on her table a magazine, which contained a drawing of Donald Duck, pointing at him, she indicated that she wished to avoid this style.

5.1.7 TARGET GROUP
Last guidelines from Yvonne, was to inform about a proper aged of people, to whose manuscript is to be directed. Yvonne wishes persons in the interview should be than 40 years old. Gender of the viewer did not have greater importance for her. At the end of the interview, Yvonne lent a copy of the manuscript. This helped to get acquainted with the history.

5.2 THE RESULT OF FACE-TO-FACE FOCUS GROUP INTERVIEW
The interview was conducted in a group in the open and the closed form. In the open form, the respondents had the opportunity to answer questions using their own words while in the closed form was the possibility of giving answers to interview questions (see appendix A). Closed form is very fast and easier to encode and analyze but an open form gives opportunity to richer answers of the respondents (Deacon et al, 2007). Below is the collected material from face-to-face focus group
In the interview, took part 7 peoples (2 men and 5 women). All persons were in the age group between 40-80 years old. The interview took place in the library, in a special separate room where people meet to read newspapers or magazines. All individuals were informed about the purpose of the interview, but without revealing detail that could influence their responses. Due to ethics, all persons will be anonymous. The only information that is available concerns participants are their gender.

The photo that was used for interview (photo-elicitation), presented the concept design of two characters. I did not disclose participant’s names. A character which was located on the left side was marked with an X, the character on the right side was marked with Y. Interviewed persons, have used only those marks, for describing a character. This was necessary because of the risk that the questioned person will have an association with a specific name.

To facilitate reading of the responses, every person is labeled with the letter (P), for example, the person interviewed with the number 1, is labeled (P1), a person interviewed with the number 2 is labeled (P2). Two interviewed persons, found in the white fields (with the number 6 and 7) are masculine gender (see Table 1, 2, 3). Other persons in a gray field (from number 1 to 5) are the female sex (see Table 1, 2, 3).

5.2.1 THE RESULT OF THE CLOSED FORM OF THE INTERVIEW

The following table presents the result of the group interview, which had closed form. The interview was conducted in Swedish language. However, because the research is written in English, the result is also presented in this language.

| Question (1): In your opinion, which type of character (nature), has form X, and which has Y? |
|---------------------------------|-----|-----|-----|-----|-----|-----|-----|
| (P1)   | (P2) | (P3) | (P4) | (P5) | (P6) | (P7) |
| choleric | X    | X    | X    | X    |    | X    |
| phlegmatic |       | Y    | Y    | Y    | Y   | Y    |
| sanguine | Y    | X    |      |      |    | X    |

Table 1 (Type of character)
5.2.2 THE RESULT OF THE OPEN FORM OF THE INTERVIEW
In an open form of an interview, respondent were asked four questions to which persons could answer by using their words.

The first question in the open form was: What is your first impression of this picture? (P1), (P4) and (P2) they think that the image was interesting, and shows two people that have a good time over coffee and probably an interesting conversation. (P2) said also, that background is interesting, looks like a very quiet environment (because of mushrooms in the background). (P3) was thinking whether it is a photo of the Disney movie, after closer inspection, changed the sentence and stated that this is a picture depicting a friendly meeting of two people over coffee. (P5) responded that this is a rather unusual photo. It shows two people, which radically differ from each other and at the same time having a good time. (P6) was wondering whether it is a saga, and what the story is about. (P7) thought its relaxed calm atmosphere in the image and was wondering what those people are talking with each other.

| Question (2): In your opinion, what are the relationships between character X and Y? |
|---------------------------------|-----------------|----------------|----------------|----------------|----------------|
| (P1) | (P2) | (P3) | (P4) | (P5) | (P6) | (P7) |
| friends | ✔️ | ✔️ | | | | |
| good neighbors | | ✔️ | ✔️ | ✔️ | | ✔️ |
| hostility | | | | | | ✔️ |

Table 2 (The relationship between character X and Y)

| Question (3): What factors influenced your decision? |
|---------------------------------|-----------------|----------------|----------------|----------------|
| (P1) | (P2) | (P3) | (P5) | (P6) | (P7) |
| color | | | | | | ✔️ |
| gestures of the body | | | | | | |
| form of the body | | | | | | |
| the composition of the picture (connection of all elements) | | | | | | ✔️ |

Table 3 (The factors that influence decision of the participants)
The second question in the open form was: Is the expression of their body and face meaningful to you, if so in what way?

(P1) believes there is a lot of expression in both forms. (P2) believes the person X in the picture is a very expressive person, she even forgot that she was holding coffee in her hand. Person Y, however, listen with interest of the person X. (P3), (P5) thinks that X is happy, positive and open person. Person Y, however, belongs to the type of people with a calm disposition. (P4) says that the expression of the body shows that in some way X and Y is not fit to each other, because X is extremely alive person and Y very calm. There is a very big difference of personality between them. (P6) believes the person X is open to the public (which looks at the photo), while the figure Y is closed to the public but open to persons X. (P6) believes that the angle in which are arranged body, indicated it clearly. (P6) also believes that the person X appears to be in its own world and do not listen to Y. In contrast, the Y focuses its attention on X. (P7) believes that the person X, is very characteristic and dominant in the picture. Through gestures of the body, X shows that she is a very happy and pleased that she meet with person Y. Person Y, is a positive person and very nice. Maybe Y is a mom for the character X.
The third question in the open form was: What are these clothes saying to you about these characters? (P1) said that clothing of form X speaks about her strong personality, character Y makes an impression of a housewife and stable person (daily clothing). (P2) said that clothing X, makes impression that the person is quite intriguing and an interesting. Clothing of person Y gives the impression of a person quite restrictive. (P3) thinks that form X have a girly dress code, (P3) said:"... many years ago, I looked like her, ha ha ha". (P3) thinks also that Y looks like an aunt, and that she looks exactly like she should in her age. (P4) said that character X is very well-dressed, and the color red suits her. (P4) personally do not like the red color, but could possibly wear this dress, maybe in a different color. Clothing of person Y for (P4), looks like a dress for her aunt. (P5) believes that dress of person X shows that she is an open and joyful person. Clothing of person Y, shows that she is a stable and a calm person. (P6) says that their clothing tells him about their personalities. (P7) said, clothes showed two different personalities in contrast. And differences in anatomy.
The fourth question in the open form was: Is the color meaningful for you on this picture, if so in what way?

