# Emotional Identification Using Autoethnography

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***Abstract.*** *This study aims to explore the skills of emotion regulation and the use of visual expressions as nonverbal communication tools to raise awareness about the importance of identifying emotions and utilizing creativity and visual expression in dealing with emotions. Emotional intelligence has an important role in various fields, but attention to aspects of emphasizing emotional intelligence in communication design is still limited. Effective communication design must take into account the emotional impact on the audience, not just conveying information. The role of childhood adversity and generational trauma in shaping emotional regulation skills diminishes emotional intelligence in communication design. Research emphasizes the importance of emotional intelligence in communication design and explores the use of visual expressions as instruments of nonverbal communication. In addition, it is a valuable contribution to broadening the understanding of emotional intelligence and creative expression in effective communication. Autoethnography is employed as a strategy to delve into emotionally engaging design and to engage communities of individuals who may be uncertain or unskilled in effectively eliciting emotions from the written content. Through the process of autoethnography, the results of this study show personal progress in identifying emotions. This study creates awareness of the importance of emotional identification exercises and education about using ambient materials to deepen emotional experience through creativity and visual expression. Through an autoethnographic process, this study records personal progress in identifying emotions. Awareness of the importance of practicing emotional identification and utilizing surrounding materials to immerse oneself in emotional experiences, especially through creativity and visual expression, is also emphasized.*

***Keywords:*** *Autoethnography, Emotional intelligence, Communication design, Experimental typography, Creative expression*

## INTRODUCTION

Elias, (2018) states that the existence of emotions, feelings, and aspirations that are evenly distributed may indicate that understanding and communicating them will be easy. However, the reality is very difficult. Individuals vary in their ability to effectively manage and regulate their emotions. Those who have not learned effective emotion regulation skills may struggle with communication in stressful situations. Additionally, generational trauma can contribute to adverse characteristics that are passed down through multiple generations. For example, in families with a history of abuse, shame can become deeply ingrained, distorting self-perception and leading to self-blame and self-harm (Franco, 2020). Shame can also result in silence and avoidance of seeking help, hindering the resolution and healing of trauma. Recognizing the complexities of intergenerational trauma approaches such as awareness, education, and understanding are recommended (Franco, 2020). Childhood adversity is linked

to overwhelming emotional responses. The Adverse Childhood Experiences (ACEs) survey has shown an association between exposure to domestic abuse, dysfunction, and an increased risk of major causes of death in adulthood (Felitti et al., 1998). The survey includes experiences of physical, psychological, and sexual abuse, as well as household dysfunctions such as substance abuse and mental disorders. A higher ACE score (4 or more) indicates a greater health risk (Felitti et al., 1998). The Center for Youth Wellness emphasizes the importance of being aware of the impact of adversity and toxic stress on health (2007). There has been an increase in suicidal ideation among adults, with a significant rise in the number of individuals reporting serious thoughts about suicide (The State of Mental Health in America, 2022). Managing emotions well is important for individual healing (Burke-Harris, 2020). Lack of communication and emphasis on emotional needs can lead to emotional crises and the risk of autodestruction. Suicide is a serious problem and risk factors include exposure to family violence, a family history of mental disorders or substance abuse, depression, and previous suicide attempts (National Institute of Mental Health, nd).

## LITERATURE REVIEW

### Visual Communication

Combining emotional complexity with mental health requires deep understanding. Improving one's ability to communicate emotions can promote understanding and healthy relationships. Exploring emotionally integrated design can expand design practice by implementing emotional intelligence. The design process and design thinking are widely practiced in the field of communication design. According to IBM, designers can achieve better results by developing empathy for users and designing solutions that cater to their needs (IBM Studios, 2018). IDEO, a design organization focused on positive impact, defines design thinking as a human-centered approach that considers user needs, technological possibilities, and business requirements (IDEO, 2022). In a study conducted by Jiangnan University in 2021, a User Emotional Interaction Design Model was developed using Long-Term and Short-Term Memory Networks and Deep Learning. This model offers interactive designers a fresh perspective on catering to users with diverse emotions (Chen et al., 2021). Designing for emotional aspects of products has emerged as a new direction for enhancing design thinking among designers (Chen et al., 2021). The study employs sensory devices like cameras and microphones to collect data on users' facial expressions and body language, enabling a more emotionally integrated design process (Chen et al., 2021). Understanding these examples in communication design is crucial for appreciating the power of design and the visual

communication process employed by designers. Accuracy in research is needed so that the design can have a positive impact. Brown (2019), states that design has the power to enrich life through various sensory elements. A human-centered approach to design thinking enables the use of empathy and understanding of people to design experiences that engage and encourage active participation.

