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Graphic Design and the Unconscious Codes

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Dedication

To Selene,

Goddess of the Moon,

making all beautiful with her light.

With hunger at her heels

And freedom in her eyes

She dances on her knees

Pirate prince at her side

Staring

Into

The hollow idol's eyes.

James Douglas Morrison

Preface

I would like to thank my committee members Prof. R. Roger Remington, Dr. Richard Zakia, and Prof. Pamela Blum for their guidance, support, and inspiration throughout the investigative process of my thesis experience. My appreciation extends to Claudia Stata of RIT/IMS and Susan Williams of RIT/MRC for their assistance and production of my visual slide presentation.

I am grateful to Mr. and Mrs. Robert K. Tibbs and James D. Birdsong for their loving generousity and thoughtful contributions throughout my college education. I would like to thank Robert Irwin for his timeless patience and considerate understanding of my desire to earn an M.F.A degree.

I give great gratitude to Nancy A. Crosby for understanding and respecting my philosophies and religion, for not letting me give up on my creativity, and for being the friend I can always rely on to brighten my darkest mood.

Glenda Stacy receives my most loving thankfulness for teaching me to travel the true path of my heart, for always believing in everything I have needed to become a strong and prevailing woman, and for giving me life in this world and worlds to come.

Introduction

During the first year of RIT's graduate graphic design program, the student is required to take a course titled *Visual Semiotics*. This class is taught by Dr. Richard Zakia, Prof. R. Roger Remington, and Prof. Robert Keough. Course substance includes semiotics, explained through definitions, visual examples, and the semiotic construction chart devised by Dr. Richard Zakia and Prof. R. Roger Remington. (see appendix 4)

"Semiotics, a theory of how meaning is created through signs and symbols in our lives, is both a strategy for looking, as well as a model for expressing meaning -- especially that which is less obvious or more deeply represented in culture. Whether defining a product, targeting a concept or carrying strategy to the marketplace, success is determined by a comprehensive understanding of culture. To a semiotician, how something is structured (whether it be an object, language, even something more abstract, such as an attitude or behavior) provides clues to its fullest meaning. Likewise, the semiotician probes to discover patterns of organization, the codes through which we comprehend or the rules that operate to generate meaning."

Dr. Zakia

The semiotic construction charts' patterns of organization are represented through code, paradigm, relationship, operation, and evaluation. Listed under the semiotic codes are linguistic rhetorical figures, perceptual,

unconscious, Gestalt, stylistic, iconic, cultural, color, body, scientific, recognition, transmission, and aesthetic. Through the study of these codes, I became fascinated with the unconscious aspect and how we can define its meaning through our cultural signs and symbols. "The unconscious depth message of ads are never attacked by the literate because of their incapacity to notice or discuss nonverbal forms of arrangements and meaning. They have not the art to agree with pictures."

McLuhan, 1964

The codes of the unconscious were defined by Dr. Richard Zakia and Prof. R. Roger Remington Remington as being archetypes, defense mechanisms, id/ego/superego, Jung's four functions: thinking, sensing, feeling, and intuiting, persona, perceptual defense, predicate thinking, shadow, and subliminals. Due to my personal fascination with psychology and mystic arts, I committed myself to expanding these unconscious codes and utilizing them in my thesis process and application.

Conceptualization and Decisions

After my first year of graduate studies at RIT, I spent that summer conceptualizing and defining my thesis topic. I wanted to focus on some aspect of the unconscious. Initially I intended to concentrate on dreams. I began to keep a dream journal and making several daily entries. Through many books, I rigorously researched about dreams and dream analysis. I managed to analyze and interpret these dreams to produce a series of posters illustrating the explanations of my personal investigation.

Returning to RIT for my second year of study, I met with my chief adviser Prof. R. Roger Remington. I explained my thesis application ideas for his approval. Not to my surprise, he denied my initial ideas declaring them unfocused and not targeted towards graphic design. This began a long process of trying to determine what type of application would be proper for graphic design and the unconscious.

At this point, I recruited my thesis committee members. Prof. R. Roger Remington was previously selected as my chief adviser. Dr. Richard Zakia was selected for his expertise of the *Visual Semiotics* class. Prof. Pamela Blum was suggested by Prof. Remington for her fresh and innovative ideas and enthusiam. During this time, I focused on the required thesis proposal for Prof. Philip Bornarth, Special Assistant to the the Dean for Graduate Affairs. (see appendix 8a, 8b)

Following Prof. R. Roger Remington's advice, I wrote a general proposal to allow for application changes throughout the year. I devised the main foundation for my goals during this phase. I wanted to determine how codes of the unconscious could influence graphic design outcome and to develop a historical prototype targeted at graphic design students, teachers, and practitioners. (see appendix 7) To achieve these goals, I would explore the codes of the unconscious, gather extensive research and visual examples, analyze the visuals, create a core of information, write an illustrated article, and develop instructional visuals.

The committee first met on September 12, 1991. This brainstorming session was directed towards making decisions for the application outcome. The committee raised many intriguing questions and ideas such as archetypal color and type choices, archetypal designers, identifying graphic design products and disecting their relationship to the unconscious, or creating an identity mark and system for the codes of the unconscious. The committee gave me many directions to pursue, yet I still felt unfocused towards conceptualizing my application.

I had two avenues help me distill my ideas of theory and application. These two organizational tools were the representational matrix (see appendix 5) and the project proposal outline. (see appendix 6) The representational

matrix, explained during the *Visual Semiotics* class, serves as a tool for analyzing content through deconstruction and interpretation. Content is represented as an object or message with a representamen coding the message and an interpretant decoding the message. This investigation may be done iconicly, indexicly, or symbolicly. Iconic analysis occupies all representations that resemble the object, indexic is all representations which indicate something about the object, and symbolic controls all images that arbitrarily represent the object. I proceeded to complete a representational matrix for each code of the unconscious. (see appendix 10a, 10b, 10c, 10d) This matrix assisted me in defining the codes of the unconscious verbally and visually.

Next I focused my attention on completing a project proposal plan. (see appendix 6) The proposal includes information such as project description, situation analysis, mission statement, goals, objectives, strategies, implementation, pragmatics, dissemination, evaluation, and glossary. This tool focused my conceptualization on an application.

I restated in the project proposal outline my project description and purpose, which was to investigate the use of psychology through graphic design. (see appendix 9a, 9b, 9c) I repeated definitions of the codes of the unconscious under the category of project description. This description

included the project's problem, its setting, audience, and content.

Situation analysis included initial assumptions and the importance of this study to the designer, discipline, and society. I proposed that through the documentation of how the codes of the unconscious could influence graphic design is needed to give the student, teacher, and practitioner a knowledgable understanding of his or her design. Understanding the unconscious can produce complex work with certain personal aspects. Once the designer has a grasp of the unconscious, this information can be put towards future designs for a richer assortment of resolutions.

By October 1, 1991, my situation analysis focused on an educational prototype kit. My goal was to communicate how the codes of the unconscious relate to and may affect the outcome of graphic design processes. My objective was to write and design a prototypical advanced student's guidebook which would explain and relate the codes of the unconscious to graphic design. The educational prototype kit's primary audience will be advanced college students in various graphic design programs.

The application will be used as an educational guidebook and visual reference. The visual reference will be a slide presentation that will serve as a visual source of explanation for the codes of the unconscious. The

educational prototype kit's context lies within the distribution to advanced college students of various graphic design programs and may also be accessible to the college professor for individual research. The kit functions as an educational prototype in which both segments, the guidebook and slide tray will arrive packaged together in one container. The guidebook will be designed in the format of 8 1/2 inches by 11 inches. (see appendix 15) The slide presentation will consist of forty to eighty slides depending on the length of the guidebook.

After defining the thesis application, I clarified my mission statement, goals, objectives, and processes. (see appendix 9a, 9b, 9c) Two helpful components were Dr. Plummer's proposal draft (see appendix 2) and Prof. Robert Keough's objective information handout. (see appendix 3) My mission statement eventually evolved as follows: "Codes of the unconscious is a thesis project that will use visual examples and research to show how these attributes can be used in the graphic design process." My goals were to show through visual examples and research that the codes of the unconscious can be used in graphic design.

To correctly describe my objectives, I had to remember that "an objective is a statement describing an instructional outcome rather than an instructional process or procedure. It describes intended results rather than the

means of achieving those results. The characteristics of a useful objective are performance, conditions, and criteria." My objectives were to gather books and visuals dealing with the unconscious, to write a core of information, to analyze these visual examples, to create a guidebook, to conclude the influences by the codes of the unconscious for the educational prototype targeted towards graphic design students, teachers, and practitioners.

I possessed many processes and strategies that would allow me to achieve my goals and objectives. I chose to identify and define the codes of the unconscious and to compile this research and visual examples into separate categories. I read extensive material that dealt with psychology and the unconscious. From this research, I wrote my ideas, theories, and concepts of influence for the guidebook. I began to incorporate my research and visual examples into a written and visual format. I solved questions about how graphic design relates to the unconscious and determined their sources of influence. I also continued to expand my visual example collection for the slide presenation.

After completing the project proposal outline, I began working on a timeline on a Macintosh computer program known as *MacProject II*. This computer software, explained to me during my first year of study at RIT by Prof. Keough, is a linear problem solving program which

allows the user to implement tasks and deadline to achieve the initial and final dates. It allows you to designate the amount of time needed to meet a deadline. After all the necessary information has been entered, *MacProject II* will automatically set new dates for each separate task. Even though *MacProject II* is an excellent tool for time management, I rarely used my timeline because external circumstances altered deadline dates.

On November 11, 1991, the College of Fine and Applied Arts, conducted a meeting by Prof. Philip Bornarth and Dr. Joanne Szabla, for establishing a time to exhibit your thesis application in the Bevier Gallery. At the suggestion of Prof. R. Roger Remington, I chose to display my work in the last thesis show scheduled for April 20, 1992. The third show which gave me maximum time to produce the entire guidebook and slide presentation.

The most important factors affecting my thesis exploration during the Fall quarter were achieving a clear and concise project proposal outline, stating my goals, objectives, and processes, and assembling a critical mass of material that dealt with the unconscious. I continued my research, visual compiling and analysis, plus glossary and bibliography work into the new Winter quarter.

Research and Development

Winter quarter became a research and development phase for my thesis work. Since RIT's Winter quarter is interrupted after its first three weeks for Christmas break. I decided to concentrate this time on more intense research into the unconscious. I became very influenced by the writings of Joseph Campbell. He "was an inspiring teacher, popular lecturer, and author, editor and translator of many books on mythology. To him, mythology was the song of the universe, the music of the spheres." Of his writings, I found The Power of Myth to be the most prevailing. It "touched on subjects from modern marriage to virgin births, from Jesus to John Lennon, offering a brillant combination of intelligence and wit."

Moyers

Moyers

Over the Christmas break, I concluded all my readings and research in a lengthy, organized outline. This outline became my new glossary for the codes of the unconscious and the basis from which I would write the guidebook. (see appendix 11a, 11b, 11c, 11d) The outline was very informative and useful in explaining the direction for my theoretical views on the unconscious. To accompany this outline, I created a flowchart and handout. The flowchart visually explained the hierarchy and relationships among the codes of the unconscious. (see appendix 13) I titled the handout "Psychospiritual Journey." (see appendix 14) This document explained the characteristics of the anima and animus. Included on the

handout was the yin/yang symbol representing the anima and animus' search for perfect balance between the conscious and unconscious as an attempt to become whole with the Universe.

Upon returning to class, I knew that my prior organizational period was going to prove beneficial for my progress. This work indicated a need for changes to the original semiotic construction chart. (see appendix 4) I added "dreams", "anima", and "animus" to the existing unconscious codes, while deleting "predicate thinking". I arranged this new list of codes into a hierarchy of importance, with archetype the dominant force and subliminals the passive. For each code I gave a general definition and/or example. (see appendix 12) These changes to the semiotic construction chart were necessary for simplifying and concentrating on the proper priorities of the unconscious.

On January 8, 1992, I held my second full committee meeting. I presented my concluded research. We discussed additional possibilities for the application. It was apparent that this application would be an educational application that would enhance the graphic designer's creativity and knowledge. One potential idea was a three part application consisting of an interactive event or piece, a slide presentation with commentary, and a generated handout for distanced learning.

After this meeting, Prof. R. Roger Remington and I continued to discuss the application outcome. We decided to shorten the last application idea into a two part prototype consisting of a guidebook and the slide presentation. At this time, I decided to produce eighty slides for the visual aspect and write the entire guidebook text rather than just one chapter. From this text, I would modify the text for the slide commentary, allowing the text and visuals to influence each other. Their were two major components needed for this guidebook; my interpretation of these psychological theories and visual examples from graphic design, photography, and fine art. Following these decisions, Prof. R. Roger Remington chose "Graphic Design and the Unconscious Codes" as the educational prototype kit's title.

On February 5, 1992, I traveled to *Visual Horizons* located at 180 Metro Park, Rochester, New York. *Visual Horizons* is a company which specializes in audio and visual equipment and supplies. There I purchased a "MediaFile", slide tray, and cover. This equipment would become my exterior packaging device for the visuals and audio tape containing the commentary.

Visual Horizons also produced a slide presenation titled "Slide Shows Made Easy". I reviewed this presentation at RIT's Media Resource Center. It stressed that a good slide presentation "must hold the attention of

the audience, get the message across, and stick to the point. Major goals to achieve while making a slide show are to establish your objectives, analyze your audience, make an outline of material to be covered, review your progress, identify the treatment plan or mood, write a script, and plan your slides." A good slide must be simple, bold, and contain one main idea. The commentary must be short and concise. Correct pacing of the slides produces good contrast which is needed for a stronger impact.

During this quarter I also held individual meetings with each committee member. Dr. Richard Zakia suggested creating an examination for the guidebook and slide presentation that would test the audience's retention of material reviewed. Each visual would represent a historical or contemporary example taken from graphic design, photography, and fine art. Dr. Richard Zakia also assisted in shortening my initial outline for the guidebook's text. Originally, I wanted to explain every aspect of the codes of the unconscious, but in the short amount of time remaining in the academic year, a concise version seemed more practical for production.

By February 18, 1992, the end to Winter quarter, I had achieved the following goals regarding my thesis: making a final decision on the application and writing the copy for the guidebook. Over the Spring vacation, I wrote

chapters concerning the codes of the unconscious, an examination of visuals, and a glossary. The chapters concentrated on Sigmund Freud, Carl Jung, id/ego/superego, archetype, anima/animus, shadow, persona, hero, journey, mother, and life cycle. (see appendix 16a, 16b, 16c, 16d) I also continued visual collecting, analysis and bibliography work during this Spring break, concentrating on preparing myself for the stages of application production.

Application and Documentation

As previously stated, the guidebook consisted of ten chapters which covered the dominant subjects regarding the unconscious. The introduction carried a general statement about graphic design as a system of visual communication, that is a variety of coded information such as color codes, perceptual codes, cultural codes, and the subliminal unconscious codes. It introduced the codes of the unconscious, explained their importance to graphic design, and utilized historical and contemporary visuals. The introduction also explained the origin , hierarchy, and relationships among the unconscious codes.

(see appendix 18a)

Chapter two gave two separate biographies on the most influential personalities associated with psychology; Sigmund Freud and Carl G. Jung. Freud's biography centered on his theories of the id/ego/superego and defense mechanisms while Jung's centered on the collective unconscious, archetypes, and persona.

(see appendix 18a)

Chapter three dealt with the id, ego, and superego. The id is the primitive part of our personality and operates on the pleasure principle. It can produce a distorted form of thinking called "predicate thinking". Which is the tendency of the id to treat objects with similar physical characteristics as though they were the same in spite of differences among them. "Predicate thinking" is the only

subject in chapter three that is represented visually with historical and contemporary examples of graphic design, photography, and fine art. The ego is the rational part or controlling Self of the personality. It operates on the reality principle and contains defense mechanisms. The superego represents the internalization of values and morals of society through the personality. It constantly strives for perfection. (see appendix 18b)

The archetype is explained in chapter four as a universal thought pattern, an inner image or series of images such as dreams, fantasies, or the projections onto others, catalysts of consciousness, mythical figures, and cultural heroes. Historical and contemporary examples are used to represent various archetypes. (see appendix 18b)

Chapter five explained the anima and animus as the polarities out of which consciousness is created. The anima is the female aspect of the male psyche while the animus is the male aspect of the female psyche. The anima and animus are bridges which connect the ego and the unconscious. Chapter five also contains historical and contemporary examples. (see appendix 18b)

The shadow was revealed in chapter six as the dark half of the personality which surfaces to embarass and harass the individual. It consists of negative value judgements accompanied by strong negative emotions, sudden moods and urges contrary to usual behavior.

Historical and contemporary examples visually explain the shadow. (see appendix 18c)

Chapter seven explains the persona as an accidental or arbitrary segment of the collective psyche. It revolves around the Higher Self which is the center of the psyche and the source of all energy, conceals the true nature of the individual, and makes definiate impressions upon others. Visual examples from the past and present represent the shadow. (see appendix 18c)

The hero and journey are defined in chapter eight as popular masculine archetypes. They both exist as positive and negative reactions to daily experiences and life incidents. Separate categories of historical and contemporary visuals describe the hero and his journey. (see appendix 18c)

Chapter nine describes the mother and life cycle as the popular feminine archetypes. They too exist as positive and negative reactions to daily experiences and life events. A unique characteristic of the life cycle is that it is created by the mother archetype. Therefore, one archetype separates and becomes two distinctly different entities. The life cycle contains birth, death, and rebirth. Separate categories of historical and contemporary visuals describe the mother and life cycle.

(see appendix 18c)

Chapter ten concludes the guidebook's text by explaining the importance of the codes of the unconscious. These codes were summarized for reinforcement. The benefits of their use in graphic design were stressed. The examination aspect titled "Gallery of Unconscious Examples" gave nine visual examples from the unconscious codes. Blanks were provided for the designer to insert the correct response. Solutions were provided on the following page.

With the start of Spring quarter classes, I began to refine my text for the guidebook. While working on these refinements, I drafted a storyboard for the slide presentation. With the slide number of eighty and with the entire text written, I merely needed to decide which parts I wanted represented visually and to what extent. After I chose the amount for each historical and contemporary example, I began to select specific visuals from my files on graphic design, photography, and fine art.

With the corrections and refinements complete for the guidebook, I modified parts of the text for the slide presentation commentary. I also began work on the design for the guidebook. I selected an 8 1/2 inches by 11 inch vertical format for the guidebook. I designed a page grid to standardize the pages. I chose Helvetica 10/20 point for the typography. I designed the entire guidebook by spreads (facing pages). (see appendix 15)

Once the commentary was completed, (see appendix 21) I experimented with the *Wollensak Recorder* from IMS. The *Wollensak Recorder* makes an audio recording to which electronic pulses may be added for automatic changing of slides in a *Singer Caramate*. I had access to two different models of the *Wollensak Recorder*. Both gave me equal amounts of problems. I feel both machines were so archaic that I could not achieve a decent recording of my voice narration. Each time I tried to record, the audio would produce a tape with the sound cracking or fading in and out. Not only did the *Wollensak Recorder* fail to produce proper audio, but the pulsing tones would not adhere to the tape. The *Wollensak* chose to produce sporadic pulses only in selected spots of the tape rather than the complete audio. Needless to say, these machines were a horror to control.

I achieved a pleasant sounding audio tape with my personal equipment from home, I took my tapes and the broken *Wollensak Recorder* back to IMS begging for suggestions or help to produce the pulsing tones on the tape which I needed to change my slides. IMS possessed a more recent model of the *Wollensak Recorder* which was used only for administration projects. They allowed me to use this equipment in a private office within their facilities. I was extremely grateful and managed to pulse three audio tapes and verify their capability with an actual

Caramate. The pulses worked and now I was ready to begin the production of my book design.

