



**THE RESEARCH OF BYZANTINE CULTURE IDENTITY
DESIGN FOR A NEW TYPOGRAPHY DESIGN**

**BY
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Abstract

The objectives of this research are 1) to study the Byzantine culture for the design of Byzantine identity, 2) to design the Byzantine typography based on the design of Byzantine identity, and 3) to apply the Byzantine typography. Typography is a visual stylistic expression of words that can convey information. The research will unveil the mysteries of Byzantium, and the design will be a bridge between history and reality, visualizing Byzantium. In the design process, the researcher used design thinking theory, phenomenology theory and typography design theory. It will become a beacon of culture and art, helping people appreciate different cultures, traditions, and perspectives, fostering tolerance and understanding and providing inspiration for people. The main methods used in this research are literature research and interviews.

(Total 66 Pages)

Keywords: Design of Byzantine Identity, Typography Design, Byzantine Culture

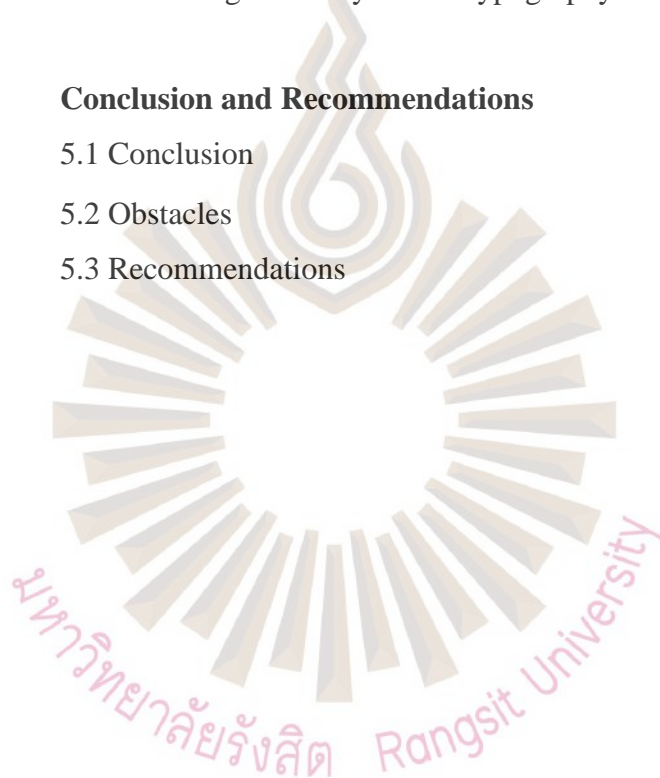
Student's Signature Thesis Advisor's Signature

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Chapter 1

Introduction

1.1 Background and significance of the study

This thesis is about the study of Byzantine culture, aiming to complete the Byzantine identity design and Byzantine typography design on the basis of the research of Byzantine culture, and use them as the medium to refining the essence of ancient Byzantine culture, preserving the heritage and promoting the art forms of Byzantine culture. preserving and promoting cultural diversity, and fostering cultural tolerance among modern people. The Byzantine Empire, also known as the Eastern Roman Empire, Once located in the Balkan Peninsula in southeastern Europe, lasted for more than one thousand years, spanning the entire European Middle Ages. As one of the most important centers of trade, culture and religion in history, Byzantium had a great influence on the world.

The Byzantine Empire is now history, but the achievements of Byzantine literary art and culture still shine through. Years ago, Byzantium lit up the darkness of Western Europe. And now, even though it is no longer familiar to people, it remains fascinating. Byzantine culture has had a huge and long-lasting influence. People can still often find many Byzantine elements in their lives today, even though they are located very far from the location where the Byzantine Empire used to be. The importance of history cannot be overstated, let alone a history and culture as full of magnificent colors as Byzantium. Byzantine Empire had a great influence on the development of the European Renaissance, played a key role in the development and spread of Christianity, and left deep traces in Christendom, as well as unique contributions in the fields of art and architecture, in addition to important contributions in the fields of the European legal system and administrative system, philosophy, medicine, pedagogy, and literature. The research will unveil the mysteries and

greatness of Byzantium and the design will be a bridge between history and reality, visualizing Byzantium. It will once again become a beacon of culture and art like it used to be in the Middle Ages, help people appreciate different cultures, traditions, and perspectives, fostering tolerance and understanding and provide inspiration for people.

1.2 Research objectives

1.2.1 To research the Byzantine culture for the Byzantine identity design

1.2.2 To design the Byzantine typography based on the Byzantine identity design

1.2.3 To apply the Byzantine typography

1.3 Context and significance of the design

1.3.1 Byzantine identity design

Byzantine cultural identity design is necessary to present Byzantine culture visually, creatively and attractively, and to give concrete expression to the spiritual core of Byzantine culture. The first objective of this thesis is to constantly extracting and deconstructing Byzantine culture, these representative Byzantine elements are fused with modern style and redesigned by conducting an in-depth study of the sparkling Byzantine culture of the bygone Byzantine Empire. They must be very Byzantine, fully embodying and representing the Byzantine style, and at the same time have new, non-Byzantine, modern characters to make them more attractive. The process of Byzantine identity design is through the research of Byzantine culture, refine and extract representative Byzantine elements, deconstruct them and reorganize them with modern elements to create unique, modern and creative Byzantine identity design for subsequent Byzantine typography design. This design process will take on different aspects and will result in many different Byzantine identities for more varied attempts at typography.

1.3.2 Typography design

Text is an important medium for conveying information. Text is an important medium for conveying information. Typography is the art and technique of arranging type so that the written words legible and attractive when displayed. Typographic arrangement includes the choice of font, point size, line length, line spacing, letter spacing, and spaces between letter pairs. (Bringhurst, 2004) After designing, the typography presents a visual expression symbol integrating communication function and emotional intention, which is the most intuitive and quick and clear information carrier in graphic design. The second objective of this thesis is to design a Byzantine typography based on the Byzantine identity design. This font design is for twenty-six uppercase letters, twenty-six lowercase letters. Because English is the most common language in the world. Currently, English is spoken by more than 1,452 million people worldwide, including 370 million native speakers and 1,080 million non-native speakers. English is spoken by 18% of the world's population. (Ethnologue, 2023) In the age of information technology where electronic products are becoming more and more popular, typography have penetrated into every aspect of human lives. Whether it's the text displayed on a cell phone or computer screen, the attention-grabbing art fonts in advertisements, or the fonts in books, typography can be used for everyday use or as a design element to create more value and wider dissemination.

This Byzantine font will continue the concept of Byzantine identity design from Objective 1, with Byzantine cultural representation, it is modern, stylish ornate and classic handwriting style. After completing the design, the researcher will invite users to try out the typography phototype and make developments based on their feedback to refine the final design.

