

Exploring the Sunneagram through Visual Aesthetics:

PROFILES FOR PERSONAL HOME DÉCOR



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93% OF OUR COMMUNICATION IS *non-verbal*

OF THAT PERCENT, 55% IS *visual*

- Psychology Today

ABSTRACT

The home is an environment that is the prime center for self-expression, personal sanctuary, and solace. On a psychological level, the home is a representation of the individual and, therefore, that individual should identify and find pleasure in their personal home space. Decorative art has long provided visual solutions for our innate desire to accentuate our spaces and express ourselves. However, there is a need for a connection between the visual arts and the augmentation of our basic psychological needs through home décor. With countless resources available for an individual to become more self-aware, there is a deficit in the visual arts created to communicate a sense of psychological peace and belongingness to the individual through good design of the sacred space that is a home.

The writer provides an overview of the Enneagram types, the principles of design and the elements of art to provide insight into the design decisions made to produce artwork that is consistent with each of the Enneagram types. The home should be a place of psychological, physical, and emotional peace for the individual. The design student has utilized such accessible self-knowledge tools, such as the Enneagram, to create home décor pieces that are tailored with the individual's preferences in mind.



CHAPTER ONE

Introduction

Home décor and the art of decoration are innately personal, making the home a direct representation of the individual. Therefore, it is safe to assume that the home is the environment that is the prime center for a person's self-expression, sanctuary, and solace. Tests such as the Enneagram allow a person to access vital information about themselves in order to find a practical application for it in their lives. With accessible knowledge such as this, one's Enneagram type can identify correlations between their type and one's personal aesthetic leanings. Designers can use an individual's values, as identified by the Enneagram, to create a visual profile that targets their personal home décor needs using their knowledge and application of the principles of design and the elements of art. Furthermore, by utilizing this information provided by the Enneagram, artists can bridge the gap by giving individuals the tools they need to create a well-informed space that is directly influenced by their specific preferences and core fears and desires, and, therefore, their type. This brings a new layer of harmony that reconciles the visuals of an environment with the messages they specifically give to that person and can therefore aid in growth and a healthier mental life.

The research included in this thesis gives a brief overview of the nine Enneagram types and their specific basic fears and desires. The research will examine the basic attributes of each type and their areas of disintegration or stress, as well as their areas of integration and growth. The student will use this acquired knowledge to translate more complex personality attributes into terms of

visual art pieces. Throughout this thesis, the student will also use their knowledge of the principles of design and the elements of art to create a profile for each of the Enneagram types. Studies in color psychology, texture psychology, value, shape, line and pattern will all play a role in incorporation into the potential design deliverables and the design decisions made for each of the Enneagram profiles.

The goal of this thesis is to create a home décor profile for each of the Enneagram types whose function will serve as an emotional experience for the viewer. The connection between the home space and aesthetics will demonstrate the concepts of aesthetic psychology and its impacts on the home environment. These benefits can be created with intentional design and the bridge between Enneagram psychology and visual art that can communicate to the viewer the student's message of making more intentional décor decisions in the home. This message will be effective because of the emotional connection each individual will have with a specific Enneagram type.

A home environment that is more emotionally connected to the resident can have several pivotal benefits. The research in this thesis will provide insight into the details of those benefits, based on systems such as Maslow's hierarchy of needs and self-actualization. As humans, there is an innate need for home to be a safe, sacred space, and aesthetics is one of the more successful avenues of fulfilling this need. The goal of this thesis will be to make the connection between home décor and other decorative art, and the emotional benefits it can provide on a deep,

psychological level, specifically as it pertains to the home environment. Through this, the student will demonstrate the importance of the home space, psychological needs, and their applications, specifically in an aesthetic context, ultimately using the Enneagram types as the decided best framework for demonstrating this concept.

Defining the Home

Before we can understand the concept of home décor, we must first determine what constitutes a home. Chris Travis, architect and founder of the Truehome Workshop, defines a home this way: "'home' is the complex relationship between the physical characteristics of claimed intimate space – the experience, nature and behavior of the inhabitants of that space – and the environment in which all occur."

Home décor is one of the truest forms of self-expression. The act of decorating and accentuating is something that gives a direct window into the personal soul and subconscious of the decorator. Sam Gosling Ph.D. and architect Chris Travis both suggest in their research the idea of spaces needing to evoke specific feelings for home owners. If a space is going to meet an individual or individuals' psychological needs, it must resonate by evoking those specific feelings (223).

According to Paul Hekkert of Design Aesthetics: Principles of Pleasure in Design, Note that we see here how the aesthetic experience links to the experience of meaning. Whereas attaching a particular

theme or association to a sensory aspect is a non-aesthetic attribution process, assessing whether these labels are congruent is regarded an aesthetic event; it is pleasing to the mind to see that the themes match, it is displeasing when it finds out the labels are incongruent. (168)

According to architect Chris Travis and founder of the Truehome Workshop, the 'experience of home' predates language and humanity itself. We may be the first species to think about our homes in a conceptual way, but we are not the first to make them central in our lives. The need to claim a personal space is innate in the behavior of a wide range of living organisms. All through the natural world, the call to home is experienced and expressed in thousands of different ways. A home is a safe haven that a living organism maintains in order to accomplish a greater degree of predictability and control in its life... That sense of belonging is much sought after but often remains elusive... We cannot imagine those animals outside the context of their homes. In those organisms and many others, their home has become an integral part of their form (220-221).

As humans, we have basic needs for security, safe haven, and retreat. These locations of solace are what provide us with a natural outlet for self-expression. We may be able to put up fronts, but our home's, the windows into our personhood, most definitely cannot.

Home Décor

Simply stated, home décor is an extension of oneself. According to Robert G. Dunn of Social



CHAPTER TWO

Relations of Consumption, The concept of lifestyle is central to a mapping of contemporary consumption practices in general and issues of identity in particular. Regarding the latter, lifestyle functions as 1.) a vehicle of self-identity by providing resources for definition of self, and 2.) Determinant of social and cultural identity by providing outward indications of where one fits in the social and cultural scheme of things. In the latter respect, lifestyle performs important communicative functions by giving expression to consumers' cultural dispositions and tastes." He goes on to say that "[l]ifestyle patterning and status positioning are thus the main features of the social relations of consumption that are the foundation for the formation of a consumer identity...and what they tell us about the shape of contemporary consumption and its implications for identity. (121-122)

Home décor has been loosely defined within the art community since its birth. Visual art that revolved around accessorizing initially ushered in a wave of fresh, contrary perspective during periods such as the Arts & Crafts movement during the late 1800s. But as time passed, Decoration began to become more outdated and seen by many modern artists as a luxury, lacking in conceptual meaning. Though broad in its definition and scope, home décor has risen above its classification in the visual world to touch other arenas of society. Fields such as environmental psychology, design psychology, and aestheticism have begun unearthing the deeper meaning behind a form of art that is so innately luxurious.

Explicitly defined, home décor can be understood, according to Grace Lees-Maffei,

author of *Professionalization as a Focus of Interior Design History* as, "Applying a holistic definition of the interior fosters studies that illuminate the breadth and diversity of such spaces while also recognizing that certain functions, such as shelter and design for need (whatever that need may be and however successfully met) are characteristics common to all interior spaces" (4).

Author Steven Blake Shubert echoes this idea in his discussion of Decorative art by stating, "The separation of interior Decoration from the other Decorative arts found in LCC is found also in the 1989 *Encyclopedia Britannica Macropedia*. The explanation given there is that 'interior design involves the use of the products of the individual Decorative arts'" (80). He ties Decorative art roots back to ancient Greece when stating that "[t]he term Decorative art is derived from the Latin roots 'décorare', meaning to adorn or to beautify, and 'ars', meaning skill, craft, or knowledge. Its use is connected with the organization of knowledge as it evolved in the Western world" (77).

He also states, The adjective Decorative fundamentally refers to the embellishment or ornamentation of an object in order to evoke visual satisfaction or delight, without any pretense of expressing meaning or emotion. In this sense, Decorative art refers to a certain ornamental quality not found in most representational art. In this literal sense, Decorative is a quality of art that can refer to any medium or technique. Even paintings may be considered Decorative when the ornamental quality referring to the appearance of color, shading, line, tone, etc., is such that it would not matter whether

a painting were hung upside down; such positioning would not affect the Decorative quality. Whether or not art is Decorative or not depends on its function. While it is useful to define a certain use of pattern, tone, and color as a Decorative quality in a work of art, this is a decidedly archaic use of the term, with an aura of the Victorian era about it. Without forgetting that the term may still sometimes be used in this literal manner, the use of Decorative arts as a category or classification of art will now be explored. (78)

Reframing Home Décor

Many people today do not think of home décor as having a function beyond that which has been described. While its very nature lends itself to accessorizing, accentuating and adorning, the emotional ties are what can be argued to be its most innate function. Décor provides the individual with a direct outlet for self-expression. As humans functioning in this world, we are also built with this carnal need for self-actualization and personal purpose. Home décor allows the decorator to control the visual message and explore concepts of self-actualization through this active form of self-expression. As stated earlier, home décor is an extension of oneself and this is because the home is an extension of oneself. One of the most sacred things to the human soul than that of their personal sanctuary and solace.

Visual communication is the most powerful form of communication we engage in as human beings. Nothing communicates more quickly and efficiently than that which we

can see and experience visually. As a result, the visual aspect of our environment plays an integral role in our development and our overall psychological well-being. According to author and environmental psychologist Sam Gosling of *Snoop: What Your Stuff Says About You*, [M]ost people don't see the environment as part of the "system" that contributes to the negative interactions. Often there is an architectural solution, sometimes a very simple one, that can break the negative cycle...Travis points out that it is far easier to change your living space than to change the behavior of your mate...Travis applies the same principles to positive associations...He asks clients to think about their daily routines and the rituals that empower their intimacy...Travis works with the couple to define exactly what kind of space and view will best meet their needs. (226-7)

If a home is one of the most sacred spaces, and the Decoration of it innately personal, then it would be logical to draw the conclusion that home décor serves a purpose much deeper than simply luxury. Through the intentional use of the principles of design and aesthetics, an artist could use the psychological theory behind home décor and design to meet the individual's subconscious human needs.

Basic Human Needs

According to the infamous pyramid of Maslow's Hierarchy of Needs, humans can be unified by their innate basic needs. These needs are imperative to survival, and in the absence of these basic requirements, an individual suffers. Physiological needs,

safety, love and belonging, esteem, and self-actualization are the realms that make up the essential human frame. In order to make psychological connections between the home environment, home décor, and individual personality, it is imperative that we examine the needs of the human race in general.

Physiological needs are a human's physical needs, i.e. food, water, warmth, and rest. Safety needs can be described as a human's sense of security and safety (both physically and emotionally). Belongingness and love deal with an individual's interpersonal establishments, i.e. intimate relationships, friends, etc. Esteem needs are an individual's sense of personal prestige, feelings of accomplishment and so on. Lastly, self-actualization needs are an individual's sense of having achieved one's full potential, including creative activities. These needs can be broken down into three main categories: physical needs, psychological needs, and self-fulfillment needs (Encognitive.com).

Sam Gosling, Ph.D., uses the last chapter of his book on environmental psychology in an interview with architect Chris Travis. In his Truehome Workshop, he designs client's homes that have been directly inspired by their personality and psyche. According to Gosling,

Travis goes to a whole new level. He doesn't wait until people move to a new place and then use posters and music and magazines to shoehorn their personalities into it. He considers people's personalities so early in the design process that he can make the house fit the occupants, not the other way around. This technique requires coaxing out the idiosyncratic psychological connections

between people and their places that typically go unexamined...indeed, it was by chance that Travis himself stumbled upon the realization that our feelings about places are rooted deeply in the past...It became clear to him that we all develop emotional associations with places that affect how we later respond to our surroundings. As a result, our long-term, emotional well-being can be profoundly affected by how well our surroundings match our ingrained psychological needs. Was there some way, Travis wondered, to incorporate people's psychological needs into the design of their homes? (pg. 220-21)

The home environment has a significant role in the fulfillment of these innate human needs. When these needs are inadequately met, there is emotional tension. If then, our homes do not aid in the fulfillment of these needs, it would be imperative to find the source of the disconnect in order to rectify it. The home environment has a profound effect on an individual's well-being and overall development as well. But in the presence of environmental tension, there can be emotional stress. Identifying the holes in our home psychologically will better inform the possible solution- hence, the field of environmental psychology.

Environmental Psychology

Simply put, Gosling says, "Today's personality psychologists want to know about how environment and genetic inheritance combine to shape people's personalities- that is, their relatively stable patterns of thinking, feeling, and behaving- and also how their personal

characteristics play out in their lives" (35). He goes on to point out that our personalities do indeed have a direct bearing on our environments and what we build them to be. Gosling quotes Travis when he writes, "But what's amazing is that some clients, even when they have done the exercises and found a design that resonates with something deep inside, find it hard to accept the psychological roots of their architectural preferences... 'One thing I have learned doing this is that people don't generally want to know their subconscious is driving their decisions. It frightens most of them and makes them feel out of control. So they tend to suppress some of the juiciest parts.'" (224)

According to Gosling, "Clearly, Travis does not view homes simply as places in which to eat and sleep and work; rather, he looks at how they can help provide feelings of safety, social stature, and comfort" (223).

The concepts and theories of environmental psychologists directly work to inform them on how to identify the successes and failures of a particular space. Many environmental psychologists study the Gestalt theory in order to understand the unification of an environment as a whole. The fact that we as viewers search for unity is known as the visual psychology theory of Gestalt. Author Ingrid Y. Lin, in her article "Evaluating a Servicescape: The Effect of Cognition and Emotion" states, Gestalt psychology suggests that individuals organize perceptions of physical environments into figures and grounds. Figures are usually perceived immediately, because they are clear and at the front of the visual field. Grounds, however, are usually perceived as vague and hazy, and are not as notable as figures

(Schiffman & Kanuk, 1978). Individuals also interpret contextual effects to make sense of their environments. Contextual effect refers to the phenomenon whereby individuals group information together to form a unified picture. (165)

Analyzing the home can be one of the most authentic pictures of the human personhood. Concepts such as these used by psychologists help to streamline human basic needs in terms of environment. However, just as personality is innate to the individual, so are visual preferences. These preferences however often line up with that of our personality. As a result, aesthetics and their corresponding theories naturally play a role in how we organize these personal environments, out of the overflow of our specific personality and nature.

Ambiguity in Aesthetics

The article, "On Aesthetics and Emotions in Scene Images: A Computational Perspective," has this to say about aesthetics:

The word "aesthetics" originates from the Greek word 'aisthētikos', sensitive, derived from 'aisthanesthai', "to perceive, to feel." The American Heritage Dictionary of the English Language provides the following currently used definitions of aesthetics: 1. The branch of philosophy that deals with the nature and expression of beauty, as in the fine arts. In Kantian philosophy, the branch of metaphysics concerned with the laws of perception. 2. The study of the psychological responses to beauty and artistic experiences. 3. A conception of what is artistically valid or beautiful. 4. An artistically beautiful or pleasing appearance (pg. 244).

But is beauty and the study of it something meaningless or shallow? Or does it instead, provide a wealth of perspective into the inner heart of the beholder? In his article "On the Cognitive Functioning of Aesthetic Emotions," author Roger Pouivet states, "Consequently, my purpose is to show: that emotions are not purely private mental states, that emotions are rational, that certain emotions are cognitive (and may be experienced in the field of science as well as in the field of aesthetic experience), that aesthetic pleasure and the cognitive dimension of aesthetic experience have a direct connection... These behavioral or linguistic patterns can be used without any feeling whatsoever. But the possibility of feeling does not implicate in any way that there should

be anything more in the case of someone using such pattern while feeling something—something inner and hidden. (49)

He goes on to say, "Aesthetic emotions are rational, too— that is, they do not in the least constitute unmanageable, sensitive outpourings. They are responses that match certain stimulation, just as blushing can in certain circumstances" (51).

The point that Pouivet is driving at is the concept of aesthetic emotions being directly linked to our cognition. This implies that our visual aesthetic preferences (such as are present in design and the visual arts) do indeed have a direct connection with our emotions, personality, and innate values. Knowing that this connection is indeed viable leads us to conclude that there are, in fact, correlations between the information one takes in visually and how they feel on a psychological level.

According to Nishi Amane, author of *The Introduction of Aesthetics*, "...aesthetics finds its justification as a science that explains the human need to distinguish beauty from ugliness. It is also the science that deals with the fuzzy realm of perception and feelings, which for centuries had been the target of Confucian contempt on the ground that passions disrupted the moral order and the perfection of the 'principle of nature' (ri)" (22).

Aesthetics and visual beauty have a solidified role in human development. They speak directly to our basic human need for self-expression and actualization. Aesthetics can be studied cognitively, as well as understood through scientific research. Just as much as it is a creative venture, it is a rational one.

Correlations can be connected to emotions to inform patterns for study, and these patterns can then be translated into practical application in the home environment.

Furthermore, according to Milton H. Snoevenbos and Robert E. Frederick's article "On the Possibility of a Science of Aesthetics," "...they study the aesthetic reactions, preferences, and judgments of subjects with respect to simple colors, shapes, tones, odors, and so forth. During the last forty years a considerable body of preference data has been gathered using simple stimuli. The data reveal statistically significant agreement. An important finding is that such preferences do not appear to be culture relative. Significant agreement on color preference is exhibited by Europeans, Black Africans, East Indians, Japanese, Chinese and Mexicans. 3 recent studies reveal that Europeans, Egyptians and Japanese exhibit statistically significant preference agreement for simple shapes and polygons. Thus, these data refute Carmichael's rather apriori claim that there are no LLAGs (low-level aesthetic generalizations ... Thus, "taste" is defined as the ability to detect the unique aesthetic qualities of objects, and the "aesthetic quality" of an object is defined as a unique quality only discernible by those who possess taste. The circularity here is obvious. On the other hand, if the conditions for correct employment of "taste" are empirically based on psychological characteristics of the spectator, then, contrary to Carmichael's thesis, psychology is relevant to aesthetics. The upshot is that either (1) "taste" is contentless, in which case we have no basis for differentiating the aesthete from the yokel, or (2) "taste" is circularly defined, or (3) those individuals possessing taste are specifiable

on the basis of empirical, psychological characteristics, in which case psychology is relevant to aesthetics (255, 257).

Lastly, Paul Hekkert of *Design Aesthetics: Principles of Pleasure in Design* states, 'Aesthetics' comes from the Greek word 'aesthesis', referring to sensory perception and understanding or sensuous knowledge. In the eighteenth century, the philosopher Baumgarten picked up the term and changed its meaning into gratification of the senses or sensuous delight (Goldman, 2001). Since works of art are (mostly) produced for this reason, i.e. to gratify our senses, the concept has since been applied to any aspect of the experience of art, such as aesthetic judgment, aesthetic attitude, aesthetic understanding, aesthetic emotion, and aesthetic value. (158)

A home environment is an incredibly sensory experience. To make the connection between intentional aesthetic choices and the individual person would be to exercise this cognition of aesthetics in a truly conceptual way, with the results yielding countless psychological benefits for the resident. Hence, a proper understanding of the principles of design would yield the application of intentional connections between aesthetics and human need, and therefore, benefiting the resident's overall wellness.

The Principles of Design & Servicescapes

According to author Ingrid Y. Lin, "servicescapes" are defined as "physical

environments”. The principles of design are identified in the world of visual arts as: “...line, shape, color, value, form, texture, and space. The principles of art represent how the artist uses the elements of art to create an effect and to help convey the artist’s intent. The elements of art are balance, contrast, emphasis, movement, pattern, rhythm, and unity/variety” (ThoughtCo.com).

However, in regard to the Gestalt theory and principles of design specific to home décor and interior design, Lin identifies them to be broken down into six principles, divided by micro and macro perspectives:

“The six principles are as follows:

- (1) Proximity/nearness—individual elements are grouped together according to a similar perceived distance, which can be far or close.
- (2) Similarity—elements that are similar physically tend to be grouped together.
- (3) Continuity—elements that appear to point in the same direction are readily perceived as forming a group (continuations of an aspect of a curve), such as along a straight line or simple curve.
- (4) Common fate—elements that move in the same direction are perceptually grouped together. This has commonality with the principle of similarity, but is applied to moving elements.
- (5) Symmetry—priority in grouping is given to naturally balanced, symmetrical figures over asymmetrical ones. Symmetry is generally considered a critical factor in aesthetics.
- (6) Closure—grouping occurs in a way that favors perception of a more enclosed or complete figure.

These principles presented above explain how individuals organize perceptual images.

Researchers have demonstrated that individuals’ behaviors are a result of their interaction with their environment (Schiffman, 2001, pp. 174–176). The principles of Gestalt psychology provide a useful framework with which to analyze such individual–environment interactions and their effects on an individual’s appraisals and behavior. A micro-perspective implies consideration of issues that affect perception at the individual level... The macro-perspective, on the other hand, directs research attention to issues that are outside of the individual” (165-6).

She goes on to say,

The various visual cues within a servicescape include the following: color, lighting, space and function, personal artifacts and plants, and layout and design (Bitner, 1992)...The furnishings in a servicescape link the space with its occupants and convey the personality of the servicescape through form, line, color, texture, and scale. The furniture placement may convey a sense of enclosure, define spatial movement, function as walls, and communicate visible or invisible boundaries. Recognizable changes in ceiling heights affect spatial perception more than a similar change in room width or length. High ceilings convey feelings of spaciousness, whereas low ceilings are associated with coziness and intimacy (Ching, 1996). All of these elements help individuals form a mental picture prior to affective response and judgments toward a specific servicescape (167-8).

These principles of design and elements of art will be the means by which the thesis student creates the deliverables. The student will use their understanding of these principles and the correlations drawn between personality type to create a line that represents the nine types

identified through the Enneagram.

Principles of Design & Elements of Art

The design process is commonly known as “the seeking of visual solutions,” according to David Lauer and Stephen Pentak, authors of “Design Basics” (4). These rules of art guide the design process and will be integral to the creation of pieces that will provide insight into the various Enneagram types. The principles of design are unity, emphasis and focal point, scale and proportion, balance, and rhythm. The elements of art are line, shape, pattern and texture, illusion of space, illusion of motion, value and color. The form of these pieces will follow these principles and elements of design, but the content is where the connection between the Enneagram types and concept are combined.

The principles of design can be simple in theory, but deep with a variety of possibilities in their application. For the purpose of this thesis, the student will provide an overview of the principles of design and elements of art in order to provide insight into the design decisions that will back the application of the Enneagram types translated into art pieces.

Unity

The first of the principles of design is unity. Unity means that a “congruity or agreement exists among the elements in a design; they look as though they belong together” (Lauer & Pentak, 28). Unity is often also referred to as harmony. To achieve unity in a piece,

there must be a continuation of an element in the composition. This creates a sense of agreement between the items in a design that are apparent to the eye. Just as unity can be observed in a classical painting, it is even more apparent in design elements such as fonts or layout. Human minds naturally search for a sense of completion and connectedness. The artist can use several different techniques to accomplish this unity in their design such as proximity, negative and positive space, repetition, continuation, the grid, and color. Designers use the grid specifically to carry out the repetition of an elements such as a shape or alignment so that the piece can have variety while still maintaining its cohesiveness.

Emphasis & Focal Point

The second principle of design is emphasis and focal point. A focal point is “a point of emphasis,” according to Lauer and Pentak (56). “This emphasized element can attract attention and encourage the viewer to look closer.” Using focal points and emphasis are the primary means by which the artist grabs and directs attention. There can be more than one focal point in a composition, but the artist must strategically plan what and how the elements will be emphasized, or the very focal points can begin to compete, causing nothing to be emphasized. Some techniques an artist can use to create emphasis are contrast, isolation, or placement. However, “a definite focal point is not a necessity in creating a successful design. It is a tool that artists may or may not use, depending on their aims” (Lauer & Pentak, 66).