During this time, IMS created all the slides for my presentation. I organized the books and visuals from my files by size for a faster and more efficient production on their part. With this large number of visuals, I needed to assist them with all the necessary preparatory procedures.

During this waiting period, I began the production of my book design. I used the *Macintosh IIfx* computer with the software *Design Studio* for the completion of my page layouts. I generated the typography and placed selected visuals in each spread. (see appendix 18, 19, 20) I wanted to prepare a mocked-up version of the guidebook for my next committee meeting.

My third full committee meeting occured on March 31, 1992. This meeting's purpose was to discuss the actual design of the guidebook and any presentation ideas for the thesis exhibition. I needed to make minor changes such as reducing the size of some visuals, making consistent color visual locations, and moving the visuals away from the copy. With these corrections, the guidebook's design was complete.

Once IMS finished my slides, I was able to use a *Singer Caramate* owned by the computer graphic design department to view the visuals and hear the audio tape simultaneously. The slides looked very appealing. Their

colors were bold. The chosen images were extremely intriguing. (see appendix 23a, 23b, 23c, 23d) Together with the audio tape of narration and selected music from Peter Gabriel's Passion's soundtrack from the movie The Last Temptation of Christ, the slides and its commentary made a strong impact on the unconscious. With my graphic design and instructional design processes complete, I was ready to place my work on display in the Bevier Gallery.

RIT required that all students participating in the third thesis show begin to display their work on April 17, 1992. For this display I required two pedestals: one for the actual educational prototype kit with its guidebook and a second for the *Singer Caramate* and for viewing the slide presentation. I presented the guidebook in a notebook format with plastic pages, so the viewer could touch and survey each page without damaging the paper. Chosing not to leave my slides and slide tray in the *Caramate* unattended, I placed a label on the pedestal which stated *Slide Presentation at Noon Monday through Friday*. With the slides always in my possession, there was no fear of theft or vandalism.

The most important factor of my thesis during the Spring quarter was producing the application which consisted of writing and designing the guidebook, choosing and preparing the slides for the presentation, and

narrating and arranging the audio tape for the commentary. It is now ready for transformation into video format for easier and simplier viewing.

The night that every M.F.A graduate student longs for arrived. My thesis reception occured at 7:00pm April 24, 1992. There was an excellent crowd. The audience seemed enthusiastic and interested in my thesis application. Many people were curious about the visuals I had selected for the slide presentation and about the actual educational kit itself. I gave the slide show approximately five times during the opening reception. My committee members and classmates were present with their approval and support. I was very proud of my hard work and achievements. Overall, the evening was a wonderful experience that I could only dream of having again.

Conclusion

My graduate thesis has been very fulfilling and rewarding experience, personally and professionally. An awareness and appreciation of the unconscious is needed by designers for personal enlightenment, insight, and knowledge of their own graphic design. The study of psychology and the codes of the unconscious can open doors of creativity and enhance the complexity of the visual arts. "If the doors of perception are cleansed, everything will appear to man as it is, infinite."

Blake

I can only anticipate my verbal and visual efforts to explain the codes of the unconscious will assist students and designers in their artistic pursuits. I will continue this research, documentation, and improve upon the application throughout my professional career. Knowledge and recognition of the unconscious codes has increased my perceptual sensitivity and has taken control of my imagination, the only eternal body of the soul. From this academic investigation, my consciousness has begun to recognize life in all its duality and to embrace the unconscious aspect with passionate appreciation.

Appendix 1 Thesis Planning Report Requirements

Graduate Graphic Design
(Remington)
Fall Quarter, 1991

Thesis planning report requirements:

1. Proposal draft(s)

2. Select thesis committee

3. Data sheet draft(s)

4. Full thesis proposal draft(s) (Plummer)

5. Communication analysis form (Lasswell)

6. Marketing questionnaire (Remington)

7. Semiotics analysis form (Zakia/Remington)

8. Interpretent matrix (Ockerse/Nadin)

9. Analysis, review and revisions

10. Final report

Appendix 2 Proposal Draft

WHAT SHALL WE CALL THE PROJECT?

OBJECTIVE:

DESCRIPTION:

INPUTS	PROCESSES	OUTPUTS
RESOURCES People/Equipment/Preconditions/ Needs to be Met/Budget	ACTIVITIES Methods/Procedures/Processes/Timeline	OUTCOMES Goals/Objectives/Evaluation Strategies
QUESTIONS TO ANSWER What's the problem? Why are you qualified to solve it? Who will be involved in it? Where will it be located? How much will it cost?	How will you accomplish it? When do you want to start/conduct major activities/end? How will you disseminate the results? How will you continue beyond our support?	What do you hope to accomplish? How will you prove the result was achieved?
PROPOSAL SECTIONS: Needs Statement Budget	Methods Dissemination Future Funding	Objectives Evaluation

Appendix 3 Writing Objectives

Before looking in detail at the characteristics of a usefully stated objective, it would be well to make sure we are thinking about the same thing. Always remember, an objective is a statement describing an instructional outcome rather than an instructional process or procedure. It describes intended results rather than the means of achieving those results.

Words open to many interpretations	Words open to fewer interpretations
to know	to write
to understand	to recite
to <u>really</u> understand	to identify
to appreciate	to sort
to <u>fully</u> appreciate	to solve
to grasp the significance of	to construct
to enjoy	to build
to believe	to compare
to internalize	to contrast

The characteristics of a useful objective are:

Performance. An objective always says what a learner is expected to be able to do; the objective sometimes describes the product or result of the doing. (overt visible or audible/covert invisible, mental, cognitive)

Conditions. An objective always describes the important conditions (if any) under which the performance is to occur. (Given a list of. . .)

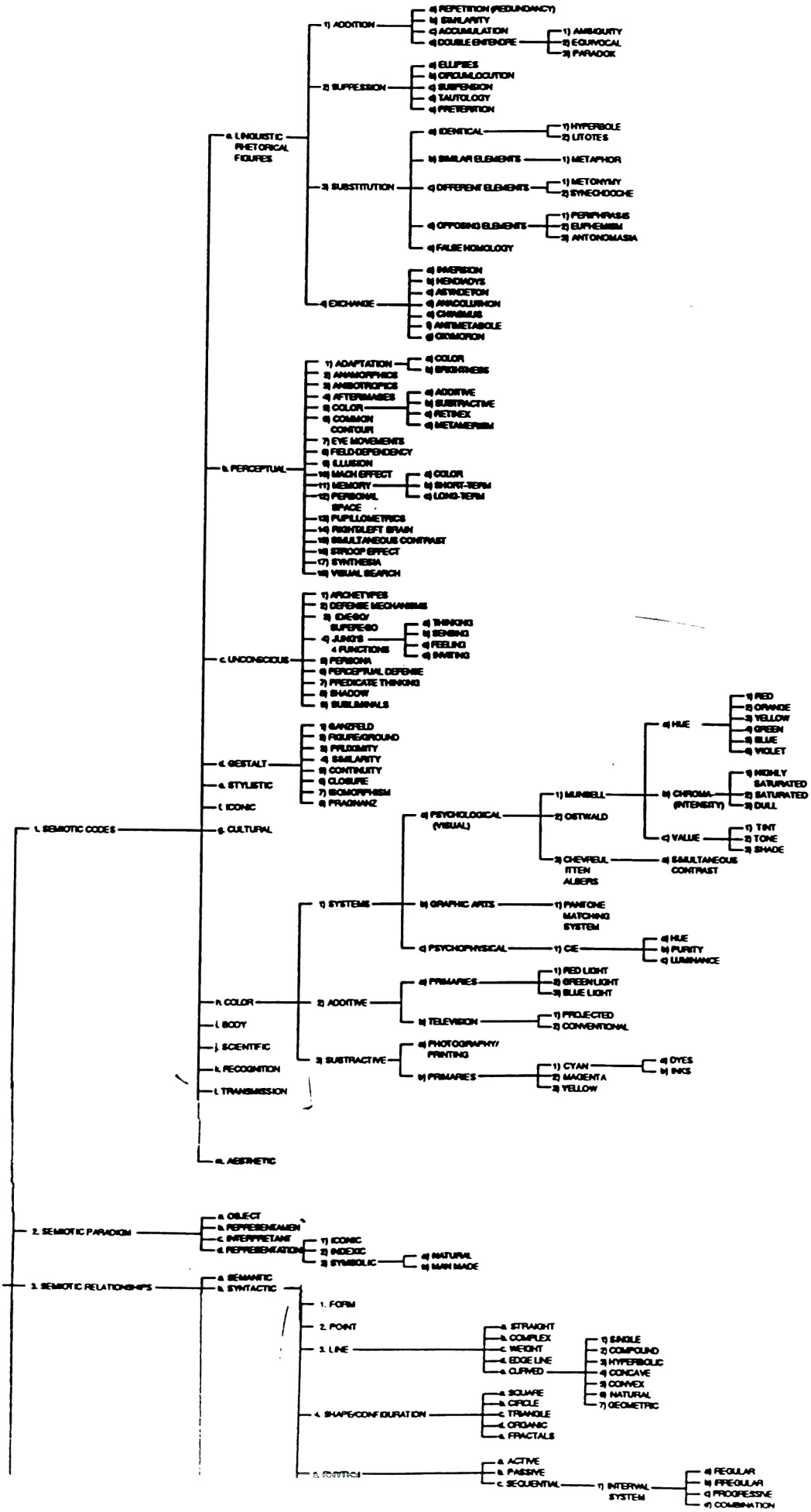
Criterion. Wherever possible, an objective describes the criterion of acceptable performance by describing how well the learner must perform in order to be considered acceptable. (How well?)

Be able to write a news article. YES why?
Be able to develop an appreciation of music. NO why?

Doing words (performance) running, solving, discriminating, writing
Being words (abstraction) happy, understanding, appreciating

Given a list of factors leading to significant historical events, be able to identify (underline) at least five factors contributing to the Crash of 1929.

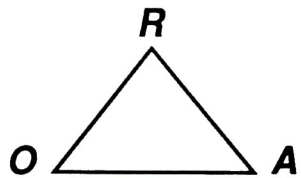
Appendix 4 Semiotic Construction Chart


1. SEMIOTIC CODES
a. LINGUISTIC RHETORICAL FIGURES
1) ADDITION
a) REPETITION (REDUNDANCY)
b) SIMILARITY
c) ACCUMULATION
d) DOUBLE ENTENDRE
1) AMBIGUITY
2) EQUIVOCAL
3) PARADOX
2) SUPRESSION
a) ELLIPSES
b) CIRCUMLOCUTION
c) SUSPENSION
d) TAUTOLOGY
e) PRETERITION
3) SUBSTITUTION
a) IDENTICAL
1) HYPERBOLE
2) LITOTES
b) SIMILAR ELEMENTS
1) METAPHOR
c) DIFFERENT ELEMENTS
1) METONYMY
2) SYNECHDOCHE
d) OPPOSING ELEMENTS
1) PERIPHRASIS
2) EUPHEMISM
3) ANTONOMASIA
e) FALSE HOMOLOGY
4) EXCHANGE
a) INVERSION
b) HENDIADYS
c) ASYNDETON
d) ANACOLUTHON
e) CHIASMUS
f) ANTIMETABOLE
g) OXYMORON
b. PERCEPTUAL
1) ADAPTATION
a) COLOR
b) BRIGHTNESS
2) ANAMORPHICS
3) AMBIOTROPICS
4) AFTERIMAGES
5) COLOR
a) ADDITIVE
b) SUBTRACTIVE
c) RETINEX
d) METAMERISM
6) COMMON CONTOUR
7) EYE MOVEMENTS
8) FIELD-DEPENDENCY
9) ILLUSION
10) MACH EFFECT
11) MEMORY
a) COLOR
b) SHORT-TERM
c) LONG-TERM
12) PERSONAL SPACE
13) PUPILLOMETRICS
14) RIGHT/LEFT BRAIN
15) SIMULTANEOUS CONTRAST
16) STROOP EFFECT
17) SYNTHESIA
18) VISUAL SEARCH
c. UNCONSCIOUS
1) ARCHETYPES
2) DEFENSE MECHANISMS
3) (DE)EGO/ SUPEREGO
4) JUNG'S 4 FUNCTIONS
a) THINKING
b) SENSING
c) FEELING
d) INTUITING
5) PERSONA
6) PERCEPTUAL DEFENSE
7) PREDICATE THINKING
8) SHADOW
9) SUBLIMINALS
d. GESTALT
1) GANZFELD
2) FIGURE/GROUND
3) PRUGNANZ
4) SIMILARITY
5) CONTINUITY
6) CLOSURE
7) ISOMORPHISM
8) PRAGNANZ
e. STYLISTIC
f. ICONIC
g. CULTURAL
h. COLOR
1) SYSTEMS
a) PSYCHOLOGICAL (VISUAL)
1) MUNSELL
a) HUE
1) RED
2) ORANGE
3) YELLOW
4) GREEN
5) BLUE
6) VIOLET
b) CHROMA (INTENSITY)
1) HIGHLY SATURATED
2) SATURATED
3) DULL
c) VALUE
1) TINT
2) TONE
3) SHADE
2) OSTWALD
3) CHEVREUL RITTEN ALBERS
a) SIMULTANEOUS CONTRAST
b) GRAPHIC ARTS
1) PANTONE MATCHING SYSTEM
c) PSYCHOPHYSICAL
1) CIE
a) HUE
b) PURITY
c) LUMINANCE
2) ADDITIVE
a) PRIMARIES
1) RED LIGHT
2) GREEN LIGHT
3) BLUE LIGHT
b) TELEVISION
1) PROJECTED
2) CONVENTIONAL
3) SUBTRACTIVE
a) PHOTOGRAPHY/ PRINTING
b) PRIMARIES
1) CYAN
a) DYES
b) INKS
2) MAGENTA
3) YELLOW
i. BODY
j. SCIENTIFIC
k. RECOGNITION
l. TRANSMISSION
m. AESTHETIC
2. SEMIOTIC PARADIGM
a. OBJECT
b. REPRESENTAMEN
c. INTERPRETANT
d. REPRESENTATION
1) ICONIC
2) INDEXIC
3) SYMBOLIC
a) NATURAL
b) MAN MADE
3. SEMIOTIC RELATIONSHIPS
a. SEMANTIC
b. SYNTACTIC
1. FORM
2. POINT
3. LINE
a. STRAIGHT
b. COMPLEX
c. WEIGHT
d. EDGE LINE
e. CURVED
1) SINGLE
2) COMPOUND
3) HYPERBOLIC
4) CONCAVE
5) CONVEX
6) NATURAL
7) GEOMETRIC
4. SHAPE/CONFIGURATION
a. SQUARE
b. CIRCLE
c. TRIANGLE
d. ORGANIC
e. FRACTALS
5. CONTROL
a. ACTIVE
b. PASSIVE
c. SEQUENTIAL
1) INTERVAL SYSTEM
a) REGULAR
b) IRREGULAR
c) PROGRESSIVE
d) COMBINATION

6. SPACE/FORMAT
a. GRID
b. VISUAL TEXTURE
c. COMBINATION
1) CONSTRUCTIONAL
2) COMPOSITIONAL
7. TEXTURE
8. UNITY
9. CONTRAST
10. WEIGHT
11. BALANCE
a. SYMMETRICAL
b. ASYMMETRICAL
12. PROPORTION
13. TYPOGRAPHIC VARIABLES
a. STYLE
b. WEIGHT
c. SLOPE OF TYPE
1) REGULAR
2) ITALIC
3) BACKSLANT
d. SIZE
e. LINE SPACING
f. LETTER SPACING
g. WORD SPACING
h. TYPE OF COLUMN
1) JUSTIFIED
2) UNJUSTIFIED
3) SYMMETRICAL
i. COLUMN WIDTH
j. KERNING
k. INDENTATION
l. KIND OF LETTER
1) ONLY UPPERCASE
2) ONLY LOWERCASE
3) UPPER AND LOWER CASE
m. DIGITAL
1) RASTER
2) PIXEL MATRIX
3) ANTI-ALIASING
4) ASCII CODE
14. LETTERFORM
a. STYLE
b. WEIGHT
c. POSTURE
d. SIZE
15. TONAL IMAGE
a. CONTINUOUS TONE
b. COLOR
c. HIGH CONTRAST
d. HALFTONE RASTERS
e. DUOTONE
16. PERSPECTIVE
a. ORTHOGRAPHIC
b. OBLIQUE
c. ISOMETRIC
d. ONE POINT
e. TWO POINT
f. THREE POINT
g. EXPLODED VIEW
h. AXONOMETRIC
i. FISH EYE
4) GLOSS
4) COMBINATION
2) TRANSPARENT
3) TRANSLUCENT
4) TEXTURAL
5) DIE CUT
6) FOIL STAMP
7) EMBOSSING
c. PRAGMATIC
1. LEGIBILITY
2. ADAPTABILITY
3. DISTINCTIVENESS
4. TIMELESSNESS
5. CLARITY OF VISUAL PRIORITIES
6. VISIBILITY
7. RESOLUTION
8. REPRODUCIBLE
9. SERIAL
10. APPROPRIATENESS
11. APPEARANCE OF PRINT MEDIA
a. SURFACE
1) PERFECT
2) MECHANICAL
a) PLASTIC
b) SPIRAL
3) EDITION BINDING
4) STITCHING
a) SAMPLE
b) SIDE
c. FOLDING
1) PARALLEL
a) FOLIO PAGE
1) LONG DIMENSION
2) SHORT DIMENSION
b) SIX PAGE
1) REGULAR
2) ACCORDION/CONCERTINA
c) EIGHT PAGE
1) FRENCH FOLD
2) TWO PARALLEL
3) THREE PARALLEL ACCORDION
d) TWELVE PAGE
1) REGULAR
2) ACCORDION
e) SIXTEEN PAGE
1) ONE PARALLEL, TWO RIGHT ANGL
2) THREE PARALLEL
d. TRIMMING
1) TRIMMED
2) UNTRIMMED
3) DECAL
12. APPEARANCE OF THE VIDEO SCREEN
a. SURFACE
1) EMITTING (TV)
13. APPEARANCE OF OTHER MATERIALS
a. METAL
b. WOOD
c. GLASS
d. PLASTIC
e. FABRIC
f. ENCAPSULATION
4. SEMIOTIC OPERATIONS
a. INSERTION
b. SUBSTITUTION
c. OMISSION
5. EVALUATION (FEEDBACK)
a. ANALYTICAL
1) QUESTIONNAIRES
a) WRITTEN
b) SPOKEN
2) SEMANTIC DIFFERENTIAL
3) CONTENT ANALYSIS
4) SEMIOTIC DECONSTRUCTION
5) FACTOR ANALYSIS
b. ANECDOTAL
1) INTERVIEWS
a) TELEPHONE
b) IN-PERSON
c) IN WRITING

Appendix 5 Representational Matrix

Representational Matrix



		Signified		
Signifiers	Iconic (Looks Like)			
	Indexic (Points To)			
	Symbolic (Convention)			

9/91/ Dr. R. Zakia

Appendix 6 Components of Project Proposal Plan

Components of a project proposal/plan

1.	Project Title	WHAT
2.	Client and address	WHO
3.	Designer and address	WHO
4.	Problem Statement or project description (The problem & its setting, including audience,context)	WHAT
5.	Documentation of Need or Situation Analysis (Including initial assumptions and importance of study to the designer, to the discipline, and to the society)	WHY
6.	Mission Statement	
7.	Goal (s)	WHY
8.	Objectives (Including subproblems)	WHY
9.	Processes and Strategies (Methodology for gathering info, for analyzing info, for generating solutions and for evaluation)	HOW
10.	Time/Implementation Plan	WHEN
11.	Pragmatic considerations (i.e. estimated budget, resources needed, etc.)	HOW
12.	Dissemination	WHERE
13.	Evaluation Plan	WHY
14.	Bibliography	WHERE
15.	Glossary of Terms	WHAT

Appendix 7 Thesis Goals

Goals for Thesis: **Codes of the Unconscious**

Michelle A. Stacy 1991-1992

1. Explore the Codes of the Unconscious
2. Gather extensive research and examples
3. Analysis of examples
4. Create core of information
5. Write illustrated article
6. Develop instructional visuals

Determine how the Codes of the Unconscious could influence the graphic design outcome.

