

**FINAL PROJECT**  
**THE SANGHYANG ANANTABOGA VTUBER DESIGN AS A  
STORYTELLING MEDIA OF THE INDONESIAN MYTHOLOGICAL  
CREATURES FOR 19-24 YEARS OLD**

To Fulfill partial Requirements for Obtaining the Bachelor Degree (S-1)



By:

**Muhammad Rizal Haris**

**NPM 22052010109**

Supervisor I:

**Aninditya Daniar, S.Sn., M.Sn.**

Supervisor II:

**Pungky Febi Arifianto, S.Sn., M.Sn.**

**VISUAL COMMUNICATION DESIGN STUDY PROGRAM  
FACULTY OF ARCHITECTURE AND DESIGN  
NATIONAL DEVELOPMENT UNIVERSITY "VETERAN"**

**EAST JAVA**

**2025/2026**

APPROVAL PAGE

THE SANGHYANG ANANTABOGA VTUBER DESIGN AS A STORYTELLING  
MEDIA OF THE INDOONESIAN MYTHOLOGICAL CREATURES FOR 19-24  
YEARS OLD

Compiled by:

MUHAMMAD RIZAL HARIS

22052010109

Has been defended in front of the Examiner Team

On April 23<sup>rd</sup> 2026

Supervisor I



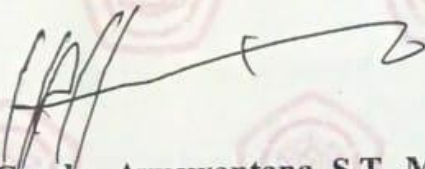
Aninditya Daniar, S.Sn., M.Sn.  
NIP. 19941124 202406 2002

Supervisor II



Pungky Febi Arifianto, S.Sn., M.Sn.  
NIP. 19900202 202203 1008

Examiner I



Alfian Candra Ayuswantana, S.T., M.Ds.  
NIP. 19880505 201903 1018

Examiner II

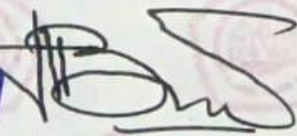


Masnuna, S.T., M.Sn.  
NIPPPK. 19840512 202121 2004

This final project has been accepted as one the requirements to obtain a Bachelor of  
Design (S-1)

Dean of the Faculty of Architecture and Design



  
Ibnu Sholichin, S.T., M.T  
NIPPPK. 19710916 202121 1004

**AGREEMENT PAGE**

**THE SANGHYANG ANANTABOGA VTUBER DESIGN AS A STORYTELLING  
MEDIA OF THE INDONESIAN MYTHOLOGICAL CREATURES FOR 19-24  
YEARS OLD**

Compiled by:

**MUHAMMAD RIZAL HARIS**

**22052010109**

**Has been defended in front of the Examiner Team**

**On April 23<sup>rd</sup> 2026**

Supervisor I

Supervisor II



**Aninditva Daniar, S.Sn., M.Sn.**  
**NIP. 19941124 202406 2002**



**Pungky Febi Arifianto, S.Sn., M.Sn.**  
**NIP. 19900202 202203 1008**

This final project has been accepted as one the requirements to obtain a Bachelor of  
Design (S-1)

**Head of Visual Communication Design Study Program**



**Masnuna, S.T., M.Sn.**  
**NIPPPK. 19840512 202121 2004**

## STATEMENT OF FREE PLAGIARISM

Hereby, The undersigned:

Name : Muhammad Rizal Haris  
NPM : 22052010109  
Program : Bachelor (S-1)  
Study Program : Visual Communication Design  
Faculty : Architecture and Design

Declare that in this Scientific document of Final Project there is no part of another scientific work that has been submitted to obtain an academic degree at a Higher Education institution, and there is also no work or opinion that has been written or published by other person/institution, except those are that are writtenly cited in this document and fully stated in the bibliography.

And I declare that this scientific document is free from elements of plagiarism. If in the future there is an indication of plagiarism in this Final Project Report. I am willing to accept sanction in accordance with applicable laws.

Thus I make this statement letter truthfully without any courcion from anyone and to be used as it should be.

Surabaya, April 23<sup>rd</sup> 2026



Muhammad Rizal Haris

## ABSTRACT

The development of communication technology in the disruptive era has given rise to various forms of new media, one of which is the Virtual YouTuber (Vtuber), which combines entertainment, interactivity, and digital avatar technology. In Indonesia, the Vtuber phenomenon has grown rapidly since 2019; however, most of its content still focuses on light entertainment and has yet to highlight local cultural values. Through this design project, the concept of the Vtuber "Sanghyang Anantaboga" is presented as a storytelling medium to reintroduce the mythological creatures of Indonesia for 19-24 years old using a modern, interactive, and digitally relevant communication approach.