**Emotion**

Andersen et al., (2007) stated that defining emotions is a difficult endeavor. In this case, The primary emotions commonly associated with emotion labels are happiness, anger, sadness, love, fear, hate, and joy. It is suggested by the authors that emotions have evolved not only as an internal regulatory mechanism but also as a universal communication system that enhances the survival of human groups. Research has shown a significant degree of universality in the expression of these basic emotions (Andersen et al., 2007:10). The ability to think about emotions encompasses various aspects, including accurately perceiving emotions, accessing and generating emotions to facilitate thinking, understanding emotions, and emotional knowledge, and reflexively regulating emotions to foster emotional and intellectual growth (Mayer et al., 2004). As a result, individuals who struggle to control their emotions may impede their development in becoming more emotionally intelligent and utilizing their emotions naturally and effectively. This study assumes that regular practice of emotion regulation in a safe environment can assist individuals, regardless of their emotional history, in learning to process emotions healthily. Gross, (2001), stated that emotion regulation is a conscious and unconscious strategy that we use to increase, maintain, or reduce one or more components of emotional response. Gross (2001), touching on the negative impact disordered emotions can have on our physical health, states that whenever emotions are repressed, physiological responses are amplified. Denollet et al. (1996) revealed that individuals who experience high levels of stress and oppression have a higher risk of death by 27% compared to other individuals which is only 7%. These findings highlight the significant health impacts of bullying, which accumulate over time (Gross, 2001).

To effectively manage the impact of sudden anger, such as when facing a roadblock, it is crucial to have emotional regulation skills. Failure to regulate emotions can potentially lead to retaliatory actions. Schoofs et al. (2021) conducted two experiments focused on crises in organizational environments, exploring how emotions are expressed both visually and verbally. The results highlighted the significance of empathy, as it plays a key role in facilitating effective understanding of the other party during conflicts. The authors define emotional empathy as the ability to recognize and acknowledge another person's emotions, which automatically triggers

an emotional response in the observer that corresponds to the perceived emotional state of the person being expressed. The authors also emphasize the importance of non-verbal expressions, such as facial expressions, in conveying emotional information, further supporting the idea that emotions can be communicated beyond words. Thompson (1991) has discussed the development and contribution of emotional self-regulation in individuals of all ages. The findings suggest that the extent to which emotional arousal is monitored, evaluated, and controlled by individuals determines whether emotions promote or hinder constructive functioning. Effective emotional regulation involves managing emotional arousal so that it aligns with an individual's capacity to handle it, rather than allowing it to become overwhelming. This is essential because the adaptive characteristics of emotional arousal, both biologically and psychologically, rely on the individual's ability to effectively cope with the stimulus.

There is limited information in the developmental research literature regarding the growth of self-regulation of emotions, which serves as a significant motivation for expanding research in understanding how individuals can develop better emotional regulation in their everyday lives (Thompson, 1991:294). By exploring a feeling-based model of emotion identification, it is expected that a practical understanding of emotions can be achieved. The objective is to create a space for creativity in engaging with the identification of emotions, thus enhancing one's ability to regulate emotions by fostering self-understanding of emotions through the creative processing of emotional information. Individuals who struggle with regulating their emotions may need to question their ability to confidently identify their emotions. Those who are accustomed to suppressing their emotions may find it challenging to articulate their feelings in words. The purpose of emotion identification is to assess whether progress has been made in developing emotional regulation and resilience through practice. Effective communication about emotionally impactful events is crucial, as healthy relationships have been identified as a healing component in repairing a compromised stress response system (Harris, 2020:97-154). Without the ability to speak in situations of emotional stress, a person may have difficulty feeling safe in vulnerability.

