

## **Designing Horror-Themed Animated Content Titled "What Awaits in The Darkness" to Introduce Ruhilism Studio's Style**

**Lintang Ruhil Hidayah<sup>1</sup>, Hutomo Setia Budi<sup>2</sup>**

Lhidayah@student.ciputra.ac.id, hbudi@ciputra.ac.id

Visual Communication Design Department, Creative Industry Faculty  
Ciputra University Surabaya, Indonesia

### **ABSTRACT**

Ruhilism is an animation studio that presents horror and thriller-themed animated content as entertainment for fans of both genres. Ruhilism is unique in its creepy and eerie art style. However, Ruhilism does not have a portfolio to show its uniqueness in order to be recognized by the public. The purpose of this design is to show the uniqueness of Ruhilism Studio's distinctive style to the public through a portfolio in the form of animated content uploaded on Instagram and Youtube media. The design method used is a combination of qualitative and quantitative, namely interviews and surveys conducted online. The results of the design are in the form of horror and thriller-themed animated content uploaded on the Ruhilism Youtube Channel and Ruhilism Instagram as supporting media.

Keywords: Portfolio, Animation, Social Media, Design Style, Horror

### **ABSTRAK**

Ruhilism adalah studio animasi yang menyajikan konten animasi bertema horor dan thriller sebagai hiburan bagi para penggemar kedua genre tersebut. Ruhilism memiliki keunikan dalam gaya ilustrasi yang menyeramkan dan menakutkan. Namun, Ruhilism belum memiliki portofolio untuk menunjukkan keunikannya agar dapat dikenal oleh masyarakat. Tujuan dari perancangan ini adalah untuk menunjukkan keunikan gaya khas Ruhilism Studio kepada masyarakat melalui portofolio berupa konten animasi yang diunggah di media Instagram dan Youtube. Metode perancangan yang digunakan adalah gabungan antara kualitatif dan kuantitatif, yaitu wawancara dan survei yang dilakukan secara online. Hasil perancangan berupa konten animasi bertema horor dan thriller yang diunggah di Youtube Channel Ruhilism dan Instagram Ruhilism sebagai media pendukung.

Kata Kunci: Portofolio, Animasi, Media Sosial, Gaya Desain, Horor

## INTRODUCTION

Advances in technology have created many new opportunities in the creative industry, one of which is the animation sector. Animation is a collection of 'dead' images that are moved quickly and regularly to create the illusion that the collection of images is 'alive'. Animation is considered to be an interesting medium for delivering information or stories because it uses a combination of audio, text, and images. There are several types of animation, namely stop-motion, frame by frame, 2-dimensional, 3-dimensional, and motion graphics. Jobs in the field of animation are also very broad, for example Motion Artist, Animator, Animation Studio, and many more. Animated content is often found on social media such as Instagram, Youtube, Tiktok, websites, and many more. Some examples of using animation are that it can be a medium of education, entertainment, and advertising for a company. In addition, animation can also be a portfolio as a medium to showcase a designer's work.

Advanced technology helps designers to easily upload their work on social media so that social media users can freely and easily access it, this is called a digital portfolio. The portfolio itself has a definition that is a collection of works of an individual or group that shows the ability, aesthetic value, and professionalism of a designer. Portfolios also function as a means of self-promotion to show self-identity, ideas of thought, messages to be conveyed, expertise, and competence as a designer.

Besides a portfolio, a visual identity is also important for a designer or company. Visual identity can be in the form of logos, typography, distinctive colors, and other design elements that characterize or identify the user. The design style used by a designer can also be a visual identity. The characteristics of the design style can be seen in the illustrations, typography, color tones, composition, message, or material contained in the designer's work (Migotuwio, 2020).

Ruhilism Studio was established as an animation studio that presents horror and thriller-themed animation as entertainment for fans of both genres. Ruhilism's

style is cartoony, textured, with characters' eyes that look blank and sharp, sharp typography, and somber color tones. Ruhilism's goal is to introduce its unique style to the public so that it is better known for its uniqueness. However, Ruhilism does not yet have a portfolio to showcase its uniqueness. Therefore, Ruhilism chose animation as a medium to showcase its work to achieve its goal.