Develop a historical prototype targeted at graphic design students, teachers and practitioners.

Appendix 8 Thesis Proposal

Thesis Proposal for the Masters of Fine Arts Degree

College of Fine and Applied Arts
Rochester Institute of Technology

Title: **Codes of the Unconscious**

Submitted by: Michelle A. Stacy Date: 09/27/91

Thesis Committee
Chief Adviser: Prof. R. Roger Remington
Associate Advisers: 1. Dr. Richard Zakia
2. Prof. Pamela Blum

Department Approval: Date: 9/19/91

Approval, Special Assistant
to the Dean for Graduate Affairs:

Date: 9/26/91

Computer needs other than word processing: Yes_____ No_X_____
Explain need of equipment:

Committee Approval: _____

The purpose of my thesis is to investigate psychology in graphic design. Through this exploration, I will collect research material and create an application targeted at graphic design students, teachers and practitioners. This application will explain how the "codes of the unconscious" influences graphic design. From this core of information, an application will be produced such as an illustrated article and/or slide show interpreting my research.

Appendix 9

Proposal Outline:

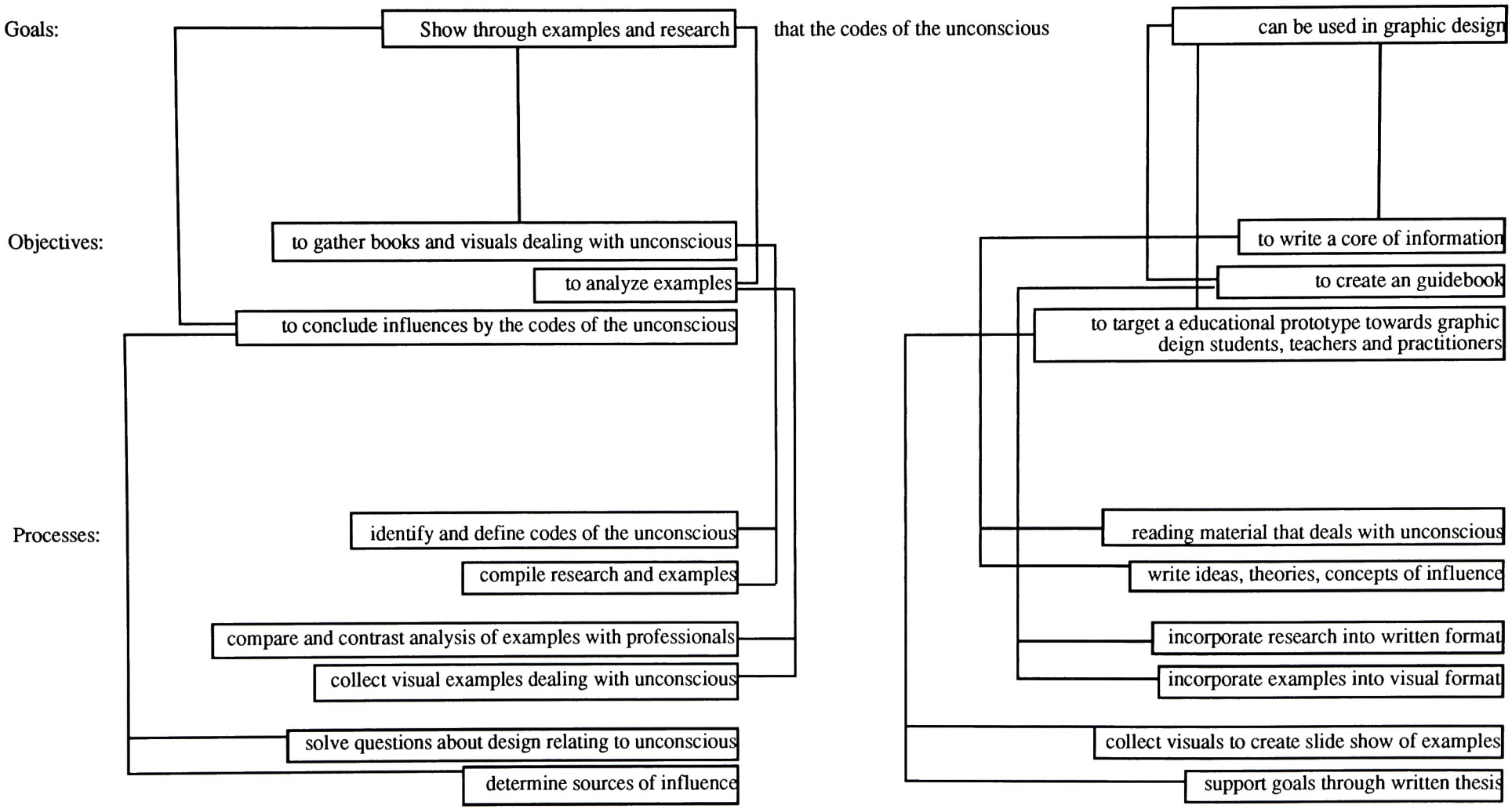
Mission Statement, Goals, Objectives, Processes

Michelle A. Stacy
Draft: 8
February 6, 1992

Project Title	Codes of the Unconscious
Client and address	Rochester Institute of Technology One Lomb Memorial Drive PO Box 9887 Rochester, NY 14623-0887
Designer and address	Michelle A. Stacy 103 East Glenn Street Summerville, SC 29483
Project Description	The purpose of my thesis is to investigate the use of psychology in graphic design. Through this exploration, I will collect research material and create an application targeted at graphic design students, teachers and practitioners. This application will explain how the codes of the unconscious influences graphic design. From this core of information, an application will be produced such as an illustrated article and/or slide show interpreting my research. The audience in context will consist of graphic design students, teachers and practitioners in the advanced educational environment.
Codes of the Unconscious	Codes of the Unconscious is a title referring to an integration of the different fields of psychology and sign theory. Other similiar codes consist of cultural codes, Gestalt codes or perceptual codes. The unconscious codes deal with archetypes, defense mechanisms, id/ego/superego, persona, perceptual defense, predicate thinking, shadow, subliminals, and Jung's four functions: thinking, sensing, feeling and intuiting
Situation Anaylsis	Documentation of how the codes of the unconscious could influence graphic design is needed to give the student, teacher and practitioner a knowledgable understanding of his or her designs. Understanding the unconscious can produce complex work with certain personal aspects. Once the designer has a grasp of the unconscious, this information can be put towards future designs to cause a richer assortment of resolutions. -archetypal type choices -dream interpretations to create applied visuals -dream components; personal/archetypal -concentration on only archetypes, Jung and persona -historical prototype -extensive research -analysis of examples -archetypal designers -identify graphic design products and disect relationship to the unconscious -historical comparisons -input from professionals -archetypal color choices -symbol for codes of the unconscious -context/content underneath topic surface Through an educational prototype kit, my goal is to communicate how the codes of the unconscious relates to and may affect the outcome of graphic design processes. My objective is to partially write and design an advanced student's guidebook which will explain and relate the codes of the unconscious to graphic design. The educational prototype kit's audience will be advanced college students found in various graphic design programs. The applicatiopn will be used as an educational guidebook and visual reference. The visual reference will be a slide show that will serve as a visual source of explanation for the codes of the unconscious. The educational prototype kit's context lies within the distribution to advanced college students of various graphic design programs and may also be accessible to the college professor for individual research. The kit

	functions as an educational prototype in which both pieces, the manual and slide tray will arrive packaged together in one container. The guidebook will be designed by spreads utilizing an 8 1/2" x 11" format. (sizing may be altered to cohere with media file dimensions) The slide show will possibly consist of 40 to 80 slides depending on the length of the manual.
Pragmatics	Research-texts, periodicals, videos, etc. Wallace Library Rochester Institute of Technology computer lab facilities Macintosh FX
Dissemination	Circulated to graphic design students and teachers through different colleges of advanced learning. Circulated to practitioners through different design studios, firms and agencies.
Evalution Plan	Project evaluted by thesis committee and Associate Dean of Rochester Institute of Technology's Fine and Applied Arts College. Approval needed for certification. Evaluation plan may be determined after audience applies the understanding of the codes of the unconscious towards their own designs.

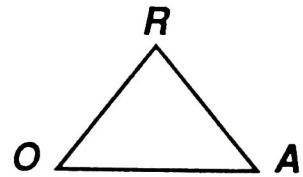
Mission Statement: Codes of the unconscious is a thesis project that will use visual examples and research to show how these attributes can be used in the graphic design process.



Appendix 10 Representational Matrix for Unconscious

CODES OF UNCONSCIOUS ①

Representational Matrix



		ARCHETYPE	DEFENSE MECHANISM	ID / EGO / SUPEREGO ① ② ③
		Signified		
Signifiers	**Iconic (Looks Like)** ALL REPRESENTATIONS RESEMBLE THE OBJECT	ORIGINAL PATTERN MODEL UNIVERSAL THOUGHT PATTERN	UNCONSCIOUS PROCESS DEFENSE AGAINST ANXIETY DISTORTION OF REALITY	① PRIMITIVE PART OF PERSONALITY BASIC BIOLOGICAL IMPULSES ② RATIONAL PART OF PERSONALITY ③ PERSONALITY
	Indexic (Points To) ALL REPRESENTATIONS INDICATE SOMETHING ABOUT OBJECT	POETIC CHARACTERISTICS HUMAN THOUGHT FEELING, ACTION HUMAN BEHAVIOR	CHANGES IN PERCEPTION CHANGES IN THINKING STYLE	① PLEASURE PRINCIPLE SOURCE OF PSYCHIC ENERGY ③ REALITY PRINCIPLE RESTRAINT OF ID ② INTERNALIZATION OF VALUES & MORALS OF SOCIETY
	Symbolic (Convention) ALL IMAGES ARBITRARILY REPRESENT THE OBJECT	MOTHER, FATHER, REBIRTH, SPIRIT, TRICKSTER, HERO, WISE OLD MAN PARABLES, MYTHICAL FIGURE	REPRESSION, DENIAL, RATIONALIZATION, REACTION FORMATION, PROJECTION, INTELLECTUALIZATION, DISPLACEMENT	① PLEASURE / PAIN ② SATISFICATION (IN SOCIALLY APPROVED WAYS) ③ CONSCIOUS (CONTROLS THE EXPRESSION OF) ID'S IMPULSES MORAL SCRUPPLES

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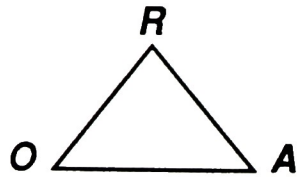
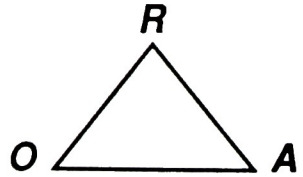
Representational Matrix



		JUNG'S FOUR FUNCTION: THINKING / FEELING - RATIONAL SENSING / INTUITING - IRRATIONAL	PERSONA	PERCEPTUAL DEFENSE
		Signified		
Signifiers	**Iconic (Looks Like)** ALL REPRESENTATION RESEMBLE OBJECT	PSYCHIC ACTIVITY PHENOMENAL FORM OF LIBIDO	ACCIDENT, ARBITRARY SEGMENT MASK, NOTHING REAL COMPROMISE, TWO-DIMENSIONAL REALITY UNCONSCIOUS SELF EGO CONSCIOUSNESS INNER PERSONALITY OUTER ATTITUDE	PART OF GENERAL DEFENSE MECHANISM ABILITY MANNER PROTECTION OF EGO
	Indexic (Points To) ALL REPRESENTATION INDICATE SOMETHING ABOUT OBJECT	PSYCHOLOGICAL FUNCTION VARYING CIRCUMSTANCE DEVELOPMENT IN VARYING DEGREES IN INDIVIDUAL PREDOMINATION RELATIONSHIP TO OBJECT REMAINS CONSTANT	BELIEF THAT ONE IS INDIVIDUAL TO PLAY A PART ALWAYS PRESENT TO FEEL INDIRECTLY TO FEIGN INDIVIDUALITY RELATIONSHIP BETWEEN INDIVIDUAL CONSCIOUSNESS AND SOCIETY	WARDING OFF ANXIETY INTERCEPT & DISMISS POTENTIALLY UNPLEASANT STIMULI (BEFORE AWARENESS) UTILIZATION OF PERCEPTUAL READINESS WARDING OFF THREATENING EVENTS
	Symbolic (Convention) ALL IMAGES ARBITRARILY REPRESENT THE OBJECT	THEORETICAL EVALUATIVE IMMEDIATE PERCEPTUE CHARACTER INTROVERTION, EXTRAVERTION PHYSICAL FORCE FORM OF MOMENTARY MANIFESTATION PHYSICAL ENERGY	COLLECTIVE PSYCHE INDIVIDUAL, SOCIETY, MAN ONE'S REAL INDIVIDUALITY MANNER OF ONE'S BEHAVIOR INNER PSYCHIC PROCESSES	PERCEPTUAL SYSTEM NOTHING CAN BE DONE

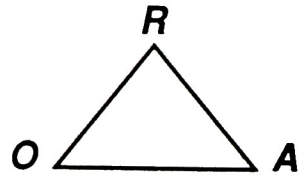
Representational Matrix



Signifiers	Signified: PREDICATE THINKING	Signified: SHADOW	Signified: SUBLIMINAL
Iconic (Looks Like)	TENDENCY OF ID	COMPLEX FACTS DARK HALF OF PERSONALITY LIVING PART OF PERSONALITY MEETING WITH ONESELF	BELOW LEVEL OF CONSCIOUS BELOW THRESHOLD STIMULI COMPLEX ARRAY COMMUNICATION THROUGH THE UNSEEN (BUT LOGICALLY THERE) PERCEPTION
Indexic (Points To)	TREATMENT OF OBJECTS DIFFERENCE BETWEEN ID AND OBJECT PRODUCTION OF DISTORTED FORM	RIDDING BY PROJECTION CHALLENGE OF WHOLE MAN	INFLUENCE ON UNCONSCIOUS READ INTO NERVOUS SYSTEM PRODUCTION OF SUBSEQUENT EFFECTS PASSING THROUGH UNCONSCIOUS
Symbolic (Convention)	BEING THE SAME THINKING	ANIMA / ANIMUS PSYCHOLOGY OF UNCONSCIOUS PSYCHE, HELPLESSNESS, INEFFECTUALITY TIGHT PASSAGE, NARROW DOOR, PAINFUL CONSTRICTION DEEP WELL, NO INSIDE, NO OUTSIDE, NO ABOVE, NO BELOW, NO HERE, NO THERE NO MINE, NO THINE, NO GOOD, NO BAD	AWARENESS VISUAL INFORMATION NO PHENOMENAL REPRESENTATION WHAT IS NOT SEEN, BUT IS LOGICALLY THERE

9/91/ Dr. R. Zakia

Representational Matrix



		Signified		
		DREAMS	SYNCHRONICITY ✓	
Signifiers	**Iconic (Looks Like)** ALL REPRESENTATION RESEMBLE THE OBJECT	SURVEY OF CONTEXT REMINISCENCES SIMILARITIES TO OBJECTS PERSONS, EVENTS ENCOUNTERED IN LIFE SPONTANEOUS ATTEMPTS MYTHOLOGICAL THEME ARCHETYPAL FIGURES IMAGES, THOUGHT ASSOCIATIONS	ACAUSAL CONNECTING PRINCIPLE SYMBOL	
	Indexic (Points To) ALL REPRESENTATION INDICATE SOMETHING ABOUT OBJECT	CONTACT WITH THE DEEPER REGIONS OF UNCONSCIOUS FORMS SPONTANEOUS REALIZATION OF THE WHOLE PERSON WITHDRAWN FROM OUR ARBITRARY WILL	UNION OF HETEROGENEOUS OR INCOMMENSURABLE FACTORS	
	Symbolic (Convention) ALL IMAGES ARBITRARILY REPRESENT THE OBJECT	INTERPRETATION PSYCHIC ACTIVITY NATURAL PRODUCT OF THE PSYCHE	ADVANTAGE	

Appendix 11 Revised Glossary for Unconscious Codes

Glossary
Codes of the Unconscious

Archetype

I. Archetype (of collective unconscious)
  A. Anima/Animus
    1. universal thought pattern
    2. inner image or series of images
      a. dream, fantasy, projection onto other people
  B. Shadow
  C. Catalysts of consciousness
    1. bringing unconscious energy to a conscious level
    2. primordial forms
  D. Mythical figure
    1. human thought, feeling, behavior, perception
  E. Cultural heroes

Anima/Animus

II. Anima/Animus (archetype)
  A. Bipolar qualities
    1. positive
      a. characteristics: conscious, infatuating, idealizing
    2. negative
      a. characteristics: unconscious, pain, suppression
  B. Polarities (out of which consciousness is created)
    1. anima-female, light side
      a. bridge between male ego and unconscious
      b. bridge to spiritual life
      c. characteristics: evolution of collective unconsciousness, personifies connection between psychological and spiritual dimension of life, totality of world (wholeness), life, death, regeneration (endless cycles), extreme endogenous tendencies, gives nourishment, shelter, secruity, powerful (divine power), spiritual, mysterious and creative
    2. animus-male, dark side
      a. bridge between female ego and unconscious
      b. bridge to spiritual life
      c. characteristics: lawgiver and disciplinarian=conservative, embodiment of hero myth and master of initiation=progressive, embodies reason, knowledge, technology, scientific and medical advances, damage to environment, nuclear problems and domineering attitudes
  C. Archetypes
    1. Anima
      a. positive/negative: Goddess (ultimate archetype), Evil Witch, Great Mother, Terrible Mother, Rebirth, Spirit (Higher Self), Divine Child, Amazon, Huntress, Magician, Caregiver, Creator, Lover, Innocent, Sage, Princess, and Seductress
    2. Animus
      a. positive/negative: God (ultimate archetype), Wise Old Man, Father, Ogre, Hero, Villain, Spirit (Higher Self), Divine Child, Tramp, Warrior, Destroyer, Ruler, Seeker, Orphan, Joker and Black Magician
      b. hero's journey-Needs for journey: symbolic attempt to free oneself from power of parents, seek experience of Self that transcends personal parent-child relationship, find suitable identification for Self, provide access to higher level of awareness, sacrifice different levels of ego dominance for struggle of consciousness, struggle between various opposites, incorporate inner anima/animus and search for Holy Grail= center of perfect harmony, totality, unity, direction and meaning of life, meaning of experience and inner aspects of life
    3. Jung's Four Functions
      a. rational: Amazon (positive)+Huntress (negative)=thinking
        Princess (positve)+Seductress (negative)=feeling
        Hero (positive)+Villain (negative)=thinking
        Divine Child(positive)+Tramp (negative)=feeling
      b. irrational: Goddess (positive)+Evil Witch(negative)=intuiting
        Great Mother (positive)+Terrible Mother (negative)=sensing
        Joker (positive)+Black Magician (negative)=intuiting
        Father (positive)+Ogre (negative)=sensing
    4. Development
      a. anima: female child, adolescent, young woman, mother, witch, seductress, wise old woman and spiritual guide
      b. animus: male child, adolescent, young man, father, black magician, tramp, wise old man and spiritual guide

