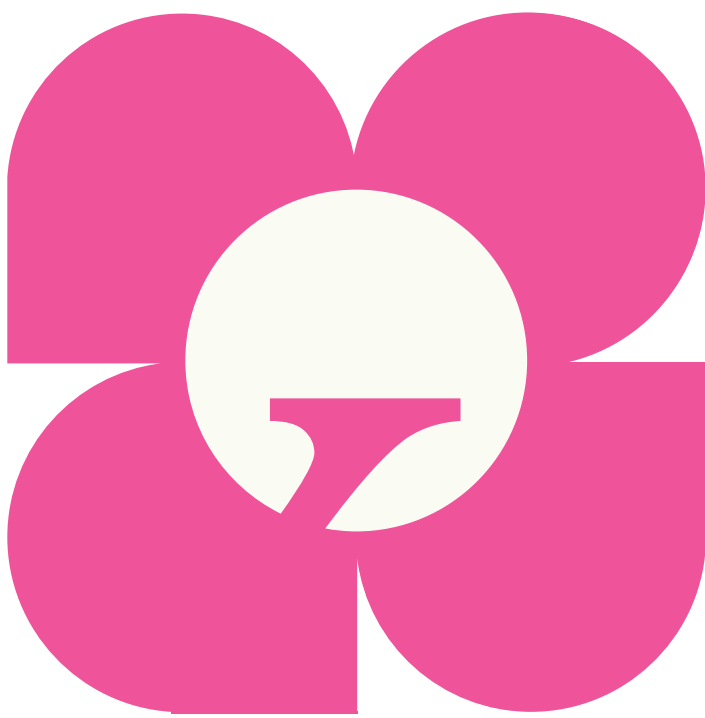


THE BOND OBVIOUS

Typography and Visual communication
in times of disruption **20 years of ICTVC**

8TH ICTVC

Abstracts book papers presented at the
8th ICTVC, Thessaloniki, Greece, July '22





Abstracts book

*this book contains abstracts of papers presented at
the 8th ICTVC, held in Thessaloniki, Greece, from 7 to 9 July 2022*

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ICTVC 2022 Events 5 to 9 July 2022

Druckmaschinenmusik

In July 2022, and on the occasion of 20 years of the International Conference on Typography and Visual Communication (ICTVC), the Druckmaschinenmusik will be performed live at the printing shop of Asterios Goussios, in Oraiokastros, Thessaloniki. At the event, which will be organised in the framework of the 8th ICTVC, the audience will have the opportunity to participate in a unique audiovisual experience; a live performance by 'The Prefabricated Quartet' and other guest musicians interacting with the sounds of the actual printing machines in situ.

Thessaloniki, Graphic Design and Politics | Θεσσαλονίκη, Γραφιστική και Πολιτική

No Politica screening and discussion with the filmmakers and participants

Προβολή του No Politica και συζήτηση του κοινού με τους δημιουργούς και τους συντελεστές του φιλμ

Προβολή του ντοκιμαντέρ και συζήτηση με τους δημιουργούς και τους συντελεστές του No Politica (2021), ενός φιλμ για τη γραφιστική, την πολιτική και τη Θεσσαλονίκη. Το No Politica των Νίκου Γιούρη και Γιώργου Οικονόμου, μέσα από συνεντεύξεις με τους σχεδιαστές Βαγγέλη Λιάκο (Beetroot Design Group), Άγγελο Μπάκα, Δημήτρη Παπάζογλου (DpS Athens) και Περικλή Πηλείδη (Pilides Advertising), θίγει θέματα όπως η κοινωνική ευθύνη του σχεδιαστή, οι ηθικοί προβληματισμοί πριν την ανάληψη ενός έργου, η σύγχρονη πολιτική σκηνή και η εξέλιξη της πόλης.

Την εκδήλωση θα συντονίσει ο Νίκος Γιούρης.

αλφάβητα

How do we define neutrality?

Greek typeface design exhibition of Irene Vlachou's class at the Type Design Master ECAL, Lausanne

Coming from around the world (Lebanon, Jordan, Portugal, Israel, France, Germany, Switzerland, Hungary, China, South Korea) 13 Type Master students at ECAL, University of Art and Design of Lausanne, attempted to design Greek typefaces for the first time. Switzerland, being their point of connection, allowed them to start and grow their journey of understanding and expressing a new script. They overcame the challenges by understanding the aesthetical history of Greek typefaces and the calligraphic notions. Based on their own background and experiences, they interpreted their own contemporary approach to designing a Greek typeface and had different ways of not understanding the script, pushing their designs in dissimilar directions.

Tolerance

International Poster Exhibition

An exhibition of seventy 50x70cm posters on the theme of tolerance as part of the Graphic Stories Cyprus 2022 event

Η Διεθνής έκθεση αφισών με τίτλο Tolerance προβάλλει την ανεκτικότητα ως σημαντική ηθική αρετή που εμπνέει όχι μόνο το σεβασμό της διαφορετικότητας και την αποδοχή της, αλλά ταυτόχρονα σηματοδοτεί μία στάση ζωής ικανή να συμβάλλει τόσο στην ατομική ευτυχία και ευημερία όσο και στην αρμονική και ειρηνική συνύπαρξη των λαών της γης.

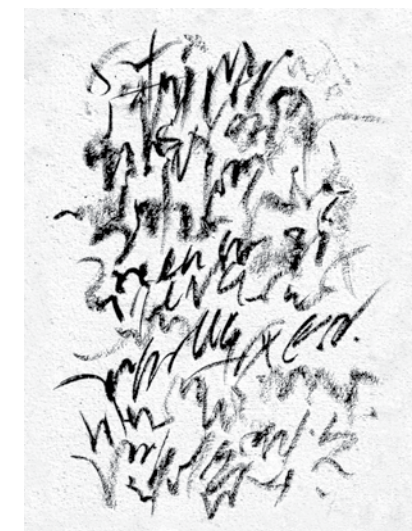
VAIJAYANTI AJINKYA

Re-looking at Devanagari shorthand with aesthetic functionality

To look beyond the obvious is to push limits, ask questions, venture into new territory, and dare to be different. It is to think like an explorer and break grounds. It isn't that all is doom and gloom, but there is indubitably not much documented research material on Devanagari shorthand, i.e. the practice of speedily taking down spoken words as dictation in the form of symbols. Rhythm and stroke quality have a strong influence on one's aesthetic perceptions. The aim of this paper is to make an attempt to keep shorthand flourishing through calligraphy as an exploration and contribute towards its revival with a hope to sustain the practice and provide context and technique details.

Stenography, wherein 'steno' means 'small' and 'graphy' means 'writing', involves transcribing it back to the original English words using pens, typewriters, or computers. Since the overarching goal of most stenography practitioners is to write at the speed of dictation, the signs in shorthand are small and easy. These signs are essentially geometric shapes that include vertical, horizontal, and angular lines along with circles and curves; all in the light and dark variations. In Devanagari shorthand, pairs of two alphabets are made such as क and ख, ग and घ, that have an identical sign. The script is devoid of vowels and the succeeding alphabet helps decode the previous one. Some strokes are drawn from left to right like those for क, ख, ग, घ, while some from top to bottom like the ट, ठ, ड, ढ.

Devanagari shorthand is still not under the global limelight and it is burdensome to find somebody having proficiency in this discipline. The ingenious potential of writing is nearly immeasurable. Through calligraphy, as one would imagine, these explorations make an attempt to keep shorthand flourishing; generating inquisitiveness, leading to awareness, sensitivity, and enlightenment. It is an attempt to keep a balance between preserving spontaneity and stressing discipline. Using heterogeneous tools and techniques never encourages crisp artwork, yet the result tends to be an unspeakable mess. As a frisky approach to the written script, it persuades readers to look beyond legibility while candidly deciphering spontaneous motifs to bring about alluring calligraphic notions.



Keywords

Stenography, Speedwriting, Transcribing, Revival, Calligraphy

VAIJAYANTI AJINKYA is a Design Consultant from India. With a passionate interest in Indic scripts, she has practiced calligraphy in the Devanagari, Urdu, Kannada, Malayalam and Bengali scripts. A recent Master's graduate from Sir J. J. Institute of Applied Art in Mumbai, she worked as a Type Design Intern and a Visual Designer before pursuing her interest in typography. Vaijayanti is inclined towards being hyper-referential in her projects by gaining artistic insights from cinema, architecture and history. Local hand-lettered signages and using eccentric writing tools are some things that fascinate her. This led to her presenting a research paper on 'Engraving Letters' at the Typography Day Conference 2020 in Amman, Jordan. She loves traveling, listening to regional music, discovering new forms of art, and tries to relate everything to typography.

The 8th ICTVC takes place from 7 to 9 July 2022 in Thessaloniki, Greece. The conference is organised by the Institute for the Study of Typography & Visual Communication (ISTVC) and is supported by academic and professional organisations. This time, the aim of the conference is to 'see' beyond the obvious, discussing examples from the past, deepening into the present, and raising important issues for the future in the areas of history, theory and practice. As usual, the ICTVC workshops precede the conference and a range of exhibitions frame and enrich the main event.

8th ICTVC, Thursday 7 July 2022 | 18.30

Opening keynote speaker, Dr **Evangelos Hekimoglou**

8th ICTVC, Saturday 9 July 2022 | 18.00

Closing keynote speaker, Prof. **Neville Brody**

EMILY ALLBON, RACHEL WARNER

Freeing Liberty through information design

This presentation offers our experiences of information design research and practice impacted by contexts and times of disruption. We discuss how three factors of ‘disruptive’ contexts – user, client, and pandemic contexts – can impact design research and practice. Through these three frames of reference, we explore the value of seeing beyond the obvious when faced with ‘disruptive’ contexts, turning the challenges faced into opportunities to broaden design research methods and design practice.

Our project focuses on designing human rights information provided by Liberty, an independent civil liberties organisation in the UK. Liberty came to us with a challenge: to identify how information design might help to make their web-based legal information advice more accessible, useful, and understandable. Our project focuses on three distinct topics: stop and search, police complaints, and immigration.

Ultimately we are designing information that will be used by people during intensively disruptive times in their lives – contexts in which the person needing information may themselves be under great pressure or experiencing feelings of disconnect or turmoil. In these circumstances, working with users, or those that work directly with them, to design solutions that can effectively support them can pose difficulties, especially when looking at legal information. In this instance we are mindful that approaches, such as co-design workshops with end-users, may not be appropriate, at least at the outset of a project. This is particularly the case for immigration where people may not be comfortable identifying themselves.

Crucially, Liberty is a non-profit organisation working to provide information at times of disruption within society – a client context whereby the non-profit status can pose challenges to a project. One such challenge is the limited time and resources of Liberty colleagues, meaning organising workshops or feedback can be time consuming. A major hurdle is that the information Liberty provides can change frequently due to legislative amendments, or changes in society such as the onset of a pandemic, meaning information needs to be accurate and timely. Our solutions need to accommodate these needs.

Additionally, we continued our project through the disruptive context of the Covid-19 pandemic. Our planned approach for face to face workshops with Liberty staff in the initial project stages of exploration, were scuppered. Consequently, we adapted our empathy, persona, and user journey map tasks, commonly used in design research and practice, into an online space.

We are currently working on design solutions to the three topics, using the outcomes from the empathy, persona, and journey map tasks developed in the online workshop. In the first context, stop and search, our drafted solution addresses ‘it’s happening now’ and ‘it has happened’ scenarios. This work is in collaboration with undergraduate design students – providing a space for students to experience working within the challenges and opportunities that ‘disruption’ can provide. In the immigration context we are exploring how to make information more ‘human’ through illustration, appropriate language, and hierarchy of content. For the police complaints topic we are experimenting with the use of diagrams to make the process more transparent.

Keywords

Human rights information, Civil liberty, Information design, Legal design

EMILY ALLBON is an Associate Professor at the City Law School (City, University of London), moving into academia in 2014 from a previous career in legal librarianship. She is known for her work in developing the award-winning website Lawbore – which supports law students, and TL;DR – the less textual legal gallery – which showcases ways of making law more universally accessible through design. Her work has been recognised by both the librarianship and academic law communities, and she is one of HEA’s National Teaching Fellows – the UK’s most prestigious awards for excellence in higher education teaching and support for learning.

RACHEL WARNER is Lecturer at the Typography & Graphic Communication department, University of Reading. She has worked as a design practitioner and studied for a Doctorate in Typography & Graphic Communication. Her doctoral research focuses on design for decision making with the aim of understanding how design and design practice contribute to the effective provision of information to the public. She is particularly interested in understanding how designers work within constraints and influences on their practice, and how real-world design practice and design pedagogy can combine.

ANGELIKI ATHANASIADI

Από το τοπικό στο διεθνές. Branding και Rebranding για ένα συνέδριο με διεθνή χαρακτήρα

Ένα από τα κομβικά σημεία για το χτίσιμο ενός ισχυρού brand είναι αυτό που αφορά την αξία του ονόματός του, το σύνολο δηλαδή των στοιχείων ενεργητικού του που συνδέονται με το όνομα και το λογότυπό του και προσθέτουν αξία στα προϊόντα ή τις υπηρεσίες της εταιρίας. Από τα σημαντικότερα αυτά στοιχεία είναι η επίγνωση της επωνυμίας της μάρκας από τους δυνητικούς πελάτες.

Σε σχέση με ένα συνέδριο, ο γενικός όρος «δυναμικοί πελάτες» μπορεί να αποδοθεί στην οργανωτική ομάδα, τους δημιουργικούς συντελεστές, τους κατά τόπους κρατικούς φορείς και δημόσιους οργανισμούς, τους εκπαιδευτικούς φορείς, τους δημιουργικούς επαγγελματίες και φοιτητές του κλάδου της οπτικής επικοινωνίας και φυσικά τους εθελοντές και τους χορηγούς. Όλοι αυτοί αποτελούν το επονομαζόμενο κοινό ενδιαφέροντος και αποτελούν κατ' ουσίαν τους καταναλωτές. Το πόσο ισχυρή είναι η καταγραφή μιας μάρκας, και στην προκειμένη περίπτωση ενός διεθνούς συνεδρίου οπτικής επικοινωνίας στο υποσυνείδητο του κοινού ενδιαφέροντος, καθορίζει την επίγνωση της επωνυμίας του συνεδρίου από αυτό.

Ένας καταναλωτής που απλά έχει πρότερη γνώση της ύπαρξης μιας μάρκας δεν είναι απαραίτητο ότι θα γίνει και πελάτης της. Το να έχει δει ή ακούσει κάποιος για το συνέδριο ή γενικότερα να έχει περιέλθει στην αντίληψή του κάποια πληροφορία σε σχέση με αυτό, δεν εξασφαλίζει ταυτόχρονα και την πρόθεσή του να ενδιαφερθεί να το παρακολουθήσει ή να εμπλακεί με οποιονδήποτε τρόπο. Αντίθετα, μια ισχυρότερη καταγραφική στη μνήμη του καταναλωτή μπορεί να οδηγήσει στην ανάκληση, τον αποφασιστικό εκείνο παράγοντα που θα κάνει τον καταναλωτή να αλληλοεπιδράσει με το συγκεκριμένο προϊόν ή υπηρεσία, το συνέδριο δηλαδή.

Είναι γεγονός ότι ένα συνέδριο οπτικής επικοινωνίας, ακόμα και διεθνούς χαρακτήρα, αφορά έναν σχετικά εξειδικευμένο τομέα της αγοράς και απευθύνεται σε ειδικό κοινό με ιδιαίτερα χαρακτηριστικά, τόσο επαγγελματικά όσο και πολιτιστικά. Στόχος στην προκειμένη περίπτωση είναι η δημιουργία ενός ισχυρού brand για το συνέδριο το οποίο θα απευθύνεται σε ένα ευρύτερο κοινό. Σημαντικός παράγοντας για την επίτευξη του στόχου αυτού είναι η δημιουργία ταυτόχρονα αναγνώρισης και ανάκλησης, με άλλα λόγια η ευαισθητοποίηση του κοινού σε σχέση με το συνέδριο. Αυτό γίνεται εφικτό μέσα από δράσεις κοινωνικής ευθύνης που ενισχύουν την ενεργό συμμετοχή στο συνέδριο, ενθαρρύνουν τον διάλογο, συμβάλλουν στην εκούσια προώθηση του συνεδρίου από το ίδιο το κοινό του και ενισχύουν τελικά την εικόνα του. Το κλειδί είναι η χάραξη πολιτικών στρατηγικής και στοχευμένης ευαισθητοποίησης, που θα βοηθήσουν το συνέδριο να καταγραφεί και να ανακληθεί από το κοινό, για τους σωστούς όμως λόγους.

Οι εφαρμογές που αφορούν την οπτική ταυτότητα του συνεδρίου, πρέπει να έχουν ως στόχο να επιτύχουν αυτό που αποκαλούμε στον εμπορικό και επιχειρηματικό κόσμο ως επίγνωση της επωνυμίας μιας μάρκας. Στην προκειμένη περίπτωση, η επίγνωση αυτή αφορά το συνέδριο και αποτελεί τον ακρογωνιαίο λίθο για τη δόμηση της ουσίας του brand και της αξίας του ονόματός του.

Keywords

branding, graphic design, visual identity, conference

Η ΑΓΓΕΛΙΚΗ ΑΘΑΝΑΣΙΑΔΗ είναι σχεδιάστρια οπτικής επικοινωνίας με MA(Hons) στο Branding, Middlesex University of London, ιδρύτρια και Creative Director του ετήσιου Διεθνούς Συνεδρίου Οπτικής Επικοινωνίας Graphic Stories, διοργανώτρια του Design Forum «10 min Design Talks», και έχει εκδώσει το βιβλίο «Graphic Stories-Γραφιστορίες» με 62 θεωρητικά άρθρα και 28 συνεντεύξεις σημαντικών δημιουργών.

JO DE BAERDEMAEKER

Typo Belgiëque: reviving typefaces of undiscovered Belgian typefoundries

Belgian typographic design has often been overshadowed by styles from surrounding countries. Can we define one specific “Belgian style”, or should we follow claims that it is fragmented, and merely influenced by characteristics of other international typographic styles?

This paper will introduce the scope and the process of ‘Typo Belgiëque’, a practice-based research and type design project which sheds a light on authentic, traditional, typeface designs and typographic practices which emerged from Belgian regions, and draws on De Baerdemaeker’s ongoing research on tracing the origins and evolution of typography in Belgium. Typo Belgiëque aims to outline the visual design identity of Belgium in the nineteenth and twentieth century, by undertaking a thorough analysis of recently discovered type material of until now unknown Belgian type foundries, and will reconstruct this missing link in the typographic history and visual identity of Belgium, the Low Countries and Europe.

By studying historical Belgian type foundries and their typeface families, and exploring possibilities to reconstruct a Belgian visual identity via digital font technologies, a new collection of digital fonts will be designed and developed as an important practical design output of Typo Belgiëque. A unique selection of authentic printing types will be used as the source of inspiration and the ultimate goal is to revitalize these as digital computer fonts for contemporary use in (Belgian) publishing and media design. These new and exclusive font families will be developed following the most recent variable font technologies, to secure a high level of legibility and optimal use for dynamic, responsive web- & screen typography in every form of digital publication.

Typo Belgiëque is a two-year practice oriented scientific research project (PWO) at the LUCA School of Arts Research unit LABO Pro. More information can be requested via jo.debaerdemaeker@luca-arts.be and www.typobelgieque.be.

Keywords

type design, type history, Belgian type foundries, type research, Typo Belgiëque, typography

JO DE BAERDEMAEKER is an award-winning independent Belgian typeface designer and researcher. He holds an MA in Typeface Design and was awarded a PhD from the University of Reading. His interests are designing, researching and writing about world script typefaces (particularly on Tibetan, Lantsa, Mongolian and Javanese) and multilingual typography. He is elected vice-President of ATypI, and currently teaches at LUCA School of Arts (campus Sint-Lucas Gent). In 2012 he founded Studio Type in Antwerp (Belgium), and collaborates with international design agencies and type foundries.

WIBO BAKKER, SUE PERKS

Isotype debated: two researchers on its influence on pictogram and icon development

The visual statistics system Isotype found great popularity in the period 1920s–1940s as a way to make social statistics understandable to a large audience. Originator Otto Neurath successfully propagated its use as a tool for visual education in several countries. Over the last decades design historians have proclaimed the large impact that Isotype had on the development of pictograms and icons. For example, in 1986 Ellen Lupton stated in the journal *Design Issues*: ‘Isotype’s legacy includes both the design of statistical charts and the more generalized production of visual symbol sets, from travel signage to corporate identity marks.’¹

Indeed there seem to be visual similarities between Isotype symbols and pictograms. At least two designers familiar with Isotype can be closely connected with the development of pictograms for the Tokyo (1964) and Munich Olympics (1972). But is this enough? In the most extensive study of Isotype to date—*Isotype: Design and contexts: 1925–1971*—design researcher Christopher Burke acknowledges the perception that pictograms are the principle legacy of Isotype, but also noted that ‘it is difficult to establish a direct connection.’² And then there is still the outstanding issue of icons.

In this paper Sue Perks and Wibo Bakker, scholars with an ongoing research interest in respectively Isotype and pictograms, will present their most recent views on this matter. After a brief introduction they will take turns in responding to a series of three questions they have formulated about Isotype’s influence, with an intention to come to a shared conclusion. Although they are familiar with each other’s work, they don’t know each other’s prepared answers. It is hoped that the result of this exchange will be a clearer understanding of outstanding issues in this area.

1. Ellen Lupton, ‘Reading Isotype’, *Design Issues* (2), Autumn 1986, p.47.

2. Christopher Burke, ‘Pictogram design: Vienna and beyond’ in: *Isotype: Design and contexts 1925–1971*, Hyphen Press, London 2005, pp.498–499.

Keywords

Isotype, pictograms, icons, design history

WIBO BAKKER is a visiting associate professor at the School of Design of the Southern University of Science and Technology (SUSTech), Shenzhen, China. He specializes in design history and information design. His current research concerns the historic development and use of transport symbols for which he carried out extensive research in Germany, France, the UK and the US. In addition, he is preparing research into symbol use for AR and animated symbols.

SUE PERKS is an educator, designer, writer and researcher. She leads MA Graphic Design at UCA Epsom, Surrey, UK. Her research interests are based around archives and build on themes from her doctoral thesis on the legacy of the principles of Isotype. Perks’ current research is based on the Henry Dreyfuss Symbol Sourcebook Archive at the Cooper Hewitt, Smithsonian Design Museum in New York.

ANDREU BALIUS

Typecraft project: Type design as a tool for transformation

Type design is an activity that goes beyond the mere creation of new forms to provide an increasingly saturated market of typefaces. As a specialized activity, it can contribute to a more inclusive dialogue within the framework of our global society.

Typecraft Initiative is a project where type design and letter drawing are intended to provide visibility to the popular expression that is manifested through crafts in India. With the support of non-governmental organizations, Typecraft Initiative organizes and develops type design workshops in which communities of artisans (mainly women) are involved to link their skills and expertise in drawing letters. In these workshops, type design works as a catalyst for an experimental union between design and craftsmanship. Tradition and legacy knowledge are at the base and source of inspiration for this type design process. Myths and symbols from Indian tribal cultures emerge within the patterns and shapes of letters in a myriad of different forms.



Community building is a vital aspect of the Typecraft project since is not only about the creation of fonts. Moreover, it is about sharing expertise in design within a craft community with an educational aim: One strategic aspect is to use these workshops as a way to introduce design methodologies to local artisan communities such as ideating, sketching and prototyping in order to provide resources and a more efficient approach into the traditional craft practices. While sketching and making letters, artisans can express themselves and develop a sense of authorship.

There are no rules. As designers, we don’t want to restrict them with rules nor the limitations of the Latin alphabet or western cultural conventions. These workshops mostly work with artisan women to highlight gender issues and promote the rights of minorities in India. Also, drawing letters is a way to provide some sort of literacy in illiterate communities.

The first two fonts, Godna and Chittara, were released in 2017 taking into account the letter drawings done by different craft communities. Other projects are still in progress. Since this is not a commissioned work, these type design projects develop very slowly. Font production is a separate part of the process and it is done at our design studios.

When the workshop is over, the digital font is what will remain from the whole experience. The result is not intended to be fully commercial and the money received from font licensing is returned to the communities as they are an important creative part of this type co-design process.

Working directly with the artisan communities and tribal artists forces us to travel and live for a while in rural areas, to get used to local conditions (not very comfortable sometimes) and language challenges. But, overall, the human experience that provides the cultural contact with these communities is both enriching and inspiring as a living experience.

Typecraft Initiative is a project developed by Ishan Khosla (New Delhi), Sol Matas (Berlin) and Andreu Balius (Barcelona).



Keywords

co-design, type design, lettering, craft

ANDREU BALIUS is a type designer based in Spain. He develops his work between Barcelona and the Pyrenees. He designs retail and custom typefaces at Typerepublic.com and has been awarded with several Excellence in Type Design for his type design work. He holds a PhD in Design and teaches typography

and type design at EINA, University School of Design and Art, in Barcelona. He is a member of AGI (Alliance Graphique Internationale) since 2010, ATypI (Association Typographique Internationale) and the Type Directors Club of New York.

ANN BESSEMANS, MARY DYSON

Exploring the beliefs and biases of scientists and designers when interpreting research findings

Our beliefs and biases come from: our discipline; our teachers; our knowledge of research and/or practice; and personal experience. These are likely to influence how we, as scientists or designers, interpret and even value research findings. Is it true that we, as designers, are more likely to value our subjective judgements of legibility over findings from objective legibility studies which measure performance? How can we become more critical and open to interdisciplinary working, when we design with concrete legibility concepts in mind? And how can we quietly empower typographic education in an academic context?

Method: A Position / Statement Game / Workshop

During this game/workshop beliefs or biases about legibility are given, both from a scientist's and designer's point of view. For example, 'Speed of reading is a useful way of measuring legibility' vs 'Readers' preferences are useful'. After discussion with participants, short knowledge clips could be presented to give new insights.

The room is then divided into an 'agree' and 'disagree' side. People can move physically or an online tool for recording responses can be provided. This means that participants can choose an extreme position of agreeing or not, but they can also stand in the middle or lean more towards one end. This forms the starting point for discussing the topic by means of sub-categories, such as the differing aims of legibility studies.

This is not a game with strict rules and a predetermined result. How the game is played will depend on the situation, the style of the discussion leaders, and the participants. The game finishes with a presentation to feedback and hopefully introduce new insights.

Outcomes

We envision active participation to generate a fruitful discussion and hope that we can challenge participants –those who are interested in legibility– and their biases. The game is about identifying biases in the interpretation of research findings as scientists and/or designers.

Keywords

Legibility, typography, education, design research

ANN BESSEMANS is a legibility expert and award-winning graphic and type designer. She founded the READSEARCH legibility research group at the PXL-MAD School of Arts and Hasselt University where she teaches typography and type design. Ann is the program director of the international Master program 'Reading Type & Typography'. Ann received her PhD from Leiden University and Hasselt University under the supervision of Prof. Dr Gerard Unger. She is a member of the Data Science Institute UHasselt, the Young Academy of Belgium and lecturer at the Plantin Institute of Typography.

MARY DYSON started by studying experimental psychology with a PhD in perception. She then moved into the Department of Typography & Graphic Communication, University of Reading, UK, teaching and researching theoretical and empirical approaches to typography and graphic communication. She has retired from her post in Typography & Graphic Communication and enjoys writing and editing academic texts, in particular working with former students/colleagues who are now friends.

PETR VAN BLOKLAND

The design of the (type) design process

If you cannot make a model of a design in one hour, why do you think you can finish a complete design in twelve months?

Make complete rapid cycles.

Manage the level of details to keep them short.

Reduce the scale of sketches for more speed.

Or make the size fit all available space.

PETR VAN BLOKLAND is the owner, together with Claudia Mens, of Buro Petr van Blokland + Claudia Mens, founded in 1982. He studied at the Royal Academy of Arts – cum laude – in The Hague and Industrial Design at Delft Technical University. His special interest is in typography, type design, designing the design process, automation of design, developing software tools for designers and design theory. He developed live design games at various art schools and conferences around the world and published columns in design magazines on various topics. Van Blokland lectures at the Department of Graphic Design (1988–2011) and Master Type & Media (1998–present) of the Royal Academy

of Arts in The Hague, as well as at the Master Institute of AKV St. Joost in Den Bosch (2010–present). He received the Charles Peignot Award for typography of AtypI, the Association Typographique Internationale, in 1988 and was Board Member from 1996 to 2003. Besides lecturing, his current focus is on international projects, related to typography and type design. He also is co-founder of webtype.com and typenetwork.com, for which many typedesign tools were developed. Type Network is also the location of his type foundry TYPETR. The online study environment DesignDesign.Space started in 2017.

MARIA SMITH BOHANNON

Climate design activism: Lessons from environmental pioneers of the late 60s and 70s

Sustainable and ecological discourse, while considered a fringe topic in the 60s, has reached a point where there is widespread consensus that significant systemic shifts are required to secure the well-being of people and biosystems for future generations. Anthropocentric activities have accelerated environmental degradation, and solving or managing the crisis requires critical reflection. Recent discourse in design has centered around the adoption of sustainability, ecological design practices, and the designers' role as change-makers. These ideas were previously addressed by environmental design pioneers in the twentieth century, yet what precedes is a somewhat obscure relationship from historical to present-day practice. Though the ideas are not new, designers of the present have not fully realized the lessons from environmental icons of the 60s and 70s, including F. Buckminster Fuller, Victor Papanek, and Tomás Maldonado. Today, climate design activism, a push toward ecologically sound design, is a prevailing part of the design ethos. Design activism is generally defined as using design to advocate for positive change – social and systemic issues or problems of sustainability and climate change. Climate design activism is in vogue today, whether in the form of scare tactics with a gloom and doom focus, sustainable conversation starters poised in hopeful future-forward narratives, or the adoption of ecologically friendly materials and processes. Still, successfully implementing climate design practices remains complex. A myriad of inter-connected global systems of industrialization, depleted natural resources, and consumption culture make climate design activist practice precarious at best. This paper will delve into key messages, tools, and takeaways from early environmental design pioneers that can be applied to design thinking and practice today. Inherently good problem solvers and adept thinkers, graphic designers are uniquely situated to tackle complex problems as design activists. By analyzing the work of environmental design pioneers, authors, and eco-activists, we can understand the role designers can take today.

Keywords

sustainable design, design activism, climate designer, environmental design, ecological design

MARIA SMITH BOHANNON is a designer, writer, and practitioner whose research includes expressive use of typography and image and sustainable design practices. She has an MFA in Graphic Design from Kent State University and a BFA in Graphic Design with minors in Illustration and Drawing from the Mary Schilling Meyers School of Art at The University of

Akron. Previously, she practiced professionally at the Williams McBride Group in Lexington, Kentucky where she was creative director and as an art director for Kleidon & Associates in Ohio. Currently, she is an Assistant Professor of Graphic Design at Oakland University.