Scale & Proportion

The third principle of design is scale and proportion. “Scale is essentially another word for size...Proportion refers to relative size- size measured against other elements or against some mental norm or standard” (Lauer & Pentak, 70). Scale can be used symbolically, such as with hieratic scaling, or it can be used as a technique for demonstrating focal point or emphasis. However, “the most powerful reference is our own size,” (74). In this way, the artist can use human references or even internal references within the piece to allow the viewer to obtain a sense of scale or give them clues as to how they are to interpret the work. Contrast is also integral to scale, and artists can use scale and proportion in countless ways. From surreal art to classic, geometrically accurate art, there are endless possibilities for how the artist may choose to use this principle in their work. The ancient Greeks developed what we understand to be the ideal proportions through techniques such as the “golden rectangle”, “root rectangles”, and the “golden mean,” which refer to ideal ratios and perfect proportions.

Balance

The fourth principle of design is balance. Balance is “the distribution of visual weight within a composition” (Lauer & Pentak, 88). Much like unity, the human mind searches and craves balance innately, while an absence of it frustrates us. Artists can achieve different kinds of balance by placing an imaginary axis in the piece and placing elements on either side in such a way that achieves a form of equilibrium. While there is symmetrical balance, or perfectly centered balance, our minds also often appreciate purposeful imbalance. Imbalance or asymmetry creates

a visual tension that can be very pleasing to the viewer. There is also radial balance and crystallographic techniques that the artist can use. The artist can also use symmetry, horizontal, vertical, and bilateral symmetry to achieve varying focus in a piece. While perfect symmetry elicits a feeling of static stability and permanence, asymmetry and imbalance create an interest that can still be purposefully executed to work within a composition. Artists can also use casual and positional balance to direct the viewer's eye, as well as use texture—both physical and visual—to achieve a sense of balance.

Rhythm

The fifth principle of design is rhythm. Visual rhythms are inspired by the meaning of rhythm in musical pieces. This principle refers to “the visual rhythms composed by an artist that seem to resonate with memories or associations in our other senses. When a visual experience actually stimulates one of our other senses, the effect is called kinesthetic empathy” (Lauer & Pentak, 112). Rhythm is a design principle that is based on repetition. Though rhythm is a term we most often associate with the sense of hearing, in artwork, it involves a “clear repetition of elements that are the same or slightly modified” (114). “In music, some rhythms are called legato, or connecting and flowing. The same word could be easily applied to the visual effect” (116). Alternating rhythms, progressive rhythms, polyrhythmic structure and the use of vibrating color and connecting or diagonal lines are all elements that an artist can use in their piece to enhance the movement or flow by guiding the viewer's eyes back and forth in a piece- hence, rhythm.

The Elements of Art

Similar to the principles of design, the second set of visual rules an artist incorporates into their design are known as the elements of art. These are the building blocks by which an artist can create their compositions successfully.

Line

The first element of art is line. Line is the first dimension of art, “a point having no dimensions (neither height nor width), and then we set that point in motion” (128). One of the most powerful attributes of line is its power of suggestion. Implied line, psychic line, explicit line, horizontal, vertical, diagonal, contour, and gesture are all types and forms of lines that can be used to create a composition. Line can be free-flowing and organic as well, creating forms and various figures to elicit a sense of movement and rhythm. Lastly, line can also be used to create value, texture, shape, etc. and ultimately add variety or emphasis to a piece. Calligraphy is a form of art that uses line as the basic foundation for its creation.

Shape

The second element of art is shape. A shape “is a visually perceived area created either by an enclosing line or by color value changes defining the outer edge. A shape can also be called form.” (152). Shapes are what “separate the figure from the ground” in a work. “Often we can find, even in more complicated subjects, the simple shapes of circle, square, and triangle underlying a composition” (152). The human eye tends to read convex shapes as figures and concave shapes as ground. Even

in graphic pieces, type and shape can be used in this way to distinguish the figure and ground to the viewer. “Two-dimensional design, or composition, is basically the arrangement of shapes” (154). Naturalism, idealism, distortion, abstraction, biomorphic, nonobjective (pure forms), curvilinear, rectilinear, or cubism are all ways and techniques in which shapes can be used to create contrast, interest, tension, ambiguity, or emphasis in a piece. Shapes can also be used to create positive and negative shape. But mass and volume are the “shapes” applied in the three-dimensional sense.

Pattern & Texture

The third elements of art are pattern and texture. “Psychologists speak of “horror vacui” or a need to fill up empty space, and that is basic human impulse. This explains a desire to add visual interest to an empty surface or space” (180). Pattern can be complicated or simple but is also a vague phrase used throughout the visual art world that can take on several different meanings. “Pattern begins with a unit or shape that is repeated,” and is one of the most successful ways to create visual interest. Texture is similar to pattern and “while every texture makes a sort of pattern, not every pattern could be considered a texture”. Texture evokes our sense of touch, and “refers to the surface quality of objects”. “The element of texture is illustrated in art when an artist purposely exploits contrasts in surface to provide visual interest” (186). Tactile texture is physical, while implied texture is texture that is only visually implied.

Space

The fourth element of art is the illusion of

space. Creating space in a two-dimensional composition can be achieved through various techniques. Space in this context is naturally an illusion, so techniques such as foreshortening, spatial clues, and size create a sense of space and depth. Overlapping, vertical location, aerial perspective, linear perspective, one-point perspective, two-point perspective, multi-point perspective, amplified perspective, and juxtaposition are all forms of perspective that the artist can use to distort the view in a composition to create a sense of space and depth. Open and closed forms and transparency can also work like overlapping to use shapes and forms to elicit ambiguity or continuing space off the picture plane or enclose the space in the view of the piece as a whole.

The fifth element of art is the illusion of motion. According to Lauer and Pentak, “almost every aspect of life involves constant change. We humans cannot sit or stand motionless for more than a moment or so; even in sleep we turn and change position. But if we could stop our body movements, the world about us would continue to change. Thus motion is an important consideration in art” (230). The concept of kinesthetic empathy makes us subconsciously feel the movements we observe in our muscles. In the same sense, an artist can elicit the feeling of movement tension in anticipated movement. There are several ways to create movement in a piece, such as repeated figures, cropping figures, blurred outlines, grouping multiple images, and lines of force (curved lines depicting a pathway of movement). Artists can also use optical illusions in compositions to allow the eye to naturally create the sense of movement or afterimage.

Value

The sixth element of art is value. Value is “simply the art and design term for light and dark. Our perception of figure and ground depends on relationships of light and dark... in reduced light, our visual perception is more dependent on value than color”. The term value contrast “refers to the relationship between areas of dark and light”. Studies have shown that the average eye can discern about forty variations in value (244). Value pattern “refers to the arrangement and the amount of variation in light and dark”. However, it is important to note that “every color is, in itself, also simultaneously a certain value” (246-7). Value emphasis, contrast, shading, cross-hatching, and more are all techniques artists can use to bring attention to a focal point, create movement or evoke a sense of space and perspective. Value is integral to any design.

Color

The seventh element of art is color. Like value, color is one of the most limitless, complex, and integral elements in a piece. “The essential fact of color theory is that color is a property of light, not an object itself... objects have no color of their own but merely the ability to reflect certain wavelengths of light” (256). Black objects absorb light, while white reflects it. Therefore, as light changes, color will appear to change. The additive and subtractive systems are integral to a graphic artist understanding light since their system of color mixing is different than that of artists using physical media. Additive is graphic and in terms of light, and subtractive is in terms of pigment. Additive uses the three primary

colors of red, blue and green, while subtractive uses the three primary colors of blue, red and yellow. From these primary colors, all other colors are derived. Color perception, value, intensity, mixing, combinations, schemes, dominance, as well as local and optical color are all techniques and processes that an artist can use in their composition. Moreover, color psychology is pivotal in conceptual art as color elicits emotional responses and senses. Color has spatial and emotional properties, as well as symbolic. An artist can use color as one of their primary methods for concept and emotion in a piece.

Altogether, these principles and elements are the foundational elements that go into creating a successfully designed composition. An artist’s knowledge of these building blocks in art can enhance their ability ultimately to communicate their message with the viewer or evoke a specific desired experience. For the purpose of this thesis, the application of these principles and elements will directly correlate with the Enneagram types to communicate a desired emotional experience for the viewer and potentially even identify with them.

What is the Enneagram?

According to Don Riso’s book, *Enneagram Transformations: Releases and Affirmations for Healing your Personality Type*, the Enneagram is a form of self-knowledge test that, based on the results of the exam, places the individual in one of nine categories or “types”. Each type is characterized by a specific basic fear and basic desire. These basic fears and desires are what

drives that individual and can determine their level of “stress” or “growth” along a “levels of development” continuum. Within each type, there are specific leanings or tendencies one can be prone to towards another type. These leanings or secondary traits are referred to as “wings” according to the Enneagram.

In his book, Riso states, The Enneagram can help us deal with the contrary forces of our personality by naming them and releasing them...they represent a new approach to self-help...But we do want to “make the unconscious conscious” by shining a light on our hidden conflicts and contradictions. In the Affirmations for each type, we turn to the positive qualities that need to be affirmed. As we have just seen, when we release negative attitudes, we let go of a damaged and painful part of us from our past that is causing us problems in the present. When we affirm something good about ourselves, we replace those old, negative beliefs with new, positive ones. The saying, “nature abhors a vacuum” is true of the mind as well, for the mind also needs to be filled. Once a negative attitude has been released, we need to replace it with a positive one; otherwise, the negative message will come rushing back. The Enneagram thus provides us with two “missing pieces” that are essential for our growth. Since different personality types are different, treating all people as if they were alike undermining the benefits that could be obtained by many self-help programs. The Enneagram adds important specificity to our quest for growth. Specificity is necessary because sound advice for one type may not be sound advice for another. Generalizations about how people grow, how they develop good relationships, or how they

can be better friends or parents- amongst a host of things- either fall flat or can be dangerous if differences between personality types are not considered. The Enneagram helps us recognize that each personality type is the filter that affects all of our spiritual and psychological growth. (6-7)

Using a test such as the Enneagram will provide a framework for determining correlations present in patterns of aesthetic leanings. If one individual has the same basic fear and desire that drives them as another, it is quite possible that these similarities are ingrained in the individual enough that it manifests through their visual preferences. This is based on the stipulation that our visual preferences are directly tied to our personality, or basic psychological needs. Whether we are aware of it or not, visual communication is one of the most powerful forms of communication we encounter, and as a result, being able to use self-knowledge resources to connect the dots is therefore imperative to one's mental and emotional health.

According to Riso, "This is why self-observation is so important: we must know which actions and desires lean toward wholeness and which lean toward fragmentation. Self-observation provides us with the wisdom to make the right choices on our path. Without it, we would be lost" (24).

According to the Enneagram Institute, the nine types are as briefly follows: "These one-word descriptors can be expanded into four-word sets of traits. Keep in mind that these are merely highlights and do not represent the full spectrum of each type: Type One is principled, purposeful, self-

controlled, and perfectionistic.

Type Two is generous, demonstrative, people-pleasing, and possessive.

Type Three is adaptable, excelling, driven, and image-conscious.

Type Four is expressive, dramatic, self-absorbed, and temperamental.

Type Five is perceptive, innovative, secretive, and isolated.

Type Six is engaging, responsible, anxious, and suspicious.

Type Seven is spontaneous, versatile, acquisitive, and scattered.

Type Eight is self-confident, decisive, willful, and confrontational.

Type Nine is receptive, reassuring, complacent, and resigned."

These nine types will be the subject of the thesis student's practical application. They will provide a framework by which the student creates a body of work to support the hypothesis of a correlation between the human psyche and aesthetic preference.

The History of the Enneagram

According to the Enneagram Institute, Everyone emerges from childhood with one of the nine types dominating their personality, with inborn temperament and other prenatal factors being the main determinants of our type. This is one area where most all of the major Enneagram authors agree—we are born with a dominant type. Subsequently, this inborn orientation largely determines the ways in which we learn to adapt to our early childhood environment. It also seems to lead

to certain unconscious orientations toward our parental figures, but why this is so, we still do not know. In any case, by the time children are four or five years old, their consciousness has developed sufficiently to have a separate sense of self. Although their identity is still very fluid, at this age children begin to establish themselves and find ways of fitting into the world on their own.

The experts of the Enneagram Institute go on to say, "From one point of view, the Enneagram can be seen as a set of nine distinct personality types, with each number on the Enneagram denoting one type. It is common to find a little of yourself in all nine of the types, although one of them should stand out as being closest to yourself. This is your basic personality type."

While the Enneagram has been used since ancient civilizations, its application provides a deeper platform than that of other personality examinations. OCEANS 5, Myers-Brigg, DISC and tests of the like deal with the study of human temperament and traits. However, the Enneagram provides a more solid foundation for the thesis student's study due to the nature of the results it identifies. By examining an individual's motivating fears and desires, as well as their connection with the other types, the student will assess personhood at a deeper level and thus yield more applicable results.

The Enneagram Types

The Enneagram types provide much more to the individual than just a mere personality assessment. Each Enneagram type gives insight into the individual's value system and

perspective by which they view the world. While each of the nine types are different, we all as humans will find there are aspects of each type that we partially identify with. Unlike other personality assessments, the Enneagram takes into account levels of stress and growth. These lines of integration and disintegration also play a part in determining the values a person will identify with during certain seasons of life. However, though we may find that we identify with several Enneagram types at different times, we will always remain one basic type for life. Within these types, there are possibilities of wings, levels of integration and disintegration and instinct types which will be elaborated further in this chapter.

In regard to the nine Enneagram types, each has a unique set of values they abide by. Each type has a basic fear and core desire that identifies the type. In order to better grasp how these will provide the thesis student with the necessary material to create psychologically consistent designs, we must have a thorough understanding of each of the types. All research for the purpose of this thesis is according to the framework outlined by the Enneagram Institute.

Each Enneagram type is characterized by their basic fears and desires, and all of the types interact in different ways. The levels of integration and disintegration come into the picture during periods of stress and growth for each individual. During times of stress, each type has a tendency to move towards its own types unhealthy attributes or run the possibility of moving towards the stress traits of another type that is across from it on the Enneagram circle. This concept is known as Levels of Disintegration. Likewise, during seasons of

growth, each type has its own strengths that it moves towards as well as the possibility of displaying similar strengths to another cross-type. This concept is known as Levels of Integration. In this way, the types mingle and interact and is part of the reason many feel they partially identify with more than one of the Enneagram types.

Type One

The first of the Enneagram types is the Type One, also known as the Reformer. The basic desire of the Type One is to be good and to have integrity- morally sound. The basic fear is then of being bad, corrupt, defective or imbalanced. Ones are “ethical and principled, a source of goodness and virtue in the world; they elevate the standard of excellence for quality and integrity in all things” (Heuertz, 114).

Type Ones are extremely convicted and idealistic individuals. They have a strong moral compass, and a high sense of personal conviction and belief. They are extremely perfectionistic, striving to rid themselves of imperfection or fault. As a result, these individuals can be very critical towards themselves and others and see the world’s imperfections and their own as a constant source of frustration. Type Ones for this very reason cling heavily to rules and structure. These structures, systems and rules provide a type of security blanket for the Type One and a sense of stability, which they internally crave. Organization, order and fairness are staples of the Type One’s driving desire, and they often take on high amounts of responsibility for themselves and even take on others’ loads in an attempt to fix or resolve the imperfections they see in the world.

When unhealthy, Type Ones can be overly critical, judgmental, angry and self-loathing. Their drive for perfection causes them to strive to create a more perfect world, however this often leads them into further frustration and resentment. When healthy, Type Ones can be some of the most winsome, charming and driven individuals. Their strive for excellence causes them to bring out the best results in others and learn to cut themselves some slack. Instead of obsessing over perfection, they strive towards quality and excellence. This benefits all those around them and they become some of the most imaginative individuals, breaming with ideas, solutions and resolve. Their focus on being good and perfect is redirected to a commitment to solving problems and they reflect goodness, peacefulness, and integrity.

Type Two

The next of the Enneagram types is the Type Two, also known as the Helper. The basic desire of the Type Two is to feel loved or wanted. The basic fear is then that of being unloved or unwanted- rejected. “As a source of love in the world the openheartedness of Twos is rooted in their essence. Twos are gracious and generous, naturally giving of themselves, usually in the most benefiting ways” (Heuertz, 117). The Two’s basic fear of rejection is what primarily motivates them. Terrified of being abandoned, Twos often are characterized by being extremely nurturing, caring and selfless. They are afraid of ever asking for what they need, and often take what they can receive. Type Twos often struggle with a deep sense of shame, which causes them to sometimes become overly nurturing in their relationships because of their fear that

they will not measure up. As a result, they focus primarily on others and external things- repressing the need to ever look inward and evaluate their own needs or desires. Often afraid that they are innately unlovable, Twos are ironically some of the most beloved of all the types.

When Type Twos are unhealthy and moving along the lines of Disintegration, their natural selflessness can be translated to look much more entitled. Their pride works against them in the form of false humility, and instead of selflessly serving their peers, they use this as a reason to feel entitled and can even manipulate situations to obtain their needs without having to ask for them. When healthy and moving along the lines of Integration, Twos are some of the most generous, benevolent, kind and humble individuals with a tremendous capacity to care and serve others. They are comfortable voicing their needs with those they trust and stand with their heads high, taking ownership of their needs. “They give from a place of strength and determination as a fruit of deep humility” (Heuertz, 119).

Type Three

The next of the Enneagram types is the Type Three: The Achiever. The basic desire of the Type Three is to feel valuable. Their basic fear is then that of being worthless. “At a fundamental level, Threes reflect truth and integrity, because in their essence they know they are truly loved. But Threes live out of the pain of the disconnect from their own hearts, constantly questioning the fragile line between being loved and being recognized or affirmed as the symbol of love they are desperate for”

(Heuertz, 120).

Threes often derive their sense of acceptance through their performance and as a result, are incredibly success-driven. They achieve a sense of validation from what they achieve and offer to the world, and they are terribly afraid of failure. Innately practical and pragmatic, this Enneagram type is prone to success and achieving any goal they set their mind to. They can assume almost any role or position and are extremely capable. Sometimes, their drive to be successful causes them to detach or be more reserved in social settings as a precautionary method. However, their strengths for achieving can cause them to be very skilled at pulling others together to work towards a common goal and to highlight the strengths in others.

When unhealthy and moving towards levels of Disintegration, Threes can be manipulative, overly competitive and willing to give up the peace in order to come out successful. When healthy and moving towards levels of Integration, Threes can be extremely authentic, truthful, and demonstrate genuine concern and warmth towards others. They will work to create security for their community and are incredibly present.

Type Four

The next of the Enneagram types is the Type Four: The Individualist. The basic desire of the Type Four is to find a sense of individuality or to be themselves. On the contrary, their basic fear is of having no identity or personal significance. “The irony is that Fours feel more misunderstood and less significant than all other types, even though they are generally

considered to be the most uniquely interesting Enneagram type" (Heuertz, 123). Because of their natural tendency to feel unique or different, oftentimes Type Fours feel that the rules do not apply to them. Their basic fear drives them, continually afraid that they have no personal significance or are somehow not as important as others. They often turn to others to help define who they are and are constantly seeking rescue from themselves. They deeply desire to be known, seen and pursued, and they have a tendency to fantasize or chase after what others have.

When unhealthy or moving towards levels of Disintegration, Type Fours have a tendency to overly lean on others. They either overshare their pain and emotions or on the contrary, isolate and hide their true feelings. Overcome with envy, they feel their flaws cause them to be unlovely or provide others with reasons for why they do not belong. When healthy and moving towards levels of Integration, Type Fours are some of the most compassionate and emotionally sensitive individuals. They have a high regard for beauty and are innately creative. They come to understand that the rules apply to them as well and are capable of drawing healthy boundaries. They foster clarity and understanding, and when growing, see others as equal and rest in an even-minded state of acceptance and value of others and themselves.

Type Five

The next Enneagram type is the Type Five: The Investigator. The basic desire of the Type Five is to be capable and competent. The basic fear is of being helpless, incompetent and incapable. "Fives illuminate what can

be known and are a source of wisdom and knowledge in a world of questions and uncertainty" (Heuertz, 126).

Quite likely the most withdrawn of all the types, Type Fives strive for mental stimulation, cerebral understanding and to master reality. True truth-seekers, Type Fives are constantly working to better understand existence, which directly couples with their basic fear of not understanding the world around them. For this reason, safety is of the utmost importance for the Type Five because of the fact that security is a huge priority for this type, and thus, love and intimacy can be very intimidating. They see love as an emotional distraction from the pursuit of knowledge and truth, and while they often may seem withdrawn, their minds are constantly learning, assessing and observing at fast paces. Minimalists on the outside, the inside is complex and intricate. Their downfall is greed; not in their ability to be generous, but more in the sense that they are prone to withhold their emotional energy from others in order to support their intense mental motivations.

When unhealthy and moving towards levels of Disintegration, Type Fives can be stingy in their giving, both emotionally and externally. Ironically, the most tormenting situation for the Five is not being able to find the solution to an intellectual problem, which causes them to be prone to overindulgence, overcompensation, letting go and excess. When healthy and moving towards levels of Integration, Type Fives can be the most capable of tackling complex problems, finding their niche and extremely present in their relationships, with a high propensity for thoughtful curiosity and thirst for knowledge that is not afraid of

mystery, but rather embraces it.

Type Six

The next type on the Enneagram is the Type Six: The Loyalist. The basic desire of the Type Six is to have support and guidance. The basic fear of the Type Six is of being without support or guidance. "At their best, Sixes are a source of determination and strength. Often sixes doubt themselves, looking to an external authority or outside sources to remind them what they hope (and fundamentally know) is true about themselves. Constantly reaching outward to fortify what they need to be able to trust inward keeps the Six stuck in anxious places of uncertainty" (Heuertz, 128). Motivated by an intense fear stemming from their feelings of being unsafe, Sixes are prone to irrationality and being the most out of touch with their feelings and thoughts.

As a result, they pursue positions of intellect, leadership and structure so as to build a sense of safety for themselves that is free of threats. When unhealthy, they group with others that are like-minded to create a secure environment for their anxiety; however, when healthy, Sixes are the ultimate community defenders and have an ability to create safe and nonthreatening environments and act as chief protectors. They often make phenomenal leaders, but when healthy, they do not always feel the need to serve in leadership roles if it is unnecessary.

When unhealthy and moving towards levels of Disintegration, Sixes are overworked, burned out and stressed from the high capacity they exert in constantly working to secure their environments. Characterized by fear, Sixes can

act irrationally and emotionally chaotic when under the immense stress of securing their environments that they are so afraid of losing control of. When healthy and moving towards levels of Integration, Sixes are the most loyal relationship one can find. They unwaveringly defend others and are strong, resilient leaders, though they do not always need to serve in a position of leadership. They focus their intellectual skill on creating a safe environment and are master mediators of stress and anxiety. They never fail to show up and make supportive, sincere and generous friendships.

Type Seven

The next of the types on the Enneagram framework is the Type Seven: The Enthusiast. The basic desire of the Type Seven is to be satisfied. The basic fear of Sevens is of being trapped in pain and deprivation: Sevens, the most energetic of all Enneagram types, are a source of imagination and freedom in the world. Due to their charming and winsome energy, Sevens are often mistaken as feeling types. Because they come across as very heart-forward, they are frequently assumed to be in their hearts, but Sevens are actually rooted in the Head Center. Their fundamental need is to avoid pain, so Sevens are perpetually looking for distractions and opportunities to stay as far away as possible from their inner aches. (Heuertz, 131-132)

Sevens are constantly searching for new experiences and are most afraid of being left alone to their pain and hurts. As a result, they are constantly anxiously and frantically craving experiences, distractions and active stimulation. Contrary to popular belief, Sevens

are constantly in their heads, planning the next venture and failing to follow through with the tasks their active imagination takes on. However, their passion for freedom reminds us all to live fully, and they are beautifully positive, hopeful, and incredibly curious.