Shadow

III. Shadow
- A. Archetype
- B. Dark half of psyche (which we rid ourselves of by *projection*)
  1. weaker aspects of psyche
- C. Dark half of personality (surfaces to embarass and harass individual)
  1. parts disowned because they interfere with *persona*
  2. consists of parts of Self that are intolerable to others, especially parents
- D. Personal level
  1. dreams, fantasies and projections onto others
- E. Negative value judgements accompanied by strong negative emotions
- F. Sudden moods and urges (contrary to usual behavior)

Id/Ego/Superego

IV. Id/Ego/Superego
- A. id-primitive part of personality
  1. basic biological impulses or drives
  2. source of psychic energy or libido (energy of processes of life)
  3. operates on pleasure principle
     a. libido: bridge between conscious and unconscious aspect of psyche
  4. totality unconscious
  5. predicate thinking
     a. tendency of id to treat objects as though they were the same in spite of differences between them
     b. produces distorted form of thinking
  6. Personal level (symbolic imagery)
     a. slip of the tongue
     b. laspes of memory
     c. *dreams*

Predicate Thinking

- B. ego-rational part or controlling Self of personality
  1. operates on reality principle
  2. holds back impulses of id
  3. mediates between id and superego
  4. consciousness that leads individual to *journey of hero*
  5. personality formed by reaction of ego to tension and conflict
  6. center of consciousness
  7. possesses high degree of continuity and identity
  8. develops strongside of personality and integrates it into it's conscious attitudes and then into the *persona*
  9. revolves around the Higher Self which is center of psyche and source of all energy
  10. isolating layer of personal unconscious between ego and anima/animus
  11. *defense mechanisms*
- C. Superego-represents the internalization of values and morals of society through personality
  1. conscience that controls expression of id's impulses through moral scrupples
  2. strives for perfection
  3. partly conscious
  4. Personal level (symbolic level)
     a. slip of the tongue
     b. laspes of memory
     c. *dreams*

Defense Mechanisms

V. Defense Mecanisms
- A. Strategies of Ego
  1. defend person against anxiety
  2. adjustments made unconsciously, either through action or avoidance of ac tion to keep from recognizing personal motives that might threaton self-esteem or heighten anxiety
  3. distorts reality causing person to think or perceive differently
  4. self deception
     a. repression
     b. denial
     c. rationalization
     d. reaction formation
     e. projection
     f. intellectualization
     g. displacement

Perceptual Defense

VI. Perceptual Defense
- A. General defense mechanism
  1. *subliminal*
  2. ability to intercept and dismiss potentially unpleasant stimuli before it comes into awareness
  3. protection of ego from apprehending an object that is dangerous or is associated with danger that would arouse anxiety (repression)
  4. below level of consciousness

Persona

VII. Persona
- A. Accidental or arbitrary segment of collective psyche
  1. mask for collective psyche
     a. face presented to outside world
  2. feigns individuality
- B. Ego consciousness
  1. inner personality, attitude, character turned towards unconscious
  2. manner of one's behavior towards inner psychic processes
- C. Unconscious self
  1. obstacle to self-awareness, preventing access to deeper parts of self (anima/animus)
  2. one's real individuality
  3. always present
  4. felt indirectly
- D. Complicated system of relations between individual consciousness and society
  1. outer attitude (persona)
- E. Functions
  1. revolves around Higher Self which is center of psyche and source of all energy
  2. conceal the true nature of individual
  3. make definate impression upon others

Jung's Four Functions

VIII. Jung's Four Functions
- A. Bipolar qualities
  1. rational-evaluative
     a. feeling
     b. thinking
  2. irrational-immediate perceptive character
     a. intuiting
     b. sensing
        1) *subliminals*
- B. Psychological function
  1. theoretical psychic activity
  2. introverted/extroverted (relation to the object)
  3. predominant personal function
  4. development in various degrees
- C. Phenomenal form of libido
  1. psychical energy
     a. form of momentary manifestation

Subliminals

IX. Subliminals
- A. Complex array of visual information
  1. communicated through what is not seen, but is logically there
  2. perceived only by unconscious
  3. produces subsequent effects without achieving phenomenal representation
  4. read into nervous system
  5. below threshold of awareness

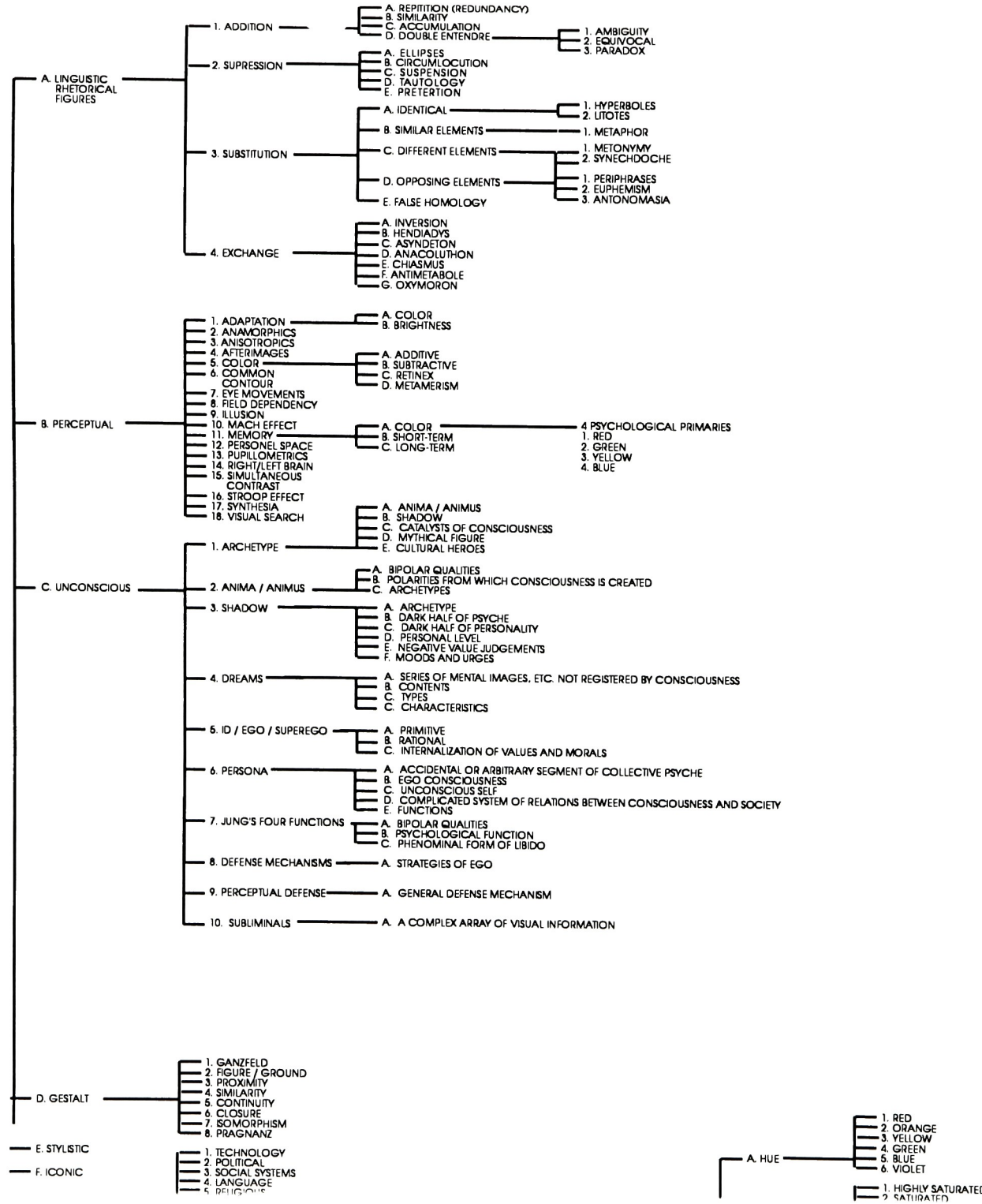
Dreams

X. Dreams
- A. Series of mental images, thought associations, ideas and emotions that have not been registered by consciousness
  1. reminiscences of similarities to objects, persons and events encountered in life
  2. archetypal figures and mythological themes
  3. psychic and spiritual resources of greater power
     a. psychic activity (withdrawn from arbitrary will)
  4. result of fusion between repressed elements and symbolic imagery

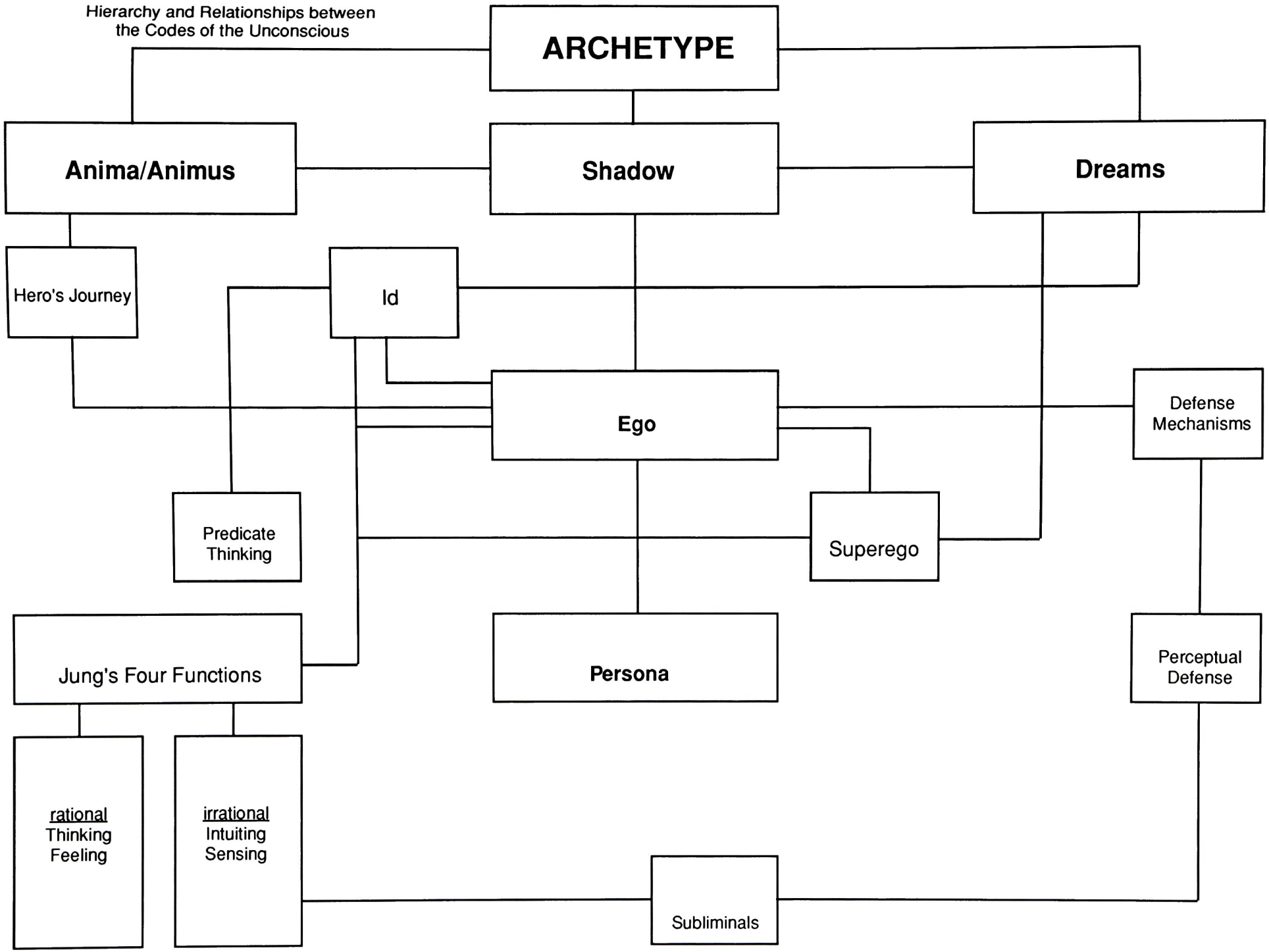
B. Contents
   1. latent
      a. true message
      b. what the unconscious is trying to say to the conscious personality
   2. manifest
      a. actual dream remembered by dreamer
      b. symbolic imagery translated from latent content
C. Types
   1. archetypal/mythological-occur during critical phase of life, carries important message, comes from collective unconscious
   2. compensatory-adds to conscious mind all those elements from previous day which were ignored because of repression or because they were too weak to reach consciousness (self regulation of psyche)
      a. nightmare-warns individual of conscious actions that are threatening to unconscious well-being
   3. prospective-anticipation of future conscious achievements or happening (prophetic)
   4. telepathic-predict arrival or death of loved one or any happening that will deeply affect dreamer (powerful human emotions)
   5. reductive-bring dreamer to senses
   6. reaction-reproduce experiences that were traumatic
   7. recurrent-psychic disturbances
D. Characteristics
   1. contact with deeper regions of unconscious form
   2. express wishes of unconscious
   3. desire to see future and cure the present
   4. integration of personality
   5. specific knowledge and guidance to resolve problems

Appendix 12 Revised Semiotic Construction Chart

CONSTR


A. LINGUISTIC RHETORICAL FIGURES
1. ADDITION
A. REPITITION (REDUNDANCY)
B. SIMILARITY
C. ACCUMULATION
D. DOUBLE ENTENDRE
1. AMBIGUITY
2. EQUIVOCAL
3. PARADOX
2. SUPRESSION
A. ELLIPSES
B. CIRCUMLOCUTION
C. SUSPENSION
D. TAUTOLOGY
E. PRETERTION
3. SUBSTITUTION
A. IDENTICAL
1. HYPERBOLES
2. LITOTES
B. SIMILAR ELEMENTS
1. METAPHOR
C. DIFFERENT ELEMENTS
1. METONYMY
2. SYNECHDOCHE
D. OPPOSING ELEMENTS
1. PERIPHRASES
2. EUPHEMISM
3. ANTONOMASIA
E. FALSE HOMOLOGY
4. EXCHANGE
A. INVERSION
B. HENDIADYS
C. ASYNDETON
D. ANACOLUTHON
E. CHIASMUS
F. ANTIMETABOLE
G. OXYMORON
B. PERCEPTUAL
1. ADAPTATION
A. COLOR
B. BRIGHTNESS
2. ANAMORPHICS
3. ANISOTROPICS
4. AFTERIMAGES
5. COLOR
A. ADDITIVE
B. SUBTRACTIVE
C. RETINEX
D. METAMERISM
6. COMMON CONTOUR
7. EYE MOVEMENTS
8. FIELD DEPENDENCY
9. ILLUSION
10. MACH EFFECT
11. MEMORY
A. COLOR
4 PSYCHOLOGICAL PRIMARIES
1. RED
2. GREEN
3. YELLOW
4. BLUE
B. SHORT-TERM
C. LONG-TERM
12. PERSONEL SPACE
13. PUPILLOMETRICS
14. RIGHT/LEFT BRAIN
15. SIMULTANEOUS CONTRAST
16. STROOP EFFECT
17. SYNTHESIA
18. VISUAL SEARCH
C. UNCONSCIOUS
1. ARCHETYPE
A. ANIMA / ANIMUS
B. SHADOW
C. CATALYSTS OF CONSCIOUSNESS
D. MYTHICAL FIGURE
E. CULTURAL HEROES
2. ANIMA / ANIMUS
A. BIPOLAR QUALITIES
B. POLARITIES FROM WHICH CONSCIOUSNESS IS CREATED
C. ARCHETYPES
3. SHADOW
A. ARCHETYPE
B. DARK HALF OF PSYCHE
C. DARK HALF OF PERSONALITY
D. PERSONAL LEVEL
E. NEGATIVE VALUE JUDGEMENTS
F. MOODS AND URGES
4. DREAMS
A. SERIES OF MENTAL IMAGES, ETC. NOT REGISTERED BY CONSCIOUSNESS
B. CONTENTS
C. TYPES
C. CHARACTERISTICS
5. ID / EGO / SUPEREGO
A. PRIMITIVE
B. RATIONAL
C. INTERNALIZATION OF VALUES AND MORALS
6. PERSONA
A. ACCIDENTAL OR ARBITRARY SEGMENT OF COLLECTIVE PSYCHE
B. EGO CONSCIOUSNESS
C. UNCONSCIOUS SELF
D. COMPLICATED SYSTEM OF RELATIONS BETWEEN CONSCIOUSNESS AND SOCIETY
E. FUNCTIONS
7. JUNG'S FOUR FUNCTIONS
A. BIPOLAR QUALITIES
B. PSYCHOLOGICAL FUNCTION
C. PHENOMINAL FORM OF LIBIDO
8. DEFENSE MECHANISMS
A. STRATEGIES OF EGO
9. PERCEPTUAL DEFENSE
A. GENERAL DEFENSE MECHANISM
10. SUBLIMINALS
A. A COMPLEX ARRAY OF VISUAL INFORMATION
D. GESTALT
1. GANZFELD
2. FIGURE / GROUND
3. PROXIMITY
4. SIMILARITY
5. CONTINUITY
6. CLOSURE
7. ISOMORPHISM
8. PRAGNANZ
E. STYLISTIC
F. ICONIC
1. TECHNOLOGY
2. POLITICAL
3. SOCIAL SYSTEMS
4. LANGUAGE
A. HUE
1. RED
2. ORANGE
3. YELLOW
4. GREEN
5. BLUE
6. VIOLET
1. HIGHLY SATURATED

Appendix 13 Flowchart for the Unconscious


Hierarchy and Relationships between the Codes of the Unconscious
ARCHETYPE
Anima/Animus
Shadow
Dreams
Hero's Journey
Id
Ego
Defense Mechanisms
Predicate Thinking
Superego
Jung's Four Functions
Persona
Perceptual Defense
rational
Thinking
Feeling
irrational
Intuiting
Sensing
Subliminals

Appendix 14 Psychospiritual Journey

PSYCHOSPIRITUAL JOURNEY

Characteristics of Anima and Animus

seeking perfect balance of conscious and unconscious
attempt of becoming whole with Universe

The dynamics between male and female are complements which seek each other for balance of consciousness and unconsciousness.

ANIMA

-cycle of nature
-farming
-reproduction
-birth
-meaning of life
-soul
-breath
-interpersonal relatedness
-differentiated feeling
-creativity
-spirituality
-development of consciousness
-antithesis of persona
-personification of unconscious
-personifies connection between outer and inner psychological and spiritual dimension of life
-extreme endogenous tendencies
-primordial sea of which life arouse
-water, sea, ocean
-epitome of creation form
-gives nourishment, shelter, secruity
-divine power
-mistress of life
-fertility
-endless cycle of life, death, regeneration
-evolution of collective unconsciousness
-Good Mother: fullness, abundance, dispenser of life happiness, nutrient earth, cornucopia of fruitful womb
-totality of world (wholeness)
-container of opposites in nature and cosmos
-assist in sacrifice and transformation
-whole unconscious, underworld
-symbolizes mystery
-power of endogenous creation
-EROS: god of exciting desire, erotic biological urge
-symbolic fertility, procreation, nurturance
-sacrifice

ANIMUS

technology·
scientific and medical advances·
damage to environment·
nuclear problems·
domineering attitudes·
masochism-
destructive effects-
mind-
LOGOS: logical, rational component of consciousness-
embodies reason, knowledge-
inventiveness-
initiator of change and diversity-
lawgiver-
disciplinarian-
master of initiation-
embodiment of hero myth-
vehicle of society-

Appendix 15 Project Assignment

Department of Graphic Design
Rochester Institute of Technology

Graphic Design III

Remington

Project Goal:

To discover the fundamental ideas, form and design principles governing style in design and art movements.