According to Dubberly (2009), conversation can be defined as a series of exchanges between participants, wherein each participant is considered a "learning system" that undergoes internal changes as a result of their experiences. This complex form of interaction holds significant power, as it serves as a means of conveying existing knowledge and generating new knowledge. We must have a mutual understanding in our conversation. The process of healthy coping begins with an individual's willingness to focus inwardly on themselves. Andersen et

al. (2007) suggested that treatment can be viewed as the outcome or consequence of specific emotions, as emotions stimulate efforts aimed at altering the conditions that give rise to those emotions, the emotions themselves, or both. Furthermore, coping efforts also play a causal role in shaping subsequent judgments of events and, in turn, eliciting emotional reactions to them. The ability to recognize and deal with emotional situations to be able to deal with experiences in a more controlled manner forms the basis of this research. Some of the important aspects that can be learned from the services mentioned include training in controlling emotions through distraction, emotional expression, and seeking comfort. However, it is necessary to ask how to reduce the impact of strong negative emotions without using technology. In this study, it is important to extend beyond reliance on internet access and recognize that all individuals can exercise emotional regulation by using the resources already available in the author's environment. Understanding the role of emotions in the design process can trigger discussions about developing design methods that can accommodate emotional aspects. Since it has been proven that emotions can be expressed in non-verbal ways, it can be concluded that the same is true in visual contexts. Norman, (2003) states that, in Emotional Design emotions enable one to translate intelligence into action.

**Autoethnographic Identification**

Schouwenberg et al., (2021) explain that Auto-ethnography invites researchers to question, and deconstruct the author's discourse and practices, ultimately questioning the author's features and point of view. To understand the design of coping tools that aid better emotion regulation, writers need to have a solid understanding of their emotion-regulation abilities before trying to bring the concept into a social context.
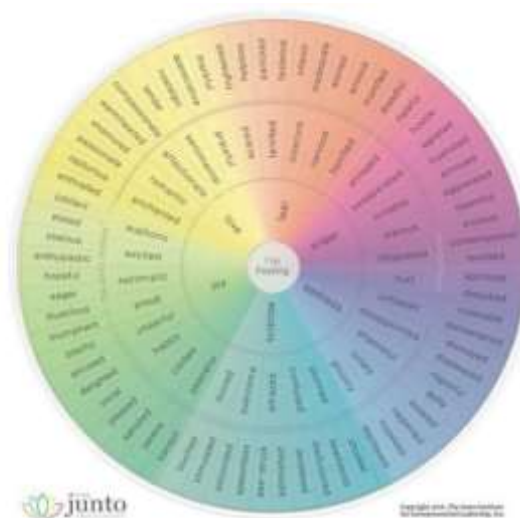


**Figure 1. Wheel of Emotions & Feelings (Source: The Junto Institute, 2021)**

In the early stages of developing emotion identification, the Emotion and Feeling Wheel Figure 1 is the starting point. Due to its user-friendly nature and effective organization of information through color coordination, this wheel serves as a convenient starting point for categorizing emotion-related words into broader groups. The central section of the wheel comprises the primary emotions, while the outer section represents the secondary emotions. However, it was later discovered that the term "surprise" had a limited number of associated secondary terms in the results (Shaver et al., 1987:1067). As a result, "surprise" was removed as a primary emotion, and the wheel now includes five other primary emotions: fear, sadness, anger, joy, and love. Once the primary emotions have been identified, secondary emotions are incorporated to create a more comprehensive identification system, which will be utilized in the creative output through the auto-ethnographic approach.
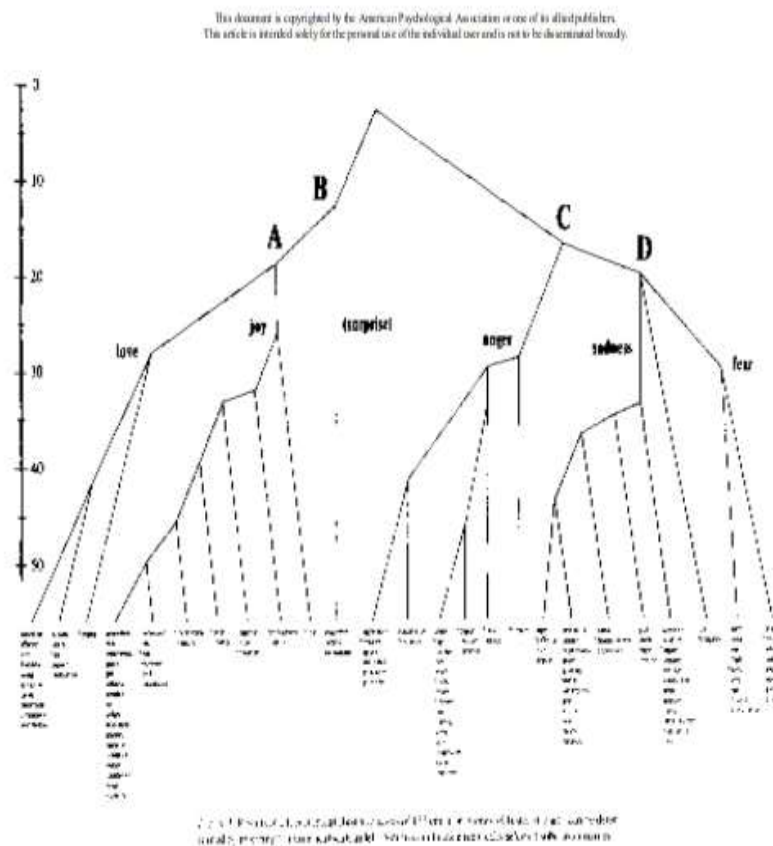


