

INTERNATIONAL DESIGN SYMPOSIUM
GLOBAL VISUAL CULTURE

CYPRUS UNIVERSITY OF TECHNOLOGY

AMPHITHEATRE LEFKOSIA

30 JUNE 2011 AT 18:00

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Photo by Monika Herodotou

Symposium Moderator



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Cyprus University of Technology

Department of Multimedia and Graphic Arts

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Evrripides Zantides is Assistant Professor in the Department of Multimedia and Graphic Arts of the Cyprus University of Technology. He has presented papers in a number of international conferences on Semiotics, Graphic Design Education, Typography and Visual Communication. He has been involved, with distinguished work, in refereed Art and Design Biennales and other international exhibitions. He has been a member in international Graphic Design and Art refereed committees and he is the country delegate of Cyprus for ATypI, the International Typographic Association. His research interests are based on the importance of Semiotics in audio-visualizing verbal language using image, text and sound.

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Photo by Monika Herodotou



Marianna Kafaridou

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Marianna Kafaridou is an Associate Professor in Visual Communications at the Department of Design and Multimedia of the University of Nicosia. She holds a B(A) Degree in Visual Communications from the University of Wolverhampton in the U.K, a Masters Degree in Education from the College of New Jersey in the United States, a Diploma in Civil Engineering from the Higher Technical Institute of Cyprus and a Diploma in Dance Studies from the Laban Centre for Movement and Dance, in London. She has served as the Coordinator of the Design Department at the University of Nicosia for seven years. She is a practicing graphic artist and active in commercial design work. She participated in various academic conferences and her art work was accepted in International Art Festivals locally and abroad.

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VERBAL / IMAGE AND THE MESSAGE

In the ancient Greece public speech (*verbal*) and the development of the rhetoric were the most essential and effective tools to convey a message, express an opinion, transfer knowledge, evoke emotions, develop or question theories and promote the Athenian government and philosophy. Philosophy would lead them towards self-awareness and critical thinking.

Today, in this contemporary world we always talk about the image and its power. *Seeing a great deal more than believes these days. You can buy a photograph of your house taken from an orbiting satellite or have your internal organs magnetically imaged. If that moment didn't come out quite right in your photography, you can digitally manipulate it on your computer.* (Nicholas Mirzoeff). The image is an integral part of our lives in the modern era.

7 In this visual age, we are surrounded by images that contain floods of messages. They thrill us, inform us, activate our imagination or bring us face to face with everyday life.

Its communicative potential is powerful and essential. That is why it has to be treated thoughtfully as to its message and content. Technology and software programs gave the designers the freedom to manipulate the image to the extreme. The designer though has to seek a meaningful content and context, and question the ethical aspect of their work. Consequently, designers have responsibility towards the society. How do they form messages? Do they have any social concerns? Do they acknowledge the multicultural world we live in?

My suggestion is to promote a design educational system that builds whole rounded educated individuals. Students should go through an educational system that also focuses on themselves as individuals, and their role in society. That would give them the ability to develop concepts, formulate the message and visualize it in the form of an image.

Verbal vs. Image. The creation of the image in people's mind or the creations of the image that we see and touch, enable us to learn, memorize and communicate, before and now. (The use of the image (a mental one) was an ancient technique used by the Greeks to memorize long speeches and remember the sequence of facts).



Picture source: E.H. Gombrich, *The image and the eye*. p.159, Phaidon Press
Caption: Skeptical view of non-verbal communication by CEM. From *The New Yorker*



Dr. Arafat Al-Naim

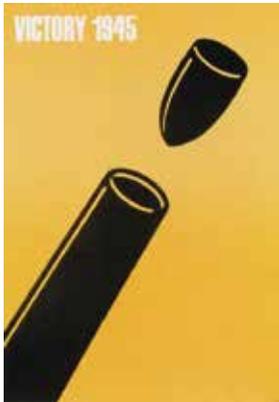
Zarqa University

Dr Arafat Al-Naim is an Artist, Graphic Designer, Lecturer, Academic Researcher and the moving spirit behind international art and design projects. He holds a BFA, MFA, PhD in graphic arts and MST in art teaching from the National Academy of Arts, Sofia, Bulgaria. He has lectured and has presented research papers at international conferences. Graphic works by Arafat Al-Naim can be found in Spencer Museum of Art, Kansas (USA), Portland Art Museum, Portland, Oregon (USA), Wrexham Yale Memorial Gallery, Wrexham (UK), National Gallery of Foreign Art, Sofia (Bulgaria), State Museum Győr (Hungary), University of Wales Collection, Aberystwyth (UK) and others. He has exhibited in the UK, Australia, New Zealand, Sweden, Italy, North Ireland, FYROM, Germany, Bulgaria, USA, Canada, Cyprus, South Africa, Tunisia, the Netherlands, Brazil, Japan, Egypt, South Korea, Syria, Jordan and elsewhere. Arafat Al-Naim is a former Dean of Faculty of Arts & Design at ASU, Amman (Jordan) and currently he is Head of Graphic Design Department at Zarqa University, Member of ICOGRADA (Education Network), Curator of the International SYMPOSIODESIGN - Amman and Editorial Board Member of the International Design Journal "Design Behaviors" and Foreign Affairs Officer in Jordanian Plastic Artists Association.

