3-15-1992

Graphic design and the unconscious codes

Michelle A. Stacy

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.
A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

Graphic Design and the Unconscious Codes
by:
Michelle A. Stacy
May 15, 1992
Chief Adviser: Prof. R. Roger Remington
Date: May 19, 1992
Signature:

Associate Adviser: Dr. Richard Zakia
Date: 5/20/92
Signature:

Associate Adviser: Prof. Pamela Blum
Date: May 20, 1992
Signature:

Special Assistant to the Dean for Graduate Affairs:
Prof. Philip Bornarth
Date: 5/28/92
Signature:

Acting Dean, College of Fine and Applied Arts:
Dr. Peter Giopulos
Date: 5/3/92
Signature:
I, Michelle A. Stacy, hereby grant permission to the Wallace Memorial Library of RIT to reproduce my thesis in whole or in part. Any reproduction will not be for commercial use or profit.

Date:
Table of Contents

Preface 1
Introduction 2
Conceptualization and Decisions 4
Research and Development 12
Application and Documentation 17
Conclusion 25

Appendix
Thesis Planning Report Requirements 1
Proposal Draft 2
Writing Objectives 3
Semiotic Construction Chart 4
Representational Matrix 5
Components of Project Proposal Plan 6
Thesis Goals 7
Thesis Proposal 8
Proposal Outline, Mission Statement, Goals, Objectives, Processes 9
Representational Matrix for Unconscious 10
Revised Glossary for Unconscious Codes 11
Revised Semiotic Construction Chart 12
Flowchart for the Unconscious 13
Psychospiritual Journey 14
Project Assignment 15
Guidebook Outline 16
Cartoons 17
Guidebook 18
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 generosity 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."

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."

The codes of the unconscious were defined by Dr. Richard Zakia and Prof. R. Roger 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.
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 enthusiasm. 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 dissecting 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 iconically, indexically, or symbolically. 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 presentation.

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.
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 brilliant combination of intelligence and wit.”

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 presentation 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.
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 embarrass 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 definitive 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 occurred 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.\footnote{See appendix 23a, 23b, 23c, 23d} Together with the audio tape of narration and selected music from Peter Gabriel's \textit{Passion's} soundtrack from the movie \textit{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 \textit{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. Choosing not to leave my slides and slide tray in the \textit{Caramate} unattended, I placed a label on the pedestal which stated \textit{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 simpler viewing.

The night that every M.F.A graduate student longs for arrived. My thesis reception occurred 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."

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
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:**

<table>
<thead>
<tr>
<th>INPUTS</th>
<th>PROCESSES</th>
<th>OUTPUTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RESOURCES</td>
<td>ACTIVITIES</td>
<td>CUTCOMES</td>
</tr>
<tr>
<td>People/Equipment/Preconditions/Needs to be Met/Budget</td>
<td>Methods/Procedures/Processes/Timeline</td>
<td>Goals/Objectives/Evaluation Strategies</td>
</tr>
</tbody>
</table>

### QUESTIONS TO ANSWER

**What's the problem?**

**How will you accomplish it?**

**What do you hope to accomplish?**

**Why are you qualified to solve it?**

**When do you want to start/conduct major activities/end?**

**How will you prove the result was achieved?**

**Who will be involved in it?**

**How will you disseminate the results?**

**How will you continue beyond our support?**

**Where will it be located?**

**How much will it cost?**

### PROPOSAL SECTIONS:

**Methods**

- Needs Statement
- Budget

**Dissemination**

**Future Funding**

**Objectives**

**Evaluation**
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

<table>
<thead>
<tr>
<th>Words open to fewer interpretations</th>
</tr>
</thead>
<tbody>
<tr>
<td>to know</td>
</tr>
<tr>
<td>to understand</td>
</tr>
<tr>
<td>to really understand</td>
</tr>
<tr>
<td>to appreciate</td>
</tr>
<tr>
<td>to fully appreciate</td>
</tr>
<tr>
<td>to grasp the significance of</td>
</tr>
<tr>
<td>to enjoy</td>
</tr>
<tr>
<td>to believe</td>
</tr>
<tr>
<td>to internalize</td>
</tr>
</tbody>
</table>