All persons in the interview agreed that the color plays a very big role in the image. (P1) thinks the colors in the image are significant. (P2) believes that those colors are typical of the personality, the red to a very active person, and blue to a person very restrictive. According to (P3), color clearly indicates that the character X loves the color red. (P3) said that red color fits for young people. The color of the form Y shows that it is a person with balance and harmony. According to (P3), Y is a person that is walking firmly on the ground. (P4) said that the color on the image reflects the personalities of the two characters. Person X with red color represents joy and love. In contrast, a person Y, that has color blue, represents peace. (P5) said that color shows large differences in the personalities of these two characters. (P6) said that it is very suitable colors. (P7) color makes the environment very calming and meaningful here.
5.3 DESCRIPTION OF INTERACTIVE PROCESS DESIGN

An interactive process design was divided into three main sections that interact with each other during the entire procedure to create the design (See Table 4). The first is the specification, the second is a vision and the last externalization of vision. The last two compartments possess in themselves an important element that affects the development of design which can also be regarded as retrospective look (gazing back). It is looking at the work that is accomplished, or for the collected material. All components are closely associated with each other and interact with each other.

Interactive design process, which is described in three phases (specification, visualization and externalization of vision) belongs to the first phase of the concept design of characters, which is the main subject of study. The last two fields marked in yellow color (see Table 4: Fresh eye and Animation), belong to the extra paces of design process. Their role must be treated as a continuation of the process of design (not as the first phase of concept design).

Below are descriptions of paces, of interactive design process. In summary, one can clearly note that each step is dependent on the previous one. But the first step that was the specification, certainly belonged to the most current in the whole process. Either a decision on the form, color, style of illustration, or the expression of body and face, was based on information gained in the first step. Richness of information acquired at the beginning of the process does not always go hand in hand with very easily execution of design. It may happen that the requirements of the client, highlighting the existing gaps in artist. So too was the case of this project, where I met clear request from the narrator for the use of natural style during the execution of the form. This style, was a challenge for
In that kind of case, the process of implementation of the concept design, may prolong in time limit, which certainly every artist have to take into account by doing the concept design for the client.

Table 4 (Interactive process design)

5.3.1 SPECIFICATION
This is the initial stage of the design process where Yvonne Eriksson came in and I had an interview with her (see 6.1 the result of semi-structured face-to-face interview). During this stage, I obtained the information and guidance of the narrator. Consequently, it was crystallized and the problem that became the purpose of this work was presented. All guidelines and expectations from the narrator were scrupulously written by me in order to reproduce them while working on the design.
I also received copies of the manuscript in order to familiarize deeper with the story. Information contained in the manuscript was the complement of an interview with Yvonne. In the manuscript were included descriptions of the characters reactions to various life situations and their personal re-think. This information has become valuable tips to create the characters who could best way reflect the character of the manuscript.
3.2 VISION AND RETROSPECTIVE LOOK
This step ranks among the most chaotic stage. This is caused by constant changes, which appear during the process. There were many contradictory visions in clip that need to be matched together in wholeness. At this stage I began study of objects that could be an inspiration and a useful tool to visualize the characters that were to be created.

a) Anatomy
The first goal for me was to familiarize myself with the anatomy of an adult man. This was necessary because two characters that needed to be created were mature women. The main source of inspiration for me was resources from the internet and literature of human anatomy.

b) Gesture
The second goal was to acquaint about a body gestures and facial expression of an adult. Body gestures comprises a plurality of informational factors. To use body language of characters as a form of communication source, it was important to examine how a person with a strong temperament expresses its emotions with body language, and how it does a person with restrained temperament. The facial expression during different emotions, is also a large source of communicating with the audience. To get acquainted with this theme, I turned again to such sources as the professional literature and the internet.

c) Costume
Information regarding the clothes of the two figures from an interview with Yvonne Eriksson, made it less difficult in this phase of the process. However, there is a need to investigate what kind of clothes would fit the personality of both characters. Information describing that one of the characters is wearing big hats was of great help that had facilitated my design.

d) Hair style
Hair style with both characters differed not only in color but also the way they were pinning. I have to become familiar with the subject to be able to give an image that reflects the expectations of the narrator.

e) Retrospective look
The final step in the vision stage was retrospective look. Bearing a number of sample images from which could draw inspiration, I had to return to notes from interview with Yvonne Eriksson. The purpose of this was to check if I was on the right path. Constantly recalling guidelines of the narrator, was an important element of the entire process of design. In conducting the study and retrospection of recorded interview, I was able to crystallize visions, which possibly could be the beginning (thumbnails) of the concept design.
5.3.3 EXTERNALIZATION OF VISION AND RETROSPECTIVE LOOK