JOSEFINA BRAVO, SOL KAWAGE

“The sign is mine”. Democratising design in times of disruption

At the start of 2020, the COVID-19 pandemic interrupted everyday life, forcing dramatic changes in, among other things, the way people inhabit and move around public spaces. In order to encourage compliance with new rules and ensure safe social interaction, those responsible for such spaces (including hospitals, public buildings, shopping centres and transport hubs) were suddenly forced to think about circulation systems and managing occupant density, as well as de facto redesigning service processes to transform public behaviours. On top of that, it was necessary to communicate new rules and requirements clearly and authoritatively.

Effective communication means using concise, precise and unambiguous language as well as colour, images and layout to convey the message in a way that can be perceived, understood, remembered and complied with by as many people as possible. Research shows that visual consistency affects the credibility and authority of public information, encouraging compliance, and so design skills are crucial to create effective communications in times of disruption.

The pandemic has created unprecedented challenges for those needing to provide information, notably because of the need to create –and update– information materials at great speed. The design and production of information materials by conventional means (that is, by teams of qualified designers, to schedules running to weeks or months), became impractical or even impossible. Suddenly, effective communication became the responsibility of everyone: business owners, managers, staff and community volunteers.

So how have information designers dealt with this need to democratise design, so that everyone has the wherewithal to create better documents and communication devices?

This talk will draw on existing research, examples and practical experiences of making information resources for non-designers prompted by the pandemic.

Keywords

signs, toolkits, resource, how-to guides, vernacular design

JOSEFINA BRAVO is a practising information designer and Post-doctoral Research Assistant at the University of Reading, UK. In her practice and research, she has focused on the design of user-friendly health information, emergency information and education materials. She is particularly interested in user instructions and the range of visual techniques that can be used to enable comprehension of instructional text.

SOL KAWAGE is a practising information designer in Italy and Austria. Her work revolves around wayfinding, environmental graphic design, procedural instruction design and complex typography to create conceptual order in complex domains, and conveying this order to users and visitors through efficient and aesthetic visual systems.

DAVID BŘEZINA

Hyperglot – a database and tools for discovering language support in fonts

Hyperglot¹ helps answer seemingly simple questions about language support in fonts: When can we use font A to set texts in language B? What are the font-level requirements for correct representation of a particular language?

These are questions that get asked frequently when designers start familiarizing themselves with a language they previously did not know or when they (or the investors) specify a scope for a new typeface design. Understanding fonts language support is useful in fonts’ promotion or when navigating large font libraries. Mapping language requirements can also help software developers to automatically find ideal fallback fonts or identify the languages of user-input texts.

Understanding that the goal of mapping language support for all languages of the world needs to be a collective, ongoing, and documented undertaking, Hyperglot is open source. The Unicode-based database builds on the research of Alvestrand (1995), Everson (2015), Grierson (2012) and others and has already benefitted from numerous contributors online. It also takes inspiration from existing projects such as Unicode Common Locale Data Repository² or Underware’s Latin Plus character set³.

Hyperglot’s scope goes beyond these projects and appreciates the fact that languages and their orthographies are always evolving. It takes a pragmatic approach by identifying a standard character set for each orthography which makes it suitable for automation. The database that currently contains information for over 640 languages is a work in progress, designed to grow.

The presentation will discuss the motivations underlying Hyperglot’s approach, its alternatives and limitations, and the responsibilities that remain on the shoulders of its users.

1. <https://hyperglot.rosettatype.com>

2. <https://cldr.unicode.org/index>

3. https://underware.nl/latin_plus/info/

Alvestrand, Harald Tveit. *Characters and character sets for various languages*. 1995.

Everson, Michael. *The Alphabets of Europe*. 2015.

Grierson, George Abraham. *Linguistic survey of India*. Delhi: Low Price Publications. 2012.

Keywords

multilingualism, Unicode, language support, typography, typeface design, font development, graphemics

DAVID BŘEZINA is a designer, writer, lecturer, and chief type officer at Rosetta Type. He designed typefaces for a diverse palette of the world’s scripts. David holds a Master’s degree in computer science and an MA in Typeface Design and PhD from the University of Reading (UK). His cross-disciplinary PhD thesis studied visual similarity and coherence of characters in typefaces for continuous reading. Together with Mary C Dyson et al. they run Design Regression, an online mini journal about design for reading and reading research.

ANASTASIA CHOURMOUZIADI, ELISAVET KELIDOU

The “Sappho 2.0” exhibition. Converting a physical exhibition design concept into digital

“Sappho 2.0” exhibition was designed in the framework of the Postgraduate Program of the specialization in Museology of the Department of Cultural Technology and Communication, University of the Aegean. The exhibition aimed to present the multidimensional interpretation of historical, social, and cultural concepts of the life and work of poet Sappho from ancient and contemporary evidence. The research conducted on the subject, the collection of the material, and the design were processed to realize the exhibition in a natural space in the city of Mytilene. Due to the restrictive measures imposed by the pandemic, it was decided to use the selected material in a digital presentation exhibition. The adaptation of the design for all exhibition sections, from the physical presentation of the content to its digital version, sparked a series of concerns on various issues concerning the transmission of messages and the overall visit experience. Among the issues that needed to be adjusted was typography as a text and environmental element. Typography is an essential element in all exhibitions. It contributes to the orientation of communication, either when used as a tool for documenting exhibition objects or as a means of different aspects of the exhibition narrative. In any case, its aesthetic contribution to the style of the exhibition and, therefore, to its narrative is crucial. The same goes for digital reports, as their goal is the same as analog ones. For the exhibition “Sappho 2.0” it was necessary to adapt the various printing surfaces both in the exhibition space and in the exhibition objects that had already been designed for print production with the primary aim of simulating them with the analog ones. This study captures the technical and communication dilemmas and problems of text management concerning the differentiation of viewing, readability, and the interaction of texts in the digital exhibition space.

Keywords

exhibition design, digital exhibition, graphic design, typography

ANASTASIA CHOURMOUZIADI has studied in three different academic environments (Chemistry, Architecture, Archaeology) trying to jointly apply “positivist” methodology, creative design and theoretical enquiry on the field of cultural heritage management, exhibitions, and museums. Her views and proposals have been tested in cultural management master plans, museum exhibitions –such as Thessaloniki Cinema Museum–, archaeological sites rehabilitation –such as Dispilio lake-side settlement reconstruction–, and experimental exhibitions, while they are also presented in publications and conferences. She is Associate Professor of Museology at the Department of Cultural Technology and Communication, University of the Aegean, and Director of the Museology Laboratory of the same university. Her main research interests are theory and methodology of museum practice, exhibition design, public archaeology, as well as the impact of digital technologies on the above. ELISAVET KELIDOU is a graphic designer and a PhD candidate at the Department of Cultural Technology and Communication of the University of the Aegean, where she teaches Graphic Design, both at the undergraduate and the postgraduate studies. She also holds a Master’s degree in Cultural Informatics. In the context of her professional activity, she worked for the Greek Ministry of Culture and other Cultural Organizations on the design and visual management of museum exhibitions, as well as the creation of interactive cultural applications. Her research interests lie in the process of concept design and visualization of ideas and messages within exhibition narratives.

MATTHIEU CORTAT-ROLLER, IRENE VLACHOU

Non Legitur, Graecum Est

Between February and July 2022, Irene Vlachou will be in Residency at La Becque (La Tour-de-Peilz, Switzerland), conducting a personal project while guest lecturing within the MA in Type Design of ECAL/University of Art and Design Lausanne. During her class, she will introduce students to the Greek script and type design, with a focus on the early minuscule book hands Greek, in connexion with the Bodmer Foundation, a museum and collection of manuscripts nearby Geneva. Over the course of the semester, she will bring students to experiment with hand-written forms of the script, in order to familiarise them with its vernacular usage; and to develop typographic shapes out of their own experience in handwriting rather than by looking at existing typefaces. The residency will conclude with a trip to Greece, where the students will delve into the Greek script by looking at every-day use of letterforms, from street signs to typographic collections. With this new material, they will proceed to a workshop and the conference in Thessaloniki.

The talk would consist of two parts. First “Non Legitur”: Matthieu Cortat, Head of the programme, will introduce ECAL, its Master Type Design, and specifically the class Non Legitur. Every year a different script is picked, and it is made sure that none of the students –and often the teacher– knows it. The focus of the class is about methodology: What questions to ask? How to rely on a knowledge developed with Latin scripts? What are the strengths of being familiar with a script? And those of not being familiar? What are the ethical questions raised by the design of a script one is not familiar with?

In the second part, “Graecum Est”, Irene Vlachou will talk about her journey with ECAL students, her pedagogic approach and the final results that would have been just finished at the time of the Conference. The whole title refers to the habit of medieval monks, when copying a Latin text and finding a few Greek words, to replace them by “Non Legitur, Graecum Est”, “I cannot read, it is Greek”.

Keywords

education, biscriptual, Latin script, Greek script, ECAL, pedagogy, minuscule book hand, study trip

MATTHIEU CORTAT-ROLLER is the Head of the Master Type Design at ECAL/University of Art and Design, Lausanne, Switzerland. He holds a BA from the Department of Visual Communication, ECAL, and an MA from the Atelier National de Recherche Typographique in Nancy, France. Before his position at ECAL, he was scientific advisor for the Museum of Print and Graphic Communication in Lyon. His current practice is now split between type education, retail fonts (distributed by 205 Type Foundry) and custom projects for clients such as Caran d’Ache, the Fondation Louis Vuitton, Eurosport, the Olympic Museum, or cosmetic brand La Prairie. In the recent years he coordinated two publications related to the politics of type design, *Archigraphiae*, *Rationalist Lettering and Architecture in Fascist Rome* and *Aram*, of Aramaic-speaking community in the Middle East and in its diaspora.

IRENE VLACHOU is a typeface designer based in Athens. She holds an MA in Typeface Design from the University of Reading. She has collaborate with international type foundries and corporations, working as a typeface designer and a consultant for Greek typefaces. From 2013–2019, she was a senior designer and variable font expert at Type-Together. She currently works full time, as a freelancer typeface designer, specialising in OEM/System fonts. On behalf of the Greek Open Source Community (GFOSS), she is a mentor on the expansion of Greek libre fonts for the GSOC (Google Summer of Code) program. For the spring semester of 2022, she is an artist-in-residency at La Becque and a visiting professor at the Master program of Typeface design at ECAL, Lausanne.

IOANNA DELFINO

Η ανανέωση του ελληνικού εικονογραφημένου βιβλίου κατά τη μεταπολιτευτική περίοδο της Ελλάδας

Στην Ελλάδα από την αρχή της μεταπολιτευτικής περιόδου παρατηρείται μία άνθιση στον χώρο των εκδόσεων. Οι τάσεις που επέφεραν οι αλλαγές στο κοινωνικό, το πολιτικό και το πολιτιστικό πλαίσιο της χώρας ύστερα από τη μετατροπή του πολιτεύματος, επηρέασαν το ελληνικό βιβλίο ως προς τη θεματολογία του και ως προς τη δομή του.

Πέρα από την εξέλιξη της τεχνολογίας με τις νέες δυνατότητες εκτύπωσης που συνέβαλαν στο μεγάλο άλμα της παραγωγής και της ποιότητας των εκδόσεων, το θεματικό ενδιαφέρον των συγγραφέων στρέφεται στους κοινωνικούς προβληματισμούς της εποχής, με έντονες υπαρξιακές ανησυχίες. Το ύφος των κειμένων αλλάζει, γίνεται πιο οικείο, ευφύες, με χιούμορ και η γλώσσα γίνεται μοντέρνα, ενώ παράλληλα η εικονογράφηση αποκτά ένα ουσιαστικό και καθοριστικό ρόλο στις ιστορίες, παύοντας να είναι διακοσμητική.

Σε αυτή τη μεταβατική εποχή οι εικονογράφοι αρχίζουν να αναζητούν καινούργιους προσανατολισμούς, ξεφεύγοντας από τη συνήθως αφελή ωραιοποίηση των εικόνων. Θίγουν καταστάσεις, σατιρίζουν τα ήθη της εποχής και κάνουν πολιτικούς υπαινιγμούς. Τα οπτικοποιημένα μηνύματα των νέων δημιουργών είναι περισσότερο εμφανή στον χώρο του παιδικού βιβλίου. Οι χιουμοριστικοί σχολιασμοί καταστάσεων της σύγχρονης ελληνικής πραγματικότητας του Ευγένειου Τριβιζά, μεταφράζονται οπτικά από Νίκο Μαρουλάκη, ενώ οι κοινωνικές και οικολογικές ανησυχίες της Άλκης Ζέη οπτικοποιούνται από τη Σοφία Ζαραμπούκα. Παράλληλα καλλιτέχνες όπως ο Αλέξης Κυριτσόπουλος εισάγουν καινοτομίες στο ελληνικό βιβλίο, τολμώντας να εντάξουν τεχνικές ασυνήθιστες στη μέχρι τότε ως επί το πλείστον συντηρητική ελληνική εικονογράφηση, χρησιμοποιώντας οποιοδήποτε υλικό σε συνθέσεις άναρχες, αφαιρετικές, χωρίς περιθώρια και περιορισμούς.

Η νέα σχέση της τυπογραφίας με την εικόνα που πλέον αλληλοσυμπληρώνονται συνετέλεσε στην αλλαγή της μορφής του βιβλίου και προβλημάτισε τους σχεδιαστές οι οποίοι αρχίζουν λίγο αργότερα να εισάγουν αρχές και κανόνες θέτοντας τα όρια στις συνθέσεις των σελίδων και δίνοντας μια νέα φρέσκια οπτική στο ελληνικό τοπίο του εικονογραφημένου βιβλίου απογειώνοντάς το αλλά διατηρώντας την ελληνική του ταυτότητα.

Keywords

εικονογράφηση, ελληνικό εικονογραφημένο βιβλίο, τυπογραφία, οπτικοποιημένο μήνυμα

Η ΙΟΑΝΝΑ ΔΕΛΦΙΝΟ είναι απόφοιτος του Τμήματος Γραφιστικής του ΤΕΙ Αθήνας και των City & Guilds of London Art School και University of Westminster με μεταπτυχιακές σπουδές στις «Τέχνες εικονογράφησης» και τον «Σχεδιασμό και μέσα τέχνης» αντίστοιχα. Εργάζεται στον χώρο του βιβλίου, διδάσκει (με σύμβαση) στο Τμήμα Γραφιστικής & Οπτικής Επικοινωνίας του ΠαΔΑ όπου επίσης είναι Υποψήφια

Διδάκτορας. Διακρίθηκε στον Πανελλήνιο διαγωνισμό Χαρακτικής του Μουσείου Κατσουλίδη (2004). Συμμετείχε στην ελληνική αντιπροσωπεία του Δ' Διαβαλκανικού Συμποσίου Εικαστικής Δημιουργίας στη Σαμοθράκη και σε πολλές ομαδικές εκθέσεις στην Ελλάδα και το εξωτερικό, με πιο πρόσφατη τη «Χαρακτική. Από την προϊστορία στην Ελλάδα του σήμερα».

MARY DYSON, DAVID BŘEZINA

Questioning the obvious: different ways of seeing

‘The way we see things is affected by what we know or what we believe.’ (Berger, 2008, p5)
We make certain assumptions as researchers, teachers, and practitioners. These tend to be based on our beliefs and biases. Do we know what way of seeing we are encouraging in our students? People with expertise within a domain are likely to apply different strategies when looking at objects than those without expertise. Typographic and letter designers are trained to pay attention to variations in letterforms. They analyse typeface characteristics such as x-height, cap height, letter width, length of ascenders and descenders, size and shape of serifs, ratio of thick-to-thin strokes (contrast), or angle of stress. Those without design training normally focus on the letter identity, rather than the appearance, as part of the reading process. These two groups of people may therefore have different ways of seeing. Previous research has concluded that typographic expertise might lead to the processing of typefaces holistically (Dyson and Stott, 2012). This means that separate visual features are processed as a single unified whole, so that information on the spatial relationships between features is observed. But expertise may also work in the opposite direction: holistic processing of faces was less evident with more experience of drawing in art students (Zhou et al, 2012). We are conducting a study to explore whether designers process letters more holistically than non-designers. Adapting a paradigm used to measure holistic face processing, we ask people to compare the top halves of two letters, presented sequentially, and say whether they are the same or different. The letter identities are the same (e.g. both the letter ‘e’) but the styling may vary. The bottom halves of the letters need to be ignored. If they cannot be ignored, this indicates that the whole letters are being processed.

Berger, J. (2008). *Ways of seeing*. Penguin.

Dyson, M. C., & Stott, C. A. (2012). Characterizing typographic expertise: Do we process typefaces like faces? *Visual Cognition*, 20(9), 1082–1094.

Zhou, G. M., Cheng, Z. J., Zhang, X. D., & Wong, A. C. N. (2012). Smaller holistic processing of faces associated with face drawing experience. *Psychonomic Bulletin & Review*, 19(2), 157–162.

Keywords

holistic processing, design expertise, letter perception, type styles

MARY DYSON started by studying experimental psychology with a PhD in perception. She then moved into the Department of Typography & Graphic Communication, University of Reading, UK, teaching and researching theoretical and empirical approaches to typography and graphic communication. She has retired from her post in Typography & Graphic Communication and enjoys writing and editing academic texts, in particular working with former students/colleagues who are now friends.
DAVID BŘEZINA is a designer, writer, lecturer, and

chief type officer at Rosetta Type. He designed typefaces for a diverse palette of the world's scripts. David holds a Master's degree in computer science and an MA in Typeface Design and PhD from the University of Reading (UK). His cross-disciplinary PhD thesis studied visual similarity and coherence of characters in typefaces for continuous reading. Together with Mary C Dyson et al. they run Design Regression, an online mini journal about design for reading and reading research.

CRAIG ELIASON

Auriol before and after the Great War

First produced by the G. Peignot & Fils foundry early in the twentieth century, the Auriol typeface captures the spirit of Art Nouveau in its organic and ahistorical forms. With their brushwork-inspired swells and gaps, Auriol's letters have long been admired as a display type. Beyond their obvious suitability for the attention-grabbing world of promotion, though, we find in foundry specimens that Auriol types were also offered in small point-sizes for extended reading.

George Auriol first developed his lettering style in the cabaret scene of Paris's Montmartre district around 1890. In ensuing years Auriol designed bookplates, sheet music covers, monograms, and the like. After the century's turn, Georges Peignot invited the artist to contribute his design for a family of types. Comparing the resulting types to Auriol's freely brushed lithographic designs, we can see the regularization inherent in the conversion to type. But it is also with Peignot's intervention that these letterforms were first envisioned for running text.

We will explore two books employing Auriol as a text face, separated by two decades including the disruption of World War I. The earlier book is the 1903 edition of the novel *À Rebours* by J. K. Huysmans, considered a classic of Decadent literature. The later book is *La Lettre d'Imprimerie* by Francis Thibaudeau, a seminal study of the history of type design (1921).

The choice of Auriol in these differing contexts signifies so differently. Between the two books, eminently expressive book design becomes eminently practical book design; the voice of an eccentric decadent becomes the voice of authoritative historian; taste ascribed to the recluse gives way to taste ascribed to the nation. Auriol proved versatile not only in its range of sizes and applications, but also in the connotations it evoked on either side of the Great War.

Keywords

Auriol, history, text, typography, Peignot, Art Nouveau, Art Deco

CRAIG ELIASON earned a PhD in Art History from Rutgers University in 2002. His scholarship since then has focused on the history of type design. He has presented and published research in numerous venues including Design Issues, Printing History, and Typographica. He founded Teeline Fonts in 2010, and his designs

have been exhibited at the Gutenberg Museum, honored at the Morisawa Type Design Competition, and selected for the Society of Typographic Arts 100. He is Professor of Art History at the University of St. Thomas in Saint Paul, Minnesota, where he has been teaching since 2002.

AMELIA FONTANEL, SHANI AVNI

Double Disruption: The typographic library through a pandemic renovation

The Cary Graphic Arts Collection at Rochester Institute of Technology is one of the world's premier libraries on printing and typography. Like its international counterparts in spring 2020, the staff pivoted to a virtual model of instruction and research facilitation with positive results beyond expectations. Concurrent with the pandemic however, the Cary and its parent university library faced a long-overdue building renovation that carried on despite the stresses of COVID-19. The staff safely moved hundreds of thousands of artifacts including archives, books, and printing presses, while dodging myriad construction disruptions. Laugh along with this cautionary tale as its hopeful curators forecast the near future of a much-improved rare book library that accommodates 21st century typographic education.

Keywords

typographic education, printing history, archival collection

AMELIA FONTANEL is a curator at the RIT Cary Graphic Arts Collection, a renowned library that collects on design, typography, and the book arts. She earned a MS in Printing Technology and Design from RIT, and a BA in Art History from Nazareth College of Rochester. She is responsible for teaching with some 30 different presses and thousands of fonts of analog type in the Cary's Technology Collection. She actively lectures and publishes on the history and practice of printing and typography. Fontanel has held board positions with the American Printing History Association and the Hamilton Wood Type and Printing Museum.

SHANI AVNI is the Ismar David Visiting Assistant Curator at the RIT Cary Graphic Arts Collection since 2020. She holds a BA in Graphic Design from Shenkar College, Israel and an MA in Typeface Design from the University of Reading, UK. For her thesis she researched The David Hebrew typeface family and, since receiving her degree, continues to do so. She designs, researches, teaches, consults, writes and lectures on Hebrew type design and typography and perseveres in her efforts to make historical information accessible as both an academic and a practical reference.

CHRYSOULA GATSOU, EVANGELIA PAVLAKI

Icons and symbols in the time of pandemic: From concrete to abstract

In light of the Covid-19 pandemic, Visual communication offers a creative and practical medium to bridge critical health literacy gaps and facilitate public health advocacy. Icons concrete and abstracts have been broadly utilized to describe and promote pandemic prevention measures. Concrete icons are thought to be easy to interpret as they allow people to apply their everyday knowledge, on the objects depicted by them, in order to make inferences about the function of the icon. On the other hand, abstract icons are likely to represent information using graphical features such as lines and arrows and accordingly have less clear connections with their real-world referents. The aim of this study is to explore elderly people's preference of concrete icon style versus to abstract design. To do this, we used 12 existing icons associated with COVID-19 pandemic prevention measures published by the health and medical organizations for the elderly people. The icons include symbols for physical distancing, COVID-19 and coronavirus, coronavirus mask, lockdown, infection prevention, testing and infected. We conducted semi-structured interviews with 15 Greek elderly people and discussed their preference and understandability depending on how the icons are visualized. We also distributed 50 questionnaires to people of the same age group looking again into aspects related to icon legibility and understandability. Although our results did not show a statistically significant difference we found that elderly had a strong preference towards the concrete icons. Therefore, we suggest that concrete icons should be used in representations specifically designed for elderly, as they are more legible for this category of users and do not adversely affect their recognition.

Keywords

icon design style, pandemic, elderly

CHRYSOULA GATSOU is an Associate Professor at the University of West Attica, Department of Graphic Design and Visual Communication/Sector of Graphic Arts Technology. She holds a BSc in Graphic Arts Technology, an MSc degree in Interactive Multimedia (University of Westminster, UK) and a PhD in Human Computer Interaction. Director of Graphic Arts Technology sector in the Graphic and Visual Communication department over the last 4 consecutive years. Her research was presented at international conferences and has been published in books and peer-reviewed academic journals. She has more than 30 years of experience in education, training, project and research within the Greek and European Graphic Arts and Media sectors. EVANGELIA PAVLAKI has a PhD and Master's degree (MArch) in Urban Design from the University of Nottingham as well as a Bachelor's (BArch) and Master's degree (MArch) in Architecture from the University

of Crete, Greece. She is also a qualified Architect, a BREEAM approved graduate and an active member of CO-URBAN research network. After moving to the UK and gaining a Master's degree (MArch) in Sustainable Urban Design with distinction, she pursued a fully funded PhD project. Along with her 3-year research project, she also worked at the University of Nottingham as teaching assistant in postgraduate urban design and architectural courses. She has been involved in several ongoing large-scale urban developments in the UK and internationally, and published a number of research papers. Being extremely passionate about cities and their versatile effects on human wellbeing, her research looks at advanced applications of urban design, sustainable urbanism and place experience. She currently works as an Urban Designer and Architect at CSA Environmental in United Kingdom.

VANGELIS HATZITHEODOROU

The telos of graphic design

Σκοπός της ανακοίνωσης είναι να διερευνήσει την πιθανότητα ο γραφιστικός σχεδιασμός να έχει φτάσει σε ένα τέλος ως προς τον ουσιαστικό λόγο λειτουργίας του, δηλαδή την επικοινωνία. Αρχικά αναλύεται η προβληματική που φαίνεται πως οδηγεί σε αυτό το συμπέρασμα μέσα από συγκεκριμένα, ενδεικτικά, παραδείγματα. Στη συνέχεια, παρουσιάζεται το πώς δημιουργήθηκε ο προβληματισμός για το επόμενο βήμα, μέσω της ανάγκης για σχεδιαστική καινοτομία στην ανάπτυξη και μορφοποίηση ενός τεχνουργήματος, και η ανακοίνωση καταλήγει με ορισμένες σκέψεις που φιλοδοξούν να λειτουργήσουν ως προτάσεις για τον γραφιστικό σχεδιασμό του μέλλοντος.

Ο ΒΑΓΓΕΛΗΣ ΧΑΤΖΗΘΕΟΔΩΡΟΥ είναι διευθυντής σχεδιασμού της Paragraph Design/Αθήνα. Διδάσκει "Γραφιστική" και "Διαχείριση και Δεοντολογία Σχεδιασμού" στο Πανεπιστήμιο Δυτικής Αττικής. Κάτοχος BA (Hons) του Hargrow College στο γραφιστικό πληροφοριακό σχεδιασμό και MA του Central St. Martins στο γραφιστικό τυπογραφικό σχεδιασμό. Έχει συνεργαστεί με διαφημιστικές εταιρείες στην Αθήνα, από τη θέση του διευθυντή σχεδιασμού. Συμμετείχε στην οργάνωση και διεύθυνση του σχεδιασμού της εικόνας και της ταυτότητας των Ολυμπιακών Αγώνων της Αθήνας.

Με την Paragraph Design σχεδίασε τις μασκότ των Ολυμπιακών και Παραολυμπιακών Αγώνων, όπως και τη γραμματοσειρά τους. Έχει σχεδιάσει εταιρικά και εμπορικά γραφιστικά προϊόντα για ελληνικές και πολυεθνικές εταιρείες και εταιρείες του Δημοσίου, όπως σήματα τραπεζών, συσκευασίες, σηματοδότηση, γραμματοσειρές, τμήμα των περιπτέρων της EXPO 2000 και 2005 κ.τ.λ. Είναι συγγραφέας του βιβλίου *Ολυμπιακά Εικονογράμματα, Σχεδιασμός και Σημειολογία*, Εκδόσεις Παπασωτηρίου.

BAS JACOBS, AKIEM HELMLING, SAMI KORTEMÄKI

Inside the letter

Designing type is the creation of distinctions between an inside and an outside. And by doing that, black (and white) shapes arise, which we acknowledge as letters. And while the technology to create those shapes changed several times in the recent 500 years, it did not change anything to the fundamental question of what designing type implies and what it does not imply. Until now, the inside of the letter was undefined. OpenType 1.9 and the COLR version 1 table changed this dramatically. Once we understand that the COLR version 1 table is not about color (as the name wrongly suggests) but about the inside of the letter, a potential new era of type design arises. A moment whereby type-designers are designing letter shapes and the letter themselves.

Keywords

OT 1.9, COLRv1 table & glyf table, boundary-logic, gradients, Plakato COLRv1, Plakato Textile, types

AKIEM HELMLING was born in Heidelberg, Germany, in 1971. During 1994–1998 he studied Graphic Design at the Fachhochschule Mannheim. A postgraduate of the KABK Den Haag, 1998–2000. Next to Underware he is also involved in the contemporary art center West Den Haag. Lives in Den Haag, the Netherlands.

SAMI KORTEMÄKI was born in Kerava, Finland 1975. Over the years 1995–2001 he studied graphic design at the Lahti Polytechnic/Institute of Design. During 1998–1999 he also studied at the KABK in Den Haag. Lives with his wife Ulrika and their son in Helsinki, Finland.

BAS JACOBS was born in Wanssum, the Netherlands, 1976. Studied visual communication at the art academy Academy of Visual Arts in Maastricht and followed the postgraduate course typography and type design at the Royal Academy of Art Den Haag. Lives in Amsterdam, the Netherlands. Always on the look out for the 5kg jars of Nutella. Speaks with a Southern accent. Interested in languages. And dialects. And slang. And script. And alphabets. And type. Of course. Likes to ride a bike instead of a car. As fast as possible.

LEILA HERNANDEZ

Grabbing COVID by the horns: Finding inspiration during the pandemic lockdown

The Pandemic disrupted the lives of everyone in a worldwide scale in every level, one of the biggest challenges was how to continue to develop your courses? How did we as educators use the current situation as a useful learning experience? By dealing with the situation directly or how some say “grabbing the bull by the horns” meaning tackling the situation head on. As educators, it is our job to find ways to instruct our students in a meaningful way, during the pandemic it was challenging: many people were affected directly or indirectly with COVID.

So, if COVID was in everyone’s mind how do educators work with this context? I felt that instead of moving away from the topic we had to make the entire pandemic a learning experience, turn it around and look at the positive side. This kind of behavior of looking for the positive in what was/is a very negative experience would make room not only to view a situation with different eyes, teaching all of us to change our perspective but to also assess what we have learned.

At South Texas College we have a group project called “Social Responsibility” which has a prime objective to make artwork based on a positive aspect brought on by the pandemic, search for the positive. Find something that the pandemic brought that made the world better. Students had to do a creative group project doing a group collage with a specific COVID outcome in which they had to also write a report on. The result is amazing, which up to this date I am using as a learning tool in my art appreciation courses.

Keywords

positive, outlook, inspiration in the negative, education tool

LEILA M. HERNÁNDEZ is an artist, designer, educator and a fervent admirer of popular culture and ancient folklore. She studied Diseño Artesanal (Handcraft Design) at the Universidad Dr Jose Matias Delgado in her country-of-origin El Salvador, where she learned about ceramics, textiles, and metals. Prof. Hernández later received a Master of Fine Arts degree (MFA) in graphic design from the University of Florida. She currently lives and works in Edinburg, Texas. A global artist, Prof. Hernández has lived in Europe and visited many museums and cultural centers that have influenced her artistic background such as The Vatican Museum, the Uffizi, Museo Nacional Del Prado, The Louvre, Musée

d’Orsay, and the Hermitage. She lived in Florence and Paris studying printmaking, drawing, painting, and art history. Prof. Hernández enjoys and is receptive to the color, texture, and compositions in local handcrafts of the countries that she has had the fortune of visiting and those that she has visited through their cultural artwork, that are immersed in color, texture, and pattern. Prof. Hernández research is mostly related to contemporary issues related to popular culture, she also explores the mixture of cultures, ideas, and opinions in the border area between South Texas and Northern Mexico which she has presented at national and international conferences.

