

APPLIED ICONOLOGY™

VISUAL STRATEGY MANAGEMENT

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“In the beginning was the eye, not the word.”
Otto Pächt, *The Practice of Art History* (1995).

In the landscape of commercial persuasion, an image that misses the mark is an expensive failure.

Images cannot be “un-seen.”

Ideas cannot be “un-thought.”

Brands live and die in symbolic space.

Symbolic resonance — the harmony between a message and its recipient — endows all imagery with force and influence, properties that induce and inspire human action. Voluntary action occurs when people are moved. Images that embody and convey authentic emotion move people.

Exploring the conceptual options, *discovering* the visual context, and *establishing* quantitative and qualitative criteria of message integrity — these are the responsibilities of Applied Iconology™, Inc.

Applied Iconology™ encodes your message so it hits the “sweet spot,” the point where vision produces emotion. Neuromarket research indicates that emotion supports the very possibility of rational action.

That neuronal patterns shape our inclinations and behaviors is well recognized. Not as well recognized are the *laws of style* in which they are embodied. These laws were first discussed in the 19th century by when the uncanny visual coherence of entire ages or regions became undeniable and required explanation. It remains the enduring task of art history.



Several schools emerged by the early 20th century. Iconology, the most comprehensive and internationally successful instrument of art historical research, was developed by Aby Warburg (left) before the First World War. He offered a systematic method of analyzing the formal, textual and cultural qualities of *all* imagery.

Commercial application has not yet been explored, though Erwin Panofsky’s discussion of the “Ideological Antecedents” of the Rolls-Royce radiator is suggestive. Image development costs will be significantly reduced with an accurate, qualitative assessment of a message’s *evolutionary potential and viability*. This is one advantage of Applied Iconology™.



Applied Iconology™ is currently being used to develop **Neurodesign**, a new discipline situated between conventional market research and design research. Through Neurodesign, firms will be able to: (1) collapse artificial barriers between consumer and producer, (2) define the visual qualities of a given emotional target, (3) offer a metric for managing these qualities, and (4) provide sound rationale for design decisions.

An iconological filter helps classify and coordinate disparate market findings, suggests practical emotional scripts for each association, and offers three layers of visual data ranging from precise facial expressions and gestural patterns to carefully reasoned archetypal models.

Whether you manage a domain, brand, product or experience, can you afford to ignore the synthetic findings of neuroscience, the psychologies of vision and imagery, and 5,000 years of cross-cultural visual prototyping?

The proposed Archetypal Design Brief™ will enable design-oriented companies the luxury of plotting out any number of hypothetical stylistic inflections, at any level of detail.

We offer the ability to employ a **cultural force** — not a fad or opinion — to establish the integrity of corporate brand and advertising strategies by applying the laws of style which govern *all* such expression.

Applied Iconology™ does NOT “decode” the desires of specific demographic groups, but presents a sophisticated and supple *qualitative* methodology with which to “encode” them in forms, symbols and images. **The iconological method turns neuromarketing data into high-level, symbolic messages.**

Full consideration of symbolic imagery opens strategic issues concerning the identity, integration and implementation of *all* persuasive efforts — from information architecture to letterhead, from collateral to media planning.

Applied Iconology™ brings the capacity to discern, from an array of competing visual options, the proper conceptual solution to achieve maximum impact, whether you are communicating to employees, shareholders or customers/clients.

A new horizon of visual asset management options is now available.

DELIVERABLES: NEUROMARKET DATA ANALYSIS

1. **Classification of Associations** — a comprehensive, phenomenological analysis of the qualia and concepts revealed by neuro-imaging, metaphorical or archetypal findings.
2. **Emotional Scripting** — Establishment of a fixed number of viable, coherent “emotional scripts” predicated upon the preceding analysis.
3. **Expression Chart** — Visual and verbal documentation of the properties that embody and convey the emotions delineated in the various emotional scripts.
4. **Empathy Board** — Visual and verbal documentation of the bodily and gestural analogies, in a variety of styles, suggested by the expression charts.
5. **Archetype Board** — Visual and verbal documentation of the collective conceptual imagery produced by the emotional narrative.
6. **Iconological Analysis** — a discursive product in which the specific stylistic coordinates of future variations are proposed, meaningful quantitative clusters are offered for testing, and the functional aspects of the proposed solutions are addressed and explored through form, content and meaning.