Project Objectives:

-History	-Theory and Methods
-Research	-Application
-Information Design	-Evaluation

Project Description and Process:

Required is the design of a prototype informational guidebook on style in a design or art movement. Each student will select one movement from the list provided**(1)** and develop a work plan for the guidebook which will involve a proposal and outline**(2)**. Information gathering and research**(3)** should be followed by copy writing**(4)** and the collection of illustrations from the selected style**(5)**. Copy and visuals should be integrated in a dummy sketch for the book which contains the contents listed below**(6)**. The sketch for the book dummy will be developed and refined to the state of a high comp quality**(7)**.

Project Pragmatics:

The guidebook must be 8 1/2" x 11" vertical format. A page grid will be provided for the standardization of the pages. Typography should be either Times Roman or Helvetica. You are responsible for the total design of the book. Your pages should be designed in spreads (facing pages). You may use color as appropriate to the movement. Please note that the final comp will not be returned so make two copies, should you want one for your portfolio.

Guidebook Contents:

1. Text Copy (verbal information about the movement)
2. Headings (short word groupings which will title and separate sections)
3. Captions (to accompany your illustrations)
4. Illustrations (visual examples from books of samples from your movement)
5. Icon (a symbol or symbolic form from the movement)
6. Chart (a synthesis of movement's qualities)
7. Diagram (an analytical visual study of the structure and form of the movement)
8. Map (geographical information about the movement)
9. Timeline (the movement or aspects of the movement in a time context)
10. Bibliography (documentation of your references)
11. Endnotes (equivalent of footnotes)
12. Glossary of Terms (detailed listing of terms and definitions used in describing your movement)
13. Order Form (a form designed for ordering copies of the guidebook)

Appendix 16 Guidebook Outline

Glossary and Outline for Guidebook
Codes of the Unconscious

Title

Graphic Design and the Subliminal Code

Table of Contents

Table of Contents

Chapter One: Introduction

I. Introduction
  A. General statement about graphic design as a system of visual communication using a variety of coded information such as color codes, perceptual codes, cultural codes and codes of the unconscious (subliminal code)
    1. explain purpose of guidebook
    2. explain how to use product
  B. List codes of the unconscious
    1. This presentation will introduce codes of the unconscious importance to graphic design and show them used historically and contemporary.
    2. origin
      a. Semiotic chart
    3. explain hierarchy and relationships between codes
      a. Flowchart of relationships

Chapter Two: Personalities

II. Two major figures in psychology
  A. Freud
    1. short bio
    2. model: id, ego, superego / defense mechanisms
  B. Jung
    1. short bio
    2. model: collective unconscious
      a. persona
      b. archetypes

Chapter Three: Id/Ego/Superego

III. Id/Ego/Superego (Freud)
  A. id: primitive part of personality
    1. basic biological impulses or drives
    2. source of psychic energy or libido (energy of processes of life)
    3. operates on pleasure principle
      a. libido: bridge between conscious and unconscious aspect of psyche
    4. totality unconscious
    5. predicate thinking
      a. tendency of id to treat objects as though they were the same in spite of differences between them
      b. produces distorted form of thinking
      c. Applications
        1) Historical
          a) graphic design
          b) photography
          c) illustration/fine art
        2) Contemporary
          a) graphic design
          b) photography
          c) illustration/fine art
    6. Personal level (symbolic imagery)
      a. slip of the tongue
      b. laspes of memory
      c. *dreams*
  B. ego: rational part or controlling Self of personality
    1. operates on reality principle
    2. holds back impulses of id
    3. mediates between id and superego
    4. consciousness that leads individual to *journey of hero*
    5. personality formed by reaction of ego to tension and conflict
    6. center of consciousness
    7. possesses high degree of continuity and identity
    8. develops strongside of personality and integrates it into it's conscious attitudes and then into the *persona*

9. revolves around the Higher Self which is center of psyche and source of all energy
10. isolating layer of personal unconscious between ego and anima/animus
11. *defense mechanisms*

C. superego: represents the internalization of values and morals of society through personality
1. conscience that controls expression of id's impulses through moral scrupples
2. strives for perfection
3. partly conscious
4. Personal level (symbolic level)
a. slip of tongue
b. laspes of memory
c. *dreams*

Chapter Four: Archetype

IV. Archetype of collective unconscious (Jung)
A. Anima/Animus
1. universal thought pattern
2. inner image or series of images
a. dream, fantasy, projection onto other people
B. Shadow
C. Catalysts of consciousness
1. bringing unconscious energy to a conscious level
2. primordial forms
D. Mythical figure
1. human thought, feeling, behavior, perception
E. Cultural heroes
F. Applications
1. Historical
a. graphic design
b. photography
c. illustration/fine art
2. Contemporary
a. graphic design
b. photography
c. illustration/fine art

Chapter Five: Anima/Animus

V. Anima/Animus (archetype)
A. Polarities (out of which consciousness is created)
1. anima-female, light side
a. bridge between male ego and unconscious
b. bridge to spiritual life
c. characteristics: evolution of collective unconsciousness, personifies connection between psychological and spiritual dimension of life, totality of world (wholeness), life, death, regeneration (endless cycles), extreme endogenous tendencies, gives nourishment, shelter, secruity, powerful (divine power), spiritual, mysterious and creative
2. animus-male, dark side
a. bridge between female ego and unconscious
b. bridge to spiritual life
c. characteristics: lawgiver and disciplinarian=conservative, embodiment of hero myth and master of initiation=progressive, embodies reason, knowledge, technology, scientific and medical advances, damage to environment, nuclear problems and domineering attitudes
and inner aspects of life

B. Applications
1. Historical
a. graphic design
b. photography
c. illustration/fine art
2. Contemporary
a. graphic design
b. photography
c. illustration/fine art

Chapter Six: Shadow

VI. Shadow (archetype)
A. Dark half of psyche (which we rid ourselves of by *projection*)
1. weaker aspects of psyche
B. Dark half of personality (surfaces to embarass and harass individual)

1. parts disowned because they interfere with *persona*
2. consists of parts of Self that are intolerable to others, especially parents

C. Personal level
1. dreams, fantasies and projections onto others

D. Negative value judgements accompanied by strong negative emotions

E. Sudden moods and urges (contrary to usual behavior)

F. Applications
1. Historical
a. graphic design
b. photography
c. illustration/fine art
2. Contemporary
a. graphic design
b. photography
c. illustration/fine art

Chapter Seven: Persona

VII. Persona (archetype)

A. Accidental or arbitrary segment of collective psyche
1. mask for collective psyche
a. face presented to outside world
2. feigns individuality

B. Ego consciousness
1. inner personality, attitude, character turned towards unconscious
2. manner of one's behavior towards inner psychic processes

C. Unconscious self
1. obstacle to self-awareness, preventing access to deeper parts of self (anima/animus)
2. one's real individuality
3. always present
4. felt indirectly

D. Complicated system of relations between individual consciousness and society
1. outer attitude (persona)

E. Functions
1. revolves around Higher Self which is center of psyche and source of all energy
2. conceal the true nature of individual
3. make definate impression upon others

F. Applications
1. Historical
a. graphic design
b. photography
c. illustration/fine art
2. Contemporary
a. graphic design
b. photography
c. illustration/fine art

Chapter Eight: Hero/Mother/Cycle

VIII. Hero/Mother/Life Cycle (archetype)

A. Hero and Hero's Journey
1. positive/negative: God (ultimate archetype), Wise Old Man, Father, Ogre, Destroyer, Ruler, Seeker, Orphan, Joker and Black Magician
2. hero's journey: Needs for journey: symbolic attempt to free oneself from power of parents, seek experience of Self that transcends personal parent-child relationship, find suitable identification for Self, provide access to higher level of awareness, sacrifice between various opposites, incorporate inner anima/animus and search for the Holy Grail: center of perfect harmony, totality, unity, direction and meaning of life, meaning of experience and inner aspects of life

B. Mother
1. positive/negative: Goddess (ultimate archetype), Evil Witch, Great Mother, Terrible Mother, Rebirth, Spirit (Higher Self), Divine Child, Amazon, Huntress, Magician, Caregiver, Creator, Lover, Innocent, Sage, Princess and Seductress

C. Life Cycle
1. birth
2. death
3. rebirth

D. Applications
1. Historical

a. graphic design
b. photography
c. illustration/fine art

2. Contemporary
a. graphic design
b. photography
c. illustration/fine art

Chapter Nine: Conclusion

XI. Conclusion
A. Explain importance of codes of the unconscious
1. explain benefits from using codes of the unconscious in graphic design
2. summarize for reinforcement

Glossary

XII. Glossary

Appendix

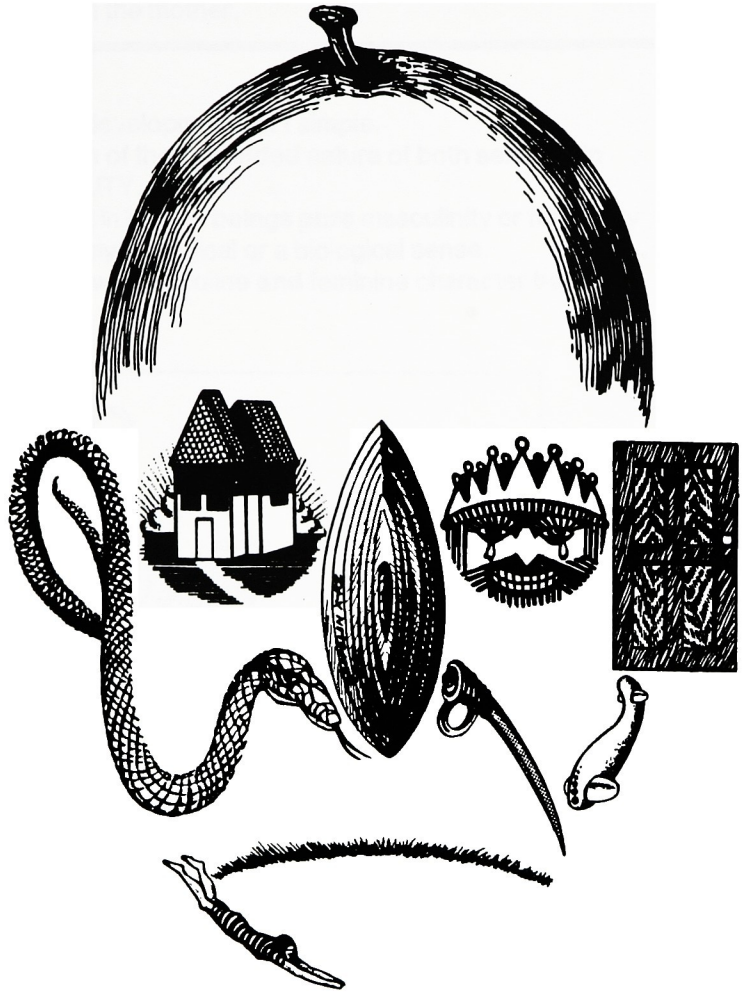
XIII. Appendix
A. Gallery of Subliminal Designs
1. Applications
a) Historical
1) graphic design
2) photography
3) illustration/fine art
b) Contemporary
1) graphic design
2) photography
3) illustration/fine art
2. Questions/Answers

Bibliography

IVX. Bibliography

Appendix 17 Cartoons

as "Freudian symbols."



Any manifest object which suggests penetration, such as swords, guns, umbrellas, snakes, etc., can symbolize the penis.
Objects suggesting receptacles, such as boxes, purses, caves, etc., can symbolize the vagina.
But Freud warns that interpretation is never so simple.

NO REAL FEMALE IS PURELY 'FEMININE'...

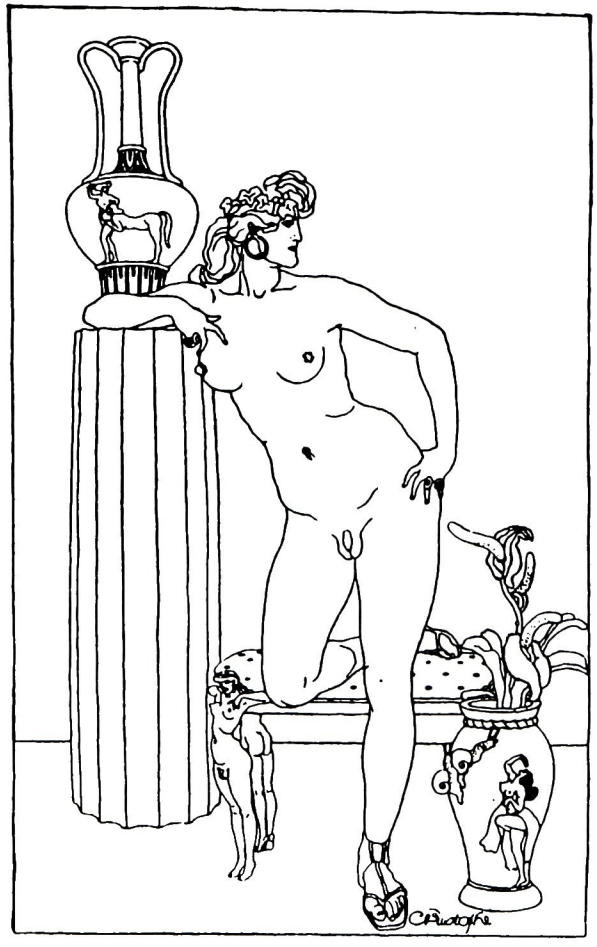
Freud was aware that social customs force women into passive roles which are supposed to be "really feminine."

he path to healthy, mature female sexuality means:

- accepting the **idea** of union with a male
- leaving the father behind after adolescent emancipation
- coming to terms with the mother.

he question of sexual development isn't simple.
reud was always aware of the **two-sided** nature of both sexes — in ther words, BISEXUALITY.

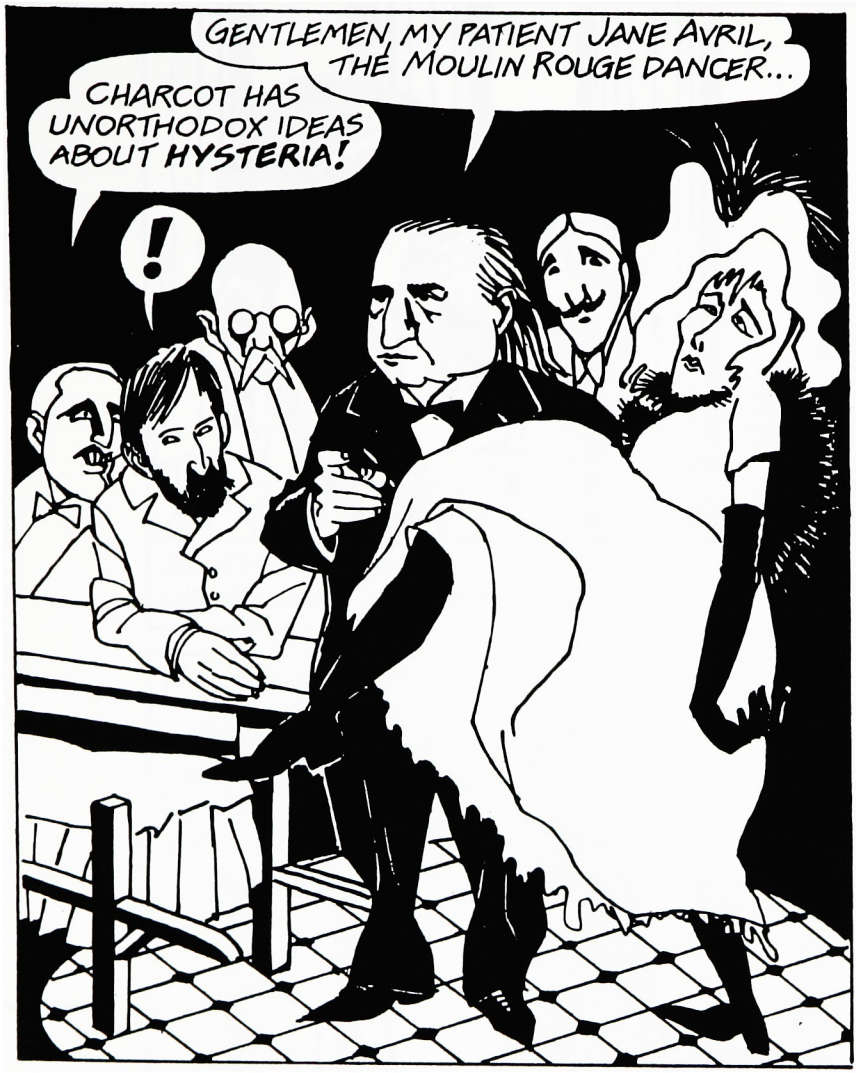
- Freud observed that in human beings **pure** masculinity or femininity does not exist in a psychological or a biological sense.
- Every individual shows masculine **and** feminine character traits.



reud said that dreaming functions like a miniature model of neurc
But if dreaming is normal, why should it provide a clue to neurotic behavior?
Let's retrace some of the steps which first gave Freud the evidence of unconscious ideas.
We've seen how the manifest content of a dream expresses a latent sexual wish indirectly by using symbols.
This "shifting over" of the wish to a manifest object was called **displacement** by Freud.
Displacement also occurs in neurosis.
The emotional energy from the pathogenic (disease-creating) idea is displaced onto symptoms. And this happens unconsciously.

1885-8[illegible]. 19 WEEKS WITH CHARCOT

Freud was awarded a small grant to study in Paris with **Jean Martin Charcot** (1825-93) world-famous neurologist and director of the Salpêtrière asylum.



But what exactly is **hysteria**?

1. The Greek word **hystera** means womb or uterus.
2. It was believed only **women** could suffer hysterical symptoms: paralysis, convulsions, somnambulism, hallucinations, loss of speech, sensations or memory.
3. Hysterics were once persecuted as **witches.**

Freud's **The Interpretation of Dreams** contains 2 revolutionary discoveries:

1. The solution to the meaning of dreams — generally that "all dreams represent the fulfillment of wishes."
2. The functioning of dreams provides systematic evidence of the unconscious.

First, let's see how dreams work.

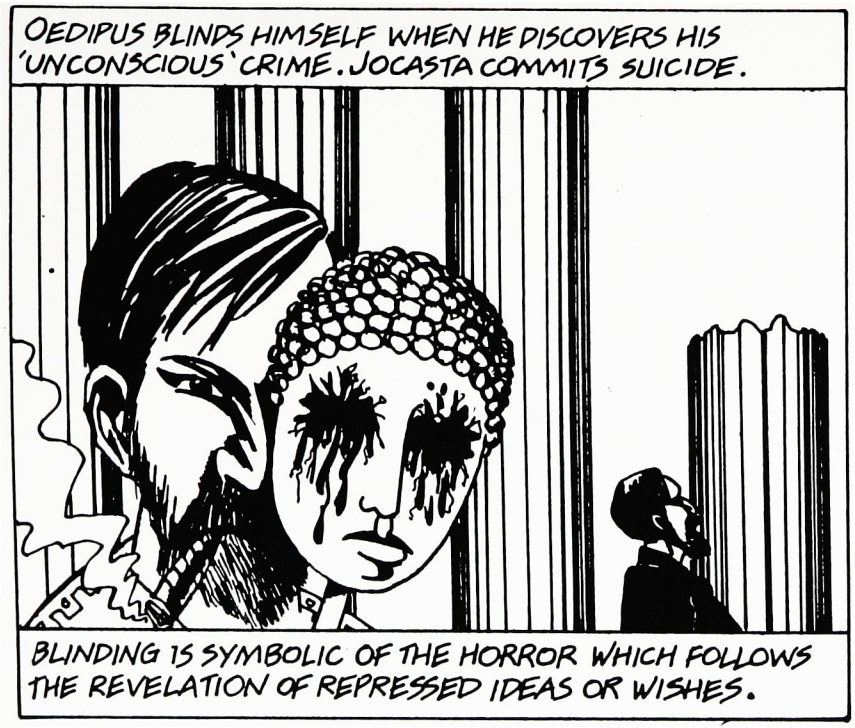
Dreams occur during sleep — when the conscious part of personality is most relaxed and off-guard.