JOHN HUDSON

Writing the Ending: the disintegration of the Soviet Union and Yugoslavia and the politics of language and script

In the 1990s, the end of state socialist and communist regimes in Europe and across the vast territories of the USSR coincided with various projects in the West to document and encode writing systems and enable digital typography. The reassertion of national identities across the former states was often expressed in terms of language and script, resulting in the invention of new writing systems, the reclaiming of traditional ones, and stories inspiring, tragic, and blackly comical. In many cases, these stories were themselves continuations of older narratives of script and politics dating back to the initial decades of the regimes.

Keywords

writing systems, script, politics, standardisation

JOHN HUDSON was involved in a number of the documentation projects for writing systems of Europe and the extended Cyrillic world during the 1990s, in some cases recording the new alphabet of a language while it was being invented, promulgated, and crushed in a matter of months.

MARY IKONIADOU

Between rupture and the promise of suture: the role of publishing in the politics of repatriation. The claims of the Greek political refugees in *Pyrros* magazine, 1961–1968

Publishing can offer a site from which refugee populations challenge official narratives of nationhood and claim 'belonging' to the national body from which they have been displaced.

This paper will examine the case study of *Pyrros* [Πυρρός] illustrated magazine, published in East Germany by Greek political refugees of the Civil War (1946–1949). Exceptionally for this kind of publication, the magazine circulated across both sides of Cold War borders in the 1960s. The paper will demonstrate that *Pyrros* was characterised by complex and politically charged editorial and distribution strategies that were rendered visible in its design layout.

More specifically, through the analysis of two photomontage spreads from the magazine, it will argue that design processes such as juxtaposition, metonymy, contradiction and estrangement were employed so as to shape the political and cultural sensibilities of a diverse readership. As it will be demonstrated, the magazine endeavoured to justify the refugees' claims by offering to visually, materially and affectively suture the rupture caused by the traumas of the past (war; persecution; exile).

At the same time, it proposed the active imagining of the future in the restitution of the Greek Left, back in the national history from where it had been violently removed.



Keywords

writing systems, script, politics, standardisation

MARY IKONIADOU is a Senior Lecturer in Graphic Design at the Leeds School of Arts. Her research interests center around the intersection of visibility and politics with a particular focus on the entanglement of printed matter, migration, and the Cold War. She currently sits on the editorial board of the Journal of European Periodical Studies and co-runs the research project 'The Politics of the Page: Visuality and Materiality in Illustrated Periodicals across Cold War Borders'.

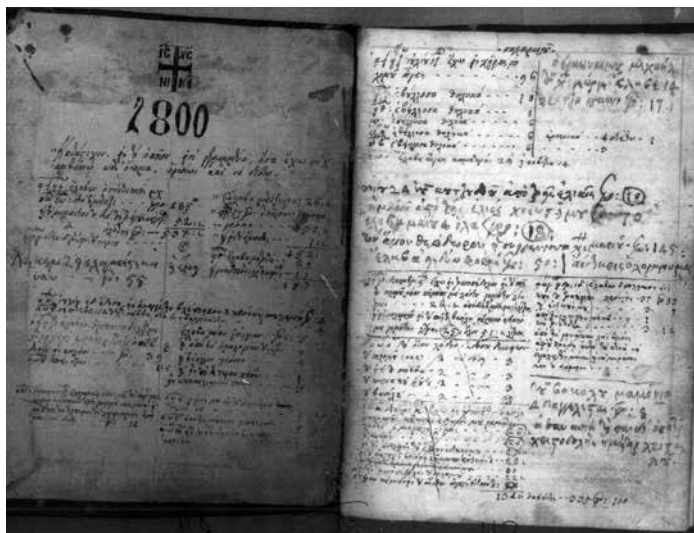
STELIOS IRAKLEOUS

The Kaminaria ledger: an unknown Karamanlidika source

The Turkophone Christian Orthodox of Anatolia, or as they are more widely known Karamanlides, were a community of people that lived across the Asia Minor during the Ottoman times. After the exchange of populations between Greece and Turkey in 1923, they had to leave Turkey on the grounds of their religion. What remains and it is become a subject of study, is their written legacy Karamanlidika (Turkish language written in the Greek alphabet).

The aforementioned community produced large amounts of printed material from the 18th to 20th century, a considerable part of which has survived and has been catalogued (e.g. Salaville and Dalleggio 1958, 1966 and 1974, Balta 1987, 1997). The manuscripts are more scarce probably due to the hastily way they had to flee their homeland. Manuscripts have their own importance since, among many other things, they often reveal aspects of everyday life, much of which we ignore about the Turkophone Christian Orthodox of Anatolia and everyday language which does not incorporate the restrictions of a printed book.

This talk aspires to present the recently discovered Kaminaria ledger (found in the village Kaminaria in Cyprus) which dates back to the early 19th century and although mostly written in Greek language, contains a considerable amount of pages written in Karamanlidika. The ledger provides information on a number of issues like trade, everyday life, religion, while proves to be a very useful source for Turkish language and Karamanlidika studies.



Keywords

Karamanlidika, Turkish language, manuscripts

STELIOS IRAKLEOUS obtained his PhD from Leiden University. He holds a BA from the University of Cyprus and an MA from Leiden University. His research is focused on Karamanlidika, Ottoman language and literature, and the linguistic and cultural interactions in the Eastern Mediterranean. He has taught as a lecturer at Leiden University and University of Cyprus.

JANNEKE JOHANNA JANSSEN, ANN BESSEMANS

A new perspective on the history and (experimental research) practices of index-typography

This presentation explores significant index developments and usage over time. We look back into the ancients and the first steps of typographic cueing under knowledge –and technology– expansion during the Medieval. From there, we travel to modern times where indexes arose in the first magazines during the 18th century. We finish looking ahead with innovative contemporary examples from a research perspective.

Indexes created the backbone of the first magazines and formed a significant function in their emergence in 1731. Magazines play a prominent role in our archived history and culture. Due to searchability and accessibility herein, we can develop our collective memory. The dense vertical syntaxes that shape indexes are particularly subject to typographic conventions. Although there are standardized manuals for indexing, limited empirical research is conducted. Even more, nowadays indexes fulfil a vital position in digital reading, where sources scatter over more than one document. Scanned and skimmed reading is more applicable than pre-digital reading methods. The synergy of different sources of reading material to obtain knowledge, and an immersive reading experience, is of growing importance. Particularly in this digital era with ever-growing information flows and changes in our reading habits. Therefore, the necessity arises to study this complex reading and find designerly manners to facilitate reading by means of interaction between hierarchical clustered (typo)graphic levels. Indexes provide a variety of typographic navigational anchor points in how narratives are built up and understood by readers. Consequently, these indexical anchor points are an important input for exploring how to improve the reading experience.

To conclude, the visual timeline of index developments reveals new links into the future of typographic navigation by means of search reading that are important in the ever-growing streams of information in the reading landscape.

Keywords

index-typography, the future of the book/magazine, indexes, navigation, search reading

JANNEKE JANSSEN is an award-winning typographic designer. She holds degrees in Visual Arts (Academy of Fine Arts Maastricht, NL) and in Reading Type and Typography (READSEARCH, PXL-MAD School of Arts Hasselt, BE). Since 2019 she is pursuing a typographic research PhD (Flemish Scientific Research Foundation/affiliation Hasselt University) at READSEARCH under the supervision of Prof. Dr Ann Bessemans and Prof. Dr Adriaan van der Weel. Her work explores the effects of legibility/readability in search reading through (typo) graphic navigation and index-typography in non-linear magazines with large-scale documentation in the era of digitization by means of texts, images, grid systems and their relations.

ANN BESSEMANS is a legibility expert and award-winning graphic and type designer. She founded the READSEARCH legibility research group at the PXL-MAD School of Arts and Hasselt University where she teaches typography and type design. Ann is the program director of the international Master program 'Reading Type & Typography'. Ann received her PhD from Leiden University and Hasselt University under the supervision of Prof. Dr Gerard Unger. She is a member of the Data Science Institute UHasselt, the Young Academy of Belgium and lecturer at the Plantin Institute of Typography.

PANAGIOTIS KAPOΣ, CHRISTOS MAIS

Digital visual communication of Greek trade publishers

The aim of this paper is to present the visual communication tools used by Greek Trade Publishers. More specifically we aim at focusing primarily on their online presence and address issues like website design, content projection and digital marketing. The paper will focus on a variety of publishers and we will also research on how the pandemic may have transformed the digital presence of publishers.



Keywords

trade publishing, Greece, digital visual communication

PANAGIOTIS KAPOΣ was born in Athens. He holds a PhD Degree from Panteion University (Department of Communication, Media and Culture). His thesis examined the digital transition of the book publishing industry in the new ecosystem of value and networking focusing on the Greek case. He has been professionally active since 2005 in the book publishing industry and in cultural management and communication. His research interests lie in the fields of digital transition of the book publishing industry, Cultural and Creative Industries, digital communication and the media economy.

CHRISTOS MAIS was born in Nicosia, Cyprus and is situated in Thessaloniki, Greece. He holds a PhD from the Leiden University Centre for the Arts in Humanities (The Netherlands). His research interests vary from contemporary social and cultural history to publishing studies. He is currently a teaching fellow at the Department of Civilisation, Creative Media and Industries, of the University of Thessaly, and co-founder and senior editor of the Psifides Publishing House.

ΕΥΑΓΓΕΛΟΣ ΚΑΣΣΑΒΕΤΙΣ

Metatrash

Στην παρουσίαση θα εξεταστούν δύο παραδειγματικές περιπτώσεις τυπογραφικών «απορριμμάτων». Στα δύο αυτά παραδείγματα, οι αφετηρίες είναι διαφορετικές αλλά η κατάληξη κοινή: ο κάδος απορριμμάτων.

Το πρώτο παράδειγμα έρχεται από το παρελθόν. Πρόκειται για ένα πολύτιμο τεκμήριο, επίκαιρο γιατί σχετίζεται άμεσα με την περσινή μεγάλη επέτειο των 200 χρόνων από την Ελληνική Επανάσταση. Βρέθηκε σε κάδο απορριμμάτων. Το εύρημα εγείρει ποικίλους προβληματισμούς. Είμαστε σε θέση να αναγνωρίσουμε και να διαφυλάξουμε τα έργα της οπτικής επικοινωνίας και της τυπογραφίας ως φορείς ιστορικής μνήμης και αισθητικής παιδείας;

Η δεύτερη περίπτωση αποτελεί ένα συγκινητικό παράδειγμα αξιοποίησης τυπογραφικού υλικού πριν αυτό μετατραπεί οριστικά σε σκουπίδι. Προέρχεται επίσης από το παρελθόν, αλλά μας λέει πολλά για το παρόν και κυρίως για το μέλλον. Είμαστε πρόθυμοι να διδαχτούμε από σοφά παραδείγματα πρόνοιας και οικονομίας του παρελθόντος, ώστε να προετοιμάσουμε ένα μέλλον με λιγότερα απορρίμματα;

Η οπτική επικοινωνία κατά τον 21ο αιώνα έχει μετατοπιστεί σε σημαντικό βαθμό από την υλική υπόσταση των συμβατικών μέσων και τρόπων του παρελθόντος, στην άυλη διάσταση της ψηφιακής εποχής. Εντούτοις, σε ορισμένους τομείς, όπως για παράδειγμα η συσκευασία, η τυπογραφική παραγωγή αυξάνεται εκθετικά. Ο κόσμος του ντιζάιν και της οπτικής επικοινωνίας έχει καταλυτικό ρόλο στη διαμόρφωση των όρων του παιχνιδιού. Η συζήτηση για τη δυστοπία των απορριμμάτων και την κλιματική κρίση μας αφορά όχι μόνο ως ιδιώτες καταναλωτές αλλά ιδίως ως δημιουργούς και σχεδιαστές.

Η παρουσίαση έχει διττό στόχο. Αφενός αποσκοπεί να φωτίσει την αντιδιαστολή ανάμεσα στη σοφή οικονομία που διακρίνεται στα τυπογραφικά έργα του παρελθόντος, προς την αλόγιστη σπατάλη και αφροσύνη που συχνά χαρακτηρίζει τις σύγχρονες σχεδιαστικές επιλογές. Αφετέρου, διερευνά ακροθιγώς την επερχόμενη και αναπόφευκτη ριζική αλλαγή παραδείγματος που επιβάλλει η ιστορική συγκυρία του metaverse. Πώς θα αξιοποιήσουμε το νέο μέσο για να μειώσουμε δραστικά το περιβαλλοντικό αποτύπωμα της οπτικής επικοινωνίας; Το νέο εικονικό τοπίο είναι εξ ορισμού προϊόν σχεδιασμού, τόσο ως περιέκτης όσο και ως περιεχόμενο. Η κομβική πρόκληση για τη σχεδιαστική κοινότητα είναι ήδη εδώ. Η μετάβαση φαίνεται να ξεπερνάει το μεγαλειώδες άλμα του Γουτεμβέργιου.

Ο ΕΥΑΓΓΕΛΟΣ ΚΑΣΣΑΒΕΤΗΣ ζει στην Τρίπολη όπου σχεδιάζει στο δημιουργικό γραφείο που ίδρυσε το 1991. Φοίτησε αρχικά στο Τμήμα Ηλεκτρολόγων Μηχανικών της Πολυτεχνικής Σχολής του Πανεπιστημίου Πατρών και είναι πτυχιούχος του Τμήματος Ευρωπαϊκού Πολιτισμού της Σχολής Ανθρωπιστικών Σπουδών του Ελληνικού Ανοικτού Πανεπιστημίου με μεταπτυχιακή επιμόρφωση στην Ιστορία και Φιλοσοφία των Επιστημών. Ειδικεύεται στην τυπογραφική και καλλιτεχνική επιμέλεια εκδόσεων,

την οινική συσκευασία, την οπτική ταυτότητα και την επικοινωνία του πολιτισμού. Έργα του έχουν διακριθεί σε ελληνικούς και ευρωπαϊκούς διαγωνισμούς. Αρθρογραφεί για θέματα πολιτισμού και έχει δώσει διαλέξεις σε συνέδρια και ημερίδες για την τυπογραφία και την οπτική επικοινωνία. Παράλληλα ασχολείται συστηματικά με την έρευνα και τη μελέτη ειδικών θεμάτων της ιστορίας της τυπογραφίας και του οπτικού πολιτισμού.

RALPH KENKE

The good, the bad and the ugly of Logotype or how to design with negative space in mind!

Logo designs are a polarising subject for both designers that create them and clients that pay for them. While the initial motivation and reason to design a logo are often for both parties to make a unique visual graphic recognisable for a particular commodity or service, the choices of aesthetic directions during the design process can drift apart. Logos are a graphic design that companies use with or without their name to identify themselves or their products. However, practitioners know there are distinct characteristics to a logo, and research supports that logotypes (wordmark) are more memorable than, for example, logos without a name and no typographic elements (logomarks). Furthermore, the argument that logos that exclude typography require an increasing level of visual exposure to accomplish recognition indicates the benefits of Logotype (wordmark) in comparison to logos relying just on symbols (logomarks). While several contributing factors suggest that typography has a significant positive association with memorising factors, there are very few ideas on how practitioners can use such factors to achieve a high level of memorisation of a typography-based logo design. This paper presents a practice-based methodology to visual communication practice as research and includes an overview of the different types of practice-related research undertaken across various disciplines; discussions of the purposes and applications of visual communication design concerning logotype design and Gestalt Principles. The research investigation demonstrates Practitioner Mechanisms concerning cognition dysfluency and its benefits to capitalise on negative space features within logotypes and monograms that lead to a high level of visual recognition.

Keywords

typography, Gestalt principals, visual identity, negative space logo, practice-based research, logo design, design mechanisms, graphic design, cognition dysfluency, creative practice

RALPH KENKE is a Design Lecturer at the University of Newcastle, Australia, where he teaches Visual Identities, Wayfinding and Interactive Design. He graduated with a Master in Design from UNSW Sydney and earned his PhD at the University of Newcastle. Ralph is an Industry Professional member of the Australian Graphic Design Association (AGDA) and a research member at the Future Art Science Technology Laboratory. His

research and practice in visual identities expand into interaction design, typographic characteristics in logotypes, graphic design systems and media art installations. Ralph has worked as designer and researcher in Australia, USA, France and Germany. His work was honoured with a Type Directors Club Certificate of Excellence and several AGDA awards.

ΑΠΟΣΤΟΛΟΣ ΚΟΡΔΑΣ, ΣΟΦΙΑ ΣΤΡΑΤΗ

Επικοινωνία σε αστικά περιβάλλοντα: έργα γραφιστικής, κινητές εγκαταστάσεις και ουτοπικές ανακατασκευές στο δημόσιο χώρο της πόλης

Στην πρόταση παρουσιάζονται δυνατότητες εικαστικών παρεμβάσεων και εφήμερων δράσεων στο «σώμα» της πόλης, οι οποίες πραγματεύονται ουτοπικές ανακατασκευές τόπων και συνθηκών σε δύσκολους καιρούς, με στόχο τον κλωνισμό της κατεστημένης αντίληψης του περιβάλλοντος της πόλης ή τις βεβαιότητες απέναντι στα πράγματα. Η παρέμβαση εδώ νοείται ως εικαστική δράση, η οποία εισέρχεται σε καταστάσεις και συνθήκες εκτός του κόσμου της τέχνης, στην προσπάθεια να αλλάξουν οι εκεί υφιστάμενες δυσμενείς συνθήκες. Εξ ορισμού, η παρέμβαση συνιστά πρόκληση¹ ή τουλάχιστον σχόλιο, σε κάποιο ήδη υπάρχον επικοινωνιακό έργο ή σε μια θεματική και στις προσδοκίες του κοινού ή ακόμη συμπλήρωση της λειτουργίας τους. Με βάση τις παραπάνω θέσεις, επιχειρούνται, μέσω υποδειγματικών αναφορών (Case Studies), παρεμβάσεις στο δημόσιο χώρο για να διερευνηθεί η δυνατότητα της διαφορετικής αντίληψης της οικειοποίησής του².

Αυτές οι υποδειγματικές αναφορές στοχεύουν στην ανατροπή της καθιερωμένης ροής των γεγονότων και του προφανούς στάτους, αλλάζοντας χρήσεις και ρόλους σε περιβάλλοντα, μέσω ουτοπικών ανακατασκευών, δημιουργώντας «άλλους» τόπους, ξένους προς αυτούς. Η υπέρβαση της «χρηστικής» τους λειτουργίας γίνεται ένα σχόλιο στον άψυχο χαρακτήρα της πόλης, προκαλώντας μια νέα ανάγνωση σε σχέση με την πόλη, κλωνίζοντας παράλληλα το αυτονόητο στη σκέψη των υποκειμένων, σχετικά με το δημόσιο χώρο και την πόλη και ενάντια στη λογική ενός αυτοματισμού ενεργειών στη ζωή και την τυποποιημένη έκφραση ή τις βεβαιότητες απέναντι στα πράγματα.

1. Αν και η παρέμβαση από τη φύση της έχει και τη χροιά της ανατροπής, είναι πλέον αποδεκτή ως νόμιμη μορφή τέχνης και συχνά πραγματοποιείται με την υποστήριξη των ατόμων που κατέχουν θέσεις εξουσίας.
2. Χρησιμοποιώντας κλειδιά της οπτικής αντίληψης, που με το ελάχιστο να μπορούν να αναδιαμορφώσουν την εικόνα.

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Keywords

γραφιστική στο χώρο, κινούμενα περιβάλλοντα, ουτοπικές ανακατασκευές, «σώμα» της πόλης, οπτικό ερέθισμα, δημόσιος χώρος

Ο ΑΠΟΣΤΟΛΟΣ ΚΟΡΔΑΣ είναι Εργαστηριακό Διδακτικό Προσωπικό (ΕΔΙΠ) στο Τμήμα Πολιτισμού, Δημοσιογραφικών Μέσων και Βιομηχανιών του Πανεπιστημίου Θεσσαλίας και διδάσκει Σχεδιασμό Εικόνας και Ταυτότητας (branding). Η ΣΟΦΙΑ ΣΤΡΑΤΗ είναι Αναπληρώτρια Καθηγήτρια στο Πανεπιστήμιο Δυτικής Αττικής (ΠΑΔΑ), Σχολή Εφαρμοσμένων Τεχνών και Πολιτισμού, Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας.

VIKTOR KOEN

Greetings from pandemic island

Initially conceived as a set of postcards, Greetings from Pandemic Island, evolved into a pictorial bridge between the 1918–19 influenza and COVID-19 pandemics. Spanning these hundred years, the series documents the brutal realities of such crises by questioning issues of personal and collective responsibility, humanity and gross indifference but also highlights an intricate web of long existing layers of racial and socioeconomic disparities catalyzed by the epidemic.

By utilizing a wide range of vintage photography, turn of the century advertising and public service ephemera and typography, this visual essay functions as a vivid reminder of global experiences still unfolding through mass and social media in our devices. But mostly, about the obsessive urgency to simply make something and stay mentally afloat when everything around is sinking.

Immediacy dictated that these archival collages work in simple ways, delivering their visual impact through combined fragments, distorted proportions or double exposures. Instead of well thought out detailed manipulation and multilayered effects, photos that strongly attracted my attention during research, were embraced as corner stones for new compositions. Unintentionally crossing paths with images demanding to be involved was certainly an integral part of this project's genetic code.

Mementos from one of the most pandemic stricken area on the planet is ironic as the disproportionate loss of life on this urban island thoroughly effected the psychosynthesis of its inhabitants in ways we are yet unable to grasp. But for a while, if not essential, the most one could do about this, was generating as much noise as possible at seven every night. That and trying somehow to put desperation, loneliness and fear, on paper.

VIKTOR KOEN, Chair BFA Illustration, BFA Cartooning, School of Visual Arts. Education: BFA, Bezalel Academy of Arts and Design; MFA, School of Visual Arts. One-person exhibitions include Benaki Museum, Athens; United Photo Industries; Type Directors Club; Coningsby Gallery, London; Slovak National Museum, Bratislava; Photography Centre of Athens; Strychnin Gallery, Berlin; Fraser Gallery of Bethesda, MD; State Museum of Contemporary Art, Thessaloniki; Merry Karnowsky Gallery, Los Angeles. Clients include: Atlantic Records, Roadrunner Records, BBC, Delta Airlines, IBM, Merrill Lynch, Penguin Random House, Doubleday, HarperCollins, Rizzoli, Houghton Mifflin Harcourt. Publications include: The New York Times, Wall Street Journal, Nature, Time, Newsweek, Esquire, National Geographic, Rolling Stone, Wired, ESPN, Men's Journal, Bloomberg, Fortune, Money, Forbes, Nation, BusinessWeek, The Atlantic, Tor, Boston Globe, Chicago Tribune, Los Angeles Times. Awards and honors include: Award of Excellence, Communication Arts; Gold Award, Graphis; First Prize, Digital Hall of Fame; Kounio/Hasselblad Award; Gold Award, Folio; First Prize, EVGE Award; First Prize, Viridian Gallery National Juried Exhibition; Award for Excellence, Society of Publication Designers; Speaker, TEDx, Athens

ALEXANDRA KOROLKOVA

Antigone's adventures in Greece and Russia

Paratype received quite an unusual custom typeface order in the spring of 2020. An Athos orthodox monastery was going to issue a new liturgical book, with carefully restored historical texts, neat layout with not too much decoration and a very special typeface which was never used for that kind of books before. They had chosen Jan van Krimpen's Antigone for the Greek text of Liturgy. But as Antigone was not existing as digital typeface, they commissioned us a revival based on Oedipus the King book printed by Enschede for The Heritage Press in 1956.

The digital typeface consists of carefully revived characters from the book and some additional characters not found in the book, such as full set of Polytonic Greek, small caps, some alternates and special ligatures for marginalia.

The story continued with some consulting on book layout and illustration style and with a nicely printed book with main text set in Antigone. And we hope it's not the end...

Keywords

type design, revival, custom typeface, polytonic Greek

ALEXANDRA KOROLKOVA is a type designer, book designer, type researcher and type consultant. She is the Art director of Paratype. Alexandra is the 9th recipient of the Prix Charles Peignot (2013), Winner of Granshan, ED Awards, Red Dot. She is the leading designer of PT Sans and PT Serif, Circe, Golos, and the new type system of Sber. She is the author of a book on typography for beginners titled Live Typography (in Russian) which was first issued in 2007 and re-issued in 2008, 2010 and 2012, as well as of a series of type-related articles. Alexandra has delivered speeches at ATypI, TYPO Berlin, TypeCon, TYPO Labs, Serebro Nabora, Typofest, Typetersburg and other conferences and typo meetings.

YORGOS KOUMARIDIS

Πριν το «τυπωθήτω». Αρχεία για την τυπογραφία και την οπτική επικοινωνία στο Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο και η περίπτωση του αρχείου του Κάρολου Τσίζεκ

Από το αρχείο του Στέφανου Πάργα και του αιγυπτιώτικου περιοδικού *Παναγιώπτια* έως πιο πρόσφατες προσκτήσεις όπως του αρχείου των εκδόσεων «Κείμενα» του Φίλιππου Βλάχου και του αρχείου του Κάρολου Τσίζεκ, το Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο του Μορφωτικού Ιδρύματος Εθνικής Τραπέζης (ΕΛΙΑ-ΜΙΕΤ) έχει συγκεντρώσει πλήθος αρχείων που περιέχουν τεκμήρια σχετικά με την τυπογραφία και την οπτική επικοινωνία. Η ανακοίνωση θα παρουσιάσει με σύντομο τρόπο ορισμένα από τα αρχεία αυτά. Ταυτόχρονα θα προσπαθήσει να συμβάλει στην έρευνα για την ιστορία της τυπογραφίας και της οπτικής επικοινωνίας στην Ελλάδα με την ανάδειξη των σημείων εκείνων που τα αρχεία εμπεριέχουν τεκμήρια που ενδιαφέρουν τους ερευνητές των πεδίων αυτών: αλληλογραφία συγγραφέων εκδοτών και επαγγελματιών, αποδείξεις και τιμολόγια επιχειρήσεων του κλάδου (τυπογραφεία, λιθογραφεία, κυτιοποιίες, διαφημιστικές εταιρείες, εκδοτικοί οίκοι), εφημέρα, κατάλογοι εκδοτικών οίκων, τυπογραφικά δοκίμια με διορθώσεις και οδηγίες, κλισέ, αφίσες.

Στην εισήγηση θα παρουσιαστεί αναλυτικότερα η περίπτωση του αρχείου του ζωγράφου, γραφίστα, μεταφραστή και συγγραφέα Κάρολου Τσίζεκ, υπευθύνου της καλλιτεχνικής και τυπογραφικής επιμέλειας του περιοδικού και των εκδόσεων της Διαγώνιου. Το έργο του είναι αρκετά γνωστό και έχει τραβήξει στο παρελθόν το ενδιαφέρον της γραφιστικής και καλλιτεχνικής κοινότητας. Στο αρχείο του όμως, που ταξινομήθηκε πρόσφατα, περιέχεται η προϊστορία του τελικού προϊόντος (του βιβλίου, του περιοδικού, της αφίσας, του λογοτύπου). Πλήθος σχεδίων (κυρίως εξωφύλλων) και άλλων τεκμηρίων που σχετίζονται με τον σχεδιασμό του τυπωμένου προϊόντος: η αρχική ιδέα που μπορεί να ήταν μια φωτογραφία, ένα τυπογραφικό κόσμημα ή ένα γεωμετρικό σχέδιο, διαδοχικά σχέδια, πρώτα τυπώματα, οδηγίες στο περιθώριο, δοκιμαστικά φιλμ, τσίγκοι. Ακόμη, τυπογραφικές οδηγίες, αλληλογραφία, όπως οι επιστολές του Νίκου Καχτίση σχετικά με την έκδοση του βιβλίου του *Ο Εξώστης* την επιμέλεια του οποίου είχε αναλάβει ο Τσίζεκ, και μία θάλασσα τυπωμένου, γραμμένου και σχεδιασμένου χαρτιού από έναν λεπτολόγο στην τελική επιμέλεια και χαοτικό στην διατήρηση του αρχείου του άνθρωπο.



Keywords

αρχεία, Ελληνικό Λογοτεχνικό και Ιστορικό Αρχείο, τυπογραφία, γραφιστική, Κάρολος Τσίζεκ

YORGOS KOUMARIDIS works as an archivist/historian at the National Bank of Greece Cultural Foundation/Hellenic Literary and Historical Archive (ELIA-MIET) in Thessaloniki since 2008. He writes stories from the archives at the blog eliamietthessaloniki.wordpress.com. He studied history at the University of Thessaly and Birkbeck College. He has published articles on the history of 1940s in Greece and the history of Thessaloniki and has presented archives in journals and conferences. He loves tracing (when processing an archive) items related to book history, typography, and graphic design.

COSTAS MANTZALOS

Error is the new culture. Visual and textual triggers, create new meanings

The presentation investigates the significance that art plays in conveying messages and meanings through word twisters as deliberate errors to 'translate' current socio-political and economic issues. The presentation illustrates examples from the art practice of the TWOFOURTWO Art Group.

With the advancement of technology and because of the information revolution, the visual language has become a significant element in everyday life. Unlike the written language though, the visual language has not yet managed to formulate a structured grammar or syntax with rules and regulations, therefore it is not always cognitive. Visual intelligence still relies on the individual's understanding and perception and may vary from one person to another, but then again this is also in the case not only of the visual arts but also music, poetry etc.

Over the period of the 20th century the boundaries of artistic genres were fluid and constantly changing. It is not rare in the contemporary art scene to find works that require a whole new platform to be placed upon. A platform, which can accommodate a hybrid of disciplines such as design, architecture, fashion or even literature.

The TWOFOURTWO Art Group embarked on a voyage of collaboration under the umbrella of the group. Deriving from different backgrounds; a visual artist and an architect – both parts explore their common experience to produce a visual base on which they can communicate, between themselves and with the viewers. The work itself does not pretend to be a traditionally accepted art form but it rather seeks a place in its own right. It was the creative displacement of both parts, which has led them to work as a collective. The TWOFOURTWO Art Group was formed on 21 August 1996 in Nicosia, Cyprus by Costas Mantzalos and Constantinos Kounnis. It is a collective that lives and believes in Art, as an evolutionary institution, which changes in time and mutates with the passing of time, however, like democracy, remains a supreme power vested in the people and characterized by recognition of equality of opinions and voices.

The work of the TWOFOURTWO Art Group kicked off as a very personal need to explore the notion of togetherness, the self and the other. The work had evolved and had been shaped to investigate the notion of the private and the public, the personal and the common, the domestics and the international. In many cases the work of the TWO|FOUR|TWO ART GROUP especially since 2012 progressed towards appropriation and action and involved a process where the art object became a series of interactive events, allowing audience participation and interaction.