## **THEORETICAL STUDIES**

### **Animation**

Animation is one of the creative industry sectors that is affected by technological advances so it becomes a new opportunity for creative industry workers. Animation is a collection of images that are moved quickly and regularly to create the illusion of being a movie. Animation can serve as a medium of learning, advertising, entertainment, and much more. Some types of animation are Stopmotion, Motion Graphic, 2-Dimensional, and 3-Dimensional. In today's digital era, a lot of animated content is found on social media such as Instagram, Facebook, Youtube, Tiktok, and many other social media.

### **Portfolio**

According to Setiawan et al. (2020), a portfolio is a collection of a designer's best work. The better a portfolio the better, because clients will assess the ability and competence of a designer from the portfolio. Therefore, a portfolio can also be called a designer's self-promotion media in expressing themselves, showing their abilities, ideas, and the messages they want to convey (Sufiana, 2011).

In the current era of the industrial revolution 4.0, many activities can be done digitally, including showing work in the digital world. In the book *Capita Selekt Citraleka Desain 2020: Dialect of Art, Design, and Culture in the Industrial Revolution 4.0* (2020), digital portfolios are widely carried out by creative industry workers because they have many benefits such as being easily accessible freely from all corners of the world, can easily edit or add the latest work to the portfolio, only need to include a link to show the portfolio, and indicate that the designer is able to keep up with technological developments.

## Social Media

In the journal Sondakh et al. entitled Utilization of Instagram Social Media on the @Geprekexpress Account in Promoting the Geprek Express Restaurant (2019), Van Dijk (2013), states that social media is a platform that makes it easy for users to do activities and collaborate online so that it can strengthen social relationships between social media users. Based on data obtained from dataindonesia.id, social media users in Indonesia reached 167 million people in January 2023 with a duration of use reaching 3 hours 18 minutes every day. In addition, internet users in Indonesia reached 212.9 million people in January 2023 with a usage duration of 7 hours 42 minutes per day.

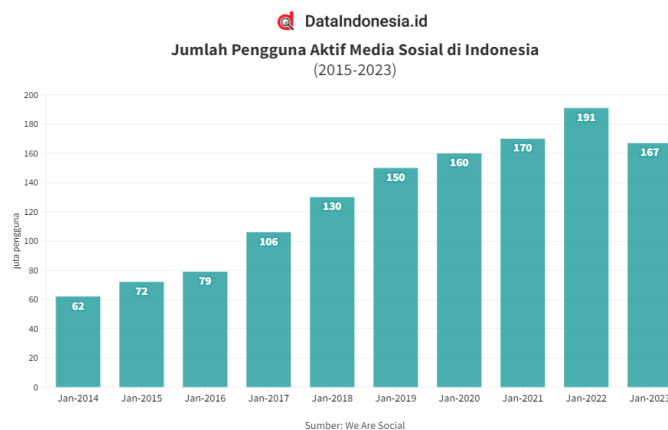


Figure 1.1 Indonesia's active social media users by 2023  
Source: Dataindonesia.id (2023)

## Design Style

In Astuti's journal entitled Djenar Maesa Ayu's Book Cover Design Style in 2016 (2019), Lois Fichner-Rathus (1994: 24), states that style in the visual arts is a distinctive style or distinctive way of an artist expressing himself in his work. Each artist has a different style or way of making their work even though they use the same design style such as Abstract, Modern, Victorian, Cartoon, and many more. According to Migotuwio (2020), the characteristics of a design style can be seen from the selection of color tones, illustration forms, typography forms, themes, and

messages or materials presented so as to create a distinctive design style or identity of the designer.

## **Horror**

In Noerfajrian's journal entitled Visual Review of Cinematographic Aspects of the 2017 Film Pengabdian Setan Through Content Analysis (2019), Webster (2004) states that the horror genre emphasizes creepy and disgusting scenes that trigger feelings of fear, disgust, and anxiety in the audience. According to Cherry (2009) and Newman (2011) in the journal (Why) Do You Like Scary Movies? In a Review of The Empirical Research on Psychological Responses to Horror Films (2019), the horror genre aims to scare, shock, and disgust the audience using visuals that refer to blood, mutilation, darkness, horror, death, terror, pain, and the unknown, as well as audio that supports the horrific atmosphere to be presented.