1.3.3 Application demonstration of the design

The application of the Byzantine typography design will include logo design, poster design, and Byzantine-style magazine that incorporates the first two. In these ways of presenting the typography, more emphasis will be placed on intuitive visual

communication. A small amount of content and a large number of intuitive typography and images will be used to express Byzantine culture in a more direct way. In the poster design and magazine layout, the Byzantine mosaic elements are mainly used to increase the fun and creativity of the design.

1.4 Research framework

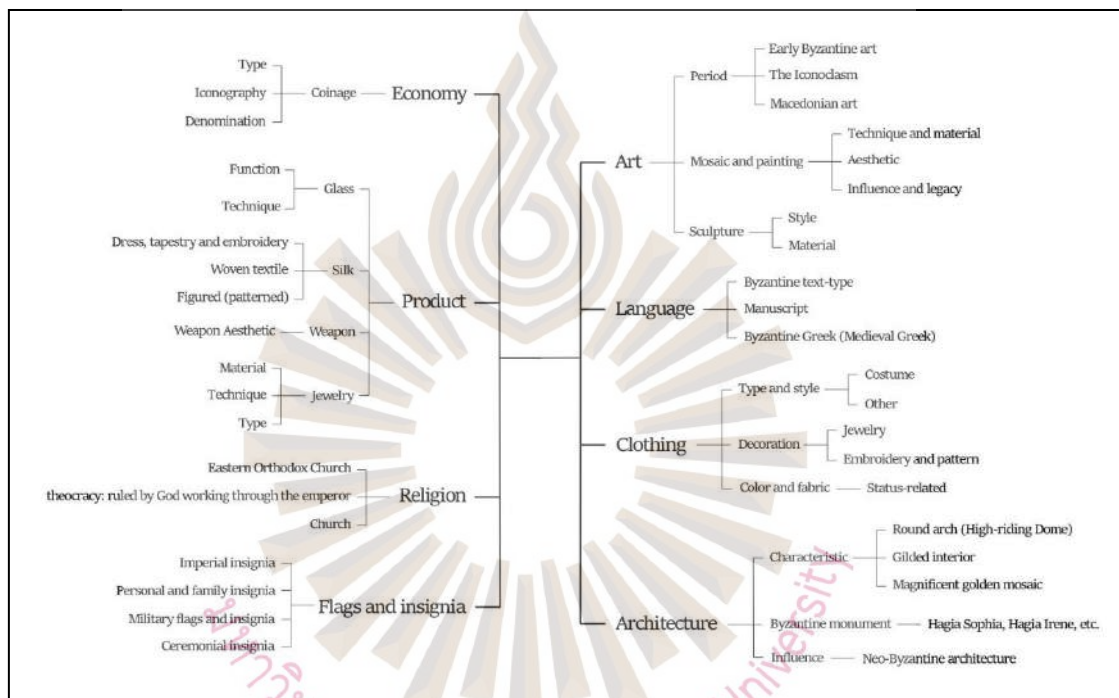


Figure 1.1 Research framework about Byzantium

Source: Researcher

1.5 Design framework

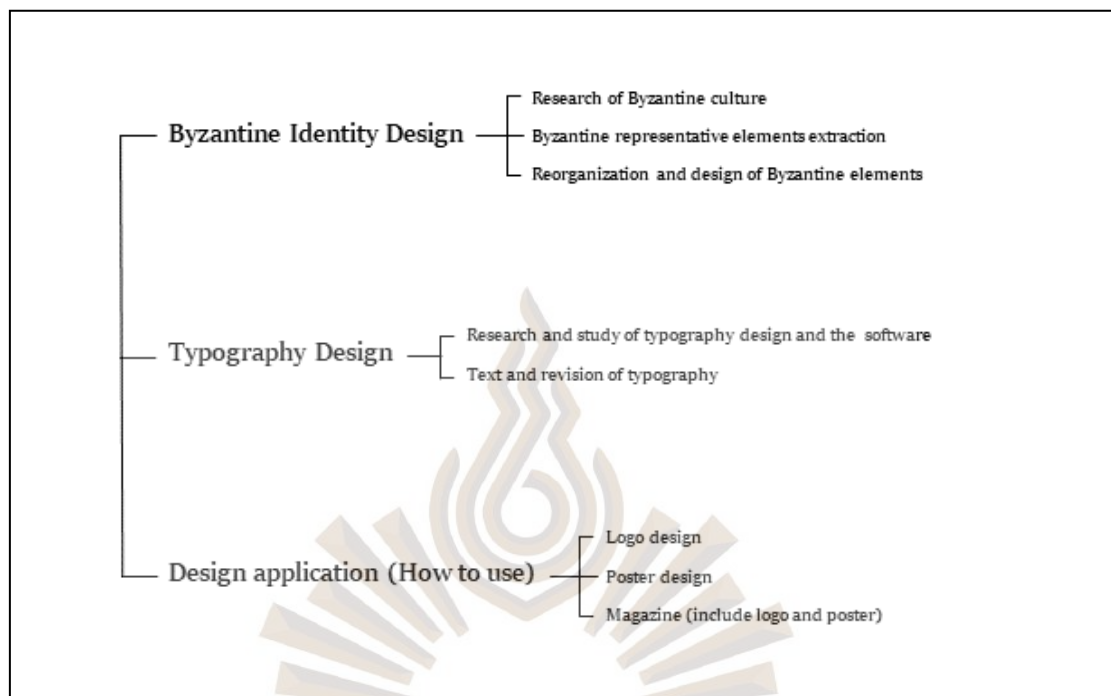


Figure 1.2 Framework about typography design

Source: Researcher

1.6 User target

As mentioned before, typography design is widely used nowadays. Logos, advertisements, posters, headlines and so on, both online and offline, typography can be found everywhere. The main style of this Byzantine typography design is ornate, classical, stylish and modern handwriting. It can be used directly in some commercial applications, such as directly for headlines or content; it can also be used as a design element for more complex logo design, headline design, poster design or other design for visual communication. The target user group of this font is mainly designers, or other commercial uses. The application of this Byzantine typography is not limited to areas or products related to Byzantine culture or Byzantine style; it is suitable for any classical, ornate, vintage western style. It is not something that can only be applied to

Byzantine style products, but it can bring an unobtrusive Byzantine flavor visual effect to a product.