At this stage, I had visions of how the characters should be, which could in the best way overlapped with vision of the narrator. Work began from thumbnail that is, the first character sketch. I decided to introduce the characters sitting in the garden with a coffee. Silhouettes of character, color and composition, were to represent the nature of the character and relationship which existed between them. I had information’s about visuals look of the character received from the narrator. In this case, I had to completely follow to the requirement of the narrator but had a minimum of space to exploit for its own concept.

a) *The proportions of the body and its expression.*

I began working with modules and lines that helped preserve the natural proportions of the body. This was important because the characters were in a sitting position that requires a fairly high precision in order not to lose the reality of the characters. An important step was the use of references that helped reach such proportions and form. Subsequently, visualizations that helped with further work on the form was created (See Figure 8).

![Figure 8 (Modular drawing of character X and Y)](image)

Arrangement of hands or legs has a huge impact on how the viewer reads the characters. Therefore, it was important that every detail was well thought out. In the interview, the narrator mentioned that one of the characters comes from another country (figure X). Personality of that character had to be more expressive and visual to fully indulge her personality. Distance of the two characters was also not without significance. Remembering about the culture in which story took place, I chose to give a
neutral distance between characters.

b) **Facial expression**

Most time was needed to sacrifice when creating facial expression. In this stage, I had to go back to an interview with the narrator of the manuscript to make sure that my vision of form coincides with the vision of the narrator. Back to references, depicting facial expressions of an adult man also was an indispensable part of the process. This step will certainly belonged to the most difficult, annoying and the most chaotic part of the process of concept design. By incompetent capturing facial expressions, loss of full enclosure of visual expression could happen. After many unsuccessful tries, I chose to give attention to the dress form. The process of creating the facial expression, was left for the later period.

As I mentioned above, the problem for me was getting naturalistic face in a sketch of two characters. Yvonne pointed out that she wants to make her characters looked natural. She wanted to get natural style of form X and Y. Style has been described previously in the study (see 2.8 Style). Very briefly describing what characterized natural style in the drawings, one can say that the character must have a sufficient amount of detail, which resembled the natural man. Symmetry and asymmetry is also a very important factors. Symmetry of face and body necessarily represent the form that could reflect faithfully the natural man. While asymmetry must appear in order to put authenticity in the form. Number of shadows contained in the project, also affects the naturalism in design.

c) **Outfit**

Remembering this that the outfit gives a very large information about nature of character, it was the stage that was treated by me with worthily concentration. Clothing that I wanted to create, had to overlap perfectly with personality of characters. It was a priority during the design of this element. Considering that the two figures has different origins, I had to create clothes that although in a minimal way, would give a feeling of otherness between characters. Color, was the most important component of outfit, which had the task to inform the viewer, about what kind of personality he or she is looking at (See Figure 9). The narrator has described clearly in an interview, that a favorite color of the form X is the color red. On the other hand, the character Y, likes muted colors such as gray or blue. These specifications, very well coincide with the expression of colors on the expression of the personality of the form. Therefore, I do not have to spend a lot of time to convince the viewer (by design) to a specific personality through an unusual color. Yvonne Eriksson also mentioned props such as hat, who wore a character X. With this information, I had specified the image of the character that facilitated its creation.

At the same time, I could not forget about all the instructions and guidelines that came from the narrator.
d) Facial expression (second approach)

After dealing with all component of the visual expressions of the form, work on facial expressions began. A retrospective look at the manuscript of the narrator and her guidelines, gave distinct information about facial expressions of both characters. After many tries, I came to the moment in which my own style had to be given up. Using the term own style, I have in mind a way of drawing, which characterizes it. So far, I was accustomed with drawing of comic characters. Here, the characters had to look like in the natural. That is why it was quite a large challenge for me to cope with the demands of the narrator. With help of references, I created the final facial expressions of both characters (See Figure 10).

![Figure 9](image9.png)

**Figure 9** (Outfit of character X and Y)

![Figure 10](image10.png)

**Figure 10** (Facial expression of character X and Y)

e) Composition and background

The last step in the interactive process design, was to create the final composition form along with
the background. Elements such as a table, a coffee pot or a cup in hand of the character, was the last elements created by me. All elements had to be in an appropriate manner matched and aligned to give an impression of unity. I used a graphics programs which are Photoshop and Illustrator to achieve this uniformity. Background that composed of a tree and glade, which has been purchased from Shutter stock was modified by using filters and tools in Photoshop to reflect the atmosphere of concept design.

f) Fresh eye

This step applies to interview that was conducted on a group of people consisting of seven interviewee, that is described in the same chapter with the title: (6.2 the result of face-to-face focus group interview). After analyzing the interview, I decided to make minor changes that were related to the background design.

g) Animation

All elements that have been previously created, were divided into layers that could be used to animation in After Effects. Additional three images was added to complement the design. After creating seven separate compositions that make up for the whole 2, 5 D animation, I started rendering them. The animation was created to serve as a short advertisement for a book written by Yvonne Eriksson. To this purpose the finished animation was added sound, music and text. Because of those three elements, a suitable atmosphere that convey the messages to potential viewers was created.
6. ANALYSIS AND DISCUSSION

The aim of the study was to find answers for two questions. The first question is: What are the constraints and opportunities exist in the transmission of information to the viewer when creating a concept design character? The second question is: What steps are involved in the first phase of concept design of character?