**Figure 2. Further Exploration of a Prototype Approach, 135 emotion names. (Source: Shaver et al., (1987))**

While acknowledging that perceptions of this assistance may vary due to the absence of a definitive system for emotion identification, it is important to recognize that it is an exploration of ongoing research on emotion identification. The tool serves as a development in the identification of emotions rather than a final solution. Further research and refinement are encouraged to enhance the tool and offer greater support to users. The process also involves

the development of the final format for emotional creative output, which will be utilized in the auto-ethnography section of the study. Table 1 presents two levels of terms for identifying emotions, based on the researcher's knowledge, experience, and existing emotion identification systems. Each primary emotion holds equal value and should not be ranked in terms of importance within the table. These emotions are considered equivalent until further development suggests otherwise. It is also assumed that more effective visual tools can be created to articulate one's emotions, with writers who regularly engage in visual works being an ideal starting point for development. This assistance aims to allow for growth and exploration as this topic unfolds.

**Table 1. Initial Emotion Identification Table**

| Primary feeling terms | Joy | Love | Fear | Anger | Sadness |
|---|---|---|---|---|---|
| **Relative terms to help identify primary feeling** | Relaxed | Peaceful | Horror | Rage | Suffering |
| | Liking | Tenderness | Nervous | Exasperated | Disappointed |
| | Calm | Desire | Insecure | Irritable | Shameful |
| | Easy going | Affectionate | Terror | Envy | Neglect |
| | Enthralled | Compassionate | Scared | Disgust | Despair |
| | Elation | Caring | Frightened | Revolted | Depressed |
| | Enthusiastic | Infatuation | Helpless | Contempt | Sorrow |
| | Optimistic | Passion | Panic | Jealous | Dismayed |
| | Jubilation | Attraction | Hysterical | Resentful | Displeased |
| | Euphoric | Sentimental | Inferior | Aggravated | Guilty |
| | Zeal | Fondness | Inadequate | Annoyed | Isolated |
| | Excited | Romantic | Worried | Frustrated | Lonely |
| | Hopeful | Wanting | Anxious | Agitated | Grief |
| | Eager | | Dread | Hostile | Powerless |
| | Content | | Uncomfortable | Hate | Empty |
| | Happy | | Confused | Mad | Nausea |
| | Cheerful | | | Pissed Off | Sickened |
| | Proud | | | | Weak |
| | Amused | | | | |
| | Pleased | | | | |
| | Satisfied | | | | |
| | Delighted | | | | |
| | Jovial | | | | |
| | Blissful | | | | |
| | Triumphant | | | | |
| | Illustrious | | | | |
| | Chilled out | | | | |
| | Enjoyment | | | | |
| | Relieved | | | | |
| | Resilient | | | | |
| | Excited | | | | |

In this auto-ethnography, the writer will use visual communication design to develop an artistic arrangement called a composition, which consists of types and images that represent emotions that have been identified through the creative channels in which the writer usually expresses them visually. The main aim is to provide each author with a choice of material, with the method and material chosen depending entirely on the preferences of each participant. In

this case, typography is used because the writer feels comfortable in expressing it. Over time, typography has been a subject of extensive discussions among designers, particularly about emotion and interpretation. It has a multifaceted relationship with designers, encompassing various dimensions and considerations. When a designer skilled in typography is involved in the composition, there is a possibility of bias if the writer has knowledge of the history of the type or has a personal opinion about the forms. Note that no typeface is neutral (Pater, 2017:53), and in this exploration, it is advisable to mix as many letters, words, and shapes as possible in composition to eliminate the influence of personal background on the typographical experience.