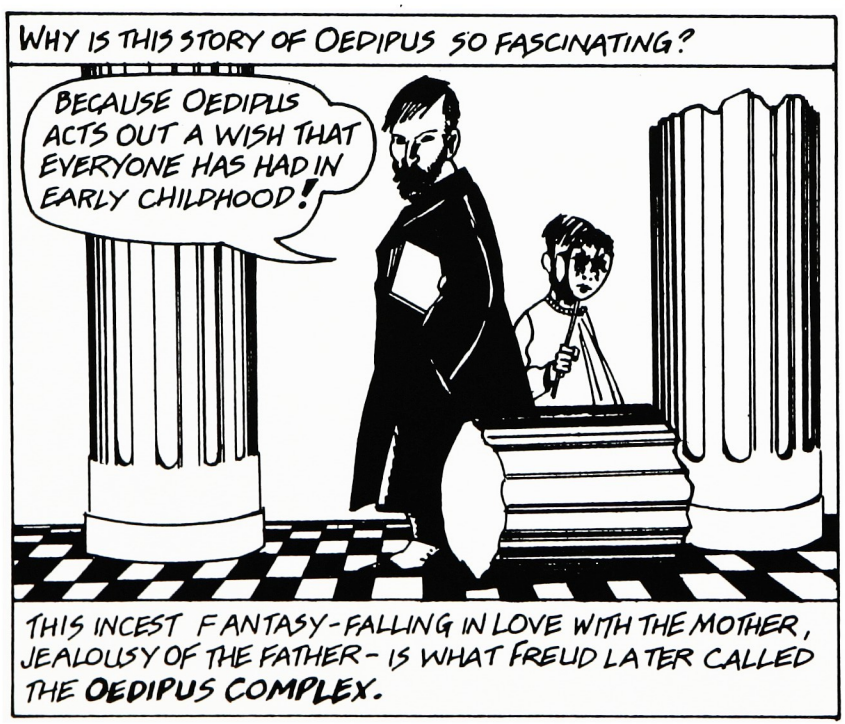
Dreaming is perfectly normal.

Wish-fulfillments in dreams are usually (but not always) sexual.

Although dreams express wishes, this doesn't mean you can dream anything you "wish"!

The wish is often so well hidden, disguised or distorted, that you might not realize a sexual wish has even appeared in your dream.

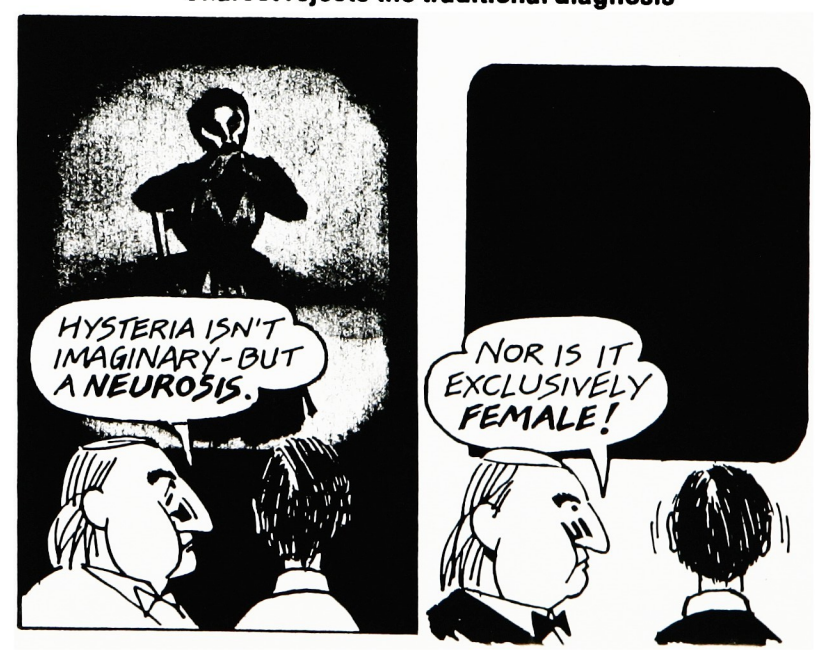




Specialists had 2 radically different views:

1. either hysteria is an 'irritation' of the female sexual organs treated by pressure on the ovaries, packing them in ice, and surgical attacks on the clitoris,
2. or hysteria is imaginary, mere play-acting by women.

Charcot rejects the traditional diagnosis



Appendix 18 Guidebook

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Introduction

The purpose of this educational kit is to investigate the use of *psychology* in *graphic design* through the *codes of the unconscious*. Within the guidebook are verbal and visual explanations which refer to historical and contemporary *applications* of graphic design, photography, and fine art. My goal is to present and interpret the codes of the unconscious for the graphic designer as an optional avenue for stimulating and enhancing their design processes and applications.

Directions

This educational kit is targeted towards graphic design students, teachers, and practitioners. It may be used as an instructional tool in the classroom or as a personal teaching aid for individual research. The kit contains a guidebook and comprehensive slide presentation, both of which demonstrate the codes of the unconscious verbally and visually through historical and contemporary applications of graphic design, photography, and fine art. The slide presentation also contains a written and audio explanation of the visual material. These two major pieces may be used separately or simultaneously for a multi-media approach to the codes of the unconscious. The italicized words within the guidebook are defined in its glossary.

Graphic Design

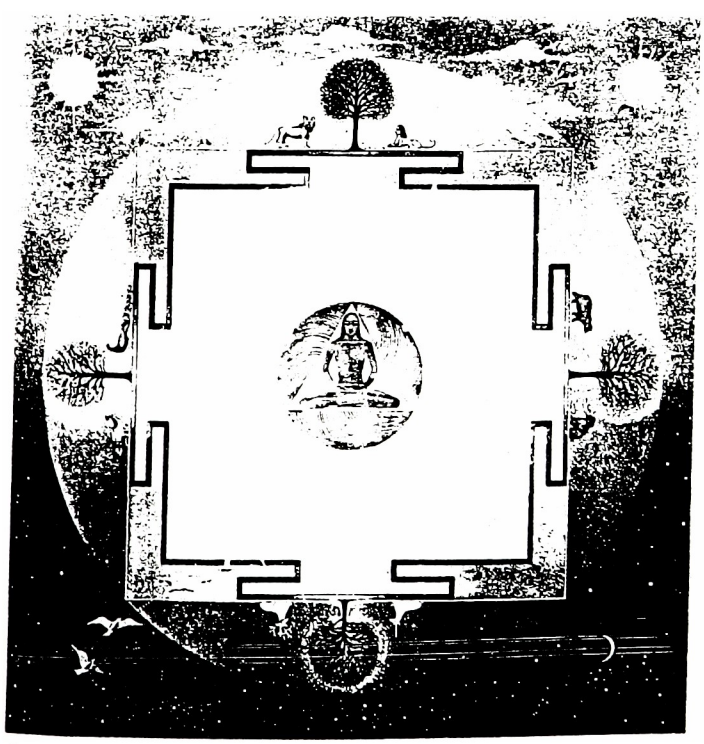
"Graphic design is the application of visual arts to the function of informing, with a secondary mission of enhancing." This is achieved through a "creative process that utilizes art and technology to communicate ideas. Design begins with a message that, in the hands of a talented graphic designer, is transformed into visual communication that transcends mere words. By controlling type, color, photography, and symbols, the graphic designer creates and manages the production of images designed to inform and persuade a specific audience." Designers must "inform their audience with grace, elegance, intelligence, wit, imagination, spirit, and respect for the natural as well as the visual environment."

Tony Spaeth

AIGA

Tony Spaeth

Graphic design is a system of visual communication which utilizes a variety of coded information such as *perceptual codes*, *Gestalt codes*, and codes of the unconscious. Perceptual codes consist of adaptation, color and memory, while Gestalt codes consist of figure/ground relationships, proximity, similarity, continuity, and closure. Each *semiotic code* listed here deals with psychological aspects of design, with the codes of the unconscious existing just below the mind's conscious threshold of awareness.



Perfect balance with the universe.

Codes of the Unconscious

Codes of the unconscious refers to an integration of the different fields of psychology within a *semiotic* construction. This integration is represented through *archetypes*, *anima/animus*, *defense mechanisms*, *dreams*, *id/ego/superego*, *persona*, *perceptual defense*, *predicate thinking*, *shadow*, *subliminals*, and Jung's four functions: *thinking*, *sensing*, *feeling*, and *intuiting*. For clarity and comprehension, these unconscious codes may be placed in a *hierarchy* of substantiality for comprehension, but in actuality, each cannot exist without the presence of the others. This may best be explained through the characteristics of the anima and animus. Each aspect of the unconscious seeks perfect balance with its *conscious* counterpart.

Freud

Sigmund Freud was an Austrian *neurologist* who founded *psychoanalysis*. He was born 1856 in Moravia and died 1939 in London. In 1885, Freud studied in Paris under the neurologist Jean Charcot who strengthened his determination to investigate *hysteria* from a psychological point of view. An outstanding Viennese physician and thinker, Josef Breuer, had told Freud of an extraordinary experience in which he had cured symptoms of hysteria by getting the patient to recollect through *hypnosis* the circumstances of their origin and to express the emotions accompanying them. Freud and Breuer collaborated on their theoretical conclusions thus beginning the start of psychoanalysis.

Freud led psychology "to radical progress in the understanding of *neurosis*, *psychosis*, *perversion* and, of course, the normal mind. Some of Freud's fundamental points are: 1) the dynamic effect of unconscious processes on consciousness and action; 2) the central role of mental conflict not only in *pathology*, but also in normal development - part of this analysis was the insight into various defense mechanisms by which instinctual tendencies are either excluded from consciousness and action (as in *repression*) or modified (as in *sublimation*); 3) the structural aspects of the *personality* (id/ego/superego); 4) the motivating force of the instinctual drives (sexuality and aggression); and 5) more specifically, the existence and importance of infantile sexuality." This information

Jones, p. 930

helps explain the motivating force behind our instinctual drives and defines the presence and role of the unconscious and its relationship to symbolic acts and meaning. As a designer, this is useful in understanding how we make decisions for ourselves and our audience.

Sigmund Freud

Jung

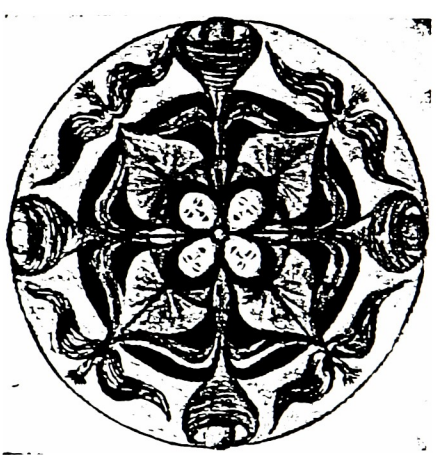
Carl G. Jung *Jacobi, p. 135*

Carl Gustav Jung was a Swiss psychologist and psychiatrist who founded analytical psychology. He was born 1875 in Basel and died 1961 in Zurich. In 1907, Jung met and became the most active disciple of Sigmund Freud. The association ended in 1912 when Jung set forth his own theory of the *libido* and the unconscious. This resulted in his resignation from the International Psychoanalytic Society and his founding a new school with A. Maeder in Zurich.

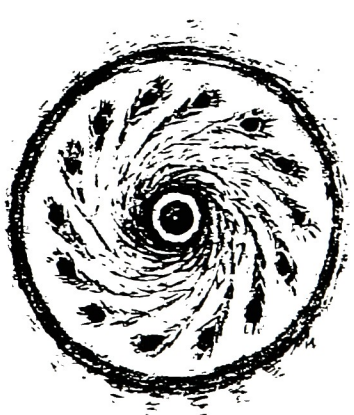
"The main points in Jung's system, which he termed analytical psychology rather than psychoanalysis, were: 1) emphasis on the will to live, rather than the sexual drive, in defining the libido. He drew attention to the possibilities of co-operation between the conscious and the unconscious, the latter being for him that part of the mind which includes the personal factor (the individual unconscious) and the disposition inherited from ancestors (the collective unconscious). 2) His rejection of Freud's theory of the sexual origin of the psychoneurosis; here, Jung stressed that on analyzing man's immediate conflicts was more useful in understanding the neurosis than the uncovering of the conflicts of childhood. 3) His classification of man into *introverted* and *extraverted* types, further distinctions resting on the idea that in each person one or more of the four primary functions of the mind predominate (ie., thinking, feeling, sensation, and intuition)." For designers, this information helps explain

why we make specific decisions.

Jung was also an artist who expressed his psychological philosophies visually. He painted many optical interpretations from the analysis of his own dreams and emotions.



Mandala of Awakening Consciousness



The Peacock Wheel

This megalith in Cornwall was considered a healing stone; sick children were passed through the hole to be cured. The upright stone in the distance is thought to have served for astronomical observations.

photo by Helen Levitt

Id

In Freud's *tripartie* division of the personality, the id is the source of all instinctive energy. This source of psychic energy or libido acts as a bridge between the conscious and unconscious aspects of the psyche. The id is the most primitive part of the personality consisting of basic biological impulses or drives. It "operates on the pleasure principle, endeavoring to obtain pleasure and to avoid pain, regardless of any external circumstances." On a personal level, the id may also surface as symbolic imagery through dreams, laspes of memory, or slips of the tongue. This primitive part of the psyche represents totality of the unconscious.

Atkinson, pgs. 11-12

One psychoanalytic action of the id is predicate thinking. This is the "tendency of the id to treat objects as though they were the same in spite of differences between them, producing a distorted form of thinking. For instance, when two objects such as a tree and a male sex organ are equated in a person's mind because they both share the same physical characteristic of protruding."

Hall, p. 40

Ego

The ego is another division of Freud's tripartie personality concept and represents the rational part or controlling Self of the psyche. It "operates on the reality principle, holding back the impulses of the id until they can be satisfied in socially approved ways." While mediating between the id and the outer world, the ego forms the

Atkinson, p. 8

personality by reactions to tension and conflicts. During these strong developmental periods, the ego integrates itself into conscious attitudes and then into the persona.

The ego may also be viewed as an isolating layer of personal unconsciousness between itself and the anima or animus. The ego possesses a high degree of continuity and identity while revolving around the Higher Self. The Higher Self lies within the center of the psyche and is the source of all energy. Jung suggests inside this core of consciousness is where the ego begins to lead the individual towards an archetypal hero's journey.

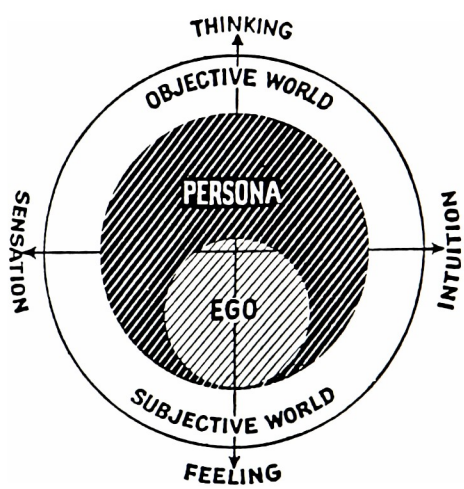
From this core of consciousness, defense mechanisms are formed as common psychoanal actions of the ego. In Freud's theory, defense mechanisms are "the strategies used by the ego to ward off or to reduce anxiety. They consist of adjustments made unconsciously, either through action or the avoidance of action, to keep from recognizing personal motives that might threaten self-esteem or heighten anxiety. Examples are repression, *denial*, and *projection*." The ego negotiates between the conscious and unconscious.

Atkinson, p. 7

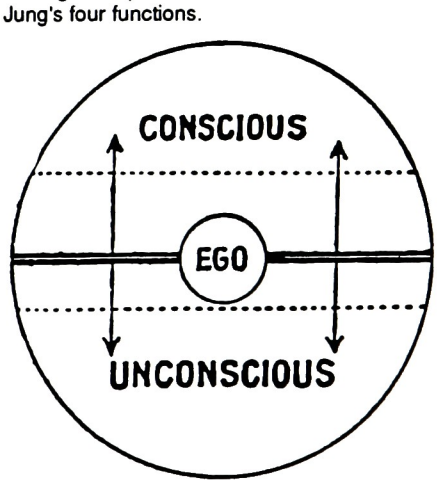
Superego

The third tripartie division of Freud's personality concept is that of the superego. This part of the psyche mediates between the drives of the ego and the rules laid down by society and by parental authority. The superego

internalizes the values and morals of society through the personality. Partly conscious, it constantly stives for perfection. On a personal level, the superego reacts similarly to the id and allows symbolic imagery to surface through dreams, lapses of memory, or slips of the tongue.



The ego and persona within Jung's four functions.

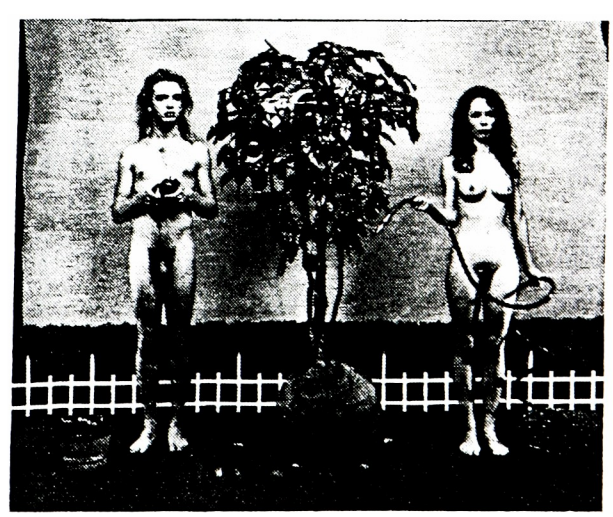


The ego between two spheres.

photos by Luis Gonzales Palma

Archetype

In Jung's division of the personality, an archetype exists within the collective unconsciousness. It may express itself through universal thought patterns or inner images such as dreams, fantasies, or projections onto other people. Most societies view archetypes as cultural heroes, mythical figures, as the anima or animus, or as the alter ego of the personality, often called the shadow. Archetypes are *catalysts* of consciousness. They bring unconscious energy to conscious levels. One way an archetype may achieve conscious awareness is by presenting its characteristics through the access of human thought, feeling, behavior, or *perception*.



Paul Hempe, "Adam and Eve"

Matsuda

Fran Murphy, "The Marriage of Heaven and Hell"

Anima and Animus

The anima and animus archetypes represent the polarity out of which consciousness is created. The anima is the female aspect of the male psyche and contains the lighter side of his personality. It represents totality of the world and the endless cycles of life, death, and rebirth. Possessing extreme endogenous tendencies, the anima is a mysterious and creative divine power that provides nourishment, shelter, and security to the male ego.