In order to answer the first question, I took analysis of group interview. To answer the second question, I made an analysis of the interview with Yvonne Eriksson and carry out a process analysis of interactive design that occurred during the entire study. The collected data from the interviews was analyzed at an angle of empirical material collected in this study.

Group interview consisted of the open and the closed form. Both perfectly complement each other. For this reason, I decided to concentrate on the open form, and complementing analysis of citing facts from the closed form.

6.1 The first impression

The first question in the open form, reflecting the first impression of the viewer on the illustration (see: Chart 1). As you can see, most participants responded positively, by stating that the illustration is an interesting and presents a positive image. Katherine Isbister (see: 4.3.1.1) mentioned about Hallo effect. This is the impression that arises in the viewer while looking for the first time on the image. Very often it is associated with positive or negative impressions. As you can see from the Chart 1, the positive impression on the illustration reached 71% of the participants. In other hand, 29% of participants did not have a negative impression but a feeling of curiosity and willingness to find answers to their questions. We can wonder what factors contributed to this result. Isbister says that Hallo effect is associated with factors such as attractiveness, stereotypes, or personality. Illustration from the picture shows figures X and Y, which really contrast with each other. Contrast personality can be seen as an element of attractiveness included in the illustration. On the other hand, the same element of contrast arouse the viewer’s curiosity and the emergence of questions. Interpretation of stereotypes or personality on the illustration also play a role in Hallo effect that affected the reactions of the audience. Participants looking at the forms of X and Y, could identify with them. Identification can rely on this that the viewer finds in the form similar characteristics, which one has, or persons close to him. Another factor that could affect the attractiveness, is a visual variation.
In chapter 2.7 (Anatomy, asymmetry and synthesis) contains information that asymmetry causes the viewer a sense of naturalness, dynamism, and is convincing. Asymmetry, is the visual diversity that inspires visual interest in the participants. Both characters belong to the characters that has an asymmetric body. Examined closer their body’s, one could see that the hands and feet are not perfect. Their bodies are also visually amazing in variety. Form X is a quite high and slim, while the figure Y, belongs to a stockier person. These differences arouse in the viewer visual attractiveness that contributed to Hallo Effect.

6.2 Body gestures and the facial expression
The second question in the open form, apply to the body gestures and the facial expression of both characters (see Charter 2). Seven peoples unanimously said that the body gestures of both characters is very pronounced for them. 4 out of 7 had the opinion that the facial expressions of both characters is expressive. One can say without a doubt that this is a fairly uniform response from the participants. To analyses this phenomenon, one must return to the term called meaning (see 4.2.6). In this chapter, Kress (2010) noted that the meaning occurs only when it is materialized through the modes. The author also indicated that each mode has a significant potential for communication. In the case of gestures, we have to deal with motion mode, occurring in the body and the facial expression. Both characters X and Y are quite contrasting gestures. Form X, was very expressive, easily recognizable and meaningful to the viewers in contrast to character Y that is quite poor in gestures. One can see here the existence of a phenomenon that consists of the mutual influence of the two characters on each other. Expressive gestures of form X is enhanced, thanks to poor gestures of form Y. On the other hand, the poor form of gesticulation in character Y, is enhanced thanks to expressive gestures of form X.

In section 2.9, we read also that the brain of man is looking for identification. In the case of illustration, the viewer is looking at X and Y form and at the same time identifies with what they sees. Looking at hands gestures, viewers want to understand what is really happening between the characters.

It is interesting that (P4) believes that there is no factor in common between the two characters, because of their differences. In order to look closer at his opinion, we have to go back to chapter 4.8 (entitled: Ways of seeing), where we read about viewers looking at the illustrations in order to find factors that linked together all existing elements. Form X and Y has different body gestures and facial expression, it can be a cause, which determines the opinion (P4). It is important to remember that the wishes of the narrator was to create a character that is not only differ in personalities, but also come
from different country. It is probably that it is this differences (P4) noticed. He could not explain why there is no element connecting the characters, because he knew nothing about the origins of the form.

However, something in the subconscious informed him of the existence of differences between characters. This element of the viewer, is not something negative. On the contrary, you can treat it as something positive, something that will intrigue the viewer. His curiosity, can arouse desire of interests for the character, so that the viewer will want to know more about them.

According to (P6), the character X is open to the audience and the character Y is closed to the audience. (P6) explains that angles of the body of forms led him to this conclusion. Existing standards for communication between people, could explain opinion (P6). Semiotics (see section 4.2.1) says that combining elements gives information to a viewer about correlation between all elements. Contrasting with each other gestures of both characters and the angle of their bodies, the viewer reads not only the existing one bond or a barrier between the characters X and Y, but also between the characters and the audience. In the real world, during a conversation two characters is the norm, that people’s faces are returned toward each other. Face and body silhouette is refunded in the direction of the person to whom message are addressed to. With this in mind one understands (P6). (P6) also considers that the character X lives its own life and do not pay any attention to the other character. In contrast, the Y character is completely focused and concentrated on his interlocutor. Gestures of the body affects the viewer impression. Closely analyzing both characters in the picture, it can be noted that none of them has directed eyesight on the other. Despite this (P6) believes that the character Y focuses his attention on the whole form X. Because of that, it could be concluded that gestures of the body, is more powerful than facial expression. Certainly only in this case. In Section 4.5.1, we read about the validity of detail. The author draws attention to how important are details in the image. Details in this case, are the operations performed by the characters. Form Y, pours milk into a cup of interlocutor with full concentration while character X, which in the frivolous way, holding a cup full coffee. Both actions informs the viewers about the involvement of the forms (or lack of it) in the conversation.