The research methodology used in this project is descriptive qualitative. Qualitative research is conducted holistically and in-depth within natural contexts using an organic and naturalistic approach. Data collection techniques include observation, interviews, and questionnaires. Observation was carried out at the Ontoboego Cave site, a location associated with the legend of Sanghyang Anantaboga. Interviews were conducted with expert informants—Ki Surwedi (puppet master), Rayne Dumlao or Iwi (Vtuber illustrator), and Bayu Laksana (Vtuber content creator)—to explore mythological background, character design, and content strategies.

The analysis shows that 94.2% of respondents are ages 19-24 years old, and 86.5% of them are interested in the theme of Indonesian mythological creatures, with 53.8% choosing Vtubers as a medium for storytelling. From the interview with Ki Surwedi, narrative insights were obtained that Sanghyang Anantaboga is a wise and sacred serpent figure that supports the earth. These findings serve as the basis for developing a character concept that blends cultural elements (a sage-deity crown, *poleng* patterned cloth, and symbols of balance) with modern Vtuber aesthetics.

The design of the Sanghyang Anantaboga Vtuber is expected to serve as a creative medium for preserving Indonesian cultural values through a digital approach that appeals to young audiences. Through storytelling content, the final outcome of the project is a Vtuber character model ready to be used as a medium for presenting Indonesian mythological stories with visual, narrative, and interactive approaches suited to the characteristics of youth.

**Keywords:** Vtuber, Sanghyang Anantaboga, Indonesian Mythology

## FOREWORD

Praise and gratitude are expressed to the God Almighty, with their blessing and grace have lead my path to finish this final project titled “The Sanghyang Anantaboga Vtuber Design as a Storytelling Media of The Indonesian Mythological Creatures for 19-24 Years old” to be completed succesfully. This project is made to develop storytelling medium of Indonesian mythologycal creatures by using digital media through Virtual Youtuber (Vtuber) media which is relevant to the younger generation.

The author also want to express sincere gratitude to all parties that contributed and supported this research and design process, especially:

1. Lord Almighty Allah SWT and their messenger Muhammad SAW to gave the author strenght for author untill this day.
2. Beloved Mother and Father, Endah Handayani and Mustika Bayu who gave author moral and financial support. Also for giving their best prayer for author through all journey and challanges that author faces all his life especially while finishing this final project.
3. My little sister and brother, Aisyah Ayu Muti’ah Balgis and Muhammad Fauzan Sabilal Alif who motivates author whenever the author going through the hard times.
4. To all of the members of Fauzan and Sidjam Family that have been actively supportive through the whole process of this final project.
5. Mrs. Aninditya Daniar, S.Sn., M.Sn. as author’s Main Supervisor who have been guiding author through the whole process of this final project, and actively giving her knowledge, advice, and guidance through this final project
6. Mr. Pungky Febi Arifianto, S.Sn., M.Sn as Side Supervisor for giving his perspective and additional advice for this project.
7. Examiner Mr. Alfian Candra Ayuswantana S.T., M.Ds and Mrs. Masnuna S.T., M.Sn. that always looking up to this project and giving their best advice and suggestion to evaluate this project’s process.
8. Ki Surwedi, Iwi, and Saladartist13 as this project’s interviewees that have giving their time, knowledge about their expertise of Wayang, Vtuber illustration, and content creation.

9. Dwi Oktavian Widyatama, Deva Ramadhani, Rahmat Dany Faiq, Zakki Muhammad, and Wildan Muhammad Faishal Zaky who has been author's best partner to go through this journey together as a moral support for author.
10. Zen Gunawan, Bonnivier Pranaja, and all fellow Vtuber fans that have dragged me deeper into this Vtuber rabbit hole and being my inspiration to take Vtuber media for this project.
11. Xiao, Burr, Ali, Ivory, Tenko, and Frame as online pal that supporting author with all their heart through the internet.
12. And all parties that involved on this final project.

The author realizes that this report still contains various limitations and shortcomings, both in writing and research content. Therefore, constructive criticism and suggestions are highly appreciated for future improvement and development. Finally, the author hopes that this report can provide benefits and become a contribution to the preservation of Indonesian culture through modern digital media.