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NOTES ON DECONSTRUCTING THE VISUAL



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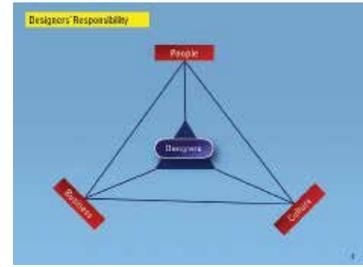
Visual culture as an interdisciplinary field of study has emerged during the 90s of the twentieth century. Its central concern is to investigate the relationship between the viewer and the viewed. It regards the image as the centre to the representation of the meaning which attempts to recognize, theorize, and interpret it in all of its contextual richness, and connect the intersections between subjects and objects, and viewers and what is being viewed.

“Visual culture is not limited to the study of images and media but extends to everyday practices of seeing and showing, especially those that we take to be immediate and unmediated”.¹

The deconstruction of the visual is an essential part for understanding everyday cultural and visual experience. It improves new forms of visual literacy and expression in research applications.

Visual culture provides us with significant tools and methods for interpreting the visual. The different methods for interpretation the visual are to be explored with examples from international practice.

1. Mitchell, 2002, *Showing Seeing: A critique of visual culture*. *Journal of Visual Culture*, p. 170



Albert Young Choi, Ph.D.

*Hanyang University at ERICA Campus
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ALBERT INYOUNG CHOI is a Professor of Graphic & Package Design Department at Hanyang University, Korea, specialized in Brand Design. He is the Director of the Design Research & Education Lab (DREL), a design research lab at Hanyang University. He has taught in visual communication design at the University of North Texas (UNT) and California State University Fullerton (CSUF). Prior to become an educator, he worked for COY Los Angeles, a prolific graphic design firm in Los Angeles, California, USA.

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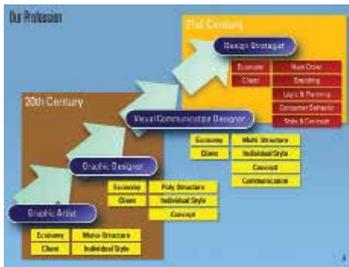
He is the design author and inventor of the Hangeul-Gak (a personal design methodology), Design Conceptor (a personal design conceptualization methodology), and the National Street Name Plates & Building Number Plates for the National Governments of Korea. He is a founder and chief director of the United Designs, International Biennial Design Exhibition. He is an advisor to POOL, a prominent International Design Magazine from India. He is a Vice President of Visual Information Design Association of Korea (VIDAK) and Korean Ensemble of Contemporary Design (KECD). He has been an advisor for the Korean National Government Organizations and a Juror for many national and international design competitions.

His design works can be seen in many design books published by AVA publishing, RotoVision, Graphis, Medison Square Press, and Rockport Publishing. Major International design competitions from USA, China, Russia, Iran, and Japan awarded him for the Excellence in Design. The US Library of Congress has his outstanding posters as permanent collections.

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Design Research & Education Lab



ABSTRACT

DEFINING DESIGN EDUCATION IN THE NEW ERA

Everything is changing NOW: people, nature, living, economy, technology, culture, politics, thinking, and, most of all, our knowledge. Our knowledge being a human being has been changing gradually by the technology and economy that we have hard time notice its potential to harm our presence. To many jobs, which the income and living standard is based on, it relates to what type of knowledge a person has achieved and utilized on the field. Also the knowledge is codependent with the experience. The knowledge can be achieved by implicit and explicit experiences. The *implicit experience* can be obtained by learning all the rules (theories and methodologies) and the basic skills. The *explicit experience* can be obtained by learning own potentials and the limit.

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Our profession, commonly known as Graphic Design, has been changed according to technology and economy. Also its noticed styles are rapidly changed with our culture and society. During the Industrial Age, we were considered “**Graphic Artists.**” After the World War II, we were “**Graphic Designers.**” In the late 80’s, we began to use “**Visual Communication Designers.**” These job descriptions suggest a person’s knowledge. But most general people, non-designers, call us “Graphic Designers.” These changes directly influence the Implicit and Explicit Experience, which are strongly and directly responsible by the education system. Order to achieve a strong education system; it must understand the needs of society and students: The students must find a job that supports their living standard and maintain their job for next 20 to 30 years.

Now, we have new technology and economic system. Our profession needs a new name and a new education system. I called it “**Design Strategist.**” It indicates the design is the core of the creativity and the identity, because design communicates the message with its appearance and usability. This requires greatest responsibility in the process of the creativity. The designer must have knowledge in making a form and understanding the people, culture, and prediction.



Theseas Mouzouropoulos

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Theseas graduated from Central Saint Martins College of Art & Design in 2003 with a Master's degree in Communication Design. He also holds a BA degree in Graphic Communication from the University of the West of England as well as a diploma in Graphic and Advertising Design from the Frederick Institute of Technology in Cyprus.

