





# Guide to Solitude

A research on introversion and its use in design

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# Table of Content

Introduction

Defining Introversion

Carl Gustav Jung

Big Five

The Science of Introversion

My own definition

Image analysis

Donald Schenkel

Ryoji Ikeda

The radar

Louis Lüthi

Conclusion



# Introduction

Being an introvert is something that really defines me. It is part of my personality. It's not necessarily the core but it definitely influences my everyday life, my friendships, network or working method. If it has such a big impact on me, I believe that it's important to understand it in more depth. Although this sounds like a truly personal motivation, the aim of this research is not to unravel my identity, but to be able to gain a tool through a more general psychological research.

I have always been interested in how the creator's personality influences the artworks. Since I was a kid, I've always unconsciously tried to imagine the artist itself based on the artwork; is s/he old, young, talkative, quiet, rigorous or playful etc. I believe that most people try to imagine the personality of their 'heroes' – whether those 'heroes' are teachers, bosses, celebrities or artists. Our behaviour describes ourselves, says the Hungarian proverb, but how much an artwork can actually tell about

the artist? Does the artwork have a personality or is it just a simple and straightforward reflection on the artists?



Visual language is communication. Where not only the subject and the content matters but the style, the mood and the tools used as well. These significant details create the identity of an artwork, and I believe that this identity is just as important as the message itself, as the tone and the style will define the audience/target of the work. Therefore, finding the right identity is a cardinal question in the process of making an artwork. How can I find the appropriate style for my work? What does that communicate? How does it affect the viewer? And how can I manipulate and control the mood of the audience?

In my thesis, I will try to answer



the questions mentioned above. My aim is to understand introversion as a type of personality, and taking that as a starting point to create an analytic system to examine artworks and the visual language. Therefore, in the first chapter, I will focus on the theoretical aspect, providing a definition of introversion, in comparison with extraversion. I will introduce the theory of personality types by the Swiss psychiatrist, Carl Gustav Jung <sup>1</sup> as the origin of this subject. To have a more contemporary point of view about these studies I will compare it with the Big Five personality trait system and with Scott Barry Kaufman's scientific research. At the end of that chapter, I'll introduce my own definition as a conclusion.

In the second chapter, I'll analyse several artworks (such as Don-

1. *Carl Gustav Jung, (26 July 1875 – 6 June 1961) was a Swiss psychiatrist and psychoanalyst who founded analytical psychology.*

ald Schenkel's paintings; Ryoji Ikeda's video installations and Louis Lüthi's publications) to understand the way they represent introversion in their artwork and analyse the tools they are using to create their "identity". These guides will help me to get to a conclusion and reflect on my own art and working method, helping me to be able to build and create a specific atmosphere/identity in my future artworks. Studying these tools, the awareness of what effect it has on the audience, and using them consciously will help me to reach my target group and communicate my message in a more sufficient way.

In the second chapter, I'll analyse several artworks (such as Donald Schenkel's paintings; Ryoji Ikeda's <sup>2</sup> video installations and Louis Lüthi's <sup>3</sup> publications) to understand the way they represent introversion in their artwork and analyse the tools they are using to create their "identity". These guides will help me to get to a conclusion and reflect on my own art and working method, helping me to be able to build and create a specific atmosphere/identity in my future

*2. Ryoji Ikeda is a sound artist who lives and works in Paris. (July 8, 1966, Gifu, Japan)*

*3. Louis Lüthi (1980) is a book designer and writer based in Amsterdam.*

artworks. Studying these tools, the awareness of what effect it has on the audience, and using them consciously will help me to reach my target group and communicate my message in a more sufficient way.



# Defining Introversion

When it comes to the term ‘introvert’ the Cambridge Dictionary defines it as *“Someone who is shy, quiet, and prefers to spend time alone rather than often being with other people.”*<sup>4</sup> It is probably the most common definition anyone would give, which is an easy and appropriate description regarding everyday life, but it doesn’t give an in-depth explanation and reflects only on the symptoms of introversion, not the reasons behind it.

