

## Form Expression in Character Design

**Prof. Manal Abd El Rahim Hassan**

Prof. of Animation, Decoration Department, Faculty of Applied Arts, Helwan University, Email: manal.hassan71@gmail.com

**Dr. Rehab Allah Ahmed Hany Abd El Dayem El Naggar**

Lecturer, Decoration Department, Faculty of Applied Arts, Helwan University, rehabollah\_ahmed@a-arts.helwan.edu.eg

**Reham Ahmed Mohamed Anwar**

Assistant Lecturer, Decoration Department, Faculty of Applied Arts, Helwan University, Email: rehama7med17@gmail.com

### Abstract:

Character design is one of the most important elements in art, as events and emotions are transferred through characters, allowing the audience to experience different feelings and live out various incidents. Therefore, artists continuously explore different methods to achieve designs that attract and influence the viewer, encouraging interaction. So, competition in this field has grown intense, both locally and globally, with each artist developing their own unique style in creating original and distinctive characters. The character that impacts the viewer and grabs their attention is one that conveys strong expressions and emotions. This research emphasizes that a character design with strong expression and emotional depth—capable of captivating the audience—can be achieved through a simple yet expressive form. Sometimes, a designer focuses solely on the character's details, conveying emotions only through elements like limb movements or facial features, while the body remains static and unexpressive, resulting in a weak overall impression. Therefore, when the basic, simple form of a character design carries a strong and clear expression, the final design will stand out with a powerful impact on the viewer. Statement of the problem: The research attempts to answer the question: How to introduce a strong expression in character design through the form? Objectives: The research aims to highlight three factors for creating a character design with a strong and clear expressive form, which are: good acting, exaggeration, and simplification. Methodology: The research adopts a descriptive-analytical approach through observing nature and the human body in various postures, focusing on the expressive form of the body. Also, through examining the works of different artists to understand how they achieved unique and eye-catching characters. The researcher also presents some of her own experiments in deriving expressive forms from abstract folded paper shapes. Results: A powerful expression in character design is achieved by starting with a simple form for the character's structure, considering the following: Utilizing good acting as a foundation for drawing the character's form. Besides, focusing on the element of exaggeration; through a dynamic gesture line and an exaggerated perspective in drawing the limbs. Moreover, prioritize the element of abstract; through ensuring a clear readable silhouette that gives the character's expression and creating the expression with minimal lines. In conclusion, when the expression comes from the entire body's form—not just the posture, movement of the limbs, or facial features—its impact on the viewer is greater, making them engage with it. Therefore, there are three factors that interact together to produce a character design with a strong expression: good acting, exaggeration, and simplification.

### Paper History:

Paper received April 27, 2025, Accepted June 17, 2025, Published on line September 1, 2025

### Keywords:

Character Design, Dynamic, Form, Gesture Line

### References:

- 1- Hasan, M. (2008). Acting For Animation to Achieve a Believable Character. The First International Scientific Conference at the Faculty of Applied Arts, Helwan University
- 2- Bancroft, B. (2012). Character Mentor. Focal Press, Elsevier, USA
- 3- Del Valle-Canencia M, Moreno Martínez C, Rodríguez-Jiménez R-M & Corrales-Paredes A. (2002). The emotions effect on a virtual characters design—A student perspective analysis. Frontiers in computer science journal, Vol(4)
- 4- Damasio, A. (1999). The Feeling of What Happens Body and Emotion in the Making of

- 
- Consciousness. Pennsylvania: Harcourt Brace and Company
- 5- Hamm, J. (1978). *Cartooning – The Head & Figure*. Grosset & Dunlap, New York, USA
  - 6- Mattesi, M. D. (2006). *Force: Dynamic Life Drawing For Animators*. Focal Press, Elsevier, USA
  - 7- Roberts, S. (2007). *Character Animation: 2D Skills for Better 3D*, 2nd edition, Focal Press, Elsevier, USA.
  - 8- How to draw Comics and Cartoons: Pdf provided by [www.scribd.com](http://www.scribd.com), Uploaded by Steven Ice, (2005). Retrieved February 28, 2025
  - 9- [www.creatureartteacher.com/course/character-design-course/](http://www.creatureartteacher.com/course/character-design-course/). (2019). Retrieved November 15, 2024
  - 10- [www.drawingforce.com](http://www.drawingforce.com). (2017). Retrieved January 5, 2020
  - 11- [www.instagram.com/mike.berrier/](https://www.instagram.com/mike.berrier/). (2022). Retrieved December 28, 2022
  - 12- [www.pinterest.com](http://www.pinterest.com). Retrieved March 8, 2025

---

**CITATION**

Manal Hassan, et al (2025), Form Expression in Character Design, *International Design Journal*, Vol. 15 No. 4, (July 2025) pp 163-169

---