When unhealthy and moving towards levels of Disintegration, a Seven's downfall is a gluttonous spirit. Their anxiety for facing their stress causes them to overindulge, overdo and overwhelm themselves with opportunities and experiences until they are sickened by their excessiveness. They mentally handicap themselves by being so focused on the next experience and the future that they lose sight of reality and the present. They crave distractions and are naturally out of touch with their true emotions due to hyper-avoidance of them. When healthy and moving towards levels of Integration, Sevens are some of the kindest, most spontaneous and positive people around. They have a mesmerizing charisma that reassures their relationships and can reframe almost any situation. Healthy Sevens have learned self-restraint and a balance between their curiosity and reality. They can display immense self-control and an ability to manage their insatiable desire for pleasure by bringing it to others.

Type Eight

The next type according to the Enneagram is the Type Eight: The Challenger. The basic desire of the type Eight is to protect themselves. The basic fear of the type Eight is of being harmed, controlled and violated. "The most driving dynamism of all Enneagram types is found in the energy of Eights. Eights are a source of strength and determination,

an initiating and intimidating source force of vitality in the world" (Heuertz, 134). Eights have a fundamental need to be against or buck against systems. Structures and authority restrict them, and they innately fear being controlled. As a result, struggling and pushing others is how they search for trustworthiness in relationships. They exert control in order to avoid their basic fear of being controlled against their will. As some of the most intense, impassioned people, their basic downfall is lust for intensity and challenges. They are often some of the most convicted, passionate and driven people. Sometimes, they ironically overdo their seeking of experiences to feel alive and end up harming themselves and others in an attempt to so drastically avoid being hurt.

When unhealthy and moving towards levels of Disintegration, Eights are feared and can be bullies. Their vengeance either causes them to stumble harshly or catapult towards growth. Like Ones, Eights are extremely hard on themselves, and as a result, on all those around them. When stressed, they manipulate and reduce people in order to shamelessly intimidate and control others by force.

When healthy and moving towards Integration, Eights are some of the most driven, determined and impassioned individuals. They champion causes like no other, defend the vulnerable and channel their need to be against in a healthy way by being incredibly generous and loving. Hard-working, warm and cheerful, you would never meet anyone more powerfully steadfast and capable of being resilient amidst challenges and opposition, bringing diverse groups together by being dependable and strong.

Type Nine

The last type on the Enneagram framework is the Type Nine: The Peacemaker. The basic desire of the type Nine is peace of mind and wholeness. The basic fear of the Nine is that of loss, fragmentation, and separation. "Nines have been considered the prototype of the other archetypes within the Enneagram...It's as if the Nines is the spine of the body and each of the other types are the ribs coming off the spinal cord. As such, the Nines observe all that is and, rather than getting sucked into all the drama, essentially opts out, witnessing the world without much compulsion to participate in it" (Heuertz, 137). With a natural gift to mediate and negotiate between people, Nines meet their innate need for autonomy. They have a natural ability to calm environments and maneuver people. Typically, Nines fly under the radar, are afraid of attention, and preoccupy themselves with making sure those around them are taken care of.

When unhealthy and moving towards levels of Disintegration, Nines will detach from their feelings. They will deescalate a situation past the point of security or rationality in order to maintain peace, and they are prone to anxiety as a result. When healthy and moving towards Integration, Nines are naturally fantastic mediators and excellent listeners, able to understand almost anyone and their perspective. Sometimes this strength works against them and prevents them from being able to form their own opinion. They instinctively can see into conflict with clarity and calmness, maintaining peace and making everyone feel safe. They are unwaveringly loving, discerning and empowering the world around them with love (Heuertz, 137-139).

While each of the Enneagram types is unique, they are all united in the way that they affect the individual's perspective on the world. These core fears and desires motivate and cause a person to act, believe, react or perceive the world. As a result, the personal type of an individual will naturally affect their responses to aesthetics and their surroundings. With these unique types and their characteristics in mind, an artist can use the principles of design to apply their knowledge of the types to ultimately create a home environment that speaks directly to the individuals core desires and soothes their specific fears through visuals.

The Enneagram & Aesthetic Correlations

According to authors Viren Swami and Adrian Furnham of Personality and Aesthetic Preferences, using the OCEANS 5 or Big Five personality test, there were obvious correlations between personality and aesthetic preferences:

Other Big Five traits have also been associated with preferences for visual arts, although the relationships have tended to be weaker and more equivocal than those with Openness. In terms of Extroversion, for example, Eysenck (1941) suggested that extroverts showed a preference for modern over traditional paintings (see also Burt, 1939), although Cardinet (1958) reported that it was introverts who showed a stronger preference for modern and abstract paintings compared with extroverts. (543) They go on to state that "[n]evertheless,

other facets of Openness, including ideas (the tendency to be intellectually curious) and values (the tendency to reexamine traditional social, religious and political values), have also been associated with aesthetic preferences... Nevertheless, it does appear to be the case that personality generally, and Openness more specifically, have an important role in determining aesthetic experiences" (545, 553). On a smaller scale, tests such as this have found patterns between humans of similar character traits and aesthetic leanings.

If there are known correlations between the simple framework of the OCEANS 5 personality test (which only examines levels of 5 basic characteristic traits, something far more variable), then why should a test such as the Enneagram, which evaluates an individual based on a core value, not be able to find conclusive correlations as well? The Enneagram provides even deeper and more established insight into the individual by assessing the "how" and "why" of their innate motivations and fears. Therefore, the thesis student's hypothesis of potential correlations between the nine Enneagram types and visual preferences has sound reasoning. With their knowledge of the principles of design and the elements of art, the thesis student will be able to draw certain informed assumptions and make correlations between the design elements of the décor pieces to tie to a specific Enneagram type. For example, with a knowledge of color psychology, the student may choose a monochromatic blue color scheme in the Type Six décor because of the emotional connotations of the color blue. Blue is a calming, serene and peaceful color- a potential soothing element for the naturally anxious Type Six. In the same sense,

horizontal shapes and patterns also elicit similar connotations and, as a result, may also be chosen to appear in the décor profile for the Type Six. On the contrary, the Type Eight is an extremely confrontational and strong personality. The thesis student might choose to incorporate a color like red or strong, solid textures into the compositions of the décor for the Type Eight to highlight those character attributes.

Decisions such as this will be the platform by which the thesis student determines the nature of the deliverables and the overall design. The student will use their acquired knowledge of psychology and the Enneagram types as well as their previous knowledge of the principles of design and elements of art to give sound backing to the design decisions made.

Conclusion

Most people do not prefer an environment that causes emotional tension; however, oftentimes, we as humans fail to realize when our home environments are doing just that. According to the article "On Aesthetics and Emotions in Scene Images: A Computational Perspective,"

The emotional and aesthetic impact of art and visual imagery is also linked to the emotional state of the viewer, who, according to the emotional congruence theory, perceives his or her environment in a manner congruent with his/her current emotional state... Artists and experienced art viewers tend to prefer artworks that are challenging and emotionally provocative (Winston & Cupchik, 1992), which is in contrast to the majority of people who prefer art that makes them happy and feel

relaxed. (266)

Individual personality plays a pivotal role in one's perception of the environment. Therefore, if a designer can have a clearer picture of the individual makeup of the resident through studies such as the Enneagram, the designer can better create an environment that is congruent with the specific needs of the individual.

According to Ingrid Y. Lin, To improve research in this area, it is reasonable to suggest that researchers (1) take cognition into account in terms of how it precedes individuals' emotional response, (2) assess how this cognitive process then affects individuals' emotional responses prior to examining their behavior and evaluations of servicescape, and (3) investigate the role of moderators or mediators from micro- and macro-perspectives (e.g., individuals' expectations, attitude, perception, personality, purchasing intentions/goals, and socio-cultural influences) when examining the effect of servicescapes on customer behavior. After all, it is the human perception and evaluation of a form that gives a servicescape (physical environment) meaning. (173)

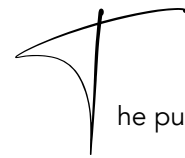
Just like Riso stated in his book on Enneagram Transformations, without knowing oneself or trying to resolve the known unhealthy tendencies we possess by replacing them with our healthy tendencies, we are hopelessly lost. Having a visually consistent home environment that aligns with our core values, personality, and basic fears and desires, aids in our journey to find ourselves on the deepest level of self-awareness. It creates an environment that elicits a sense of belonging. This sense of belonging is an innate need that we as

humans require to live. It is one of our basic psychological needs.

Through this thesis, the graduate student will attempt to use primary research to inform the creation of deliverables that speak to this innate human need. Our environments should be safe havens and accurate representations of our true selves, and when our homes are misrepresenting us—or, even worse, causing us emotional tension—it can be enlightening to know how to better visually decorate one's space. In summary, the student will seek to use the insights provided by the Enneagram for home décor that makes the home a psychologically safer place for the individual.

CHAPTER THREE





he purpose of the process and justification chapters are for the thesis student to elaborate on the technical and conceptual work done during the creation of the project deliverables. Within the details of the pieces, the artist has used her knowledge of the principles of design and elements of art, in conjunction with her knowledge of each of the Enneagram types to create a specific composition. These details are described and explained within the chapter documenting her creative process.

The Enneagram is a test of human motivation. Within each individual, there is a fundamental perspective from which they view the world. More than just their particular character traits, the Enneagram identifies and addresses these core motivations, referring to them as basic fear and basic desire. While there are several reasons a person can be typed according to their particular Enneagram number, one can only ever be one type and very rarely, if ever, can someone change their type. However,

while this is the case, the Enneagram is fluid- it takes into account personal growth and stress levels. These levels influence the person's direction of integration (growth) or disintegration (stress). All nine of the numbers interact with one another and so while an individual will always view life through the lens of their particular type, they may find they identify and move through the other nine types' characteristics throughout life.

In regard to the final installation of the pieces, I decided the best display of the versatility of the homescape was to assign each Enneagram type to a different part of the home. This would allow me the most variety while designing the pieces in regard to their function, as well as best showcase the whole scope of home décor. Therefore, each Enneagram type has been placed with a different part of the house that acts as a metaphor for that particular type. A brief description of the part of the house chosen for each type is given in the explanation of technique to follow.

Pertaining to my designs, I knew that the deliverables would be where my research merged with meaning. In order to create art that would decorate a home space with intentionality, I needed to bake the concepts into the designs. Within my study of home décor, I found that the majority of work was made in a primarily abstract style. The reason behind this stylistic choice is so that within the industry, the pieces can remain marketable by being general enough for the average consumer. This necessary abstraction left me focusing on the bare bones of design: color, shape, line, texture, balance, pattern, and so on.

These principles of design would be the tools which I would use to create meaning and make conceptual ties to the particular Enneagram type. Symbols, glyphs, as well as color, texture and shape psychology would all play a pivotal part in the success of the piece communicating to the individuals appropriate Enneagram type. Therefore, within the description of my process, you will find the intentional decisions I made for each piece and an explanation

of what those factors symbolize in order to represent the specific Enneagram type they were designed for.

Justification of Color Palettes

In general, color is one of the most crucial design elements for the visual arts, let alone abstract art. More so than in representational or realistic genres, color becomes a subject in home décor artwork. I am convinced that within the world of color, we will never fully know all there is to possibly know. The human eye can only see a fraction of the possible colors present in the world as it is, so naturally, it is quite pivotal when designing to choose those colors intentionally.

Within the realm of color psychology, there is an overwhelming amount of study given to the moods, emotions and values they represent or evoke. This is primarily due to the fact that as humans, we associate color with their original context as we see them in nature. The emotions, values and moods they are then attributed to follows suit to what is observable in nature. From there, color is used as a tool to symbolize within the visual world.

Since I knew color would play such a large role in my designs, I took a portion of my time in the planning stages of creating “The Décolgy Project” to dedicate to color mapping. Each color swatch was purposefully chosen with care so as to best communicate to the viewer the emotion, value, or mood for the corresponding Enneagram type. Therefore, my color palettes were as follows:

Type One Colors

For the Type Ones, I chose to focus on just

shades and tints. The color palette consists of black, white and a few muted grays. The reason for this is because the Ones are so perfectionistic, structured and minimal that only the most perfect and classic combination would communicate that level of structure and order. In color psychology, white represents purity, cleanliness and safety, which all fit well with the Type One.

Type Two Colors

For the Type Twos, I chose to focus on warmer neutral colors and some pinks. Twos are the most relational and love-driven, so a warmer temperature and subtle incorporation of pink plays to this romantic, friendly and endearing type. Warmer tones also tend to be more inviting and friendly, which is important when representing the Twos.

Type Three Colors

For the Type Threes, I chose warmer jewel tones. Deep and rich burgundies, dark greens, blues, and even some beefed up neutrals made up the palette. My reasoning behind this was the fact that dark green symbolizes ambition, greed and jealousy, which are all strong and weak attributes of the Type Threes.

Type Four Colors

For the Type Fours, I chose a more eclectic palette. Complimentary coral with a more aqua color, as well as a saffron yellow, deep green and navy, as well as some purple, are all a combination of contrasting colors. The Fours need to be unique and stand out, so I made sure to pair colors with a lot of opportunities to contrast.

Type Five Colors

For the Type Fives, I chose a very cool and intellectual color palette. Focusing on the blues, according to color psychology, light blue represents health, tranquility, and understanding and darker blue represents knowledge, power, and integrity. These interesting colors elicit us to simply think and ponder our surroundings and thoughts which is exactly how a Type Five would want to function.

Type Six Colors

The Type Six posed a slight challenge, since there are two versions: the phobic and the counter phobic. These two versions result in individuals that may appear very different in characteristics. As a result, I chose to try and capture that contradiction through choosing colors that were complementary, but high in contrast. I chose serene blues, greens, navys, and grays to represent the more phobic version.

For the counter phobic version, I chose brighter oranges, burnt siennas, and peaches. These colors are not only complementary, which translates as difference that is pleasing to our eyes, but they are also representational of the Type Six’s mantras. The calm and subdued deeper blues create a very soft, reassuring and tranquil mood. This causes the oranges and peaches to seem brighter, but in a way that is soothing and aesthetically balanced. Oranges can typically translate as anxious when used in large quantities, but when paired as a compliment, can mean passion and courage. The colors together are very comfortable and solidified, which is in line

with the Type Six’s basic desire for support and security.

Type Seven Colors

I appropriately assigned yellow to be the parent color for the Type 7. The most optimistic, joyful and high key color naturally had to be paired with life’s brightest and most enthusiastic people. I used purples, browns, light reds, and greens to also speak to the earthy, rugged and adventurous nature of the Sevens. Brown is a color that suggests stability and humility, while purple represents nostalgia and light reds to joy, passion and sensitivity. Type 7s desire to know that they will not be abandoned or hopeless, so these colors fit well with communicating stability, joy and adventure.

Type Eight Colors

For the Type Eight, I decided to choose cooler jewel tones. Much like the Type Three, the Eights called for bold, dominant, and strong colors. Dark burgundies, emeralds, gold, deep navys and reds speak to us as leadership, courage, vigor, willpower, anger, domination and prestige. These are all emotions that the Type Eight has a propensity for, so I felt they would be the most appropriate.

Type Nine Colors

For the Type Nine, I chose only the most relieving, peaceful and profound colors. These are purples, greens, creams, and blues. Sage and olive greens are the traditional colors of peace, and purples the color that represents wealth, wisdom, and spirituality. Blues can also translate as spiritual to us, but mostly as

calming, serene and still. Therefore, these colors would best communicate alongside the highly philosophical and unassuming Type Nines.

Triad Color Correlations

Lastly, within the Enneagram, there are groupings referred to as the Triads. These triads refer to the processing method of the types within their group. The three triads are the head, heart and gut (body) triad. Since color is such a powerful tool, I wanted to make sure that I was being as thorough in my application as possible. As a result, I decided to make a connection within the types that share the same triad, using color temperature.

Saturation, hue and temperature are just a few of the technical factors that go into color harmony and ultimately, color psychology. All of my colors maintain a consistent saturation level which achieves cohesiveness even though I have such a wide variety of colors. Color temperature allowed me to differentiate even more between the types by helping me to create a common thread amongst the different groupings. Therefore, my following color temperatures for the three triads are as follows:

The Body Triad

Also known as the Gut Triad are the Types One, Eight, and Nine. They process and make all of their decisions through their instinct or gut conviction. For this reason, I chose to keep their color temperatures neutral, not leaning

more to the warm or cool side. This is because gut instinct is a combination of instinctual emotion and logical processing. The mind or heart are no more or less involved than the other, so keeping a neutral color temperature was the best choice when choosing the color palettes for the types within this triad.

The Heart Triad

This triad's members are the Types Two, Three and Four. They process and make all of their decisions through their heart or emotions. For this reason, I chose to keep all of their colors leaning on the warmer side. This elicits a sense of depth, warmth, love and passion that is integral to emotion, so the best choice for this triad was to have the colors lean warm.

The Head Triad

This triad's members are the Types Five, Six and Seven. They process and make all of their decisions through their head or intellect. For this reason, I chose to keep all of their colors leaning on the cooler side. This elicits a sense of intellect, logic and serenity which are all integral to the pragmatic thinkers of the world. Therefore, the best choice for this triad was to have the colors lean cool.

Justification of Textures

Within home décor, elements of art such as color, shape, line, and texture all become the subjects. They are the focus of all decorative art, not only because of their emotional capabilities, but because of the experience

they create for the viewer. I knew texture was going to play the next most important role in my research and application of home decorative art. Therefore, my texture palettes were as follows:

Type One Textures

My inspiration texture for the Type Ones is glass. This texture communicates as delicate, perfect, transparent at its best and meant for display. These textures elicit cleanliness, purity and truthfulness, making it the right choice for the perfectionistic and moral Type Ones.

Type Two Textures

My inspiration texture for the Type Twos are linens, cotton, and canvas. These textures are common textiles that, as a result, translate as humble, comfortable, and welcoming, due to their weathered warmth- much like the Twos. These textures are familiar and nurturing, making them a successful choice for the servant-hearted Type Two.

Type Three Textures

My inspiration texture for the Type Threes is brushed steel or matte stone. These textures translate as hard and strong, and when smoothed, convey a sense of durable elegance and stability, making them perfect for the leading, success-oriented Type Three.

Type Four Textures

My inspiration texture for the Type Fours are bare materials in very raw forms. For example, knotted driftwood, merino wool, and waxy cotton. These textures have character which translates as unique and unexpected making it

a successful fit for the unique and passionate Type Four.

Type Five Textures

My inspiration texture for the Type Fives are commercialized textures such as plastic, gel, and enamel. These textures translate as slick, processed and cool, which is consistent with the very methodical, intellectual and quizzical Type 5.

Type Six Textures

My inspiration texture for the Type Sixes are plush wools, stucco plasters, and processed rag silk. These textures translate as soft and comfortable, creating a sense of calmness. The contrasting stucco plaster mold adds an underlying, yet raw, strength within the smoothness. These textures captured the contradiction between the two versions of Sixes and resonated well with the safe, prepared, steadfast and observant Type Six.

Type Seven Textures

My inspiration texture for the Type Sevens is leather, suede, and wood. These textures translate as inviting, natural, withstanding and earthy. For the adventurous and unwaveringly optimistic Sevens, these textures represent a connection with nature that lines up perfectly with these spontaneous, joyful and capable characters.

Type Eight Textures

My inspiration texture for the Type Eights is velvet and silk. These textures translate to us as supple and luxurious, highly attuned to pleasure, drive, and act as a statement. This is

true of the strong yet compassionate Eights, who are best represented by these captivating textures.

Type Nine Textures

My inspiration texture for the Type Nines was finished wood, woven cloth and linen, and twine. The coarse, yet extremely familiar, elements of these textures translate to us as long-suffering, safe, warm and affirming. For the content, peaceful and patient Type Nines, these textures remained true.

Switch in Directions

During the beginning stages of the creation of my deliverables, my work was going in a completely different direction. The direction was not necessarily wrong, but it was not yielding the most successful designs in regard to their concepts. I struggled making connections between the macro collection (cohesion within the overall Décology Project as a whole) and the micro collections (cohesiveness within the Type collections). However, after a few pivotal steps, I was able to redirect and design much more effective designs that now serve as the final deliverables.

The first obstacle I began to feel early on that acted as a sign to me that I was heading in the wrong direction for the project was that I felt I lacked direction. Originally, I was attempting to design for two Types a week. This workload was manageable, but I became so focused on the two types I was currently working on that I neglected to allow myself to plan ahead or feel like I could without neglecting the two I was

presently invested in. I feared that allowing myself to plan ahead would tempt me to over-plan or over-think and get ahead of myself, and therefore not focus closely enough on the Types while I designed for them. On the contrary, the total opposite proved to be true. Taking each type in a set of two and refusing to plan ahead or look outside of the box I put myself in was not allowing me the room I needed to plan accordingly. Naturally, this led to the pieces beginning to feel disjointed from each other and detached from the series as a whole.

The second obstacle that I noticed through the pieces beginning to feel disjointed was the conceptual depth of each design. The pieces lacked depth conceptually because I was focusing too much on their functional execution, when in reality, focusing on the design first led to much more successful and meaningful designs. Home décor is an extremely marketable and consumer-driven industry, so I was weakening one of my strengths in concept work by wanting to produce pieces that looked like they could be on shelves in Target or Anthropologie. The pieces were pretty but shallow, and since the whole premise of my thesis was to create designs that would communicate to the core of the individual's fears and desires, the work was simply falling flat. However, after a few pivotal steps, I was able to shift direction to produce designs down the road that proved much more effective.

The steps that I took to redirect were taking a step back from the work and detaching from it. By identifying whatever misconceptions or stylistic preferences I had, I practiced detaching from them and regaining clarity.

I focused on the basics and referred to the designs I had created that I knew had proven to work the best. Not ironically, these designs were the designs for the Type Two- my personal Enneagram type. I had designed for Types One through Four at that point, and the only design that had proven salvageable was the Type Two.

I focused heavily on abstraction and shapes, colors, and textures, both visual and physical. My concepts behind the, in my opinion, seemingly simpler designs, had proven much more effective to my concept, so I focused on the strengths of those designs and created a course of action for myself. I decided to backtrack and identify the basics principles and elements of art that I would primarily focus on. These steps were detaching and reframing as discussed, and then creating color maps and mood boards for each of the nine types. Once I completed the first step by color mapping, I already felt and saw so much more improvement. I now had a color formula that allowed me to design with more structure and purpose, as well as make more use out of my time. It ensured cohesion among the project as a whole, as well as cohesion within each types collection and conceptual relevance.

This led me to my next step, which was developing mood boards for each type. Mood boarding helped me identify and plan the Types' brand and the fonts, styles, colors, textures, layouts, balances, and shapes that would inspire the Types collection. Paired with the color swatches, I had a visual map for myself that helped me completely switch directions and regain control over the concept, rather than the other way around.

Altogether, I feel the pieces I finalized are much more effective and meaningful than the ones created out of panic, lack of confidence and planning. The artistic process is different amongst all artists, but knowing myself, I learned much more about myself as a creative and a designer through this process and the trial-and-error experience made me that much prouder and more confident in my deliverables and their ability to communicate deeply with their viewers.

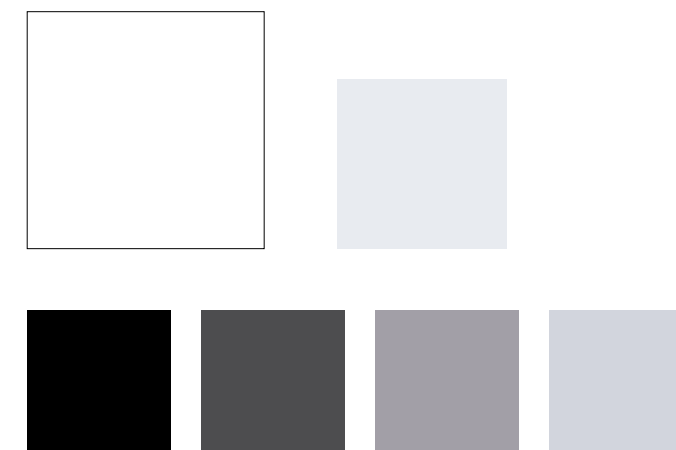
type one

THE ENTRYWAY



PRINCIPLED
PURPOSEFUL
FAIR
CONTROLLED
AT PEACE
BALANCED
RATIONAL
IDEALISTIC
MORAL
INTEGRITY
PERFECTIONIST
FAITHFUL
OBJECTIVE
ETHICAL
TRUTHFUL
ORGANIZED

TYPE ONE



Checklist:

Balance ✓ symmetrical or radial

Pattern/Shape ✓ square, right angles

Color ✓ black & white

Texture ✓ glass

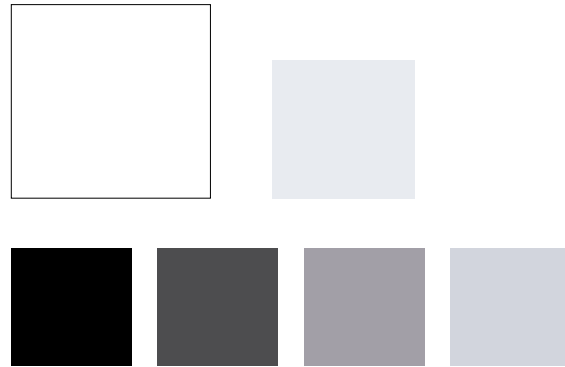
By color, word, and concept mapping, I began the process for stylizing the Type One.