Chapter 2

Literature Review

2.1 Introduction

The heart of the Byzantine Empire was located on the Balkan Peninsula in southeastern Europe. During the period when the Byzantine Empire was at its most territorial, it occupied a great deal of land around the Mediterranean Sea, including what is now Italy, Greece, and Turkey along with portions of North Africa and the Middle East. The Byzantine Empire was the oldest monarchy in the history of Classical and Medieval Europe. The chronology of its beginnings remains controversial in historiography. The fundamental reason is because the Eastern Roman Empire, despite cultural changes, was nominally the surviving regime of the original Roman Empire. One of the mainstream views is that the establishment of a new Rome by Constantine the Great in 330 and the eastward shift of the political center of the Roman Empire marked the beginning of the Eastern Roman Empire. The other prevailing view is that the death of Theodosius I, the last emperor to rule the entire Roman Empire in 395, marked the beginning of the Eastern Roman Empire. Stein, a German scholar of Eastern Rome, takes the accession of Emperor Diocletian (284, this emperor first divided the Roman Empire into two halves, east and west) as the starting date of the Eastern Roman Empire. Other views mark the beginning of the Eastern Roman Empire with the years 476 (fall of the Western Roman Empire), 527 (accession of Justinian I to the throne), the 7th century (beginning of Hellenization), and the 8th century (completion of Hellenization), respectively. Geoffrey Greatrex argues that it is impossible to date the founding of the Byzantine Empire precisely.

The inhabitants of the Byzantine Empire never considered themselves Byzantines. They did not consider the term appropriate for themselves or their country. In their minds, their empire was none other than the Roman Empire. It was not until

the 15th century that the historians Laonikos Chalkokondyles and Hieronymus Wolf introduced the term "Byzantine Empire" to distinguish between the Roman period of their empire and that of the Holy Roman Empire, and it has been used in modern historiography. "Byzantine" is now the main term used to refer to all aspects of the empire; some modern historians believe that, as an initially biased and inaccurate term, its use should be discontinued. More specific origins and interpretations of the term "Byzantine" are not described here. Undoubtedly, the name given to it by later generations has succeeded in distinguishing Byzantium from Rome. Though the Byzantine Empire has much of its heritage from the Roman Empire, but it is a very different entity, with its own identity and flavor in the eyes of the modern world.

The Byzantine Empire had numerous achievements throughout its long history. These achievements cover many areas, whether it is the Byzantine Empire's preservation and continuation of Roman culture or the Code of Justinian, which laid the foundations for modern legal principles, demonstrating the Byzantine Empire's multifaceted contribution to history, culture and civilization and leaving a lasting legacy that has shaped the modern world. (Norwich,1988) The researcher chooses eight areas of the Byzantine Empire to study: Economy, Product, Religion, Flags and insignia, Art, Language, Clothing, Architecture. The legacy of the Byzantine Empire in these areas has had a long-lasting impact on future generations and is well worth studying and extracting as a representation of Byzantine identity design. The main purpose of this literature review is to find the factors related to the Byzantine Empire that still have a great influence on human society, as well as to conduct research on the Byzantine identity and its characterization in the modern point of view, in order to facilitate the subsequent design.

2.2 Major factors influencing human life

The Byzantine Empire has a long history and has excelled in various aspects. The researcher, as mentioned earlier, has chosen eight main areas of the Byzantine Empire to study: economy, product, religion, flags and insignia, art, language, clothing and architecture. The legacy of the Byzantine Empire in these areas has had a long-

lasting impact on future generations and is well worth studying and extracting as a representation of Byzantine identity design.

2.2.1 Byzantine architecture

The architectural heritage from the Byzantine Empire still stands today, especially in Turkey, Greece and other areas that were once part of the territory of the Byzantine Empire. (Simonkarios, 2023) The architectural style of the Byzantine Empire period was based on the style of ancient Roman cathedrals, and blended with the art of the East (mainly Persia, the Two Rivers Valley, and Syria, etc.) to form a new style. It had a great influence on later Eastern European and Islamic architecture. It blended Eastern and Christian elements. Byzantine style architecture had a profound influence on later architectural styles, especially in Orthodox churches and some Italian Renaissance buildings. For example, the domes and vaulted ceilings characteristic of Byzantine architecture served as inspiration for later structures, such as Orthodox churches and some Italian Renaissance buildings. The use of domes and vaults not only provided structural stability but also created a sense of grandeur and spaciousness in architectural design. (Mango, 1978)

The characteristics of Byzantine architecture have now been specifically summarized. Byzantine style architecture is characterized by domes and cupolas, arches and arcades, reliefs and mosaics, central dome architecture, solid structures and central altar.

1) Domes and cupolas: Byzantine architecture is characterized by huge domes and cupolas. This type of structure is especially prominent in Hagia Sophia as shown in figure 2.1 and figure 2.2. Domes are realized through the use of suspended chains and strong supporting structures. This is the most remarkable and representative feature of Byzantine architecture.



Figure 2.1 Photograph of Hagia Sophia

Source: Vågen, 2013



Figure 2.2 Dome of Hagia Sophia

Source: Savin, 2021

2) Arches and arcades: Byzantine architecture widely utilized semicircular and horseshoe-shaped arches, which were often used to connect corridors and passages between buildings.

3) Reliefs and Mosaics: Frescoes, reliefs and mosaics were common decorative elements in Byzantine architecture. These art forms were widely used in interiors and exteriors to depict religious scenes, saints, Constantinople, etc.

4) Central Dome Architecture: Many Byzantine churches and cathedrals have adopted the central dome design to emphasize the sanctity of religion and to make the building appear more dignified.

5) Solid structures: Since the Byzantine Empire was located in a seismically active region, the design of Byzantine buildings emphasized structural solidity and earthquake resistance. This is particularly evident in the architecture of Hagia Sophia.

6) Central Altar: Byzantine churches usually contain a prominent central altar for Christian services. This altar is usually covered by a circular or polygonal hooded roof.

Byzantine style architecture had a profound influence on later architectural styles, especially in Orthodox churches and some Italian Renaissance buildings. Western Byzantine architecture gave way to Carolingian, Romanesque and Gothic architecture. Examples of Byzantine architecture is still visible in Ravenna, such as the Basilica of San Vitale. In the East, the Byzantine architectural tradition had a profound influence on early Islamic architecture, especially Umayyad architecture. During the reign of the Umayyad caliphs (661-750), Byzantine art constituted a fundamental source of the artistic heritage of the new Muslims, especially in Syria, as far as Byzantine influence on early Islamic architecture was concerned. The great influence of Byzantine art can be found in the unique early Islamic monuments of Syria (709-715).

