

lending grace to language

4th international conference on typography and visual communication
department of design & multimedia | nicosia, 15-16 & 17-19 june 2010
university of nicosia | cyprus





Τόμος Α', Τεύχος 1, 1998 | **Μαριλίτσα Μητσού Μνήμη Ε. Χ. Κάσδαγλη**, Ένας εργατής στη δούλεψη του Γουτεμβέργιου, **James Mosley Porson's Greek types**, **Σταύρος Γρόσδος** Για την ειconoγράφηση των παιδικών βιβλίων, **Gertraude Benöhr Mainz Gutenberg Award**, **John Dreyfus 1996 Gutenberg Prize** Acceptance remarks, **Paul Stiff** Τοποθετώντας τους σχεδιαστές σε πρώτη θέση: μια σύντομη αντιπαράθεση με το *before the Web (part I)*, **Helene Bialk** Το τυπογραφείο στα πρώτα μαθήματα του σχολείου, **Δημήτρης Παυλόπουλος** Τα πρώτα στοιχειοχτυήρια στη νεότερη Ελλάδα, **Κλήμης Μαστοριδής** Στοιχεία για την τυπογραφία της ελληνικής εφημερίδας στην πορεία προς τη δεκαετία του 1870 | Τόμος Α', Τεύχος 2, 1998 | **Michael Twyman** *The bold idea: the use of bold-looking types in the nineteenth century*, **Κωνσταντίνος Βρύζας**, **Θέμης Σεμεντεριάδης** Τα περιοδικά για νέους γονείς, **Hermann Zapf** Present day problems in alphabet design, **Νίκη Σιώκη** Οι απαρχές της έκτυπων ελληνικών ιατρικών βιβλίων, **Stephan Füssel** Gutenberg and the advent of printing in Western culture, **Klimis Mastoridis** The first Greek typographic school | Τόμος Α', Τεύχος 3, 1999 | **Γιάννης Χαράλαμπος** Ο σύγχρονος τυπογράφος, **Κώστας Βρύζας** Η μεταφορά επικοινωνιακής τεχνολογίας από το Βορρά στο Νότο | **Αγγελος Μπάκας** Μικρή εισαγωγή στην Αραβική καλλιγραφία, **Βαγγελιώ Τζανετάτου** Πραγματικά και ψευδή διλήμματα – αυτοπεριορισμοί της σύγχρονης βιβλιοδεσίας. Σκέψεις για την αποδέσμευση της, **Jacques André** *Typography and the Internet: Web and typography (part II)*, **Δημήτρης Νάτσιος** Τα Λαμιώτικα τυπογραφεία του 19ου αιώνα, **Κώστας Ουράνης** Τα δώρα των εφημερίδων, **Klimis Mastoridis** 'Ephemeris' and the first steps of the Greek Press | Τόμος Β', Τεύχος 1, 1999 | **Mary Dyson** *Typography through the eyes of a psychologist*, **Ντίνος Χριστιανόπουλος** Τα ελληνικά τυπογραφεία της Θεσσαλονίκης επί τουρκοκρατίας, **Δημήτρης Νάτσιος** *Τυπογραφεία της Θεσσαλίας 1881-1899*, **Leon Cruickshank**, **Brian Hughes** *An adaptive 'iconotextual' approach to textual communication on the Internet*, **Gerard Unger** Μια γραμματισσα για τη Ρώμη και το έτος 2000, **Klimis Mastoridis** *The loneliness of greek typography: myth or reality?*, Τόμος Β', Τεύχος 2, 1999 | **Γεράσιμος Λεωνίδας** Μια βόλτα στη Βοστώνη: το ετήσιο συνέδριο της ΑΤΥΡΙ, **Πολυδεύκης Ασωνίτης** Οι αισθητικές αντιλήψεις του Τέλλου Αγρα για την τέχνη: η 8η επιστολή του προς τον Κώστα Αθ. Μιχαηλίδη, **Απόστολος Συρόπουλος**, **Δημήτριος Α. Φιλίππου** *TeX* και σύγχρονη τυπογραφία, **[Δειγματολόγιο τυπογραφικών χαρακτήρων** Καρπαθάκης-Αναγνωστόπουλος], **Βαγγελιώ Τζανετάτου** *Σύντομο ιστορικό μιας βιβλιοδεσίας*, Οκτώβριος 1998-Φεβρουάριος 1999, **[John Southward** *Composition of Greek*], **Δημήτρης Νάτσιος** *Τυπογραφεία της Θεσσαλίας 1881-1899 (β' μέρος)*, **[Δημήτριος Μάργαρης** *Η εισαγωγή και η ανάπτυξη της τυπογραφίας εις την ελληνικήν Ανατολήν*], **Ντίνος Χριστιανόπουλος** *Βιβλιοπαρουσιάσεις* | Τόμος