Surabaya, April 23<sup>rd</sup> 2026



Muhammad Rizal Haris

## TABLE OF CONTENTS

APPROVAL PAGE.....	i
AGREEMENT PAGE .....	ii
STATEMENT OF FREE PLAGIARISM.....	iii
ABSTRACT .....	iv
FOREWORD.....	v
TABLE OF CONTENTS.....	vii
IMAGE LIST.....	x
TABLE LIST .....	xiii
CHAPTER I INTRODUCTION .....	1
1.1.    Background.....	1
1.2.    Problem Identification .....	5
1.3.    Problem Formulation.....	6
1.4.    Problem Limitations .....	6
1.5.    Design Purposes .....	6
1.6.    Benefits of Planning .....	6
1.7.    Conceptual Framework.....	8
CHAPTER II LITERATURE REVIEWS AND EXISTING STUDIES.....	9
2.1.    Operational definition of title .....	9
2.1.1.    Vtuber Definition.....	9
2.1.2.    Definition of Sanghyang Anantaboga.....	9
2.1.3.    Definition of <i>Storytelling</i> .....	9
2.1.4.    Definition of Indonesian Mythological Creatures .....	10
2.1.5.    Definition of Age 19-24 Years .....	10
2.2.    Literature Reviews.....	10
2.2.1.    Vtuber Review .....	10
2.2.2.    Vtuber Character Design Process .....	11
2.2.3.    Vtuber Logo/Typography .....	28
2.2.4.    Vtuber <i>Layout Stream</i> .....	29
2.2.5.    Sanghyang Anantaboga Review .....	30
2.2.6.    Storytelling Review .....	33
2.2.7.    Storytelling Content Review .....	34
2.2.8.    Social Media Overview .....	35

2.2.9.	Mythological and <i>Cryptozoology</i> Creatures Review .....	37
2.2.10.	Overview Of Ages 19-24 .....	38
2.3.	Existing Studies .....	39
2.3.1.	Vtuber PANDAVVA Analysis .....	39
2.4.	Comparative Studies.....	43
2.4.1.	Analysis of Vtuber Zen Gunawan .....	43
2.4.2.	Analysis of Vtuber Layla Alstromeria .....	47
CHAPTER III	DESIGN METHODOLOGY .....	52
3.1.	Design Method .....	52
3.2.	Planning Objects.....	52
3.3.	Data Collection Techniques .....	52
3.3.1.	Primary Data.....	52
3.3.2.	Secondary Data.....	55
3.3.3.	Target Audience .....	59
3.4.	Data Analysis Techniques.....	60
3.4.1.	Interview Data Analysis.....	60
3.4.2.	Observation Data Analysis .....	65
3.4.3.	Questionnaire Data Analysis .....	65
3.4.4.	Consumer Insight Analysis.....	65
3.4.5.	5W+1H technique.....	66
3.5.	Data Synthesis .....	67
CHAPTER IV	DESIGN CONCEPT AND IMPLEMENTATION DESIGN .....	69
4.1.	Concept Formulation .....	69
4.1.1.	Formulation of Keywords.....	69
4.1.2.	Keyword Definition.....	69
4.1.3.	Denotative Meaning .....	69
4.1.4.	Connotative Meaning .....	70
4.1.5.	Verbal Concepts.....	70
4.1.6.	Visual Concepts .....	72
4.1.7.	Media Concept.....	74
4.2.	Design Design Process .....	76
4.2.1.	<i>Rough Design</i> .....	76
4.2.2.	Comprehensive design.....	80
4.2.3.	Design validation.....	82

4.2.4. Final Design.....	84
4.3. Design implementation.....	87
4.3.1. Main Media Implementation .....	87
4.4. Draft Project Budget.....	93
CHAPTER V CONCLUSION .....	95
5.1. Conclusion.....	95
5.2. Suggestion .....	95
BIBLIOGRAPHY .....	97
APPENDIX .....	100

## IMAGE LIST

Figure 1.1 Kizuna Ai .....	1
Figure 1.2 Nijisanji ID 1st Gen .....	2
Figure 1.3 Zen Gunawan .....	3
Figure 1.4 Nyi Roro South Illustration.....	3
Figure 1.5 Sanghyang Anantaboga.....	4
Figure 1.6 Conceptual Framework .....	8
Figure 2.1 Design of vtuber and mascot characters .....	11
Figure 2.2. <i>Form Matrix</i> .....	13
Figure 2.3. <i>Costume matrix</i> .....	13
Figure 2.4. <i>Personality matrix</i> .....	14
Figure 2.5 Live2D Model .....	15
Figure 2.6. Separated parts Live2D Model.....	16
Figure 2.6 ArtMesh in Live2D cubism.....	16
Figure 2.7 Live2D Deformer .....	17
Figure 2.8 Live2D open mouth parameters .....	17
Figure 2.9 Skinning Live2D .....	18
Figure 2.10. Hierarchy of Physics Hair $X_{Phys2}$ and $Y_{physY2}$ .....	25
Figure 2.11. Texture Atlas.....	27
Figure 2.12. Vtuber models in Vtube studio.....	28
Figure 2.11 Kobo Kanaeru Logo .....	29
Figure 2.12 <i>Layout</i> of the Ocean Stream.....	30
Figure 2.13 Antaboga Movie .....	30
Figure 2.14 Samudramantana.....	31
Figure 2.15 Uccaihsrawa .....	32
Figure 2.16 Youtube Logo .....	35
Figure 2.17 Facebook Logo.....	36
Figure 2.18 Instagram Logo .....	36
Figure 2.19 Tiktok Logo.....	37
Figure 2.20 Twitch Logo .....	37
Figure 2.21 Pandavva .....	40
Figure 2.22 PANDAVVA Character Model.....	40
Figure 2.23 Official channel PANDAVVA.....	42
Figure 2.24 Zen Gunawan .....	43