## **RESEARCH METHOD**

The research method used is a combination of qualitative and quantitative, namely interviews with expert users, extreme users, and surveys to the general public with target respondents aged 18-25 years, who have an interest in animation, and are interested in horror and thriller genres.

According to Sarosa (2017), data collection methods using interviews allow researchers to collect diverse data in various contexts and situations from respondents and emphasize the quality of these interviews. The author will conduct interviews with expert users and extreme users. An expert user is someone who has expertise in illustration and animation, is interested in animation, and is interested in the horror and thriller genres. In addition, there are extreme users who are loyal users of horror and thriller genre animations such as Coraline, Hotel Transylvania, and Resident Evil. Extreme users also have a hobby in illustration. Qualitative data collection techniques will be conducted online. Interviews with expert users are conducted via video call using Google Meet. While interviews with extreme users are conducted via voice calls and chat using the Whatsapp application.

The survey has a definition of a data collection technique that focuses on the number of respondents regarding the opinions, behaviors, and beliefs of

respondents (Sugiyono, 2018). The survey was conducted to general audiences aged 18-25 years old who have an interest in animation and the horror and thriller genres. The survey was conducted online using Google Forms that discussed respondents' opinions and input about the art style, story, animation, and media used by Ruhilism.

## DESIGN RESULT

This chapter will explain the design process and the results of the design work that has been produced. The first stage in this design process is the creation of a story script. Ruhilism has 6 short stories as animation story scripts. The stories have horror and thriller themes inspired by famous characters, folklore, or the author's original stories. One example of Ruhilism's story script is titled Under The Skin:

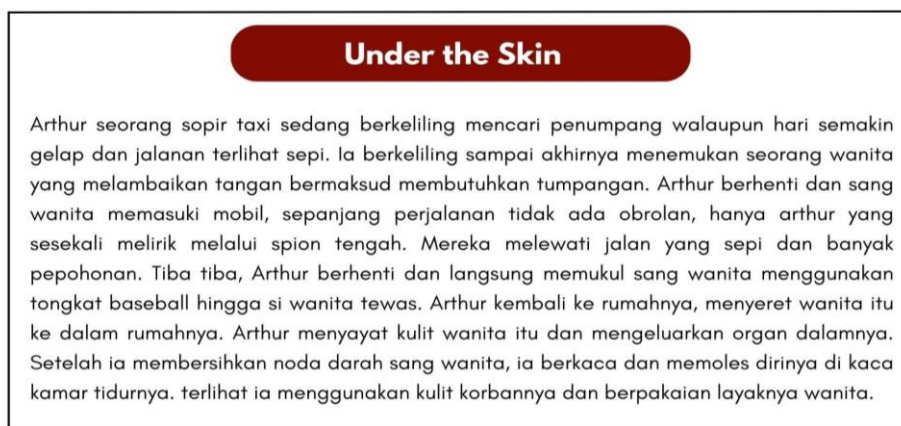


Figure 1.2 Under the skin story script  
source: author's documentation

The second stage is the creation of storyboards from the story script. Each story has a minimum of 10 storyboard scene images.

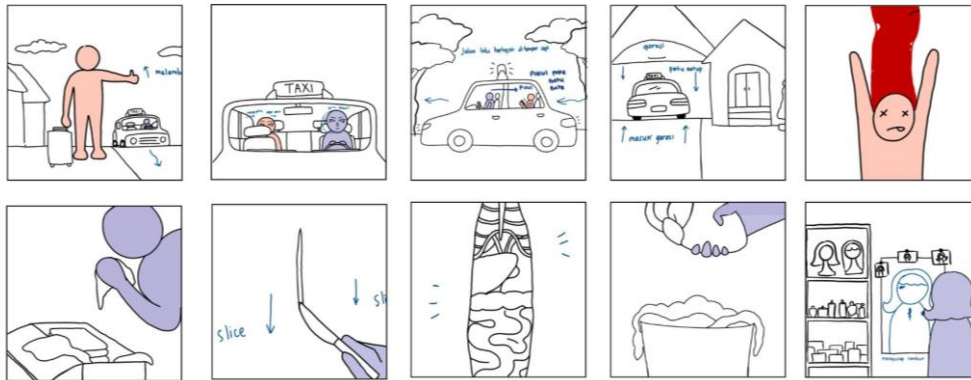


Figure 1.3 Under the skin storyboard  
 source: author's documentation

The third stage is sketching and coloring. After making a storyboard with rough sketches, a neat sketch drawing, and coloring are done on the scenes that have been made.

