

vol.50 #04

Fashion

K  
O  
N  
S  
T  
U  
C  
H

Jolyne Kujo  
Jojo's Bizarre Adventure

art by Grace Li

# THE PROTAGONIST ALWAYS STANDS OUT



NEIL FRYDENDAL

1ST YEAR, INTENDED COMPUTER SCIENCE

STAFF WRITER

My hair's pretty unique, so if life is a TV show, hopefully that means I'm important.

When crafting a series, one of the most important aspects a creator should focus on is having (a) compelling protagonist(s). Often this is done by making the protagonist relatable or a sympathetic underdog, but another key strategy is to make the protagonist unique, to make them stand out among the rest of the series' characters. This can be done in a variety of ways, but the method I'll be focusing on today—a method used mostly in more fantastical series—is to individualize the protagonist's character design. That being said, there are numerous ways to make a protagonist's design stand out, from the style of their hair to the clothes they wear. It's all up to the discretion of the creator.



Main DR protags in release order.

A protagonist's hair is often used to distinguish them from everyone else in an anime and manga, particularly in shonen series. I mean if you've seen *Yu-Gi-Oh!*, you know exactly what I'm talking about. Each protagonist has a massive head of multi-colored locks, complete with gravity-defying, sharp angles, and all. While it's definitely in its own category, this technique can also be seen with *Dragon Ball*'s Goku and Vegeta and *Dr. Stone*'s Senku. While there are literally countless types of possible hairstyles to choose from, some are used more than others. The absolute masterpiece that is the *Danganronpa* series gives an ahoge (or "cowlick" in non-weeb) to every single one of its protagonists in order to identify them. In other words, if a DR character has an ahoge, they're a protagonist (or at least extremely important \*cough\*Yasuke\*cough\*cough\*).



17 main characters ;)

However, it isn't just the way that their hair is shaped, its color can also play a massive role in individualizing a character. Just look at this image of *Kuroko's Basketball* characters. Putting aside positioning, can you tell who the most important ones are? Of course you can! Because all of the main characters have vibrantly colored hair while the more supporting characters have more standard, realistically colored hair. This isn't limited to *Kuroko*, though. *Assassination Classroom*, *Seven Deadly Sins*, and more do it as well. *We Can't Study* actually takes this concept and turns it on its head, as its protagonist Nariyuki is just a normal student—so he has normal brown hair—while every other main character has strikingly colored hair because they're special in some way.

There are also ways other than hair to distinguish a protagonist, such as uniforms. I brought up *Assassination Classroom* before, and it does this as well. While the characters attend a school that has uniforms, only the non-main characters actually wear the uniform, while the main characters wear their own outfits. This instantly makes them stand out from the rest of the characters, but it also characterizes them as willing to break minor rules to wear what they want. This can also be seen in the classic that is *Naruto*. Almost none of the main characters wear the actual Hidden Leaf Village uniform, often wearing clothes from their clan instead, leading to a much greater variety of outfits.

I'll end with a question. I always immediately notice when the above techniques are being employed, and it doesn't really bother me, but what about you? How do you feel when a series' side characters are distinctly less visually interesting than its main ones?

# LIO FOTIA: THE SIGNIFYING POWER OF THE HANGING CRAVAT

 NICHOLAS WONOSAPUTRA STAFF WRITER  
1ST YEAR, INTENDED MCB NEUROBIOLOGY

Apparently those old-school cloths tucked into the collar are called cravats?

*Promare* is ultimately a reflection, and a celebration, of the years of hard work and dedication that Studio Trigger has spent making a name for itself, and features, for better or worse, all of the elements that fans of the studio have come to expect, and love. Thus, in typical Trigger fashion, *Promare* is a film that lives and dies by its bombastically expressive characters and animation. But one character seems to stand out from the rest from both a narrative and visual standpoint: Lio Fotia, the leader of the terrorist group Mad Burnish, and one of the film's main protagonists.

Lio's character design is complex, and incorporates a multitude of different design philosophies, the practicality of which is twofold: to wholly convey Lio's personality and values in a short amount of time, and to give him a uniquely kinetic onscreen presence. In order to understand the character designer Shigeto Koyama's brilliance at work, let's break down how a specific element of Lio's design works, and why it matters in the grand scheme of the film.



The centerpiece of Lio's outfit may, ironically, be the one thing people tend to overlook when they see Lio's design for the first time. The article of clothing in question is a double-layered, hanging cravat that hangs from the front of his collar and spills out onto his chest. Symbolically, the cravat functions as a fashionable, although old-school, sign of authority and class. It is important to note that, unlike the designs of the FPA uniforms from *Legend of the Galactic Heroes*, the cravat isn't tucked into the uniform, which seems to suggest that Lio, though classy and somewhat reserved, isn't afraid to show that he can also be flamboyant and relaxed.