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
Appendix 5

Representational Matrix
# Representational Matrix

<table>
<thead>
<tr>
<th>Signifiers</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Iconic</strong></td>
<td></td>
</tr>
<tr>
<td><em>(Looks Like)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Indexic</strong></td>
<td></td>
</tr>
<tr>
<td><em>(Points To)</em></td>
<td></td>
</tr>
<tr>
<td><strong>Symbolic</strong></td>
<td></td>
</tr>
<tr>
<td><em>(Convention)</em></td>
<td></td>
</tr>
</tbody>
</table>

**Diagram:**
- Triangle with vertices labeled $R$, $O$, and $A$.
### Components of a project proposal/plan

1. **Project Title**
   
2. **Client and address**
   
3. **Designer and address**
   
4. **Problem Statement**
   - **or project description**
   - (The problem & its setting, including audience, context)
   
5. **Documentation of Need**
   - **or Situation Analysis**
   - (Including initial assumptions and importance of study to the designer, to the discipline, and to the society)
   
6. **Mission Statement**
   
7. **Goal (s)**
   
8. **Objectives**
   - (Including subproblems)
   
9. **Processes and Strategies**
   - (Methodology for gathering info, for analyzing info, for generating solutions and for evaluation)
   
10. **Time/Implementation Plan**

11. **Pragmatic considerations**
    - (i.e. estimated budget, resources needed, etc.)

12. **Dissemination**

13. **Evaluation Plan**

14. **Bibliography**

15. **Glossary of Terms**

---

Draft 4 - RRR/DB - 10/14/91
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.
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:  

Approval, Special Assistant to the Dean for Graduate Affairs:  

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.
Proposal Outline:

Mission Statement, Goals, Objectives, Processes
Codes of the Unconscious

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 similar 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.

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 application 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 evaluated 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.

Goals: Show through examples and research that the codes of the unconscious can be used in graphic design.

Objectives: To gather books and visuals dealing with unconscious, to analyze examples, and to conclude influences by the codes of the unconscious.

Processes: Identify and define codes of the unconscious, compile research and examples, compare and contrast analysis of examples with professionals, collect visual examples dealing with unconscious, solve questions about design relating to unconscious, determine sources of influence, writing material that deals with unconscious, write ideas, theories, concepts of influence, incorporate research into written format, incorporate examples into visual format, collect visuals to create slide show of examples, support goals through written thesis.
Appendix 10

Representational Matrix for Unconscious
# Representational Matrix

<table>
<thead>
<tr>
<th>Signifiers</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Iconic</strong> (Looks Like)</td>
<td><strong>Signified</strong></td>
</tr>
<tr>
<td>All representations resemble the object</td>
<td>Primitive part of personality</td>
</tr>
<tr>
<td>All representations resemble the object</td>
<td>Basic biological impulses</td>
</tr>
<tr>
<td>Poetic characteristics</td>
<td>Rational part of personality</td>
</tr>
<tr>
<td>Poetic characteristics</td>
<td>Personality</td>
</tr>
<tr>
<td>Human thought</td>
<td>Changes in perception</td>
</tr>
<tr>
<td>Feeling, action</td>
<td>Changes in thinking style</td>
</tr>
<tr>
<td>Symbolic (Convention)</td>
<td>Changes in perception</td>
</tr>
<tr>
<td>All images are arbitrary to represent the object</td>
<td>Changes in thinking style</td>
</tr>
<tr>
<td>Mother, father, rebirth, spirit, trickster, hero, wise old man</td>
<td>Changes in perception</td>
</tr>
<tr>
<td>Parables, mythical figure</td>
<td>Internalization of values and morals of society</td>
</tr>
<tr>
<td>Repression, denial, rationalization</td>
<td>Pleasure principle</td>
</tr>
<tr>
<td>Reaction formation, projection</td>
<td>Source of psychic energy</td>
</tr>
<tr>
<td>Intellectualization, displacement</td>
<td>Reality principle</td>
</tr>
<tr>
<td></td>
<td>Restraint of id</td>
</tr>
<tr>
<td></td>
<td>Internalization of values and morals of society</td>
</tr>
</tbody>
</table>