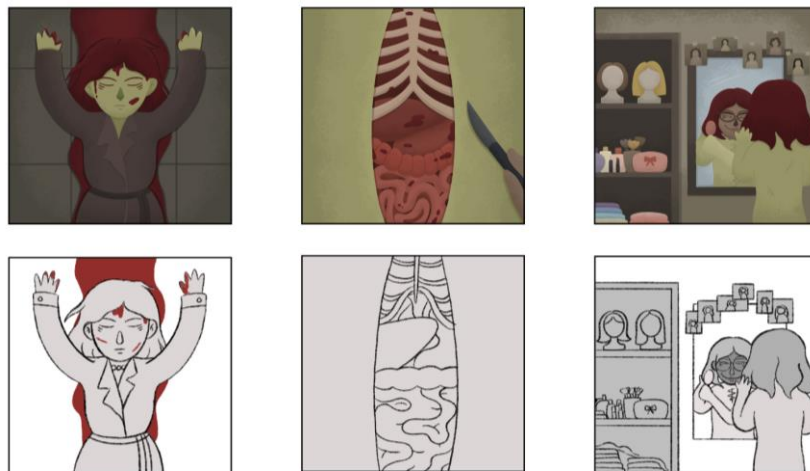


Figure 1.4 Sketching and coloring storyboard under the skin  
 source: author's documentation

The fourth stage is animation. If all the scene illustrations have been completed, the scene illustrations are animated. Each animation has a maximum duration of 2 minutes 30 seconds. The total of all 6 stories is 10 minutes and 2 seconds.

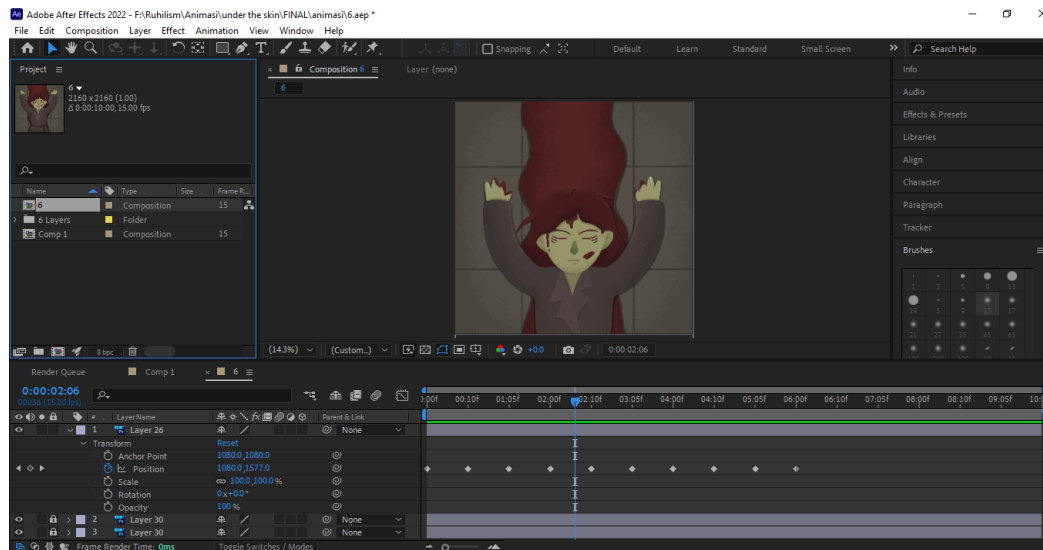


Figure 1.5 Animation-making process of under the skin  
source: author's documentation

## DISCUSSION

The following design work trials have been carried out with expert users, extreme users, and the general public. Interviews with expert users were conducted online via video call using Google Meet. Interviews with extreme users were conducted online via voice calls and chat using the Whatsapp application. The survey was conducted online using Google Forms.