4. “Introvert” Cambridge Online Dictionary:  
<https://dictionary.cambridge.org/dictionary/english/introvert>

Personality refers to an individual's pattern of thoughts, feelings and behaviours that make a person unique. Since the beginning of time, humans tried to describe and categorize personalities. Galen<sup>5</sup> described people based on the four temperaments (sanguine, choleric, melancholic, and phlegmatic), but in the evolution of psychology, scientists have been driven to fit the variables and complexities of human personality into well-defined models. Although it is a very complex task to categorize people and understand the need and acts, the current models account for our most important personality traits and can predict our behaviour with a high degree of accuracy. There are many comprehensive models of personality which include these in different forms: the Big Five model, Hans Eysenck's three-factor model and Raymond Cattell's 16 personality factors. The first person who created the concept of introversion and extroversion was the famous Swiss psychologist, Carl Gustav Jung<sup>3</sup>. Since the concept was born the definition of introversion and extroversion has been changed and shaped by the years. In this chapter, I will introduce the most famous and widely accepted theories by psychologists and scientists in order to understand and create my own definition of introverts.

*5. Galen of Pergamon was a Greek physician, surgeon and philosopher in the Roman Empire*





Psychological Types

# Carl Gustav Jung

To explore this subject, it's worth starting with the theory of Carl Gustav Jung, who was one of the first to create this psychological phrase. Even though the popular understanding and psychological usage nowadays differ from how he originally intended, still many contemporary studies refer to his theory.

The book, *Psychological Types* by Carl Gustav Jung, published in 1921, includes the theory of introverts-extroverts. Jung theo-

rizes that each person falls into a category, either introversion or extroversion. According to him, the two mutually exclusive attitudes are the core of our personality. The main difference is the energy acquisition, "Each person seems to be energized more by either the external world (extraversion) or the internal world (introversion)." He compares these types to ancient archetypes, Dionysus and Apollo. An extrovert is linked to Dionysus, who actively involved in

the world of people. An extrovert is focused on the outside world of objects, sensual perception and action. Energetic and lively, the extrovert may lose their sense of self in the intoxication of Dionysian pursuits. An introvert is associated with Apollo, who shines a light on understanding. The introvert is focused on the internal world of reflection, dreaming and vision. Thoughtful and insightful, the introvert can sometimes be uninterested in joining the activities of others. They are more comfortable

living alone and being themselves. They are also getting easily tired after or meantime big social activities, therefore they depend more on me-time to recharge. They also tend to be introspective and keep their social circle limited.

Jung observes that none of us is completely extroverted or introverted, but we certainly connect to one or the other attitude. In all of us, lies an unconscious mind, which is not conscious of feelings and thoughts all the time, but those feelings and thoughts can

affect our lives nonetheless. "If you take an extrovert you will find his unconscious has an introverted quality because all the extraverted qualities are played out in his consciousness and the introverted are left in the unconscious." It means if extroverts could control when

and how to bring their introvert personality to the front, and as well, introverts could enlarge their extroversion, then they could have more command over their mental space. Since both personalities

have a downside, both could benefit from the other. An extrovert depends more on the environment, needs external impulses. But in life, we all have situations when we need more me time to find a solution to our problems. The same with introverts, they depend more

on their own thoughts and feelings, which could generate a cage, isolating them from the outside world. If they could consciously work on switching and emphasizing their extrovert qualities and decide to speak with someone about their problems, that might solve the situation.

Jung said that we all think, feel, sense and experience the world in many different ways. He identified four essential psychological functions: thinking, feeling, sensation, and intuition. Each function may







be experienced in an introverted or an extroverted way, and one of these functions is more dominant in each one of us. One depends on thinking and feeling rather than sensing and intuiting.

Carl Gustav Jung and his theory, Psychological Types is a definitive work and has a big impact on the later psychologists. Even though he built a good base, the popular understanding and psychological usage differ from his original intent today. Jung's theory has limitations, such as categorizing people whose values are close

to the middle range of the scale. These people are not extroverts, nor introverts: they are in between. This is a general problem with type-based theories even if the scale of the category is 4,8,16 or 32. Identifying and analysing black and white is great, but the grey zone between is blurry. Therefore

psychologists developed different methodologies called trait-based rather than a type-based model.