A related style known as the Bristolian Byzantine style became popular in industrial architecture between about 1850 and 1880, combining elements of the Byzantine style with Moorish architecture. The style was developed on a large scale in Russia during the reign of Alexander II by Grigory Gagarin and his followers, who designed St. Vladimir's Cathedral in Kiev, St. Nicholas Naval Cathedral in Kronstadt, Alexander Nevsky's Cathedral in Sofia, St. Mark's Cathedral in Belgrade, and the Novo-Asos Monastery in Novo-Asos near Sukhumi. Now, Byzantium has not only retained the original Byzantine ancient architecture, after the baptism of history, Byzantine architecture has undergone evolution and evolution, becoming a classic architectural style. In modern times, apart from tall buildings, the Byzantine style is also used in the interior design of apartments and the like. Byzantine style interiors emphasize luxury, sanctity and elaborate decoration. Designers paid attention to the finest details, preferring metal decorations, hanging lamps and stained glass to create a luxurious, sacred and ceremonial atmosphere. Gold and other metal jewelry played an important role in Byzantine interior design. Metal decorations can be embossed, carved, gilded furniture, etc., adding a unique shine and sparkle to the space. Large, ornate chandeliers are part of Byzantine style interior design. These chandeliers are often made of metal, crystal, and stained glass to provide light and serve as works of art to decorate interior spaces. Additionally, stained glass was often used in areas such as windows and screens to create unique light and shadow effects in the interior. These stained glasses also often depict religious motifs, in keeping with the overall religious theme. (Cormack, 2018)

2.2.2 Byzantine religion

Constantinople is the "cradle of Orthodox civilization". The wisdom and power of Byzantium always protected Christendom. The Byzantine Empire was a theocracy, said to be ruled by God through the Emperor. The status of religion in the country is evident in the fact that several versions of Byzantine coins were minted with an image of the emperor on one side and a picture of Christ on the other. The official state Christian doctrine was determined by the first seven ecumenical councils, and it was then the emperor's duty to impose it on his subjects. An imperial decree of 388,

which was later incorporated into the Codex Justinianus, orders the population of the empire "to assume the name of Catholic Christians", and regards all those who will not abide by the law as "mad and foolish persons"; as followers of "heretical dogmas". Despite imperial decrees and the strict position of the State Church (later known as the Orthodox Church or Eastern Christianity), the Orthodox Church never represented all Christians in Byzantium. According to Mungo, in the early stages of the empire, the "mad and foolish persons" (those labeled "heretics" by the state church) were the majority of the population. In addition to the pagans and Jews who existed until the end of the 6th century, there were many followers, and sometimes even emperors, of various Christian doctrines, such as Nestorianism, Monophysitism, Arianism, and Paulicianism, whose doctrines were somewhat antithetical to the major theological doctrines established by the Ecumenical Councils.

The Eastern Orthodox Church, also known as Eastern Orthodox Christianity or Byzantine Christianity, is one of the three main branches of Chalcedonian Christianity alongside Roman Catholicism and Protestantism. The Orthodox Church is the second largest Christian church, with approximately 22,013 million baptized members, making it one of the oldest surviving religious institutions in the world. Enough to see its influence. The Byzantine Empire was inextricably linked to Christianity, and it can be said that Christianity has been integrated into every aspect of Byzantium, including art, architecture, culture, politics, and so on. Therefore, in terms of religion, there is a bright Christianity has also had a great and far-reaching influence on the modern Christian world. In modern times, Orthodox Christianity is still the main religion in many countries, including Greece, Russia, Serbia, etc. The doctrines and liturgies of the Byzantine Empire have had a far-reaching influence on the religious practices of these regions.

1) Byzantine Christian religious rites and rituals are still preserved and honored in modern Orthodox churches. For example, ritual elements such as the Byzantine Eucharistic Liturgy (Eucharist) and priestly attire are still present in Orthodox services.

2) The religious art of the Byzantine Empire, such as mosaics, frescoes, and Byzantine icons, had a profound influence on the decorative and artistic style of Orthodox churches. These art forms are widely used inside and outside Orthodox churches, preserving the aesthetic and religious themes of the Byzantine tradition.

3) As a theocracy, the political and legal systems of the Byzantine Empire were also closely related to religion, and they have influenced the legal systems of modern states. For example, the Byzantine codes (especially the Justinian Code) had a profound influence on the Roman and civil law traditions, while some Byzantine administrative systems and bureaucracies inspired later state systems.

4) As well as the Byzantine architecture mentioned earlier, the Hagia Sophia in Istanbul is a striking example of the different religious and cultural influences reflected in its use as an Orthodox church, a Catholic church and a mosque at different times in history.

2.2.3 Byzantine art

Byzantine art in general was characterized by a shift from the naturalism of the classical tradition to a more abstract and universal one, with a clear preference for two-dimensional representations, and a predominance of those artworks that contained a religious message. (Cartwright, 2018) Byzantium's most iconic art form is undoubtedly the mosaic. Although Byzantine mosaics evolved from earlier Greek and Roman practices and styles, artisans in the Byzantine Empire made important technical advances and developed the art of mosaic into a unique and powerful form of personal and religious expression. (Cormack, 2018) The origins of Byzantine mosaics can be traced back to the Greek tradition of road building, as Greek roads were often made of small pebbles put together in patterns. By the Hellenistic period, floor and wall art made from natural pebbles was common in homes and public places. Later, as the Roman Empire expanded and became the dominant cultural force in the Mediterranean and Near East, Roman artists, heavily influenced by the Greek art they were exposed to, began installing mosaics in public buildings and private homes

throughout the empire. They also added small pieces of clay or glass to the mosaics, a material that had also been used during the Hellenistic period. The use of tesserae allowed artists to create images with richer colors and finer details. There are many famous mosaics such as mosaic of Justinian I shown in figure 2.3.

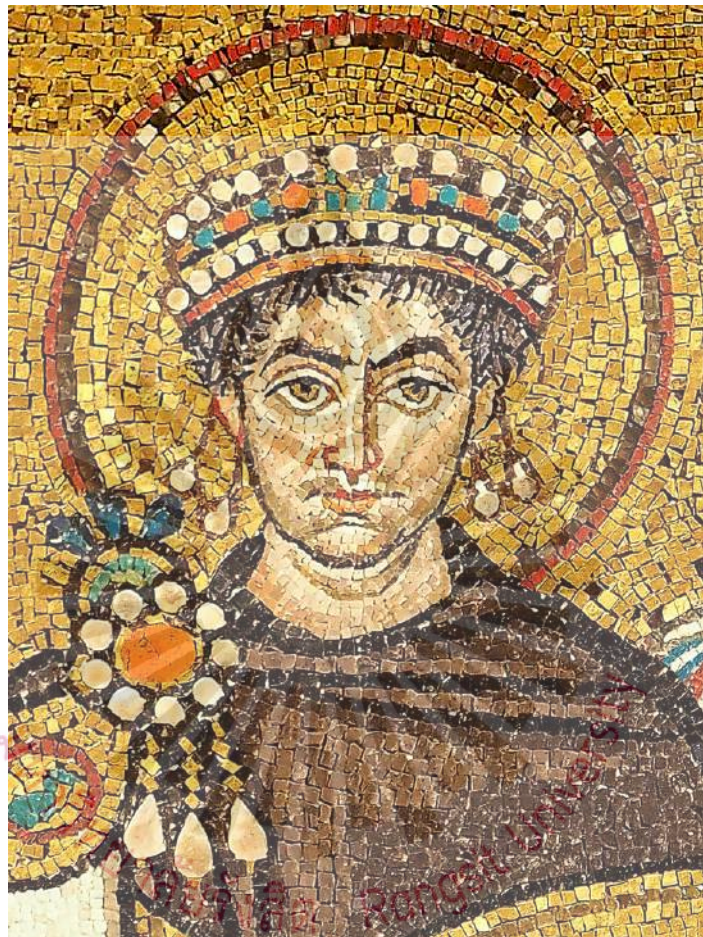


Figure 2.3 Mosaic of Justinian I

Source: Milošević, 2015

There are two main types of mosaics surviving from this period: wall mosaics in churches, and sometimes in palaces, made using glass blocks and sometimes backed with gold leaf to achieve a golden ground effect; and floor mosaics, mostly archaeological finds. These mosaics are usually made using stone blocks and are generally less elaborate in the production of their images. Very few secular wall mosaics survive, but they show similar themes to the ground mosaics, and many of the