I created a mood board by compiling images from Pinterest and organizing the Type One traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type One Process

I chose to represent the Type Ones as the entryway because as the perfectionists, moral leaders and captains of improvement in the world, they act as the perfect “hand shake” to the guest of the house. They are orderly, truthful, and well-established when healthy and therefore, the neat and intentional layout of the gallery wall would serve as a flawless representation of the Ones.



Piece #1

Technique:

To create this piece, I designed using my iPad, iPencil and the design application, Procreate. Using my color palette for the Type One, I set a background and designed using an assisted radial symmetry grid within the program. Using the assisted grid, I could see my design mirrored in a symmetrical, radial pattern. On a separate canvas, I drew out a series of glyphs that represented messages significant to a Type One. Inputting those glyphs into the assisted grid, I then drew around them, drawing angular and straight lines that intersect to create a composition that flowed around the main set of glyphs. This main set of

glyphs flowed from the center design, which contained the most intersection of all the lines. The whole composition was placed over a flat background to be printed on glass—my inspiration texture for the Type One.

Justification:

When it came to the Enneagram Type One, I knew that their strengths in order, cravings for perfection and deep desire for balance, would best be translated through a symmetrical balance. Symmetry creates an exact mirror of a design over a central axis, and this balance would best satisfy the deep desires for order, control and balance that are present within the Type One. The lines intersecting in the middle represent the One’s gut instinct, their innate sense that drives all their decisions with the primary goal of being morally acceptable. The main set of glyphs placed within the design represents the Viking proverb, “If you want change, you must invite chaos”.

More than any other type on the Enneagram, the healthy Type One can knowingly function amidst chaos without turning to unhealthy tendencies in order to pursue the change they want to see in the world. Agents of change, doers of good and captains of morality, a healthy Type One does not fear a lack of order when it can breed the good improvements they so desperately long to bring to the world.

Piece #2

Technique:

For this print, I knew I wanted to create something that was easy on the eyes and the embodiment of balance. In art, the ancient Greeks developed a concept known



Piece #1 Process

as the Golden Mean or the Golden Ratio, and the Golden Rectangle. These tools help artists and architects design with perfect proportions. Using the Type One's color palette, I used Adobe Illustrator to create a block of rectangles of color, according to the dimensions of the Golden Rectangle. Leaving space between each of the shapes, I knew I wanted to replace the line with a significant hidden phrase.

Creating textboxes around the shapes, I used the "Type along a Path" tool to type the phrase around the bounding box of each shape. In order to keep the space even and the lines the text formed straight, I kept the font in all capitals and the same weight. Around the smaller rectangles where type would not have been legible, I created thinly lined boxes to continue the effect of the text.

Justification:

Helvetica is widely known amongst designers as the most "perfect" font, due to its completely even weight, structured shape and the even box that can be drawn around the text when it is placed in all capitals. Knowing this, I decided to keep the font in all capitals to best create the evenly-spaced line I wanted out of the text. Next, I penned the phrase: "Seek balance, not order. Pursue peace, not perfection. Because wholeness comes only when you look between the lines." A healthy Type One understands that their driving desire is for balance, not necessarily wrought structure. There is a certain rigidity that a stressed One can fall into, but when healthy and growing, the details of order for the sake of order are let go and traded for an understanding for true balance.

Secondly, healthy Ones can potentially be some of the most peaceful and surrendered individuals we encounter. Lastly, I knew I wanted some type of cue within the piece to cause the viewer to glance at the image as a whole once they were reading the text. The last phrase, "because wholeness comes only when you look between the lines" is a verbal cue to see the text as the lines that form the bounding box for the Golden Rectangle- the most widely understood balance of all ratios.

Piece #3

Technique:

Every entryway needs a welcome mat, and the Type Ones are no exception! Using the Type One's colors and design rules I created for myself, I set out to design the most Type One mat I could. Using Adobe Illustrator, I measured the dimensions of the Golden Rectangle and created a broken line stroke that used the negative space to encompass this shape. Centered within the broken lines I placed the word "Welcome" in lowercase. Using Procreate, I rendered a simple olive branch. Bringing that olive branch into Illustrator, I reflected it to create a symmetrical wreath accent which was placed beneath the word "Welcome" and breaking out of the broken Golden Rectangle lines. Directly underneath the box I placed the phrase "Please leave your shoes at the door" in the regal, serif font Mrs. Eaves in all capitals. Beneath this phrase, a final thin line was placed and centered as an accent.

Justification:

Knowing the function of the design was going to be a mat, this limited my design options, as

functionality plays a large part in the design. It could not be too busy or distracting, and as well as needed to be readily readable to incoming guests wiping their feet. To keep cohesion within the series, I repeated the concept of the Golden Rectangle and use of the font Helvetica. To allow for some contrast, I chose a serif font that was still regal and evenly proportioned. The olive branch symbolizes the common theme of peace within the series, while also symbolizing victory, as olive wreaths were commonly used as a symbol of victory in ancient Greece.

A healthy One has found personal victory over their drive for perfection by choosing internal peace and hence, the branch is breaking out of the bounds created by the Golden Rectangles box. Finally, the polite phrasing of "please leave your shoes at the door" is a subtle nod to the One's healthy boundary in still appreciating structure and cleanliness, but not demanding it. The overall center alignment allows even spacing within the composition and a form of symmetry to be echoed within the piece to match the series.

Piece #4

Technique:

Using Procreate and a monoline brush, I lettered the word "peace". As is typical for the theme of the Type One pieces, the driving value I desired to emphasize was their motivation of peace than is born from finding balance. Again, using the monoline brush and the assisted symmetry grid I drew a completely symmetrical olive branch. Bringing the design into Illustrator, I placed the branch in the center of a similarly weighted diamond.

Justification:

As stated earlier, I wanted the main theme of peace and balance to be the defining virtue for this series. Using a monoline brush helped me to maintain a consistent weight when rendering the lettering as well as the brush. Using an organic script may seem counterintuitive to the Type One, but a healthy One knows how to exercise flexibility as a sign of their inner peace. In a similar vein, diamonds are the shape that symbolize wisdom and ascension. Because of their incredible sense of morality and strong convictions towards integrity, truth and right and wrong- the healthy One is amongst the wisest of people we may encounter. Skillfully intuitive, discerning and disciplined- the Ones truly become the strongest agents of change, peace, truth and improvement in the world.

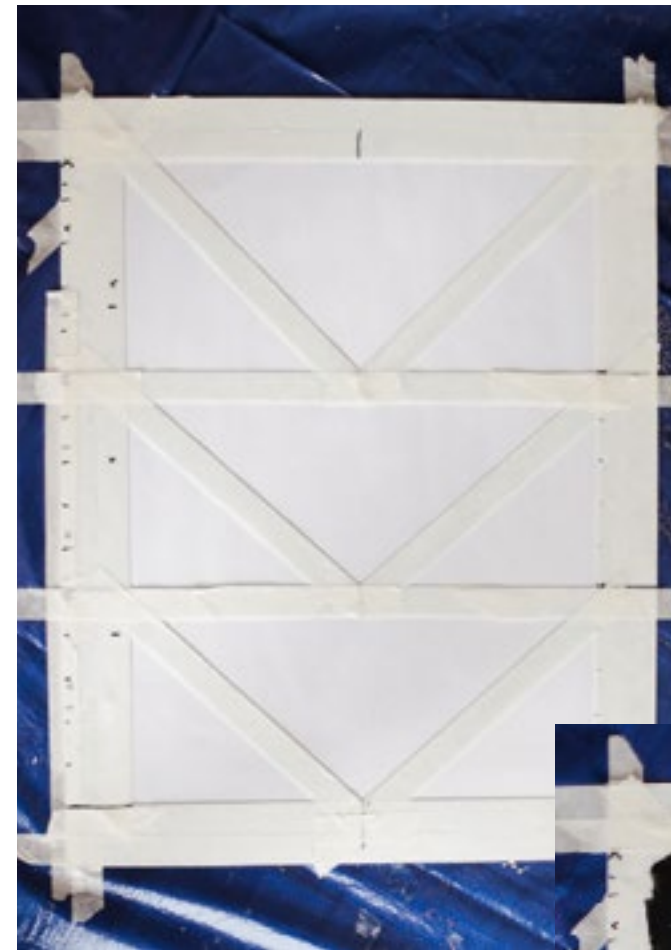
Piece #5

Technique:

This last piece for the Type One was the studio piece of the collection. First, I removed the backing to a large 14" by 18" glass frame and created a triangular pattern with it. Taking a ruler, I measured to make sure the design was perfectly symmetrical. Using artist's tape, I traced the pattern and blocked off planning which color would be painted in the corresponding triangle. Then taking black, white, and gray acrylic paint, I evenly and smoothly filled in the pattern. Once the painting had dried completely, I carefully removed the artists tape to reveal the floating design on glass. Then, I make-shifted the frame onto a floating frame by hot gluing the glass piece into the frame.

Justification:

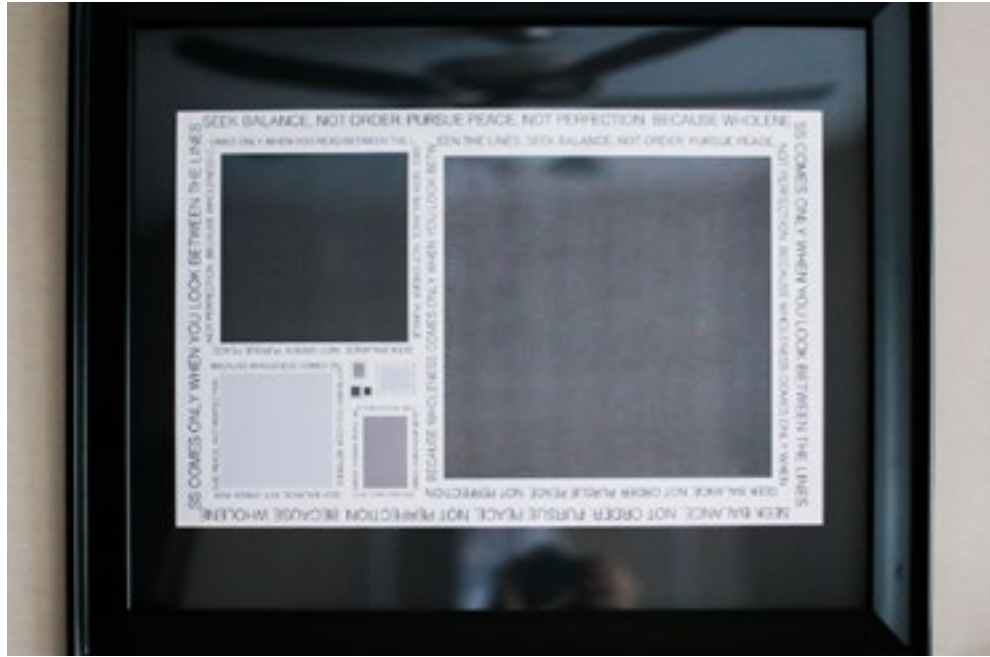
Much like the other rules within this Type's collection, I used symmetry as the balance and glass as my inspiration texture. The glass represents the Type One's ability to see so clearly into the areas of improvement in life and take notice and appreciation to the details. It's the cleanest, smoothest and most perfect texture so I felt it most fitting for the Type One. In combination with the triangular and perfectly symmetrical design, the piece is a simple nod to the ethical Type One.



Piece #5 Process



type one FINAL PIECES



Piece #2



Piece #1



Piece #5



Piece #4



Piece #3

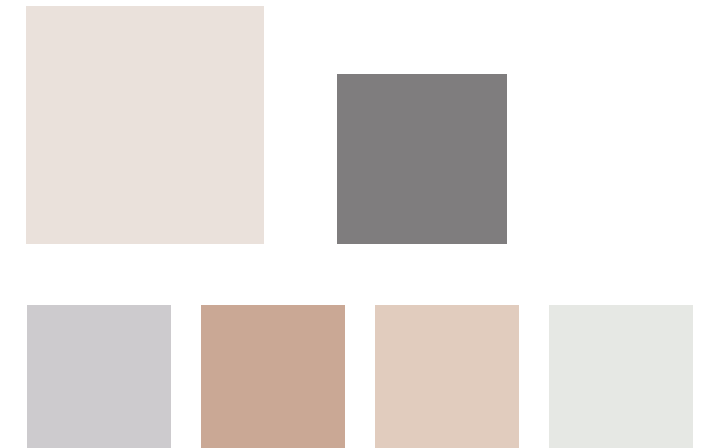
type two

THE KITCHEN



CARING
RELATIONAL
GENEROUS
PEOPLE-PLEASING
HOSPITABLE
DEMONSTRATIVE
ENCOURAGING
MOTIVATING
SUPPORTIVE
HELPFUL
LOVING
EMPATHETIC
WARM
COMPASSIONATE
NURTURING
FORGIVING

TYPE TWO



Checklist:

Balance ✓ asymmetrical

Pattern/Shape ✓ triangular and organic

Color ✓ warm, muted neutrals

Texture ✓ linens and common cottons

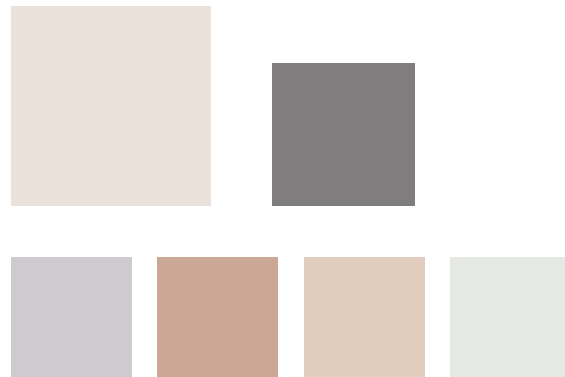
By color, word, and concept mapping, I began the process for stylizing the Type Two.

I created a mood board by compiling images from Pinterest and organizing the Type Two traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Two Process

I chose to represent the Type Twos as the kitchen because as the world's most naturally nurturing and servant-hearted individuals, the kitchen seemed like the perfect metaphor for these relational beings. The kitchen is the center for socialization, gathering and is the chief location of service in the home and as a result, was the best decision for the loving Type Twos.



Piece #1

Technique:

Due to the fact that the Type Twos are represented by the kitchen and dining areas, a serving tray was only appropriate. Using Procreate, I chose a series of different studio brushes to create a layered effect. Gouache, wet acrylic and fresco brushes all created a depth when layered that I desired. Finally, using the wet acrylic brush and the color palette for the Type Two, I used quick swipes to create an organic representation of a particular glyph composed of a set of lines crossed by a separate set of lines.

Justification:

When it comes to Type Twos, you may never meet more altruistic and connection-driven individuals. Craving depth in all of their relationships, I knew that I wanted that desire to be reflected within the composition. Layering the different brushes created a raw and tangible studio effect that I felt best resonated with this virtue. Next, the glyph that I used as an inspiration for the linework was a glyph that simply means "friendship". Relationships above all else are the priority of the Type Two, and mutual friendships are the evidence of a healthy Type Two functioning at their best.

Piece #2

Technique:

Knowing that this design was going to function as a table runner, I used a flat color background in place of what would serve as the color of the fabric to be printed on. Using a contrasting color in the palette, I used a charcoal brush to render a set of three lines paralleled by an intersecting two lines. This served as a much clearer representation of the same glyph used in the serving tray. Softly incorporated within one of the continuous lines of the glyph is the single word "yes".

Justification:

All of the designs for the Type Two have a very soft and neutral design style. My aim in doing so was motivated by the Type Two's heart for pleasing others. When stressed, this can be a detriment to the Two, but when healthy, it is truly one of their shining qualities. Therefore, all the designs in this series have a very tactile

and soft presence, as well as an overall neutral composition born from a desire to please the majority of viewers. The same "friendship" glyph was used in this piece for cohesion, and the subtle "yes" symbolic because of its ambiguous nature and soft application.

Born from their driving desire to please anyone and everyone, an unhealthy Two may struggle with boundaries. However, a healthy Two has learned to function, making their "yes" intentional and fewer and far between. Therefore, the small and partially hidden "yes" is a nod to their quiet but intentional decision to minimize their "yes" in order to better serve the ones they care for and demonstrate their inner strength.

Piece #3

Technique:

The last design was created in Procreate. Using the same flat background color as the table runner design, I knew that this piece was going to be printed on a floor pillow and therefore wanted to use the same color scheme. Using the same charcoal brush as in earlier designs for this series, I used the drawing guide to hand draw glyphs in vertical lines going in opposite directions. Separating the pieces of the glyph created a sense of movement within the composition.

Justification:

The glyph I chose for this piece represents "connection". More than any other type on the Enneagram, the Type Twos are primarily motivated by relationships and the connection they feel as a result of it. They are continually seeking to go deeper and discover the needs

of the people around them, so separating the parts of glyph allowed me to create a sense of constant forward movement within the piece. Lastly, I purposefully individually drew each glyph piece to ensure that each would be different from the next. This achieved a hand-done and organic look that I felt best represented the intentionality of the Two to be extremely perceptive of the individual so they can best tailor actions to their specific needs.

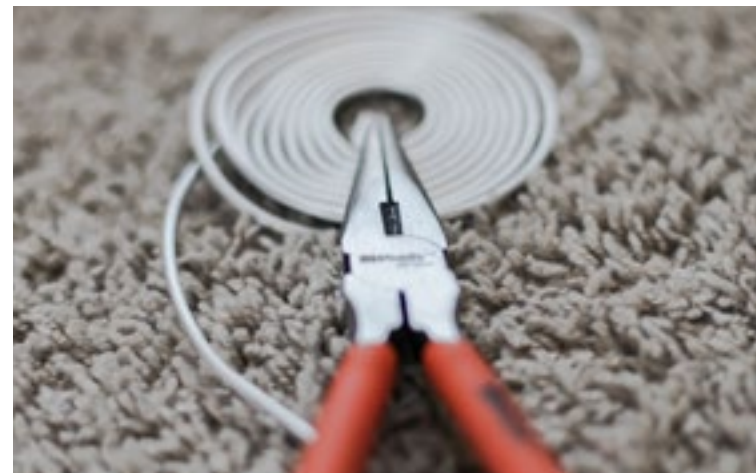
Piece #4

Technique:

For this piece, I created a wire sign mounted on Plexiglas. This is one of my studio pieces for this Type's collection. Using wire cutters, pliers, and some armature wire, I formed the word "Togetherness" in script. I had begun by sketching a detailed bending direction sketch that gave me a visual instruction to follow. Following along with my drawing and making sure to bend the actual piece in relation to my hand and the pliers instead of the other way around, really helped certain areas maintain their shape. Once the word had been formed, I spray painted the wire and mounted it onto Plexiglas once it had dried.

Justification:

More than simply the word "together", the Type Two is so relational that the community implied by the word "togetherness" gives the spark of power I wanted the Two to feel when interacting with this piece. The bonding and unity that is implied by "togetherness" is the type of deep, meaningful connection that the Type Two longs for. Not only that but using this piece within the context of the kitchen—the sign would only encourage the act of gathering together in love around the table would be the perfect scenario for the Type Two to flourish.



Piece #4 Process

Piece #5

Technique:

For the last piece in the Type Two collection, I created a ceramic set of dinnerware. Using clay, a throwing wheel, ceramic tools, glazes, and a kiln I was able to throw a set of bowls, plates, and cups with four each. Stylistically, I left the shapes very organic with rimless looks and very flat and straight edge curvature. The glaze I chose to use was a white/cream speckled glaze. After throwing the pieces, they were air dried, trimmed, bisque fired in the kiln, prepped and glazed to be fired again.

Justification:

The Type Two is an extremely hospitable individual. Because they are so hardwired for connection, they offer all they can (sometimes to a fault) to help meet the needs of another. Therefore, I felt when it came to the kitchen that dinnerware would be a beautiful picture of service, hospitality and nurture. The shape and glazing of the pieces are very organic and raw- staying on par with the guidelines for this collection but more importantly, demonstrating the authenticity and connectivity of the Two.



Piece #5 Process

Type Two FINAL PIECES



Piece #1



Piece #2



Piece #4



Piece #5



Piece #3

type three

THE DISPLAY SHELF



ADAPTIVE
IMPROVING
MOTIVATING
ACHIEVING
HARD-WORKING
EXCELLING
DRIVEN
SUCCESS-ORIENTED
PRAGMATIC
IMPRESSIVE
PRODUCTIVE
GRACEFUL
POSITIVE
AUTHENTIC
CHARITABLE
SELF-ACCEPTING

TYPE THREE



Checklist:

Balance ✓ centered and stacked

Pattern/Shape ✓ square and rectangular

Color ✓ warm jewel tones

Texture ✓ brushed steel and matte stone

By color, word, and concept mapping, I began the process for stylizing the Type Three.

I created a mood board by compiling images from Pinterest and organizing the Type Three traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Three Process

I chose to represent the Type Threes as the display cabinet because, as the most progressive of all the Types, they are constantly seeking self-improvement and achievement. The display cabinet is where we stack our books in pursuit of self-betterment and where we house our proudest achievements to document them. Therefore, the Threes seemed like the best fit for the esteemed display cabinet.



Piece #1

Technique:

For this piece I decided to use Procreate to create a rendering of a hand reaching upwards. I used a stock photo as a reference and then traced over it in Procreate with a monoline brush to create the silhouette of a hand with proper form, juxtaposition and movement. Then, using alcohol inks, I created a composition that was monochromatic to the color scheme I had decided on for the Type 3. Using this color scheme, I decided to use alcohol inks because of its ability to naturally repel itself. Alcohol inks are some of the only mediums that naturally repel one

another, which is how the lovely rings that it forms are achieved. Scanning in the alcohol ink piece I had created to Photoshop, I was able to create a final composition combining the hand drawing I had done in Procreate, and the scan of the ink piece I had digitized. This final composition would serve as the back of a clock face design. When working with the alcohol inks, I used basic 90% isopropyl alcohol, alcohol inks that I had custom mixed to match the color scheme of my palette, and a metallic gold alcohol ink mixative.

Justification:

Deciding that this design was going to be used for back of a clock face was part of the reason I decided to use this piece for the Type Three. For the Type Three, time is truly money. They are constantly striving, aspiring, achieving and goal-setting. This mentality of productivity, prestige and efficiency, is what separates the Type Three from the other types on the Enneagram. Therefore, I felt it only fitting to represent the Type Three with the scheduling standard presented by a trusted clock. However, the hand rendering is a subtle nod to the peace a Type Three can achieve when healthy. When healthy, a Type Three has given up striving and the mentality of cut-throat competition for a security in their identity and their worth. The hand, rather than being tense or disfigured in any way, was instead represented with a more relaxed position. I wanted to still preserve the motion of the hand reaching upwards, but just not in an anguished manner. This best represents the healthy Type Three who has come to peace with their identity, worth and what it is that they bring to the world, rather than an unhealthy Type Three, who has lost themselves in the process

of achieving success.