Craes of Unconscious
<table>
<thead>
<tr>
<th><strong>Representational Matrix</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Signifiers</strong></td>
</tr>
<tr>
<td><strong>Iconic</strong></td>
</tr>
<tr>
<td>(Looks Like)</td>
</tr>
<tr>
<td>All representation</td>
</tr>
<tr>
<td>resembles something</td>
</tr>
<tr>
<td>about object</td>
</tr>
<tr>
<td><strong>Indexic</strong></td>
</tr>
<tr>
<td>(Points To)</td>
</tr>
<tr>
<td>All representation</td>
</tr>
<tr>
<td>indicates something</td>
</tr>
<tr>
<td>about object</td>
</tr>
<tr>
<td><strong>Symbolic</strong></td>
</tr>
<tr>
<td>(Convention)</td>
</tr>
<tr>
<td>All images</td>
</tr>
<tr>
<td>arbitrarily represent the</td>
</tr>
<tr>
<td>object</td>
</tr>
<tr>
<td><strong>Signified</strong></td>
</tr>
<tr>
<td><strong>Psychic Activity</strong></td>
</tr>
<tr>
<td>Phenomenal form of libido</td>
</tr>
<tr>
<td><strong>Psychological Function</strong></td>
</tr>
<tr>
<td>Unusual circumstance</td>
</tr>
<tr>
<td>development in varying</td>
</tr>
<tr>
<td>degrees in individual</td>
</tr>
<tr>
<td>predestination</td>
</tr>
<tr>
<td>relationship to object</td>
</tr>
<tr>
<td>remains constant</td>
</tr>
<tr>
<td><strong>Theoretical</strong></td>
</tr>
<tr>
<td>Evaluative</td>
</tr>
<tr>
<td>immediate perceptive</td>
</tr>
<tr>
<td>character</td>
</tr>
<tr>
<td>introduction, exhaustion</td>
</tr>
<tr>
<td>physical force</td>
</tr>
<tr>
<td>form of momentary</td>
</tr>
<tr>
<td>manifestation</td>
</tr>
<tr>
<td>physical energy</td>
</tr>
<tr>
<td><strong>Collective</strong></td>
</tr>
<tr>
<td>Psychic</td>
</tr>
<tr>
<td>individual, society, man</td>
</tr>
<tr>
<td>one's real individuality</td>
</tr>
<tr>
<td>manner of one's</td>
</tr>
<tr>
<td>behavior</td>
</tr>
<tr>
<td>inner psychic processes</td>
</tr>
<tr>
<td><strong>Accident, Arbitrary</strong></td>
</tr>
<tr>
<td>Segment</td>
</tr>
<tr>
<td>mask, nothing real</td>
</tr>
<tr>
<td>compromise, two-dimensional</td>
</tr>
<tr>
<td>reality</td>
</tr>
<tr>
<td>unconscious self</td>
</tr>
<tr>
<td>ego consciousness</td>
</tr>
<tr>
<td>inner personality</td>
</tr>
<tr>
<td>outer attitude</td>
</tr>
<tr>
<td><strong>Belief that one is</strong></td>
</tr>
<tr>
<td>individual</td>
</tr>
<tr>
<td>to play a part</td>
</tr>
<tr>
<td>always present</td>
</tr>
<tr>
<td>to feel indirectly</td>
</tr>
<tr>
<td>to feign individuality</td>
</tr>
<tr>
<td>relationship between</td>
</tr>
<tr>
<td>individual consciousness</td>
</tr>
<tr>
<td>and society</td>
</tr>
<tr>
<td><strong>Theorizing off anxiety</strong></td>
</tr>
<tr>
<td>intercept &amp; dismiss</td>
</tr>
<tr>
<td>potentially unpleasant</td>
</tr>
<tr>
<td>stimuli (before awareness)</td>
</tr>
<tr>
<td>utilization of perceptual</td>
</tr>
<tr>
<td>readiness</td>
</tr>
<tr>
<td>theorizing off threatening</td>
</tr>
<tr>
<td>events</td>
</tr>
<tr>
<td><strong>Perceptual System</strong></td>
</tr>
<tr>
<td>nothing can be done</td>
</tr>
</tbody>
</table>