The animus is the male aspect of the female psyche and contains the darker side of her personality. It embodies reason and technical knowledge for scientific and medical advances. Having a dominant attitude, the animus creates potential for nuclear problems and damage to the environment. It allows the female ego to display conservative lawgiving and disciplinarying characteristics. The animus is a progressive master of initiation and embodies the archetypal hero myth so important to a woman's spirituality.

The development of the anima and animus determines the personality's evolution of collective unconsciousness. It humanizes the connection between the psychological and spiritual dimensions of life. The anima and animus are bridges between the ego and unconscious. When employed properly, both will lead the individual to satisfying fulfillments in their spiritual life.

Duane Michals, Self Portrait

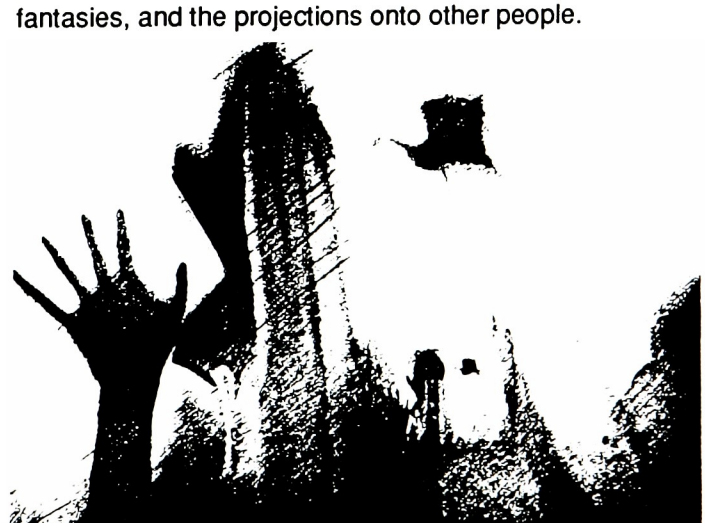
Roppongi advertisement

Shadow

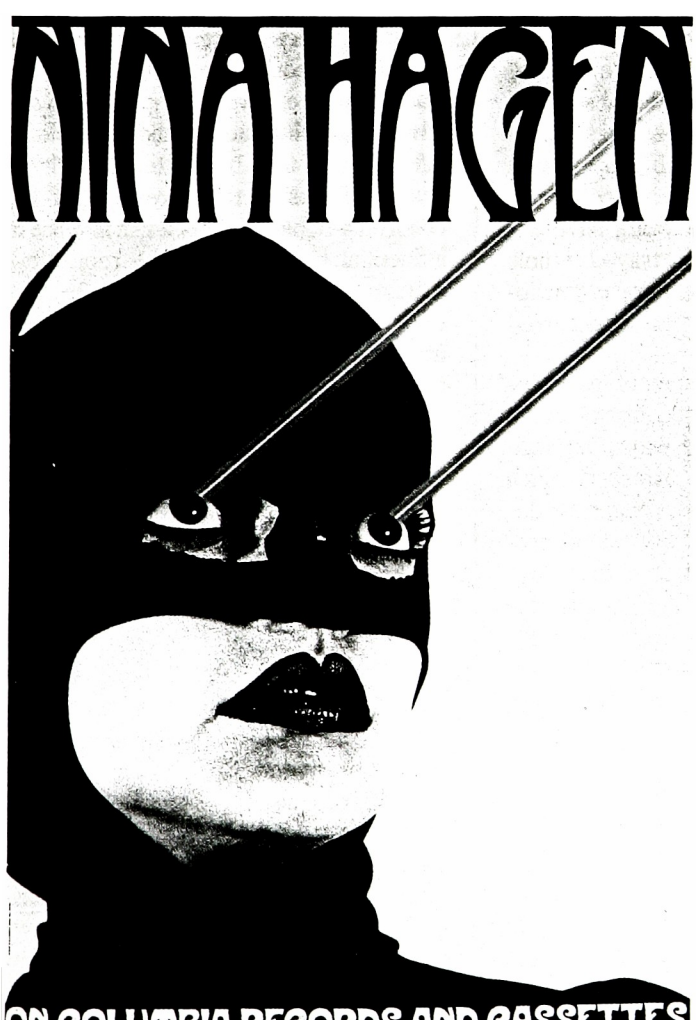
The archetypal shadow or alter ego of the personality represents the psyche's weaker aspect. This dark half of the personality surfaces to embarass and harass the individual. You must use projection to rid yourself of the shadow's negativity. Projection is a defense mechanism that "protects us from recognizing our own undesirable qualities by assigning them in exaggerated amounts to other people." The shadow disowns this mechanism since it interferes with the existence of the persona.

Atkinson, p. 576

Creating the shadow are many parts of the Self that are intolerable to other people, especially parental figures. The shadow produces negative value judgements accompanied by strong resistive emotions, sudden moods and urges contrary to usual behavior. The shadow may become present through personal levels such as dreams, fantasies, and the projections onto other people.



Laura Pasch, Self Portrait



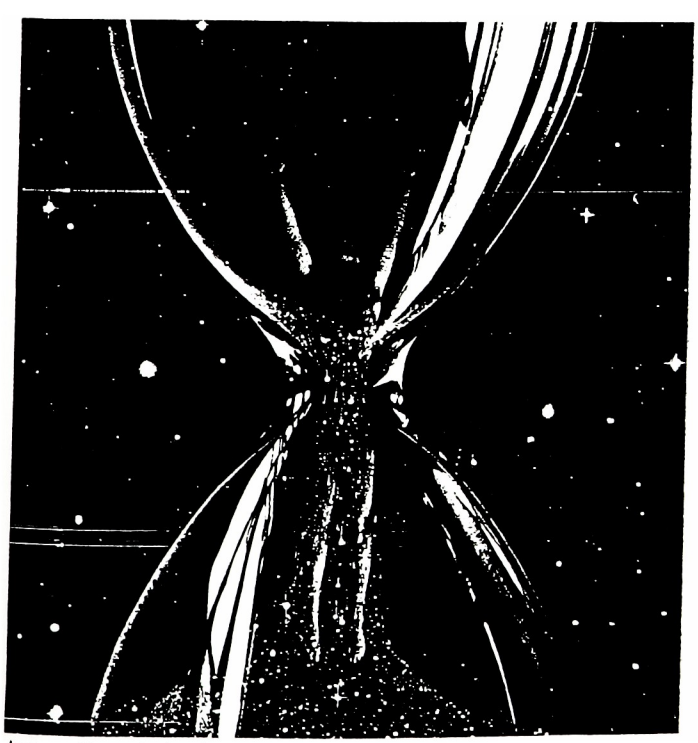
Poster for Nina Hagen/Columbia Records

Persona

The persona is an accidental or *arbitrary* segment of the collective psyche that may be considered archetypal when presented to the outside world. We use the persona as a mask to *feign* our individuality. The persona can be described as the consciousness of the ego or as the inner personality. It represents the manner of one's behavior towards inner psychic processes. This outer attitude is an obstacle to self-awareness and prevents access to deeper parts of the anima and animus.

The persona controls a complicated system of relations between the individual's consciousness and society. During these affiliations, it must perform certain functions such as concealing the true nature of the individual, making definite impressions upon others, and revolving around the Higher Self which is the center of our psyche and source of all energy.

photo by Egon Wuol-Gross



Journey through the Cosmos.

A Medieval Hero.

Hero and Journey

The hero and his journey are the most common masculine archetypes known to the collective unconscious. They may surface as positive or negative reactions toward daily experiences presented to the individual. The development of the hero can be viewed through a hierarchy of the most regressed reaction which slowly excells to the most fundamental. The Destroyer begins this developmental hierarchy at the lowest level, followed by the Ogre, then the Black Magician, Orphan, Joker, Seeker, Ruler, Father, Wise Old Man, and concluding with God as the ultimate masculine archetype.

The symbolic journey of the hero represents the attempt to free oneself from the power of his parents. The Self seeks an experience that transcends its personal parent-child relationship. By achieving this higher level of awareness, the journey helps find a suitable identification for the Self. The hero's journey is needed to incorporate the inner anima and animus and complete the search for the Holy Grail. Here, the grail symbolizes the center of perfect harmony, totality, unity, direction, and the meaning of life.

collage by Charles Anderson

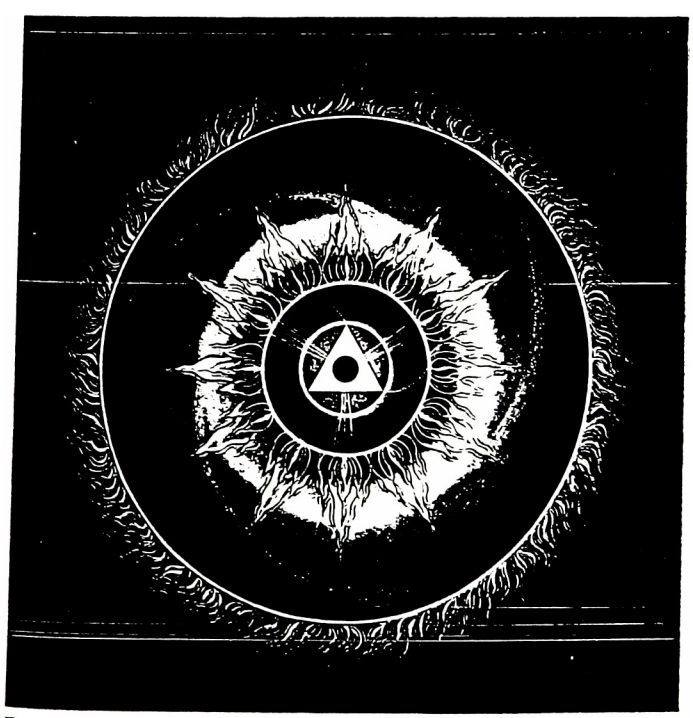
Escape into a world where reality is an intruder and dreams come true.

Mother and Life Cycle

To the collective unconscious, the mother and life cycle are the popular feminine archetypes. They exist as positive and negative reactions within a developmental hierarchy similar to that of the hero and his journey. At the lowest level of regressed reactions lie the archetypal Evil Witch, followed by the Terrible Mother, then the Seductress, Innocent, Princess, Lover, Caregiver, Amazon, Creator, Magician, Divine Child, Great Mother, and concluding with the Goddess as the supreme feminine archetype.

Within their aspects, these archetypes exist as polarities. But the mother archetype possesses a unique characteristic. She has the power to produce a completely different archetype separate from herself. This distinctive archetype is called the life cycle, comprised of birth, death, and rebirth. "We need for life to signify, to touch the eternal, to understand the mysterious, to find out who we are. Life in its becoming is always shedding death, and on the point of death the conquest of fear yields the courage of life. Death is not contrary to life, but an aspect of life. Rebirth is the recognition of your one life, to better understand the two lives in us. Death gives rise to birth and birth gives rise to death. A balance between death and life must be achieved since they are two aspects of the same thing, which is being and becoming."

Campbell, pgs. 4,131-4, 220-7



Eternal bliss.

Conclusion

Through understanding the codes of the unconscious, the graphic designer may gain knowledge, personal enlightenment, and insight into his/her own designs. "The work of graphic designers is a part of our lives. Postage stamps, books, highway signs, newspapers and magazines, posters, corporate logos, business cards, even shopping bags are created by graphic designers. Whether we realize it or not, graphic design is integral to our lives." And with the study and use of the codes of the unconscious, these applications may become more complex and stimulating for the designer and the audience.

AIGA

Lester Beall, one of America's famous graphic design pioneers once said, "The designer is one of the more important forces in the business of communicating ideas. He knows that at times the shortest path between two points, or the most direct "punch", is not always the seemingly, correct answer. He is a master in the indirect approach as well. For he knows thoroughly the psychology of integrating all of the elements and forces into a package well integrated and well equipped to graphically sell its objective." The codes of the unconscious can be utilized as that indirect force which causes a rich assortment of resolutions for the designer. This type of contemporary thinking and the ability to develop fresh, trend-setting ideas are vital to a graphic designer's ultimate success.

Beall

Gallery of Unconscious Examples

Following is a collection of historical and contemporary applications that contain aspects of the codes of the unconscious. In the blanks provided, determine which code has been utilized.

Possible options:

anima

animus

archetype

journey

mother

life cycle

persona

predicate thinking

shadow

Solutions may be found after quiz.

Quiz

1. _____

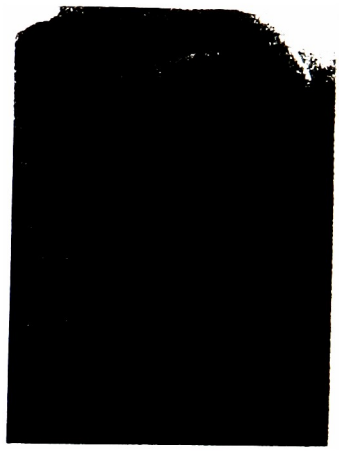
2. _____

3. _____

4. _____

5. _____

6. _____



7. _____

8. _____

9. _____

Solutions

1. *shadow*
2. *anima*
3. *shadow*
4. *predicate thinking*
5. *anima*
6. *archetype: Divine Child (peek-a-boo)*
7. *anima*
8. *journey*
9. *archetype: Earth Mother*

Appendix 19 Glossary

Glossary

anima - female aspect of the male psyche

animus - male aspect of the female psyche

application - the act of applying different design processes to achieve a desired graphic outcome or product

arbitrary - capricious, unreasonable, imperious

archetype - universal thought pattern or inner images from collective unconscious (e.g. cultural heroes, mythical figures, anima or animus, shadow, catalyst of consciousness

catalyst - person or thing that precipitates a process or event without being actively involved

codes of the unconscious - title referring to an integration of the different fields of psychology within a semiotic construction: archetypes, anima/animus, defense mechanisms, dreams, id/ego/superego, persona, perceptual defense, predicate thinking, shadow, subliminals, and Jung's four functions: thinking, sensing, feeling, intuiting

collective unconscious - disposition inherited from ancestors

conscious - in full possession of one's mental faculties, known to oneself

defense mechanisms - strategies used by the ego to ward off or to reduce anxiety

dreams - thoughts or images occuring during sleep, something seen in the imagination

ego - part of the personality that mediates between the id and the outer world

endogenous - originating or produced from within

extrovert - person primarily interested in the people and things around him rather than in his inner thoughts

feeling - rational function, a certain form of psychic activity that remains theoretically the same under varying circumstances (evaluative)

feign - to simulate, pretend, dissemble

Gestalt codes - figure/ground relationships, proximity, similarity, continuity, closure, ganzfeld, isomorphism, pragnanz

graphic design - application of visual arts to the function of informing, with a secondary mission of enhancing, system of visual communication which utilizes a variety of coded information

hierarchy - any system of persons or things arranged according to rank

hypnosis - state resembling sleep often artifically induced, in which the mind readily responds to external suggestion

hysteria - nervous affection characterized by excessive emotional excitement with lack of control, as in fits of laughter and weeping

id - part of the psyche which is the source of instinctive energy

introvert - person who habitually directs his attention to his own feelings and thoughts, and who does not mix easily with others

intuiting - irrational psychological function, a certain form of psychic activity that remains theoretically the same under varying circumstances (immediate perceptive character)

libido - sexual drive, desire, urge or personal interest directed toward goal

neurology - branch of medical science dealing with the nervous system and its diseases

pathology - science that treats of diseases, physical condition of an organ or body part, caused by disorder

perception - mental apprehension; understanding, mental impression

perceptual codes - adaptation, color, memory, anamorphics, anisotropics, afterimages, common contour, field dependency, eye movements, illusion, mach effect, personal space, pupillometrics, right/left brain, simultaneous contrast, stroop effect, synthesia, visual search

perceptual defense - part of general defense mechanism used to ward off anxiety, ability of perceptual system to intercept and dismiss potentially unpleasant stimuli before it comes into awareness

persona - accidental or arbitrary segment of collective psyche, mask to feign individuality

personality - sum of one's qualities of mind and character, individuality, persoanl identity

perversion - abnormal sex habits or practices

polarity - presence of two opposite or opposed tendencies

predicate thinking - tendency of the id to treat objects as though they were the same in spite of differences between them

psyche - soul, mind

psychoanalysis - method of treating psychoneurosis by analyzing unconscious mental processes and bringing them out to the consciousness of the patient

psychology - science of the mind and of human nature

psychosis - any severe mental disorder

repression - impulses or memories that are too frightening or painful are excluded from conscious awareness

semiotics - a theory of how meaning is created through signs and symbols in our lives, it is a strategy for looking, as well as a model for expressing meaning, especially that which is less obvious or more deeply represented in culture

sensing - irrational psychological function, a certain form of psychic activity that remains theoretically the same under varying circumstances (immediate perceptive character)

shadow - alter ego of the personality

subliminal - below the threshold of conscious perception

sublimation - diversion of physical impulses or drives to more socially acceptable goals

superego - part of the psyche that mediates between the drives of the ego and the rules laid down by society and by parental authority

thinking - rational psychological function, a certain form of psychic activity that remains theoretically the same under varying circumstances (evaluative)

tripartie - divided into or having three parts

unconscious - part of the psyche of which the ego is unaware

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Appendix 21 Commentary

Graphic Design and the Unconscious Codes

Commentary for Slideshow
Michelle A. Stacy

Estimated Delivery: 25 minutes
Total Slides: 80
Graphic Design: 18
Photography: 18
Fine Art: 18

Presentation: one central narrator,
music fades in and out coinciding with voice
Music: orchestral, slow, new age

(narrator: warm, friendly, female)

1. Cover and title

"Welcome to a journey through the psychological aspects of the visual arts. On this journey you will learn how to utilize these codes of the unconscious as an avenue for stimulating and enhancing your graphic design work."

2. Key words for graphic design

"As a designer, you may integrate a creative process that utilizes art and technology to communicate ideas. You begin with a message and transform it into a visual communication that transcends mere words. By controlling color, type, symbols, and photography, you create and manage the production of images designed to inform and persuade a specific audience."

3. Enlightenment 1

"The codes of the unconscious

involve dreams, fantasies, submerged desires, and wishes within subliminal art and ideas."

4. Enlightenment 2

"They are represented by archetypes, the anima and animus, the mother complex, hero, the hero's journey, life cycle, persona, and the shadow."

5. Yin/yang

"These codes exist just below the mind's conscious threshold of awareness and could not exist without the presence of the others. Each aspect of the unconscious seeks perfect balance with its conscious counterpart."

6. Portrait of Freud

"Two key historical figures in the development of psychology were Sigmund Freud and Carl G.Jung. Freud was an Austrian neurologist who founded psychoanalysis. He led psychology to developments in neurosis, psychosis, perversion, and, of course, the normal mind. He helped give us insight into the the id or irrational aspect of the personality, the rational ego, and the superego which mediates between both. This helped

explain the motivating force behind our instinctual drives. As a designer, this information is useful in understanding how we make decisions for ourselves and our audience."

7. Portrait of Jung

"Carl Jung was a Swiss psychologist and psychiatrist who founded analytical psychology. He set forth his own theory of libido and the unconscious. Jung concentrated on a co-operation between the conscious and the unconscious, the latter being for him that part of the mind which includes both the personal factor and the disposition inherited from ancestors, known as the collective unconscious. For us, this information helps explain why we make specific decisions. These decisions are also based on Jung's division of personality types which include thinking, feeling, sensing, and intuiting."