# Big Five

Personality traits

Trait theory is an approach to study human personality. It is focused on the measurement of traits, which can define our behaviour, thoughts and emotions. Comparing with type-based models (such as Psychological Types by Carl Gustav Jung or Myers-Briggs Type Indicator by Katharine Cook Briggs <sup>6</sup>), in which traits are something a person has or does not have, trait-based models traits have dimensions, for example, introversion and extroversion. In trait-based models, there are no

*6. The Myers-Briggs Type Indicator (MBTI) is an introspective self-report questionnaire with the purpose of indicating differing psychological preferences in how people perceive the world around them and make decisions.*

types but a spectrum on which anyone can rate somewhere along. Big-Five (also known as the five-factor model (FFM), and the OCEAN model,) is probably the most popular and widely accepted taxonomy for personality traits. The essence of the theory group is that they can be classified into five-factor groups according to the factor-analytic order of different personality features. Big Five personality taxonomy was introduced in the 1950s by Warren Norman. The five personality traits

of the Big Five are an openness to experience, conscientiousness, agreeableness, and neuroticism, extraversion. Each of the traits contains two separate, but correlated, aspects reflecting a level of personality, opposite statements are shown to determinate which statement is relevant according to the person and how accurate it is to his/her personality.

Openness to experience: This trait explores how much people are mentally interested, open to emotion, sensitive to beauty, and willing to try new things. On the one end of the dimension, people are usually more creative and sensitive to their feelings than those who are locked and opened for art, culture, emotions, adventures, and general curiosity. They are more likely to have unconventional convictions.

Conscientiousness: Conscience tends to show self-discipline, act dutifully, and strive to achieve measures or external expectations. This is related to how people control their impulses. The highest scores of conscience indicate the intended rather than the spontaneous behaviour preference. The average level of conscience increases among young adults and then decreases among older adults.

Agreeableness: The friendship factor is usually referred to as the ability to maintain relationships. Some say that there is a kind of obedient service, care and emotional support that requires negating negative feelings. At the other end of the dimension, it refers to the discomfort, the opposing or the opposite, which can go to hostility.

Neuroticism: Neuroticism is the tendency to experience negative emotions, such as anger, anxiety, or depression. Anxiety balance is perhaps the most important contrast of the factor, but the term itself covers a lot of the factor itself. The person at one end of the dimension: emotionally balanced, able to face stressful situations smoothly. The person at the other end of the dimension: prone to unrealistic thinking, low self-esteem, somatic symptoms, less able to control impulses.



Extraversion: Trait, which shows activity, social skills and the source of energy. Extravert enjoys the interaction between people and often feel they are full of energy. They are usually living, action-oriented individuals. They have high group visibility, they are the centre of the conversation. Generally, people are a combination of extraversion and introversion, with personality psychologist Eysenck suggesting that these traits are connected somehow to our central nervous system.

The Big Five traits system is important because it shows that introversion and extroversion isn't one or the other, but a scale on which anyone can rate somewhere along. However, doesn't mean it is something we can choose. The Big Five also dispels few stereotypes about introverts, such as they are depressed or creative etc. Which are preconceptions I hear often in everyday life. As we can see above these behaviours are coming from different traits.

Depression is linked to neuroticism, which values express how much a person is emotionally balanced. Just like creativity, and neither has anything to do with introversion. Creativity is about openness to experience, the desire and motivation to explore and try out new things, like the tasting new flavours, exploring new situations etc. It's about curiosity,

being open to new experiences, which is essential in art and design. Nevertheless, we shouldn't separate these traits from each other as the five components form a personality together. Therefore if we look at different combinations then the results are more nuanced.

To examine an example. Imagine someone who is very open to new experiences, with high creativity and sensitivity. Now add introversion to this person's personality with lower social skills. From the first trait, we assume this person is outgoing and experiences the world in several social settings. But the introverted aspect of his personality means that he actually prefers to spend time alone or in smaller groups, so he has less of a platform and opportunity to get

new impulses, experiences. On the other hand, because this person is not the centre of the conversations but he keeps one step distance, he has more angles of view to analyze the whole group activity and not just an individual, which gives a more complex image about a subject or situation. This analyzing skill can be really useful in art and design as well.

The analysing skill is something came up very often about introverts when I've talked to people

about this topic, either extrovert or introvert tried to describe this type of personality. We cannot say that introverts are better in analysis than extroverts, or that extroverts are more superficial, as that is pretty bold statement with no scientific proof. Nevertheless, introverts are more inclined to get lost in their thoughts and absorbed in a subject, especially as they often spend more time with low social activity and impulses, which is a good environment for an analytical approach.