No	Data collection techniques	Source	Instrument
1	Interview Expert User	<ul style="list-style-type: none"> <li>• <i>Alvin Reinaldy</i></li> <li>• <i>Reinhaque S. H.</i></li> <li>• <i>Vanessa Tanadi</i></li> </ul>	<ul style="list-style-type: none"> <li>• Opinions and feedback on the art style</li> <li>• Opinions and feedback on story and animation</li> <li>• Insight on the media used</li> </ul>
2	Interview Extreme User	<ul style="list-style-type: none"> <li>• <i>Reygita Ievel S.</i></li> <li>• <i>Provita Betania R.</i></li> <li>• <i>Wahyu Aji</i></li> </ul>	<ul style="list-style-type: none"> <li>• Opinions and feedback on art style</li> <li>• Opinions and feedback on story and animation</li> <li>• Insight on the media used</li> </ul>



3	Survey to 51 respondents	<ul style="list-style-type: none"> <li>• <i>18-25 years old</i></li> <li>• <i>interested in animation</i></li> <li>• <i>interested in horror and thriller</i></li> </ul>	<ul style="list-style-type: none"> <li>• Opinions on art style?</li> <li>• Opinions on story and animation</li> <li>• Feedback in terms of illustration, story, and animation?</li> <li>• Name 3 words that describe Ruhilism!</li> <li>• Is the use of Instagram and Youtube as media appropriate?</li> <li>• If not, give reasons and what media is right in your opinion!</li> </ul>
---	--------------------------	--	---

Tabel 1.1 Data collection instruments  
 source: author's documentation

After testing the design work through interviews and surveys, some of the discussion results obtained were that the art style was considered interesting and unique, the visuals were able to support the creepy atmosphere in the story, the art style was considered consistent, the story was concise and easy to understand, and the use of the right media, namely Instagram and Youtube. However, there are some inputs from the sources and respondents so that the Ruhilism animation can be better.

The following is a description of the design revisions that have been made. The first revision is on the duration and pace of the animation which is considered too fast. In the before section, the animation has an average duration of 1 minute. This is considered too fast and seems rushed in terms of story and motion pace. Therefore, revisions were made to the after section, namely the duration and pace of motion which was extended to an average of 2 minutes.

Video	
Length	00:01:07
Frame width	1080
Frame height	1080
Data rate	3676kbps
Total bitrate	3994kbps
Frame rate	15.00 frames/second

**Before**

Video	
Length	00:02:09
Frame width	2160
Frame height	2160
Data rate	5632kbps
Total bitrate	5950kbps
Frame rate	15.00 frames/second

**After**

Figure 1.6 Revision of animation duration and pace  
source: author's documentation

The second revision lies in the jumpscare scene added to the story to make it more interesting and creepy. In the before scene, a woman is seen sleeping and there is a creepy clown standing behind her while stroking her shoulders. This is considered less creepy and surprising for the audience. Therefore, in the after scene, a revision was made where the main character was looking at the window of a moving bus and suddenly a woman's head appeared from above and knocked on the window glass right in front of the main character.