Β', Τεύχος 3, 2000 | **Ντίνος Χριστιανόπουλος** *Δημήτριος Μεσθενεύς, ο θεσσαλονικιός τυπογράφος του Αγώνα και εκδότης του Ύμνου του Σολωμού*, **Γιάννης Τσάκωνας** *Αναγνωσιμότητα και τυπογραφικά στοιχεία*, **Klimis Mastoridis** *A short note about the 'graphic arts archive' of Western Ziotous*, **[Μαρία Αμαριώτου** *Η ελληνική γραφή*], **Elisabeth Georgiadou** *Print culture, 'imagined community', and shifts in the linguistic arena in Western Europe* | Τόμος Γ', Τεύχος 1, 2001 | **James Mosley** *Typographic treasures at St Bride's*, **Κλήμης Μαστοριδής** *Καλλιτεχνικό τυπογραφείο: σχέσεις αγάπης και μίσους με τα ελληνικά στοιχειοχτυήρια. Μια συζήτηση με τον Σταύρο Βένετη το καλοκαίρι του '90*, **Νίκη Σιώκη** *Η ειconoγράφηση των ελληνικών βιβλίων ανατομικής*, **Κλήμης Μαστοριδής** *Μικρό σημείωμα για δύο πρέσες του 19ου αιώνα*, **[Μαρία Αμαριώτου** *Το γράψιμο και η αγωγή*], **Μιχάλης Αρφαράς** *Χαρακτική*, **Elisabeth Georgiadou** *Mechanical reproduction and the work of art, Η αντίσταση του 'σχολικού τυπογραφείου', Διεθνές Συνέδριο, Το έντυπο ελληνικό βιβλίο, 15ος-19ος αιώνας*, **Γιάννης Τσάκωνας** *Το περιοδικό δδ*, | Τόμος Γ', Τεύχος 2, 2002 | **Maria Nicholas** *A brief history of modern greek advertising, 1950-1999*, **Κωνσταντίνος Βρύζας** *Ιστορική εξέλιξη της έρευνας για τα ΜΜΕ και την επικοινωνία: μοντέλα ανάλυσης της μακρικής επικοινωνίας*, **Petra Erne Oven** *Type design: the way to do it is craft, but the result is art. An interview with Jean-Francois Porchez*, **Κλήμης Μαστοριδής** *Τυπογραφική έμπειρία, από τον Μουσούρο στο Internet*, **Νίκη Σιώκη** *1ο εργαστήριο ιστορίας του βιβλίου, Λυόν, 24-27 Σεπτεμβρίου 2001*, **Αννα Κυριακίδου** *Τυπογραφία-οπτική επικοινωνία. Συνέδριο, Θεσσαλονίκη, Ιούνιος 2002*, **Γιώργος Ματθιόπουλος** *Για τον Μιχάλη Σ. Μακράκη* | Τόμος Δ', Τεύχος 1, 2003 | **Ευαγγελία Γεωργιουσγιάννη**, **Αλεξάνδρα Κιτσαρά**, **Νικολίνα Μαυρογεώργη**, *Ένα σημαντικό για την Εθνική Αντίσταση παράνομο τυπογραφείο στην Καλλιθέα (1942-44)*, **Γιάννης Τσάκωνας**, *Fanzines, ο θαυμαστός κόσμος των ερασιτεχνικών εκδόσεων*, **Gérard Mermoz**, *On typography signification*, **Θόδωρος Ιωαννίδης**, *Ο σελιδοποιός ως πρώτο βιοτέχνη*, **Alan Marshall**, *The Lyon printing museum*, **Κλήμης Μαστοριδής**, *1ο Παγκόσμιο Συνέδριο Τυπογραφίας και Οπτικής Επικοινωνίας, εναρκτήρια ομιλία*, **Γιάννης Τσάκωνας**, *Αναγνωσιμότητα ηλεκτρονικών κειμένων, μια πρώτη προσέγγιση*, **Στοιχειοχτυήριο ΠΑΠ**, **Δειγματολόγιο. PAP** *Typefoundry, type specimen*, **Κωνσταντίνος Βρύζας**, *Η φύση των μέσων επικοινωνίας*, **Michail Semoglou**, *A TYPI, The shape of language; Rome 2002 conference*, **Gerry Leonidas**, *A TYPI, country delegate's report 2002: Greece*, **Κλήμης Μαστοριδής**, *Ο Επιτάφιος Θρήνος του Γιάννη Στεφανιάκη*, **Δημήτρης Φακίνος**, *ΕΒΓΕ: Ελληνικά βραβεία γραφιστικής και ειconoγράφησης 2003* | Τόμος Δ', Τεύχος 2, 2004-5 | **Andrew Boag**, *Monotype και φωτοστοιχειοθεσία*, **Michail Semoglou**, *An interview with Gerard Unger*, **Γιάννης Τσάκωνας**, *Λογότυπα βιβλιοθηκών*, **Γιώργος Κουτζακιώτης**, *Σημείωμα για μια βιβλιοθήκη της εποχής του Διαφωτισμού στο μακεδονικό χώρο*, **James Mosley**, *Αντιχάρσιμα*, **Στοιχειοχτυήριο