# The Science of Introversion



Dr. Scott Barry Kaufman is an American psychologist, the scientific director at the Imagination Institute, University of Pennsylvania, United States. He is known for his researches on the field of cognitive science, educational psychology and positive psychology. In 2015, he gave a lecture at the Imagination Institute, in which he introduced the scientific aspect and background of introversion.

His presentation was based on the Big Five personality traits system, but he introduced the Big Five personality trait hierarchy. In the modern psychology there are two fundamental, top dimensions, which is stability (connecting to neuroticism, agreeableness, conscientiousness) and plasticity (connecting to extraversion and openness to experience). Below the Big Five level each one of them has its own aspects such as withdrawal, volatility, compassion,

orderliness, enthusiasm, assertiveness, intellect etc. Stability is about how much a person likes to order her/his life, how much he/she likes things to go in a set way. Plasticity is about how much a person would like to engage in the world. Scott Barry explains how the dopamine system affects some of the trait elements. Dopamine is an organic chemical of the catecholamine and phenethylamine families that plays several important roles in the brain and body. In popular culture and media, dopamine is

often seen as the main chemical of pleasure, but the current opinion in pharmacology is that dopamine signals the perceived motivational prominence of an outcome, which in turn propels the organism's behaviour toward or away from

achieving that outcome. Dopamine is not responsible for pleasure itself, it doesn't guarantee the joy but it guarantees that a person will be excited by the possibility of it. It increases the sensitivity to reward value of information. Rewards which are evolutionally evolved, deep ancestral rewards. People who are very high at the extraversion dimension get really excited about social attention and status such as money, sexual opportunities, power, food etc. If extraversion

is openness for excitement than introversion is the opposite, it is openness for quietness, not being interested in social status. Introverts on average are much

more interested in solitude. Recent neuroscience found a new network in brain called “default mode network”. Default Mode Network (DMN) is a large-scale brain network of interacting brain regions. DMN can contribute to elements of experience that are related to external task performance. This network is active when a person is turning its tension inward, when the individual is thinking about others, thinking about their selves, remembering about the past,

and planning the future, so when someone deeply reflects on something. On average people who use this network more often are highly open to experiences, and introverts are also more likely to have a high openness to experiences. More likely to read the benefit of solitude, to think deeply about the experiences the person has.











# My own definition

Conclusion of the first chapter

In the first chapter I introduced the origin theory by Carl Gustav Jung, compared with the Big Five personality trait and “The Science of Introversion”. Each added a different layer to my subject and showed that introversion is a complex topic. In this part I will conclude the texts, statements introduced above.

The Psychological Types by Carl Gustav Jung demolished the complex human's personality into two main, well-distinguished elements, extroversion and introversion. This theory outlined that these personalities are fundamentally different and accordingly have different needs. Those needs define what we are looking for, what we are open for and what we care about in everyday life and also as an audience. The type of impulses that are pleasant, environments, which are

safe and inviting for an introvert. According to Jung, introverts are more comfortable living alone and being themselves. They are also getting easily tired after or meantime big social activities, therefore they depend more on me-time to recharge. It means they prefer a calm surrounding with low stimulus and they avoid crowds. An introvert is looking for internal moments, when s/he can easily get lost in his/her mind.





The Big Five personality trait system refined Jung's theory and showed that a person is more complex. In trait-based models, there are no types but a spectrum on which anyone can rate somewhere along. Big Five has revealed that introverts' social behaviour is a type of external observer. Being an observer is not a social exclusion but a choice. This role and choice is made with pleasure by introverts. This is the position they feel comfortable in, it allows them

to be more analytical, and have a different point of view. This analyzing and observer status can be provided by an artwork or created by a designer. It also highlights that introverts like to keep one step distance, they like to be isolated, therefore we need more time and probably patience to get to know an introvert. Pace is an important element as well. Not just because it takes time to get know them but also because introverts needs more time to process information,

experiences, as this is something  
related to the analytic personality  
mark.