From a design perspective, the hanging cravat is the centerpiece of Lio's uniform because it is the much-needed positive space in a design that's dominated by negative space. The two layers of the cravat also have a second function in forming an arrow that points towards Lio's face. These elements all draw the viewer's attention towards Lio's chest, face, and hair, which all contrast with the mostly black outfit. This serves to emphasize Lio's facial expressions, and helps direct the viewer's attention where the film wants it.

The cravat also gives the added benefit of visually showing the direction in which the character is moving in each shot. This may sound unnecessary and redundant, but it's an essential part of animation, as a shot of a character running towards the right side of the frame with the background sliding past them towards the left can feel jarring if the character has no element in their design that shows that they are affected by gravity and air resistance. This is typically achieved by directing the character's hair in the opposite direction of the movement, but for characters with short hair like Lio, a second element is necessary to further immerse the viewer into the illusion that the character is actually running within that space. Without elements that clearly convey the effects of gravity and air resistance,



the character may seem as though they are on a different plane of existence from the background, destroying the illusion of movement, and breaking immersion.

This essay was originally intended to be much longer in order to cover all aspects of Lio's design, but to go any further would go beyond the scope of a single magazine article. By discussing one aspect of Lio's design--his surprisingly important cravat--I hope that I was at least able to show the multitude of reasons that one additional element of design may enhance a character's on-screen presence in terms of animation.

# まがるら カツカツ フェスティバル MANGA TIME KIRARA FESTA! 2016

## KIRARA FASHIONISTA

JET SITU

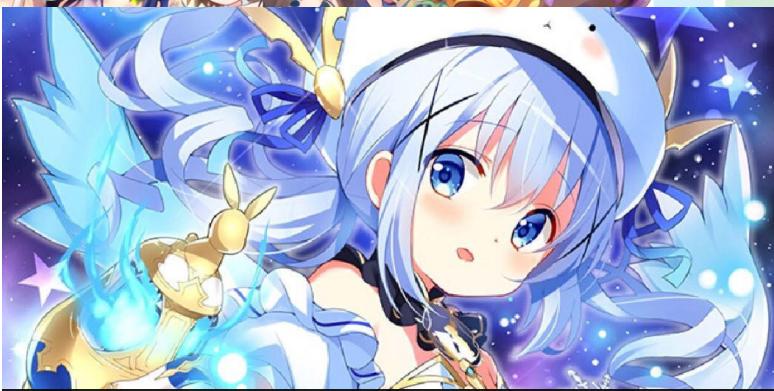
1ST YEAR, EECS

STAFF WRITER

Chino is best girl in Gochiusa and anyone who says otherwise is asking for a fight. Rize's second though.

If there exists a genre of anime purely designed to make you feel good, it's moe. From lively opening songs to pastel-shaded panning shots, each episode's a wave of pure sugar flowing from the screen. And when it comes to moe, nobody beats Honbunsha's Manga Time Kirara, a powerhouse being awarded an anime adaptation every season. With works such as *K-On*, *Blend-S*, *Yurucamp*, *New Game!*, *Gochiusa*, *Comic Girls*, and more, Manga Time Kirara never fails to bring out a series full of fluff, sweetness, and comfiness that warms the heart of any reader. Kirara's secret? Without doubt, the cuteness of their characters.

If you've ever seen slice-of-life (SoL) moe, you've probably seen a Kirara work. With a ton of works that deal with schoolgirl SoL, Kirara has a ton of school uniforms, each with quirks. From *Slow Start*, we get a classical sailor-style uniform, though one



*From Kirara Fantasia, non-seasonal Chino's 5 star art*

While school uniforms can make characters cuter, Kirara has even more cute clothes in store. For example, Chino from *Gochuumon wa Usagi desu ka?* normally wears her barista outfit, a button up shirt and skirt with a large blue bow and a light blue-ribbon. Kamuri from *Slow Start* dresses in a frilly dress on weekends. For a whole series, take a look at the cast of *Anima Yell*, where cheerleading outfits get more screen time than uniforms. And to see the pinnacle in outfits, download Kirara Fantasia, Kirara's gacha mobile, where nearly all 5stars either appear in a seasonal or a frilly idol-like outfit. All these characters undoubtedly generate appeal in the most recognizable way – an adorable outfit.