motifs in churches and houses are very similar; images of sacred figures were not allowed to be trodden on. Religious mosaics show themes similar to painted icons and manuscript miniatures from other surviving Byzantine religious art. Floor mosaics often have images of geometrical patterns, often interspersed with animals. Scenes of hunting and venatio, arena displays where animals are killed, are popular. Byzantine mosaics were used in paintings, architectural decorations and more. Mosaic decorative style can also be seen on a stupa in the Grand Palace of Thailand. Mosaics have also evolved into Pixelization, a method of image manipulation that utilizes principles similar to those of Mosaic, the decorative art of tessellation. This method degrades the chromatic detail in specific areas of an image and creates a disrupted color block effect, with the goal of making it unrecognizable. In Chinese, this technique is called “马赛克”, same translation as mosaic in Chinese. And because it is often used to process sensitive images, mosaic in Chinese often also alludes to the sensitive image itself, forming a metaphor.

Byzantium has left traces all over the world and still influences human life today. In the current age of information technology, people can easily learn what countries are on the other side of the globe and what kind of features they have. But in ancient times, seven thousand kilometers away could already be considered another world, and many people never left their own country in their lives. But Byzantine culture did spread very widely. Even though it is more than 7,000 kilometers away from Thailand, people can still find traces of it. A stupa at the Grand Palace in Thailand is decorated with Byzantine style mosaics brought by a designer from Italy. Golden mosaics are plastered all over the stupa, which retains the characteristics of Thai architecture and blends the beauty of the West. It is worth noting that once the Byzantine Empire had a lot of Christian religious paintings preserved in mosaic as a carrier, to a certain extent, mosaics have been tainted with the label of Christianity. And now, the mosaics common to Christendom, spanning not only a distance of seven thousand kilometers in space, but also a long distance in time, have come to the Buddhist holy land, decorated on a stupa. It is a marvelous combination.

In addition to mosaics, the Byzantine Empire certainly had other art forms, including frescoes, icons, sculpture, the aforementioned architecture, etc. Key features of Byzantine art include:

1) Religious Focus: Byzantine art is primarily religious in nature, reflecting the strong influence of the Eastern Orthodox Church. It was used to convey theological messages, depict saints, biblical scenes, and convey the glory of God.

2) Iconography: Byzantine art employed a distinctive iconography, emphasizing symbolism and stylization over naturalism. The use of symbols and iconic representations in religious art was crucial for conveying spiritual meanings.

3) Gold Background: Many Byzantine artworks featured a gold background, symbolizing the heavenly and divine. Gold leaf and gold mosaic tiles were frequently used in paintings and mosaics to create a sense of transcendence.

4) Emphasis on Spiritual Experience: Byzantine art aimed to evoke a spiritual experience in the viewer. Icons, religious images believed to possess a sacred presence, were venerated in religious practices.

5) Metalwork: Metals were widely used in Byzantine art, especially gold. Gold was used to decorate works of art, icons and architectural elements, symbolizing sanctity and glory.

6) Flat and Figurative: Images in Byzantine frescoes and works of art are often shown as flat and figurative, rather than striving for realistic perspective. This form of representation emphasizes the sacredness of art rather than its reality.

The Byzantine art form had a profound impact within its time and throughout subsequent history, especially in terms of religion and culture. However, the impact on modern art and culture has been relatively minor, as European art gradually shifted to new styles and trends of thought during the late Middle Ages and the Renaissance.

Some of the characteristics of the Byzantine art form and its legacy to some of the religious art of modern times have played a huge role. The core of Byzantine art was religious expression. Although religious themes are no longer the sole focus of modern art, their influence can still be seen in some works of art, especially in some modern religious buildings and decorations. Outside of religion, the influence of Byzantine art with its distinctive decorative motifs and metalwork appears in some of the modern designs and crafts that may be taken from Byzantine art especially in decorative objects and architecture. The legacy of Byzantine culture and art still exists in present-day Turkey, Greece, and other areas that were once territories of the Byzantine Empire. The cultural and artistic traditions of these places are more influenced by Byzantine art forms.

2.2.4 Byzantine insignia

The emblem most closely associated with the Byzantine Empire is the double-headed eagle. Although the date of its adoption by the Byzantines has been hotly debated by scholars, (Kazhdan, Talbot, Cutler, Gregory & Ševčenko, 1991)

The origins of the motif of the double-headed eagle are conflicting. One is the traditional Anatolian motif dating back to the Hittite era, as the earliest double-headed eagle found today appears on an ancient Hittite clay medallion excavated near Boğazköy, Turkey, and carved in 1750 BC or 1715 BC. Some scholars believe that the motif has predecessors in Bronze Age art, found in Mycenaean Greece and the Ancient Near East. Some archaeologists also believe that the prototype of the double-headed eagle should be derived from a fresco of a double-headed woman painted around 6000 BC in the ancient Turkish city of Ghatay mound. Some other scholars believe that the origin of the double-headed eagle in the Byzantine Empire can be traced back to the ancient Roman Empire. In Roman times, the single-headed eagle was a common motif on military flags, symbolizing authority and military power. With the division of the Roman Empire, the Eastern Roman Empire, or Byzantine Empire, inherited the tradition but evolved the single-headed eagle into a double-headed eagle.