**Expressive Typography**

Although experimental typography is not a new concept in the design field, there is still a lack of scientific definition for it. According to Peter (2005), previous instances of experimental typography were based more on personal beliefs rather than scientific principles. In this context, experiments are conducted without any predetermined expectations about the outcome, as their main purpose is to establish cause-and-effect relationships. Consequently, experimentation is regarded as a methodological approach rather than a production-oriented design process. The objective of such experimentation is not to create something entirely new, but rather to attain a known and pre-determined outcome. Barnbrook emphasizes that the experimental definition in typography is very broad and difficult to define conceptually, he describes his process of manipulating existing material to create new meanings as pieces that explain ongoing psychosensory processes (Triggs, 2003:109). The use of this kind of experiment is assumed to be related to natural conditions and can involve emotional aspects. Barnbrook also emphasizes that true experimentation involves understanding communication problems and creativity in finding solutions (Triggs, 2003:88).

**RESEARCH METHODOLOGY**

Autoethnography is a qualitative research method that involves the researcher in describing and analyzing the author's own experiences in a particular cultural context. This method combines ethnographic elements, which include participatory observation and interviews with self-centered research. And this study uses the autoethnographic method to analyze the experience of researchers in finding several expressions. In autoethnography, the researcher uses personal narratives and reflections about the author's own experiences as the main data sources. The author records and analyzes the author's personal experiences in depth, trying to understand and express the cultural meaning associated with these experiences.

Autoethnography involves a series of steps in its research. First, the researcher makes initial reflections on personal experiences that the writer wants to examine more deeply. In this stage, the writer reflects on these experiences and identifies themes or issues that interest the writer. Next, the researcher collects data by recording the author's experiences, either in the form of personal journals, memos, or field notes. Authors may also use photos, videos, or cultural artifacts associated with the experience. After the data is collected, the researcher analyzes it using an interpretive approach. The writer looks for patterns, themes, and meanings that emerge from these experiences, often involving personal reflection and the researcher's understanding of the relevant cultural context. Then, the researcher constructs a research narrative that combines narrative elements with broader cultural analysis. The author describes the author's experiences in depth, reflects on the cultural significance, and explains how these experiences can provide better insight into the research topic. The process of autoethnography also involves reflection and revision, in which the researcher looks back at the author's narrative, seeks deeper understanding, and refines the interpretation based on feedback and new experiences as they arise. Through this method, researchers can gain a deeper understanding of the author's own experiences and relate them to broader cultural issues. Writers can examine, criticize, and describe culturally relevant aspects through the lens of individual experience.

## EMOTIONAL IDENTIFICATION PROCESS

In the first step, the writer must identify the main emotion of the writer. If the writer is uncertain about the primary emotion, they can utilize secondary emotions to assist in identifying it. Throughout the development of this tool, the authors found it beneficial to select 10 secondary emotions to aid in determining the primary emotion. If the chosen secondary emotion yields a clear result, the writer will proceed with that selection as the primary emotion. If the outcome remains uncertain or does not feel accurate, the writer will continue to explore additional secondary emotions one by one until they arrive at a definitive identification of the primary emotion. This part of the process requires a quiet and uninterrupted space, a sense of safety, and ample time for creation. While the results may vary, the authors felt reasonably accurate with each identification among the 16 compositions, even if the process might have been challenging. Such circumstances allow for acceptance and reflection throughout the writing process, leading to the second step. In the next phase, creative tasks are undertaken. Each composition is constructed using as many or as few letters of the same type as possible, cut from black vinyl letters of uniform size. The chosen typeface is sf pro, encompassing both uppercase and lowercase letters, as well as punctuation and special characters.