Keywords

contemporary art, appropriation, installation

COSTAS MANTZALOS was trained in visual arts in the UK. He also registered for a higher research degree and investigated the survey of post-modern graphic arts in Cyprus. His first academic post was in 1989, while in 1991 he was appointed as a Head of the Department. He is currently the Dean of the School of Arts, Communication and Cultural Studies (<http://dac.frederick.ac.cy/en/>) at Frederick University. Parallel to his academic career, he has been involved in numerous international art and design consulta-

tions. Since 1996 he is the cofounder of the TWO|FOUR|TWO art group (www.twofourtwo.com), with architect Constantinos Kounnis. The group lives and believes in Art as an evolutionary institution which changes in time and mutates with the passing of time, however, like democracy, remains a supreme power vested in the people and characterized by recognition of equality of opinions and voices. The group has had an active involvement in the international art scene.

ELENA BARTOMEU MAGAÑA

Reading direction vs reading time in road signage design policies. TARRA-GONA a case study

The following article describes a participatory research process about road signmark legibility in short reading times. It was developed by a team of design students and the teacher in the subject "Ergonomics, Perception and Usability" within the Design Degree, at EINA. Two main aims were achieved. The first one was to introduce students to design research methods while practicing some issues of the course as visibility, legibility and readability. The second was to consider the relation between two variables, reading direction and reading time. The article draws up the relevance of reading direction as a cultural capital issue in legibility (Unger, 2009). Reading direction was tested among reading time in a highway road signmark which presented legibility problems. This signmark presents the name of the city Tarragona in two rows in the order Gona-Tarra, as regulated in the legibility policy of road inscriptions of the Spanish Ministry of Urbanism and Public Works (BOE, 1987). When written, it was considered drivers would read first the closest text row Tarra-, despite occidental reading directions indicates to start with Gona. This decision was taken due to the short reading time drivers have on the road, as argued in the public works regulation code.

The research was developed with a Design-Based methodology (DBRC, 2003), with is characterized by the requirement of the acquisition of scientific knowledge (Raatz, Euler, 2017). The students learned and developed test plans, measurement tools for testing and common statistic issues to lead three user tests within the design process. The project was planned as a redesign process with three user experience tests. The first one was an exploratory test and consisted on filming the current signage and asking several questions to a group of users. This test was carried out by an average of a projected range of local and foreign users, to avoid familiar bias. In the second test, a pilot, there was a redesign of the road mark. The students tested the new sign in a video simulated context of a highway. To perform this context they reproduced the reading process under stress and blocked the reading time as an static variable of control. Finally, the last test was a new and improved option thanks to the suggestions of the participants to the first and pilot tests. The legibility was the dynamic variable and the goal of the redesign process was to increase it without decreasing reading time.

The initial hypothesis highlighted reading direction, reading time and letter deformation as the main legibility problems on the road. But the results show that a letter with perspective deformation can maintain legibility, moreover when not even a user perceived the letter deformation in the exploratory test. Regarding foreign and local users, same results were given in reading direction, despite their mother tongue was not Catalan. Referring to reading direction, results can be considered conclusive: the superiority of our cultural reading direction among short reading time on the road is a fact.

The article constitutes a basis for further research about legibility and a basis for redefining signage policies. It has also been an exciting contact with applied design research into an educational framework, specially for our undergraduate students. Eight years after the experiment, the students of "Design research" of the Design Degree are assessing the legibility policy of road inscriptions. The main aim is it to submit this changes to the Spanish Ministry of Urbanism and Public Works, with the collaboration of the Research Group on Design, Health and Wellbeing at EINA.

ELENI MARTINI

Ιστορίες για τις γραφικές απεικονίσεις στατιστικών δεδομένων



Με την κρίση της πανδημίας, λόγω εγκλεισμού και μεταφοράς της φυσικής ζωής και των ανθρώπινων δραστηριοτήτων σε διαδικτυακό περιβάλλον, όλοι γίναμε αποδέκτες μιας πλημμύρας στατιστικών γραφικών, που αποδεικνύουν ή αποκρύπτουν θέσεις και αντιπαραθέσεις. Δεχθήκαμε και δεχόμαστε τεράστιες ποσότητες πληροφοριών, νούμερα συνοδευόμενα από εικόνες και διαγράμματα. Σε κάποιες περιπτώσεις, ειδικά σε θέματα δημοσκοπήσεων, παρατηρείται αναντιστοιχία της οπτικοποίησης της πληροφορίας και του περιεχομένου, δηλαδή της πρόθεσης της ενημέρωσης και του οπτικού αποτελέσματος. Δημιουργούνται ερωτηματικά ως προς την «εικόνα» της πληροφορίας: Ποια δεδομένα καταγράφονται και πώς απεικονίζονται; Πώς νοηματοδοτεί ο σχεδιασμός την πληροφορία; Πώς διαμορφώνεται οπτικά ή μετάδοση της πληροφορίας σε περιόδους κρίσης; Πώς συνεργάζεται ο σχεδιασμός (design) με ένα πληροφοριακό σύστημα; Πού συναντιέται η τέχνη με την επιστήμη και καταφέρνει να αποτυπώσει το πολιτιστικό-κοινωνικό στίγμα; Για να κατανοήσουμε τι συμβαίνει σήμερα, αναπόφευκτα ανατρέχουμε στο παρελθόν προς ανεύρεση αναλογιών στις πρακτικές και στο ιστορικό πλαίσιο. Η ιστορία των γραφικών των στατιστικών στοιχείων και η καταγραφή-απεικόνιση δεδομένων, παρότι έχει μακρά ιστορία, οριοθετείται το 19ο αιώνα από τα μέσα και μέχρι το τέλος του συμβαίνει μια έκρηξη στη χρήση, στις μεθόδους σχεδιασμού, αλλά και στην ποικιλία θεμάτων εφαρμογής. Αυτό οφείλεται και στην εξέλιξη της τεχνολογίας των εκτυπώσεων.

Αντλούμε από αυτή τη χρονική περίοδο παραδείγματα αξιόλογα ως προς τη δημιουργικότητα και την αισθητική, τα οποία ταυτόχρονα φανερώνουν το πολιτικό-κοινωνικό πλαίσιο της εποχής τους: α) τα visual statistics της διάσημης νοσηλεύτριας Florence Nightingale, τα οποία τεκμηριώνουν τις συνθήκες νοσηλείας κατά τη διάρκεια του Κριμαϊκού πολέμου (1854–56) και αποτέλεσαν βασικό επιχείρημα για τη βελτίωση των συνθηκών της δημόσιας υγείας στη Βικτωριανή Αγγλία. β) τα visual statistics του Αφροαμερικανού κοινωνιολόγου, ιστορικού και συγγραφέα William Edward Burghardt Du Bois και της ομάδας φοιτητών του, τα οποία κάνουν ορατή τη ζωή του μαύρου πληθυσμού μετά τον εμφύλιο πόλεμο στην Αμερική, στην αρχή του 20ού αιώνα. Έναν αιώνα μετά και πλέον, έχοντας άπειρα παραδείγματα καλαισθητών και εμπνευσμένων infographics, σε αυτή την έρευνα εστιάζουμε σε “γραφικά επιβίωσης” σε καιρό κρίσης, αλλά και στα media statistics ή creative statistics που σχετίζονται με την έννοια της λογοκρισίας ή της παραπλάνησης. “Τα δεδομένα μπορούν να βοηθήσουν στην αντίληψη ενός χαοτικού κόσμου... Αλλά οι αριθμοί μπορεί να κρύβουν πληροφορίες ή να μη λένε όλη την ιστορία. Είναι ένα πλαίσιο αναφοράς, ένα στοιχείο για να ξεκινήσουμε τη συζήτηση ή να τοποθετηθούμε ...”, ισχυρίζεται η Mona Chalabi (data journalist, The Guardian US). Τα δεδομένα καθορίζουν τις ζωές μας, μας βοηθούν να βγάλουμε συμπεράσματα για την πραγματική ζωή και να φανταστούμε εικόνες του μέλλοντος. Φαίνεται ότι πολλές από τις μεθόδους οπτικής καταγραφής δεδομένων ανάγονται στο παρελθόν και σήμερα, μάλλον μπορούμε να διδαχθούμε πολλά σε θέματα αισθητικής – από πρωτοπόρους, μη επαγγελματίες γραφίστες – αλλά και ηθικής και δεοντολογίας “κοιτάζοντας πίσω”. Μαζί με τα ιστορικά παραδείγματα, θα θέλαμε να μεταφέρουμε στους νέους και μέλλοντες σχεδιαστές, την αισιόδοξη άποψη του designer Bruce Mau: “Ο γραφιστικός σχεδιασμός είναι μια πρακτική που πιστεύει σε ένα καλύτερο μέλλον”.

ELENI MARTINI is a graphic designer and lecturer in the Department of Graphic Design and Visual Communication at the Faculty of Applied Arts and Culture of the University of West Attica, Athens, Greece. Her research focuses on graphic design history, teaching-design methodologies, social design and 'Types' impact in everyday life. She is also interested in calligraphy.

Keywords

reading direction, reading time, road signage, typography education, public policies

ELENA BARTOMEU MAGAÑA has a PhD in Fine Arts. She is a designer, author and researcher, working on visual identity, meaning and perception. She has taught Typography for undergraduate students, as well as Visual Identity in the Design Degree at EINA, Barcelona. She develops and applies participative methodologies to

workshops and co-design processes and teach Design Futures at the Master Universitari de Recerca en Art i Disseny de Barcelona (EINA-UAB). SOFÍA SOLDEVILA, ARTUR RIVERA, are designers, alumni of EINA. Both co-designed the experiment.

GEORGIOS MATTHIOPOULOS

What's in a name? The Elzevir vs Times Greek conundrum

For over a century after the introduction of the neoclassical paradigm, three distinct typefaces monopolized most of the Greek printed texts in France, England and Germany respectively, while the French design was also used almost exclusively in the publishing sector of the newly founded Greek State.

By the 1890s, the rapid industrialization of Europe had marginalized the craftsmen type-cutters and precipitated the faster production of new types through the easy use of large drawings with the aid of the pantograph. These innovations ushered the application of new design ideas for the Greek alphabet mostly from the German type foundries, which aimed at the burgeoning classical publications of the Universities and to gain a larger share of the growing Greek market.

At the turn of the 20th century a new German upright design was quietly introduced in Greek publications (mostly known as Elzevir Greek) and it was soon adopted by the Linotype Co in the US (Greek No. 3). It was also offered by the Greek foundries and became the only serious rival of the French type supremacy, especially for use in magazines and newspapers.

In the 1950s, the English Monotype Ltd introduced the Greek extension of its famous Times type family (as upright Greek 565), which in many ways followed the German design and since the introduction of phototypesetting in the 1970s, both the old and new designs were referred under the blanket name Times Greek.

The origins of the Elzevir Greek type have remained an unresolved puzzle, but my recent research has discovered some new evidence, which traces it back to a "missing" link, an obscure upright typeface, which had evolved from the ubiquitous oblique Greek type used by German publishers of the Greek classics throughout the 19th century.

Keywords

Elzevir Greek type, Times Greek type, German typefoundries, Greek typefoundries, Linotype Co., Monotype Ltd., photocomposition, Neoclassical paradigm

GEORGIOS D. MATTHIOPOULOS teaches at the Department of Graphic Design and Visual Communication, University of West Attica, Athens, and his research work is in the fields of Type Design, Typography and Graphic Arts History. He is a founding member and

type designer of the non-profit organization Greek Font Society. He has also designed many books, art catalogues, and museum exhibitions and contributes articles and monographs on typography in magazines, seminars and Conferences.

MARÍA PÉREZ MENA, ANN BESSEMANS

Typography to bring auditory cues to readers that cannot hear to improve their comprehension

Reading is a complex activity that relies on several cognitive and linguistic processes. The key role that phonology seems to play in the process of reading has been widely investigated and many scholars have raised the question about the impact that the lack of auditory cues creates in readers with hearing issues. A vast amount of literature shows that non-hearing readers usually struggle with developing reading skills, which affect to their linguistic development and verbal learning and subsequently, hampers their integration in social and professional environments.

Previous research on this matter has tended to focus on linguistic solutions, by simplifying lexical content and reducing the amount of text. In the case of reading material to support audio-visual content, such as the case of subtitles, a visual approach has also been adopted on top: establishing a set of guidelines for the number of words per line and second as well as suggesting the use of a specific font style, font size and color of the font. However, these guidelines are usually established by experts with no relation to the field of typography and visual communication, creating typo-graphic solutions of questionable efficiency.

Communication in times of Covid-19 has become more challenging than ever before for people with hearing issues, since the omnipresence of an opaque facemask has forced them to rely on reading material, sometimes exclusively. At READSEARCH, we believe that better solutions for written communications can be found from a typographic perspective.

Specifically, in this case of study we show how a typographic interpretation of speech features may bring auditory cues to non-hearing adult readers when being used in subtitles. This study shows an improvement in the reading performance of non-hearing adult readers in terms of reading comprehension.

Keywords

legibility research, typography, type design, communication

MARÍA PÉREZ MENA is an award-winning graphic and type designer. She is postdoctoral researcher at the legibility research group READSEARCH at PXL-MAD School of Arts and Hasselt University. María teaches typography and type design in the BA in Graphic Design at PXL-MAD and is lecturer in the International Master program 'Reading Type & Typography' and the Master program 'Graphic Design' at the same institution. She received her PhD "with the highest distinction" from University of Basque Country and is a member of the Data Science Institute UHasselt.

ANN BESSEMANS is a legibility expert and award-winning graphic and type designer. She founded the READSEARCH legibility research group at the PXL-MAD School of Arts and Hasselt University where she teaches typography and type design. Ann is the program director of the international Master program 'Reading Type & Typography'. Ann received her PhD from Leiden University and Hasselt University under the supervision of Prof. Dr Gerard Unger. She is a member of the Data Science Institute UHasselt, the Young Academy of Belgium and lecturer at the Plantin Institute of Typography.

FRASER MUGGERIDGE

The design of paragraphs: Contextual indent paragraph setting

Words set as continuous text with sentences form paragraphs. The many decisions that inform how text is set form the basis of any page or book design. This presentation focuses on the paragraph, as an integral part of continuous text typographic organisation. I will describe the various approaches, focusing on a specific system of 'contextual indent paragraph setting'.

A new paragraph is signalled using space. This can be vertical space between paragraphs, a more instructional mode, or the use of indentation of a new paragraph, the most economical and conventional. These methods or conventions are designed so that the reader knows there is a new paragraph starting. The subtle control of these parameters, how much space between paragraphs or the length of indent, determines the style and attitude of the piece of work, and that of the designer. The conventions of vertical space or indents has been governed historically by the machines and technology used to compose text. This technology is constantly changing. Starting a paragraph at the left of the line is the convention, the perceived norm expected by the reader of Latin text, where they would expect to start to read the next line. Changes in the technology of setting paragraphs have been designed to accommodate this. Current computer page layout software such as Adobe InDesign follows the same convention with various design options listed as icon tool bars.

'Contextual indent paragraph setting', a term that I have defined, uses a indent on the following line after the end of a paragraph that relates visually to where the previous paragraph ended, to create a continuous flow of text, and a different indent each time the text is set. It leads to dynamic layouts that feel alive. With the introduction of an automated script that I have developed, this method of responsive setting reacts to the nuances rather than imposing a strict system on language.

This talk will look at key historical examples of such paragraph setting, found in poetry, experimental music and writing, employed to visually interpret the meaning of the text. Examples from my studio practice, from a conceptual, theoretical, and practical viewpoint offer a creative way of studying and applying the design of paragraphs within typographic discourse.

Keywords

typography, paragraphs, contextual indent paragraph setting, book design, advanced typesetting

FRASER MUGGERIDGE (UK, 1973) is a graphic designer and director of Fraser Muggeridge studio, based in London. Throughout a wide range of formats, from artists' books and exhibition catalogues to posters, marketing material, exhibitions and websites, the studio prioritises artists' and writers' content over the imposition of a signature style. By allowing images and texts to sustain their own intent and impact, each project is approached with typographic form and letterform playing a key role in arriving at a sympathetic yet subtly alluring object. PHD, RMIT, Melbourne, Australia, 2021 (A Knowing Wrongness: Innovation in graphic design through combinations of traditional mastery and deliberately unconventional approaches). Bachelor of Art, University of Reading, 1995.

MARIA NICHOLAS

Designing for posterity: The printed book as cultural guardian

As ever, rumors of the printed book's demise have been greatly exaggerated. Last year, print book sales soared in the US and reached levels not seen in at least a decade in the UK. These developments were undoubtedly influenced by the pandemic, as readers sought comfort in turning the pages of a physical book and escapism from having to stare at yet another screen. Arguably, however, they also attest to the enduring staying power of the printed book and its perennial role not just in encapsulating culture tangibly through its pages, but in its ability to itself become a cultural artifact intended to be referenced and preserved.

In this presentation/case study, the author details the rollercoaster journey involved in deciding to research, write, design, and produce on her own a print-only, bilingual, 500+ page visual biography of her late father (a Greek music artist from Thessaloniki), with the bulk of the work taking place as COVID-19 raged worldwide.

The challenges, intricacies, and highs and lows of the process are explored, from zeroing in on the intrinsic motivation needed to realize a personal dream project, to the thrill and excitement of new discoveries yielded by research, to the considerable loneliness of designing "against the odds" as a team of one in the middle of a global pandemic. At the same time, an argument is made for the unique ability of the printed book to powerfully communicate, archive, and protect cultural history – a trait other media, including those borne over the last 20 years, continue to lack.

Keywords

book, print, Greek, pandemic, biography, research, culture, artefact

MARIA NICHOLAS leads user experience strategy and research at Skillsoft, a global education technology company. She was previously Director of User Experience at Moody's Analytics and Executive Director of UX at Kaplan, Inc. in New York. Maria works to embed user-centered design methodologies into the product development process and advance design thinking as a strategic tool in large organizations through facilitative leadership and collaboration. She teaches user experience and visual design at General Assembly, a provider of practical technology courses for adult learners, and has been a visiting critic at FIT's Creative Technology & Design program in New York. Maria holds undergraduate degrees in communications and graphic design and a Master's degree in Advertising Design from Syracuse University.

RICCARDO OLOCCO, MICHELE PATANÈ, GERRY LEONIDAS

A framework for type revivals

Many typefaces created today are related to types of the past, and interest in older letterforms is stimulated by the great number of visual resources available. We are surrounded by digital fonts based in one way or another on historical models, but how can we distinguish a type revival from a typeface that is loosely based on historical forms? We believe that more work on this subject is necessary, both to help navigate the landscape of contemporary typefaces, and to give greater clarity to discussions on the history of type. This presentation describes the findings of a research project into the design process of revival types. We define a theoretical ground underpinning for the practical work, which includes a definition of revivals, and a discussion on the boundaries of a revival project. We then introduce a framework of analysis for recording the relevant design features of the type we use as a model; this is our toolbox for getting familiar with the type we want to revive. We then progress to apply our framework in practice, using the roman type cut by Francesco Griffo for the De Aetna (1496) as the source. Based on this analysis, we show the process of reviving this historical type.

Although this framework focuses on a procedure for designing type revivals, we believe that our approach, and our analytical process in particular, can be adopted beyond the scope of a revival project. In such cases, our approach promotes a reflective, deliberate design process, and foregrounds the connection of established historical models and contemporary practice.

MICHELE PATANÈ is a type designer, researcher and educator who lives and works in London. Graduated from the Faculty of Design at Politecnico di Milano, in parallel to his design work, he taught Type Design, Lettering and Typography. In 2011, he moved to England where he got a Master in “Typeface design” at the University of Reading. From 2012 to 2019, he worked at Dalton Maag studio in London, where he held the role of senior type designer and team manager, contributing to the development of projects of international relevance. Since 2015, he has been a visiting lecturer on the Masters in “Typeface design” at the University of Reading, UK, and ECAL in Lausanne, Switzerland. Besides designing and teaching, he is a researcher, focusing on the use of historical models in typeface design practice.

RICCARDO OLOCCO is a researcher, designer and educator, visiting research fellow at the University of Reading, where in 2019 he completed his PhD ‘A new method of analysing printed type: the case of 15th-century Venetian romans’. Co-founder of CAST (Cooperativa Anonima Servizi Tipografici), he has

published several typefaces such as Zenon, Brevier, Sole Sans and others. Besides fine cuisine (and good wine, obviously) his main areas of interest are the process of type making and the development of typographic letterforms over the centuries. His research covers different type periods, from the 15th century (with the development of our roman letters), to modern type (notably the work of Bodoni), to 20th century type design – he is also a member of the Nebiolo History Project. He publishes articles and gives lectures across Europe.

GERRY LEONIDAS is a Professor of Typography at the University of Reading, UK. He is the programme director for three Masters programmes on typeface design and typography, and director of the TDi summer course. His work focuses on typeface design processes across scripts, and Greek typeface design and typography. He is also interested in typographic education and the development of disciplines of study relating to fields of practice, and the establishment of paradigms in typeface design.

FILIP PALDIA, SAMUEL ČARNOKÝ

Beyond the stroke

If Gerrit Noordzij was correct that the foundation of Type Design is in writing, then the vast majority of the typographic shapes must consist of the Strokes. Noordzij has proposed an evaluation concept of typographic forms through stroke forms based on translation, expansion, and rotation. The concept is visualised in the Cubic diagram. Nonetheless, this stroke evaluation system has been studied primarily with outline based tools.

This paper studies the typographic stroke with LTTR/INK technology that allows drawing rich stroke shapes. Experimental results demonstrate the possibilities inspired by Huang’s perversion beyond the original Noordzij’s Cube and propose a new stroke evaluation parameter – Contrast Tilt.

Keywords

skeleton type design, type design practice, type design technology, type design methods

FILIP PALDIA is a Skeleton Type Design evangelist, co-founder of LTTR/CORP, the company that produces LTTR/INK (advanced stroke engine) and LTTR/SHOP (e-commerce solution for type designers), and a doctoral student at the Academy of Fine Arts and Design in Bratislava (Slovakia) under the supervision of Pavol Bálík. He has been working for about a decade as a user experience designer for software companies of various industry fields such as Glyphs and Konica Minolta. Filip is actively exploring frontier improvements through intersections between design and engineering disciplines. This resulted in his doctoral studies, where he is conducting research possibilities on how to train artificial neural networks for use in type design.

SAMUEL ČARNOKÝ, a graduate of the Studio of Visual Communication at the Faculty of Arts of the Technical

University of Košice (Slovakia), with a teaching position there since 2009. In 2015 he finished doctorate study at the Faculty of Arts in Košice and during the years 2013–2014 he completed a study stay at the Studio of Type Design and Typography at the Academy of Applied Arts in Prague (Czech Republic). In terms of graphic design, he focuses on type design, typography and editorial design. He actively cooperates with LTTR/CORP on the creation of skeleton fonts with the digital tool LTTR/INK. He is the author and co-author of the publications about typography in Slovakia — Fonts SK: Digitized type design in Slovakia; Neon lights and advertising typography in eastern Slovakia till 1989. He has been designing and publishing own typefaces under the type foundry CarnokyType, since 2010. He was awarded at the Slovak Design Award 2016 and 2018 – Communication Design.

OMIROS PANAYIDES

George Simonis Archive. Cyprus' "two cents" on graphic design

During an interview that appeared on Design Observer (29th May 2020) on the The People's Graphic Design Archive endeavor, with Louise Sandhausn, Steven Heller stated that "Graphic design history had been a patchwork of narratives involving certain schools and movements built around commercial advertising and publicity, book and periodical and typographic avant gardes which defined a taxonomy of styles, methods and philosophies". From a plethora of nodes, inside a mass network of points and signs in graphic designs' sphere, historians, authors and educators, form their own canon of graphic design history, based on popularity, personal preference/taste, local culture and their social status.

For more than fifty years, George Simonis (1934–2021) worked as a modern lithographer and freelance graphic designer, pioneering the field of commercial art and graphic design in Cyprus. He devoted himself to a career, full of challenging and creative endeavors, producing cutting edge work that blends craftsmanship and creativity. In an era where "commercial art" or "graphic design" was an unknown term to the masses, Simonis managed to excel. This research project is a first look into the personal archives of Cypriot Graphic Designer George Simonis –one of the first graphic designers/practitioners in Cyprus– through a collection of scans, photographs and stories as were narrated by him, including a peek into George's father's life, that worked as a commercial engraver in Cyprus from 1931–1960. The presentation also aims to discuss the importance of "looking" beyond the familiar western written history, away from the known power-dogs and why a local-oriented design history can be relatable to the graphic design students of today.

Keywords

graphic design history, archives, Cyprus, biography

OMIROS PANAYIDES is a graphic designer and an assistant professor at the School of Fine and Applied Arts at the Cyprus University of Technology and coordinator at the Semiotics and Visual Communication Lab. In 2016, he was one of the founding members (elected vice-president for 6 years), of the Cyprus Association of Graphic Designers and Illustrators. His professional practice of graphic design and academic research revolves around Book Arts, Zines, Type Design, Visual Archives and the Preservation of Visual Communication in Cyprus through the Graphic Design of Printed Matter.

ΕΤΕΟΚΛΗΣ ΠΑΠΑΝΑΣΤΑΣΙΟΥ

Καλύτερες "επικοινωνιακές" ιδέες, καλύτερος κόσμος!

Έχουμε μια διαφορά με τους ζωγράφους και, εν γένει, τους εικαστικούς. Κάνουμε πράγματα για να είναι πιο εύκολα κατανοητά στο κοινό, χωρίς να χρειάζεται αυτό να καταβάλει ενέργεια, χρόνο και προσοχή για να συλλάβει και να κατανοήσει το μήνυμα. Η λάθος επικοινωνία δημιουργεί αμφιβολίες. Ειδικά στην περίπτωση του Covid, οι κυβερνήσεις απέτυχαν στο να κερδίσουν την εμπιστοσύνη των πολιτών μέσω των ενημερωτικών/διαφημιστικών καμπανιών τους. Ωστόσο, ως γραφίστες, ντιζάινερς, διαφημιστές, μαρκετίερς, ήταν και είναι καθήκον μας να λύνουμε επικοινωνιακά προβλήματα και να μην λειτουργούμε ως «γραμματείς» των πελατών. Προσωπικά, μετά από οκτώ χρόνια στον κόσμο της διαφήμισης, και ερχόμενος αντιμέτωπος με διαφορετικά είδη κοινών που προέρχονται από διαφορετικούς κλάδους, ηλικίες κ.τ.λ., μοναδικός σκοπός μου είναι να μεταδώσω το μήνυμα, ώστε να γίνει πιο εύκολα κατανοητό στον οποιοδήποτε. Στόχος μου είναι μέσω της παρουσιάσής μου να μοιραστώ μαζί σας τη φιλοσοφία μου και να σας μεταφέρω το μήνυμα για το πόσο σημαντική είναι η δουλειά μας!

Keywords

ideas, communication, graphic design, social issues, marketing, graphic communication

Ο ΕΤΕΟΚΛΗΣ ΠΑΠΑΝΑΣΤΑΣΙΟΥ ασχολείται επαγγελματικά με τη διαφήμιση εδώ και οκτώ χρόνια· φέτος, είναι το τρίτο έτος λειτουργίας της προσωπικής διαφημιστικής του εταιρείας. Μέσα από συνεργασίες, και στη συνέχεια με την δική του ομάδα, έχει έρθει σε επαφή και έχει δημιουργήσει επιτυχημένες καμπάνιες για γνωστά ή λιγότερο γνωστά brands σε Κύπρο και εξωτερικό. Αυτό που τον χαρακτηρίζει είναι οι ριζο-σπαστικές διαφημίσεις, που πραγματοποιούνται με μικρό προϋπολογισμό και δεν περνούν απαρατήρητες, μεταδίδοντας τα σωστά μηνύματα. Ειδικότερα τα τελευταία χρόνια, έχει αναπτύξει μία διαφορετική φιλοσοφία, όπου η ταχύτητα και η σωστή σκέψη συνεργάζονται για να νικήσουν τα μεγάλα budget και την τελειότητα.

PASCHALIS PASCHALIS, MARIOS ADONIS

Sunny side up: A “lockdown” stop motion animation film

As the coronavirus pandemic sweeps across the globe, businesses were called on to remain shut, countries have closed their borders, and citizens were urged to stay home in an effort to slow the spread of the outbreak. The consequences of this forced social distancing were and are still expected to be particularly significant in human psychology. Art and expression are known to reduce the negative effects on human psychology whilst stimulate creativity in the process. This was the motivating force behind this 3-minute-long animated film which consists of approximately 4000 individual photographs.

The film *Sunny side up* was inspired by the observation of the human “monkey mind”; a psychological metaphor of the unsettled mind used in Buddhism and Taoism writings, at an unprecedented period where time to contemplate was exceptionally aplenty. The film takes place in a household kitchen where the viewer listens to the character’s thoughts while he is in the process of cooking a sunny side up egg. From a psychological perspective this animation portrayed a normative process of a continuous stream of “automatic thoughts” which when attended to lead to a corresponding emotional state and behavior (Beck, 1971). Under normal circumstances we are better able to manage this constant stream of automatic thoughts by attending to our everyday task and becoming mindful, in other words taming the Monkey Mind (Kabat-Zinn, 1990). Under lockdown conditions this is much harder to achieve just from the nature of limited tasks to attend to and as a result we are more likely to attend the seemingly random automatic thoughts.

The presentation will demonstrate the film and go deeper into the human psychology, the amplification of thoughts and emotions that emerged from the lack of socializing and the benefits of creativity and expression.

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- “You can’t stop the waves, but you can learn to surf”, Jon Kabat-Zinn.

Keywords

stop motion animation, automatic thoughts, monkey mind, lockdown, creativity and expression

PASCHALIS PASCHALIS is an Associate Professor, founder and coordinator of the BA in Interactive Media and Animation and Head of the Department of Design and Multimedia, University of Nicosia. His research interests include user interface design, interactive media project management, stop motion animation and visual communication. He has been presenting his research and films at international conferences and festivals and has many years of professional experience in his field. He worked on funded research projects, served in academic, reviewing and curatorial committees, and has been appointed by the Hellenic Authority for Higher Education as member and chair of several teams for the accreditation of academic programs in Greek public Universities.

MARIOS ADONIS is an Associate Professor of clinical health psychology and is currently the Head of the Social Sciences Department at the University of Nicosia. He has served as a board member of the Cyprus Mental Health Commission and the Cyprus AntiDrug Council. He has also served as the vice president of the Cyprus Psychologists Association for two terms. He works as a Clinician and is the Clinical supervisor for a substance dependence rehabilitation center in Cyprus. His research interests include psychosocial and cultural factors in cardiovascular health, trauma and positive psychology, especially humility.