J. DUNCAN BERRY, PH. D. has management experience in global sourcing, product development, and manufacturing, A classically-trained art historian who lectures and publishes internationally, Berry blends a businessman’s practicality with an academic’s precision.

Berry was a Fulbright Scholar at the University of Vienna (Austria), an IREX Scholar at the Technical University of Dresden (Germany), a Fellow of the Institute of International Studies, and University Fellow at Brown University where he received both his Ph. D. and A. M. degrees in the History of Art and Architecture. He received his undergraduate degree from The College of Wooster (Wooster, OH).

He lives on Cape Cod with his beautiful 9-year old daughter, Charlotte.

ICONOLOGICAL ANALYSIS FROM ERWIN PANOFSKY, *STUDIES IN ICONOLOGY* (OXFORD UNIVERSITY PRESS, 1939): PP. 14F.

| Object of Interpretation | Act of Interpretation | Equipment for Interpretation | Corrective Principle of Interpretation <i>(History of Tradition)</i> |
|--|--|---|--|
| I <i>Primary or natural</i> subject matter — (A) factual, (B) expressional — constituting the world of artistic motifs | <i>Pre-iconographical description</i> (and pseudo-formal analysis) | <i>Practical experience</i> (familiarity with <i>objects</i> and <i>events</i>). | <i>History of style</i> (insight into the manner in which, under varying historical conditions, <i>objects</i> and <i>events</i> were expressed by <i>forms</i>). |
| II <i>Secondary or conventional</i> subject matter, constituting the world of <i>images</i> , <i>stories</i> and <i>allegories</i> | <i>Iconographical analysis</i> | <i>Knowledge of literary sources</i> (familiarity with specific <i>themes</i> and <i>concepts</i>). | History of <i>types</i> (insight into the manner in which, under varying historical conditions, specific <i>themes</i> or <i>concepts</i> were expressed by <i>objects</i> and <i>events</i>). |
| III <i>Intrinsic meaning or content</i> , constituting the world of “ <i>symbolical</i> ” values. | <i>Iconological interpretation</i> | <i>Synthetic intuition</i> (familiarity with the <i>essential tendencies of the human mind</i>), conditioned by personal psychology and “ <i>Weltanschauung</i> .” | History of <i>cultural symptoms</i> or “ <i>symbols</i> ” in general (insight into the manner in which, under varying historical conditions, <i>essential tendencies of the human mind</i> were expressed by specific <i>themes</i> and <i>concepts</i>). |

“INTRINSIC MEANING OR CONTENT ... IS APPREHENDED BY ASCERTAINING THOSE UNDERLYING PRINCIPLES WHICH REVEAL THE BASIC ATTITUDE OF A NATION, A PERIOD, A CLASS, A RELIGIOUS OR PHILOSOPHICAL PERSUASION — QUALIFIED BY ONE PERSONALITY AND CONDENSED INTO ONE WORK.” (IBID., P. 7).

FURTHER READING

Erwin Panofsky, *Studies in Iconology. Humanistic Themes in the Art of the Renaissance* (New York: Harper & Row, 1962 [1939]).

Erwin Panofsky, "The Ideological Antecedents of the Rolls-Royce Radiator," in: *ibid.*, *Three Essays on Style*, ed. Irving Lavin (Cambridge, MA: MIT Press, 1995), pp. 127-164.

E.H. Gombrich, "The Aims and Limits of Iconology," in: *ibid.*, *Symbolic Images. Studies in the Art of the Renaissance* (London: Phaidon, 1972): pp. 1-22.

William S. Heckscher, "The Genesis of Iconology [1967]," in: *ibid.*, *Art and Literature. Studies in a Relationship* (Ed. Egon Verheyen). *Saecula Spiritualia* 17 (Durham, NC and Baden-Baden: Duke University Press & Verlag Valentin Koerner, 1985), pp. 253-280.

Aby Warburg, "Italian Art and International Astrology in the Palazzo Schifanoia [1912]," *The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*. Trans. David Britt (Los Angeles: The Getty Center for the History of Art and the Humanities, 1999): pp. 563-592.

Edgar Wind, "Warburg's Concept of *Kulturwissenschaft* and its Meaning for Aesthetics [1931]," in: *ibid.* *The Eloquence of Symbols: Studies in Humanist Art*, ed. Jaynie Anderson (Oxford: The Clarendon Press, 1983): pp. 21-36.



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