In an interview with a group, which had a closed form, one can look closer to the question number 1 (see Tables 1), and to the question number 3 (see Tables 3). In question number one, 5 out of 7 people answered that the character X, is choleric. Also 5 people of 7, answered that the character Y, is phlegmatic. This is in line with the exact nature of the character in the illustration shown. Proper conclusions of participants, were because of the proper reading of body gestures of forms (see Tables 3). From Table 3 we read, that 4 people for 7, confirmed that the gestures of the body form helps them in assessing the character.
Such an accurate answer may be explained by the fact that very often people uses stereotypes. A person who has a rather expressive gestures (like character X), will be read by the viewer as a person with a big temper. In contrast, a person who restricts his gestures to a minimum, will be considered in the majority of audience as a balanced and calm person. In section 2.4, we read about the archetypes that occurred in our history since time immemorial. Each of us, consciously or unconsciously use them. Character, which becomes for the viewer as the symbol of a particular archetype, emanates with attitudes with characteristic of this type.

6.3 Costume and props
In Section 2.9, it was noted that costume and props are important elements in the identification of character. According to Belker (2006) costumes reflects the personality of the form. Props in turn, are kind of "eye candy", that have the task to enrich the visual expression of the form. Color, in turn, reflects the feelings. It directs the viewer to a special course of thinking, inspires and suggests specific feelings. All participants noted that costumes of the characters informed them about personality of the characters. (P1) expresses that figure X, gave the impression of a person with a strong personality. Analyzing character costume, that has a dress in a strong red color, I pulls requests that the color of the dress is the dominant factor in the suit. As mentioned above, the color causes emotions in the viewer and induces feelings. Red, definitely can be considered as the color reflecting strong personality of the form X. The color red is also the color of warm and joyfulness that is why (P5) believes that such qualities are in figure X. All participants, did not mention about the hat of form X and glasses of form Y. I interpret it that these elements have been treated by the viewers as a whole visual expression. (P3) stated that from many years ago, she looked like the character X. Her statement indicated that (P3) identifies with the character of the illustration. In section 2.5, Hedgpeth and Missal (2006) noted that characters play the roles of heroes, protagonists. Viewers gladly identify themselves with hero. (P3) identify with the form X, indicating it as the protagonist character. Features that character X represents, (P3) identifies himself with it in a rather strong way. (P4) also strongly identifies with the character X. The participant stated that she does not like the color red, but happily, she could wear the dress maybe in a different color. (P4) is proof that even the existence of a module, that does not necessarily appeal to the viewer (red color), this is not an obstacle to the viewer traceability with the character X.

Color of form Y, belongs to cold colors. Maybe because of that, participants described this figure as a restrictive personality (P2), and as calm (P5). Costume of character Y is very simple, it probably was the reason that (P1) assessed form Y, as housewife.
In chapter 5.3, entitled Social roles, it was noted that while the viewer looking at the character, it automatically assigns social roles for them. Looking at the answer (P1), one could see that this is the truth. Participant while analyzing clothes from the form Y, ascribed her social role as a housewife.

The participant (P4), also assume social role for the form Y. According to (P4), character Y looks like an aunt. Both statements appeared probably due to the style of the outfit of form Y, and because of its color.

(P3) considers the character X as a young person. Such statement (P3) explains with the words, that many years ago she looked like her. It is also assigning social role, in this case, being a young person. Analyzing this opinions, one conclude that (P3) thinks that the color red fits only for young person. It can be concluded that the mode: red color, that had the task to inform about the expressive personality of character X, not entirely passed examination in the case of (P3). Kress (2010) in section 4.4 writes about potential of modes. Potential of one mode that matches the aesthetic format in one culture, does not necessarily will fit into an aesthetic format of another culture. Cultural differences, appearing between the (P3) and me (who created the character X and character Y), can be the reason. Therefore, it is important to mix and match modes together in order to get bigger probability that the viewer in correct way will read a message that are contained in the design.

(P7) says that the costume of the two characters (X and Y), informing him about existing contrast in the personalities between characters. (P7) said also about the differences in an anatomy that occurs in the illustration. (P7) did not specify exactly which elements of the costume inform him about differences, but made it clear that there are. One can imply that this dominance of contrasting colors (strong red and calm blue) in both costumes, had an effect on opinions (P7). Anatomical difference, which noticed the participant also affect the way viewer’s perceived the illustration. Contrasting them with each other, one could say it does affect the opinions of (P7). Analyzing statement, one could say, this is in line with the thought of Kress (2010) that wrote about framing. The author noted that artists use framing to direct the viewer's gaze on a specific point. Both characters are so framed, to inform the viewer about friendship that occurs between them. Their proximity enhances their differences in a costume or in a color. Therefore (P7) by directing his vision to the characters, which are summarized close with each other, sees their differences in a sharpened light.