8. Jung artwork 1

"Jung occasionally expressed his psychological philosophies through drawing and painting. This is his symbolic

	representation of the psyche. It is the inward perception of the psyche striving towards the conscious realization of its totality."
9. Jung artwork 2	(NO VOICE)
10. Jung artwork 3	"Here is a mandala of awakening consciousness." (PAUSE) "The next three slides will help you understand how the parts of the unconscious begin to work together as a whole."
11. Chart 1	"This chart explains where the ego lies between the conscious and unconscious thresholds."
12. Chart 2	"Here, the personality traits are charted between the objective and subjective worlds."
13. Chart 3	"The conscious and unconscious aspects working as a whole." (PAUSE) "Next we will begin our journey through historical and contemporary examples of the codes of the unconscious taken from graphic design, photography, and fine art."
14. Poocs Peter	"Predicate thinking is the tendency of the id to treat objects as though they were the same in spite of differences between them. This produces a distorted

	form of thinking. For instance, when two objects such as a tree and a male sex organ are equated in a person's mind because they both share the same physical characteristic of protruding. Here, we have the female anatomy represented through similar shapes and composition."
15. Mystic Places	"Nature produces her own examples of predicate thinking."
16. sculpture	(NO VOICE)
17. "A/X" ad	(NO VOICE)
18. Helen Levitt	"Here the "jugs of milk" are conveniently located over the woman's breasts."
19. Ralph Steadman	"Notice the symbolic shapes used to create the chair and the association of the nose with the male anatomy."
20. Felvidehi Andras	"Archetypes are catalysts of consciousness which bring unconscious energy to conscious levels. Best described by Joseph Campbell, famous author and translator of mythology, most societies view archetypes as cultural heroes, mythical figures, as the anima or animus, or as the

	alter ego of the personality. Here we have the ever popular hero archetype."
21. Luis Gonzales Palma	"(NO VOICE)
22. Spirit Summonings	"The blessed damsel, an angel longing for her earthly lover."
23. "Na'n'Na"	"Advertising reference to the historical "Birth of Venus", goddess of love and beauty."
24. Lewis Toby	"The garden of eden."
25. Paul Hempe	"Adam and Eve extravaganza."
26. Ernyel Sandor	"The anima and animus represent the polarity out of which consciousness is created. The anima is the female aspect of the male psyche and the animus is the male aspect of the female psyche."
27. Fran Murphy	(NO VOICE)
28. Magritte "Le Bouquet tout fait"	"The development of these polarities determines the personality's evolution of collective unconscious."
29. Marilyn Miglin	"The anima is the mysterious and creative divine power."
30. Matsuda	"The animus is the progressive master of initiation."
31. Boris Vallejo	"Similar to the yin/yang, the anima and animus exist as a unit balancing

	the psychological and spiritual dimensions of life."
32. Starowieyski	"The shadow is the alter ego of the personality and represents the psyche's weaker aspect. It surfaces to embarrass and harass the individual."
33. Duane Michals "Self portrait"	"Duane Michals as the devil."
34. Laura Pasch	(NO VOICE)
35. "Roppongi" ad	(NO VOICE)
36. Edvardo Gil	"The shadow may become present through dreams, fantasies, and the projections onto others."
37. Jonathon Rosen	(NO VOICE)
38. Mroszczak	"The persona is an accidental or arbitrary segment of the collective psyche. We use the persona as a mask to feign our individuality."
39. Karel Tiege	"It makes definite impressions upon others."
40. "face collage"	(NO VOICE)
41. Nina Hagen/Columbia Records	"It conceals the true nature of the individual..."
42. Egon Wuol-Gross	"revolving around the Higher Self..."
43. Adrienne Salinger	"the center of our psyche and source of all energy."
44. Antal Pal	"The hero and his journey are

	the most common masculine archetypes known to the collective unconscious."
45. Duane Michals "The Illuminated Man"	(NO VOICE)
46. Time Life poster	(NO VOICE)
47. Ciba Geigy	"They may surface as positive or negative reactions toward daily experiences presented to the individual."
48. Ann Cutting	(NO VOICE)
49. Luke Skywalker	"A contemporary hero."
50. Cieslewicz	"By achieving a higher level of awareness, the journey helps find a suitable identification for the Self."
51. Jerry Uelsman	(NO VOICE)
52. Magritte "La Grande Famille"	(NO VOICE)
53. "Art Direction cover"	"A maze through the yin/yang representing the duality of life."
54. Eastern Mysteries	(NO VOICE)
55. Time and Space	"Seeking the final answer."
56. Herpai Zoltan	"To the collective unconscious, the mother and life cycle are the popular feminine archetype."
57. Sebastiao Salgado	(NO VOICE)
58. sculpture	"The mother is a goddess and the supreme creator of life."
59. Ben Anadolu	(NO VOICE)
60. "girl with flowers"	(NO VOICE)
61. Charles Anderson	"She possesses the power of

	giving and taking away life."
62. "logo"	"Life in its becoming is always shedding death, and on the point of death the conquest of fear yields the courage of life."
63. "still life egg photo"	(NO VOICE)
64. Dreams and Dreaming	"A balance between death and life must be achieved since..."
65. Time Life brochure	"they are two aspects of the same thing, which is being and becoming."
66. John Grimes	(NO VOICE)
67. Lynne McArthur	(NO VOICE)
68. Gallery of Unconscious Examples	"Choosing from this list, try to determine which codes are represented throughout the following gallery of visual examples exempifing the codes of the unconscious."
69. Truminski	(NO VOICE)
70. Katryn Taylor	(NO VOICE)
71. "blue face"	(NO VOICE)
72. Steven Meisel	(NO VOICE)
73. Dan Weaks	(NO VOICE)
74. "fairies"	(NO VOICE)
75. Mlodozeniel	(NO VOICE)
76. Jerry Uelsmann	(NO VOICE)
77. "post card"	(NO VOICE)
78. Enlightenment 3	"Through understanding the codes of the unconscious, you may gain knowledge, personal

	enlightenment, and insight from your own graphic design."
79. Enlightenment 4	"Whether we realize it or not, graphic design is integral to our lives. And with the study of psychology and the use of the codes of the unconscious, your design will "seduce the eye and address the intelligence," a familar formula described by graphic designer El Lissitsky. This will keep you creative, effective in problem solving, and successful in producing a richer assortment of graphic design."
80. Credits	(NO VOICE)

Appendix 22 Slide References

Graphic Design and the Unconscious Codes
Michelle A. Stacy

Reference for Slideshow Visuals

1. Illustration by Chip Kidd or Barbara DeWilde for American Institute of Graphic Arts (New York, 1992)

2. Designed by Michelle A. Stacy

3. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 71

4. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 101

5. Illustration by Barbara G. Walker for The Woman's Dictionary of Symbols & Sacred Objects, (New York, 1988) p. 17

6. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 22

7. Designer Susan K. White for Visions and Prophecies, Mysteries of the Unknown, Time-Life Books (Virginia, 1988) p. 122

8. Illustration by Carl Jung from The Psychology of C. G. Jung, (London, 1962) plate 1

9. Illustration by Carl Jung from The Psychology of C. G. Jung, (London, 1962) plate 11

10. Illustration by Carl Jung from The Psychology of C. G. Jung, (London, 1962) plate 14

11. Chart by Jacobi for The Psychology of C. G. Jung, (London, 1962) p. 6

12. Chart by Jacobi for The Psychology of C. G. Jung, (London, 1962) p. 27

13. Chart by Jacobi for The Psychology of C. G. Jung, (London, 1962) p. 136

14. Poster by Poocs Peter from The Contemporary Hungarian Poster, (Budapest, 1986) p. 161

15. Designer Herbert H. Quarmby for Mystic Places, Mysteries of the Unknown, Time-Life Books (Virginia, 1987) p. 93

16. artist unknown

17. Giorgio Armani, SpA, Interview magazine

18. Helen Levitt, San Francisco Museum of Modern Art, (California, 1945)

19. Illustration by Ralph Steadman

20. Poster by Felvideki Andras from The Contemporary Hungarian Poster, (Budapest , 1986) p. 55

21. Luis Gonzales Palma, Guatemala La Loteria

22. Painting by Dante Gabriel Rossetti from Spirit Summonings, Mysteries of the Unknown, Time-Life Books, Designer Susan K. White (Virginia, 1989) p. 97

23. Danica Polack and Karen Earle-Browne from Interview magazine (New York, 1991) p. 79

24. Lewis Toby, "The Garden of Eden", 1988

25. Paul Hempe, "Adam and Eve Extravaganza"

26. Poster by Ernyei Sandor from The Contemporary Hungarian Poster ,(Budapest, 1986) p. 45

27. Fran Murphy, Enumclaw, WA, "The Marriage of Heaven and Hell"

28. Painting by Magritte, "Le Bouquet tout fait", 1956 from Rene Magritte

29. Art Director Laurie Howland, Client Marilyn Miglin

30. Art Director Jan Sauder, Client Matsuda

31. Illustration by Boris Vallejo, 1988

32. SLIDE: Starowieyski

33. Duane Michals, "Self-portrait as a Devil on the Occasion of my Fortieth Birthday", 1972 from Photographs, Sequences, Texts

34. Laura Pasch, "Self-portrait"

35. Art Director Simon Miller, Marc Ascoli, Client Roppongi

36. Eduardo Gil, Argentina, "Modern Urban Landscape"

37. Illustration by Jonathon Rosen for Entertainment Weekly, September 20, 1991

38. SLIDE: Mroszczak

39. Karel Tiege, Czechoslovakia, "Collage #249", 1940

40. artist unknown

41. Poster for Nina Hagen, Client Columbia Records

42. Egon Wudl-Gross

43. Adrienne Salinger

44. Poster by Antal Pal from The Contemporary Hungarian Poster, (Budapest, 1986) p. 5

45. Duane Michals, "The Illuminated Man", 1968 from Photographs, Sequences, Texts

46. Time-Life Books promotional brochure, 1987

47. Art Director Rick Carlson, Client Ciba-Giegy

48. Ann Cutting

49. Photo from The Power of Myth, Joseph Campbell (New York, 1988) p. 30

50. SLIDE: Cieslewicz

51. Jerry Uelsmann, "Process and Perception", untitled, 1976

52. Painting by Magritte, "La Grande Famille", 1963 from Rene Magritte

53. Illustration by David Russo for Art Direction cover, February, 1991

54. Designer Tom Huestis, Eastern Mysteries, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 100

55. Designers Tom Heustis, Christopher M. Register, Time and Space, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 79

56. Poster by Herpai Zoltan from The Contemporary Hungarian Poster ,(Budapest, 1986) p. 84

57. Sebastiao Salgado, Mexico 1980 for Photo Metro, November 1991

58. "Venus of Wellendorf"

59. Illustration by Yurdaer Altintas, 1984

60. artist unknown

61. Charles Spencer Anderson for Print magazine 1991, p. 59

62. designer unknown

63. photographer unknown

64. Painting by Paul Delvaux, "The Entombment", 1957, Designers Tom Huestis, Susan K. White, Dreams and Dreaming, Mysteries of the Unknown, Time-Life Books (Virginia, 1990) p. 15

65. Time-Life Books promotional brochure, 1987

66. John Grimes, "Clock City", 1986

67. Lynne McArthur

68. designed by Michelle Stacy

69. SLIDE: Truminski

70. Katryn Anderson Taylor, "Nude Behind Veil"

71. Sochurek for Print magazine

72. Steven Meisel, Spring 1989, "Barney's New York" for Art Direction magazine

73. Dan Weaks, 1989, untitled

74. Time-Life Books promotional poster, 1987

75. SLIDE: Mlodozeniel

76. Jerry Uelsmann, 1987, The Witkin Gallery

77. Illustration by Clayton Anderson, "Twin Moons of the Proper Dawn" for Visionary Publishing, Inc. (California, 1991) p. 39

78. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 39

79. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 9

80. designed by Michelle Stacy

Appendix 23 Slides

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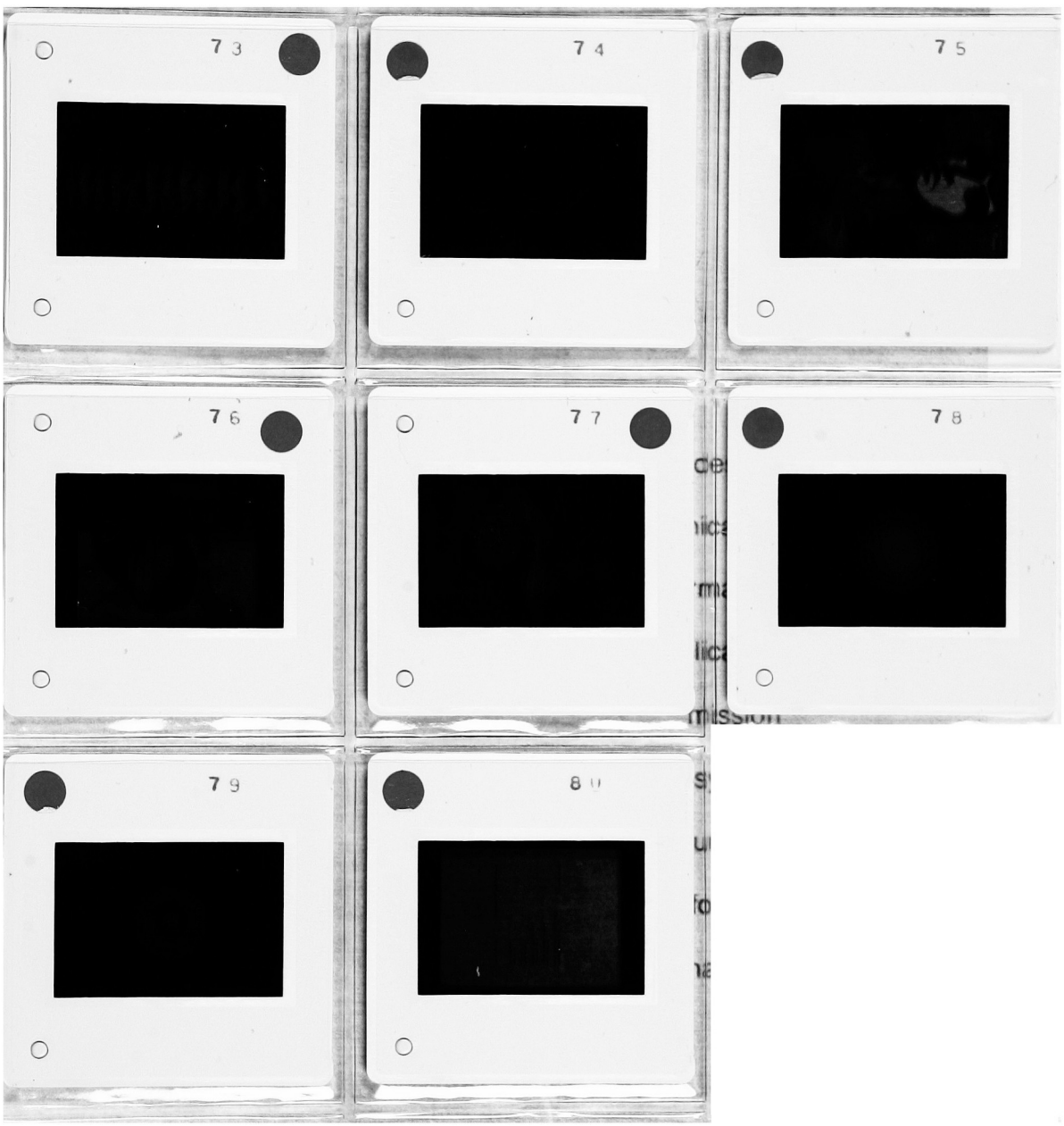
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Key Words

graphic design

visual communication

coded information

application

mission

system

function

informing

enhancing

3 *La Grande Famille* (1963)

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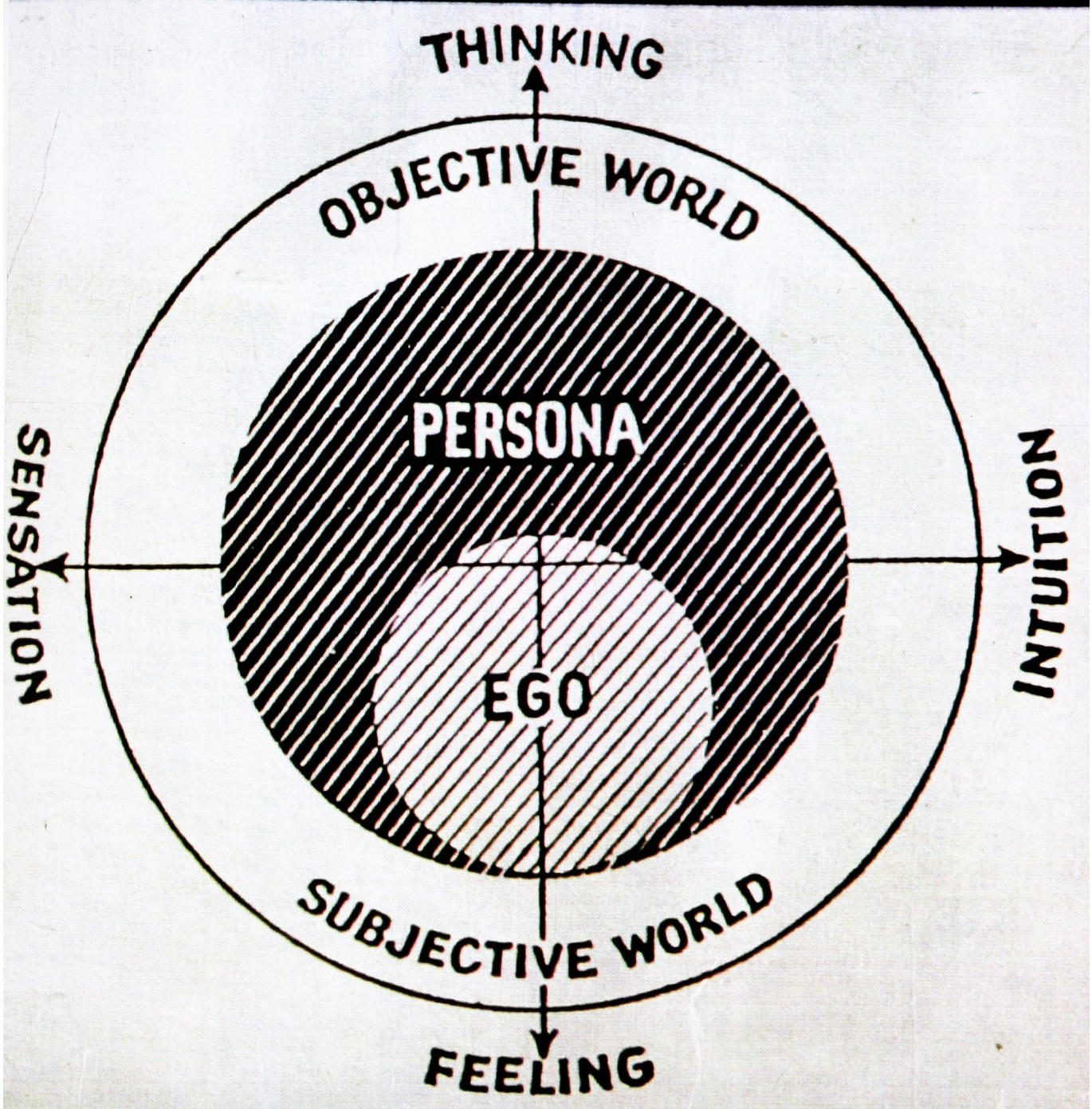
guidance, support, inspiration

Time Life Books
visuals

RIT/IMS
slide production

Written, designed, and narrated by: Michelle A. Stacy


THINKING
OBJECTIVE WORLD
PERSONA
SENSATION
INTUITION
EGO
SUBJECTIVE WORLD
FEELING