But Kirara fashion isn't just frilly clothing and school uniforms, as some mangaka instead choose to use fashion to express personality. Kaosu from *Comic Girls* wears terrible fashion, because her adorableness comes from her absurd awkwardness. From *New Game!*, Aoba wears a suit as she's airheaded and naïve, her brand of cuteness; Nene on the other hand is almost never seen in a suit because her cuteness flows from childish casualness, reflected in her diverse wardrobe. And finally, Rin from *Yurucamp* doesn't dress in a cute way at all. Yet when camping, she's seen blanketed or in a parka, emanating cuteness through an overwhelming amount of comfiness. Even for fashion that isn't traditionally cute, it's the delivery by a Kirara character that brings out the moe potential.

Creating a cute character in anime isn't just randomly throwing stuff together – it's a composition of personality, of context, and of course, of fashion choice. It's Kirara's mastery of this that keeps them at the top of the moe game and continues to give us that sugary sweet side of anime.



*Note that Kamuri (far left) and Eiko(second to the left) dress differently.*

of the main characters, Kamuri, wears a sweater and tights over the uniform. From *Kiniro Mosaic* all the characters wear a large blue skirt, but all wear different jackets reflecting themselves (e.g. Karen Kujo). *Gochuumon wa Usagi Desu Ka?* takes the cake with three different uniforms for the different girls. There are two different high school uniforms: a pink jacket over a sailor outfit; or a button up shirt, tie, and skirt; and a middle school uniform, a full-blown white and blue sailor outfit, complete with a beret. School uniforms, which are supposed to create unity, turn into the exact opposite by the creativity of Kirara mangaka.

# JELLYFISH PRINCESS CHARACTER ON FOCUS: KURANOSUKE

RACHEL MIN

1ST YEAR, INTENDED COMPUTER SCIENCE

STAFF WRITER

*This issue has been brought to you by our lovely new hires  
Editor*

Amongst the ragtag team of otakus, politicians, and landsharks in Jellyfish Princess is Kuranosuke, a guy who likes clothes, or to be more specific, likes to crossdress. His clothing expresses a lot of who he is--a person who doesn't want to continue his family business of politics, a person who wants to remember his fashion-designer mother, and a person who wants to dress up.

Kuranosuke is a person who puts an emphasis on his clothing. On the other hand, there are the Amars: otakus of various interests, ranging from trains to jellyfishes, that live in the Amamizukan apartment. Upon meeting the Amars, Kuranosuke notices that the Amars don't care about their clothing. Why would they? As people who feel alienated from society due to their obsessions, they feel no need to look good in front of others. The little care that they put into their clothing is used to find the cheapest and most comfortable clothes so that they can use the money to fund their interests.

Even if the Amars don't care about their clothes, Kuranosuke is annoyed by the fact that people look down on the Amars for their dress. Thus, Kuranosuke sets out on a mission to change the Amars' wardrobe. He dresses them up in all sorts of fashionable designer clothing, much to their dismay, and Kuranosuke has to resort to bribery to make them keep their outfits on. Of course, he is unsuccessful in changing the Amars' taste in clothing. They had clear reasons for the way they dressed, and they simply didn't share Kuranosuke's interest in clothing.

A major plotline in the story follows how the Amars and Kuranosuke create a jellyfish dress clothing line and raise enough money to save the Amamizukan from swallowed by redevelopment. Throughout the process, Kuranosuke struggles with the Amars' dwindling interest in creating a clothing line. Designing clothes is an arduous task, and many of the Amars opt to run away and protest the redevelopment in other ways. In the first place, they didn't have an interest in fashion, and they especially didn't want to design clothes that they wouldn't want to wear.

Kuranosuke is forced to reconsider the Amars' attitude towards clothing many times, and during a particular outing, he suggests that the Amars should dress up in their favorite clothes. He is subsequently dragged out of the Amamizukan in a jellyfish costume, courtesy of the jellyfish otaku. He is understandably shaken at first because the Amars' cosplay wasn't what he had in mind when he suggested they should dress up, but amidst the confusion, he comes to a realization. He had been wrong to assume the Amars didn't like dressing up, they just liked to dress up in different ways than himself.

Thus, Kuranosuke ends up changing his goal of fitting the Amars in his vision of good clothes. As he designs jellyfish dresses, he decides the best way to convince the Amars to be interested in clothing would be to give them a dress that they, with their own taste in clothing, would come to love.

Jellyfish Princess shows a variety of different characters. Some are interested in trains and jellyfishes, and others are interesting in clothing. It might be tempting for people to force their interests onto others, but instead of forcing interests onto others, Jellyfish Princess suggests that finding common ground in interests would make everyone happier.