SUE PERKS

A passion for symbols: tracing the inspirations behind the design and production of Henry Dreyfuss' Symbol Sourcebook

Jorge Frascara stated 'the design of the design method and the design of the research method are tasks of a higher order than the design of the communications' – this is certainly true of Henry Dreyfuss' 1972 Symbol Sourcebook project. This paper describes the method that enabled Dreyfuss to finally design and deliver his ambitious project in just two years from 1970–72, recounting the inspirations, triumphs, tribulations and teamwork that brought the project to fruition.

The paper draws on research from the Henry Dreyfuss Symbol Sourcebook archive at the Cooper Hewitt in New York. As someone with a fascination for archives, it has been a revelation to sift through the 26 boxes of working papers that document the method behind the publishing of the book, which casts a light on a rich vein of graphic design history from the late 1960s to the early 1970s. I uncovered surprising connections, sourced from Dreyfuss' long and illustrious career as an industrial designer spanning over 5 decades of the 20th century. I observed the incredible network he built over his lifetime (1904–1972) populated by eminent international designers. Dreyfuss didn't undertake the project alone – it was underpinned by a body of knowledge gleaned from the best symbol designers and design consultants of the time and assembled by a loyal team of tight-knit designers, managers and administrators. The design process starting with funding, administration, collection, classification and collation and culminated with the design, publicity and production of the book, all evidenced through the archived working papers. Above all, the archive shows Dreyfuss' unstoppable desire to make the project happen against all odds – with airmail instead of email, it was a huge achievement.

2022 marks fifty years since the book was published and Dreyfuss and his wife's sad death in Pasadena USA. This paper celebrates their achievements.

Keywords

Henry Dreyfuss' Symbol Sourcebook, symbols, internationalism

SUE PERKS is an educator, designer, writer and researcher. She leads MA Graphic Design at UCA Epsom, Surrey, UK. Her research interests are based around archives and build on themes from her doctoral thesis on the legacy of the principles of Isotype. Perks' current research is based on the Henry Dreyfuss Symbol Sourcebook Archive at the Cooper Hewitt, Smithsonian Design Museum in New York.

SAYALI MILIND PHADKE

Maps of un-obvious disruptions. The transition of a project through the pandemic using new research spaces and digital outcomes to see beyond the obvious

This paper is based on 'Maps of Un-obvious Disruptions' – the author's MA (Graphic Design) project based on socio-political maps. Compelled to see beyond the obvious due to pandemic disruptions, the research methodology followed in the project grew out of conventional methods, iterating the potent affordance of social media, memes and virtual platforms as research spaces as well as showcases of socio-political design concepts.

The project includes typographic expression in tangible and intangible spaces to represent the socio-political disruptions beyond the obvious elements seen on a map. The project explores the relationship between typography, maps, and the constant disruptions in a place through redirected research before and through the pandemic.

As demonstrated by the following outcomes in the project, the paper explains the versatile affordance of typography as a medium of visual communication to engage viewers before and through the pandemic, along with its authority to represent socio-political themes in physical as well as digital maps, in various stages of outcomes of the project. It iterates how type compels the viewer to believe the depiction of a place as the obvious truth. It helps viewers to see beyond the obvious in a map and represent disruptions in a place caused by factors like pandemics, global events, cultural stereotypes, circumstances, crowd behavior etc., which make up versions of truth about a place.

This paper discusses the newly emerged potential of online communities as design outcomes and research methods emerging out of pandemic disruptions to engage with live audiences. Growing out of the seriousness of print and physical spaces, the project's latest outcomes use the personal yet empathetic voice of online communities and online stores on social media to see beyond the obvious and showcase the un-obvious disruptions on maps through typography, real voices and community-building.

Keywords

typography, maps, socio-political design, disruptions, pandemic disruptions, unobvious design, see-beyond-the-obvious, invisible disruptions, spatial experience, zines, editorials, digital outcomes, un-obvious research platforms, social media, memes, online community, word-pictures, word-maps, mock souvenir store, digital showcase, innovative showcase platform

SAYALI MILIND PHADKE is a designer from Mumbai practicing in various sectors. Having worked as an art director and designer across the advertising, design and product design sectors, the right balance between design ideation and empathy is the crux of her work through the years. Her work explores the potential of innovative design communication and experimental typography to expand the realm of possibilities which design can offer. Having her work exhibited in various spaces including the prestigious British Museum of Natural History in London, she also explores the design challenges of socio-political themes in her personal work. Having received design education from University of Mumbai and University of the Arts, London, Sayali has won multiple prestigious national awards by the Communication Arts Guild of India (CAG) and has received notable acclaim for her contribution in design research and typographic experiments as a speaker at international conferences like Typoday 2018 (Mumbai) and Typoday 2020 (Jordan).

PENELOPE PHILOTHEOU

Forbidden typography from a ghost town

Upon entering the formerly forbidden town quarter of Varosha, the last thing you expect to encounter are letterforms. Amongst the forty-eight year old decay of classic and modernist architecture, wonderful typography has resisted time and survived to be discovered half a century later. Accessing this part of Ammochostos (Famagusta), the occupied district on the east coast of Cyprus, has been impossible since the Turkish invasion of 1974. During the Covid-19 pandemic the world came to a standstill for almost two years, with the consequences of the global socioeconomic disruption to be felt for years to come. Varosha, on the other hand, has been forced into a warfare lockdown for almost fifty years, metamorphosed from a luxurious sea side resort of the 70's into a no-man's land. Typography and Visual Communication during this half century, in this part of the world has remained at a standstill, frozen in lockdown and impossible to be visited.

An indefinite quarantine. 'Forbidden typography from a ghost town', is a visual journey and analysis of what has been discovered, signage, fonts, logos, a historical typographic perspective. Forbidden but not forgotten, a typographical odyssey of a town and its inhabitants. A European town which remains occupied since the invasion. A portrayal of the catastrophic results of warfare, an enforced destruction, which has disrupted and paused visual communication from the end of the 20th century.



Keywords

typography, history, past, present, future, war

PENELOPE PHILOTHEOU is an educator and communication designer, whose inquisitiveness focuses on typography interrelating with architecture, interiors, art and fashion. Additionally, she researches visual identity and communication in urban landscapes, investigating font and colour psychology, encouraging the quality of human life and sustainability in cities. Educated at the University of the Arts, she obtained an MA in Communication Design from Central Saint Martins and a BA (Hons) in Graphic and Media Design from London College of Communication. She worked as a designer in London and Milan for twelve years with a variety of clients in Europe and Asia. Cur-

rently she is based in Cyprus as a design consultant for selective projects with artists and local artisans. An advocate of design education and thinking in a world of perplexity and systematic dehumanisation, she is training Gen Z students, often from disadvantaged background, in public Secondary technical and vocational education schools. Simultaneously, she is teaching at the School for the Deaf in Nicosia, hard of hearing and deaf teenagers, endeavouring for equality on educational opportunity by access to art and design tertiary education and careers in the creative industries.

THOMAS PHINNEY

Variable font design tradeoffs

When creating multi-axis variable fonts with three or more axes, the choice of how to configure the masters for the font offers challenging tradeoffs. The two fundamental configurations (star and polyhedron) offer either fewer masters with less work and smaller file size, but less control, or more masters for more control, but also more work and bigger font files. Phinney discusses and shows these tradeoffs, as well as restrictions created by the topology (arrangement of masters) requirements shared by current variable font production tools.

What are the advantages and disadvantages inherent in starting with a defined "Regular" master in the middle of a design space? What topologies are supported and which produce undefined results with current tools? What are resulting common mistakes made in choosing/placing masters? What are the complications caused by vector addition, and how does having more axes make it worse?

Phinney examines how these issues and choices played out in his work on two different large-scale projects for Google: Science Gothic (with Vassil Kateliev and Brandon Buerkle) and (Google Symbols / Material Symbols, with Kateliev and Lisa Huang). Finally, Phinney discusses lessons learned and how he would ideally approach new future projects based on what he knows now.

Keywords

variable fonts, variations, type design

THOMAS PHINNEY is a type designer who has created fonts for Adobe and Google. He is the former CEO of FontLab, and previously had strategic/technical product management roles at Adobe and Extensis. Phinney was on the board of ATypeI from 2004–2020. He has four patents, one medal, an MS in printing/typography from RIT, and an MBA from UC Berkeley. Phinney did his 1997 Master's thesis on "Extreme Form Change in Multiple Master Fonts," a precursor to variable font technology. His team's open-source typeface Science Gothic is a 4-axis variable font with 36 masters, each with over 2000 glyphs.

PAVEL PISKLAKOV

Back to Vkhutemas and Bauhaus? Some thoughts on future design education

Nowadays, many young people imagine a career in design as an opportunity to realize their creative ambition. They often think that a contemporary designer is a person who creates beautiful pictures, logos, posters, or strange art objects earning lots of money. Many of them study design, thinking that the main activity in a designer's work is drawing, but they do not learn how all this should be made; this is a wrong attitude.

Today, many design education programs focus on fine arts and composition or on the marketing and analytic research, but pay little attention to the study of different materials such as metal, wood, plastic, etc. and how to use and work with them. As a result, graduates are not aware of the various properties of modern materials or of the methods of processing them thinking "this is not my job"; again, this is a wrong attitude. No design field today can exist without "the material". When you create a poster on your computer, you create something that will be printed, or posted on a website, or used in various different ways. Whether you like it or not, you should think about materials and technologies that will be used for the printing of your poster. Knowledge of materials and good understanding of the technologies of processing these materials is one of the key skills for a contemporary designer.

In the history of design education there were two famous schools that proclaimed the need to study materials – both established a century ago; Vkhutemas, in the Soviet Union and Bauhaus in Germany. Today, there is a need to go back to those ideas and focus on the study of modern materials as part of our design education programs. But should we do it the same way as hundred years ago or should we revisit this approach? In this paper we try to answer this question and discuss a structure of such a design education program.

Keywords

Bauhaus, Vkhutemas, design education, curriculum, study of materials

PAVEL PISKLAKOV is a designer, typographer and educator, born, living and working in Chelyabinsk. He is Assistant Professor at the South Ural State University. After receiving a degree in Applied Maths, he was deeply engaged in the study of communication design. Pavel specializes in poster design, identity, and typography. His works were exhibited in more than 35 countries and received several prestigious international awards. He teaches courses in computer graphics, typography, principles of art and design, statistics, and methods of mathematical modeling.

He speaks about newspaper, magazine and poster design, history of the poster and communication design for different audiences. Pavel's students were winners and finalists at various international poster competitions. Design education, integration of math methods and design, exploration of new technologies in media, typography are his fields of research. He has also organized and hosted many design events in Chelyabinsk. Member of ATypI, AIGA and Russia Designers Association.

ELENI MOSCHANDREOU, ELISSAVET GEORGIADOU

Σχεδιασμός συσκευασίας και φύλο. Υπερβαίνοντας τα έμφυλα στερεοτυπικά στοιχεία στον σχεδιασμό της συσκευασίας

Η απεικόνιση έμφυλων στερεοτύπων είναι σύνηθες φαινόμενο στον σχεδιασμό συσκευασιών και στην προώθηση καταναλωτικών προϊόντων. Το «μπλε για ένα αγόρι και το ροζ για ένα κορίτσι» είναι ένας άγραφος κανόνας εδώ και δεκαετίες, με τα δύο χρώματα να αποτελούν τους πρώτους δείκτες που χρησιμοποιούνται από τις δυτικές κοινωνίες για να ξεχωρίζουν το θηλυκό από το αρσενικό. Τα τελευταία χρόνια φαίνεται ότι η βιομηχανία της συσκευασίας απομακρύνεται σταδιακά από αυτή την κατεύθυνση. Πολλές εταιρείες επανεξετάζουν όλα τα θέματα που αφορούν τη σχεδίαση συσκευασιών και την προώθηση προϊόντων – χρώματα, σχήματα, επωνυμίες νέων σειρών, μάρκετινγκ κ.ά., ώστε να απευθύνονται σε όλους τους καταναλωτές ανεξαρτήτως φύλου. Ως αποτέλεσμα, η συσκευασία των προϊόντων γίνεται όλο και πιο ουδέτερη σχεδιαστικά, εστιάζοντας στη λειτουργικότητα και όχι στη φόρμα. Οι σχεδιαστές βρίσκουν νέες, δημιουργικές λύσεις για συσκευασίες ουδέτερες ως προς το φύλο, καταργώντας έτσι τις παρωχημένες παλιές έννοιες και δίνοντας μια νέα απάντηση στην πολυμορφία της κοινωνίας. Η παρούσα μελέτη ερευνά τη σχέση σχεδιασμού της συσκευασίας και φύλου, με στόχο να διερευνηθούν οι παράγοντες που την επηρεάζουν και οδήγησαν σε σταδιακές αλλαγές και νέες τάσεις σχεδιασμού. Πραγματοποιήθηκε έρευνα με τρεις ομάδες εστίασης των δέκα ατόμων με σκοπό να διερευνηθεί η ύπαρξη έμφυλων στερεοτυπικών στοιχείων στον σχεδιασμό των σύγχρονων συσκευασιών της Ελληνικής αγοράς. Η πρώτη αφορά Έλληνες/δες εργαζόμενους 30–45 ετών, ενώ η δεύτερη και η τρίτη Έλληνες και Άραβες φοιτητές 20–24 ετών αντίστοιχα που διαμένουν στην Ελλάδα, με στόχο και την επιπλέον συγκριτική ανάλυση.

Η έρευνα εστιάζει σε στοιχεία του σχεδιασμού της συσκευασίας όπως, σχήμα/μέγεθος, χρώμα, τυπογραφία, λεκτικές και οπτικές πληροφορίες, εικόνες, σύμβολα και υφή. Επιπρόσθετα, αποτυπώνει τη σχέση ανάμεσα στην ηλικία αλλά και την εθνικότητα των καταναλωτών ως προς τον τρόπο πρόσληψης των στερεοτυπικών στοιχείων μιας συσκευασίας. Τα αποτελέσματα της έρευνας φανερώνουν την ύπαρξη πολλών έμφυλων στερεοτύπων στους καταναλωτές της ελληνικής αγοράς, όσον αφορά τους λόγους αγοράς των συσκευασμένων προϊόντων. Η πλειοψηφία των Ελλήνων/Ελληνίδων που συμμετείχαν στην έρευνα επιλέγει προϊόντα σύμφωνα με συγκεκριμένα χαρακτηριστικά του σχεδιασμού της συσκευασίας που απευθύνονται στο φύλο τους όπως, σκούρα χρώματα και τετραγωνισμένο σχήματος συσκευασίες για τους άνδρες και ανοιχτά χρώματα και καμπυλόγραμμο σχήματος συσκευασίες για τις γυναίκες. Η ομάδα των Αράβων δεν επηρεάζεται σε μεγάλο βαθμό από τα διάφορα χαρακτηριστικά/μεταβλητές του σχεδιασμού της συσκευασίας και προβαίνουν στην αγορά εκείνης της συσκευασίας που το περιεχόμενό της καλύπτει σε μεγαλύτερο βαθμό τις ανάγκες τους, ανεξαρτήτως σχήματος, χρώματος, εικονογράφησης κ.ά. Κοινό χαρακτηριστικό των μελών των ομάδων εστίασης είναι η αφοσίωση τους στην επωνυμία. Δηλώνουν προθυμία να αγοράσουν ένα νέο προϊόν, χωρίς να τους ενδιαφέρει ιδιαίτερα η συσκευασία του, εφόσον αυτό διατίθεται από την επωνυμία που εμπιστεύονται, με βασική όμως προϋπόθεση πως η τιμή του είναι ικανοποιητική. Αν και οι Έλληνες καταναλωτές χρειάζονται περισσότερο χρόνο να υπερνικήσουν τα έμφυλα στερεότυπα στον σχεδιασμό της συσκευασίας, το μέλλον προμηνύεται ευοίωνα στον κλάδο της συσκευασίας μιας και οι καταναλωτές δείχνουν την προτίμησή τους σε μινιμαλιστικές, φιλικές προς το περιβάλλον, διαδραστικές και πολυχρηστικές συσκευασίες.

Keywords

έμφυλα στερεότυπα, σχεδιασμός συσκευασίας, σχεδιασμός συσκευασίας και φύλο, ουδέτερη ως προς το φύλο συσκευασία

Η ΕΛΕΝΗ ΜΟΣΧΑΝΔΡΕΟΥ σπούδασε Business Administration and Computer Information Systems στο Αμερικάνικο Κολέγιο (The Deree College) και Σπουδές στις Φυσικές Επιστήμες στο Ελληνικό Ανοικτό Πανεπιστήμιο. Είναι κάτοχος του μεταπτυχιακού τίτλου σπουδών Διαχείριση και Τεχνολογία Ποιότητας του Ελληνικού Ανοικτού Πανεπιστημίου (ΕΑΠ) και φοιτά στο Μεταπτυχιακό Δίπλωμα Ειδικότητας Γραφικές Τέχνες-Πολυμέσα στη Σχολή Εφαρμοσμένων Τεχνών και Βιώσιμου Σχεδιασμού του ΕΑΠ. Ζει και εργάζεται στην Αθήνα ως Σχεδιάστρια Βιομηχανικού Σχεδίου (2D/3D σχεδιασμό, 3D printing & prototyping) για περισσότερα από 25 έτη. Έχει ασχοληθεί με κατεργασίες υλικών με laser (για ερευνητικούς και εμπορικούς σκοπούς) και πρόσφατα άρχισε να ασχολείται με την εκπαίδευση

αλλοδαπών ενηλίκων σε τεχνικά θέματα συντήρησης αεροσκαφών.

Η ΕΛΙΣΑΒΕΤ ΓΕΩΡΓΙΑΔΟΥ ζει και εργάζεται στη Θεσσαλονίκη. Σπούδασε γραφικές τέχνες, φωτογραφία, επικοινωνία, κινηματογράφο και εκπαιδευτικά υπερμέσα. Διδάσκει έντυπα μέσα, ηλεκτρονικές εκδόσεις και παραγωγή ντοκιμαντέρ στη Σχολή Δημοσιογραφίας και Μέσων Μαζικής Επικοινωνίας του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης και Τεχνολογία Γραφικών Τεχνών στη Σχολή Εφαρμοσμένων Τεχνών και Βιώσιμου Σχεδιασμού του Ελληνικού Ανοικτού Πανεπιστημίου. Η έρευνά της έχει παρουσιαστεί σε διεθνή συνέδρια και έχει δημοσιευτεί σε βιβλία και επιστημονικά περιοδικά με κριτές. Επίσης, δραστηριοποιείται στην παραγωγή και τη σκηνοθεσία ντοκιμαντέρ.

Keywords

επαυξημένη πραγματικότητα, επαυξημένο έντυπο, τεχνολογία και πολιτισμός

Η ΕΙΡΗΝΗ ΠΙΤΑΤΖΗ είναι πτυχιούχος του τμήματος Εφαρμοσμένης Πληροφορικής του Πανεπιστημίου Μακεδονίας και φοιτήτρια στο Μεταπτυχιακό Δίπλωμα Ειδικότητας Γραφικές Τέχνες – Πολυμέσα, στη Σχολή Εφαρμοσμένων Τεχνών και Βιώσιμου Σχεδιασμού του Ελληνικού Ανοικτού Πανεπιστημίου. Ζει και εργάζεται στην Κομοτηνή ως εκπαιδευτικός Δευτεροβάθμιας Εκπαίδευσης. Ως υπεύθυνη σχολικής ομάδας δραστηριοτήτων υλοποιεί με τους μαθητές οπτικοακουστικές δράσεις και κινηματογραφικές ταινίες, οι οποίες έχουν λάβει πανελλήνια και διεθνή βραβεία.

Η ΕΛΙΣΑΒΕΤ ΓΕΩΡΓΙΑΔΟΥ ζει και εργάζεται στη Θεσ-

σαλονίκη. Σπούδασε γραφικές τέχνες, φωτογραφία, επικοινωνία, κινηματογράφο και εκπαιδευτικά υπερμέσα. Διδάσκει έντυπα μέσα, ηλεκτρονικές εκδόσεις και παραγωγή ντοκιμαντέρ στη Σχολή Δημοσιογραφίας και Μέσων Μαζικής Επικοινωνίας του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης και Τεχνολογία Γραφικών Τεχνών στη Σχολή Εφαρμοσμένων Τεχνών και Βιώσιμου Σχεδιασμού του Ελληνικού Ανοικτού Πανεπιστημίου. Η έρευνά της έχει παρουσιαστεί σε διεθνή συνέδρια και έχει δημοσιευτεί σε βιβλία και επιστημονικά περιοδικά με κριτές. Επίσης, δραστηριοποιείται στην παραγωγή και τη σκηνοθεσία ντοκιμαντέρ.

ΙRENE PITATZI, ELISSAVET GEORGIADOU

Χάρτης επαυξημένης πραγματικότητας για την πολιτιστική προβολή της πόλης της Κομοτηνής

Η τεχνολογία της επαυξημένης πραγματικότητας (ΕΠ) έχει δημιουργήσει ισχυρούς δεσμούς ανάμεσα σε έντυπη και ψηφιακή πληροφορία, μετά την επιχειρηματική κίνηση του τομέα των Γραφικών Τεχνών να την εντάξει στην παραγωγική του δραστηριότητα, εμπλουτίζοντας τα έντυπα με δυναμικό ψηφιακό περιεχόμενο και προσθέτοντας αξία στην παραδοσιακή ανάγνωση. Η χρήση της ΕΠ συνέδεσε στατικές, τυπωμένες στο χαρτί πληροφορίες με κινούμενες, τρισδιάστατες, ρεαλιστικές, ηχητικές, διαδραστικές και εντυπωσιακές ψηφιακές πληροφορίες. Οι τυπωμένοι χαρακτήρες 'ζωντανεύουν', οι τυπωμένες εικόνες κινούνται, τα δισδιάστατα τυπωμένα γραφικά αποκτούν όγκο και ορθώνονται στις σελίδες προσθέτοντας σε έντυπα κάθε είδους και περιεχομένου δυναμικό, ενημερωμένο και διαδραστικό περιεχόμενο. Ο όρος «επαυξημένη πραγματικότητα» αναφέρεται στην τεχνολογία που συμπληρώνει σε πραγματικό χρόνο τον φυσικό κόσμο με εικονικά αντικείμενα που δημιουργούνται από υπολογιστή και φαίνεται ότι συνυπάρχουν στον ίδιο χώρο με αυτόν. Οι τεχνολογίες της ΕΠ, σε συνδυασμό με την υπολογιστική νέφους και το 5G, βρίσκουν απήχηση σε πολλούς τομείς της ανθρώπινης δραστηριότητας, συμπεριλαμβανομένου του πολιτισμού. Το ενδιαφέρον της ανθρωπότητας για τον πολιτισμό ολοένα αυξάνεται, υποστηριζόμενο από διεθνείς συνθήκες που προσπαθούν να προστατεύσουν την παγκόσμια πολιτιστική και φυσική κληρονομιά, συμπεριλαμβανομένων αρχαίων, αρχαιολογικών χώρων, άυλης και υποβρύχιας κληρονομιάς, συλλογών μουσείων, προφορικών παραδόσεων και άλλων μορφών πολιτιστικής κληρονομιάς. Αρκετές εφαρμογές ΕΠ παγκοσμίως συμβάλουν σε αυτήν την κατεύθυνση.

Το ευρύτερο ερευνητικό ενδιαφέρον, στο πλαίσιο της παρούσας εργασίας, εστιάζει στην ΕΠ στις Γραφικές Τέχνες και τον πολιτισμό. Ειδικότερα, διερευνώνται στην πράξη τα στάδια ανάπτυξης επαυξημένου εντύπου για την προβολή πολιτισμικών στοιχείων και μελετάται ο βαθμός στον οποίο μπορεί να συμβάλει ένα επαυξημένο έντυπο στην προβολή και διατήρηση της πολιτιστικής κληρονομιάς. Συγκεκριμένα, δημιουργήθηκε ένας επαυξημένος πολιτιστικός χάρτης της Κομοτηνής, ο οποίος παρουσιάζει τα σημαντικότερα σημεία πολιτιστικού ενδιαφέροντος της πόλης. Με τη χρήση της εφαρμογής AR media, η οποία προσφέρεται για κινητές συσκευές iOS και Android, ο χρήστης μπορεί να σαρώσει τις τυπωμένες εικόνες και να εμπλουτίσει την ανάγνωση του χάρτη κυρίως με βίντεο, ήχο και 3D γραφικά. Η έρευνα αξιοποίησε ομάδες εστίασης στην ανάλυση απαιτήσεων των χρηστών, καθώς και στη διαμορφωτική και τελική αξιολόγηση. Οι ομάδες αποτελούνταν από κατοίκους διαφόρων ηλικιών της πόλης, όπως μικρών μαθητών, τελειόφοιτων μαθητών, εκπαιδευτικών, εργαζομένων στη Δημοτική Κοινωνική Επιχείρηση Πολιτισμού, Παιδείας, Αθλητισμού Κομοτηνής. Η βιντεοσκόπηση των μνημείων και οι αφηγήσεις φέρουν την έγκριση της Εφορείας Αρχαιοτήτων, του Δήμου Κομοτηνής, της Μητρόπολης Μαρωνείας και Κομοτηνής και της Μουφτείας, ανάλογα με την περίπτωση.

Η έρευνα έδειξε ότι ο συνδυασμός έντυπης τεχνολογίας, ψηφιακής τεχνολογίας και πολιτισμού οδηγεί σε ένα νέο, σύγχρονο και εντυπωσιακό μέσο. Ο τρόπος προσέγγισης του πολιτισμού κρίθηκε ελκυστικός από τα μέλη των ομάδων. Προστέθηκε αξία στο έντυπο, με την άμεση και γρήγορη πρόσβαση στην πληροφορία μέσω μίας απλής, κατανοητής στη χρήση εφαρμογής. Διαπιστώθηκε, ότι μπορεί να συμβάλει στην προβολή του πολιτισμού ενός τόπου και να προσελκύσει το ενδιαφέρον από εκπαιδευτικής, τουριστικής ή απλά ενημερωτικής σκοπιάς. Σημειώθηκε, ότι βασικό πλεονέκτημα της χρήσης της ΕΠ στο έντυπο είναι ότι το διατηρεί ζωντανό, ενημερωμένο και επίκαιρο, εφόσον μπορεί να προσθέτει πληροφορία ή να αλλάζει το είδος και το περιεχόμενο ανά πάσα στιγμή, χωρίς την ανάγκη επανεκτύπωσης του.

PANAGIOTA SAKELLARIOU, ELISSAVET GEORGIADOU

The current landscape of Greek typographic design: A study on the work and views of Greek designers and academics

Typography is widely recognized as the dominant tool for efficient visual communication. Typographic production has evolved at different rates and in different directions when Greek is examined in relation to Latin alphabet. Various factors, such as historical, social, political, and economic, have contributed to this differentiation, with Greek typography showing a significant lag over the centuries due to a variety of socioeconomic reasons. Until the 19th century, Greek typography developed almost exclusively abroad by foreign designers, while only from the 20th century onwards began the design of letters by Greeks, timidly at first. During the recent decades, however, the landscape has changed significantly. High standard fonts that support the Greek language are available in the international market and have been designed either by Greek designers or with their consultancy. These fonts are distinguished into originals, digitization of historical typefaces and extensions of existing Latin fonts to support the Greek language.

This work combines literature review and interviews with the main contemporary Greek type designers and academics in order to explore the modern landscape of Greek typeface design, specializing in the contribution of Greek designers as a driving force for the promotion of Greek typographic design. Focuses on the main Greek representatives of the modern typographic scene and the distinguished Greek academics whose research promotes Greek typographic design internationally, highlighting their work and exploring their views in relation to contemporary Greek type design, their personal design choices, the peculiarities of Greek language, the role of the font designer today and his/her position as a professional in the modern business environment, the influence of technology in type design, and in general the trends and perspectives they recognize in the field.

Whether employed in type foundries or working as freelance designers, the designers have acquired a particularly high level of specialization in typographic design for the Greek language, developing their own original fonts or font extensions to support the Greek language, or providing consulting services to foreign designers. Many have even studied and redesigned historical fonts, highlighting the importance of tradition as an integral part of typographic design for a particular writing system. In general, the results show that Greek typography has been upgraded, with the contribution of Greek designers and academics who are active in the field and their work is internationally recognized. They lead the evolution of Greek typography and their consolidation in the world typographic scene as a system with individual characteristics that need to be highlighted.

Keywords

typographic design, fonts, typefaces, typographic elements, type designers

PANAGIOTA SAKELLARIOU holds a Bachelor's degree in computer science from the University of Piraeus, a Master's in Business Administration (MBA) from the University of Patras and an MSc in "Graphic Arts-Multimedia" from the Hellenic Open University. Currently, she is working as project administrator at the Computer Technology Institute and Press, managing co-funded projects by the Ministry of Education. ELISSAVET GEORGIADOU lives and works in Thessaloniki, Greece. She studied graphic arts, photography,

communication, film and educational hypermedia. She teaches print media, electronic publishing and documentary production at the School of Journalism and Mass Communications, Aristotle University of Thessaloniki and Graphic Arts Technology at the School of Applied Arts, Hellenic Open University. Her research has been presented at international conferences and was published in books and peer-reviewed academic journals. She also produces and directs documentaries.

IRMA PUŠKAREVIĆ, GERRY LEONIDAS

Towards a research framework for the South Slavic typographic heritage

Geography and history have ensured that the cultural identity of the South Slavic region has been the subject of intense debate. The output of the region is characteristically in a 'between' state: between East and West, between centre of actions and periphery, between local and imported. This layered history results in a rich and complex narrative, which incorporates numerous cultural paradigm shifts over the decades. These include colonial and postcolonial experiences, and the transition to post-digital societies. We argue that typographic materials are a central element of this narrative, capturing and reflecting states and transitions in cultural output. Furthermore, these materials are an essential tool for unpacking the layers of cultural experience and activity in the region.

However, the same factors that impart richness and complexity in the South Slavic region have contributed to the relative absence of comprehensive, annotated archives. The challenge of assembling substantial and representative selections of typographic material from the region hinders research, holds back the development of updated, decolonised cultural narratives, and impoverishes wider perceptions of the region's output. In this talk we outline a resource and framework for collecting and cataloguing materials from the typographic heritage of the South Slavic region. The resource maps existing archives and collections, and provides a space for adding material. The framework emphasises the challenges of developing a substantial and reflective resource by contributing notes on how to approach undocumented material, discussing terminology and indexing, and addressing methods of inclusion and attribution. The aim is to support an informed, reflective, and inclusive engagement with historical material, and enable collaboration, networking and exchange around plural histories of typographic design in the region.

IRMA PUŠKAREVIĆ is a graphic designer and Assistant Professor at Wichita State University, US, with a special interest in language and typography. She received her PhD from the University of Novi Sad, Department of Graphic Engineering and Design. She is a member of the Association of Artists of the Applied Arts and Designers of Vojvodina (SRB) and a mentor at Alphabetes, a collaborative network promoting the work of women in the field. Her research focuses on the expressive qualities of typography in graphic communication; her most recent research explores the phenomenon of multilingualism, i.e. multi-script typography of the South Slavic region.