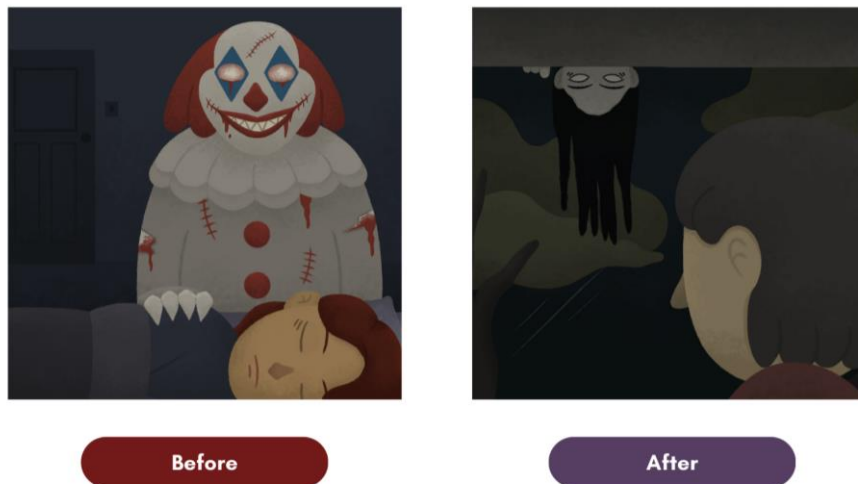


Figure 1.7 Revision of jumpscare scenes  
source: author's documentation

The third revision lies in the illustration of lighting and shadow that is more clarified. In the before part, there is a street light that hits right above the clown but there is no clear lighting and shadow on the clown character. This lighting and shadow are considered too flat so that the image becomes less alive. Therefore, a revision is made in the after scene where the light from the main character's cellphone on the characters is clearly visible in the light area and dark area so that the illustration looks more alive.

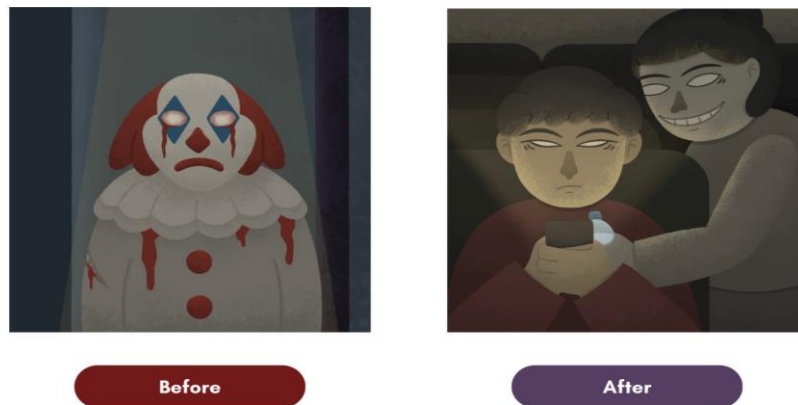


Figure 1.8 Revision of lighting and shadow  
source: author's documentation

The fourth revision lies in the dimensions of the animation which was originally square 1:1 because the initial media used was only Instagram, changed to a vertical dimension with a ratio of 9:16 due to changes in the media used to Youtube Shorts. This resulted in the animation being divided into several parts to follow the duration of Youtube Shorts, which is 1 minute.

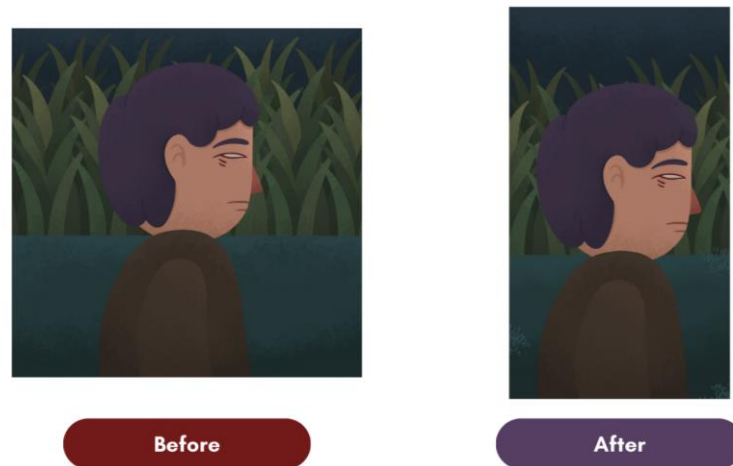


Figure 1.9 Revision of animation dimension  
source: author's documentation

## CONCLUSION

The design of Ruhilism animation content as a media showcase or portfolio of Ruhilism so that the uniqueness of Ruhilism's art style can be recognized by the public and easily accessed freely using Instagram and Youtube media, getting a positive response from expert users, extreme users, survey respondents, and target audience. The conclusion obtained from designing Ruhilism animation content is those attractive and good visuals are not enough in making animation. However, visuals, audio, and story must support the animation theme that wants to be presented, namely horror. In the future, this research is expected to be developed by the author on the part of brand awareness and brand image that has not been reached in this research.