He taught Graphic and Advertising Design for eight years in tertiary education in Cyprus and since 2003 he is the Creative Director of Cherrycube Design Studios Ltd in Cyprus.

He is currently working as a Special Teaching Staff at the Multimedia & Graphic Arts Department of the Cyprus University of Technology. He has participated in several international design exhibitions and biennials and his work has been acknowledged in various publications both locally and internationally. He has also participated in several international judging committees on various Graphic & Advertising Design areas, he is a member of Information Design Association in London (IDA) and a member of the Art Directors Club in Cyprus.

His current research and practice areas focuses on alternative ways of visualising information and he was recently awardee by the Greek Graphic Design and Illustration Awards (EVGE 2011) in the category of Information Design.

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IS CREATIVE THINKING SOCIAL OR INDIVIDUAL?

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Mark Earl's article (Protein Journal - Issue 1) talks about the idea that We think better in groups rather as individuals and consequently addresses the issue that we are losing the notion of thinking as individuals, especially in our contemporary culture. The article refers to the work and research of important social scientists, suggesting that "the most important aspect of We-think is the importance of social learning. Why think when you can borrow the thinking of others"

The article also investigates the research of neuroscientists and their discovery of so-called "mirror neurons" (brain cells in our brain) which are responsible for the human mimic behaviour - from Homo sapiens to Homo mimicus; "Mostly it's better not to try to do the thinking on your own - other people's thinking is cheaper and quicker. And it's often as good."

Mark Earl's article is evidenced nowadays with the Communication Revolution and the rise of the Digital Era. We are living in the era of social networking, googling, tweeting, blogging and online sharing. Our contemporary culture enjoys the advantage of Access - yes we can access anything, anytime from everywhere! This Access expanded our global creative influences, created a stronger Visual Communication network and generally contributed to the evolution of the Global Visual Culture.

What are the disadvantages of this Access when it comes to Individual Creative Thinking within the context of the Arts? Is Individual Creative Thinking and the notion of the Self (i-think) going to be lost completely?



MooGun Park

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GLOBAL BRAND IDENTITY RENEWAL

2006



2011

•distribution in the form of A 4 Size Brochure



•To change the Horizontal format and distribute electronic file.



* OBC (Online Brand Center)

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Doosan Infracore is a global company that has acquired Bobcat, Moxy, DIPP, Montabert and others. In accomplishing the corporate goal to enhance the level of recognition for the unified Doosan brand and find its niche as a reliable partner together with its vision in leaping into one of the global top 3 companies for Doosan Infracore, the Doosan Brand is core element to undertake the role of catalyst. Therefore, the application is diversified to easily apply in each business field and understanding on Doosan Corporate Identity as well as adding the Doosan Dealer Branding Guidelines in an effort to facilitate the Doosan CI by dealers of Doosan with this Renewal.



Angelos Panayides

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Angelos Panayides studied Graphic and Advertising design at Frederick Institute of Technology. He received the highest grade in his class. He continued his studies at the University of the West of England, obtaining a BA (Hons) in Graphic Design and an MA in Interactive Media-Video and Sound Arts. He has participated in 2008 in the Southbank Bristol Arts Trail with an interactive experience in a collaboration of University of the West of England and Mediascape, Hewllet and Packard. He has worked as a freelance graphic designer, full time for Telia & Pavla, BBDO, advertising agency, as Post-Production in Cyprus and he is the founder and director of Think Positive New Media.

He is currently working as full time Special Teaching Staff at the Department of Applied Arts at Frederick Institute of Technology, Limassol, Cyprus. He is also working as a Special Scientist at the Department of Multimedia at Cyprus University of Technology. In June 2010, he will participate in the 5th United Designs, International Biennial Design Exhibition, for which he has designed the official logotype and poster.

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THE UNBEARABLE LIGHTNESS OF BE- ING A DESIGNER IN CYPRUS

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The evolving role of a designer in the local creative industry and the creative frontiers is the topic that I would like to discuss. As the 5th United Designs becomes a turning point for the arts and culture in Cyprus, the fact itself generates questions concerning the opportunities, threads, ambitions and generally the artistic landscape of the island, where a designer lives and works.

The nature of the economy and businesses in our small, divided island defines and imposes silently the possibilities a designer should have during a lifelong career. Conveying ideas, concepts or perhaps interpreting the world around us is limited by shorter deadlines, smaller budgets and admittedly less design-educated customers. The graphic design field is tightly tied upon commercial terms as professional practitioners are trying to make a living.

Additionally the omnipresent consequences of financial crisis still reverberate in our corridors. Can negative times be translated as an opportunity to escape from dull and decedent projects or will the existing creative limits of a designer come closer than ever?

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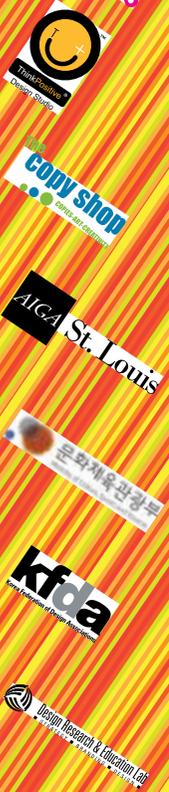
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