GERRY LEONIDAS is a Professor of Typography at the University of Reading, UK. He is the programme director for three Masters programmes on typeface design and typography, and director of the TDi summer course. His work focuses on typeface design processes across scripts, and Greek typeface design and typography. He is also interested in typographic education and the development of disciplines of study relating to fields of practice, and the establishment of paradigms in typeface design.

NACE PUŠNIK, JEFF PULASKI, IRMA PUŠKAREVIĆ

World Typography Map project

Multilingual communication is increasing due to globalisation. Contemporary practice of graphic design and typography is faced with cultural and commercial projects that require multilingual visual representation. When it comes to education in graphic design, there is a lag in keeping up with the practice due to rapid cultural, social, and economical occurrences. "Typography World Map Project" aims to help bridge this gap. The project is a transcultural educational project which brings together academic institutions from different language speaking environments: ADCI (School of Art, Design and Creative Industries, Wichita State University, Kansas, USA) and OTGO (Department of Textiles, Graphic Arts and Design, University of Ljubljana, Slovenia, EU). Graphic design students were engaged in a collaborative project of map making. Seeing that maps are graphic tools for visual representation of data, students used the skills to navigate the rich world of letterforms which are adorned by historical, social, and cultural constructs.

The goal of the international project is building a typographic knowledge base and developing collaborative communication design skills which support inclusive design. In order to equip students with knowledge and skills to address users who speak different languages, we proposed that students work collaboratively on designing maps that reflect cohabitation of languages through typographic means. As a part of this project, groups of students were engaged in a culture and language that is not their own or native to them. Through process, students learned how typography, as visual representation of language, is used to reflect particular culture's communication needs. Students from ADCI and OTGO were instructed to explore the countries/states in Europe/USA. Based on research, students designed letterforms that make up the names of individual European countries and USA states. As an expansion of project, we hope to bring other institutions into this collaboration where students will engage in multilingual and multiscriptual projects.

Acknowledgement

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Keywords

communication, culture, education, globalisation, graphic design, lettering, multilingualism, typography, visual representation

NACE PUŠNIK has been working at the University of Ljubljana since 2009; Faculty of Natural Sciences and Engineering, Department of Textile, Graphics and Design; Chair of Information and Graphic Arts Technology. Since 2017, he is Assistant Professor and teaches subjects in the field of graphic design and typography (Integration of Design and Technology, Information Design, Creative Typography, Typeface Design). His research focuses on the field of graphic/typographic elements and user experience and is carried out with the help of an eye tracking device. JEFF PULASKI is a life-long Kansan, born and raised in

Newton, Kansas in the United States. He is currently the Director of the School of Art, Design and Creative Industries at Wichita State University. His letterpress collection includes various platen and cylinder presses, a Prouty Power Press newspaper press, an 18" Challenge paper cutter, a Model 31 Linotype and large assortment of metal and wooden type.

IRMA PUŠKAREVIĆ is a graphic designer and Assistant Professor at Wichita State University, US, with a special interest in language and typography. She received her PhD from the University of Novi Sad, Department of Graphic Engineering and Design.

MANDAR RANE, PURBA JOSHI, AVINASH SHENDE

The pandemic effect: Challenges of teaching the invisible student

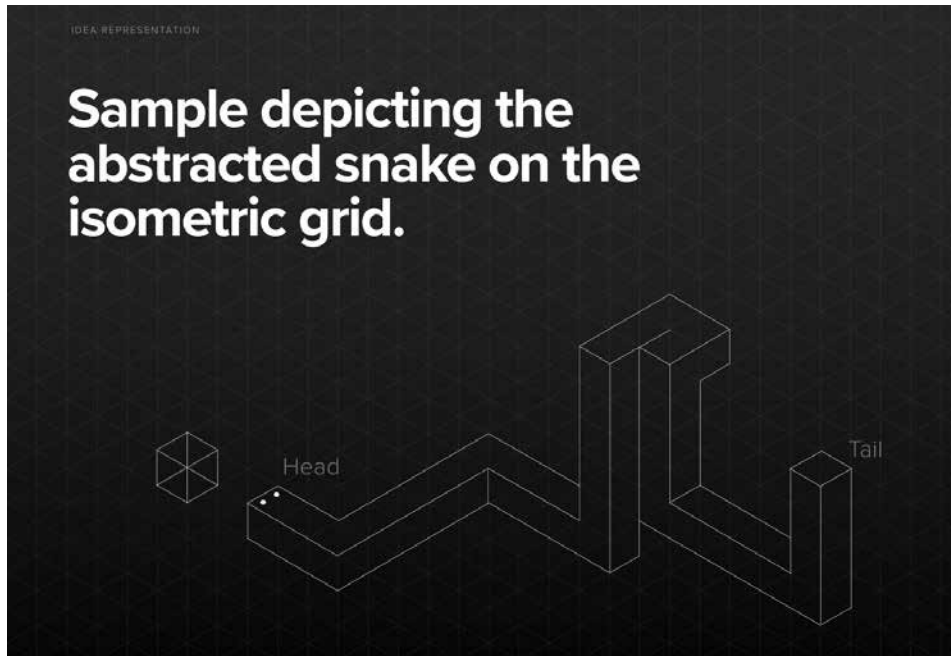
The COVID-19 pandemic has changed the ways of educating design students across the globe. The shift in teaching studio courses from a shared studio environment to online has challenged design educators to develop new ideas within the constraints of this new normal. Framed in this context, a course to improve spatial visualization was taught to post-graduate communication design students. Before the pandemic, spatial visualization involved the act of making three-dimensional paper objects by teams of students. Working together, sharing tools, and asking for help while working with each other was natural for a design class. Collaboration and peer learning was facilitated by just being together in a physical space. Pandemic brought constraints for geographically distributed students locked to a computer screen and the instructor teaching through an online conferencing tool, in isolation. Educators and students had never experienced such teaching and learning modes that were beyond the obvious.

Teaching to blank screens, students with switched-off cameras, no responses to queries from the instructor became familiar narratives. Students controlling their presence was never the case in an offline class. The techniques of attention-grabbing and conversations ought to be revisited by design educators.

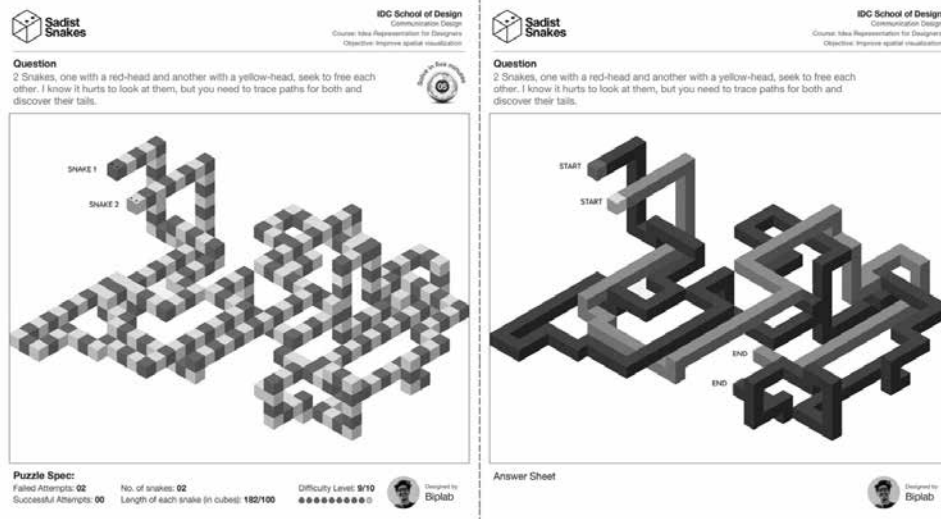
The paper's authors share a case study of a course in communication design to improve spatial visualization. The challenge was to improve students' involvement while they experienced creating a visual idea from its inception into a viable product (a visual puzzle; Fig. 2).

Each student had to design a visual puzzle and then challenge their classmates to solve it on-screen within a specific time limit. Puzzles were designed using an isometric grid and consisted of two or more snakes (abstracted) intertwined into a complex composition. The snakes would have a head marked by eyes and a tail. (Fig. 1) Solving the puzzle involved tracing the path of the snakes from their head to their tails. Each snake strictly moved on the X, Y, and Z axes within the predefined frame. Rules for the fair game were articulated and optical illusions were considered unfair. Once the puzzles were designed, students were divided into two groups. Each group challenged the other group to solve the puzzle on-screen by annotating the snake's path from its head to tail. Groups would push forth their best puzzle to challenge the other group. Rewards points were accumulated to decide a winning score for teams rather than an individual. This method ensured collaboration and peer learning as the groups cross-checked their solutions before challenging the opposite team. The gamified approach of challenging creations led to increased participation from individual students stuck in remote, isolated working spaces into virtual interactive groups. Such interactions made students switch on cameras and participate in creating and solving the puzzle game wholeheartedly as a team.

In conclusion, the paper discusses the pros and cons of gamification in the design of an online course to improve spatial visualization. Authors report that novelty of approaching content for spatial visualization and gamification acts as an effective tool to infuse collective energy and create lively environments in constrained settings of the pandemic. Striking the right balance of content and gamification is a key idea to make the invisible students, 'visible'.



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JOSIPA SELTHOFER, MARTINA BEMBIĆ SERGO

Visual communication of images on Croatian news portals during the Covid-19 crisis

In the period of the Covid-19 crisis, visual communication has become a powerful tool for presenting information in the digital environment. Due to that fact, images that appear daily on news portals are pictures of reality.

The research aims to analyze the graphic elements on images published on Croatian news portals during the Covid-19 crisis. The purpose of the study is to determine how visual information about Covid-19 was presented in the digital environment on news portals in Croatia from March 15, 2020, to December 30, 2021. The research sample consisted of images published on the five most popular Croatian news portals. The methodology used was Visual content analysis (Bell 2002). The research data were gathered and validated in a customized Web application (Selthofer, Jakopec 2014). Categories and properties in the analysis are created based on previous research in the field (Rose 2012). Image elements from the research sample were infographics and photography. Graphic elements of the infographic, such as symbol, color, illustration, and typography, were analyzed. Photographs from the research sample were marked as figurative or abstract images. Figurative images were analyzed and assigned to one of the following categories: person, building, nature, or artifact. Figurative images of people were further analyzed through different properties: gender, age group, social status, social distance.

The research data collected through the study contribute to the knowledge of visual communication characteristics during the Covid-19 crises on news portals in Croatia.

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Keywords

images, news portals, Covid-19 crises, visual communication, visual content analysis, graphic characteristics

JOSIPA SELTHOFER graduated from the University of Zagreb in the Faculty of Graphic Technology and Arts and obtained a PhD in Information Science from the University of Zadar. She teaches in Publishing Studies and Information Technology on the graduate level. Since 2020, she has been the President of the Book History, Publishing, and Bookselling Department. She was a graphic editor at different publishing houses and a teacher of high school graphics. She is a member of COST, the Organization Committees of several conferences, and a professional member of the HDD Association (Society of Croatian Designers).

She is the graphic editor of the journals and books published by her university.

MARTINA BEMBIĆ SERGO is a freelance graphic designer located in Labin, Croatia. She obtained her BA from the University of Zagreb in the Faculty of Graphic Technology and Arts. She started her carrier at the Croatian daily newspaper Večernji list, part of Styria Media Group. There she found her passion for infographics and layout design as a member of the newspaper graphics team for ten years. As a freelancer designer, her work mainly concentrates on branding projects and visual information design.

Keywords

spatial visualisation, design education, online teaching, gamification

MANDAR RANE is a Professor of communication design at IDC School of design. He specializes in Graphic design; Information Design, Book Design, Visual Identity and Design of interactive applications. PURBA JOSHI is an Associate Professor of Industrial Design at IDC School of Design with over 16 years of industrial design and packaging design experience. Her interest areas include basic design courses, design for healthcare, social inclusion, CAD and creativity. AVINASH SHENDE is a PhD and an Associate Professor of Industrial design at IDC School of Design. He is working in the bamboo craft sector for 20 years. His research area is inclined towards basic design courses and reviving bamboo craft products, redefining the processes of making craft community welfare.

ΝΙΚΙ ΣΙΟΚΙ

Μήπως δεν έχουμε τελειώσει με το παρελθόν; Ιχνηλατώντας τις απαρχές της γραφιστικής στην Ελλάδα (τέλη 19ου – αρχές 20ού αιώνα)

Στην ιστορία του γραφικού σχεδιασμού (graphic design) η εμφάνιση και η διαμόρφωση της γραφιστικής ως επαγγελματικής πρακτικής τοποθετείται χρονικά στη μεταπολεμική περίοδο και διαμορφώνεται ξεχωριστά από τις κοινωνικο-πολιτικές και οικονομικές συνθήκες της κάθε χώρας, κυρίως στη Δυτική Ευρώπη και τις ΗΠΑ. Πρόσφατα το ερευνητικό ενδιαφέρον έχει στραφεί και σε παλαιότερες περιόδους, όπως το τέλος του 19ου και οι πρώτες δεκαετίες του 20ού αιώνα, διερευνώντας τις συνθήκες που δημιούργησαν την ανάγκη για εφαρμογές γραφικής επικοινωνίας.

Η παρούσα εργασία αποτελεί μέρος μιας ευρύτερης έρευνας που εξετάζει την προϊστορία της γραφιστικής ως επαγγελματικής πρακτικής στην Ελλάδα κατά τις πρώτες δεκαετίες του 20ού αιώνα και ειδικότερα στα χρόνια του ελληνικού μεσοπολέμου. Την περίοδο αυτή, ο εκσυγχρονισμός διεισδύει σε όλα τα επίπεδα της κοινωνικής και οικονομικής ζωής, η κυρίαρχη αστική κουλτούρα διαμορφώνεται από ευρωπαϊκές ιδέες και τάσεις και η κατανάλωση αυξάνεται. Προκύπτει έτσι η ανάγκη για έντυπα οπτικά μέσα επικοινωνίας τα οποία χρησιμοποιώντας την καλαισθησία θα εξυπηρετούν συγκεκριμένους επικοινωνιακούς στόχους. Σχεδιαστικά προϊόντα, όπως διαφημίσεις, αφίσες και εκδόσεις, κατακλύζουν την καθημερινότητα των κατοίκων στα μεγάλα αστικά κέντρα. Υπεύθυνοι για τον σχεδιασμό και την παραγωγή αυτών των προϊόντων είναι επαγγελματίες που δραστηριοποιούνται στο πεδίο των καλών τεχνών και στους επαγγελματικούς χώρους της διαφήμισης και της εκτυπωτικής βιομηχανίας.

Στην εργασία αυτή διερευνώ τη σχέση των πρακτικών σχεδιασμού –που αργότερα θα ονομαστούν ‘γραφιστική’– με τους παραπάνω κλάδους, με στόχο να αναδείξω την πολυπλοκότητά της. Η σχέση αυτή διαμορφώθηκε μέσα από συγγένειες και αντιπαλότητες σε περιόδους ριζικών κοινωνικών αλλαγών και οικονομικών αναταράξεων και, όπως φαίνεται, έπαιξε καθοριστικό ρόλο στην εξέλιξη της γραφιστικής στη μεταπολεμική Ελλάδα.

Keywords

γραφιστική, γραφικός σχεδιασμός, graphic design, ιστορία του σχεδιασμού, καλές τέχνες, διαφήμιση, βιομηχανία εκτυπώσεων, Ελληνικός μεσοπόλεμος

Η ΝΙΚΗ ΣΙΟΚΗ (PhD) ασχολείται με την έρευνα και διδασκαλία της τυπογραφίας και του γραφικού σχεδιασμού στο έντυπο και ψηφιακό περιβάλλον. Είναι αναπληρώτρια καθηγήτρια στο Τμήμα Σχεδιασμού και Πολυμέσων του Πανεπιστημίου Λευκωσίας (Κύπρος). Τα ερευνητικά της ενδιαφέροντα επικεντρώνονται στην ιστορία της γραφιστικής και της τυπογραφίας στην Ελλάδα και την Κύπρο και στην ιστορία του σχεδιασμού των ελληνικών εντύπων με έμφαση στα βιβλία και τον περιοδικό τύπο. Για είκοσι περίπου χρόνια εργάστηκε στον χώρο των εκδόσεων με ειδικεύση στο επιστημονικό και ακαδημαϊκό βιβλίο. Είναι τακτι-

κό μέλος σε επιστημονικές οργανώσεις, συντακτικές επιτροπές περιοδικών, και επιστημονικές επιτροπές οργάνωσης διεθνών συνεδρίων. Οι πιο πρόσφατες δημοσιεύσεις της περιλαμβάνουν την συν-επιμέλεια του συλλογικού τόμου Design for visual communication (Cambridge Scholars Publishing, 2019) και τα ερευνητικά άρθρα ‘The postwar schoolbook as a material artefact. Two Greek reading textbooks from 1944’ (Journal of Educational Media, Memory and Society, 2019), και ‘Thinking out of the book: Visual language and textual form in the design of ebooks’ (Advances in Design and Digital Communication, 2021).

VICTORIA SQUIRE

Visual communication in a time of crisis: Insights into the relationship between visual communication and health

The impact of Covid-19 has taken numerous forms. It will continue to affect individuals and groups in a multitude of ways, due to the ever adapting, ever changing uncertain world. A shift has taken place in our perspectives, knowledge and understanding of health crises, with visual communication being integral to this process; through the visualization of health data, communication of scientific knowledge, and as a crucial force for knowledge mobilization.

This paper will outline a research study of visual communicators’ experiences and visual manifestations of the Covid-19 pandemic, bringing greater insight into the relationship between visual communication and the Covid-19 health crisis, along with historical knowledge, such as the information design of Florence Nightingale, Spanish Flu, and the AIDS campaign.

Research methods include, a survey of sources, interviews with selected designers, and qualitative content research analysis of published visual communication works during the Covid-19 pandemic. Data will include the Message Graphic Communication Design research journal Covid-19 special issue, which has asked, “with what, why and how have visual communicators responded through graphic communication design to the Covid-19 pandemic.”

The paper will provide research results, giving insights into the relationship between visual communication and the Covid-19 crisis. It will briefly highlight where visual



Through the (Looking) Glass
Message Covid-19 Special issue
Photograph ©Carole Evans, from Through the (Looking) Glass, photobook ©James Alexander London, UK



Revive +
Message Covid-19 Special issue
©Kelly Salchow Macarthur Michigan, USA



Self-reflection (2021)
 Message Covid-19 Special issue
 © Hedzlynn Kamaruzzaman
 Plymouth, UK

communicators' have contributed, for example, inspiring and capturing new ways of teaching and learning; reaching out and collaborating with communities; seeking solace in practice to provide comfort to themselves and others.

The focal point will be the relationship between visual communication and health. This will include examples such as, using visual communication as a means of escape and refuge during isolation; capturing and portraying emotions, disturbance or tension, improvement and healing; communicating positive messages back to oneself and to others.

Finally, the paper will speculatively question the future of visual communication and health highlighting examples such as, where, and how can visual communication capture feelings and emotions when supporting the processing of fear and uncertainty? How and why is graphic co-creation supportive to the health of community? Can visual communication create empathy and kindness in others through capturing the voices of individuals in challenging situations?

Keywords

visual communication, graphic design, health, Covid-19 pandemic

VICTORIA SQUIRE is a Graphic Design & Typography educator and researcher in the School of Art, Design & Architecture at the University of Plymouth, UK. She holds an MA Communication Design degree from Central Saint Martin's College of Art & Design, London. Her research explores graphic design in relation to sustainable development goals, particularly health and community, where she is interested in proposing and communicating future alternatives to visual communication design, moving away from a commercial

role, into the relationship between design, health, and social change. Victoria has exhibited her research as practice in the UK, United States, Denmark and more recently through the United Designs Alliance 'Messages to Humanity' poster exhibition, South Korea. Victoria is a co-founder and co-managing editor of the international peer-reviewed academic Graphic Communication Design Research journal, Message. Alongside this, Victoria is a co-chief editor of the international Design Behaviors research journal, United Designs Alliance.



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EVANGELOS SYRIGOS, YANNIS SKARPELOS, EVRIPIDES ZANTIDES

Quality criteria for typographic design and editorial production of school textbooks

This paper is a systematic bibliographic review study aiming to summarize the existing Greek literature in the field of evaluation of school textbooks based on the quality criteria of typographic and editorial production in Greece.

Description of objectives of the research

The research refers to the literature review by examining (a) the standard documentation evaluation material produced by official public bodies to determine whether there is material that constitutes a scientific guide to typographic design and editorial production or a simple framework of guidelines for the evaluation of textbooks. (b) Scientific studies, based on the relevance of their research object, regarding the way of planning the organization – presentation of the content. The main object of the research aims to investigate whether the above criteria and evaluation frameworks correspond to the complex interdisciplinary modern procedures for publishing manuals, the scientific fields of the field of Graphic Arts.

Greek textbooks are provided free of charge and tend to be considered social goods as they convey the official view, which is reinforced by their approval and production system. A brief assessment of the history of Greek typography certifies the timeless absence of publishing and typographic models of textbooks and teaching materials, the responsibility for the design and production of which the Greek state had and still has through its supervised bodies, such as the IEP and the Institute of Computer Technology & Publications ITYE – Diofantos.

Conceptual framework – Field overview

Textbooks are specialized books, distinct from other related genres, defined primarily by their function, presenting a basic learning resource and intended for a clearly defined category of users with a predetermined age and educational level. The book has features such as the escalation of productive curiosity, stability, deeply focused on the meaning of the text reading and aesthetic enjoyment and the functional structure based on typographic principles and arrangements. The socializing nature of school textbooks and their widespread use in educational systems, such as Greece, where closed curricula prevail, strengthens their importance even more. The poorly designed and inadequately technical book threatens to exclude groups of the population outside the school process, devaluing the respective subject matter.

The images give a degree of facilitation of reality (pedagogical and scientific criteria) and their agreement in terms of cultural criteria. Typographic design organizes and presents content by performing the basic functions of modern typography, such as readability and legibility. Proper design of publishing processes answers questions of materiality, long-term use and reproduction of school textbooks.

Editorial evaluation indicators: research will be implemented based on scientific indicators of the fields of the graphic arts publishing sector such as: design-production/reproduction bodies, design-production framework criteria – production of teaching packages, specifications of material for receiving visual and textual files and approvals, options and issues of visual-typographic structure of covers and body of manuals, management-technical specifications of electronic pre-press. The results of the research can be applied to the improvement of the processes of preparation, edition and production of all textbooks produced by the Greek state.

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Keywords

typography, page layout design, evaluation of school textbooks, graphic arts, editorial design, book design

EVANGELOS SYRIGOS is a PhD candidate in the Department of Communication, Media & Culture of Panteion University. He holds postgraduate degrees in ‘Information and Communication Technologies in Education’ and ‘Graphic Arts–Multimedia’ and is laboratory teaching staff at the Department of Graphic Design & Visual Communication (Section Technology of Graphic Arts), University of West Attica. His interests cover the fields of typographic design, editorial design, new media design and education. As a freelancer he has been designer and consultant for international festivals, publishers and magazines.

YANNIS SKARPELOS is Professor of Visual Cultural Studies at the Department of Communication, Media and Culture at Panteion University of Social and Political Sciences. His books include, *Terra Virtualis: The Construction of Cyberspace*, 1999, *Historical Memory and Greekness in Comic Books*, 2000, *Image and Society: From Documentary Photography to Visual Sociology*, 2012, and *The Uncertain Signs*, 2019. He has edited the volume *Digital Games: Philosophical, social and cultural aspects*, 2019 and has been Chair of the Department of Communication, Media and Culture. He is currently the Dean of the School of International Studies, Media and Culture.

GEORGE TRIANTAFYLAKOS

Typefaces in Greek book typesetting from 1980 to date: A quantitative analysis and preliminary conclusions from a random sampling

Anyone who is merely observant and/or interested in the typesetting of greek books printed the past few decades has the impression that almost the entirety of Greek editions is typeset using only a handful (even less) of very specific typefaces. This is rather difficult to confirm quantitatively since, (a) the number of greek printed books throughout the years makes it prohibitive, and (b) the recording of data regarding the typefaces used to typeset greek books has been, and remains to this day, incomplete. Thus, it remains an unconfirmed observation or, in other words, a primal hypothesis that can only be partially verified by a systematic but, inevitably, sampling recording.

The present work presents a first attempt to verify this hypothesis through a three-steps process: (a) a sampling recording of titles, with the primary task being the recognition of the typefaces used for their typesetting, (b) a statistical analysis based on diverse parameters such as year of publication, original language, publication genre, number of pages, etc., and (c) a qualitative analysis, that is, an interpretation of the resulting data based on each parameter. The conclusions of such a process can be nothing more than subjective and in no case can they be treated as conclusive. The reader is asked to read them as a personal interpretation, in an attempt of the author to understand (a) what factors influence the choice of a typeface for typesetting greek books, (b) what are the characteristics of the dominant and more popular typefaces, and (c) why specific typefaces (and their variants thereof), such as Didot (hereinafter referred to as "Apla") and Times, have long been the primary choice for a significant number of books.

Presentation in Greek

Keywords

book typesetting, Apla, quantitative analysis, qualitative analysis, Greek typefaces, typefaces

GEORGE TRIANTAFYLAKOS holds a PhD in Participatory Design of Educational Software from the Computer Science Department, Aristotle University of Thessaloniki, Greece. He received his BSc from the same department. From 2011 to 2015 he was a tutor of Interaction Design and Web Programming in Applied Arts Studies College in Thessaloniki, Greece, a franchise partner college to Central Lancashire University, UK. On September 2015 he started the Atypical type foundry (atypical.gr). He has designed typefaces for the Greek Font Society (greekfontociety-gfs.gr). In 2017 he participated in the team of designers that won the competition for the design of the new visual identity of the National Library of Greece (George D. Matthiopoulos, Dimitris Papazoglou, George Triantafyllakos and Axel Peemöller). The same year he was a member of the jury committee of the Greek Graphic Design and Illustration Awards (EBΓE 2017). On October 2019 he was awarded at the 11th GRANSHAN Type Design Competition for the design of the Dolce Noir type family. His research interests include Participatory Design and Human Computer Interaction. His freelancing work ranges from front-end web design/development and back-end development to graphic/type design.

KAMAN KA MAN TSANG, KEITH TAM

Hong Kong Graphic Archive. Connecting the past and the present

The Hong Kong Graphic Archive was established at the Hong Kong Design Institute in 2021. Being the first archive of graphic design in Hong Kong, it acts as a physical and digital reference library that preserves, records, and make available graphic design artefacts of historical significance for teaching and learning and research purposes. The Archive aims to make the rich visual heritage of Hong Kong accessible to students, enhancing their historical knowledge through experiential learning. It also serves as a platform for public education for creative practitioners and the public alike.

In several events showcasing the archive holdings to the public, an interesting phenomenon was observed: creative practitioners in their forties or older may have personal memories relating to the artefacts. They could recall their memories when the artefacts are shown to them and can tell stories and actively discuss the cultural and social context of the artefacts. They are also curious about how the young generation who do not have any personal experiences with the artefacts would interpret them.

In this study, 100 responses from current post-secondary design students will be collected. They will be shown a selection of artefacts from the Archive between the 1950s and 1970s. Participants will be asked to guess the age of the artefacts, to describe the visual element they are most impressed with, as well as to make a drawing of their favourite item. Using the same set of artefacts, semi-structured interviews will also be conducted with creative practitioners over the age of 40.

With this study, we aim to develop an initial understanding of how the younger generation learn and develop inspirations from the archive collection, and how older generations could contribute to the construction of knowledge through the Archive, connecting the past and the present.

Keywords

Hong Kong Graphic Archive, graphic design history, design education

KAMAN TSANG is currently Lecturer at Department of Communication Design and Curator of the Hong Kong Graphic Archive, Centre for Communication Design, Hong Kong Design Institute. Her PhD research investigated the dynamic progress in the formation of creative community and the vibrancy of cultural and creative clusters. She has engaged in numerous research projects on cultural and creative clusters, creative industries, design history and user-oriented design research.

KEITH TAM is a communication designer, researcher

and educator. He is currently Head of Department of Communication Design and Director of the Centre of Communication Design at the Hong Kong Design Institute. He is also Distinguished Research Fellow at Shanghai Academy of Fine Arts, Shanghai University. He has previously taught at the University of Reading (UK), Hong Kong Polytechnic University and Emily Carr University of Art & Design (Canada). Keith's research and pedagogy focus on the typography and information design, with particular interest in cross-cultural communication.

DILEK NUR POLAT ÜNSÜR

Turkish alphabet reform as a disruption of public life: typographic transformation of urban space

Young Turkey was a nation that had inherited a multicultural society from the Ottoman Empire. As a result, one could see a diverse typographic scene in the cities with multilingual signs and posters. However, when the new Republic decided to change its script/ alphabet in 1928 and adopt a more purist attitude, every single element in the public space that contained a typographic element was completely changed in a short period of time. The public's perception and visual scenery were also changed. Although it was difficult for them to maintain their daily routines, they showed considerable resilience and learned to keep up with this change that will remain in their lives permanently. Some unusual methods the government resorted to, such as putting up posters and neon signs with the new alphabet outside and even hiring prisoners to paint the new outdoor signs, made it easier for them to adapt and cope with this traumatic change. The reformers, however, were not the only ones to display this zeal. Newspapers were also active as street reporters, exerting considerable social pressure and public shaming for the unchanged typographic elements in the cities, even though the timetable was tight and the alphabet law was not enacted yet. Because of the large scale of the changes, which ranged from shop signs to ship names, typographic and orthographic problems were inevitable.

In my talk, I will use photographs, newspaper and magazine articles from this period to show what the typographic scene looked like before the reform, and how a significant and unique transformation in the public sphere occurred in a short period of time. The typographic and orthographic problems will be mentioned, as well as the public's experience during the disruption and transition that came with the alphabet change.

Keywords

Turkish alphabet reform, public spaces, signage design, posters, typography

DILEK NUR POLAT ÜNSÜR received her BA degree from Hacettepe University, Department of Graphic Design in 2011 and her MA degree in Book Design from the University of Reading, Department of Typography and Graphic Communication in 2013. She continued her doctoral studies on the history of graphic design in the same department and earned the title of Doctor in 2018 with her thesis, 'A typographic analysis of newspapers and magazines in the Turkish Alphabet Reform (1928–1929)'. She is currently an assistant professor at Necmettin Erbakan University, Department of Graphics. She researches and teaches in the fields of typography, publication design and graphic design history.