## DAFTAR PUSTAKA

- Amorta, Arjunli & Loveian, Dimas & Lokananta, Herdian & Sabri, Sabri. (2023). Analisis Gaya Storytelling dalam Konten Animasi "Vernalta".
- Astuti, T. P., & Rosmiati, A. (2019). Gaya DESAIN cover Buku Karya Djenar Maesa Ayu Tahun 2016. *Texture: Art and Culture Journal*, 2(1), 61–73. <https://doi.org/10.33153/texture.v2i1.2656>.
- Baron, C. (2010). Designing a Digital Portfolio. New Riders.
- Bruckner et al. (2019). *Global animation theory: International perspectives at Animafest Zagreb*. Bloomsbury Academic.
- Gumilang, D., & Patria, A. (2022). Kartun Sebagai Komunikasi Visual Cover Album Yourself Band Wrongway. *Barik*, 4(1), 1-11. Retrieved from <https://ejournal.unesa.ac.id/index.php/JDKV/article/view/48242>.
- Indonesia, D. (2023). Pengguna Media sosial di indonesia sebanyak 167 Juta Pada 2023. [Dataindonesia.id](https://dataindonesia.id/digital/detail/pengguna-media-sosial-di-indonesia-sebanyak-167-juta-pada-2023). <https://dataindonesia.id/digital/detail/pengguna-media-sosial-di-indonesia-sebanyak-167-juta-pada-2023>
- Kristanto, M. (2021). Penentuan Gaya Desain untuk Membangun Brand Image Produk Body Care “Reveuse.” Prosiding Konferensi Mahasiswa Desain Komunikasi Visual (KOMA DKV), 1(1), 73–78.
- Martin GN (2019). (Why) Do You Like Scary Movies? A Review of the Empirical Research on Psychological Responses to Horror Films. *Front. Psychol.* 10:2298. doi: 10.3389/fpsyg.2019.02298.
- Migotuwio. (2020). *Desain Grafis Kemarin, Kini, dan Nanti* (1st ed.) [E-Book]. Alinea Media Dipantara.
- Mohammed Ezzat Ibrahim Ammer, Sawsan (2020). Content Analysis of Lighting and Color in the Embodiment of Fear Concept in Horror Movies: A Semiotic Approach. *Information Sciences Letters*: Vol. 9 : Iss. 2 , Article 10.
- Seyler, S. (2019). What Are You So Scared About?: Understanding the False Fear Response to Horror Films. The University of North Carolina at Greensboro (UNCG).
- Shiefti Dyah Alyusi (penulis). (2016; 2018). *Media sosial : interaksi, identitas dan modal sosial / penulis, Shiefti Dyah Alyusi*. Jakarta ;; Jakarta :: Kencana,; Prenadamedia Group,.
- Setiawan et al. (2020). Kapita Selekta Citraleka Desain 2020: Dialektika Seni, Desain, dan Kebudayaan Pada Era Revolusi Industri 4.0. STMIK STIKOM Indonesia, 2020.

- Tinarbuko, Isidorus Tyas Sumbo (2015) *DEKAVE: Desain Komunikasi Visual Penanda Zaman Masyarakat Global*. CAPS, Yogyakarta. ISBN 978-602-9324-56-3.
- Yurisma, D. Y., & Prasetya, A. J. (2021). Pengenalan Desain Komunikasi Visual Dan Animasi Dalam Dunia Industri Untuk Pelajar Sekolah Menengah Atas. *TEKMULOGI: Jurnal Pengabdian Masyarakat*, 1(1).  
<https://ejournal.upi.edu/index.php/Tekmulogi/article/view/34297>.
- Zahra, M. (2022). Peran Profesi Desain Komunikasi Visual Pada Dunia Industri Kreatif Di Era Pasca Pandemic. *Jurnal Nawala Visual*, 4(2), 87-93.  
<https://doi.org/10.35886/nawalavisual.v4i2.364>.