Next, the reason I chose to use alcohol inks when designing for the Type Three is because I feel this medium accurately represents them. In my opinion, alcohol inks are one of the only paint mediums that naturally repel one another. This natural separation can be a metaphor for the Type Three because more than any other type, they are asleep to their own worth and image. Self-image is a high value to the Type Three, and as a result, they wear many hats, whatever hat their situation may require them to wear. This makes them some of the strongest leaders and coaches in the world. However, this natural repelling of their actual image causes them to fall asleep to their true selves. This separation I thought was best represented by the natural repelling caused by the alcohol inks. The alcohol present in the ink naturally pushes away the alcohol used as a conductor to blend them, therefore forming the rings that are so pleasing to the eye.

Piece #2

Technique:

For the next piece, I decided to create a calendar. Going along with the clock theme, I decided that the calendar would be an appropriate compliment to the clock design. Staying on style with the alcohol ink rendering, I created a second alcohol ink piece. This piece would serve as the background for the calendar design. I chose to use a very regal, elegant and luxurious font. The reason I did this was because serif fonts are typically seen as very strong and stable, and more elegant or formal. Serifs are classic, luxurious but have a strong presence on the page. Following the

format of the Chanel perfume line, I laid out the characters for month one, January. Using Photoshop to scan in my alcohol ink piece to digitize, I then layered it with the text used to create the calendar page. I paired it with a clean, thin and basic sans serif for some contrast. I created the composition for the first page of a calendar designed for the Type Three.

Justification:

My reasoning behind this piece correlates with the clock face design created for the Type Three. Going along with the efficiency mentality, a calendar design paired well with a clock because of what those symbols represent. Time, efficiency and productivity are a major factor in the Type Three's value system. Things like scheduling, appointments, and planning are all contributors to the Type Three's success.

At their best, they are some of the most efficient, goal-oriented, vision-casting leaders of the world. They are naturally inspiring and motivational figures, so I felt that a calendar would go along well with these themes. I chose to use the alcohol inks again so as to create a consistency within the types collection, as well as for what the medium represents as previously stated. By having an opportunity to be hands-on in the process, I was able to experience first-hand how the inks repelling one another became a representation for how the Type Three feels towards themselves at times. They are the biggest advocates for authenticity, yet ironically, when they are not doing well, become some of the most inauthentic people. At their best, Type Threes are truly altruistic,

hard-working, dedicated and extremely genuine individuals. I decided to use the serif font as the main font for the collection because to me, a serif font was most elegant and luxurious- perfect for the Type Three. I knew I wanted something sleek and modern, so as to visually read as classy and elevated. The Chanel format of the “No.1” was an intentional nod to the prestige of the Type Three. The colors followed the color palette I had chosen for the Type Three as they are dominant and forward colors that all lean warm. Altogether, the composition came together to form a very luxurious and sleek, organized but also dominant calendar page for the Type Three.

Piece #3

Technique:

For this piece, I decided to do a print that would go on the display shelf for the Type Three. Staying consistent to the collection’s rules, I knew I wanted to make something modern and sleek. In my mind, a matte black-on-black print would achieve this effect. I did not have access to the resources that would be able to do spot UV printing, so I decided to makeshift the process myself by using Cricut vinyl, a Cricut cutter, and heavy weight matte black paper. I used Adobe Illustrator to create a composition for the print. I maintained cohesion by using the same serif font used previously within the collection because of its strong regal presence, and for the way it would command attention on the page. I stacked the words “Runnin’” and “Race” to make a strong block shape. In between the two blocks that were stacked, I lettered the words “my own” to create a tension and contrast, but also to

act as a subtle nod to the healthy mindset of a Type Three. Once I had the composition nailed down in Adobe Illustrator, I exported it and was able to use the Cricut machine to cut the typography into black adhesive vinyl. I then used transfer paper to keep the layout in pristine condition and transposed the layout onto the heavy matte black paper. As a result, the final composition was a mock UV print that could be used in the display shelf for the Type Three.

Justification:

When it came to this piece, I wanted the entire print to feel modern and chic because the Type Three would have nothing less. However, the original phrase, “Runnin’ my own race” plays to the healthiest version of the Type Three. At their best, they have traded their view of those around them as their personal competition and rather see them as motivation. Instead of seeing the world around them as one giant, competitive field, they have traded their insecurities for authentic support. They have learned to focus on themselves, their own goals, achievements and their visions (some of their best attributes) instead of what everyone around them desires them to be. This causes them to be truly at peace with who they are and in their worth and what they can bring to the world. A healthy Type Three knows how to focus on their own goals, visions, and aspirations. They have given up any threat of competition that may hinder them and are able to trade it for their most inspirational and positive characteristics. Therefore, this piece best suited the Type Three because of the acknowledgment it gives to the healthy attributes of their personality type.



Piece #3 Process

Piece #4

Technique:

For this piece, I used Procreate to design a print of New York State. Downloading a picture of the state of New York as a reference, I was able to use a drawing brush in Procreate to trace over the lines separating the regions and the bureaus. After I had a basic silhouette drawing, I was able to go in with the shape builder tool in Procreate to make geometric blocks of color and layer them underneath the lines of the bureaus. I then purposefully offset the color blocks for added interest and balance. Then, using the drawing pen tool again, I went in and drew different linework effects and doodles over the color blocks. This “zentangle” effect added more interest that would contrast with the blocks of color and better separated them. Then as a final touch, using the same serif font used throughout the collection, underneath the drawing I placed the words “New York City”. This helped to identify what state the drawing was, as well as reiterate cohesion between the pieces by using the same font again.

Justification:

New York City is the center of America’s entrepreneurship. New York City is the “city that never sleeps” and the hub of capitalism. This globally renowned location of dreams, goals, aspirations, hard-work, grit and success perfectly fit with the Type Three in my mind. Some of the best qualities of the Type Three is their ability to cast vision, set goals, and their strong leadership qualities. By using the color palette I had designated for them, I was able to use a wide variety of the jewel tones, consistent with the alcohol ink colors, within

this piece. Finally, the print was applied to brush steel which served as my inspiration texture for the Type Three. Brushed steel has a smooth, cool and sleek feel to it, that screams modern, sophisticated and chic. That is why the metallic sheen that the texture takes is one that plays well with the attention-seeking Type Three. This completed the look of the print and was a detail that I felt to be representative of the Type Three.

Piece #5

Technique:

For the final piece in the Type Three collection, I created a ceramic set of Roman column bookends. Using air dry clay and the score/slab technique, I constructed two roman column styled bookends. I used various ceramic tools to smooth, buff and trim them and allowed them to dry for several days due to the fact that they were not hollow in order to preserve weight. Once dry, I spray painted the pieces with a satin matte black spray paint and allowed them to dry once again. Lastly, I used a drybrush paintbrush and some Rub N’ Buff (a waxy, metallic material) to add an antique gold embellishment to the high points on the bookends. This created an overall bronze metal look to the bookends and smoothed any organic edges.

Justification:

Besides being known as the “Performer”, the Type Three is highly dedicated to knowledge and power. Unlike the Type Five’s, Threes crave knowledge in order to better add to their arsenal entry points for expertise, climbing the social or academic ladder, and so on. Thirsty for what they don’t know, they seek

Piece #5 Process



to understand and to learn so that they can have a wider range of people to influence or a more esteemed sense of credibility in the eyes of those around them. Therefore, the column bookends communicate a regal, intelligent, classically driven individual. Roman and Greek art also represents the most widely acknowledged Renaissance and period of a rebirth of knowledge so this I felt best symbolized the Type Three. The black and bronze metal look of the bookends only makes them appear heavier, stronger and more established. It stays consistent with our color palette and inspiration texture.

Type Three FINAL PIECES



Piece #1



Piece #4



Piece #2



Piece #5



Piece #3

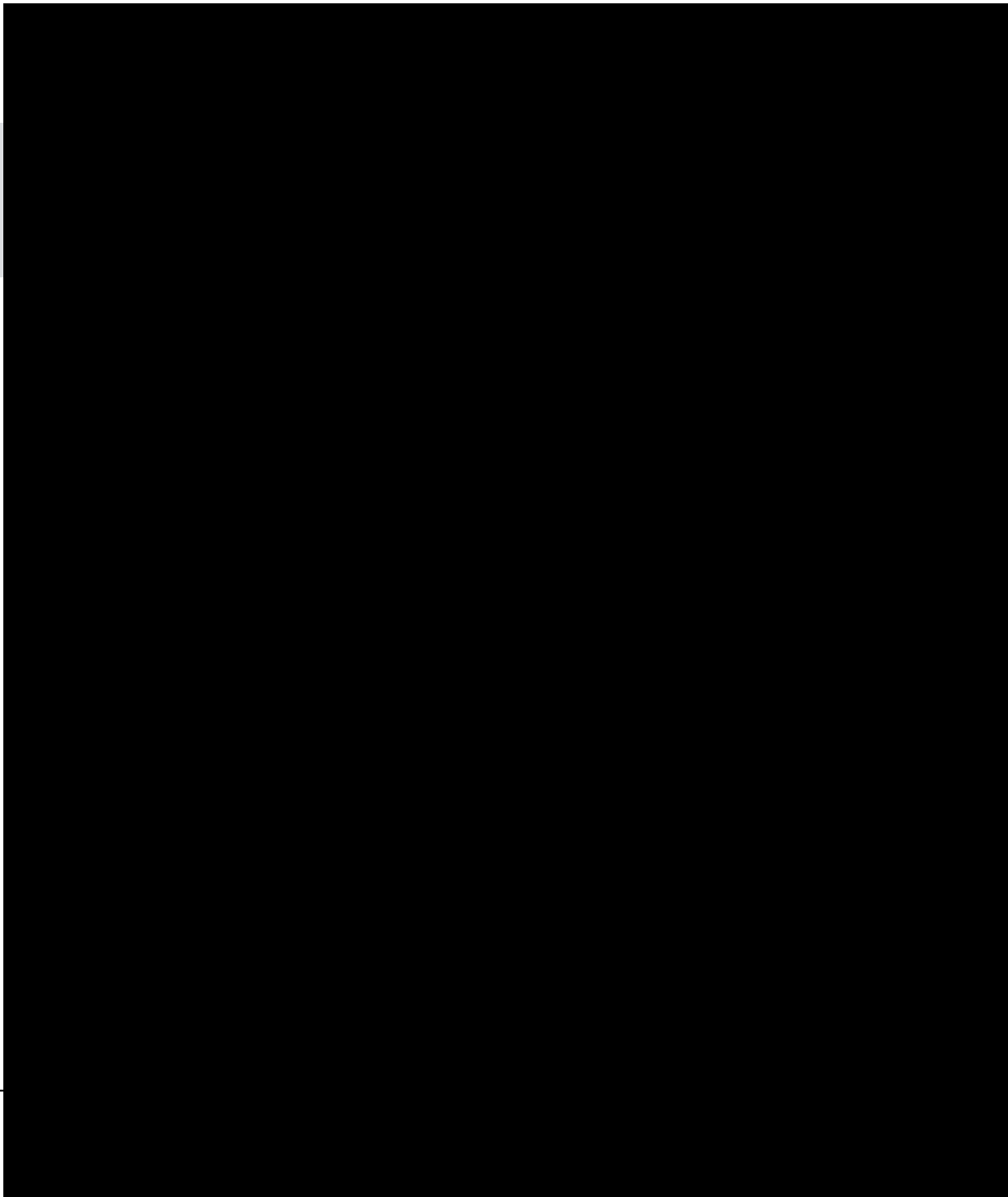


type four

THE BATHROOM

*SENSITIVE
EXPRESSIVE
DRAMATIC
CREATIVE
INSPIRING*

*SELF-RENEWING
INTROSPECTIVE
COMPASSIONATE
DEEP APPRECIATION
FOR BEAUTY
EMOTIONALLY RICH
SELF-REVEALING
CONNECT OTHERS TO
THEIR FEELINGS
AESTHETIC
UNIQUE
IMAGINATIVE
PASSIONATE*



TYPE FOUR



Checklist:

- Balance* ✓ intentional imbalance
- Pattern/Shape* ✓ organic, free-flowing
- Color* ✓ bright, saturated and funky
- Texture* ✓ raw textiles, contorted wood, bare materials

By color, word, and concept mapping, I began the process for stylizing the Type Four.

I created a mood board by compiling images from Pinterest and organizing the Type Four traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Four Process

I chose to represent the Type Fours as the bathroom because as the most beautifully compassionate and emotional of all the Types, the most vulnerable location in the house seemed like the wisest choice for them. The mirror especially that was placed in the installation represents the Fours keen awareness and sensitivity to personal identity. Therefore, the bathroom seemed like the best fit for the passionate and sensitive Type Fours.



Piece #1

Technique:

To make this piece, I decided to use a variety of brushes within Procreate. I wanted to create something funky, fun and spunky for the Type 4 shower curtain. I challenged myself to use as many of the hand-drawing brushes within the program as I could to further emphasize my metaphor for the Type 4's piece. Using phrases such as "unique", "tell me I'm special", "own it, weirdo", "one of a kind", "original", and "may the fours be with you", the lettering became the subject of the composition. The handwritten element brought in an organic feel that I was aiming for. I wanted each

phrase to be written in its own unique style and pen to further emphasize the goal of the composition. After all of the phrases had been layered and written out in their corresponding style and pen, I resized, rotated, aligned and scaled the different phrases to make the overall composition.

Justification:

The reasoning behind this piece was my desire to use as many of the brushes as I could in Procreate to make a truly unique composition. Each phrase having its own pen and lettering style helped to distinguish them even more from one another but was also intended to be a representation of the Type 4's drive to be special and unique. It is so important to the Type 4 that they feel different and set apart in this way, therefore, I knew each element had to be different. Each phrase as a result had to do with uniqueness, being different, and the happy energy that comes from standing out.

The layout was lopsided, organic and purposefully imbalanced to create a sense of slight tension but also playfulness. This type of funky alignment I felt fit best with the larger-than-life personalities of the Type 4. At their best, they are intrinsically unique, one-of-a-kind people that seek to unite the world through their differences. Altogether, the design echoed the heart passion of the Type 4 and beautifully worked together to create a sense of aesthetic chaos.

Piece #2

Technique:

For the next piece for the Type Four, I decided to let the color palette I had designated to

them guide me. Using Procreate, I was able to make an abstract design that would serve as the towel patterns in the bathroom. Using a combination of the colors that I had decided on, I used different brushes to create a more abstract effect. I knew I wanted the look to be more abstract and free-flowing, so I made a few brush strokes with the wet acrylic paintbrush in Procreate. After making those strokes, I went in with the liquify effect and marbled the strokes to elicit a very organic appearance.

After the background was complete, I went in with the ink pen in Procreate, I used a contrasting color within the palette to draw more vectorized brush strokes that acted as doodle accents over the funky background. Using my knowledge of glyphs, I placed hidden messages within the doodles. I then balanced the doodles asymmetrically within the piece and designed the towels to be a more statement pop against the dark and white colors of the shower curtain.

Justification:

My justification behind this design was fairly simple. By using the bright colors and abstract design, I was able to create a very unique, free-flowing and organic feel. This I felt best represented the Type 4 because of their fun-loving personalities and their desire to be unique, special and have attention. The bright and towel design draws attention and is very eye-catching much like the Type 4's.

At their best, the Type 4's are some of the most romantic, artistic, and individualized people we can encounter in earth. Highly attuned to the beauty and grace of nature, they are able

to appreciate the world around us in ways that most other types cannot. Extremely in tune with their emotions, they are some of the emotional role-models for the majority of us in the world. Therefore, the glyphs that I hid within the composition of the pattern were glyphs that symbolized the words "express" and "create". When truly healthy, Type 4's are some of the most artistic and creatively minded individuals in the world. I definitely wanted to acknowledge these attributes within this piece that best represented the Type 4's at their healthiest.

Piece #3

Technique:

Staying on par with the design that I had created for the towels for the Type 4, I decided to create a bath mat that would pair well with the shower curtain and the towels. Using Procreate, I went in and created a similar background to that of the towels just scaled down a bit. I knew I wanted the background to be a little less distracting but still similar enough so as to be cohesive with the rest of the designs in the collection. I went in with the wet acrylic brush once again, created a few more minimal brush strokes and liquified them in Procreate. Then, going in with a studio pen, I duplicated the same glyph symbols that I had hidden within the towel design.

Once I had asymmetrically spread those designs again across the canvas, I brought the design into Photoshop. From there, I was able to create a drop shadow on the words "May the Fours be with you". This phrase was a pun of the common phrase, "May the Force be with you" from the infamous Star Wars films. The drop shadow added a more

retro style to the piece, which was a goal I had for the collection. Using a block, sans serif font, I was able to type the words “May The” and “Be With You”, and the same studio pen I had used in Procreate to letter the word “Fours” with a loopy, organic design that was consistent with the hand-done look of the Type 4 collection. This caused a nice contrast between the words and create an overall composition that is very retro and organic.

Justification:

I wanted to do something fun and attention-grabbing for the Type 4. Using the same mentality, I used to create the towel pattern, I inputted the same hidden glyphs that represent the words “express” and “create”. However, the pun “May the Fours be with you” played on the very character of the Type 4 by wanting to take something classic and familiar and make it their own. By putting the unique “Four” stamp on it, I wanted to create a composition that drew your eyes to the very word “four” but also was a familiar phrase being used in a new way. The fours, unlike any other type, feel the most underappreciated and unimpressive, yet- their uniqueness is desperately needed in this world.

At their best, what they bring to the world is a unique touch that truly no other type can bring and a genuinely healthy Four knows how to live within those means. Instead of feeling the melancholy, depression and apathy they are prone to and rather are at peace with the very things that make them different. They embrace them and use them as reasons to enhance the beauty in the world around them. Encouragers of beauty, majesty and savorers of the beauty around them, Type 4’s must learn to never take

their uniqueness for granted. In conclusion, this bathmat design can serve as a subtle reminder of this truth to the Type 4.

Piece #4

Technique:

For my final design piece for the Type 4, I decided to create an abstract portrait. Using a basic stock photo that I had taken in a photo studio previously, I was able to create a very dynamic and organic composition using the positioning of her face and my cropping of the frame. Her face is turned completely to the side revealing her profile, but her eyes are purposefully cut off. By purposefully cropping out the eyes from the frame, I was able to better control the direction of attention within the piece. It resulted in a purposeful ambiguity that I wanted to use as a metaphor later on within the piece. After I brought my photograph into Photoshop, I uploaded the color palette that I had designated for the Type 4. Then, using the pen tool, I was able to use the Gaussian blur filter to separate the values that were present within the image. Zooming in, I used the pen tool to isolate different areas of common value and blocking them off into a custom basic shape. I then placed them on their own layer and filled them with the corresponding color from the palette.

I kept in mind values to create a cohesive contour along the face so that implied shadows and highlights could be better revealed. This maintained the structure that made it obvious that the subject was still a human face. However, the colors used are completely unnatural which also played a role in the overall metaphor of the piece. After all

of the shapes were vectorized and combined, I adjusted and rotated any of the shapes that needed to fit better together. The final piece was a wall print to be hung in the bathroom of the Type 4.

Justification:

I knew I wanted to have another defining factor about the Type 4’s within the collection. Since the Type 4’s are naturally very focused on personhood and individuality, I decided to make them the only Enneagram type that would have a portrait present within the collection. By cutting off the eyes I created a focus that was on the actual design and layout of the piece, rather than allowing an element that would naturally compete for viewers attention. Since our eyes are naturally drawn to other eyes within an image, by cropping them out of the photo, I was able to draw attention to the colors, composition and actual design of the piece. I also felt that cutting off the eyes helped to set the mood for a sort of ambiguity and mystery within the piece that can also characterize Type 4’s.

While they are typically outspoken, aware of their special traits and very unique- an unhealthy Type 4 can struggle with feeling that their uniqueness and beauty is not appreciated, valuable or noticed. These blurred lines between the good in their identity and the views that can cause them to struggle are something that can characterize the common misconceptions about the Type 4’s. My acknowledgment of this ambiguity is something that I wanted to prioritize within the piece. By cropping the eyes and dramatically turning the body, I achieved a more abstract composition that is perfect

for the “you can’t define me” attitude the Four’s love so much. I chose a vectorized style to play off of the retro bathmat design and seeing such unnatural colors on a human body helps exaggerate the moodiness of the Four. Lastly, Type 4 individuals constantly battle this constant feeling of dissatisfaction or emptiness, so the somber and moody feel of the portrait photograph helps to set this tone as a backdrop for the piece. Instead of running from their tenacious melancholy, a healthy Type 4 has learned to embrace their compassionate heart and find the ways where sadness is a pure and beautiful emotion.

Piece #5:

Technique:

For the final piece in the Type Four collection, I created a hand-woven wall hanging. Using a loom, weft, heddle bar, cotton yarn and organic merino wool, I weaved a tapestry. Combining a few different kinds of loops and incorporating multiple kinds of yarn, I formed an organic, asymmetrical composition and secured it onto a whimsical piece of driftwood. The wood was then strung so that the tapestry can be hung.

Justification:

The Type Four is the most emotional, compassionate and eclectic of all the types. These individuals highly value personal uniqueness as well as a sense of belonging. Creating a piece that was soft, whimsical and free-flowing seemed like the best solution to introduce a softer touch to the bathroom. The colors of the yarn are all colors that correlate with the Type Four's color palette, and the textures match that of the bath mat and inspiration textures for the collection. The overlapping loops, varying kinds, and asymmetrical layout forms a funky, out-of-the-ordinary composition that is very distinctive, therefore being especially meaningful to an individual who so values the unique and unorthodox.

Piece #5 Process



Piece #5 Process

Type four FINAL PIECES



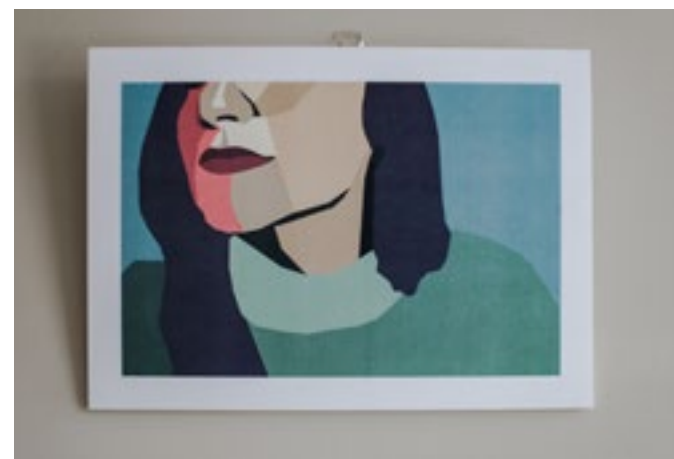
Piece #2



Piece #3



Piece #5



Piece #4



Piece #1

type five

THE OFFICE



*INTENSE
CEREBRAL
INTELLECTUAL/BRILLIANT
INNOVATIVE
PERCEPTIVE
INTROVERTED
RESERVED
CURIOUS
INSIGHTFUL
ALERT
INDEPENDENT
INVENTIVE
OPEN-MINDED
VISIONARIES
PERCEPTIVE
BUILDERS/FIXERS*

TYPE FIVE



Checklist:

Balance ✓ vertical alignment, symmetrical

Pattern/Shape ✓ geometric, vectorized

Color ✓ cool, calming, intellectual tones

Texture ✓ gel or enamel, slick and plastic

By color, word, and concept mapping, I began the process for stylizing the Type Five.

I created a mood board by compiling images from Pinterest and organizing the Type Five traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Five Process

I chose to represent the Type Fives as the office because as the most investigative, curious and logical of all the Types, the studios office seemed like the most rational choice for these individuals. Fives are constantly pursuing knowledge and research, and as exquisite problem solvers, a proper work station seemed like it would be their favorite space in the house. Therefore, the Type Fives are best represented by the office.