9/91 Dr. R. Zakia
# Representational Matrix

## Signifiers

<table>
<thead>
<tr>
<th>Iconic (Looks Like)</th>
<th>Predicative Thinking</th>
<th>Shadow</th>
<th>Subliminal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tendency of Id</td>
<td>Complex Facts</td>
<td>Below level of conscious below threshold stimulus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dark Half of Personality living part of personality meeting with oneself</td>
<td>Complex array communication through the unseen (but logically there) perception</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Indexic (Points To)</th>
<th>Predicative Thinking</th>
<th>Shadow</th>
<th>Subliminal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treatment of Objects</td>
<td>Looting by projection challenge of whole man</td>
<td>Influence on unconscious read into nervous system</td>
<td>Production of subsequent effects passing through unconscious</td>
</tr>
<tr>
<td>Difference between Id and Object</td>
<td>Production of distorted form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production of distorted form</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Symbolic (Convention)</th>
<th>Predicative Thinking</th>
<th>Shadow</th>
<th>Subliminal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being the Same Thinking</td>
<td>AnimA / Animus Psychology of Unconscious</td>
<td>Awareness visual information</td>
<td>No phenomenal representation what is not seen but is logically there</td>
</tr>
<tr>
<td></td>
<td>Psyche, Helplessness, Ineffectuality</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tight Passage, Narrow Dock, Painful Construction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deep well, no inside, no outside, no above, no below, no here, no there</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No mine, no thine, no good, no bad</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Representational Matrix

<table>
<thead>
<tr>
<th>Signifiers</th>
<th>O</th>
<th>A</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Iconic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Looks Like)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All representation resembles the object</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Indexic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Points To)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All representation indicates something about the object</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Symbolic</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Convention)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All images arbitrarily represent the object</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Signified

<table>
<thead>
<tr>
<th>Dreams</th>
<th>Synchronicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Survey of context reminiscences, similarities to objects, persons, events encountered in life, spontaneous attempts, mythological theme, archetypal figures, images, thought associations.</td>
<td>Acausal connecting principle, symbol</td>
</tr>
<tr>
<td>Contact with the deeper regions of unconscious forms, spontaneous realization of the whole person withdrawn from our arbitrary will.</td>
<td>Union of heterogeneous or incommensurable factors</td>
</tr>
</tbody>
</table>

### Advantage

Adapted from "Codes of the Unconscious."
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

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, security, 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, Hunteress, 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 (positive)+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
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 embarrass 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. lapses 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 strong side 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 scruples
      2. strives for perfection
      3. partly conscious
      4. Personal level (symbolic level)
         a. slip of the tongue
         b. lapses of memory
         c. dreams

Predicate Thinking

Defense Mechanisms

V. Defense Mechanisms
   A. Strategies of Ego
      1. defend person against anxiety
      2. adjustments made unconsciously, either through action or avoidance of action to keep from recognizing personal motives that might threaten 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
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 definite impression upon others

VIII. Jung's Four Functions
A. Bipolar qualities
   1. rational-evaluative
      a. feeling
      b. thinking
   2. irrational-immediate perceptive character
      a. intuiting
      b. sensing
      i) *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

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

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
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 arouses
-water, sea, ocean
-epitome of creation form
-gives nourishment, shelter, security
-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
-teaching and medical advances
-damage to environment
-nuclear problems
-domineering attitudes
-masochism
-destructive effects
-mind

LOGOS: logical, rational component of consciousness
-embraces reason, knowledge
-inventiveness
-initiator of change and diversity
-lawgiver
-disciplinarian
-master of initiation
-embody of hero myth
-vehicle of society
Project Goal:
To discover the fundamental ideas, form and design principles governing style in design and art movements.