ΚΑΒ**, **Δειγματολόγιο. ΚΑΒ** *Typefoundry, typespecimen* | Τόμος Ε', 2005 | **Βαγγελιώ Τζανετάτου**, *Όταν η Γεννάδειος βιβλιοθήκη γιόρταζε την τέχνη της βιβλιοδεσίας: Νοέμβριος 2002-Απρίλιος 2003*, **Anthony Cahalan**, *Fonts and fashion: typesfaces as artefacts*, **Γιάννης Τσάκωνας**, *Πληροφόρηση και εκπαίδευση μέσα από ένα σύστημα σήμανσης: μία μελέτη περίπτωσης ακαδημαϊκής βιβλιοθήκης*, **Jon Bath**, *Stanley Morison against the Bauhaus: why you can't set a book in sans serif*, **Hrant Papazian**, *Latinization: prevention and cure*, **Gérard Mermoz**, *Istanbul diary*, **Marta Almeida**, *From A to Z; First Valencia Typography Congress*, **Alessandro Segalini**, *Hemingway New Style; a font between literature and typography*, **Natasha Raissaki**, *Robert Granjon and his Greek types* | Τόμος ΣΤ', 2006 | **Χριστίνα Μπάνου** *Διαχρονικά γνωρίσματα της εκδοτικής βιομηχανίας. Μια πρώτη προσέγγιση*, **Josh Oakley** *Reading the structuralist film: New models of comprehension in typography*, **Alexandros Kouris** *Destination brand equity*, **Κλήμης Μαστοριδής** *Χάραξη και χύτευση των ελληνικών τυπογραφικών στοιχείων στον 19ο και 20ό αιώνα*, **Ζέφη Αθανασοπούλου** *Εικαστική δημιουργία, γραφιστική και προεκτύπωση. Σχέσεις και όρια*, **Irini Pitsaki** *Visual identity and changes management in the history of a Catalan publisher*, **Costis Dalas** *Web communication and design practice: form, function and context* | Τόμος Ζ', 2007-8 | **Δέκα χρόνια**, **Victor Margolin**, *Αφηγηματικά προβλήματα στην ιστορία της γραφιστικής*, **Joyce S.R. Yee**, *A cross-media typographic framework: teaching typographic skills in a convergent media*, **Χριστίνα Μπάνου & Ευαγγελία Γκουντρουμητή**, *Πολιτικές πρόωθησης του έντυπου βιβλίου στην Ελλάδα. Ανάλυση διαφημιστικών καταχωρίσεων στα ειδικά ένθετα των εφημερίδων*, **Ασπασία Παπαδήμα & Μαριάννα Καφαριδίου**, *Τυπογραφικές συμβάσεις για την οπτική απόδοση των φθόγγων της κυπριακής διαλέκτου*, **Kika Ioannou Kazamia**, *Methods and tools for sustainable design*, **Ιορδάνης Στυλίδης**, *From verbal (λεκτικό) to graphic (ειconoγραφικό). Από τη διαχείριση της έννοιας, στη λέξη και ύστερα στη διαχείριση των συστημάτων των λέξεων προς το γραφικό ως ένα σύμπλοκο εννοιολογικό-πραγματιστικό σύστημα*, **Δήμητρα Μπαλάτσου & Ελισάβετ Γεωργιάδου**, *Το διαδικτυο και ο παγκόσμιος ιστός ως παράγοντες αλλαγής κάτω από το πρίσμα των μεταβολών που επέφερε η τυπογραφία στις δυτικές κοινωνίες το 15ο αιώνα*, **Αννα Κουλικούρδη**, *Πρόσβαση των ατόμων με αναπηρίες σε εναλλακτικές μορφές υλικού* | Τόμος Η', 2009-10 | **Μαργαρίτα Ιωάννου**, *Το τυπογραφείο «Η Λευκωσία» και η περιγραφή της χειροστοιχειοθεσίας*, **Marianne Dedenroth Larsen**, *Typography and gender*, **Raquel Pelta**, *Spain, typography and the avantgarde*, **Γιώργος Δ. Ματθιόπουλος**, *Ψηλαφώντας ίσκιους των παρελθόντος: Η επανασχεδίαση, χάραξη και χύτευση των στοιχείων του Ζαχαρία Καλλιέργη από την έκδοση Ετιμολογικών Μέγα, 1499*, **Θεμιστοκλής Σεμεντεριάδης**, **Μαγδαληνή Παρασκευά**, *Οι διαφημίσεις στα παιδικά περιοδικά κόμικς*, **Δέσποινα Καϊτατζή**, *Ένα τυπογραφείο με μακρά ιστορία*, **Spyros Zevelakis**, *Sol Sender on identity; Obama for president and social media*