Piece #1

Technique:

For the Type Five, I knew I wanted to go with a design that was very minimal, clean and intellectual. On top of the color palette, I knew that the design style was going to be the main avenue for making this tone possible. I primarily focused on glyphs, symbols and geometric shapes to emphasize the concept that I was trying to get across. In this first piece, I designed a laptop case that would go in the office space of the Type Five. Using a very dark blue for a background, I set a mood for the piece and from there created in Procreate the shapes that would go on top.

Using Procreate and the shape building tool, I drew three identical triangle shapes. I layered them on top of one another, each using a different color from the Type Five palette, and then arranged them in way that represented one of the glyphs I had researched. I center aligned the composition and resized it so that it was the focal point for the piece but not overtly large and commanding. I wanted to make sure to use a generous amount of negative space to create the minimal effect I was aiming for. The final design was then printed on a laptop cover.

Justification:

Though the design was very simple, it was nonetheless intentional in its concept. Besides what the colors represented for the Type Five, the glyph of the three triangles, stacked the way they are and intersecting where they do represent the glyph that means energy. The reason I chose energy for the Type Five is because the common misconception with the Type Five is that they are purposefully introverted and extremely antisocial. However, a healthy Type Five doesn't have an aversion for people or socialization, a Type Five simply has less emotional and mental energy than the rest of the types on the Enneagram. Because of functioning in a state of constant preservation of this limited energy, the Type Five reserves and needs their alone time more than all other types. This in it of itself is not an inappropriate thing, though it can pose a temptation that the Five can often fall into of isolation and stinginess with their time. However, a healthy Type Five knows how to appropriately disperse their energy so that they avoid frivolously wasting it but has also learned how to intentionally and freely spend

it where the world so desperately needs them to. This concept of preserving energy and a high value of it is an attribute that is iconic to the Type Five and was something I knew I wanted to portray through the design for this piece.

Piece #2

Technique:

For this next design, I created a piece that would be executed on a pencil pouch used in the Type Five office. Staying on theme with the shapes of triangles, I wanted to preserve the meaning that lays behind them. Therefore, I wanted to use a lot of angles and angular shapes within the composition for this piece. Staying on par with the colors I had designated to the Type Five palette, I began designing in Procreate using the shape-building tool to create geometric triangles and different angles and shapes. I balanced them with an asymmetrical balance but maintained a sense of completion by stacking, overlapping and intersecting them to create an eye flow for the viewer. On top of these stacks of triangles I placed in the bottom corner, I also went in with a studio brush and created sets of hashed lines and dashes. These lines and dashes were associated with electrical shorthand, which I primarily used as an inspiration for several of the Type Five pieces. The sets of dashes and lines are all purposefully in groups of five, representing the Type Five. The organized structure is a nod to the Type 5 but is also a rule I adopted when designing this collection. The design is overall minimal but intentional, nonetheless. Though it is simple in its execution, the composition isn't too busy but has depth that the Type Five's need.

Justification:

The fact that there is a literal nod to the Type Five through the number of dashes and lines acknowledges the fact that this type may just be the most literal and logical of all the types. I also used the colors designated in the color palette because of their intellectual nature and repeated the concept of the triangle shape throughout. The triangle shape represents energy and is a naturally stable and spiritual symbol. When laid on its base, the triangle can be one of the strongest and most secure shapes due to it appearing bottom-heavy. However, when tilted on its side or intersected with things, it can create an interesting composition and also create an appropriate sense of tension. Therefore, I knew I wanted to keep triangles within the realm of the design because of the stability that they symbolize.

Stability, introversion, introspection and discovery are all characteristics that are associated with the triangles shape and are perfectly significant to the healthy side of Type 5. The dashes and lines in the piece are electrical shorthand because I decided to pursue that concept throughout the entire Type 5 theme. This electrical theme not only paired well with the colors I chose and their symbolism, but also were representational of this common theme of energy.

Piece #3

Technique:

For the next piece for the Five, I decided to design a pattern for an acrylic tray for the office space desk storage. I chose to set a highly saturated cobalt blue as the background because it is very loud. Though a flashy color is not typical of the Type Five, I wanted to

place a nod to the level of their passion for the research, discoveries and innovations. The electric blue also remains consistent to the electrician theme, as well as the triangular shapes being an icon for the collection. Using Procreate, I added zigzag lines that were also electrician shorthand. With what I had researched about the shorthand, I decided to use a very geometric brush to create the jagged, straight and angular lines. These lines had meaning, but aesthetically looked consistent with the style of the other designs in the collection.

Justification:

My justification behind this piece is simple. I chose the cobalt blue for the background because I wanted it to be something that caught the viewers eye. Just because the Type Five's are typically more reserved, doesn't mean that they are less important to society. Though they most likely assume the role of the behind the scenes researcher, this is where their strengths flourish. They are natural problem-solvers, troubleshooters, and support systems for the rest of the world. These individuals are desperate and hungry for knowledge. They are bearers of truth but are equally as dedicated to the process. Type Five's are patient, tedious, thoughtful, and incredibly introspective. This energy that they so desperately preserve is so valuable to the rest of the world that they can't help but preserve it.

When healthy, there is truly no individuals more generous and flexible than Fives. Their research lies at the core of who they are and it is their most prized contribution in the world. Type Five's want to help see the world become

a better place, so they use their strengths in research, education and knowledge seeking to best use their characteristics as a benefit to the society around them. Therefore, this concept of energy, education, and research inspired me to research an even more abstract design for the symbols within the piece. As a result, I used electrician's shorthand to inspire some of the linework. Electricians shorthand is very angular, much like the design for the Type Five.

The theme of energy within the Five is also then relevant to the energy theme. In this piece, the linework represents a "resistor". When unhealthy, a Type Five is resistant to change and expending too much energy. However, when healthy, the Type Five is thorough, tedious, stable, technical and thought through. Therefore, the combination of triangles, colors, and linework all best represent the meticulous and wise Type Five.

Piece #4

Technique:

For this next series of designs, I wanted to create a set of three notebook designs for the Type Five. These three designs work together to create a cohesive set that's interesting but also true to the design rules of the rest of the Type Five collection. I figured a notebook would be the best course of action for the Type Five because most commonly as introverts, they have a large body of research, discoveries and notes that they are acquiring in their pursuit of knowledge. Therefore, I felt that the Type Five would best benefit from having a place to record and keep all of their precious notes, findings and research.

When designing for the notebooks, I wanted to stay on theme to the minimal and highly structured design. So for the first pattern I created, I simply used a light blue background and inserted one of the glyphs I had drawn when researching symbols for Type Five. I took this glyph and then repeated it in a very grid-like and organized rows using Adobe Illustrator to create a final composition for the notebook cover. A simple and clean pattern, yet appropriate for the Type Five.

Next, I used only Procreate to design the second notebook cover. Using a solid green background, I then went in with a monoline pen. Using that pen I was able to digitally draw tiny spark plugs all around the canvas. I turned on the drawing grid to ensure my lines were straight and even, creating a motherboard or circuit board effect. All of the lines were very angular, straight and parallel to one another, and create an overall layout of connectivity yet also a flow of geometric and minimal lines.

For the last notebook cover, I decided to create a more humorous design. Instead of another pattern, I focused on typography to insert some interest into the series. Using Adobe Illustrator, I was able to compose the phrase "HAHA" in a block sans serif font. Using a masking technique, I was able to create a pattern of lines that I then masked over the font to create a sense of visual texture over the phrase. This angular texture was on par with the rest of the minimal designs in the set but also created an interest by being composed of only typography design. The phrases "me:" and "me also: good one" is representative of a conversation a Type Five would have with themselves. Trying to create a phrase that read easily for the viewer was

difficult, but I found through intentional lay out could be successful. Using a left alignment, I stuck with traditional book reading format, so that viewers would recognize the familiar format and therefore understand the pun.

Justification:

My justification behind this piece was not only that they would be printed on notebooks which proved appropriate for the Type Five, but I knew that the patterns should also be representative of the different elements and symbols that would be cohesive with the Type Five's strengths. For the first pattern in the set with the light blue background, the glyph that I chose represents the phrase "where there is a will, there is a way". This was a concept that I felt would especially resonate with the Type Five. As true knowledge seekers, they view knowledge as power. The power that they derive from acquiring knowledge is one of their most distinguishable strengths because of the fact that they use that knowledge to then help the world. Being true knowledge seekers and natural researchers, problem-solving is one of the avenues they feel allows them to contribute best to the world around them.

Therefore, for the Type Five, their intense drive to discover, learn and innovate are all qualities that all breed a thirst for learning more and gaining understanding. As a result, the phrase "where there is a will, there's a way" encourages the Type Five to continue pursuing knowledge and to keep offering the incredible problem-solving skills that they bring to the world. Type Five's become some of societies best innovators, discoverers, and greatest hopes for improvement. For the next pattern in the set, I decided to use the spark

plugs as a subject. The spark plugs played along with the electrical theme I was following for the Type Five's. The concept of electricity and energy was a "pro" that I saw for the Type Five, and the use of spark plugs confirmed this compositional choice by being a clever way to represent the power source of electricity. A source of power is a hot button for the Type Five, so I felt that choosing a subject that represented a power source would be seen in a hopeful light by an individual who is so conscious of energy conservation and recharging. Lastly, for the notebook cover that features the typography design, I decided to allow for some humor since the Type Five's often is unfairly caricatured as being introverted and antisocial. Because this is quite the opposite of how Type Five's can be when healthy, I decided to create a more fun-loving piece. The concept of a Type Five having an inside joke with themselves was something that I thought acknowledged a more light-hearted nerve within the Type Five's.

Fives are truly some of the most generous, helpful, and insightful individuals when functioning at their best. By having the composition read as an inside joke with oneself, I felt it accurately touched on their higher level of introversion while also acknowledging their clever energy which is one of their best qualities. The phrase acts as a sort of pun that is meant to offer a pat on the back to the Type Five by encouraging them not to loathe their introversion but rather celebrate it due to the fact that when they are healthy, they know exactly how to accurately fight what they need so that they can best offer their gifts to the world.

Piece #5

Technique:

For this final piece in the Type Five collection, I created a hybrid wire sculpture with acrylic pouring medium. Using silver decorative wire, I hand-formed an Edison bulb light bulb.

Setting that to the side, I proceeded to mix five different pouring medium mixtures. Taking acrylic paint (some colors hand mixed and others raw) I combined them in a one-to-one ratio in plastic cups with pouring medium. In one large jar, I began layering combinations of the paint mixtures in the order that I wanted. Once the jar was full with all the paint mixtures, I placed the canvas on top of the jar and held them secure while I quickly flipped it over. Then releasing the jar, the pouring mediums poured out over the canvas in rings of colors according to the order in which I layered them. Creating an spontaneous pattern, I covered the whole canvas and allowed it to dry. Once dry, I punctured four little holes in the canvas and secured the wire figure onto the canvas.

Justification:

Due to the fact that my inspiration texture for the Type Five is a plastic, enamel-like texture, I knew that pouring medium would get me the closest to achieving this look with the time I had. Using colors that matched the color palette of the Five, they correlate with the Edison bulb figure by representing intellect. But more than just intellect, the Type Fives are some of the most objective, wise and capable people. Not only do they crave knowledge, but they thirst for discovery, innovation and new intellectual frontiers. Therefore, the Edison bulb represents the spark of discovery,

innovation and pursuit of solutions. The plastic texture represents the Type Five due to the unashamedly simple, distracting and extremely processed material. Plastic is as processed as the average Type Five's thoughts, solutions, values and opinions and therefore made the perfect medium for the studio piece.

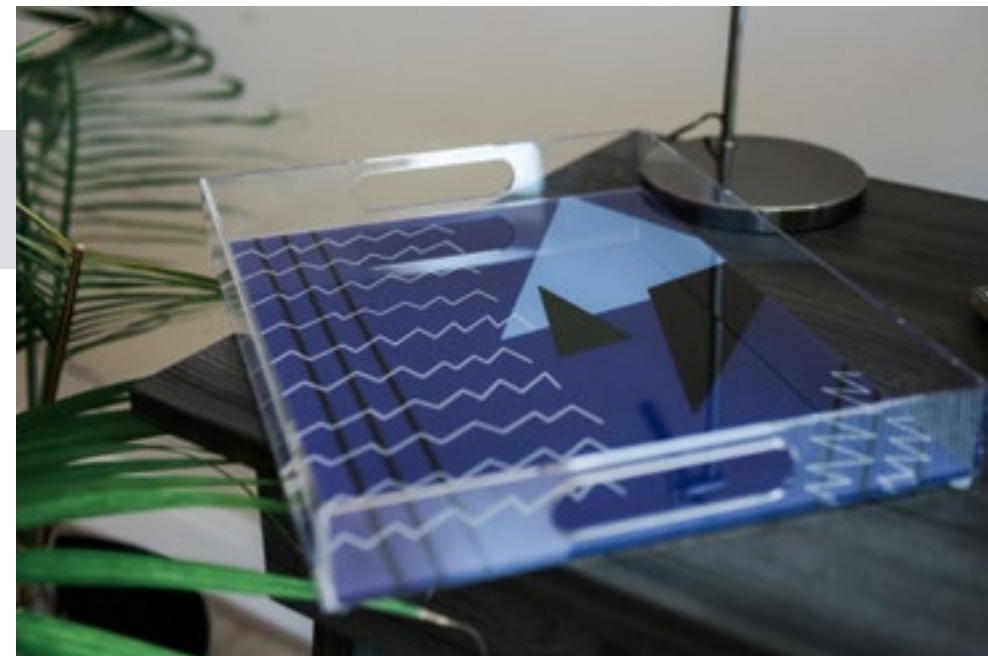


Piece #5 Process

Type five FINAL PIECES



Piece #1



Piece #3



Piece #2



Piece #4



Piece #5

type six

THE READING NOOK



COMMITTED
SECURITY-ORIENTED
ENGAGING
RESPONSIBLE
TRUSTWORTHY
IDEALISTIC
RELIABLE
RESPONSIBLE
CAUTIOUS
CAN BE REBELLIOUS
COOPERATIVE
COURAGEOUS
EXCELLENT TROUBLESHOOTERS
TRUSTING
SELF-EXPRESSIVE
LOYAL
FRIENDLY

TYPE SIX



Checklist:

Balance ✓ asymmetrical, horizontal alignment

Pattern/Shape ✓ abstract with studio elements

Color ✓ cool, serene neutrals

Texture ✓ soft, comforting plushes and yarns

By color, word, and concept mapping, I began the process for stylizing the Type Six.

I created a mood board by compiling images from Pinterest and organizing the Type Six traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Six Process

I chose to represent the Type Sixes as the reading nook because as security captains and sanctuaries for themselves and others, this portion of the home seemed like the coziest, most secure and serene of all the spaces in the house. However, it still maintains the possibility of being strong and reliable because it too, much like the office, could serve as the location for knowledge seekers and awareness. Therefore, because of its dual purpose, the reading nook became the perfect fit for the contradictory Type Six.



Piece #1

Technique:

For this piece, I created a design that would be printed on a throw blanket. The Type Six has a personality that is the only type on the Enneagram where there are two versions present within the type. This fact motivated the entire design of the collection. Half of the designs play to the phobic side of the Type Six, while the other half play to the counter phobic Type Six. This distinction helped me to separate the design motives behind each piece. For the throw blanket, I decided to

focus on the contrasting, counter phobic side of the Type Six. Using Procreate, I set the background to one of the darkest colors in the Type Six palette. From there, I used different studio brushes such as the gouache brush or the studio pen to create a very organic and rustic effect. The reason behind this stemmed from my inspiration texture for the counter phobic Type Six being a stucco, plaster-like texture- something strong yet organic. From there, I added a slight visual texture by going in with the shale brush in Procreate and achieved a drier brush effect to vaguely render an ancient Babylonian symbol which was expanded and stretched across the width of the design and offset in an asymmetrical balance.

Justification:

My justification behind this piece was to draw attention to one of the Type Six's strongest attributes- loyalty. A healthy Type Six knows how to attack their constant fear and in the presence of it, have courage. One of the common downfalls of a Six is their response to fear when unhealthy. Often, they can become anxiety ridden, worried, and most insecure of all the types on the Enneagram. They can struggle in this place to find a sense of security and peace. However, when healthy, they are truly some of the most courageous and resilient individuals because they have learned how to daily face their fears. The Babylonian symbol I incorporated into the design represented the virtue of "courage". Taken from a labyrinth in ancient Babylon, the symbol represented courage and victory. The Type Six is much more aware and attuned to their fear than any other type. This symbol of courage would affirm the Type Six to continue pursuing

and legitimizing the courage they have to extend every day. Instead of taking that courage for granted, they can learn to better recognize it and appreciate the small victories they achieve over their constantly present fear. Moreover, the Type Six can recognize that their constant fear does play a part in developing their inner strength more so than any other type on the Enneagram.

Piece #2

Technique:

The next piece I created for the Type Six is a throw pillow design. I knew that I wanted this piece to feature typography, so I used Procreate to make a composition fit for a Type Six. First, setting a neutral background color, I went in with a studio pen and lettered the words, "trust yourself". Next, I brought the layer into Illustrator where I joined the lettering with a serif text. This contrasting font pairing I felt fit well with the Type Six because of the two versions present within the type and the overall theme of contradiction. The serif font added a regality to the overall design, and I used a masking tool to cause the text to interact with the custom lettering. This created a sense of eye flow that caused the words to interact with one another in a way that was pleasing to the eye.

Justification:

My reasoning behind this piece was in the fact that I chose to use two very opposing font styles. The lettering being completely hand done represents the more phobic Type Six. The phobic Type Six is typically characterized by a more meek, soft, and reserved demeanor while the counter phobic can typically be

characterized by a more forward, dominant and challenging of their fear. This contradiction within the same Enneagram type was what primarily inspired me to create an organic font and pair it with a stable, strong serif. The justification behind the phrase I chose was born out of an acknowledgment of the level of fear that the Type Six battles that the other Enneagram types do not. This constant presence of fear and temptation to worry is a characteristic of the Type Six's, but when healthy can be the motivation they need to access their reservoir of overwhelming inner strength. Flourishing in the midst of their struggle is an attribute that all other types come to admire about the Type Six. For Sixes, the daily struggle with their fear can breed an intentional choice on their part to overcome. This choice should be legitimized and celebrated by the Type Six themselves and those around them. Therefore, the message to "trust yourself today" was a phrase I designed in hopes to encourage and acknowledge their constant battle and their choice to be brave and face their fears.

Piece #3

Technique:

For the next piece in this collection, I created a design to be used on an area rug. Using the color palette for the Type Six and Procreate, I set a neutral background to match the throw pillow. Next, I went in with a different kind of studio brush and began creating organic shapes. First, I began by using a dry brush to make geometric shapes with rugged edges. This enhanced a more hand rendered look while still being digital that is consistent throughout the collection. After setting that layer and balancing the shapes

asymmetrically, I created a new layer and went in with a wet acrylic brush to make more circular and rounded shapes. These shapes, symbols and lines created a pleasing contrast on top of the more fixed, geometric shapes. Their interaction and intersection caused a tense contradicting composition. Lastly, I created a new layer that included a Viking symbol meaning “loyalty” expanded over the entire design and rotated for an asymmetrical balance. The symbol was then expanded and offset on top of the textured background I had created for an asymmetrical balance. The design was then exported and printed onto a 3' by 5' area rug. However, the colors I chose to compose this design were softer and more subdued to offset the tense layout. The overall composition is one that is more asymmetrical and adds to the sense of purposeful tension within the piece.

Justification:

My justification for this piece is along the grounds that the contradicting shapes invite a small dose of anxiety within the design. This is because a healthy Type Six knows how to maintain peace even when in the presence of their fears or anxieties. Moreover, I wanted to use the contradicting phobic and counter phobic stances as an avenue to design something intentionally tense, contradicting and intersecting. The contradicting round shapes in wet acrylic interacting with the dry and rugged geometric shapes in an asymmetrical balance resulted in a composition that I felt created an appropriate sense of tension acting as a nod to the Type Six. While the subdued colors help to balance the tension in the design, a healthy Type Six would appreciate the acknowledgment that

when healthy, they can be truly at peace and flexible regardless of the inevitable possibility of bad fortune in life.

Piece #4

Technique:

For this final piece in the collection for the Type Six, I decided that a set of coasters would be a good choice due to the fact that it would allow me an opportunity for two different designs within the subset. These two coaster designs would represent the complimentary element of the two different versions present within the Type Six. For the first coaster pattern, I focused on the phobic side of the Type Six. I began by setting a more neutral background, much like the other pieces within the collection. Then using Procreate, I used different artistic brushes to achieve a hand rendered feeling digital painting. I chose the fruit lemons as a subject, displaying different angles of the fruit, as well as slices and wedges. Duplicating my various paintings, I constructed an organic pattern on the canvas. Next, on a new layer, I used the same shale brush used in other pieces to outline the paintings to frame them. Using the same studio pen as used for the pillow, I lettered the word “breathe” and wrapped it around the whole lemons, using a wide tracking to allow negative space as a representational element.

On a new layer, I created vectorized, geometric shapes to fill in negative spaces on the canvas. I kept them in pairs of two and four and set them in bright colors to contradict the soft colors used in the lemons. For the counter phobic coaster design, I set a bright orange background. This color would serve as a refreshing contrast to the soft,

subdued design of the phobic coaster. Then using the shape builder in Procreate, I made a series of awkward and disjointed figures. I purposefully did this to achieve an angsty mood. The shapes were jagged, zig-zagged and altogether, incomplete. After creating the vectorized shapes, I used the dry shale brush to make a layer of abstract block and curvilinear shapes. I set them underneath the vectorized layer, making them interact in positions that resulted in awkward tangents and even numbered groupings of things. Half circles, incomplete triangles, intersecting tangents were all elements I used to create a sense of tension within the layout. Also, using the color orange heightened the sense of angst and anxiety that I desired to appropriately sprinkle throughout the composition. Adding the same filler vector shapes placed in the other coaster design, I maintained consistency between the set so that there would be cohesion between the two designs.

Justification:

My justification for this coaster set was born from my desire to visually represent angst and contradiction. For the phobic coaster, you have a design that is much meeker and softer. This touches on the fact that the phobic respond to their fear in a different way than their counter phobic counterpart. Instead of attacking their fear like their counter phobic peer would, the phobic Six recedes in the presence of their fear. This fact I thought would be best represented by a composition that was representational of something more familiar. Choosing a lemon accomplished this goal while also functioning as a subject that elicits two opposing responses on our taste buds.

Lemons can be the focus of a sweet dish, or a bitter meal. This concept of contradiction taking place within the same fruit paralleled the contradiction occurring within the Type Six.

Next, using the word “breathe” acknowledged the Sixes need to face their fears and tap into an inner peace that many other types do not have a need to practice. A healthy Type Six has learned to access their inner strength, bravery and serenity in the midst of stress by “breathing” and letting go of their anxieties. They thereby choose to cope using a resilience that instead builds their character and plays a part in forming one of their best attributes- an unwavering loyalty to those they hold dear. Type Six’s can be some of the most sincerely supporting, defensive and loyal individuals this world will ever encounter. For the counter phobic Six I assigned the more chaotic composition. In this design there are more jagged shapes, intersecting lines and even groupings. The reason I chose to stick to even groupings was due to the fact that our eyes are naturally drawn to more odd pairings. This creates a sense of balanced asymmetry that is popularly found to be aesthetically appealing. However, even groupings elicit a mild stress due to a slight visual imbalance.

By sprinkling these even groupings amongst some odd pairings, I was able to invite an appropriate amount of tension into the design while still maintaining control. The result is an interesting composition set to a typically anxious color that has been balanced with a contrasting set of serene blues. This coaster design visualizes the constant struggle within the Six and their fear that leads them to integrate towards strength and stability. Advocates of loyalty, skilled supporters and

proponents of sanctuary- the Type 6's make up some of the most interestingly complex, yet resilient individuals society knows.

Not only do they seek security and sanctuary themselves, but they seek to be a safe haven and sanctuary to those they love and protect. Choosing to print these designs on coasters was also an intentional decision. In my opinion, a coaster is a naturally supportive dinnerware item. A Sixes fear of the inevitable causes their extreme preparation- which often poses a benefit to those around them as well as themselves. They want to be supported and prevent harm, much like a coaster supports the glass and prevents damage to furniture.