Project Objectives:
- History
- Research
- Information Design
- Theory and Methods
- Application
- 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
<table>
<thead>
<tr>
<th>Title</th>
<th>Graphic Design and the Subliminal Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table of Contents</td>
<td>Table of Contents</td>
</tr>
</tbody>
</table>

**Chapter One: 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
    - Semiotic chart
  3. explain hierarchy and relationships between codes
    - 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. lapses 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 strong side 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

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

Chapter Four: Archetype

IV. Archetype of collective unconscious (Jung)
   A. Animus/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, security, 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 embarrass and harass individual)
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 definite 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
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
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.

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

The question of sexual development isn't simple. 
Freud was always aware of the two-sided nature of both sexes — in other 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.

Freud said that dreaming functions like a miniature model of neurotic behavior. 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.

YOU MEAN, MY ENDING UP WITH A COMB IN MY DREAM...

AND MY ENDING UP WITH HYDROPHOBIA AS A SYMPTOM...

YES! BOTH ARE DETERMINED BY THE UNCONSCIOUS!
1885-6 . 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.

GENTLEMEN, MY PATIENT JANE AVRIL, THE MOULIN ROUGE DANCER...

CHARCOT HAS UNORTHODOX IDEAS ABOUT HYSTERIA!

But what exactly is hysteria?

1. The Greek word hysteria 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.
Oedipus blinds himself when he discovers his 'unconscious' crime. Jocasta commits suicide.

Blinding is symbolic of the horror which follows the revelation of repressed ideas or wishes.

Why is this story of Oedipus so fascinating?

Because Oedipus acts out a wish that everyone has had in early childhood!

This incest fantasy—falling in love with the mother, jealousy of the father—is what Freud later called the Oedipus complex.

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

Hysteria isn't imaginary—but a neurosis.

Nor is it exclusively female!
Table of Contents

Introduction 1
Directions 3
Graphic Design 5
Codes of the Unconscious 7
Freud 8
Jung 10
Id/Ego/Superego 13
Archetype 17
Anima and Animus 19
Shadow 21
Persona 23
Hero and Journey 25
Mother and Life Cycle 27
Conclusion 29
Gallery of Unconscious Examples 31
Quiz 32
Solutions 34
Glossary
Bibliography
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 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."

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 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.
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."
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.
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.
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, lapses of memory, or slips of the tongue. This primitive part of the psyche represents totality of the unconscious.

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."

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
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.

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 strives 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.
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"
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 disciplinary 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 embarrass 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.

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 excels 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.
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."
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.

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.
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.
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
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 occurring 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 artificially 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, synesthesia, 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, personal 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)
tripartite - divided into or having three parts
unconscious - part of the psyche of which the ego is unaware
Bibliography


Beall, Lester, "Communication and the Designers" 
American Artist, August 27, 1957, 5.

Berube, Margery S., The American Heritage Dictionary 

Black Elk, Black Elk Speaks (New York, NY: W. Morrison 
& Company, 1932).

Bolen, Jean Shinoden, Goddess in Every Woman:  
A New Psychology (San Francisco, CA: Harper & Row, 
1979).

Borges, Jorge Luis, A Personal Anthology (New York, NY: 

Butler, Francis, Light and Heavy Light: Contemporary 
Shadow Use in the Visual Arts (San Francisco, CA: 

Campbell, Joseph, The Power of Myth (New York, NY: 

__________. Hero of a Thousand Faces (Princeton, NJ: 

__________. The Mythic Image (Princeton, NJ: Princeton 
University Press, 1974).

Capitoman, Barbara Baer, American Trademark Designs 


Eliade, Mirces, Myths and Symbols (Chicago, IL: University of Chicago Press, 1969).