**Final Composition, Notes, and Reflections**

In a note on October 20, 2020, it was found that visualization in selecting emotions will provide benefits, not only for the author but also for others in the future. There is potential to create something more complementary with different visual applications or using code. However, the authors realize that the use of this technology is contrary to the diversity of aspects of this process. In the process of creating the first composition, the writer experienced a lot of pressure because the writer had never done it before, and identifying emotions became a difficult challenge for the writer. However, as the writer goes forward, the writer realizes that the initial reason for choosing the main emotion is not the most important. The writer chooses to trust the process and gives time and space for the writer to explore the reasons behind the feelings the writer feels through the writing process. The first composition simply reflects doubt and the need to gain the confidence and energy to create something more detailed. At this time, the writer is not sure whether the minimal use of settings and materials will become a pattern in the composition that expresses "sorrow", but the writer is excited to explore deeper.
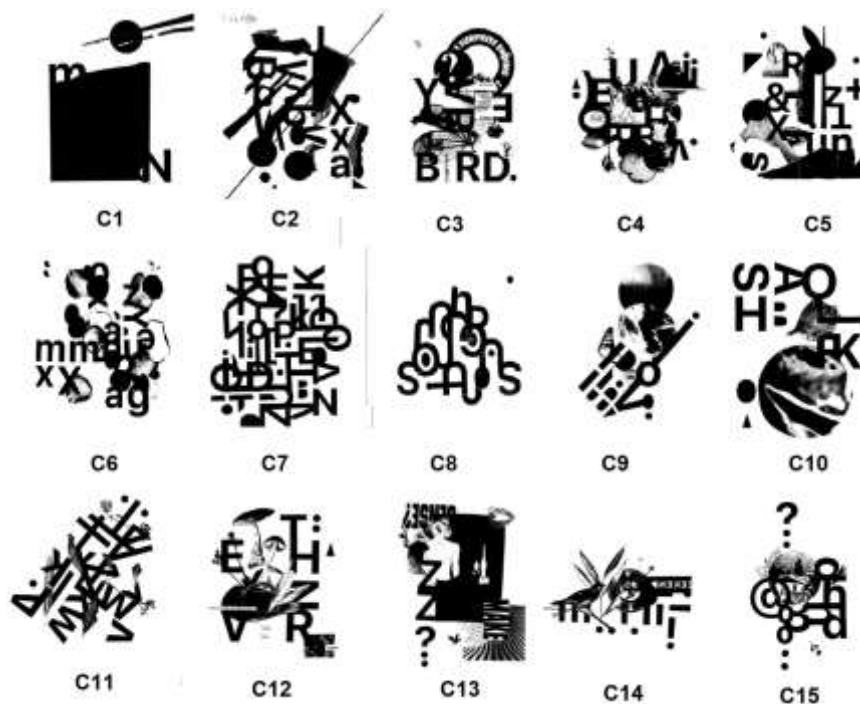


**Figure 3. Figure Composition Identification of emotions 1-15**

In the second composition, the writer admits that the identification of emotions was not chosen with a high degree of confidence, and the writer realizes that the writer was not careful in the process. This applies not only to the parameters set but also to patience, placement, and the message as a whole. Nonetheless, in the author's note, the author notes that there is a degree of self-confidence that arises when the author lets go of a pre-existing design perspective. The

writer completely let emotion rule the page, taking into account the things that made the writer angry at that moment. This is an important milestone because, without the limitations of design thinking being taught, writers have new freedom to explore themselves internally, instead of just being bound to what is considered good design. The third composition serves as an opportunity for the author to visually convey the deep personal significance of this research. Initially, when joy was chosen as the primary emotion, the visual message had a dark undertone. The writer experienced the tragic loss of a friend to suicide in 2018, which had a profound impact on their life. However, during this exploration, the author discovers a connection between joy and this event. They realize that their joy stems from being a significant part of the research and their hope that this vulnerable work can contribute to preventing mental health decline. Inspired by this revelation, the author decides to incorporate images into the composition, despite not considering them initially. They believe that images can effectively convey such an important message with greater clarity.

It is important to note that, at this stage, the author still encounters difficulties in selecting the primary emotions, as "inspired" was not initially included in any of the columns or discovered during the preliminary research.

In subsequent compositions, the author attempts to address the challenge of determining the placement of the "inspired" secondary emotions within the primary emotions, reflecting the author's current state. However, compared to earlier compositions, the author feels more assured in selecting the primary emotions due to a recent joyous life event. This newfound confidence leads the author to explore compositions using natural materials like pressed flowers and rose petals, in addition to typefaces and images. By incorporating natural materials, the author seeks to symbolize femininity and establish a connection between the natural world and the new artistic space, resulting in a somewhat soothing experience after each composition. As the author delves deeper into the exploration of love, they contemplate its meaning and the emotions it elicits. The author acknowledges that love encompasses more than just romantic or maternal love. This realization prompts the author to embrace and actively seek out experiences of love beyond the confines of the compositions, imbuing the concept with newfound significance in the real world. However, the author still grapples with determining where "inspired" fits within the primary emotion column and continues to struggle with selecting a single secondary emotion to define the primary emotion. While considering the possibility of expanding the columns with additional words, the author remains uncertain about its effectiveness in confidently selecting the primary emotion.