Early Byzantine Empire continued to use the (single-headed) imperial eagle motif. The double-headed eagle appears only in the medieval period, in Byzantine art around the 10th century, but did not appear as an imperial symbol until much later, in the last century of the Palaiologos dynasty. In Western European sources, it appears as a Byzantine state symbol from at least the 15th century. In the mid-14th century, Pseudo-Codinos codified the double-headed eagle in his *Book of Officials*, which was used primarily on clothing and other apparel. According to Codinos, the emperor wore special boots (*tzangia*) with eagles made of pearls on his calves and insteps; the Despots wore similar white and purple boots, their saddles had pearl-embroidered eagles, and their saddlecloths and tents were white and decorated with red eagles. Similarly, sebastokrator wears blue boots with gold filigree eagles embroidered on red soles, and his saddle cloth is blue with four red eagles embroidered on it. The only other time the double-headed eagle appeared on a flag was on a ship transporting Emperor John VIII Palaiologos to the Council of Florence, as mentioned by Franz, and confirmed by the depiction of the double-headed eagle in the Filarete door of St. Peter's Basilica. According to some extant examples, such as the so-called "Flag of Andronikos II Palaiologos" in the Vatopedi Monastery, or a frontispiece of a Bible belonging to Demetrios Palaiologos, the Byzantine double-headed eagle was golden on a red background. Similarly, in Western coats of arms from the 15th century onwards, the golden double-headed eagle on a red shield was used as the coat of arms of the "Eastern Empire" or "Constantinople", or as the insignia of royalty.

Although the date of its adoption by the Byzantines has been hotly debated by scholars, they have become inextricably intertwined, both in terms of the Byzantine Empire bringing a strong color to the double-headed eagle emblem, and in terms of the fact that the double-headed eagle emblem represents the Byzantine Empire to some extent. Most modern uses of the emblem are directly or indirectly associated with its use by the late Byzantine Empire. To this day, the double-headed eagle remains on the coats of arms or flags of several Slavic and Eastern European countries, whose history of the double-headed eagle is mostly quoted from the coat of arms of the Byzantine Empire. And the Byzantine double-headed eagle is also still part of the Russian coat of arms as shown in figure 2.4. On 30 November 1993, it was decided to adopt the coat

of arms of the pre-October Revolution Ivan the Terrible era, which featured a double-headed eagle: a golden double-headed eagle on a red coat of arms, with Peter the Great's three crowns on its head, and the eagle's talons grasping a scepter, a symbol of imperial power, and a golden globe. (Khutarev, 2014)



Figure 2.4 Coat of arms of the Russian Federation

Source: Soave, 2020

The double-headed eagle was the main element of the coat of arms of the Russian Empire (1721-1917), modified in various ways from the reign of Ivan III (1462-1505), with the shape of the eagle established as the Russian form during the reign of Peter the Great (1682-1725). The eagle was abolished after the Russian Revolution of 1917 (seen as a result of the Czar's rule) but was reinstated after the 1993 Constitutional Crisis it was reinstated and has been used ever since, although the eagle design on the coat of arms is now gold instead of the traditional imperial black. It is also widely used by federal agencies. The double-headed eagle is now used as an emblem by many Orthodox Churches, including the Greek Orthodox Church and the Albanian Orthodox Church. In modern Greece, the double-headed eagle is officially used by the Hellenic Army (insignia of the General Staff of the Hellenic Army) and by

the 16th Infantry Division of the Hellenic Army. The double-headed eagle often appears as a supporter on the modern and historical coats of arms and flags of Austria-Hungary, the Kingdom of Yugoslavia, Austria (1934-1938), Albania, Armenia, Montenegro, Russia and Serbia. The shield was also used briefly on the coat of arms of Greece in 1925-1926. The double-headed eagle is also used in the municipal coats of arms of a number of cities in Germany, the Netherlands and Serbia, in the coat of arms and flags of the city of Toledo and the province of Toledo in Spain, in the coat of arms of the town of Velletri in Italy, and in the coat of arms and flag of the city of Rijeka in Croatia. A number of sports clubs (mainly Greek and Turkish sports clubs) now use the double-headed eagle in their emblems. These include: three Turkish soccer clubs: Çorum FK, BB Erzurumspor and Konyaspor, and the Greek sports club AEK (Constantinople Athletic League).

The symbolism of the double-headed eagle has varied over time and geography, but in general it represents power, dignity and the unity of empire, the same feeling that the Byzantine Empire brought to the people

2.2.5 Byzantine jewelry

Byzantine jewelry is known all over the world. Today, the term no longer represents only jewelry from the Byzantine Empire, but has become as much a style of jewelry design as Byzantine architecture. Byzantine in origin, it has a strong religious and cultural character. Byzantine jewelry is often designed with images of sacred emblems, Christian symbols and religious scenes. Byzantine jewelry was a full continuation of the Roman tradition. Roman techniques and styles continued to form the basis of the skills of the Byzantine goldsmiths, who were not exactly imitators but made innovations such as the use of Christian imagery and further specialization in old and new techniques. Byzantine jewelry had a great influence on the manufacture of personal adornment in other parts of the medieval world. The Carolingian (from 742 AD) and later Ottonian courts (from 962 AD) were associated with the Byzantine Empire and adopted their fashions, resulting in the Nordic Romanesque style of jewelry.

In the Byzantine Empire, jewelry played an important role. It was a way of expressing personal status and a tool of diplomacy. In 529 A.D., the Emperor Justinian established laws regulating the wearing and use of jewelry in a new set of laws that came to be known as the Justinian Code. He clearly wrote that sapphires, emeralds and pearls were reserved for the use of the emperor, but that every free man had the right to wear a gold ring.



Figure 2.5 Theodora mosaic, Ravenna

Source: Milošević, 2015

The Byzantine Emperor Justinian ordered the creation of mosaics of himself and his wife Theodora. These mosaics were completed in 548 and show us the richness of the court jewelry. This is a mosaic depicting Empress Theodora as shown in figure 2.5. She wore a dazzling array of jewelry. On her head is a magnificent crown adorned with sapphires, emeralds and red stones, hanging from a long string of pearls. She wore Byzantine dangling earrings set from top to bottom with emeralds, pearls, and sapphires; these three jewels were the prerogative of the emperor. Around her neck she wears a gemstone necklace, which consists of drilled gems interconnected by gold filigree rings. The top of her dress was decorated with pearls,

large emeralds and red stones. What appears to be a costume button can also be seen on the Queen's right shoulder with another emerald and a large pearl. The ladies of the court beside her also wear tiaras, earrings, necklaces, bracelets, rings, etc. From this mosaic we can see the prosperity of Byzantine jewelry. Their sophisticated techniques and ornate, intricate styles were a great way to show off the status.

Byzantine jewelry has some of the following characteristics.

1) Byzantine jewelry was made of gold as the main material, which is consistent with the preference of Byzantine culture for gold and the solemn atmosphere of religious occasions. Gold was used to make necklaces, bracelets, rings, earrings, and a variety of other jewelry.

2) Byzantine jewelry often contained Christian religious symbols, such as the cross, portraits of Jesus Christ, the Virgin Mary, etc. These symbols were finely engraved on the jewelry, emphasizing the importance of religious beliefs.

3) Gemstone Inlay: Byzantine jewelry was often decorated with gemstones, such as sapphires, rubies, emeralds, and so on. These gemstones were skillfully embedded in gold designs, adding color and luxury to the jewelry. The display of gemstones became even more important than the surrounding gold objects. Gemstones came mainly from the East. Booming trade with India and Persia brought large quantities of garnets, beryl, corundum and pearls to Constantinople.