4th international conference on typography and visual communication

nicosia, 15-16 & 17-19 june 2010

department of design & multimedia | university of nicosia | cyprus

Dear friends and colleagues,

It is my pleasure to welcome you to our 4th International Conference on Typography & Visual Communication. ICTVC is part of a programme that has been on the cards since the end of the eighties, aiming to develop education and research in typography, as well as advance typographic practice.

ICTVC is now established worldwide as a major event in the field of typographic design and production, communication, and publishing. As a headline event characterised by the high level of organisation, the quality of presentations, workshops, and exhibitions, the Conference is a focal point for professionals in design and visual communication that attracts interest on an international scale.

This time ICTVC is organized in collaboration with the Mass Media and Communication Institute (IMME), Cyprus, and AlterVision, Greece, and is supported by the Department of Typography & Graphic Communication at the University of Reading (UK), the Association Typographique Internationale (ATypI), the Institute of Paper, Printing & Publishing (IP3), UK, the Greek Graphic Designers Association (EGE), the Musée de l'imprimerie Lyon, France, and the Thessaloniki Design Museum. The conference is endorsed by the International Council of Graphic Design Associations (ICOGRADA).

Once again, ICTVC will host top-level speakers, both professionals and academics, from the international scene. Their presence guarantees the high level and success of the event, and their contribution is expected to spark debate and reflection on the developments in research, education, and practice in typography and visual communication. Parallel events will include workshops, round-table discussions, debates, exhibitions, competitions, promotion of new technologies and demonstrations by companies active in these fields.

Throughout its duration the conference will enrich the cultural life of Nicosia, as well as Cyprus, by placing them at the centre of interest for the international typography and visual communication community.

Dr Klimis Mastoridis, *FIP3, MISTD*
General Secretary, 4th ICTVC

General Information

Venue

Conference: 15–19 June 2010

University of Nicosia and Hilton Park hotel.

All conference sessions, apart from the workshops of 15 and 16 June, will take place at the Hilton Park hotel. Richard Kegler's "Making faces" will be screened at the Cine Studio theatre of the University of Nicosia, less than a 10 minute walk from the HP hotel.

ICTVC Exhibition: Famagusta Gate, Athina Avenue, Nicosia 1017.

Monday–Friday 10.00-13.00 & 17.00-20.00.

Climate

Cyprus has an intense Mediterranean climate with the typical seasonal rhythm strongly marked in respect of temperature, rainfall and weather generally. Hot dry summers from mid-May to mid-September and rainy, rather changeable, winters from November to mid-March are separated by short autumn and spring seasons of rapid change in weather conditions. Swimming is possible at that time of the year.