In the subsequent composition, the writer found themselves in an emotionally perplexing period. Consequently, they encountered difficulty in confidently selecting the primary emotion. In an attempt to alleviate this challenge, the author decided to organize the primary emotions in a perceived scale of desirability, ranging from the least to the most desired. Thus, the composition sequence was altered from joy, love, fear, anger, sadness to anger, sadness, fear, joy, and love. While this rearrangement is based on the author's personal preference, they remain hopeful that further development, external perspectives, or experiences can contribute to refining this arrangement. The author also attempted to observe if there was a discernible pattern among the chosen emotions; however, this exploration did not extend beyond the present date. Throughout this process, the writer exclusively utilized pressed rose petals and a particular typeface in their compositions. There is no clear image or message as "Fear" dominates the next few compositions, and then uses only typeface in the seventh composition.

As for some of the compositions which do not use imagery or secondary material, the authors note that working with only typeface feels "safe". It can be assumed that given the lack of self-confidence and identification of emotions, the author did not feel confident about depicting anything outside of the typographical arrangement, letting the form of the letters lead in the movement. Between the eighth and ninth compositions, the author prepared to travel with the materials needed to complete these compositions. The author chooses not to bring secondary images to utilize the materials around the author and the environment visited, to insert current experiences into a visual journal as memories. It was found that these explorations were very healing and ultimately inspired writers to create more on the go. During this time, the authors also raised several questions that will continue to be considered. The author wants to know if there is potential that has not been explored in any direction, either in terms of design, the author himself, or future discussions. The author also wants to know whether the commitment to the emotion chosen at the beginning will have a beneficial or negative impact on the authenticity of the use or expression of that emotion. In an effort not to deviate from the design process that has been used so far, the authors decided to stick with the ongoing process and provide room for future exploration with these questions.

In the ninth composition, the writer is still on the move and still struggles to confidently choose the main emotions. Amid personal circumstances, including the deteriorating physical health of close family members, this recurring pattern becomes unsettling. Despite feeling confident in selecting the emotion of "Sad," there was a desire to gain a deeper understanding of why that specific emotion was chosen and whether it truly encapsulated the writer's feelings.

Nevertheless, the writer persevered and ultimately found that the chosen emotions resonated quite accurately. Following the selection of emotion, the author engaged in further reflection to explore the reasons behind experiencing that emotion. Importantly, there were no contradictions between what was felt internally and what was expressed through the compositions. This allows the writer to continue exploring but remain open to exploring ways to build confidence in identifying key emotions. The ninth and tenth compositions were the first to be created outside the author's home. The writer uses printed materials from the location where the writer stays and flower petals which are compacted near the house of the writer's family members.

Upon reaching the 11th composition, the author returned home and noticed that a majority of their compositions had been conducted during nighttime. This realization prompted the author to question whether there were any distinctions or variations between composing in the evening compared to composing in the morning. Therefore, the writer decided from this point on to time each composition to allow for exploration in that respect. The author retains the condensed typeface and flowers from his visit to Cocoa Beach, brooding and worrying about the well-being of his family from afar. In composition 12, the authors found important clues in potential solutions to help identify key emotions more confidently. Previously, I listed emotions by adding them into columns, but this time I listed them separately and decided to see which column the emotion was already in, tallying up the numbers to see which main emotion got the most amount. In the past, writers commonly compiled a list of five to ten emotions to include in a column. Based on this observation, it was deemed reasonable to select up to ten secondary emotions as a starting point, to facilitate the identification of primary emotions. Little did they know that this decision would mark the beginning of a significant breakthrough in the author's emotional identification process, leading to accelerated development in this area.

The initial morning composition took place during the 13th exploration. Notably, there were some notable distinctions observed in this session. Primarily, the writer did not have a complete day's worth of moments and experiences to draw upon, which typically contributes to an overall emotional state. Additionally, it was recognized that the writer's emotions upon awakening were likely influenced by their dreams. However, the dreams of the writer are usually quickly forgotten once the writer wakes up, therefore, the influence is thought to be perhaps more subconscious, and perhaps less reliable. This is the last morning composition done in light of these observations. The writer feels that the writer is too far from the creative process that has been used so far. However, the writer continues to struggle to choose the main

emotion with the morning composition, so the writer uses 10 secondary emotional markers used in the previous composition. Stuck again, the writer gets a balance between sadness and joy. Even though this seems like a throwback, upon contemplating it, it makes perfect sense. The author struggles with grief but seeks joy. Ultimately, this method helps the writer narrow the five main emotions down to two so that the writer feels confident enough in progress and only chooses one of the two emotions, which in the end is sad given the many stressful personal events.