4) Byzantine jewelry is known for its superior craftsmanship. Jewelry makers used meticulous carving and inlay techniques to create intricate and exquisite designs that often include geometric patterns, botanical motifs, and animal imagery.

5) Chain Designs: Long chains and pendants were a common design in Byzantine jewelry. Chains were usually made up of tiny gold links, while pendants could be religious symbols or beautifully carved gemstones such as the Byzantine necklace shown in Figure 2.6.



Figure 2.6 Byzantine necklace, 6th-7th century

Source: Langantiques, 2017

Exquisite and artistic in design, Byzantine jewelry reflected the religious beliefs, cultural prosperity, and craftsmanship of the Byzantine Empire period, providing inspiration for later jewelry designs. The design style of Byzantine jewelry had a profound effect on later jewelry making and art. It is a continuation of the religious theme of Byzantine jewelry that emphasized Christian religious symbols and scenes, and this religious theme of jewelry design continued in medieval and Renaissance Europe. Elements such as Christian images, crosses and sacred emblems became common themes in later religious jewelry. Byzantium preserved the legacy of fine craftsmanship in jewelry. Byzantine jewelry was known for its meticulous craftsmanship and high level of skill. This heritage of fine craftsmanship influenced later jewelry making, especially during the European Renaissance, when artisans were inspired by Byzantine jewelry in their designs and production. Byzantine jewelry was known for its intricate patterns and geometric shapes, a design element that continued to be used in later art and jewelry. Especially during the Baroque art period, intricate curves and geometric patterns became popular design elements. Byzantine jewelry gemstones and metals are cleverly paired this design concept continued in later

jewelry. The combination of gold and various gemstones became a classic of jewelry design in many cultures.

Overall, the influence of Byzantine jewelry continued not only in religious jewelry, but also in the later Renaissance and beyond, influencing jewelry making and design in Europe and beyond. Its intricate motifs, religious themes and superb craftsmanship provided a rich source of inspiration and models for later jewelry making. In modern times we can see a lot of Byzantine style jewelry and many jewelry design styles have Byzantine influences.

2.2.6 Byzantine dress

Byzantine dress changed considerably during the thousand years of the empire, but was conservative in nature. Most of the variations and different styles of Byzantine dress always had a touch of the Hellenic environment. The Byzantines loved color and pattern, and they manufactured and exported richly patterned fabrics, especially Byzantine silk, woven and embroidered for the upper classes and resist-dyed and printed for the lower classes.

Different borders or trims around the edges were very common, and many single stripes could be seen around the body or upper arms, usually indicating class or rank. The tastes of the middle and upper classes followed the latest fashions of the court. As in the medieval West, clothing for the poor was very expensive, and they probably wore the same worn-out clothes almost all the time. This mosaic in figure 2.7 depicts a 14th-century military martyr wearing four layers of clothing, all with floral patterns and rich trim.



Figure 2.7 Märtyrer

Source: kahriye cami church, 1315-1320

Byzantine garments usually featured rounded necklines and long hemlines, without a flattering or exposing the body shape. Byzantine garments of the Middle Byzantine period did not have a defined waistline, and this defined waistline was achieved by tying a belt around the natural waist. Large areas of fabric also conveyed wealth. As a member of the court, it was important to keep in mind not to show limbs when dressing. This meant that both men and women had to wear long sleeves, at least for the innermost layer. It also meant that clothes should be long enough to reach the ground, especially for women. For a male who wore a tunic as short as mid-shin, he most certainly would have covered his legs with pants or hosen. Many Byzantine garments are multi-layered. Wearing multiple layers has some major benefits. First, it better regulates body temperature and the wearer can easily add or remove clothing.

Second, less expensive fabrics absorb sweat and body oils, thus protecting heavily decorated and expensive tops. Lastly, it conveys more wealth as the layers increase the overall weight of the closet.

During the Middle Byzantine period, people showed their salary and status through their clothing and its weight. If one wished to display as much of one's wealth as possible, one could wear multiple layers of heavy, luxurious fabrics. If one could not afford the silk brocades of the upper class, people would choose patterned fabrics or embroider and appliqué their clothes to make them look more expensive. Embroidery and appliqués were ways to embellish. Trims on necklines, cuffs and hemlines are used to finish the look. Silk was preferred when it came to choosing fabrics as it best reflected the wealth of the empire and the status of the individual. Silk fabrics could be brocades with extensive geometric patterns, figurative motifs of animals or religious scenes, or floral and abstract motifs influenced by the Arabic and Islamic fabric industries. Silk could also be a fine weave of solid colors. Linen and fine wool were also used during this period, as they were less expensive materials. The characteristic part of Byzantine costume, the chlamys, is a descendant of an earlier Roman style known as the paludamentum. Similar to the Roman style, the chlamys could be either a half circle or rectangular cloak. Soldiers and laborers wore knee-length chlamys, while other occasions, especially formal court dress, involved full-length chlamys. When worn, chlamys were secured to the right shoulder with a brooch, but sometimes they were also secured to the center of the chest, as in the picture of the courtiers with Emperor Nikephoros III Botaneiates.

In conclusion, Byzantine style clothing design was largely influenced by religion, social status and culture during its period. Clothing of the Byzantine period usually reflected the level of luxury and civilization of the empire. The following are some of the characteristics of Byzantine style clothing design:

- 1) Religious Costume: Religion played an important role in Byzantine culture, and therefore the design of clothing for religious ceremonies and occasions was often a major aspect of Byzantine dress. Clerics and priests wore ceremonial robes,

cloaks and turbans, which were often embroidered with gold thread and embellished with precious stones.

2) Robes and Cloaks: Robes are one of the basic styles of Byzantine clothing. These robes may be made of rich materials such as silk, wool or metallic silk fabrics and are often decorated with embroidery, gold thread fabrics or precious stones. Cloaks were also common apparel and were used to keep you warm, especially during the colder seasons.

3) Rich Colors: Byzantine garments often featured rich colors, especially gold, purple, and red, which were considered symbols of prominence and luxury at the time. These colors were often used in the dyeing of fabrics, as well as in the embroidery and decoration of garments.

4) Appliqués and Trims: The design of Byzantine clothing emphasized elaborate appliqués and trims, often in the form of metallic threads, precious stones, beadwork and embroidery. This intricate design added a sense of luxury to the costume.

5) Court Costumes: The costumes of the emperors, queens and the aristocracy were more extravagant. These garments may include a lot of gold ornaments, gems and jewels while emphasizing on the symbols of power and status.

6) Headdresses and Hairpieces: Headdresses were an important part of Byzantine costume design. Women may have worn ornate tiaras, while men may have worn different styles of crowns. Headdresses may be inlaid with precious stones, pearls, or metal decorations.