Figure 2.25 <i>Thumbnail</i> of Zen Gunawan's last stream .....	44
Figure 2.26 Zen Gunawan Character Design .....	44
Figure 2.27 Four Black and White Eyes.....	46
Figure 2.28 Dynamite MAHA5 Cover .....	46
Figure 2.29 Layla Alstromeria.....	47
Figure 2.30 Layla Alstromeria Character Design .....	48
Figure 2.31 Feed of the Alstropedia stream.....	49
Figure 2.32 Stream <i>Language Series</i> with Ike Eveland .....	49
Figure 2.33 Stream Karaoke NIJIMelodytime .....	50
Figure 2.34 Stream <i>Game</i> Valiant Hearts: The Great War .....	50
Figure 3.1 Interview with Ki Surwedi.....	53
Figure 3.2 Interview with Iwi.....	53
Figure 3.3 Interview with Saladartist13 .....	53
Figure 3.4 Ontoboego Cave.....	54
Figure 3.5 Ki Surwedi .....	60
Figure 3.6. Sanghyang Anantaboga story reference book.....	61
Figure 3.7 Iwi .....	63
Figure 3.8 Saladartist13.....	64
Figure 4.1. Formulation of Keywords .....	69
Figure 4.2. Kobo Kanaeru and Vestia Zeta.....	72
Figure 4.3. Antaboga clothing mold .....	73
Figure 4.3. Antaboga Color Study .....	74
Figure 4.4. Rough sketch of Antaboga .....	79
Figure 4.5. Antaboga Logo Alternatives.....	79
Figure 4.6. Alternative <i>Layout stream Antaboga</i> .....	79
Figure 4.7. Comprehensive alternative to Antaboga design.....	80
Figure 4.8. Comprehensive Alternative Antaboga Logo .....	81
Figure 4.9 Comprehensive Alternative <i>Antaboga</i> stream layout.....	81
Figure 4.10 Selected Antaboga character alternatives.....	82
Figure 4.11 Selected Antaboga logo alternatives .....	83
Figure 4.12 Selected <i>Antaboga</i> stream layout alternatives .....	84
Figure 4.13 Final Antaboga character design .....	85
Figure 4.13 360 characters of Antaboga and head of Antaboga.....	85
Figure 4.14 division of Antaboga .....	86

Figure 4.15 Selected Antaboga Logo .....	86
Figure 4.16 Selected <i>Antaboga</i> stream layout alternatives .....	87
Figure 4.17 Character view in Vtube studio.....	89
Figure 4.18 Character view OBS Studio .....	89
Figure 4.19 Antaboga’s social media accounts.....	90
Figure 4.20 Nagaceca .....	90
Figure 4.21 Die cut and Kiss cut stickers .....	91
Figure 4.22 Acrylic standee illustration.....	91
Figure 4.23 Acrylic keychain.....	92
Figure 4.24 T shirt .....	92
Figure 4.25 Pin .....	92
Figure 4.26 Antaboga Cutout .....	93

## TABLE LIST

Table 2.1. Parameters of EyeR/Lopen and EyeR/Lsmile .....	19
Table 2.2. Eyeball X and Eyeball Y Parameters .....	19
Table 2.3. Mouthopen and Mouthform Parameters .....	20
Table 2.4. <i>Angle X</i> and <i>Angle Y</i> Parameters.....	21
Table 2.5. <i>Z Angle</i> Parameter .....	21
Table 2.6. Parameters of <i>Body X</i> and <i>Y</i> Torso .....	22
Table 2.6. Parameters of <i>the Body X</i> and <i>Y</i> of the arm.....	23
Table 2.7. Parameters of <i>the Body X</i> and <i>Y</i> of the arm.....	24
Table 2.8. <i>Body Z</i> Parameters .....	25
Table 2.9. <i>Body Z</i> Parameters .....	26
Table 2.10. Breathing Parameters.....	26
Table 3.1 Interview results with Ki Surwedi .....	61
Table 4.1. <i>Form matrix</i> Antaboga.....	77
Table 4.2. <i>Costume matrix</i> .....	77
Table 4.3. <i>Personality matrix</i> .....	78
Table 4.4 Character design validation table.....	83
Table 4.5 Full <i>rig Live2D Cubism implementation table</i> .....	88
Table 4.6. Project Budget .....	94