6.4 Color
The fourth question, have been partly analyzed and discussed in the third question, which also contained the elements of color in the costumes. Looking to chart 4, it can be seen that 4 people out of 7, answered that color located on illustration informed the viewer about the personality of form X
and Y. (P2) stated that the red color is for the active person, and in such a way the participant sees the character X. The color blue in turn, according to the opinion (P2), is for people with restrictive personality. In turn, (P3) and (P4) thinks that the color red expresses love and joy. However, the color blue expresses balance, harmony and peace. From this statements, one could conclude that colors symbolize and reflect for the spectators, specific types of personality and emotions. Even if there is a difference of 40 years among participants, most of them have the same associations with colors. The only person who breaks a bit this harmony, was (P3) that stated that red color in the form of X was a good color for young people. Analysis of the statements of (P3), is found in the analysis of questions 3. Because of the color, I could convey specific information to the viewer. In turn, the task of the spectator was to in a proper way interpret the message that was included in the modes of color. In section 4.2, according to (Kress, 2010), the process of communication is only and exclusively during the existence of the correct interpretation. Responses from the participant showed that color mode was interpreted in the right way.

In an interview with a group that had closed form, the question number 3 (see Tables 3) showed that 4 persons out of 7 pointed at body gestures and 5 out of 7 pointed at composition of all components. Only one in seven participants pointed out the color as a decisive factor. Pulling out a proposal that the color is not an important element in the design would not be true. Looking at Charter 4, one could see that the color is very decisive factor in the design and does not only informs about the atmosphere of the illustrations, but also informs about the personality that characters possess.

The last question, which was not addressed in this part of the study was the question of the closed form, number 2 (see Table 2). The question was about what kind of relationships exist between characters X and Y. 3 persons out of 7 responded that characters are friends. 4 people out of 7, indicated the figures are good neighbors. All of them are correct. It could be argue over this answers, what it means “good neighbor”. For one person can mean only camaraderie, for the second friends.

The most important element is the fact that none participant has not pointed to the answer which would suggest that the forms X and Y are hostile towards each other. This question (see Table 2), was quite generalizing which required from the viewer to draw attention to all the items in the illustration. Each mode played a key role. Color affected the feelings of the viewer. Body gestures and facial expressions of form X and Y informs the viewer of what type of personality they are dealing with.

Costume, props, and the smallest detail played a big role. In what way were figures framed, certainly it does also affect the response of participants. From Tables 3, one can see that the 5 person out of 7, said with full enclosure that the composition affected their responses. This implies that not only one mode playing important role, but combination of all of them are playing important role.
In chapter 4.2.5.2, according to Leeuwen (2005), the existence of a number of elements that make up for the visual expression, does not guarantee obtaining desired effect when creating a design. An important aspect is to achieve cohesion. Leeuwen (2005) writes about multimodal coherence, and describes important aspects; the rhythm, composition, information linking and dialogue. All of them are made up on the process of decoding the message by the viewer, which was encoded in the design.

6.5 The constraints and opportunities

The first question posed in the study is: **What are the constraints and opportunities exist in the transmission of information to the audience, when creating a concept design of character?**

To focus on the existing capabilities of the design concept to provide information for the viewer, artist should direct the whole attention to the modes. It does not mean, to use a single mode in the design, but the skills to use them all. Above, is a clear evidence that each modes has its own unique element that contains the potential of communication with the audience. Surely, the artist cannot underestimate one mode over the other. Speaking of body gestures, it is important not to forget about the small details (like a cup of coffee, almost spilling out on the table), they have a huge impact on each other. Each mode to a greater or lesser degree, speaks to the viewers. Speaking of colors, the artist will be able to run a special emotions in the viewer. Body gestures or facial expressions gives the opportunity for the viewers to decode the message that was encoded by an artist in the concept design. Using specific clothes or props, the artist can go on shortcuts to achieve communication with the audience.

Important issue is that the artist has a very broad palette, that allows to transfer information almost to every viewers through the concept of design. However, it must be remembered that the ability to connect these elements with each other is the key issue. When artist reaches this ability, there is no information that he or she could not convey through the concept design. The interaction between modes is an aspect every artist cannot escape. It can either be seen as a curse or as a blessing. Certainly it is a phenomenon in which every artist must face in creating a concept design.

Limitations exist when all of the above hints will be ignored. And if the artist does not understand the fact that a particular group of people or society, communicates through specific modes. There's no guarantee that one modes are going to work the same way in another culture or society. The biggest limitation of the concept of design is lack of knowledge of the artist about great potential that exist in all modes and lack of skills to merge them together.
6.6 Three steps in first phase of concept design

The second question is: **What steps are involved in the first phase of concept design of character?**

There are many possibilities to describe the steps in the process of conceptual design. They may vary with the method of work of the artist, or the qualifications of the artist. The difference also may be in the type of project one is dealing with. Speaking about the type of project, I have in mind two possibilities. The first was the artist own ideas and the second is a project in which an idea was launched, for example from the narrator (the client). In the case of this study, we are dealing with the second example, where the idea was launched by Yvonne Eriksson. For this purpose, I analyze the result of the interview with her (see 5.1) and a description of the interactive process design (see 5.3). The process of concept design for the character, in this study, can be divided into three main stages. The first of them, the specification, next one, is the vision combined with a retrospective look, and the last step is the externalization of vision along with a retrospective look.

*Three main steps of the interactive process of concept design for the character*

6.6.1 Specification

The first step, which consisted from an interview with the narrator, was a very important step in the process. Analyzing this stage, one can see clearly that any claim or asking on the part of the narrator had to meet with the full approval and acceptance by the artist. The reason for this was the fact that all the clues given during the interview cast a shadow on the whole process of design of characters.

A very important aspect is that I have written all information that was obtained from the narrator. If there is a possibility to contact with the narrator in the future, there is a chance to discuss further questions. In the case of this study, I did not have the opportunity to contact the narrator during the process of design. In such a situation, it was very helpful to read the manuscript that was borrowed from Yvonne at the end of the interview.