In the last part I introduced a lecture by Dr. Scott Barry Kaufman. His presentation is based on an improved Big Five personality trait system, but he is approaching introversion from a scientific aspect. He claims that dopamine production is one of the chemical processes, which makes a big difference between extroverts and introverts. While extroverts have higher, introverts have lower dopamine activities in their brain. This, besides scientifically confirming the previously noted psychological

theories, such as the needs about social status and interest of introverts, also leads to imagination. DMN (Default Mode Network) is active when a person is turning their attention inward, high DMN activities increase great imagination skills, since thinking abstract ideas is something introverts often do, they can have a higher, well-developed imagination skill, and therefore their needs can be higher for abstraction, to activate their imagination.

Based on my research, I can easily conclude that defining introversion is a complex task, and we can't say it's one personality, but it's rather a segment of a whole. Concluding from that it's also difficult to call an artwork introverted. Or at least it would be a very superficial judgement. However there are certain qualities (based on psychological traits) that are connected to introversion and those can be translated to art analysis. Introverts prefer less so-



provokes them to search in depth. Introversion is closely connected to analysis; by the use of time and pace an artwork can provide a sufficient environment for that. Along with strong analytic skills, introverts have a vivid imagination which comes with a higher need of abstraction. Artworks that provide space for free interpretation

cially engaged surroundings with a lower level for input, therefore an artwork or medium that requires the viewer to be alone or in a more isolated, less busy environment with low stimulus stimulates similar qualities. Pace is another important component. Artworks that require longer time to process or evolve with sufficient time spent on them help the viewer to have an analytical approach and it

support that quality. In the following chapter I will analyse several artworks based on these qualities in order to further examine specific case studies about introversion and its connection to art.

chose these artists and their works because I personally relate to them and they represent the mediums I like the most and want to work on in the future.

Analysing an image is important and very useful, to deeply understand a project, artwork. Learning the tools, and the way of expressions other artists are using is indispensable to create your own style and visual language. In this chapter I will use the knowledge I learnt from the first chapter to apply to visuals. I will analyse artworks which are related to introversion in a system I outlined in the previous chapter. The artworks are selected based on medium, content and visual language. I

Second Chapter

# Image analysis

I will analyse the following artworks based on the keywords I highlighted in the last part in the previous chapter such as abstraction, pulses, observer, get lost and pace. I will look at how these artworks were made, what are they communicating with my point of view, what are the visual tools, colour, motion graphic, typography.



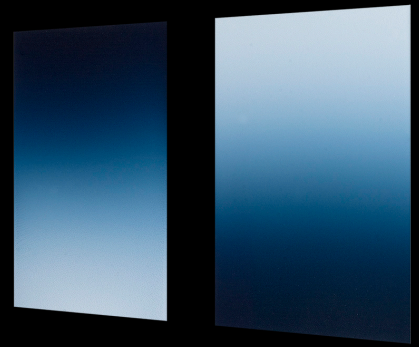
# Donald Schenkel

lours study and painting, and as a school project he started to develop his own technique and approach to create different colour gradients

Donald Schenkel (born in 1991) is a Dutch painter, based in Rotterdam, The Netherlands. He creates soft gradients with oil paints on canvas and different type of surface. Schenkel was studying at the Willem de Kooning Academie (WDKA), on Fine Art & Design Teacher Training department, graduated in 2017. During his studies he became interested in co-

The paintings look very clean. Mostly two or three colours are on the canvas or even only one colour is going from dark shade to light. The colours Schenkel is working with the most are blue, green, black, white. The transition between the colours or shades are endless and very smooth. The orientation of the gradient can be vertical or horizontal as well, but no radial and the angle of the gradient is either  $90^\circ$  or  $0^\circ$ . Therefore the composition is always horizon-

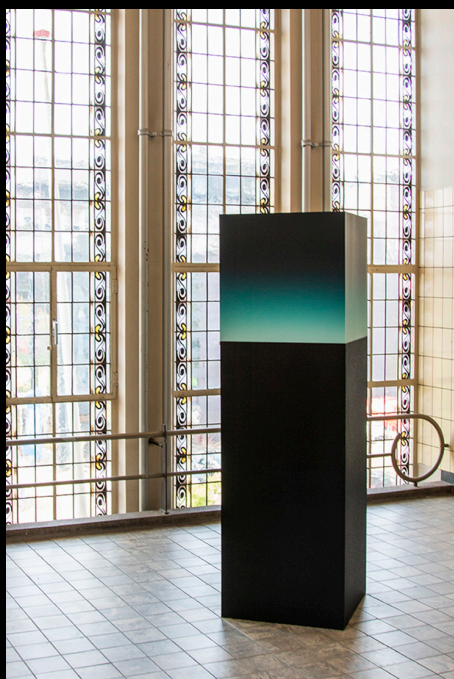
tal or vertical but never diagonal. The scale of the painting is rather large, at least 2 meters height and the format is pretty narrowed. Schenkel creates these paintings with oil paint on canvas but lately he also uses different surfaces such as glass.