Currency

The currency in Cyprus is the Euro (€). Credit cards are widely used. Most currencies and traveler's cheques can be easily changed either at banks, hotels or exchanging kiosks with some handling charges.

Time

Cyprus is 2 hours ahead of Greenwich Mean Time (GMT+2) throughout the year.

Language

Greek and Turkish are the main languages spoken by the Greek-Cypriot and Turkish-Cypriot communities respectively. English is widely spoken. French and German are also well spoken within the tourist industry.

Languages of the Conference

English and Greek.

For some sessions simultaneous translation will be available.

For the "typeface design" and the 4-hour "Design Game" workshops knowledge of English is necessary.

Badge

Participants are kindly requested to wear their badge during all conference activities and social events.

Certificates of attendance

The ICTVC participants will receive their signed certificate by post within a month after completion of the conference.

Goody bag

All delegates and speakers will receive a goody bag with relevant documentation.

They will be able to pick up their bag upon arrival at the Conference Secretariat Desk.

Organizing Committee

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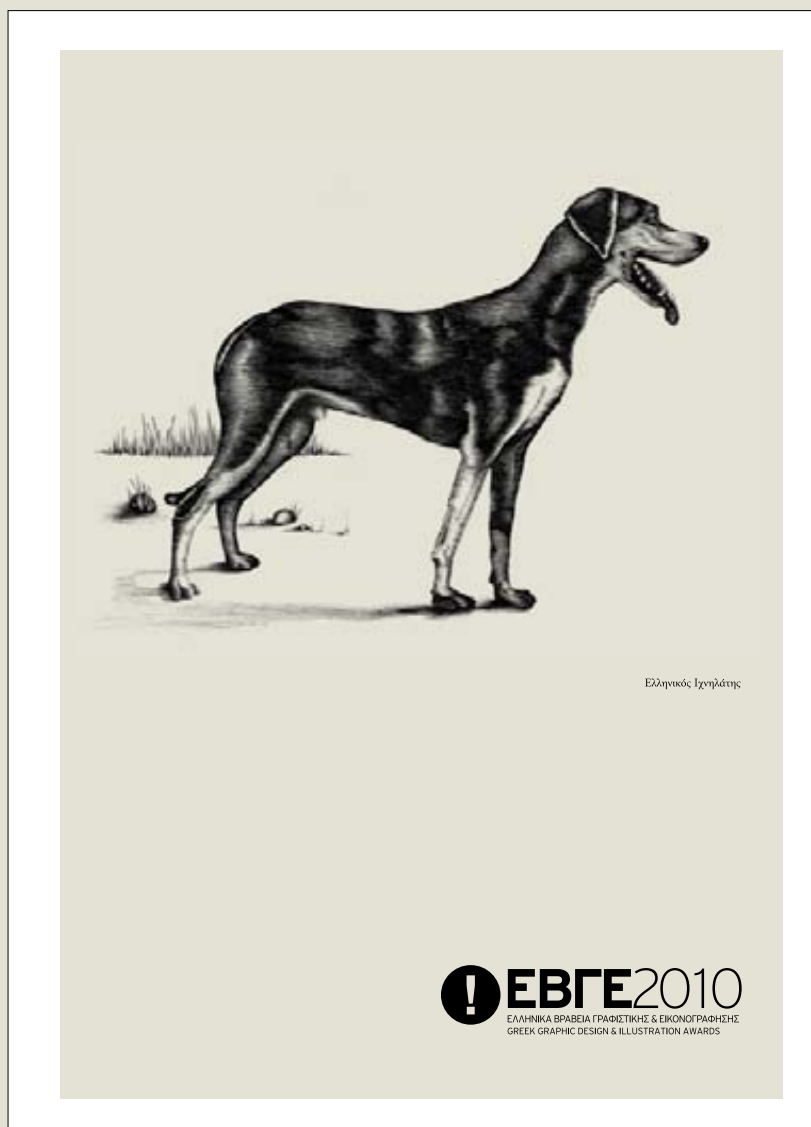
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University of Nicosia, Cyprus

ΚΥΚΛΟΦΟΡΗΣΕ

Ο ΚΑΤΑΛΟΓΟΣ ΤΩΝ ΕΛΛΗΝΙΚΩΝ ΒΡΑΒΕΙΩΝ ΓΡΑΦΙΣΤΙΚΗΣ & ΕΙΚΟΝΟΓΡΑΦΗΣΗΣ 2010



Ελληνικός Ιχθυόστρας

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ΑΝΔΡΕΟΥ
ΕΚΤΥΠΩΣΕΙΣ Α.Ε.