This manuscript gave wealth of information about the major characters. It also served as inspiration for the concept design of characters. Through the story I could put myself in character and understand its psyche. This helped to create an imaginary bond with the characters (in this case with the two characters).
The only thing that I would like to change and improve, is certainly the possibility to get to know the types of character before the interview. Such information, provides possibilities to prepare good questions which can later be used for the interview. In this case, I did not know what type of characters will be taken into account. Therefore, imaginary interview questions was prepared.

6.6.2 Vision, combined with a retrospective glance

This stage of the process, as mentioned previously (see 5.3.2), belonged to the most chaotic part of the design process. By saying chaotic, I mean that I was not able to decide which element I should exploit for the design. The problem was quite complicated because I had clues and tasks of the narrator, which had to be met. On the other hand, I have my own visions of how the characters might look like. These two contrasting images caused continuous contradiction in my head. At some point, which certainly experiencing every conceptual artist, I had to give up completely from the appearance of character of his vision, in favor of the vision of the narrator.

Another important step in the process was to learn all the elements that could be helpful in creating the concept design. That is to say, to get equip in the knowledge about human anatomy, body gestures or hairstyle (see 5.3.2, a, b, c, d). If the artist is an experienced artist, surely this stage of the process can be achieved in a limited time frame. In the case of this study, I belongs to the group of artists that are at the stage of learning the concept of design. It resulted that the time devoted to this step was quite long.

A very important part of this step was retrospective viewing of the information that I received from the narrator (see 5.3.2 e). Accurate recall to the clues from the narrator, gave me the certainty that I heading in the right direction. If emerged a situation, in which artist have noticed significant malfunction, mistake could be quickly improve at this stage. An example of such irregularities could be, for example, looking for inspiration to design a hat with a small brim, not with a big brim, as the narrator requested. Such small details are important, because each of them consists for the representation of the created form.

6.6.3 Externalization of vision, along with a retrospective glance

This stage belongs to the most creative phase of the design. It could begin only after collecting all the necessary credentials and information to create a concept design for characters X and Y (see 5.3.3). Creating the first sketches (thumbnails), I use the graphic programs such as Photoshop and Illustrator.
These programs gave stunningly possibility for a designers (artists), to achieve the desired form or shape.

References about human anatomy allowed me to start the first thumbnails. Knowledge in this topic certainly facilitates the execution of the form of sketches in any position. Lack of skills in this topic, makes the need for more time to read the human anatomy, and reduces the possibility of expression when creating a concept design of character.

Another important aspect is the knowledge of the framing. As we see in section 5.3.3, I decided to introduce the characters, while drinking coffee. Extremely important thing is the ability of framing objects that should be located close to each other. This item (framing), had to be determined already at the beginning of performing the thumbnail. Not proper framing of characters during the initial sketch, can create a lot of problems later in the process. Cropping, include the prolonged process. The reason for this is that each element that is added to the form has to be presented in an appropriate way that is trimmed. Surely this is a process that takes place during the entire conceptual design.

Analyzing the formation of facial expressions of the form, conclusions can be drawn, that this is a stage of not belonging to the easiest. Once again, we see the proof of it, that retrospective looking back, is an important element of conceptual design. Permanent recalling about nature of character and personality traits gave confident to me in accomplishing set goals. From the result (Ibid, b, d), it does indicates that I may need to abandon work on one element (Ibid, b: facial expression), and concentrate on another element (Ibid, c: outfit). This way of work is the most advisable to achieve the best performance at work and keep a continuous stream of work. The stubbornness of artists to execute a particular design in a particular time frame is not always the best solution. The comfort of being able to choose which element will be created by the artist may be of crucial importance for the final result of the work.

Another major aspect is the awareness and the desire of the artist to continuous education. Looking at the result of the process of design, the main reason for the failure of capturing facial expressions was my style. The narrator in an interview, pointed out that the figures need to be created in the natural style (see 5.1.6). I previously had contact with the style resembling cartoonist. Realizing that is the time for change a style, can save a whole design.

Analyzing the costume that was to be created for the character, I had the least amount of work in this area. Specific information which I had acquired from the narrator gave solid platform to work at this
stage. The color of the costumes which was aptly chosen by the narrator, perfectly reflected the personality of form X and Y. This in a very large extent has facilitated my design. A hat, for the form X, had to be carefully selected in order to perfectly blend in with the rest of the illustration.

The composition of the last elements such as a cup of coffee, table or background, belonged to the simplest phase of the design concept. The reason for this, could be a total freedom for me in this area. Important stage, which appeared again, was the stage of framing and proper bonding of all elements in a single whole. Incompetent composure of all the elements with each other, could cause loss of coherence in the illustration. The consequence of this, could be a loss of credibility in the design, which can be reflected in the credibility of the form X and Y. Analysis of the market that consists of testing the concept of design was also included in the process of the design stage.

The process of creating the animation that was described in the result, is not a part of the creation of the concept design of the character. This is the stage that can be counted on to the next phase of the process design. In this study, the animation was used for the creation of short advertisement for the book by Yvonne Eriksson.

During creation animations, main goal was to use the concept of characters (character X and Y), which have been designed in this study. Certainly a deeper analysis of this phase of design (animation), may be a subject to conduct in future research.