WALDA VERBAENEN, ANN BESSEMANS

Phonological experiments through history. The bridge between societal reading struggles and type design

Nowadays, social design –a creative power to engage with societal struggles– is a popular activity amongst designers. Creativity holds a tremendous power to find solutions for a social problem but looking back at the history on social support that was designedly created, this was not always the case. During this lecture, the above perspective will be touched upon by the presentation of a history of phonological experiments. Throughout typographic and linguistic history, many phonological experiments have been developed to aid (moreover English) reading with correct pronunciation of letters and words. In this presentation, old phonological type experiments from four centuries ago will be compared against more recent ones, successful ones against others that failed. It will become clear that solutions that were offered in this light, were not always very successful, probably because the lack of typographic knowledge and/or skills. Pitfalls will be identified to envision new research paths. How can we expand upon our basic alphabet (for the Latin Script) to provide phonological support for reading? What is exactly the power of our convention, our typography to represent the phonological support for reading? My PhD (at READSEARCH, PXL-MAD School of Arts and Hasselt University) is embedded within this line of thinking namely, how a typeface can provide graphic support to improve the pronunciation of a language while reading or when a non-native speaker deals with utterances of a language the reader is not familiar with.

Keywords

typography, type design, phonology, visual prosody, social design

WALDA VERBAENEN after completing an MA in Graphic Design from the international MA program 'Reading Type & Typography', continued as a PhD researcher at READSEARCH, the legibility research group at the PXL-MAD School of Arts and Hasselt University in Belgium, under the supervision of Prof. Dr Ann Bessemans. Her main research interest is on readability and legibility and the supporting role graphic (type)designers can offer constitutes an important focus in her work. Walda is intrigued by typographic details in historical material. She is a member of the Data Science Institute at the Hasselt university, and a board member at the Plantin Institute of Typography in Antwerp.

ANN BESSEMANS is a legibility expert and award-winning graphic and type designer. She founded the READSEARCH legibility research group at the PXL-MAD School of Arts and Hasselt University where she teaches typography and type design. Ann is the program director of the international Master program 'Reading Type & Typography'. Ann received her PhD from Leiden University and Hasselt University under the supervision of Prof. Dr Gerard Unger. She is a member of the Data Science Institute UHasselt, the Young Academy of Belgium and lecturer at the Plantin Institute of Typography.

KYRIAKI VARVALOUKA, VASILIKI SARAKATSIANOU, ROSSETOS METZITAKOS

Πρότυπα και αντί-πρότυπα στην ευφυή συσκευασία: Αλλάζοντας τα στερεότυπα μέσα από την τέχνη

Με αφητηρία το brand name “It’s ok to be Juicy”, ένα προϊόν σοκολάτας και σημείο αναφοράς την απεικόνιση του γυναικείου σώματος τις εικαστικές τέχνες από την Αναγέννηση ως τη σύγχρονη εποχή, η παρούσα ανακοίνωση επιχειρεί να παρουσιάσει μια πρωτότυπη ιδέα συσκευασίας, που στόχο της έχει να αυξήσει την εμπορικότητα του προϊόντος και ταυτόχρονα να συμβάλλει στην αλλαγή των στερεότυπων ομορφιάς και την απελευθέρωση του γυναικείου, κυρίως, σώματος από παγιωμένα πρότυπα.

Ο πυρήνας της ιδέας συνδέεται με ένα επίκαιρο κοινωνικό ζήτημα, το “body shaming”, το οποίο στις μέρες μας έχει πάρει μεγάλες διαστάσεις. Πρόκειται ουσιαστικά για μια υφέρπουσα μορφή “bullying”, η οποία σχετίζεται με την αλόγιστη αρνητική κριτική της εξωτερικής εμφάνισης ενός ατόμου, αν αποκλίνει από τα προβλεπόμενα και κοινώς αποδεκτά πρότυπα ομορφιάς. Το “body shaming” μπορεί να δημιουργήσει συναισθήματα μειονεξίας και ανασφάλειας, ιδιαίτερα σε άτομα νεαρότερης ηλικίας, συχνά με σοβαρές επιπτώσεις στην ψυχική και σωματική τους υγεία. Στο πλαίσιο αυτό η επιλογή της σοκολάτας δεν είναι τυχαία. Η σοκολάτα αποτελεί μια κατεξοχήν “ένοχη απόλαυση” που συνδέεται συνειδητά και υποσυνείδητα με την αύξηση του σωματικού βάρους και κατ’ επέκταση με το “body shaming”.

Στην παρούσα ανακοίνωση παρουσιάζεται ένα προϊόν σοκολάτας που περιλαμβάνει: α) τη συσκευασία της σοκολάτας στην οποία απεικονίζονται χυμώδη σώματα γυναικών από διάσημους πίνακες ζωγραφικής και β) μια εφαρμογή κινητού τηλεφώνου, στην οποία ο καταναλωτής έχει πρόσβαση μέσω QR code στο πίσω μέρος της συσκευασίας. Στην εφαρμογή παρέχονται βιογραφικά στοιχεία και πληροφορίες για το πίνακα ζωγραφικής της εκάστοτε συσκευασίας και ενημερωτικά άρθρα για το “body shaming”.

Η πρόταση “It’s ok to be Juicy” εκφράζει μια νέα αντίληψη για τον ρόλο της συσκευασίας, των εικαστικών τεχνών και της διαφήμισης τόσο στην αντιμετώπιση του ανθρωπίνου σώματος όσο και στην προώθηση του προϊόντος. Η παρούσα πρόταση επιδιώκει παράλληλα με την αύξηση των πωλήσεων του συγκεκριμένου προϊόντος, την ευαισθητοποίηση και απελευθέρωση του καταναλωτή από τη δυναστική επιρροή των επιβεβλημένων προτύπων ομορφιάς και την απενοχοποίηση των γαστρονομικών απολαύσεων.

Μέρος της έρευνας και των εικόνων της παρούσας πρότασης προέρχεται από το υλικό και τα πορίσματα της διπλωματικής εργασίας που εκπονεί η Κυριακή Βαρβαλούκα, στο πλαίσιο του Προγράμματος Μεταπτυχιακών Σπουδών «Ευφυής Συσκευασία: Νέες Τεχνολογίες και Marketing», του Τμήματος Γραφιστικής και Οπτικής Επικοινωνίας, Πανεπιστήμιο Δυτικής Αττικής.

Keywords

ευφυής συσκευασία, πρότυπα, στερεότυπα, σοκολάτα, juicy

Η ΚΥΡΙΑΚΗ ΒΑΡΒΑΛΟΥΚΑ είναι απόφοιτος της σχολής Εικαστικών Τεχνών και Επιστημών της Τέχνης του Πανεπιστημίου Ιωαννίνων με ειδίκευση τη γλυπτική. Η θεματική της περιστρέφεται γύρω από τους μύθους και τις συμβολικές μορφές τους. Παρακολουθεί τα Προγράμματα Μεταπτυχιακών Σπουδών: α) «Ψηφιακές Μορφές της Τέχνης» στην Ανώτατη Σχολή Καλών Τεχνών Αθήνας και β) «Ευφυής Συσκευασία: Νέες Τεχνολογίες και Marketing» στο Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας στο Πανεπιστήμιο Δυτικής Αττικής. Έχει διδάξει εικαστικές τέχνες στη Δευτεροβάθμια Εκπαίδευση και έχει συμμετάσχει σε ομαδικές εκθέσεις, ημερίδες και φεστιβάλ τέχνης. Η ΒΑΣΙΛΙΚΗ ΣΑΡΑΚΑΤΣΙΑΝΟΥ είναι Ιστορικός Τέχνης, πτυχιούχος του τμήματος Ιστορίας και Αρχαιολογίας του Πανεπιστημίου Αθηνών, κάτοχος μεταπτυχιακού διπλώματος και διδακτορικού τίτλου με υποτροφία του Ιδρύματος Κρατικών Υποτροφιών. Είναι ΕΔΙΠ στο Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας, Πανεπιστήμιο Δυτικής Αττικής. Έχει διδάξει στο Ελληνικό Ανοικτό Πανεπιστήμιο, σε Δημόσια ΙΕΚ και ΚΕΚ. Έχει συμμετάσχει σε ερευνητικά προγράμματα και επιστημονικές επιτροπές. Έχει δημοσιεύσει το βιβλίο: Η αφαίρεση στη Νεότερη Ελληνική Τέχνη. Έχει δημοσιεύσει μελέτες και άρθρα σε πρακτικά ελληνικών και διεθνών συνεδρίων, επιστημονικά περιοδικά, συλλογικούς τόμους και τον περιοδικό τύπο. Έχει επιμεληθεί εκθέσεις και καταλόγους εκθέσεων. Είναι μέλος της Εταιρίας Ελλήνων Ιστορικών της Τέχνης. Ο ΡΩΣΣΕΤΟΣ ΜΕΤΖΗΤΑΚΟΣ είναι απόφοιτος του τμήματος Γραφιστικής του ΤΕΙ Αθήνας (1996). Κάτοχος Master of Arts in Visual Communication του Birmingham U.C.E. University of Central England της Αγγλίας (1998), όπου απέκτησε και διδακτορικό τίτλο (PhD) με ειδίκευση στην «Οπτική Επικοινωνία και τα Διαδραστικά Πολυμέσα» (2006). Επίκουρος Καθηγητής στο Τμήμα Γραφιστικής και Οπτικής Επικοινωνίας, Πανεπιστήμιο Δυτικής Αττικής (2009–σήμερα), με γνωστικό αντικείμενο «Γραφιστική με Πολυμέσα». Διευθυντής Τομέα Γραφιστικής (2017–σήμερα). Βασικό μέλος του ερευνητικού εργαστηρίου «Σχεδιασμού (Design), Αρχιτεκτονικής Εσωτερικών Χώρων και Οπτικοακουστικής Τεκμηρίωσης» (2015–2022). Υπεύθυνος και δημιουργός του εργαστηρίου Γραφιστικής Πολυμέσων (2006). Καθηγητής των Μεταπτυχιακών Προγραμμάτων Σπουδών: α) «Ευφυής Συσκευασία: Νέες Τεχνολογίες και Marketing» (2018–2022) και β) «Animation Δισδιάστατο και Τρισδιάστατο κινούμενο σχέδιο» (2021–2022), του τμήματος Γραφιστικής. Έχει πάρει μέρος σε επιστημονικά συνέδρια ως ομιλητής και έχει δημοσιεύσει σε πρακτικά συνεδρίων. Έχει ειδικότητα στο σχεδιασμό ιστοσελίδων και έχει σχεδιάσει μεταξύ άλλων την ιστοσελίδα του Πανεπιστημίου Δυτικής Αττικής.

KAREL VAN DER WAARDE

Pictograms for patients: two case studies

Situation: Patients need information about their medicines and treatments. Doctors, nurses, pharmacists, and industry provide this information in both verbal and visual formats. This communication is not always successful for patients because of stress, time-pressure, jargon, and poor design.

For some reason, people believe that pictograms and symbols do provide an effective supplement. It is claimed that pictograms should be easily understandable for everyone and do not need language. New pictograms are continuously introduced and promoted by regulators, researchers, and practitioners.

Question: Is there any evidence that pictograms really ‘enable people to act appropriately’?

Approach: Two introductions of pictograms are analysed, linked to the literature and standards, and tested. One is the ‘pregnancy pictogram’ that was introduced for Valproate packaging in 2017. The other is the ‘only use once’ pictogram introduced in 2004.

Results: The published test results show that both pictograms are poorly understood. Neither scores much higher than 50% in optimal circumstances. When people with particular characteristics (elderly, pregnant women, non-native speakers, those with a brief education) are involved, the success percentages go down to below 30%. The analysis shows that the design process, testing methods, and criteria of ISO-standards do not seem to be suitable for medical information.

Furthermore, the meaning of ‘a pictogram’ ranges from a substantially stylized picture to a very detailed illustration that might even include text.

Conclusions: Pictograms as stylized illustrations can only marginally improve communication about medicines and treatments. Global understanding of pictograms by all patients is unlikely to be achievable. Designers need to take ‘a specific action in a specific situation in a specific context’ as starting point for the development of pictorial information. The design process must consist of iterative co-design and testing. Well designed pictorial information –as opposed to ‘pictograms’– is effective in specific circumstances and ‘enables people to act appropriately’.

Keywords

pictograms, medicines, treatment, testing, information design

KAREL VAN DER WAARDE studied graphic design in the Netherlands (The Design Academy, Eindhoven), and the UK (De Montfort University, Leicester and Reading University). He started in 1995 a design–research consultancy in Belgium specializing in the testing of pharmaceutical information design. (www.graphicdesign-research.com) Karel van der Waarde publishes and lectures about visual information. Currently, he teaches (part time) in Switzerland at the Basel School of Design (FHNW) and the Hochschule Lucerne (HSLU). He is a board member of International Institute for Information Design (IIID, Vienna, Austria) and editorial board member of Information Design Journal, Hyphen, She Ji, and Visible Language.

ROSALIE WAGNER

Towards a comprehensive definition of font engineering

Font engineering is a specific niche of the type design industry and the lack of accessible documentation makes it hard for other professionals of that industry to understand what it is, and what it is for. It is also not a topic that is usually taught during a type design education program, therefore students are hardly aware of that part of the font making process. This situation makes it hard for type designers to understand the font engineer’s timeline, prices, and decisions.

This talk aims to unveil a part of this mystery by giving a comprehensive definition of font engineering. We will clarify the difference between a software engineer and a font engineer, and to avoid any confusion, we will also distinguish the python developer from a font developer. To answer the question of what is font mastering/pre-production, and what is font production; we will dig into diverse related topics, such as the opentype specification and font tables, give a brief description of the end to end process, and review commonly available tools.

Since there are many ways and methods to approach the production of a font project, we will analyse three concrete cases that differ by their engineering strategies: a mass distributor, a mid-size independent foundry, and a one-person company.

Finally, we will address questions that often come up for both students and professionals:

- Where to begin? What documentation is available?
- What should the skills of a font engineer be?
- In which cases is font engineering needed, and will it still be needed in the future?

The subject is still debated within the type design community, and the answers given here are not meant to dogmatise the profession. On the contrary, we hope it will raise a rich discussion to improve and nuance the definition of font engineering today.

Keywords

font engineering, font production, font tools, font software

ROSALIE WAGNER is a French type designer and font engineer who has been working mainly as a contractor for Google Fonts since 2020. After graduating in typography, she attended the ANRT (post-master program in typography) in France, where she focused her research on fonts for children’s literacy. She worked as a trainee for almost a year at Alphabet Type (a font engineering services company in Germany), before starting to work as a freelancer in Berlin. She has since been regularly collaborating with foundries such as 205TF (France), Fontwerk (Germany), Fatype (Switzerland) and NaN (Germany), as well as with various individual type designers.

LIUCHUAN WANG

A comparative study on online health poster campaigns during the pandemic launched in China and the Netherlands

Over the past two years, in the face of the global COVID-19 pandemic, new health campaigns have been launched in different countries and regions around the world. Following WHO (World Health Organisation) guidance, government health campaigns have encouraged or forced people to take action against the spread of the virus in ways that are consistent with their countries' values.

Counter to and endorsing of official publicity, the use of social media networks have provided individuals with a global channel to express their own opinions and advice, empowering each individual as a potential correspondent, in an attempt to break the monopoly of what is seen as governments propaganda.

Studying this visual communication within different cultural contexts can help researchers better understand its creative motivation, information effects and perceived hidden meanings.

This particular comparative study looked at two similar online poster campaigns launched in China and the Netherlands under different cultural contexts. Through exploring the new manifestations of posters as a traditional means of visual communication in contemporary cultural and social contexts in different cultural backgrounds. This paper addresses the following questions: As a traditional visual communication medium, what are the unique and contrasting features of national health campaign posters, within the context of the Internet? How can individuals as a 'propagandist' create contemporary online posters to communicate with other publics in different visual cultural contexts. How do people from different social and cultural backgrounds visually communicate their views when facing the same social event in the online media age? This paper proposes the answers: In the current pandemic prevention and control, online posters have replaced most traditional posters to spread health knowledge and persuade people to cooperate. Particular countries have different pandemic prevention measures, which are reflected in their cultural poster design approaches.

Mainstream governmental publicity may influence the individual's online correspondence.

Keywords

graphic design, visual communication, visual propaganda, poster, Covid-19, health campaign, culture, social discourse, behaviour change

LIUCHUAN WANG is a PhD candidate at the University of Brighton, UK. She researches the use of visual communication to inform and explain complex social issues influenced by restrictive government policies. For example, she's looking at using visual communication to help Chinese young couples to make informed fertility decisions after the changes in China's Birth Policy. Liuchuan is a graphic design practitioner and she is also teaching part time.

LISA WINSTANLEY, HAIRUL LATIFF

Leveraging Singaporean food culture as a creative catalyst for typeface design

This paper presents a reflection on a classroom-based project to design typefaces inspired by Singaporean food culture. This study focusses on two areas of inquiry: firstly, Singaporean food culture as a source of inspiration for contemporary Latin type design; considering the structural, the stylised, and the semiotic characteristics of type as a means of cultural engagement. Secondly, the examination of culturally (and culinary) inspired typeface design as a medium for the co-creation of a typographic installation; thereby, providing a physical space for the emerging typographic culture in Singapore, and a means to collaboratively showcase the visual vocabulary of the diverse Singaporean foodscape.

At the outset it was discerned that there were very few authentic Singaporean typefaces, designed by Singaporeans. Specifically lacking were Latin, text typefaces that considered the rich and varied cultural heritage and disparate racial makeup of Singapore. Students were therefore tasked to consider the smorgasbord of local cuisine as a catalyst for their typeface design and to consider how local food culture could inspire stylistic design choices through conceptual, visual metaphor. The result was the creation of 29 text typefaces which aimed to provide a conduit for visual narrative, towards vernacular and cultural understanding. Once the text typefaces were developed this advanced the second aspect of the project, a collaborative typographic installation. The installation required students to work in groups and collectively expand their text typefaces into decorative, display glyphs. This fostered serendipitous experimentation and capacitated students to embody the Idiosyncrasies of the varying food practices that served as the catalyst to their creativity. The project culminated in the creation of a 13 meter 'wall-of-type', featuring over 150 unique, culturally inspired glyphs, all of which served to highlight the potential for indigenous knowledge and culture as a methodological lens through which to view typeface design, beyond the obvious.

Keywords

typeface design, Singapore, food culture, semiotics, collaboration

LISA WINSTANLEY is an Assistant Professor in the School of Art, Design & Media at Nanyang Technological University, Singapore. For the past decade she worked internationally as a design educator and researcher; however her academic career is also underpinned by over 20 years of commercial experience. Her current research reviews the intersections between ethical and collaborative design practices and pedagogies, though the lens of design for change. She is interested in investigating multidisciplinary and transdisciplinary collaborations which allow designers to work together with society, to produce life-centric design solutions for society. Her research reviews what tools can help facilitate such collaborations and what systems need to be in place for effective and meaningful collaboration to transpire. In short, Lisa's work investigates how we can leverage design collaboratively and ethically for the benefit of our society.

HAIRUL LATIFF lectures in Type Making, Design Communication, Brand Identity, and Packaging Design at the School of Art Design and Media at Nanyang Technological University and Lasalle College of the Arts in Singapore. His works express his interest in visual semiotics, pattern making, and mythology found in traditional cultures of Southeast Asia. He currently sits as the Creative Director for B.RU Collective and Lokka Lekkr Maker Studio in Singapore – where they use art and design as a catalyst in encouraging cross collaborations among makers, collectives, and the community, resulting in an enriched cultural experience for everyone. His focus revolves around re-inventing the learning of art and design. One of his main commissioning works is re-defining Singapore's identity through Image-Making and the placemaking experience.

ARTEMIS YAGOU

Fake novelties? Product labels and other curiosities

The proposed paper addresses the theme of the conference (“Beyond the obvious”) by delving into the world of “fake” artefacts: things that appear to be something different from what they really are. More specifically, the presentation will deal with portable clocks and watches of the 18th and 19th century and their labels, engraved or printed on the object. Such labels were meant to indicate various types of information, for example the object’s maker, place of origin, production year or serial number. Careful examination of clocks and watches from museum collections reveals many irregularities and surprises: the objects are not necessarily what their labelling claims. Meticulous investigation of these objects and cross-referencing with various written sources are crucial in order to acquire a more reliable understanding of the objects’ properties. Is there a wider lesson here to be learnt? The paper will explore this question by presenting and analysing rich visual material.

Keywords

history of technology, horology, fake artefacts

ARTEMIS YAGOU is an Athens-born historian of design and technology. Currently, she is Research Associate at the Research Institute for the History of Science and Technology of the Deutsches Museum (Munich). Her main research interests are design history, the cultural history of technology, museums, horology, construc-

tion toys, and Greek material culture (18th–21st c.). She has published widely, including the book *Fragile Innovation: Episodes in Greek Design History* (2011) and the edited volume *Technology, Novelty, and Luxury* (forthcoming, 2022).

KOK CHEOW YEOH

The Red Wok: A visual analysis of European Chinatown restaurant signage that contributes to their gastronomic identity

Today’s Chinatowns serve as a social gathering place that can help us in understanding its inhabitants’ relationships with the host country. With food culture as a meaningful aspect of the Chinese experience, this research analyzes the capacity of signage as a communicative device that punctuates our gastronomic expectations and experience. John Bower’s (1999) theory of design is used to analyze 69 Chinatown restaurant signage to discover the essence of European Chinatown restaurant signage that contributes to their gastronomic identity. By delving into the design attributes that contribute to the appearance and types of the signage, observable patterns can be established to suggest the gastronomic visual identity of restaurants found in Milan, Italy; Budapest, Hungary; Munich, Germany; Amsterdam, Netherlands; Antwerp, Belgium; and Paris, France. The data suggested that there are three major essences that evoke the unique Chinese attributes in signage: i) persistent and overwhelming applications of Chinese characteristics in naming; ii) a universal preference for the red color, and iii) application of graphical elements with cultural attributes, calligraphic type styles, and architectural elements.

Keywords

Chinatown, signage, graphic design, visual identity, communication, advertising, branding, food

KOK CHEOW YEOH is Associate Professor of Fine Arts and Graphic Design Coordinator at Indiana University Southeast. Dr Yeoh takes on projects both inside and outside of the classroom which not only benefits his students but works across program and department lines. He serves as one of the council members for Diversity and Inclusivity at IU Southeast. Dr Yeoh has served as one of the conference judges for poster presentations since the 12th Annual Undergraduate Student Conference at IU Southeast in April 2016. In May 2021, he was awarded the IU Presidential Arts and Humanities Conference Hosting grant for the EDDE 2021 Design Education Conference in the amount of \$12,251. In addition to publishing in design-related journals, he has actively participated in several international exhibitions in Australia, China, England, Russia, Samoa, South Korea, Turkey, Ukraine, and the USA.

ALEXIOS ZAVRAS

Preserving the non-obvious: an archive of the digital infrastructure of visual communication

Digital artifacts nowadays are an essential part of our lives. In the fields of typography and visual communication, creators use software on digital computers to produce digital content. It is also a common case that assets like typefaces and illustrations only exist in digital form. But this digital content is very fragile; unlike letters carved in stone, it can easily disappear or become corrupted.

Software Heritage, an international initiative under the auspices of UNESCO, has the mission of collecting, preserving, and sharing software and thus enabling future generations to access digital information which constitutes a fundamental part of human heritage.

The talk will present the challenges raised by these goals, the current state of the project, and future steps for preserving the digital infrastructure of the visual communication domain.

Keywords

preservation, digital, heritage, software

ALEXIOS ZAVRAS has almost 40 years experience in Free and Open Source software. He is an evangelist of all things Open and is a regular speaker on software and content licensing in international conferences. He holds a PhD in Computer Science after having studied in Greece and the USA. Alexios is currently living and working in Munich and on the Internet.

CĂTĂLINA ZLOTEA

Looking at women. Female representation in Charles Mozley's work

This presentation draws from the research I am conducting into the life and work of Charles Mozley (1914–1991), a prolific British artist and illustrator who worked in various visual disciplines, and left behind an expansive, unsorted collection documenting visual artefacts produced over half a century. Rather than attempting to place Mozley within the historical canon by arguing that he is an overlooked notable figure of the twentieth century, my work is focused on determining how images reflect an ideology that was dominant in the zeitgeist, and how the producers of images were part of the process of constructing it.

Charles Mozley's archive contains an overwhelming number of pictures where women play a central role. This is apparent from the numerous sketches of nudes, which were potentially studies for his oil paintings, as well as from his commercial commissions. Even though Mozley drew women in various circumstances, this presentation will discuss a specific category of risqué images which are typical of Mozley: women who are scantily clothed, pictured around men, engaged in bawdy activities. The images discussed in this presentation will potentially establish the role that the female characters were assigned by the producer of images and attempt to decipher some of the mechanisms employed for encoding their meaning, and how they might have been decoded by their audience. The pictures selected were produced over a period of approximately 30 years, from the late 1950s to the early 1980s, a time when Britain went through a whirlwind of social and cultural changes.

By looking at the work first and the author second, I argue that the history of the visual arts has the potential of expanding, beyond the extension of the canon, and in favour of the theoretical corpus of the disciplines. Furthermore, by understanding the context which generated a certain type of visual narrative, we can in turn understand the time from where we are researching, and therefore this approach has the advantage of relating a more accurate history.

Keywords

women's social status; gender roles; ideology; visual semiotics; feminism

CĂTĂLINA ZLOTEA has a background in graphic design, journalism, and visual communication. She worked for over ten years on international cultural projects in the UK, the Middle East, Romania, and Indonesia. She is currently doing a PhD at the University of Reading that investigates the way in which historical and social contexts are reflected by the output of visual artefacts in the twentieth century in Britain. Her research draws from a range of disciplines including the history of art/design/printing, cultural studies, visual semiotics, and sociology.

The use of image and text by children's campaign for claiming public space

Athymaritou Philippa
University of West Attica

In cities the built environment and open space can often become an arena for negotiation and dialogue between the citizens and the authorities. Sometimes the dialogue is silent in the form of text and image.

There is a relationship between text, image and a city, it is necessary to provide information about the use and functions in the city, so that the citizen, resident or visitor, can find the information they need to move, serve their needs and their experience. In addition to the various signs, public or private signs with information, there are images and texts that may be expressed in graffiti, and this gives identity to certain parts of the city. As well to their aesthetics, their artistic messages can often carry political and social messages.

The focus of this study is the way that social groups, using text and image in graffiti, can claim a space for their own use, particularly how children became active citizens and negotiate space.

The case study follows children in a neighborhood in Athens who are trying to attract the attention of public authorities and open a dialogue with them through street art.

In the context of isolation and confinement due to the pandemic, children lost direct contact with their other to play in playgrounds and in other outdoor or indoor areas.

For this reason, as soon as they had the opportunity to go out again searching a place for entertainment, cultural activities took action. With the support of parents and teachers organized themselves and using as a weapon the spontaneity, creativity and imagination that characterize the children's art of graffiti claim a space in their neighborhood.

A site of historical memory, the area of lignite coal mines, which had become the office space of a private company, is being expropriated by the municipal authority to be used as a parking lot and cleaning of rubbish lorries.

This area is located next to schools and nursing schools and this use will degrade this area and the surrounding it.

The school children took direct action to take over this area by silent protest. In an organized way by using image and text they managed by painting to put together an entire proposal to municipality authority to show what they want and are entitled to. Instead they do not convey a simple message as is usually done with graffiti on the walls of the city.

Children expressed in their own way their desire for the fate of the area in question and of historical importance. Through their painting, which covered the walls of the old factory, they sent their own message to the municipal authority, demanding that the plot opposite their schools be used for the contemporary educational, sports and cultural needs of the inhabitants and not to be turned into rubbish lorries depot.

The imageability of cities through the integration of public art

Athymaritou Philippa¹, Pavlaki Evangelia²

1. University of West Attica, Greece

2. University of Nottingham, UK

During the past sixty years cities have globally experienced massive growth and transformation. During this time public space, which through its significance and value for society

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is often associated with city's identity, has undergone substantial change. Especially in modern cities, public space has either disappeared or lost its critical meaning and value. This can be highly related to a set of factors that also influence the visual identification and aesthetic appreciation of a place. Contemporary architecture and urban design practices constantly call for standardization of structures and along with the massive socio-economic trends of globalization and unprecedented urbanization have resulted in massive and rapid urban developments which usually lack meaningful experiences as well as socio-cultural and visual identities.

So what could possibly be the role of public art in addressing this crucial and fast developing urban challenge? This paper deals with theories on aesthetic appreciation and visual perception of space as well as on urban space recognition, especially assessing the role of public art in improving the 'imageability' of public realm and essentially its identity. Urban imageability is associated with the human need to identify and structure a perception of the physical environment particularly in the complex and shifting context of cities (Larice and Macdonald, 2013).

This study will therefore focus on the role that public art can play in creating positive identities and visual perceptions of public space within urban contexts. Indeed, the increasing popularity of culture and art-led urban transformations along with wide of acceptance of art amongst placemaking practices offers exciting possibilities for the creation of diverse and varied 'happenings' within the public space that can animate the city and form places that afford great aesthetic experiences and enhance people's visual perception of space. Such urban artefacts can be designed to be collaborative, engaging and inclusive and in this way constitute part of strategies to foster positive urban experiences amongst societies around the World.

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Challenges and Strategies in teaching a Graphic Design Foundation course during Covid-19

Timothy Kagiri, Bhairavi Warke, Gabriel Juliano, Kenneth Zupan, Diane Gromala
School of Interactive Arts and Technology, Simon Fraser University, Surrey, BC (Canada)

Keywords: Covid19, Education, Graphic Design, online learning

Since March 2020, academic institutions worldwide have shifted a significant portion of course instruction to online platforms. It impacted students' learning outcomes and imposed challenges on instructors in teaching design courses. As Instructors and Teaching Assistants of a Graphic Design Foundation course at Simon Fraser University (SFU), Surrey, BC, Canada, we have been developing methodological solutions for teaching fundamentals of graphic design to students throughout the COVID-19 pandemic. This paper discusses the challenges we faced and the online teaching strategies we developed to overcome them. We iteratively modified the course structure and deliverables over five academic semesters to ensure that we met the key learning outcomes described in the course outline in the online teaching environment.

Graphic Design Foundation is a required course in the undergraduate curriculum at SFU's School of Interactive Arts & Technology (IAT). It is also open to students from

other faculties at SFU. Over 90 students enroll in this course per semester, who are then split into smaller studio-like labs of 20–24 students each. Although most of them major in IAT, many others come from psychology, computer science, business, etc. Because of the diversity of disciplines amongst the students and varying levels of knowledge in design, the course focuses on core concepts of digital and print design and provides students with a basic level of proficiency in graphic design.

Before the Covid19 pandemic, students submitted printed copies of their assignments on topics like typesetting for in-person feedback. Because of the limitations imposed by the pandemic, we modified the assignments such that students could print their work at home, self-examine it by comparing iterations and demonstrate it during online feedback sessions. By guiding students on conducting self- and peer-evaluation, we could teach graphic design concepts, such as type anatomy, typesetting, visual identity, and design styles, with relative ease.