Ferrucci, Perrot, What We May Be (Los Angeles, CA: J.P. Tarcher, 1982).


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

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
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."

"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."

"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

10. Jung artwork 3

(NO VOICE)

"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."

"Nature produces her own examples of predicate thinking."

(NO VOICE)

(NO VOICE)

"Here the "jugs of milk" are conveniently located over the woman's breasts."

"Notice the symbolic shapes used to create the chair and the association of the nose with the male anatomy."

"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."

"(NO VOICE)"

"The blessed damsels, an angel longing for her earthly lover."

"Advertising reference to the historical "Birth of Venus", goddess of love and beauty."

"The garden of eden."

"Adam and Eve extravaganza."

"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."

"(NO VOICE)"

"The development of these polarities determines the personality's evolution of collective unconscious."

"The anima is the mysterious and creative divine power."

"The animus is the progressive master of initiation."

"Similar to the yin/yang, the anima and animus exist as a unit balancing..."
the psychological and spiritual dimensions of life."
"The shadow is the alter ego of the personality and represents the psyche’s weaker aspect. It surfaces to embarrass and harass the individual."
"Duane Michals as the devil."

(No Voice)

"The shadow may become present through dreams, fantasies, and the projections onto others."

(No Voice)

"The persona is an accidental or arbitrary segment of the collective psyche. We use the persona as a mask to feign our individuality."

"It makes definite impressions upon others."

(No Voice)

"It conceals the true nature of the individual..."

"revolving around the Higher Self..."

"the center of our psyche and source of all energy."

"The hero and his journey are
the most common masculine archetypes known to the collective unconscious.”

(NO VOICE)

(.NO VOICE)

“They may surface as positive or negative reactions toward daily experiences presented to the individual.”

(NO VOICE)

“A contemporary hero.”

“By achieving a higher level of awareness, the journey helps find a suitable identification for the Self.”

(NO VOICE)

(NO VOICE)

“A maze through the yin/yang representing the duality of life.”

(NO VOICE)

“Seeking the final answer.”

“To the collective unconscious, the mother and life cycle are the popular feminine archetype.”

(NO VOICE)

“The mother is a goddess and the supreme creator of life.”

(NO VOICE)

(NO VOICE)

“She possesses the power of
“Life in its becoming is always shedding death, and on the point of death the conquest of fear yields the courage of life.”

“Life in its becoming is always shedding death, and on the point of death the conquest of fear yields the courage of life.”

“A balance between death and life must be achieved since...”

“They are two aspects of the same thing, which is being and becoming.”

“Choosing from this list, try to determine which codes are represented throughout the following gallery of visual examples exemplifying the codes of the unconscious.”

“Through understanding the codes of the unconscious, you may gain knowledge, personal
enlightenment, and insight from your own graphic design.”

“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 familiar 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)
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
6. Art Director Tom Huestis for The Mind and Beyond, Mysteries of the Unknown, Time-Life Books (Virginia, 1991) p. 22
8. Illustration by Carl Jung from The Psychology of C. G. Jung, (London, 1962) plate 1
14. Poster by Poocs Peter from The Contemporary Hungarian Poster, (Budapest, 1986) p. 161
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

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


25. Paul Hempe, “Adam and Eve Extravaganza”

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

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


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”


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


50. SLIDE: Cieslewicz


52. Painting by Magritte, “La Grande Famille”, 1963 from *Rene Magritte*

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


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


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 Weak, 1989, untitled

74. Time-Life Books promotional poster, 1987

75. SLIDE: Młodożeniels


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
Key Words

graphic design
visual communication
coded information
application
mission
system
function
informing
enhancing
La Grande Famille (1963)
Special thanks to:

Prof. R. Roger Remington
guidance, support, inspiration, visuals

Dr. Richard Zakia
guidance, support, inspiration

Prof. Pamela Blum
guidance, support, inspiration

Time Life Books
visuals

RIT/IMS
slide production

Written, designed, and narrated by:

Michelle A. Stacy