Moreover, after experiencing a personal loss in the family, I find myself contemplating the value of identifying ten secondary emotions and expressing a desire to delve deeper into their significance in accurately capturing the grieving process. In the first set of five, the writer proceeds to enumerate descriptive terms that encapsulate their own emotions, considering the possibility that expanding the vocabulary could prove fruitful. As for the subsequent set of five, the author employs identification tables. The list ultimately concludes with "Sad," which would have been the primary emotion selected even in the absence of the ten secondary emotions. This outcome instills the author with a sense of confidence that this approach holds promise for their ongoing composition work, prompting further exploration. At this juncture, the author ceases taking notes, feeling that they have solidified their understanding of emotion identification and the creative process, and focuses primarily on generating compositions using this method in their 15th and 16th pieces.



**Figure 4. Figure Composition 16 (last), Identification of Emotions – "Anger"**

When creating the final composition, an instruction page was developed to further test the method. And from the results of the research found that this process is much more helpful in selecting the main emotion. Even the clarity of the wording of secondary emotions from the

categorized columns is omitted so that there is less subjectivity in selecting emotions. I'll refer to the chart which shows the secondary emotions categorized under the primary emotion, and do the math from there. This research shows that this method will require further exploration and user testing, but for auto-ethnography, this method can help determine the main emotions based on this exploration.



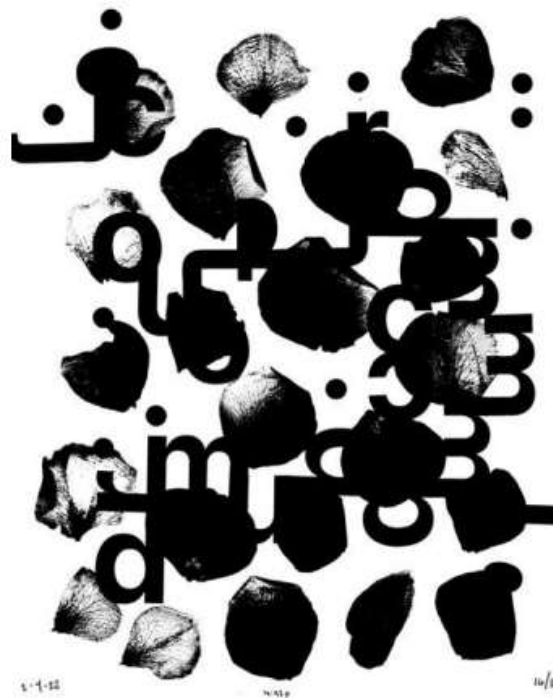**Figure 5. Image of Color Coded Primary Emotional Identification Tool.**



**Figure 6. Composition Drawing Resulting in the Use of Instructions for the Identification of Secondary Emotions. Identify the Emotion – "Love"**

**LIMITATIONS, CONCLUSIONS, AND SUGGESTIONS FOR FUTURE RESEARCH**

At the beginning of this study, the authors chose a primary emotion based on a single secondary emotion. However, the writer faces difficulties in choosing such a single secondary emotion. Attempts were made to add more words to each column in hopes of progress. However, the writer realizes that this approach goes beyond the writer's ability to define the words in each category. This research is still not fully conducted, and further development in this area requires significant input, given individual differences in the words associated with certain emotions. This research provides a new understanding of emotion identification and personal progress for writers. In this study, there was a lack of space and tools to identify emotions in history and personal experiences, but in the future, the authors realized there was potential that could be exploited in dealing with internal difficulties. Future research can use communication design to improve relationships and provide space for visualization of the identification of emotions that can be shared in society. The implications include using social media or websites as platforms to share works with appropriate emotional identification. Other research could involve understanding designers' emotions at work to improve the quality of work and avoid mistakes. Recognizing the differences in work processes and outcomes that are influenced by emotions is also important. This study aimed to raise awareness about the natural and effective use of emotions, explore the contribution of visual design in communication, and understand the regulation of emotional distress through practice.

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