Typeface design

UNIVERSITY OF NICOSIA

Gerry Leonidas | UK

9.30–17.00 Tuesday 15 & Wednesday 16 June

The successful two-day workshop on typeface design, which took place at the University of Nicosia last year, constitutes the basis for this workshop as well. The contemporary approaches towards the creation of typefaces will be discussed and evaluated as well as the advantages and disadvantages of the digital design tools.

Interaction design and human computer interaction

UNIVERSITY OF NICOSIA

Aimilia Tzanavari &

Panayiotis Zaphiris | CYPRUS

9.30–17.00 Wednesday 16 June


“Interaction Design is about designing interactive products to support the way people communicate and interact in their everyday and working lives” (Sharp, Rogers and Preece, 2007)

Human computer interaction (HCI) is a component of Interaction Design, focusing on the design, implementation and evaluation of interactive computer systems and issues encountered in these processes.

Most people today spend a significant part of their lives in front of a screen, interacting with a computer to get their work done, to communicate, to hold meetings, to socialize with friends, to play games, and so many more. Therefore this interaction has to be carefully studied so as to be supported by a well designed interface to offer an optimal user experience.

The goal of this workshop is to bring together academics, researchers and practitioners whose work is related to interaction design and human computer interaction.

 COFFEE BREAKS | to be announced

 LUNCH BREAK | to be announced

Design game

HILTON PARK

Petr van Blokland | HOLLAND

12.00–15.30 Friday 18 June

In a simulation of the design practice participants are requested to design a solution for a customer. The journey to the final design leads them through a “maze” every designer has to go through: how to get the required information from the customer? Designers are forced to think about their way of working: to design their own design process.

The Design Game originally was made for the curriculum of the Royal Academy of Art in The Hague. Students for graphic design learn that not asking the right question or not thinking about the design process itself, never leads towards appropriate design. The design game create a small virtual world that hold all aspect of the real designers practice. Interested how your customer feels: play the game. Interested how your designer thinks: play the game.

Anyone can participate: designers, typographers, students, or non-designers. Fun for everyone!

Additional to the game Petr van Blokland will reflect on the game results in relation to the daily practice of a designer and extentions will be made to disciplines as programming and artificial intelligence, whereas the connection to game theory easily can be made.

Dance typography

HILTON PARK

Magdalini Papanikolopoulou | GREECE

9.30–11.00 Thursday 17, Friday 18, Saturday 19 June

This workshop is called DanceTypography and its aim is to connect the art of writing with the rest of our body, to bring us into a different relationship with type and typography by learning the correlations of the Alphabet (letters) to the different bodyparts (organs).

Through various exercises of improvisation the participants are to create their own typographical synthesis, by using their bodies as the main tool, their voices and the space around them.

Participants are required to wear relaxed clothing and to join the workshop with an open heart.

the following sessions will be translated into English

08.00–09.30 Registration

9.30–10.00 Greetings

10.00–10.30 **Klimis Mastoridis** | CYPRUS
Introduction and welcome

10.30–11.00 **Artemis Yagou** | GREECE
Lending grace to the design language of cities



COFFEE BREAK

11.30–12.00 **Aspasia Papadema, Evripides Zantides** | CYPRUS
Lending grace to time: the visualization of duration to sequencing existence and incidents in the past, present and the future

12.00–12.30 **Vangelis Hatzitheodorou** | GREECE
Managing the grace of language

12.30–13.00 **Alexis Zavras** | GREECE
The power of sharing

13.00–13.30 **Chryssoula Gatsou** | GREECE
Printed matters with electronic features. How can 'hybrid' printed matters communicate with electronic devices?