Piece #5

Technique:

For this piece, I created a large abstract wall painting. Using acrylic paint, Liquitex modeling paste medium, brushes, a palette knife, and a metallic gold acrylic paint. Using large paint brushes, I set base layers of paint according to a preplanned mock up and layered the modeling paste with the palette knife in short, brisk strokes to enhance the texture as it dried. After each layer was dry, I would build up on it, and ended with the final metallic flecks for accent.

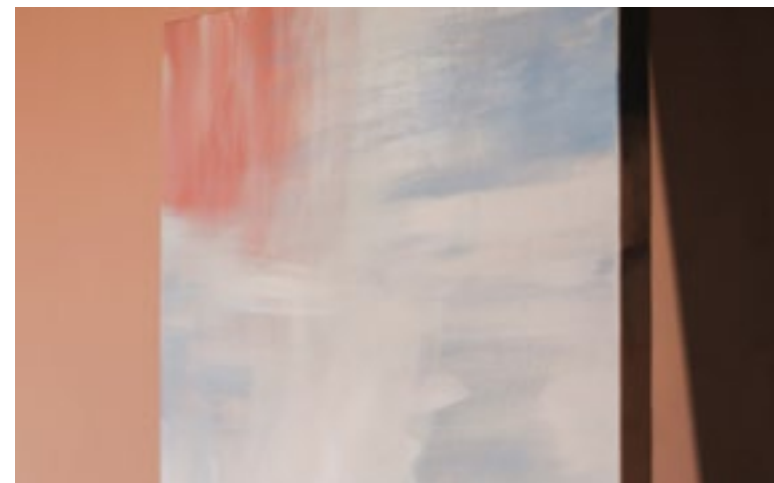
Justification:

The intentional misbalance, even groupings of accent marks, and conflicting brush stroke directions, the overall composition for the piece encapsulates the angst I strove for when designing for the Type Six. The tension these elements cause is balanced by the colors, pleasing texture and spread out scale of the

piece. This overarching aesthetic pleasure in the presence of such design tension perfectly encapsulates the Type Six and their constant self-doubt, inner turmoil and fear of the unknown.



Piece #5 Process



type six FINAL PIECES



Piece #1

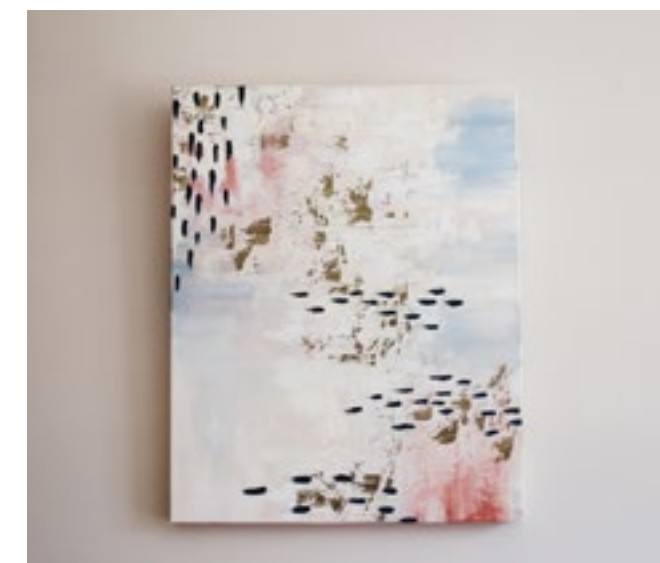
Piece #2



Piece #3



Piece #4



Piece #5

Type seven

THE WINDOWSILL



*FUN-LOVING
SPONTANEOUS
VERSATILE
BUSY
EXTROVERTED
OPTIMISTIC
PLAYFUL
HIGH-SPIRITED
JOYOUS
GRATEFUL
ADVENTUROUS
EXPERIENCE DEPTH
ENTHUSIASTIC
HOPEFUL
CONNECTORS
CREATIVE*

By color, word, and concept mapping, I began the process for stylizing the Type Seven.

I created a mood board by compiling images from Pinterest and organizing the Type Seven traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

TYPE SEVEN



Checklist:

Balance ✓ asymmetrical, vertical alignment

Pattern/Shape ✓ round, energetic movement

Color ✓ bright, cooler southwest tones

Texture ✓ earthy, leather, suede and wood

Type Seven Process

I chose to represent the Type Sevens as the windowsill because as the true travelers and explorers of the world, the Sevens are constantly dreaming up the next adventure and experience. They avoid pain through distractions so their mind is almost always revolving around what is out there, beyond the home. Therefore, the windowsill made the perfect part of the home to represent the joyful, adventurous Type Sevens.



Piece #1

Technique:

The first piece in the Type Seven collection features topography lines created in Adobe Photoshop. By rendering clouds, using a Gaussian blur filter, and posturizing the clouds, I was able to use Photoshop to trace the posturized values by stylizing them and locating their edges. Next, I brought the lines into Adobe Illustrator where I further customized the layout. Using image tracing, I expanded the lines so that I could choose select lines to stylize using various weights, strokes, and dashes. This created interest within the piece so that the composition was

not all monotonous topographic lines. Locking the composition, I centered a textbox in the middle of the canvas and filled it with a bright yellow. Plugging in the coordinates for the supposed location of the underwater empire "Atlantis", I finalized the design and printed it on a rustic, organic wood palette.

Justification:

My justification behind this piece was based on the adventurous spirit of the Type Seven. Their knack for adventure, travel and spontaneity is born from their desire to explore and expand their experiences. Type Seven's for this reason are amongst some of the most thrill-seeking, adventurous and outgoing individuals in society. Part of this fun-loving spirit is bred from a desire to avoid their pain and distract themselves. However, a healthy Type Seven is able to adventure without the burden of whatever it is they may be avoiding. Instead, they have mastered the concept of gaining new experiences and adventuring while also acknowledging and practicing identifying their emotions and stressors and knowing. A healthy Seven is not afraid of deep exploration because of the fact that they are no longer using that as a tactic to avoid their pain or their feelings. They freely explore, unafraid of learning more about themselves or their thoughts on their emotions. Topography lines for these reasons seemed like an obvious choice of subject matter. Using the coordinates for the fictional city of Atlantis was born out of my assumption that out of all the Enneagram types, the Sevens would be the ones unafraid to set out on an impossible adventure due to their love of the journey.

Moreover, a healthy Type Seven has already

learned to identify with their emotions rather than avoid them through planning future experiences and adventures; setting out on a possibly fruitless journey excites them rather than deters them from the exploration. For the Seven, the journey is where the beauty lies, and the joy of the adventure is in the experience. Scientists supposed coordinates of Atlantis functioned as the perfect symbol in my design for the healthy Type Seven because they may be the only individuals willing to set out on an irrational journey, unafraid of what they might find.

Piece #2

Technique:

For the second Type Seven piece, I decided to use some of the elements from Piece #1 to enhance the design for the window curtain. Since the Type Seven's are represented by the windowsill, designing a pattern for some sheer curtains seemed like the perfect choice. Using Procreate, I created a digital wash with the gouache brush in a subdued gray. Pulling some of the topography lines from Illustrator, I brought the composition over and made a new design by incorporating the lines subtly into the background. Masking different sections and rearranging pairings, the topography lines took on a watermark effect that set a nice soft background for the curtain. Next, I rendered some glyphs in Procreate and set them to the brighter colors in the palette. These glyphs were then brought over into Illustrator once again and arranged in odd groupings all around the background. The bright colors stood out best on the more muted background, which caused the glyphs to be the focus and the topography lines to recede into the background, acting as a more

hidden detail.

Justification:

As in Piece #1, the Sevens are true adventurers. They crave new experiences and seek thrill, so the topography lines symbolized the well-traveled individuals as well as helped to maintain cohesiveness among the collection. Adding the glyphs incorporated another layer of concept to the piece. The more linear glyph represents the phrase, "luck will follow me". The Type Seven desires to romanticize their adventures because of the new experiences they are constantly seeking. By being future-focused and fixated on new adventures and experiences, they constantly are in a state of curating their surroundings. The temptation for them is in this desire to avoid their pain by constantly using the planning for the future as a distraction from their pain. This can also be a beautiful strength when a Type Seven is healthy. The Type Seven uses their adventure as a way to rather connect with their feelings and emotions, as well as their motivations.

New experiences help to keep them hopeful and well-rounded- some of their most distinguishable qualities. Sevens are the most energetic and contagiously optimistic of all the Enneagram types. They breathe life into every situation by entertaining, shedding light, spreading joy and making the ordinary more interesting. These qualities are best represented by the hopeful "luck will follow me" glyph. The next glyph is more triangular and has an opening at the top corner. This symbol represents the mantra, "open to change". A healthy Type Seven has a strength in flexibility and displays an ability to face their

fears. Unhealthy Sevens are more asleep to their emotions because of the fact that they use their experiences and constant planning to distract themselves from the pain that they are so desperately trying to avoid. However, at their best, a Type Seven is well acquainted with pain, and so much so that when they are faced with the presence of their pain, they can reframe it to tap into their natural affinity for hope and joy. This joy that is truly a strength allows them the ability to be flexible regardless of the change that might occur around them and curb their desire to constantly change their environment and experience new things by exploring.

Piece #3

Technique:

The next set of pieces for the Type Seven are a series of four candles to be placed along the windowsill. The candle series was based on the four time zones across the United States: Central, Pacific, Mountain and Coastal. This provided me with a framework from which to design for. I used the basic shape of a typical postage stamp as a reference and in Procreate, traced the silhouette with a monoline brush. After rendering the stamp, on a new layer I used the same brush to create an organic, thin script to letter “one pm”, “two pm”, “three pm”, and “four pm”, the different titles of the candles. After completing the lettering, I brought the phrases into Illustrator where I image traced and expanded them. Following the basic format of a passport, I designed on the postage stamp a custom label for the candles. I made sure to incorporate the number Seven into every filler space where

numbers would be as well as the numbers 1 and 5 (the Enneagram types the Sevens integrate and disintegrate towards).

Then, I made sure to use a clean sans serif that paired well with my thin lettering and had a clean, minimal style to contrast the rugged materials the designs would be printed on. I created a signature scent for each of the candles that matched their regions terrain and inputted the script titles to each of them. The simple black and white design was then custom embossed into a leather patch to act as a label that would be placed over a watercolor sleeve. Finally, I created four hand painted watercolor patterns. Using Dr. Ph Martin’s Watercolor Inks, I was able to achieve much more vibrant and opaque colors for watercolor. Sticking to a polka dot layout, I was able to create a set of four happy watercolor patterns to be printed on the sleeves to wrap around the candles. Circles according to shape psychology are representational of joy, so I was inspired to use the polka dot pattern layout as a guide for this reason. Using the same colors and brush techniques, I was able to keep the four sleeves cohesive. Importing the paintings into Photoshop, I edited and digitized them to finalize the process for printing.

Justification:

Using the four time zones as a guideline for the candle series was a direct tie to the Type Seven’s love of travel and adventure. Deciding to use the number Seven throughout the candle label design was my nod to the literal and logical part of the Sevens, being as though they are in the head triad on the Enneagram. Because of their spontaneous nature and optimistic personality, the Sevens

are often assumed to be emotional though they are amongst some of the most logical of all the types. In shape psychology, circles are the most joyful of all the shapes, which made them a perfect selection for the Type Seven designs. Circles inspired the polka dot layout, which helped me organize the four different patterns along a consistent structure. The bright colors chosen in the color palette as well as the rustic textures preserves a hand-done effect amongst the pieces that further emphasizes the ruggedness and rawness of the type. The inspiration textures for the Type Seven’s are the earthiest of all the types: leather and wood. The contrast of the clean sans serif helps to identify this type as a member of the intellectual triad while still plays up the strengths of their spritely character because of the hand rendered and rustic elements.

Piece #4

Technique:

My final design piece for the Type Seven was an original look book created for the Seven’s windowsill or coffee table. Titled NOMAD, the magazine sports stock photos of coastal travels along three different settings. These photojournalistic photos documented the sights seen through the lens of a world traveler. Across my own personal travels, I was able to photograph a coffee shop and brewery, Californian yacht club and marina, and a downtown complex in Nevada. These photos served as the content for the look book. Using Adobe InDesign, I created a publication that was used to highlight the photos as well as preserve the minimal type and vector elements present in other pieces in the collection. After creating a layout in InDesign, I edited the

photos in Adobe Lightroom and maintained a consistent grainy, warm and slightly film-like effect on all the images. Inputting those photos into the layout I had created, I spread the images across the pages or directly centered them to maximize focus. Captions were kept to a minimum so that the viewer could focus on the sensation of traveling to their locations as they looked through the book.

Justification:

The Type Seven is all about new experiences and traveling, so I wanted to create a look book that would serve as an outlet for the Seven to daydream, plan and travel in their imaginations to their favorite places abroad. However, a healthy Type Seven is fully capable of slowing down to appreciate the ordinary and quiet moments such as a quaint coffee shop in an exotic location. They have learned to balance their desire for adventure with an ability to be present where their feet are. Focusing shots on small details helped me visually represent the Type Seven’s capability for slowing down and making notice of the beauty in the mundane.

Balancing the quiet details of the coffee shop with images of the vast coast and sunny desert was my way of still acknowledging the Seven’s affinity for exploring and entertainment. The balance between being able to find peace even in the slow moments as well as planning for the future and the next venture displays the healthy Seven’s ability to find harmony. The look book achieves this through the kinds of images taken as well as the variation in setting types chosen to be featured. An outlet to dream of beautiful adventures,

NOMAD was appropriately named as a way of acknowledging the Type Seven's gift of making home wherever they go, as well as making those around them feel at home in their welcoming, entertaining and bright personalities.

Piece #5

Technique:

For this last piece in the Type Seven collection, I created a mini ceramic planter. Using all the same processes and tools as with the Type Two ceramic pieces, I threw this windowsill-size planter but incorporated several glazes and textures to add variety. Using a blue/gray matte speckled glaze underneath a pewter colored metallic glaze drip, I was able to incorporate some of the Type Seven color palette colors into the piece.

Justification:

Due to their love for adventure, exploration and yet savoring of memories- I found a plant to be a particularly affectionate subject for the Type Seven. Plants bring pieces of nature inside which act as a reminder of the outside world that the Seven's appreciate, as well as the nurturing aspect of plants. For how experience driven the Type Sevens are, they have a deep underlying desire for connection and memories to savor when they are faced when the pain they so intensely fear creeps in. The planter combines several natural textures which pair well with the rugged inspiration for the Type Seven's textures.

Piece #5 Process



Type seven FINAL PIECES



Piece #1



Piece #3



Piece #2



Piece #4



Piece #5

type eight

THE LIVING ROOM



*POWERFUL
DOMINATING
SELF-CONFIDENT
DECISIVE
WILLFUL
CONFRONTATIONAL
MERCIFUL
SELF-RESTRAINED
COURAGEOUS
PROTECTIVE
STRONG
PASSIONATE DRIVE
SELF-SURRENDERED
DECISIVE
NATURAL LEADER
INITIATIVE
PROVIDER
HONORABLE*

TYPE EIGHT



Checklist:

Balance ✓ asymmetrical, justified alignment

Pattern/Shape ✓ geometric, art deco style

Color ✓ cool, deep jewel tones

Texture ✓ smooth and luxurious,
velvet and silk

By color, word, and concept mapping, I began the process for stylizing the Type Eight.

I created a mood board by compiling images from Pinterest and organizing the Type Eight traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Eight Process

I chose to represent the Type Eights as the living room because as the boldest of all the types, I knew they would need to be represented by all of the large, statement type pieces. Central to the house, the Type Eights are amongst the strongest yet most compassionate individuals in the world. This parallels with the living room which could be a location of pure leisure and fellowship, or amongst the most displayed pieces. Therefore, the Type Eights fit the best with the bold, strong and established presence of the living room.



Piece #1

Technique:

For the Type Eight I decided to pursue an art deco theme. The color palette was dark and dominant, structured, geometric and regal yet high class and modern. For the first piece, I decided to create a pattern that would be printed on a credenza. These pieces were all designed with the idea in mind that they would each have a statement element to them. Using Procreate, I created geometric and flat lines with the monoline and technical brushes.

Varying the widths and stroke weights, I set them to the more neutral colors within the palette and left the background extremely dark and rich. The lines formed rigid and geometric shapes with brackets and lines that adopted an art deco style. Hidden within the vertical alignment of the lines were two different glyphs significant to the Type 8.

Justification:

My reasoning behind the design of the credenza pattern was not only inspired by art deco because of the dark colors, geometric lines and statement designs, but the elevated, luxurious, and forward-thinking style that the era of art from that particular movement represent. Hidden within the pattern of the credenza are the two glyphs significant to the Type Eight. The two curved lines expanded and overlapping with the vertical rigid lines is a Viking glyph that symbolizes two fish moving towards each other, or in other words, conflict. For the Type Eight, conflict isn't exclusively a negative thing. Conflict doesn't always have to be a source of strife for the Type Eight, but instead can be an avenue by which they come to understand and respect those around them and test their own inner strength. A source of bonding, conflict in a positive and redemptive context can breed closeness and vulnerability from an Eight.

Since strength and protection are of extreme significance to the Type Eight, knowing that they can conflict with someone else and still have their voice heard and respected in return is a trait that the Type Eight craves. Not only that, but an unhealthy Type 8 has felt the ramifications of conflict posing a temptation. Combative, argumentative, and hostile are all traits of an unhealthy Type Eight. However,

a healthy Type Eight has learned that their opinions do matter and that when they wield controversy responsibly, it can become a source of protection, strength and change in their lives.

These individuals are natural defenders and protectors, and when functioning at their best understand that conflict can breed closeness and understanding; it may even pose a doorway into compassion- an unassuming virtue of a healthy Eight. A healthy Eight has learned how to love others and be loved well by inviting conflict in an appropriate context. The second glyph hidden within the design was two spear shaped vectors paired together at the center of the design. This symbol represents the phrase "create your own reality". Naturally bold and assertive individuals, the Eights seek to be the spark that acts as a catalyst for the change they desire to see. Much like the Type Two (which the Type Eight integrates towards when healthy), the Type Eight aspires for connection and to help those in need. Though their slightly aggressive, forward and bold personality can seem like a repellent to many other types, the healthy Type Eight has learned to pursue others and connect with them regardless of their opinions or personality traits.

The Type Eight are some of the strongest agents of change in the world and seeks to network and be a source for defending the weak. Therefore, the symbol for taking command over their own situations would resonate deeply with the Type Eight because of their deep desire to bring about positive change in the world and defend those that cannot defend themselves. I chose to use

only vertical lines because of the fact that they visually represent the stability and strength of the Type Eight. Taking up a pure cause and connecting with those around them by fearlessly confronting difficult issues, their strength and stability becomes a resource for society around them to lean on.

Piece #2

Technique:

For the next piece that I designed for the Type Eight, I created an area rug. The subject that I chose for the Type Eight was the ginkgo leaf. The ginkgo leaf served as a shape that was very consistent with that of the geometric fan-like shapes of the art deco movement. The geometric lines and the triangular, fanned out shape had a slight organic touch while remaining structured. Centering the leaves in the middle of the rug design created a simple yet commanding design.

Using Procreate, I traced over a reference stock photo of ginkgo leaves positioned in different perspectives. I then adjusted and arranged the leaves into a composition that was pleasing and layered them to balance asymmetrically. Placing the design in the center of a dark background, the leaves stood out more due to the negative space around them and the contrast of the more subdued tones against the deep background. The pop of more saturated red adds contrast as well as a focal point within the design.

Justification:

My justification behind this design was represented through the ginkgo leaf. The ginkgo was the only vegetation that survived

the Japanese atomic bombings. Ever since this fatal event, the ginkgo leaf became a symbol of perseverance as well as luxury. Consistent with the Type Eight, out of a delicate and pure life comes a deeply rooted strength and innate resilience. Many times, the Type 8's were individuals who experienced some form of trauma that played a part in their passion for innocence. Inside, they are still innocent themselves which causes them to build impenetrable walls around their image. Their situations in life caused them to have to grow up faster than desired, which lead to their rather domineering and intense personality. However, it also led to their passion for defending the weak and innocent.

When healthy, they learn to trust the security of their situations so as to allow their best attribute- compassion- manifest itself. Using the pain of their past as a motivation to stand up for the weak, the Type Eight's bring a tenacity to society that was born out of the most compassionate heart. The ginkgo leaf ideally represents this concept. Finally, the small pop of bright red was designed to be a more concentrated focal point so as to represent the Type 8's desire for those around them to focus on the strong image they project over their more hidden and vulnerable soft traits. At their best, a healthy Type Eight has allowed vulnerability into their life thereby inviting a much more secure image of strength.

Piece #3

Technique:

On a similar vein as the area rug and in consistency with the art deco style, I created a statement wallpaper design for the Type Eight collection. Choosing a more subdued

background to better contrast with the dark area rug and credenza, the color red primarily characterizes this pattern. Red is a naturally dominant and forward color, so I wanted it to have more of a presence within the deep, rich collection. I repeated the ginkgo bunch design in Adobe Illustrator but separated the leaves to create a new composition with the same elements. Creating a seamless pattern, this busy yet dominant composition forms a unique and eye-catching subject that pairs well with the simple area rug with its abundance of negative space.

Justification:

The Type Eight is often given a bad reputation amongst the Enneagram types. The Eights can be stereotyped as mean, blunt and aggressive. And while when unhealthy these traits can characterize the Type Eight, when healthy, quite the opposite is the case. The Type Eight's have an underlying empathy that is not always readily noticed. But when growing, an Eight is able to separate their hostility from their passion and drives them to pursue good change in the world.

Since conflict doesn't intimidate them, they can become some of the most brave and resilient individuals in society. They use their gift of strength as a force to fight injustice and protect the vulnerable. By doing so, they become the defenders for some of the most overlooked in society. Much like the seamless movement created within the pattern of the wallpaper, the Eights are constantly moving forward, networking and fighting to make the world right and impart their strength as a resource for the weak. Visionaries, conflict experts and beautifully strong individuals, they

are characterized by their perseverance and fortitude much like the ginkgo leaf.

Piece #4

Technique:

For the final piece in the Type Eight collection, I created a digital painting that would be displayed on the throw pillows of the velvet couch in the Type Eight installation. Using Procreate, I made a digital painting of a King Protea flower. I used a stock photo of a protea as a reference and began by creating an overall sketch of the shape. From there, I eliminated the reference photo and began inputting my color palette with the digital paint brushes. Using the wet acrylic and acrylic paint brushes in Procreate, the digital painting took on a deeper look.

Next, I created a separate layer in which I outlined the digital rendering with a studio pen consistent with the one used to draw the ginkgo. Then using Adobe Illustrator, I manipulated the size and orientation of the digital flower. Next, I duplicated the rendering and rotated them, expanding them into opposing corners of the neutrally set canvas. For the second pillow, I simply enlarged and centered the asymmetrical digital flower, much like the composition of the area rug design. These pillows would act as statement pillows that add interest to any couch.

Justification:

I chose to digitally render the King Protea flower because of what the subject represents. The shape of the flower was consistent with the geometric style of the art deco inspired

collection, and the sharp and cactus-like petals created a strong and angular design. The natural colors of a King Protea flower are typically deep and rich, much like the colors I had dedicated to the Type Eight. Within the language of flowers, the King Protea represents courage. Anyone that knows a Type Eight is aware that some of their most defining characteristics are their unwavering and intense presence. When unhealthy, these traits can be a downfall. However, as is true with any type, when healthy, these weaknesses pose as their greatest virtues. The King Protea flower therefore became the perfect subject for the Type Eight because of its symbolism, structure, delicacy and intricacy, and quite literally its title as "king" of the flowers.