6.7 Roles during the project’s execution.

During the research, I performed such roles as a researcher, artist, interviewer and analyst. Before I began the first phase of the process, I acquainted myself with the literature, which gave me important information about how to conduct interviews and information about the ethics related to conduct interviews. The next step was to prepare basic questions that was used during the interviews. At this stage I was working as a researcher. After this basic preparation, I was ready to start the first phase of the design process. In the first phase of the design, which was specification, the role I performed was that of an interviewer. Conducting an interview with Yvonne Eriksson, belonged to a very interesting stage. It was a stage that required skills in order to conduct the interview in such a way to ensure the interviewed person feels comfortable to give all needed information that are necessary to start the process of designing.

Vision was the second stage of the process of the interactive design. Here, I played the role as the researcher. An important aspect was to get the maximum amount of material needed for reference and
information that could be useful in conceptual design. This stage was a bit chaotic, because of the prevalence of various concepts and visions that evolved and changed almost from hour to hour.

The third stage was the stage of externalization of vision. The role of the artist was played by me. This phase consisted of materials obtained in the previous stages, in order to crystallize the vision of the form of X and Y, which had a client (Yvonne Eriksson). As an artist, I started working from the thumbnails, in order to create a characters. At this stage I also worked as an analyst. My role as an analyst depended mainly on the fact that the vision created by me of form X and Y, had to coincide with the vision of the forms of Yvonne. As an artist I could not make an objective assessment about the illustration that was made by me. In that moment, was very helpful to hear opinion of others people about the design. I mean here about a market analysis (Isbister, 2006), namely the group interview on seven potential audience, conducted by me. My role as an interviewer appeared again. Analysis of the resulting material with a group interview, gave valuable clues about the design. As a researcher and analyst at this stage, I distinguished factors, which had an impact on the viewer, and also made the interpretation and analysis of data in the context of the questions contained in the survey. The final step was the implementation of animation that I had done as an artist.
7. CONCLUSION

This exciting journey in the world of conceptual design opened the door to another world. World full of opportunities and challenges, faith and frustration. This particular journey, certainly left a lot of memories and expectations. Every conceptual artist, decisive himself for a trip in the area of artistry, must be open for new challenges and lessons. Visualize your own dreams, or others, is a profession that is not easy to master, but certainly can be achieved. Satisfaction with attaining a goal raises new objectives and expectations. Concept design of the characters is a process that is not happening in a piece of paper or on a computer monitor glass. It is a process that begins in the imagination evolving into the artist’s soul and finds vent in the final design. Every artist who decides to be on this trip, certainly will not become poorer, but richer in knowledge of others and yourself.

During the conduction of this study, I have learned the three basic aspects that are important for each conceptual artist. The first refers to the validity of data received from a client for whom executes design. Their underestimation certainly has negative effect on the design which aims is to provide messages from the client to the viewers. The second aspect is the validity of continuous education as an artist in a variety of styles and forms. This will allow for artist, to meet even the most demanding client. And last aspect concerning the knowledge of semiotics and multimodality. Knowledge of how the symbols, colors and shapes influence all of us, gave a very strong tool in the hands of the artist. Under the condition of skillfully combining them together.

Surely concept design of character is an area that can be considered from multiple perspectives. One can seek answers to questions such as;

- What is the difference between the concept design of character created through artist’s imagination and the character designed based on a manuscript an artist received?
- To what extent can a manuscript influence the creativity of an artist in creating characters?

These questions could be researched from the perspective of designers and the viewers. Geographical locations is something that could be considered since culture do influence the creation of conceptual design of character. The possibilities are not limited. Surely, this study enabled me to come to an area of design that needs continuous exploration.
8. REFERENCES

8.1 LITERATURE

- Ahrne, Göran; Svensson, Peter, 2011, Handbok I kvalitativa metoder, Edition: 1, Liber AB
- Bancroft, Tom, 2013, Character Mentor, Focal Press, Burlington
- Belker, Harald; Burg, Steve; Clyne, James; Goerner, Mark; Page, Neville; Pugh, Nick; Robertson, Scott, 2006, Concept Design 2, Works from seven Los Angeles entertainment designers and seventeen guest designers, Publish by Design Studio Press, Culver City, CA.
- Kvale, Steinar; Brinkmann, Svend, 2009, Interviews, Learning the Craft of Qualitative Research Interviewing, SAGE Publication, Inc.
- Su, Haitao; Zhao, Vincent, 2011, Alive character design for game, animation and film, Cypi Press
- van Leeuwen, Theo, 2005, Introducing social semiotics, Rutledge
8.2 ONLINE SOURCES

- Saint Seiya: Next Dimension, (n.d), Masami Kurumada,


8.3 **APPENDIX A** (Interview template for face-to-face focus group interview - closed form)

1.) In your opinion, which type of character (nature), has form X, and which has Y? (enter X or Y, next to chosen field).

A. Choleric (person characterized by a strong sense of emotion and high energy of life and activity)
B. Phlegmatic (person who is calm, forgiving and understanding, is able to completely control the emotions)
C. Sanguine (the most stable type of character, a person with an optimistic attitude to life, open to interpersonal relationships, sociable.)

2.) In your opinion, what are the relationships between character X and Y?
A. Friends
B. Good neighbors
C. Hostility

3.) What factors influenced your decision?
A. Color
B. Gestures of the body (face, hands)
C. Form of the body (slender body, rounded body)
D. The composition of the picture (connection of all elements)
8.4 APPENDIX B (Interview template for face-to-face focus group interview - open form)

1.) What is your first impression of these images?

2.) Is the expression of their body and face meaningful to you, if so in what way?

3.) What clothes saying to you about these characters?

4.) Is the color meaningful for you on this picture, if so in what way?