LUNCH BREAK

15.00–15.30 **Andreas Sophocleous** | CYPRUS
The typography of Cypriot printed ephemera

15.30–16.00 **George D. Matthiopoulos** | GREECE
Neoclassicism in Greek typography: Firmin Didot, Giambattista Bodoni, Georg Joachim Goeschen

16.00–16.30 **Iordanis Stylidis** | GREECE
Language: between grace and collapse



COFFEE BREAK

17.00–17.30 **Niki Sioki** | CYPRUS
Describing the typographic design of Greek elementary reading books

17.30–18.00 **Maria Papadopoulou** | GREECE
'Grace' or 'function': preschool children make meaning by unconventional typography

18.00–18.30 **Matoula Sarantinou** | GREECE
A greek alphabet named "Melo"

no simultaneous translation; sessions in English

9.30–10.30 *ICTVC opening at Hall A*

10.30–11.00 **Jasso Lamberg** | FINLAND
Transformer with a daily deadline



COFFEE BREAK

11.30–12.00 **Jamie Mahoney** | USA
Letterpress, a revival

12.00–12.30 **Colin Davies** | UK
Serifs and san serifs might break my bones but names will never hurt me

12.30–13.00 **Sarah Owens** | SWITZERLAND
But, is it design? A study of lay graphic communication

13.00–13.30 **Santosh Kshirsagar** | INDIA
The language of children's writing



LUNCH BREAK

15.00–15.30 **Alessandro Segalini** | TURKEY
The Hemingway design

15.30–16.00 **Alison Gill, Abby Lopes** | AUSTRALIA
On Wearing: a critical interpretive framework on design's already made

16.00–16.30 **George Souglides, Marianna Kafaridou, Andreas Tomblin** | CYPRUS
Andreas Ioannou | UK
And next on... An investigation into the brand identity of CyBC



COFFEE BREAK

17.00–17.30 **Jorge M. L. Brandão Pereira** | PORTUGAL
Multimedia communication and the structured construction of visual messages

17.30–18.00 **Ivan Nascimento, Emily Wilkinson** | UK
Complexing utopias: Communicating complex concepts by expanding the role of the visual communicator

18.00–18.30 **Kyeong-Won Youn** | USA
Visual structure of kinetic typography: A motion typographic movie based on screen language

09.30–10.00 **Jon Ashmann** | USA
The metaphor formula

10.00–10.30 **Myra Thiessen** | UK
Picture it: the role of nonverbal processing in literacy education

10.30–11.00 **Jessica Glaser, Jeff Leak** | UK
Using typography to communicate subtleties, sensitivity and emotion

 **COFFEE BREAK**

11.30–12.00 **Annette O'Sullivan** | NEW ZEALAND
Branded: The legacy of sheep bale stencilling in New Zealand

12.00–12.30 **Jeff Bellantoni, Sandra Maxa, Mark Sanders** | USA
Invisible Cities: Using Calvino's text to create visual communication that resonates

12.30–13.00 **Angela Morelli** | UK
A drop in the ocean

13.00–13.30 **Charis Tsevis** | GREECE
Under the African Rainbow – Uncovering visual treasures from the cradle of mankind

 **LUNCH BREAK**

15.00–15.30 **Maaike van Neck, Maria da Gandra** | UK
Madeleine Moret | HOLLAND
Fog & conflict: A post-positivist approach to information design

15.30–16.00 **Arthur Asseo, María de Mater O'Neill** | PUERTO RICO
Typography restoration as a sign for understanding political discourse

16.00–16.30 **Leslie Atzmon** | USA
Dimensional typography: The unbearable flatness of being

 **COFFEE BREAK**

17.00–17.30 **Eric Kindel** | UK
Fred Smeijers | BELGIUM
Stencil letters: what are they good for?
Assessing a decade of research, teaching, and practice

17.30–18.00 **Rob Keller** | GERMANY
There is much more to type design than simply drawing letters!

18.00–18.30 **David Březina** | CZECH REPUBLIC
Thinking in type design

no simultaneous translation; sessions in English

9.30–10.00 **9Z[i SKSee[W** | LEBANON
The future of the Arabic alphabet

10.00–10.30 **? VZV[Saeedi** | IRAN
Visual aspects of Iranian calligraphy

10.30–11.00 **Udaya D. Kumar** | INDIA
Influences of palm leaf manuscripts on Tamil script

**COFFEE BREAK**

11.30–12.00 **Girish Dalvi** | INDIA
Visual literacy of Devanāgarī typography. Issues arising due to the application of Latin typographic terms to Devanāgarī typography

12.00–12.30 **Dan Reynolds** | GERMANY
Some of India's most-read newspapers and their typefaces