*Figure 1 DONALD SCHENKEL, The Faraway Comes Near-Untitled1, oil painting on canvas, 80\*200 cm*

The reason I choose Donald Schenkel's works is that they are paintings, but I believe that they are basically very graphical. Even though I know it needs good painting skills to create them, visually they are gradient strokes interact with each other. That is inspiring me. Beside that, in my opinion these are great examples to start this chapter with. The viewer can recognize many key-

words from the first chapter. It is an abstract visualization which gives space for personal interpretation, and analysis. The viewer must have the patience to look at the details and to let be affected by



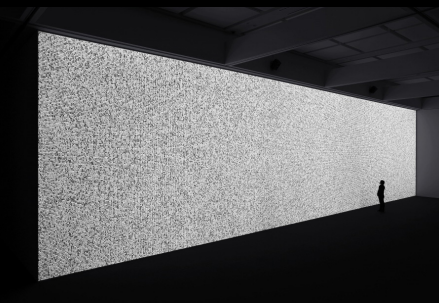
*Figure 2 DONALD SCHENKEL, Shadow, oil painting on glass, 50\*50 cm*



them. The gradients is static but actually looks like there is a nice slow motion. These together create a nice isolated atmosphere and moments.



Ryoji Ikeda



*Figure 3 RYOJI IKEDA, data.tron [3 SXGA+ version], 2007-09, mixed-media installation, 24 × 6 m. Photo by Ryuichi Maruo. Courtesy Gallery Koyanagi, Tokyo.*

Ryoji Ikeda (date?) is a Japanese sound artist who lives and works in Paris. He is concerned primarily with sound in a variety of “raw” states, such as sine tones and noise, often using frequencies at the edges of the range of human hearing. The conclusion of his album +/- features just such a tone; of it, Ikeda says “a high frequency sound is used that the listener becomes aware of only upon its disappearance.” Ikeda’s music is highly imaginative, exploiting

beat patterns and, at times, using a variety of discrete tones and noise to create the semblance of a drum machine. His work also encroaches on the world of ambient music; many tracks on his albums are concerned with slowly evolving soundscapes, with little or no sense of pulse.

Ikeda follows the same approach when it comes to visual art. The way he translates his sound vision into a visual language is really exciting. He makes data visualization without data. Using numbers, coordinates and data as tool of expression, not as a concrete meaning. Using this specific graphic design language without a context makes his works very abstract. As a viewer you easily get confused.

Seeing something familiar, looking for something meaningful, something palpable. But Ikeda uses this language differently. These are small elements playing with the tension of the audience, using extremist visuals such as brightness, colours, composition. Density become monotone, huge scale becomes private.

# The radar

The radar is a video installation by Ryoji Ikeda Studio, commissioned by Kyoto Experiment 2016 Autumn. The video is presented on a huge canvas (approximately 3m x 12m), in a dark room. The same like in a cinema. The dark room or black box has two purposes, one is technology based, since the projector it emits a projection light therefore need to be dark to make the image visible on the canvas. The second is the experience of the audience. This black room with

the big screen creates an isolated environment. The purpose of this is to detach the individuals, viewer from each other, from the outside. The audience lose its identity therefore will connect with a better chance to a character or the play. This effect is based on theory by Plato <sup>8</sup>, called Allegory of the Cave, or Plato's Cave. The Allegory of the Cave is one of the best-known examples of Plato, in which the