Piece #5

Technique:

For this last piece in the Type Eight collection I created an epoxy table sculpture. Using a few pieces of tree wood from a foraged forest in Michigan, I stained the wood to deep, espresso brown. Then, creating a mold out of pieces of corrugated plastic, I mixed epoxy and hardener with a predetermined ratio of alcohol inks and poured it into the mold with the wood. Once the epoxy had cured, I sanded, waxed, buffed, shined and polished the epoxy with a Dremel, electric sander, car rubbing compound, oil and a gloss varnish. Lastly, I layered the second pieces of wood and adhered fake foliage to the wood cervices. Offset on the epoxy surface I adhered a miniature metal figurine in a canoe to complete the mini scene.

Justification:

This table sculpture serves as a metaphor for the Type Eight's resilience, drive and fearlessness. Personified by the miniature canoer, the Type Eight neglects to back down in the presence of fear or conflict. Rather conflict acts as a positive mechanism for these individuals and serves as a challenge. These challenges we face in life become opportunities for the Eight to demonstrate their true inner reservoir of strength. Unafraid of uncharted waters, the Eight charges into the deep unknown, not afraid or lonely but rather empowered and driven. Finally, the reason for choosing epoxy was because I wanted to create a statement piece for the living room which best represents the Type Eight. Moreover, the miniature scene I knew would imply such intense scale that even those who

don't identify as a Type Eight could clearly admire the little canoer and his bravery.



Piece #5 Process

type eight FINAL PIECES



Piece #2



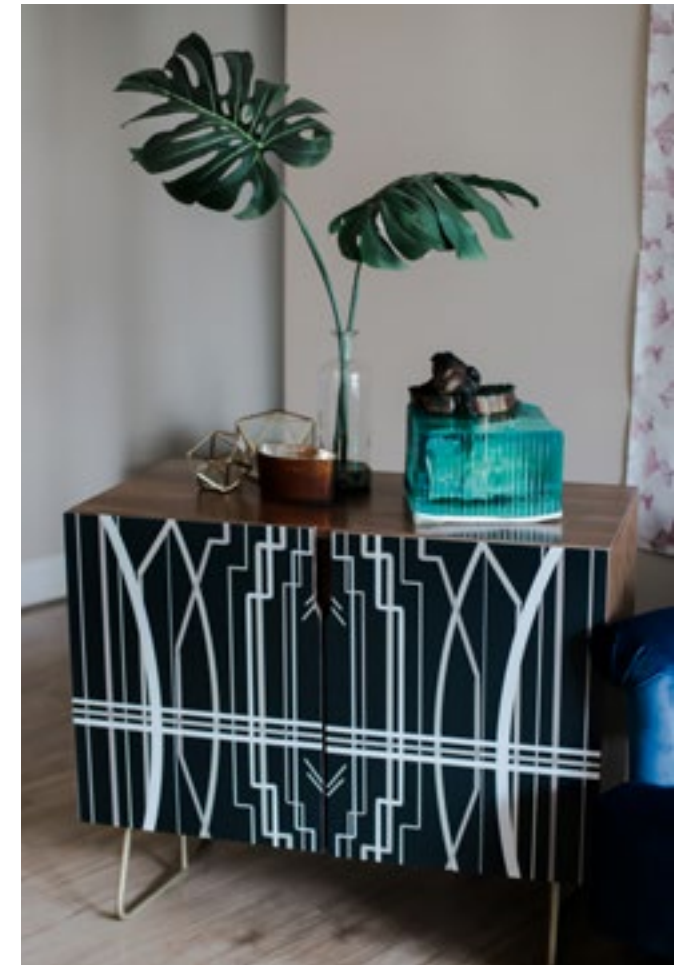
Piece #3



Piece #4



Piece #5



Piece #1

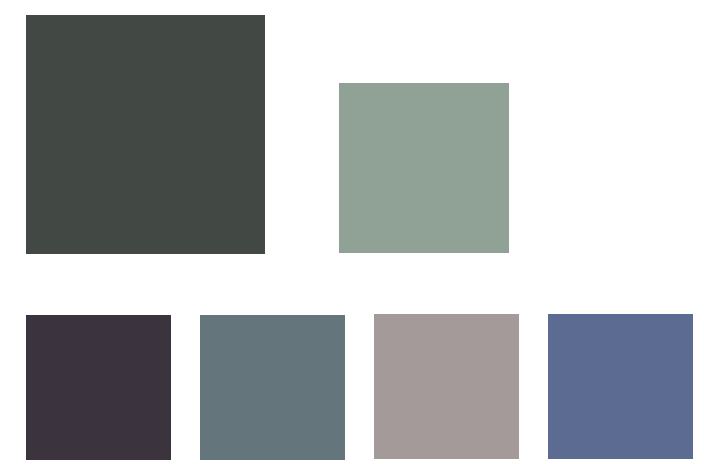
type niche

THE BEDROOM



EASY-GOING/SIMPLE
SELF-EFFACING
RECEPTIVE
REASSURING/SUPPORTIVE
AGREEABLE
ACCEPTING
EMOTIONALLY STABLE
SPIRITUAL
PATIENT
GENUINELY KIND
GOOD LISTENER
HARMONIOUS
AUTONOMOUS
FULFILLED
ONE WITH SELF
HEALING

TYPE NINE



Checklist:

- Balance* ✓ symmetrical, horizontal alignment
- Pattern/Shape* ✓ square or diamond
- Color* ✓ neutral grays, rustic greens and blues
- Texture* ✓ unfinished wood, woven cloth, string

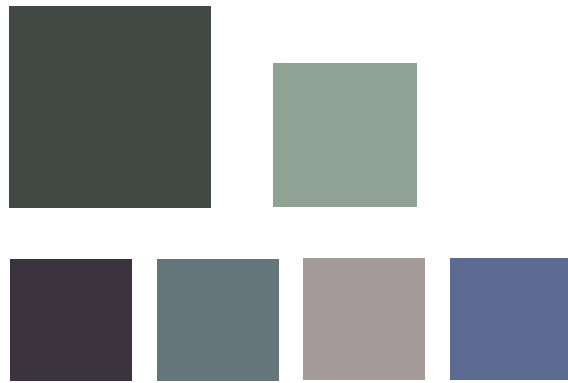
By color, word, and concept mapping, I began the process for stylizing the Type Nine.

I created a mood board by compiling images from Pinterest and organizing the Type Nine traits to create a visual map to go along with the checklist I created for myself.

This checklist focused on the five Principles of Design I would use as a set of rules when designing for each Enneagram Type.

Type Nine Process

I chose to represent the Type Nines as the bedroom because as the most patient, calm, and philosophical individuals in the world, the bedroom seemed like the most appropriate parallel. Truly the most intimate and calm of all the spaces in the home, the bedroom serves as a representation of tranquility, reflection and intimacy. Therefore, the Type Nines served as the most relevant of all the types to be likened to this space in the home.



Piece #1

Technique:

For my final Enneagram type, I created a bedspread design that is representative of the Type Nine. Using Procreate, I decided to focus on shapes that were inspirational to the Type Nine. Using primarily diamonds and squares, I used a dry ink brush in Procreate to create an organic and dusty visual texture that was consistent with my inspiration textures for the Type Nine. After creating a row of squares and using the same brush, I layered a row of contrastingly colored diamonds that were centered. I continued to layer sets of squares and diamonds until I arrived at a composition

that I felt was simple yet interesting. Separating the design with a simple block line for negative space, the design was kept at the footer of the spread to allow for the space that prevented the pattern from becoming too busy.

Justification:

My reasoning behind this design was represented by the shapes used in the composition, as well as the line orientation. Horizontal lines visually translate in our minds as peaceful, serene and calming. This is extremely true of the Nine's character and desires to maintain peace and tranquility. Squares are the shape that represent perfection, stability and wholeness. Because it is the most even and symmetrical of all the shapes, it felt consistent with the defining attribute of peace which is most prevalent in the Type Nine.

Besides squares, the diamond shape was used within the design. In shape psychology, diamonds are symbols of wisdom and ascension. They are the most spiritual of all the shapes, just as the Type Nine has the potential to be the most spiritual of all the Enneagram types because of how acquainted they are with their spirituality and nature. They are some of the most profoundly deep thinkers, these types avoid conflict at all cost when unhealthy. But when healthy, the Type Nine learns how to be at peace even amidst conflicting situations because of their ability to be truly objective. Creating a composition that was made up of only squares and diamonds as well as visual texture, was something that I felt best represented the Type Nine's.

Piece #2

Technique:

The next piece for the Type Nine is a journal design. Because of the fact that linen was one of the inspiration textures for the Type Nine, I decided to create a graphic that would then be transferred onto the cover of the linen journal using a makeshift decoupage technique with mod podge. Using Adobe Illustrator, I chose a block sans serif that I felt fit well with the Type Nine because of its pure simplicity but would also successfully transfer. I created two layers of text: one that was a filled in version of the Latin word "agnita", and the other a stroke outline version of the same word. I offset this stroke outline on top of the filled in block version to achieve a more minimal and stylized effect. Finally, I created a sleeve wrap that would be bound around the journal. On the sleeve design is the phrase, "The Type Nine Processing Journal" in the same sans serif font as the word "agnita". Using an italicized version of the font, I created the complementary text that would read underneath the title.

Justification:

The journal itself was representative of the Type Nine. One of the core struggles of the Type Nine is the feeling that their presence does not matter. Whether healthy or unhealthy, both Nine's have experienced this feeling. Therefore, a healthy Type Nine has come to terms with the fact that their presence does indeed matter and as a result, the journal will remind them to be processing and practicing verbalizing their feelings and thoughts. The journal represents the fact that these thoughts and feelings are not only acknowledged but

valued enough to be preserved.

Finally, the Latin word "agnita" means "noticed". This speaks to the very heart message of the Type Nine and the words they desperately need to hear. The supporting phrase on the sleeve of the journal reads, "because your presence and thoughts matter." This connects why the word agnita was chosen and so that the Type Nine can recognize that their thoughts are valued and important.

Piece #3

Technique:

The next pieces that I designed for the Type Nine are the accent throw pillows that would be paired with the Type Nine bed spread. These pillows were made with two complimentary designs. For the first pillow, I used Procreate to design a mandala set on a rich green background. Using the same dry ink brush used on the bed spread design, I used the assisted grid to create a symmetrical radial mandala design. Within the mandala pattern, there are certain glyphs and shapes that are representative of the Type Nine. The mandala was then centered on the canvas and set to a more transparent opacity level to create a more faded or receding effect. This was done to create a softer composition that fit well with the color palette and overall style of the collection.

For the second pillow design, I set the canvas background color to the same one as the bed spread. Using the same dry ink brush in Procreate, I used the shape builder tool to create a symmetrical square, duplicated in two different colors. I then rotated the squares to achieve a more interesting angle and cause

them to intersect- repeating the minimal and offset look of the text. Pulling the design into Adobe Illustrator, I placed the centered text “awake” in the same typographic style as the journal design within the intersecting squares.

Justification:

Logistically, I created throw pillows to use as an outlet to create more contrast within the bedspread design. Type Nine’s can often times be stereotyped as bland, vanilla individuals due to their easy-going and soft personalities. Therefore, creating a more dominant throw pillow design would help prevent any monotony and act as a symbolic nod to the healthy Type Nine’s ability to confront once they have learned and recognized the need for it in order to make their presence, opinions and thoughts known. When unhealthy, I decided to use the diamond as the shape for the background of the watercolor painting because of its representation of wisdom and ascension. I chose to pursue a space theme within the series due to the representation of deep discovery, exploration and spiritual pondering that are so characteristic of the Type Nine. Peace is often also represented by the night sky, so continuing with a space theme seemed appropriate for the Type Nine’s.

Nine’s are instinctively more connected and drawn to nature, which was yet another reason why choosing a vast space such as the galaxy seemed like the most appropriate fit when designing for the Type Nine. The constellations in it of themselves each represent traits that I felt most accurately personified the Nines. Libra, Taurus, and Sagittarius all have different connotations. Fairness, objectivity, diplomacy, philosophical, patience, and dependability are

all attributes that the Type Nine represent.

At their best, Nines can be some of the most deeply profound and philosophical people this world may encounter. Truly objective, they are able to skillfully see situations from all perspectives and act in sincere fairness. Therefore, the constellations represent the best attributes and deepest strengths of the Type Nine.

Piece #4

Technique:

The final series of design pieces used in the Type Nine collection is a series of watercolor prints set above the headboard of the bed. For the Type Nine, I decided to focus on a theme of space and constellations. The feel of the collection is organic and Zen, so constellations presented a symbolic and stylistic choice consistent with the Nines. Using Procreate, I was able to download a reference diagram of three constellations that symbolized attributes I felt best described the Type Nine’s. Drawing vectorized dots by allowing the diagrams to guide my placement, I exported the graphic and imported it into Photoshop.

When in Adobe Photoshop, I was able to combine the constellation design with watercolor pieces I had hand painted. Using Dr. Ph Martin’s watercolor inks, I was able to capture much more of the water flow due to the inks ability to remain so opaque. Using artists tape, I masked off measured proportions of a diamond on my watercolor paper which enabled me to constrain my watercolors within the shape that I wanted them to be constrained to. Forming little

puddles, I dropped the ink into the water pools and used a paintbrush to spread them organically and softly around the designated area. Scanning the watercolor paintings into Photoshop, I was able to digitize and brighten the photos in order to serve as a background to the constellation graphics I had created in Procreate. I layered the Procreate graphics on top of the digitized paintings. Then I inserted a text caption underneath the composition in the same sans serif used throughout the collection to label and describe the constellation’s name and meaning. Libra, Taurus and Sagittarius were the three constellations I chose. The overall composition resulted in a print that would then be turned mixed media when I placed pins in the dots outlined by the constellation graphic and connected with a cotton string. This invited some texture to keep the collection cohesive as well as add interest.

Justification:

My justification for these pieces was first the combination between raw and tactile elements as well as digital media. The watercolors represented the Type Nine’s fluidity that stems from their desire to please and tend to the desires of those around them. I decided to use the diamond as the shape for the background of the watercolor painting because of its representation of wisdom and ascension. I chose to pursue a space theme within the series due to the representation of deep discovery, exploration and spiritual pondering that are so characteristic of the Type Nine. Peace is often also represented by the night sky, so continuing with a space theme seemed appropriate for the Type Nine’s.

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At their best, Nines can be some of the most deeply profound and philosophical people this world may encounter. Truly objective, they are able to skillfully see situations from all perspectives and act in sincere fairness. Therefore, the constellations represent the best attributes and deepest strengths of the Type Nine.

Piece #5

Technique:

For my final piece, I created a macramé wooden hanging shelf and ceramic planter. Using a plank of pre-sanded lumber, I stained the piece with a vintage brown. After the plank dried, I drilled three holes on either end of the plank. Then, stringing some organic cotton string through the center holes, I formed a center tassel underneath the plank. Then I split the remaining cotton strands into sections of four and proceeded to tie several macramé knots and then secured them through the holes to the shelf.

Justification:

Fondly referred to as the “sweethearts of the Enneagram”, the Type Nine’s are some of the most fair, diplomatic, spiritual and deep thinkers in the world. Therefore, as they are represented by the bedroom, a handmade wooden shelf seemed organic enough to act as a nightstand but also practical enough where the journal could be housed right by the individual’s bedside for easy access to some space to reflect on their thoughts and opinions. With cotton and organic textures being the inspiration for this collection, macramé seemed like the best route to stabilize the shelf. While the wood color might seem like an ordinary brown, these familiar textures, colors and purposes most accurately represent the people-pleasing Type Nine. The more unobtrusive the furniture could be in the home, the more peaceful and distracting to the Nine, so the hanging shelf seemed like the best fit for individuals who, like the Nines, need their alone, processing time.

Piece #2 Process



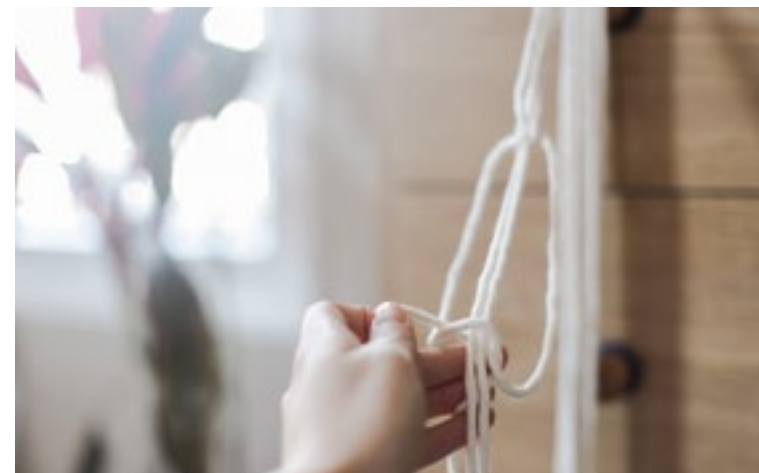
Altogether, not only did these deliverables illuminate the Enneagram types for me, but through the intentional design decisions put into The Décology Project, I was able to see the results of my research interact with the real perspectives and motives of the people around me and how I could better love them through having increased my deep interaction with their motives.



Piece #4 Process



Piece #5 Process



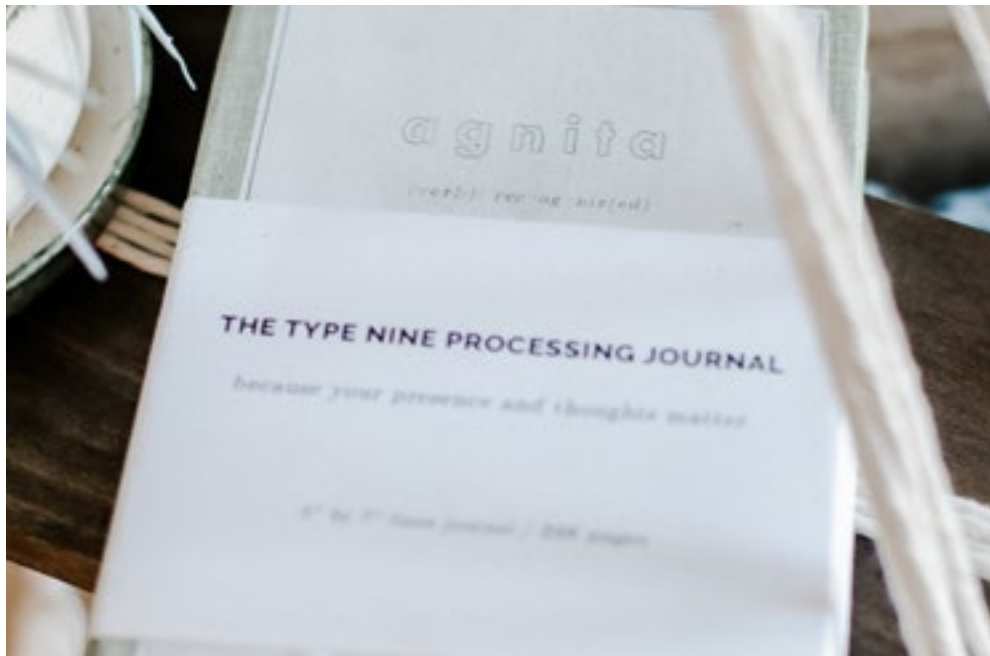
Type nine FINAL PIECES



Piece #1



Piece #3



Piece #2



Piece #4



Pieces #5





CHAPTER FOUR

Further Research

At the conclusion of my thesis work, I noticed several areas where there could potentially be room for further research. Some of these areas include the specific triads, instincts, levels of integration and disintegration, and wings regarding the Enneagram and its study. There is also the factor of the interaction of more than one Enneagram type within one household. Each of these aspects create a whole different level of depth to the Enneagram types that has the potential to branch off from the initial designs created for the general type. Within the realm of home décor, aspects such as furniture, home renovation, and various home improvement products could potentially be added to the scope of The Décology Project. These areas of further study provide a greater reach for the thesis research.

Enneagram Research and Application

Within the realm of the Enneagram, there are several areas of study that further break down the motivations of the nine types. Things such as instincts, subtypes, triads, and wings are all areas of distinction that with more time or knowledge in the study of the Enneagram could have been added to the scope of research within The Décology Project. These pieces of the Enneagram give us a more complete picture of an even more individualized Enneagram type as it pertains to the person, so the application of this knowledge can only add a greater depth to the design concepts. Furthermore, these distinctions would allow for an even greater

number of specific lines that could branch off from each of the type collections.

In my research, I did incorporate an entry level understanding of the different intelligence centers (Head, Heart and Body) within the color psychology of the palettes, but the triads (Anger, Shame and Fear) extended outside the realm of my research for the purpose of this thesis. Likewise, each Enneagram type has a possibility of a wing (the type on either side of their number within the Enneagram diagram), or of being equally balanced. Those three distinctions within one type is a factor that could have added additional possibilities to the design for each types collection, making it even more specific for the consumer. With more time and knowledge of the effects of those wings, I could have definitely expanded the designs. On a similar vein, the subtypes of the Enneagram occur when the individual instinct is combined with the underlying passion of the Enneagram type. This results in a possibility of twenty-seven subtypes within the Enneagram, or three per type, and could have also added an element of further differentiation within my designs.

Next, and possibly the most abstract of all the additional Enneagram factors, are the levels of integration and disintegration. As stated in previous chapters, each Enneagram type is fluid- moving about the diagram according to various levels of stress or growth. Each Enneagram type moves towards another corresponding type during the presence of stress or growth, and this fact can add an entirely new perspective to the design of the collections.

For example, if a Type Two is under stress,

they may disintegrate towards and emulate the more negative aspects of a Type Eight, as well as those of a typical Type Two. When in growth, the Type Two may integrate towards the Type Four in health, as well as the typical characteristics of a healthy Type Two. These stress and growth levels could cause a particular individual of a certain type on the Enneagram to perceive their type's designs in a completely different light, so some potential further research would naturally take these levels into account. A possible solution might be to design for each type under stress or growth, but for the purpose of this thesis and its mission statement, I chose to design only for the healthiest version of each type. This was so that the designs would be uplifting and encouraging to the strengths of that type, and not exasperate or trigger the stressful tendencies.

Lastly, as with any home, there is a high likelihood that more than one individual could reside in the house. With this being a strong possibility, I did consider a possible solution when designing that could present a whole new layer to the design of the collections. Though I did not have time or means to pursue it during the research of this thesis, my proposal would be that the study of how each type interacts with the other could be used as a platform to design with a combination of those characteristics. For example, if I designed the Type Five's collection to be composed of extremely cool colors, intellectual, geometric shapes and plastic textures, then those design decisions could be married with that of another potential house resident's type. If the other housemate was a Type Three, I could marry their type's collection design guidelines with that of the

Type 5 to create a new composition that would be best fitting for their home. This serves as a possible solution to the issue of more than one resident in a home, and therefore adds a secondary layer to The Décology Project. With some additional training in Enneagram expertise and the interaction between the types, this is an area that could pose as an avenue for further research.

Extended Home Décor Application

In relation to the industry of home décor is the sister industry: home renovation. While this thesis was born out of an opportunity to provide a design solution, further research could expand The Décology Project into the home DIY, renovation or improvement industries. More architectural work such as furniture, furnishings, and accent work could potentially be added to the reach of this thesis.

In regard to home renovation, the color palettes and textures used in this thesis could be used as a guideline for potential wall paint, textures for tiling, floor vinyl, wall papers, etc. Even home DIY or improvement materials such as door knobs, windows, railings, counters etc. could all potentially fall under the design influenced by the concepts of the Enneagram. Furthermore, more architectural aspects such as furniture design, interior reconstruction such as accent walls, cabinets, etc. could provide an entirely new entry point for the work of this thesis.

Altogether, the scope of this particular thesis touches several extending areas of research. This provides the thesis with an entry point

into a few surrounding areas and therefore increases the conceptual depth of the designs. With some more formalized training in the Enneagram, possible patenting opportunities, and a certification in interior design, I plan to expand the reach of these collections to better suit the nature of The Décology Project's concept.

In conclusion, I am of the genuine belief that intentional and successful design can indeed improve an individual's quality of life. More than just their home space, mindful design can open a door to increased self-awareness, and as a result, benefit more than just our spaces-but our relationships and life as well.

"beautiful design IMPROVES THE
quality of life"

- Athena Calderone



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