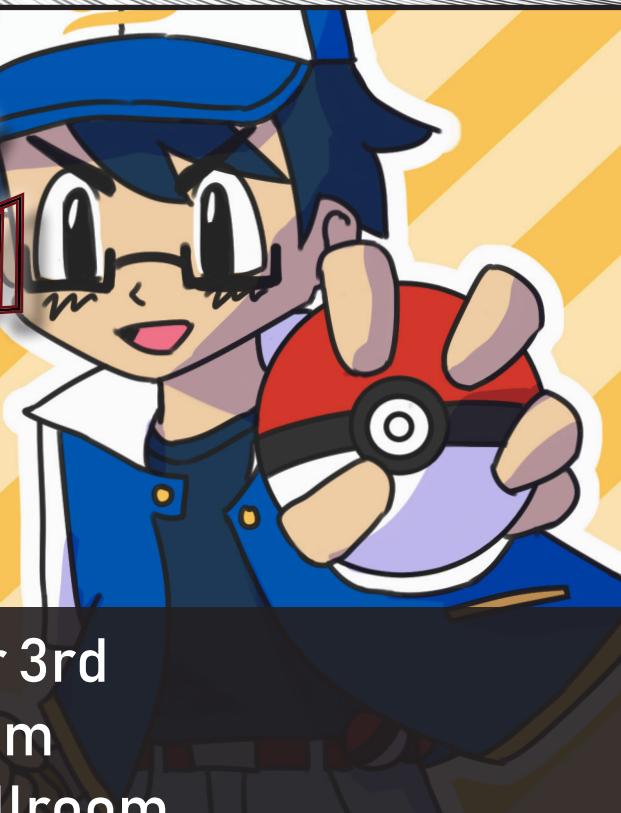
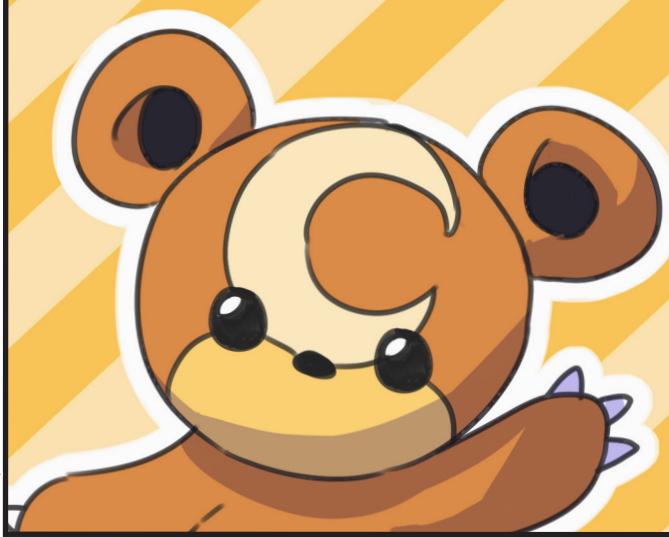




ART BY KATE BUSHMAREVA

# UPCOMING EVENTS

## Anime Destiny \$8 Early bird special



November 3rd  
10 am - 8 pm  
Pauley Ballroom  
[Squareup.com/store/AD2019](https://squareup.com/store/AD2019)

Details  
Coming Soon

**BAAG MARATHON**

October 19  
1 pm  
UC Botanical  
Garden



**COSPLAY PICNIC**



November 12  
7 pm  
Regal/AMC  
Bay Street

# VOLUME L, ISSUE 04 — OCTOBER 17, 2019

## STAFF



Abeer Hossain  
Editor-in-Chief



Lea Nakatsukasa  
Layout Editor



Marc Castillo  
Layout Editor



Elliot Lu  
Artist



Jamie You  
Artist/Writer



Athena Chen  
Artist



Sharrel Narsico  
Artist



Tammy Lee  
Artist



Grace Li  
Artist



Kate Bushmareva  
Artist



Nerissa Hsieh  
Artist



Theo Rai  
Artist

## SOCIAL MEDIA

facebook.com/calanimagelpha  
instagram.com/calanimagelpha  
discord: cal.moe/discord

Konshuu accepts  
guest submissions from club  
members! If you'd like to have  
content featured, please visit:  
**J.MP/KONSUB**

## SANDALPHON

### Granblue Fantasy

Art by Kate Bushmareva

## CLUB EVENTS

Follow us on social media or visit [cal.moe](http://cal.moe) for updates!  
Alternating Weekly Workshop/Showing: Wednesday, 7-8 pm 103 Moffit  
Game Nights: Thursday 8-10 pm, 166 Barrows

**KIRARI MOROBOSHI**  
THE iDOLM@STER: Cinderella Girls

Art by Theo Rai