Students in this course use Adobe software for developing their concept sketches, mainly Illustrator and InDesign. They followed the instructor through software tutorials during in-person sessions to learn the basics. However, students had to learn new software through asynchronous video tutorials in the online teaching environment. Not all students were able to access the recommended software and develop similar proficiency levels in using it. So, we had to be flexible and allow students to use the software they felt most comfortable with, even when it may not be the most appropriate tool for that purpose. For example, some students chose Inkscape – a free and open-source software for vector graphics, over Illustrator – a paid Adobe software.

Despite the challenges in teaching digital and print design principles online, we successfully adapted the course structure and changed deliverables while ensuring the same learning outcomes. During the Covid19 pandemic, this course significantly evolved to enable students to continue learning the fundamentals of Graphic design and develop design skills that they could carry further into their undergraduate studies. The challenges and strategies discussed in this paper may provide new perspectives and encourage educators to explore different avenues for teaching design courses online.

Innovative methodology to retrieve old printing techniques. Case study: the old postcards of early 20th century in Greece

Vasiliki Kokla¹, Chrysoula Gatsou²

1. *Dept Conservation of Antiquities and Works of Art, University of West Attica, Athens, Greece*

2. *Dept of Graphic Design and Visual Communication, University of West Attica, Athens, Greece*

Keywords: old postcards, microscopical multispectral techniques, texture analysis, preservation, conservation

The combination of the microscopical imaging methods with computational analysis gives information of old postcards, helping to recover techniques used in their manufacture procedure. In particular, microscopical imaging techniques help us to collect the texture traces of the postcards printing. Meanwhile the application of the image analysis on these traces images can allow the recognition of the postcards manufacture. Microscopical multispectral techniques were used to give a clear view of the printing traces of postcards and some optical characteristics of the used colours, while the method that were used from the

field of images analysis was the texture analysis, which can give similarities or differences on the various texture traces of the old postcards. The investigation of postcards using traditional analysis techniques is difficult to realize because of the postcard nature. The stromatography of old postcards consists of very thin layers of colours found on a thin also white layer (usually barite layer). Both were placed on a basis made of thin cardboard. Both imaging methods and computational analysis compose an in situ, innovative and non-invasive methodology that was enriched with the historical evidences and knowledge on the historical use of old manufacture techniques.

Nowadays, the contemporary digital process into the graphic arts production leads the old production techniques to the oblivion, and significant parts of the graphic art evolution can be lost. On the other hand, the proposed methodology hopes to retrieve the old manufacture techniques of the postcards using contemporary techniques and, in this way, the old manufacture can be revived based on an innovative perspective. Thus, the contemporary graphic arts industry could reproduce these works on better terms, while the historical research could enrich its knowledge about the production of historical graphic artworks. Moreover, the texture traces can yield information on the changes of used colours and thus, information on the preservation conditions of them. Having this can provide the safe knowledge to protect and salvage of historical postcards.

The third dimension of the page

Antigoni Karamani^{1,2}, Manou Effrosyni^{2,3}, Marianthi Koliomari^{1,2}, Athanasios Papakonstantinou¹, Bekiari Maria³

1. *University of West Attica, Greece*

2. *Hellenic Union of Graphic Arts and Media Technology Engineers (HELGRAMED)*

3. *University of West Attica, Graphic Arts Technology Sector*

Keywords: Popup books, graphic arts applications, construction techniques, Usability, Nesting techniques, montage, double pages special folding, gluing

Many book editions have surpassed the traditional form. One of the design challenges of 'Pop-Up' books consists of the affiliation of three-dimension foldable elements to two-dimensional pages.

'Pop-Up' books have a remarkable position in the evolution of typography throughout the centuries and are a result of long-lived development. The term Pop-Up refers to three-dimensional documents or books with movable parts. The structures it includes cover all movable elements above the level of two pages (pop-up, put outs), creases, book tunnels, rotating disks and pull-up tabs. The design, pagination and publication of such book appertain to the applied arts of "Paper Mechanics" which, however, does not relate to the term "Paper Mechanics" as the science correlated to paper construction. 'Pop-Up' books are multidimensional works of art. Paper engineers have been using various methods of construction and mechanics for the creation of Pop-up books, which have been educating and entertaining readers for more than eight centuries.

The primary use of books with foldable parts was originally about scientific documents of medicine and biology until the 18th century. Since then, 'Pop-Up' books are mainly utilized in child entertainment. Generally, the technology behind book production is considered as an activity taking place in two dimensions. In reality, anything more complex than a simple poster functions technically in three dimensions.

The current study begins with extensive research on the paper mechanics of 'Pop-Up'

books; specifically, the design and the special parameters of implementation (e.g., pagination, digital imposition, nesting, book-binding) for the publishing of a three-dimensional museum art book.

The challenges faced when creating a 'Pop-Up' book concern combining design with the management of the technical difficulties of paper use. Modifying the paper by adding more levels, cuts and creases converts reading into an engagingly interactive experience. The involvement of the reader is essential as he/she gives another dimension to the book by dragging the creases and modifying elements partially or permanently. The use of innovative cuts or creases make the mechanically processed paper more dynamic in space and time than the simple, flat paper.

Between the pages of a folded sheet lies an internal secret space that complements the experience of the reading "tour." Before the page is turned, there is an expectation which otherwise would not exist if the reader was to observe a flat sheet such as a poster. It feels as if paper edges open horizons to new levels of knowledge. As more complex folds are added the experience of space and time keeps changing.

Quality assurance parameters in prepress

Marianthi Koliomari^{1,2}, Athanasios Papakonstantinou¹, Antigoni Karamani^{1,2}

1. *University of West Attica, Greece*

2. *Hellenic Union of Graphic Arts and Media Technology Engineers (HELGRAMED)*

Keywords: Prepress, Quality, Standardization, Master Pages, Templates, Imposition, RIP

The digitation of Graphic Arts, constantly following new technologies' integration of that lead to an entirely digital environment. Through all process stages involving: management and production procedures, concerning: Prepress workflow.

Study is directed to the aspect concerning, Quality Assurance conditions, in digital Prepress and the contribution to the printing process production of the form. In particular, selected elements in modern prepress are explored, such as the controlled design through the Master Pages, the Templates and the color management based on specific specifications.

In the field of prepress, the management of the printing sheets for the purpose of printing reproduction is one of the critical mediation stages and an important parameter for the assurance of the quality of the product. Following the standardization of the design of the Master pages in the pagination and the Templates in the Imposition, it is proposed to design a series of visual guides based on which the number of print colors per side is adjusted for the best economic benefit.

For example, the differentiation of technical data and specifications of different forms, in printing sheets, are defined through specific multivariate correlation processes, the options of which are determined by the respective specifications of the final destination of the form.

The criteria of these specifications are evaluated by a predetermined parameter process, such as the management of the printing sheet (work style), in direct relation to the techniques of the post-printing stage, with the main parameter the binding style. The above elements are of particular importance in the proper management of the workflow and production in prepress because through them important quality parameters are defined that relate to the next stages of the production process. For example, these elements determine parameters such as test pieces, editing, the RIP process, and the production of printing plates. Furthermore, the present study contains quality control data configuration data, which relate to printing, bookbinding and terminations.

The expected results from the research are estimated to be useful, for the most effective management of the work in digital printing, and in particular can be the main directions in the better identification of the required quality control procedures in the printing.

Essentially, the present research offers the possibility of extending quality controls in prepress through new approaches.

Multicolor printing. The origins

Christos Koutrouditsos^{1,2,3}, Antonios Tsigonias^{1,2,3,4,5}, Georgios Gamprellis^{1,2,3,4,5}, Maria Gialouri^{1,2,4}, Anastasios E. Politis^{1,2,3}

1. *University of West Attica, Greece*

2. *HELGRAMED – The Hellenic Union of Graphic Arts & Media Technology Engineers, Greece*

3. *GRAPHMEDLAB – The Hellenic Graphic-Media Research Lab, Greece*

4. *Graphic Arts Research Development and ENgineering Institute (GARDEN Institute)*

5. *National Printing House, Greece*

Nowadays, multicolor printing and in particular the expansion of color gamut is a matter of rapid technological innovations and the respective technologies and applications by a significant number of vendors, researchers and companies. Such developments are widely presented today in different forms and occasions and they comprise a significant research field.

Hence, all these innovations are based on specific origins and fundamental work by pioneers of the printing field in the last 200 years.

The present paper is oriented towards the revealing of the origins for color printing. In particular the research conducted lightens the various technologies and discoveries which constitute the components for multicolor printing. Such components are (among others, prepress processing, raster technology, screening, and inks. All these, contributed to the innovation and applications mentioned today as “multicolor printing”.

In particular, the following are investigated:

- Raster, raster technologies
- Screening technologies – raster angles and moiree
- Pre-press technologies (Photoshop, Postscript, RIPs, imagesetters)
- Achromatic processing and its development to UCR and GCR
- Gray Balance and the pioneering work of Felix Brunner
- Four color – process color printing and its evolution
- Six and seven color printing,
- EGP, ECG, FCP and related technologies in multicolor printing such as: Harald Kueppers, eder Repro, ICISs software, Wilcox technology, MFX technology, Pantone Hexachrome.

The aim of the paper is to bring into light these fundamentals and acknowledge the pioneering work that has been conducted by scientists and technologists. The paper intends also to pay a tribute to all that have led to today applications of EGP, ECG, FCP and similar other application originating from scientific and applied research in the wider fields of print science.

Finally, the paper will suggest a taxonomy and the relation of technologies and innovations contributing to multicolor printing evolution of today.

Screen printing vs digital printing. A comparative analysis of advantages

Potis Papadakos¹, Thomais Salogianni^{1,2,3}

1. *University of West Attica, Greece*

2. *GRAPHMEDLAB – The Hellenic Graphic-Media Research Lab, University of West Attica*

3. *HELGRAMED – The Hellenic Union of Graphic Arts & Media Technology Engineers, Athens, Greece*

Keywords: Graphic Arts – Printing Industry, screen printing, digital printing, printing methods characteristics, advantages

Undoubtedly, screen printing is the most versatile printing method with applications in sticker, paper, pvc, plexiglass, fabric, glass, aluminum, wood and many other new technology materials such as printing board, touch screens, etc. The process of screen printing is quite time consuming. Taking in to account the Printing preparation.

On the other hand, digital printing is a modern form that has evolved rapidly during the recent decade, covering communication needs through very specific applications, such as print on demand and variable data technology. All processing is done by computer and then the printer takes over the printing directly on the material.

Modern Gutenberg protects the Art. From the revolution of knowledge to modern Gutenberg

Georgios Papadimitriou^{1,2}, Eirini Pavlou^{3,4}, Michail Manonas^{3,4}, Christos Argyriou Saragias^{2,4}, Antonios Tsigonias^{2,4,5,6}, Marios Tsigonias^{2,3,4,5,6}, Anastasios Politis^{3,4,5,6}

1. *University of West Attica, Management and Financial School, Public administration – public Management, MSc Programme*

2. *Graphic Arts Research Development and ENgineering Institute (GARDEN Institute)*

3. *Hellenic Open University, School of Applied Arts*

4. *Hellenic Union of Graphic Arts and Media Technology Engineers (HELGRAMED)*

5. *University of West Attica, Graphic Arts Technology Faculty*

6. *University of West Attica, Graphmedia lab*

Keywords: Artwork reproduction, Art Market, Verification, Authentication, anti-counterfeit technologies, Industry 4

Modern human, even from a young age, communicates and understands the world, more than ever, through a multitude of images. Due to the Industrial Revolution, a possibility of technical image reproduction in multiple copies occurred and became a tool of education and research. Nowadays an image can cultivate the spirit of modern human, achieve the creation of emotions to the viewer and ultimately promote culture. The capable modern Gutenbergians, equipped with knowledge of managing visual information and reproducing it in multiple copies, contribute to the transfer of work, and therefore to the dissemination of information around the world. Art objects and their derivatives are means of culture and civilization shaping. At the same time, a financial investment with a huge commercial value is shaping the economic environment of the Art market.

The present study concerns the methods of creating quality Artwork reproductions and mainly portable creations. High-quality result is valued from technological, technical and aesthetic point of view. Integrated and innovative management of both materials

and the total workflow production ensures the achievement of an integrated color reproduction management. Once reproduction succeeds in producing a series of copies of the original, its authenticity must be verified with certificates of authenticity accompanying each copy. The attestation of high fidelity of the original and the reprint can be realized by using built-in hidden security features in the reproduction itself without distorting the image's color balance and being invisible to the viewer.

It is worth mentioned that the Artwork reproduction is evolving into a high value-added service and as such it is preferred to formulate an aftersales management policy. The authenticity of the copy can be verified by potential buyers, experts or owners.

A certified copy could be marketed as a legal product in a marketplace for Artwork and its derivatives. In addition to the materials that could ensure the authenticity of the reproduction, other characteristics could play the role of safeguards. Such an example is intelligent communication features through interaction that have the ability to give feedback in a database in which all the copies of the reproduction of this particular Artwork will be uniquely marked. In the database, an authentication check can be performed, as well as an audit of its total circulation, as it has been recorded. After all, the period we are going through, known as the 4th Industrial Revolution, provides us with many tools and means, useful for the realization of this purpose. More specifically, by combining the development of technology, know-how and the perfect application of materials and matters, security features can be defined, which will ensure the authenticity of an artwork or a certificate of authenticity. Security levels can be multiple and are intended to prevent a forgery attempt of a project, while at the same time through a strict quality control can reveal whether the project is genuine or counterfeit.

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‘Typographische Gestalt’: The modular letterform device / Mechanism of the letter

Athanasios K. Papakonstantinou
 University of West Attica, Greece

Keywords: Experimental Letters, Geometric, Constructivist, Cubism, Neoplasticism: ‘De Stijl, Bauhaus, Futurismo, Orthogonal Coordinate Grid

Contributors of this project, are three remarkable artists persons, from the field of the

so-called ‘Contemporary’ Arts: 1. Paul Klee, 2. Josef Albers, and 3. August Herbin, who formed new aesthetic criteria, in terms of the standard and experimental (both in: Visual and Technical) design, in the schematic configuration, including complete series, of Alphabetic characters.

The specifications of the experimental Letters, however, were proposed in selective applications, both: Graphic design: typographic arts, as well as consequently construction work. The highly geometrically experimental propositions were dictated by the dynamic tendencies of the ‘Constructivist’ Aesthetic Movements, with reference to: ‘Cubism’, ‘Neoplasticism’ by: ‘De Stijl’, as well as: ‘Futurismo’, focusing –above all– on the standard project, proposed by the Multidisciplinary School: ‘Bauhaus’ Theory, based on the (‘ideal’) geometric, normally convex polygons, (standard) shapes (‘Circle’, ‘Square’ and ‘Triangle’).

Representative inventive model, on the modern exploratory inventions, regarding the experiments of shaping the Alphabetic characters, with notifying – distinct specifications of properties, both in terms of achieving and establishing a: model – original aesthetic and functional aesthetic buildable) application seems to be specified in the standard design, of integrated set of Letters, by the designer: Ian Anderson, introducing criteria for a novel formulation, which is characterized by the test behavioral properties: ‘Biomorphic’ – ‘Energetic’ – ‘Kinetic’, of the Letter. The emerging: ‘Constructivist’ schematic specifications of this Letter shape format are presumed, from the geometric integration of the alphabetic characters, in the standard – technical means, of the structural – ‘Cartesian’ orthogonal coordinate grid (pattern modular square).

The specifications of the examined sample of alphabetic characters would be searched in a multifaceted way, on interpretive arguments and determinations, of this project phenomenon, regarding the potential tendencies, which co-shape the perspectives, in the morphological management and search, of the artful, communicative beyond the conventional – obvious rules.

Greek banknotes with name and surname during the 1954–2002 period: the creator of the initial design

Anastasia Pesmatzoglou
 PhD candidate, University of West Attica, Department of Graphic Design and Visual Communication

Keywords: creator, initial design, documentation, design

Banknote is a miniature work of art that hides all the secrets and aesthetic features of a painting. As matter of fact, no one could have been imagined that it would evolve into the arrangement that we know today. The first banknotes were a handwritten document where the publisher promised to pay the listed amount to the person with whom he made the transaction. The technological advancement and progress, but also the necessity to take security measures have evolved the banknote, allowing its mass production with complexity in synthesis and multicolor in prints. In essence, the banknotes became artistic creations. They acquired aesthetics, security rules like all works of art.

The creation of the banknote begins after the selection of the context and the ornamental features, where the artist-painter is called to implement the idea. Creates drafts, follows the final draft and then creates the color design where every detail of the proposal design is rendered.

We observe that all the actions that take place in a painting are followed and the artist who implements the idea is its creator.

We basically have miniature paintings. Who is the artist of these initial designs since they are unsigned?

The designs of the period 1984–2002 have the signature of their creator. But it is not immediately visible, such as in paintings. The artist's monogram, a set of initials of the creator's name and surname, is encrypted and incorporated into the drawing.

The refined composition of the background, the decorative graphics, the design features and the monogram impresses and gives a harmonious and elegant result. Studying and observing the design, the creator could be deciphered.

These banknotes, their artists, monograms and their position are presented.

The creator of the banknote design is essentially certified. A particularly important element for its documentation.

At the same time, the design difficulty of banknote is evident from the harmonization of all features that contained in it, and its evolution. The continuous research and ingenuity of the artists is recognized. It proves its importance, as well as its establishment.

KEYNOTE

The Print-media science and technology in the modern era. Trends and evolution

Anastasios Politis

IC – The International Circle of Educational Institutes of Graphic-Media Technology and Management

Keywords: Printing Industry trends and developments, industry 4.0, Digitalization, Traditional printing technologies

The Graphic communication, Printing and Packaging fields are characterized by a constant transformation process. This includes rapid technological developments, restructuring of design, management and production processes, and the application of various innovations. Quite important subjects are digitalization, digital transformation (as a part of a holistic industry and sector evolution) the application of numerous innovative technologies, based on Industry 4.0 concepts and elements and the new shape of business and research in printing, based on the concepts of lean manufacturing, continuous improvement and operational excellence.

All these combined, create a rather disruptive environment, which affects in many ways the existing business models applied today in printing business. Therefore, intensive research is required in order to predict the structural changes and the formation of the appropriate convergence of science and research, technology, business and education for the future of print media. Among others, the following subjects are of great importance:

- Evolution, Innovations and main trends in the graphic communication, printing and packaging industry
- Digitalization and printing production
- Typography and its importance in the digital media domain
- The future of printing

In this keynote, effort will be given to illustrate the trends and developments as mentioned previously taking under consideration the so-called “post-industrial” society, in which the print-media science, technology and industry should adapt.

Active organizations for Corporate Social Responsibility practices

Thomais Salogianni^{1,2,3}, Anastasios Politis^{1,2,3}

1. *University of West Attica, Greece*

2. *GRAPHMEDLAB – The Hellenic Graphic-Media Research Lab, University of West Attica*

3. *HELGRAMED – The Hellenic Union of Graphic Arts & Media Technology Engineers, Athens, Greece*

Keywords: Corporate Social Responsibility, CSR, CSR organizations, basic principles-characteristics Graphic Arts-Printing Industry

The present study investigates the concept of the implementation practices of Corporate Social Responsibility, as well as the recognized / authorized organizations that work for the promotion of CSR, both in Greece and Internationally.

The concept of Corporate Social Responsibility is becoming increasingly important both globally and within the European Union and is a part of the debate on globalization, competitiveness and sustainability.

The purpose of the research is to compile and suggest to Graphic Arts-Printing companies, an easy-to-use index that will include CSR promoters, both in Greece and abroad, as well as basic information for each organization. As such, the study aims to raise awareness of Graphic Arts-Printing companies towards the gradual adoption of similar good practices in their business and operation.

Although there is interest, more information is needed on how and through which organizations they can operate. Therefore, the purpose of the study is to increase the overall degree of adoption of good practices in Greece, and the index is one initial tool to be used by the companies.

Businesses need to be informed and understand that incorporating CSR practices has great benefits which could have a beneficial effect on business profitability and increased productivity. They should be encouraged to integrate social and environmental actions in their business activities on a voluntary basis, as well as in their cooperation with consumers, partners, other companies, and the general public.

Research conducted revealed some of the Greek organizations operating for the promotion of CSR:

- The European CSR Network, of which the Hellenic CSR Network is a member (CSR HELLAS)
- The Contex checklist
- The Global Reporting Initiative
- The EFQM Framework for CSR
- The Association of Businesses and Industries (ΣΕΒ)
- The Hellenic Institute of Business Ethics (EBEN GR)
- The Quality Net Foundation
- The Great Place to Work Institute
- The EuroCharity
- The Institute of Communication International CSR organizations
- The European Business Network for Corporate Sustainability and Responsibility (CSR Europe)
- The United Nations of UN Global Compact (UN Global Compact GC)
- The Center For Sustainability & Excellence (CSE)
- The Global Reporting Initiative (GRI)
- The Accountability Rating
- The Responsible Supply Chain Management (CSR Compass)
- The BUSINESS IN THE COMMUNITY (BITC)

The use of graphic arts technologies in scenography

Charalampos N. Sepentzis

PhD Candidate at the University of West Attica

Every science and professional activity can be a lever of development with its application in another science and activity.

In this context, the present research investigates the degree of use and applications of Graphic Arts Technologies in Scenography and its Evolution.

In particular, the application of Scenographic Creations based on the Technologies of Graphic Arts is investigated. Selected Scenographies are presented based on Scenography applications presented at AVIGNON (France), at a Theater Festival.*

The selected Scenographies present Plays of Ancient Greece, which were created with the specific applications of Printing Technologies and Graphic Arts. In particular, the Scenographies concern the following:

Aeschylus Persians,

- Seal stone – Stamp, with printed letter characters.
- Helmet, which has letters, in hand, in various characters of typographic elements.
- Boots, with Coins stuck to the soles.

Oedipus Tyrannus

- Large Elongated Fabric (caboto) Tape, 10 meters long and half a meter high, with an element – pattern, with writing in a spiral form.

Alkistis

- Scenography with characteristic phrases in Ancient Greek, from the Play, with Large Golden Inlay Letters, Engraved with a Pyrograph on a Crate made of expanded Polyurethane Material (DOW).

Hippolytus

- Manufacture of White Mask

The result of the present research is that in every application in the design and production-construction of Scenographies, Graphic Arts Technologies are one of the most dominant – if not the most decisive factor in the visualization of the necessary Theatrical infrastructure and the required representations of the fields that must be presented in each Stage Design and Creation.

It generally appears that there is an interaction between the intended (convincing Scenography) and the Graphic Arts Technologies used.

* AVIGNON (France), Theater City, where every July the World Theater Festival takes place. The Plays used as Examples are Directed by Telemachos Moudatsakis.

Complexity, simplicity, decorativeness. From expressive – experimental to invisible typography and functional new media design

Evangelos Syrigos¹, Chrysoula Gatsou²

1. Department of Graphic and Visual Communication Design (Section Technology of Graphic Arts), University of West Attica, Greece

2. Department of Graphic and Visual Communication Design (Section Technology of Graphic Arts), University of West Attica, Greece

Keywords: Typography, Complexity, Simplicity, Decorativeness, UI Design

This paper examines the design choices and principles of simplicity, complexity and decorativeness, their relationship and role in the typographic design process and the modern design of interactive surfaces. Typo-graphic design is a composite of many influences and inspirations.

The aim is to identify and analyze critical issues that judge the choice of one style and not another. Through this perspective, reference is made to issues such as: technological determinism, style characteristics, sociological transformations, innovation, but also the central and extreme trends of the transition periods, the influence of other design fields (such as fashion and architecture), the distribution of ready-made cheap pre-fabricated teplates from digital platforms. The new hyper media, a result of convergence of the constant transformations the logic of pre-designed typologies and the flexibility of choice forms a pivotal point for the scientific field of digital and web typography both threatening and redefining it.

Complexity and simplicity alternate in the process of evolution of typo-graphic design. Function-oriented typography pushes the boundaries of the chaotic context of emerging technologies, from the industrial revolution to the advent of the Internet and the development of user-friendly interaction environments. Decorativeness and historical survival –despite their exclusion as design options of functional typography– are rather parallel waves with the simplicity and purity of modernism with a constant appearance on different media platforms. Finally, simplicity and complexity show extreme manifestations with the oversimplification of design trends on the one hand and the harsh typographic style on the other.

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Colorimetric analysis and light fastness of coatings based on acrylate resins on AA1050 aluminium alloys

Stamatina Theohari¹, Sanja Mahović Poljaček², Tamara Tomašegović², A. Stefanis³, E. Ntaflou⁴

1. *Graphic Design and Visual Communication Dept, University of West Attica, Greece*

2. *University of Zagreb Faculty of Graphic Arts, Croatia*

3. *Conservation of Antiquities and Works of Art Dept, University of West Attica, Greece*

4. *School of Chemical Engineering, National Technical University of Athens, Greece*

Keywords: aluminium, inks, nanoparticles, screen printing

Deposition of coatings on metal substrates using screen printing technique can find application in various industries. For deposition of technical coatings and for different decora-

tive and industrial applications, aluminium has gained a great interest due to its distinct properties. In order to define the functionality of printed coatings, extensive research should be carried out to adjust the properties of the used materials and to tailor the coatings for the specific applications. In this work, the colorimetric analysis and light fastness of coatings based on acrylate resins screen printed on AA1050 aluminium alloys were studied. Nanoparticles of silica and titanium dioxide were added to the ink composition to determine the potential benefits of coatings prepared by the addition of nanomaterials for the colorimetric stability of aged and unaged coatings. The aluminium surface was chemically pretreated and anodized prior to the printing process to modify the surface properties and ensure optimal printability. The surface roughness of the aluminium samples was measured to determine the influence of the anodizing process on the morphology of the samples. The thickness of the coatings as well as the colorimetric properties, optical density and CIE Lab values, were measured on the samples before and after accelerated ageing. ATR-FTIR spectroscopy was used to identify the changes in the surface of the coatings after the ageing process. The results showed that the different structure of the anodized aluminium results in coatings of different thicknesses. Colorimetric analysis showed that the addition of nanoparticles to inks did not cause any specific changes in the coatings, but did have some effect on the lightfastness of the coatings.

The importance of data analysis in the modern era of print production

Christos Trochoutsos^{2,3,4}, Yannis Sofias¹, Anastasios Politis^{1,2,3}

1. *University of West Attica, Greece*

2. *HELGRAMED – The Hellenic Union of Graphic Arts & Media Technology Engineers, Athens, Greece*

3. *Hellenic Open University, School of Applied Arts, Patras, Greece*

4. *PressiousArvanitidis printing company, Greece*

Keywords: printing industry, printshop, industry 4.0, data analytics, OEE, business intelligence

As the role of digital transformation becomes multi-fold in every sector, it generates huge amounts of information (data) that can yield valuable insights at all fields of business and production activity. This has led to an expansion regarding the necessity of data handling and processing.

Industry 4.0, is the current trend on automation and data exchange in manufacturing technologies, including various elements such as cyber-physical systems, the Internet of Things, cloud computing and cognitive computing (Politis, 2019). All these, create the so called “smart factory” concept which indicates the direction towards the total transformation processes for all industries. One of the most important issues is, the continuous generation of data and more data, which need to be processed. Therefore, data become the main stakeholder for critical business decisions and operations.

Data analytics, following data collection, storage and handling, become a crucial component of any business management system as an integral tool for creating strategies in all major organizations. as it helps them predict customer trends and behaviors, increase business productivity, and make evidence-backed decisions. Printing industry –of course– in not an exception of this rule. Analytic tools are embedded in all major MIS (Management Information Systems) and data are collected throughout the production from prepress to postpress departments. These data contain useful information which are pro-

cessed through data analytics. Data collected from printing machines may include setup time, good production time, speed, number of waste, downtime, OEE (overall equipment effectiveness) and many more. (Heidelberg, 2020)

The present paper investigates the structure and formation of data from print management and production and the way that these can be used for providing actual and accurate information for the total business operation of a printing company.

The research has been conducted at printing companies in Greece, which have been regarded as case studies, operating mainly with sheet-fed offset and digital printing machines and from where integrated and comparable data could be derived (reference). In particular, research has been conducted under the philosophy of end-to-end management, on the foundations of smart manufacturing, tailored in printshop environments. (Heidelberg, 2019)

Case study research results are presenting data analytics on OEE, waste management, customer integration with the printshop, cost controls and statistics.

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The impact of new digital technologies on modern graphic arts

Gerasimos Vonitsanos¹, Eirini Pavlou^{1,2}, Anastasios Politis^{1,2,3,4,5}

1. Hellenic Open University, School of Applied Arts
2. Graphic Arts Research Development and ENgineering Institute (GARDEN Institute)
3. Hellenic Union of Graphic Arts and Media Technology Engineers (HELGRAMED)
4. University of West Attica, Graphic Arts Technology Faculty
5. University of West Attica, Graphmedia lab

Keywords: Fourth Industrial Revolution, Graphic Arts, Prints, Multimedia, Digital Transformation, Vertical Integration, Horizontal Integration, Smart Factory, Smart Product, Internet of Things, 3D Printing, Cloud Computing, Big Data, Robotics, Cybersecurity, Augmented Reality, Blockchain, Artificial Intelligence.

The subject of the work is the study of the impact of new digital technologies that developed and continue to develop with the Fourth Industrial Revolution in the graphic arts and printing industry. The main goal of the work is the smart factory. Graphic arts have been an industrial field that pioneers the adoption and integration of new processes and methods in its operations. With the Fourth Industrial Revolution, new digital technologies were developed that will constantly evolve. More recent, more automated, and functional digital technologies are constantly being created and developed through these technologies, and the existing ones are further changing. With the application of new digital technologies such as the Internet of Things, 3D Printing, Cloud Computing,

Big Data, Robotics, Cybersecurity, Augmented Reality, Notification Chain and Artificial Intelligence in the industrial production chain, the "Smart Factory" of graphic arts and its product, which also incorporates digital technologies, the "Smart Product" of graphic arts – printing. Within the era of new digital technologies in the graphic arts industry, a necessary and constantly evolving digital transformation was created through production's horizontal and vertical integration. The workforce must be trained in new digital skills to meet the unique demands of smart production. With the development of the industrial output and human skills, the modern and intelligent graphic arts industry of the Fourth Industrial Revolution takes on a material substance. Companies in the industry that will not adapt their production to the new modern digital data in the future will be in danger of extinction due to the change in production and trade that is observed today on a global scale. New digital trends in the derivatives of the graphic arts industry, such as printed electronics, 3D printing, the printing of decorative elements, plates, and fabrics, will prevail, radically changing the traditional form of printing.

The research results conclude that the industry will have significant growth in the future and, through its transformation, will expand its production to many new or existing products. These products will incorporate the art and philosophy of graphic arts and new digital technologies.



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46 Makedonitissas Avenue, CY-2417
P.O. Box 24005, CY-1700, Nicosia, Cyprus
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