*8. Plato was a philosopher in Classical Greece and the founder of the Academy in Athens, the first institution of higher learning in the Western world. He is widely considered the pivotal figure in the development of Western philosophy.*

soul is elevated to ideals. In this parable, the philosopher attempted to reconcile the unchanging, constant existence of the Parmenides with the change of Heraclitus, and explained the difference between reality and appearance, that is, the "one, clear and unchanging" and "the many blurred and constantly changing" to tell the myth of the cave. In a huge cave, people have been chained in the depths since their early childhood. These people could never have left the cave, so they do not even realize that there



is a reality other than the cave. There is a big fire in the cave, and a huge wall is in front of the fire. The guards show all kinds of artificial objects behind the wall “somehow as the puppets show the puppets to the spectators” whose shadow is projected by fire on the wall of the cave. Unlucky chained people can only see these shadows. The guards speak vividly, but the cavernous



distorts their voices. The shadows on the cave wall and the distorted voice of guards are considered by the prisoners as reality

Figure 4 RYOJI IKEDA, *the radar*, 2012, mixed-media installation, 24\*6m. SEP 15 - DEC 2, 2018 Eye Filmmuseum, Amsterdam, NL

The black box effect has been used for decades in the film industry and I believe that it has a very important role in Ikeda's works as well. The combination of the scale of the canvas and dark room makes the viewer really small, and lost in the space. Which could be frightening but we have our hand-cuffs and here comes the visual and audio.

Ikeda's sound and video compositions are very busy, crowded, bold and strong. There are many impulses like, lights, flash, blinks, high contrast, saturated colours. The sound is also pretty extreme, high frequency, sometimes barely audible, it is almost whistle. At first it is expressly uncomfortable, sounds like noise, looks like a mess. But then step by step the viewer can recognize a kind of pattern. The rhythm of the sound and visuals become meditative. Also the video is looping, there is

a perfect match between the first and last frame, becomes infinite. The whole journey is interesting, and has a kind of parallel with introverts, but especially the final state makes it really nice, calm and peaceful.

# Louis Lüthi

Louis Lüthi is a book designer and writer, teaching at Gerrit Rietveld Academy in Amsterdam, he lives and works in Amsterdam. Lüthi is especially interested in the transition space between image and text in his work. The way he uses white space in typography and in his books is really characteristic. It reminds me of the quote by Massimo Vignelli<sup>10</sup> “...Typography is really white, you know, it’s not even black. It is

*10. Massimo Vignelli (January 10, 1931 – May 27, 2014) was an Italian designer who worked in a number of areas ranging from package design through houseware design and furniture design to public signage and showroom design.*

the space between the blacks that really makes it.” Vignelli meant it for typefaces, but the essence is the same on the page/spread.

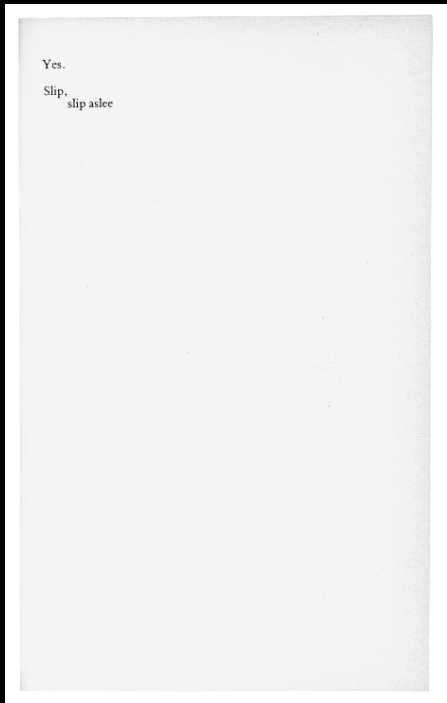


Figure 5 LOUIS LÜTHI *The Baltic Notebooks of Anthony Blunt*, publication, 33.