12.30–13.00 **Titus Nemeth** | FRANCE
Arabe maghrébin – reviving an Arabic metal typeface

13.00–13.30 **Riama Maslan Sihombing, Naomi Haswanto** | INDONESIA
The collaboration of the Indonesian traditional typography with the Latin alphabet

**LUNCH BREAK**

15.00–15.30 **Dulce Castro Val** | MEXICO
A place for the disdained: Popular typography in Mexico

15.30–16.00 **César Puertas** | COLOMBIA
Kinship in type families

16.00–16.30 **Amélie Bonet** | FRANCE
Irene Vlachou | GREECE
Multi-script typeface design

**COFFEE BREAK**

17.00–17.30 **Leila Membreno Hernandez** | USA
Typography “con Sabor Latino”

17.30–18.00 **Matthieu Cortat** | FRANCE
Different times, different graces: decades of revivals through the ‘Corpus typographique français’

18.00–18.30 **Paul Wilson** | UK
The grace of everyday texts: the typographic ephemera of the Working Men's Club

no simultaneous translation for these sessions

09.00–9.30 **Elisabeth Georgiadou, Demetrios Bogiatzis** | GREECE
Readability study on digital matters for Greek users

9.30–10.00 **Theresa De Lobo** | PORTUGAL
Legibility for users with visual disabilities

10.00–10.30 **Sofie Beier** | DENMARK
Enhanced typeface legibility; how to improve the design of individual letters

10.30–11.00 **Kok Cheow Yeoh** | SINGAPORE
Opposites don't attract: The tug-of-war between serif and sanserif fonts in print advertising



COFFEE BREAK

11.30–12.00 **Peter Karow** | GERMANY
Lettering and readability

12.00–12.30 **Mary Dyson** | UK
Easily influenced: how our perception of typefaces can be biased

12.30–13.00 **Karel van der Waarde** | BELGIUM
Graphic design and visual argumentation: a practical theory

13.00–13.30 **Amic G. Ho, Ruth Pui-wa Cha** | HONG KONG
The challenge of typography in Hong Kong



LUNCH BREAK

15.00–15.30 **Petr van Blokland** | HOLLAND
Designers update: the inevitable strategies for online publishing

15.30–16.00 **Susanna Dulkinys** | USA
How do you build a chocolate brand?

16.00–16.30 **Claudia Mens** | HOLLAND
Generous Gesture, the story behind the typographic fair trade project



COFFEE BREAK

17.00–17.30 **Neville Brody** | UK
ICTVC Closing speech | Now let's invent the future



Richard Kegler | USA
Making Faces: A documentary on cutting metal type
Screening and Q & A session

*no simultaneous translation for these sessions*09.00–9.30 **Branca Uzur** | AUSTRALIA

Art for all

9.30–10.00 **Petros Papadopoulos, Zina Papadopoulou** | GREECE

Typography and animation

10.00–10.30 **Spyros Zevelakis, Sarah Roesink** | UK

Between arbitrariness and deterioration; a visual lecture on the charms and pitfalls of arbitrariness around us and in certain design processes

10.30–11.00 **Walter Bohatsch** | AUSTRIA

From simplicity to complexity to simplicity

**COFFEE BREAK**11.30–12.00 **Louise J.I. McWhinnie** | AUSTRALIA

The US of A to Z: the punctuation of the roadside

12.00–12.30 **Wolfgang Homola** | AUSTRIA

A new typeface for a new signage system

12.30–13.00 **Bas Jacobs** | HOLLAND

Lettres d'amour

13.00–13.30 **Apostolos Rizos, Barbara Panayiotidou** | GREECE

Virtual tour of Thessaloniki; Identity & experience design of Thessaloniki's City Museum (Lefkos Pirgos)

**LUNCH BREAK**15.00–15.30 **Anastasios Politis** | GREECE

Developing a production process for a hybrid barcode-RFID tagging in packaging printing

15.30–17.00 *Round table discussion*

Graphic design education

Arafat Al-Naim | JORDAN**Elisabeth Georgiadou, Elsa Alatsidou, Anastasios Politis** | GREECE**Maria Stavride** | CYPRUS **Sue Perkins** | UK**COFFEE BREAK**17.00–17.30 *see Hall A***Richard Kegler** | USAMaking Faces: A documentary on cutting metal type
Screening and Q & A session

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