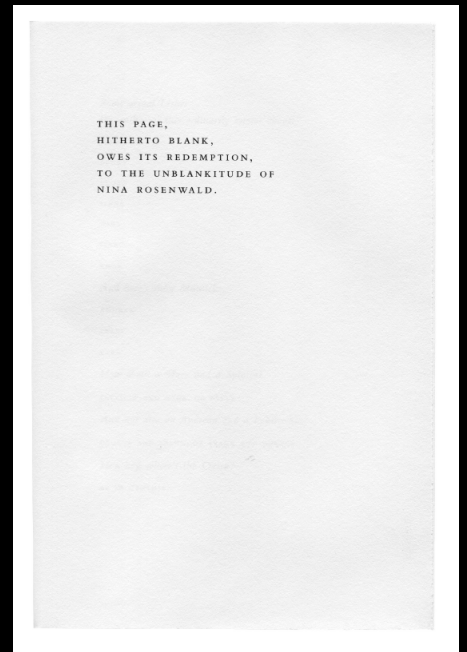
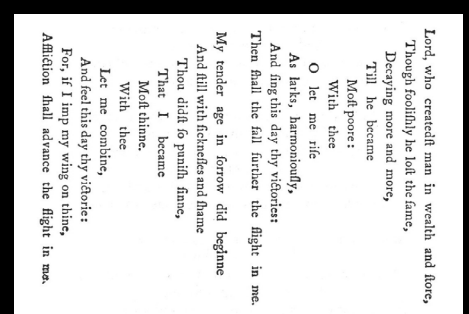


Figure 6 LOUIS LÜTHI *The Baltic Notebooks of Anthony Blunt*, publication, 34.

Book and publication is also an appropriate medium for connect with introversion. Book is such an intimate object. The viewer is forced to be alone, while s/he reads it, is closing the outside, focusing on the internal world, using its imagination. Also, the pace of the reading, the advancement and structure is more strict comparing with Ikeda's video

installation which is endless. In a book the reader cannot just jump in randomly on a page and start to read, nevertheless, it can quite whenever it wants. The duration of the reading experience is longer, takes hours, days, weeks, having an internal monologue in the breaks, building a world in the reader mind. That is the reason I chose Lüthi, especially Black Pages, and The Baltic Notebooks of Anthony Blunt. It feels he really knows this medium, he knows how to



Lord, who createdst man in wealth and force,  
Though foolishly he lost the same,  
Decaying more and more,  
Till he became  
Most poore:  
With thee  
O let me rise  
As hark, harmoniously,  
And sing this day thy victories:  
Then shall the fall further the flight in me.  
My tender age in sorrow did beguine  
And fill with riches and fame  
Thou didst so paine fame,  
That I became  
Most thine.  
With thee  
Let me combine,  
And feel this day thy victories:  
For, if IImp my wing on thine,  
Affliction shall advance the flight in me.

Figure 7. GEORGE HERBERT, *Easter Wings* (1633), printed sideways on facing pages so that the lines would call to mind angels flying with outstretched wings.

use the endowments of the object. He plays with the rhythm, and with the reader. Knows when to slow down and not afraid of using one page for a sentence, or when to give more information to the reader. It is not only about communication, but the experience of reading. The balance between the content and design, every page is an image. In these publications he often uses fragmented text with short lines, which are not necessarily aligned to each other, creating a

nice flow with typography. Sometimes almost becomes the style of concrete poetry but more abstract. Concrete poetry or shape poetry is a poem that displays the content message, or just the opposite, with the specific graphic-typographic layout of the letters, words, texts, verses and verses at the same time. Though the poetry tradition known since ancient times, the literary-historical significance gained only in the 20th century, thanks to Guillaume Apollinaire's work. This direc-

tion was quite popular in the 70's with nice examples, but nowadays became more obvious, lost the quality of abstraction and using more evident symbols and images. In Lüthi's publication I feel he uses the spread as image instead of the text.





# Conclusion

In my thesis I have been trying to understand introversion as a type of personality, my connection with it and finding the relations with art and design. Through psychological and scientific theories and lectures I was able to dispels few misconceptions about introverts such as they are depressive, creative, anti-social etc. Understanding the difference between extroverts and introverts, they characteristics and needs, behaviours. This led me to focus on the skills, roles and needs

of introverts. Introverts is a type of personality whos are openness for quiet, on average are much more interested in solitude. Solitude which is a kind of pejorative word nowadays, but through my research it turned out it has many benefits. Even though my aim wasn't to compare these two type of personality and decide which is better than the other (because none of them is better than the other), I was focused more on

introverts, since this is the personality I'm interested in and I wanted to show the advantages because I believe both type of personality can benefit from that.

I was able to find good examples to have links between these traits, behaviours and visuals. Translating a personality into a visual, design language is very interesting and important in my point of view. It helped me to deal with psychological texts, analyse artworks and its visual tools. I will benefits from

this in the future as well when I have to create a specific visual language and atmosphere in my future works.





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