Byzantine clothing has had several influences on modern clothing design, especially in terms of artistic, religious, and luxury elements. Byzantine clothing is known for its superb embroidery and decoration, which has influenced modern designers in the arts and crafts. In modern times, designers may use similar

embroidery techniques and decorative elements to add a unique artistic touch to garments. Byzantine garments used rich materials such as silk, metallic silk fabrics, and precious stones. This pursuit of luxurious materials still exists in modern clothing design, and designers may choose similar regal materials to create luxurious garments. Religious symbols and cultural motifs common to Byzantine garments, such as crosses and sacred emblems, are sometimes utilized in modern clothing design. Such design elements may be presented in prints, embroidery, or motifs that reflect the designer's homage to history and culture. And unique design elements of Byzantine clothing sometimes appear in vintage styles in modern clothing. Designers may borrow styles, silhouettes, or embellishments from the Byzantine period and incorporate them into contemporary garments to create unique and historically inspired fashions.

Design elements of Byzantine clothing have been continued and reinterpreted in different ways in modern clothing. By drawing on these historical elements, designers create unique and artistic fashion pieces that infuse the aesthetics of the past into modern fashion design.

2.2.7 Coinage

Various forms of currency were used during the Byzantine Empire, which reflected the political, economic and cultural changes that took place in the empire during different periods of its history. The following are some of the main types of Byzantine currency:

- 1) **Solidus:** One of the most famous currencies of the Byzantine Empire, the solidus was a gold coin first introduced by Constantine the Great in the early 4th century as shown in figure 2.8. The weight and purity of the solidus remained constant over time, and thus became a symbol of the Byzantine Empire's stable monetary system. It was often used for large transactions and as an important international reserve currency.



Figure 2.8 Solidus of Justinian II, second reign

Source: Direktor, 2012

2) Semissis: Semis are gold coins of half the weight and denomination of the solidus. This currency is mainly used for small transactions and is suitable for wider currency circulation.

3) Follis: The follis was a copper coin that was the main currency of the middle and late Byzantine Empire. Its size and weight varied over time. Follis usually featured the head of Constantine the Great, and in other periods also contained monarchical or religious images.

4) Tremissis (one-third solidus): The one-third solidus was a gold coin between the solidus and the semisolidus, with a face value of about one-third of the semisolidus. This currency was widely used in the late Byzantine Empire.

5) Histamenon Nomisma (called "Tarì" in Italian): this was an important gold coin of the middle and late Byzantine Empire, often used in trade as shown in figure 2.9. It usually had a portrait of the monarch and was similar in form to the solidus.



Figure 2.9 Histamenon of Emperor Constantine VIII

Source: CNG, 2024

6) Silver coins: The use of silver coins varied during different periods of the Byzantine Empire's history. The denomination and weight of silver coins may have been unstable, but they remained in circulation during some periods.

The currencies of the Byzantine Empire period reflect the economic and political changes in the empire and also carry religious and cultural influences. These currencies reflect to some extent the state of society at the time and have left an important cultural and economic legacy in history.

The influence of Byzantine currencies on modern times is mainly seen in the fields of historiography, art, as well as money and finance.

1) Historical studies: Byzantine currency became an important source for historical studies, helping scholars to understand the economic conditions, political changes, and cultural developments during the Byzantine Empire. The changes in currency and its circulation provided important clues to social, political and economic history.

2) Art and archaeology: Byzantine currency has played an important role in the fields of art and archaeology. The images, writing and decorative elements

on the currency reflect the culture, religious beliefs and power structures of the time. These currencies have become important artifacts in the study of Byzantine art and culture.

3) Economics and Monetarism: The design and use of Byzantine currency has had an impact on modern money and economics. For example, the requirement of fixed purity and weight of gold coins during the Byzantine Empire affected the stability and credibility of the monetary system, which in part influenced the modern financial system.

4) Cultural legacy: Byzantine currencies, as part of history, help to pass on and promote Byzantine culture. They become a link between the past and the present, prompting attention and reflection on history.

Overall, Byzantine currencies have had a profound impact on several areas of modern times through their historical, artistic and cultural value. As historical artifacts, they provide a means of understanding the society and culture of the Byzantine imperial period.

2.2.8 Language

The main languages spoken during the Byzantine Empire were Classical Greek and Latin. In the early years of the empire, Latin was the official language of the Roman Empire, but as the empire moved eastward and the cultural and administrative centers moved to Constantinople, Classical Greek gradually replaced Latin as the main official language of the Byzantine Empire. In the administrative, literary, religious and academic spheres of the Byzantine Empire, Ancient Greek was the main written language. The language was widely used in Christian literature, legal documents, historical writings, religious rituals, and other literary works. Administrative documents, decrees and some public monuments within the empire were also written in Ancient Greek. Latin still maintained a certain presence in the western part of the empire, especially in the administrative and military spheres. Both

Ancient Greek and Latin held an important place in education and cultural exchange. Scholars, educators, and religious leaders in the Byzantine Empire were usually fluent in both languages. Overall, the linguistic milieu of the Byzantine Empire was dominated by Ancient Greek, with Latin still having some presence in specific contexts. This bilingual context reflects the deep history of Byzantine culture, as well as the intermingling of Roman and Greek cultures in the Byzantine Empire.

The influence of the Byzantine language and script on modern times has been mainly in the fields of cultural heritage, scholarship and linguistics.

1) Christian religious literature and rituals: Religious literature and rituals from the Byzantine Empire period used predominantly Ancient Greek. The study of Christian religious texts and rituals, as well as the understanding of Ancient Greek, continue to have a profound impact on Christian theology and doctrine today.

2) Literature and historical studies: Literary works and historical writings from the Byzantine Empire, especially those written in Ancient Greek, have influenced literary and historical studies. By studying these texts, scholars have gained insight into the literature, history and thought of the Byzantine Empire period.

3) Transmission of Classical Heritage: The Byzantine Empire passed on classical Greek culture in the fields of literature, philosophy and art. This legacy has had a profound impact on modern Western culture, especially in the fields of literature, art and philosophy.

4) Benefits in the academic sphere: The study of Byzantine-period literature has fostered the scholarly study of Classical Greek and Latin. Linguists, historians and literary researchers have expanded their knowledge of these two ancient languages by analyzing Byzantine texts.

5) Influence on Modern Greek: The ancient Greek of the Byzantine period has influenced the evolution of Modern Greek. Although Modern Greek has

undergone some grammatical and lexical changes, many basic linguistic features can still be traced back to Ancient Greek, including vocabulary, grammatical structures, and pronunciation.

Overall, the language and writing of the Byzantine period continue to have a significant impact on cultural, academic and linguistic studies today. This influence is not only reflected in the historical legacy, but also provides modern scholars with material for in-depth study.

2.3 Byzantine identity

The concept of Byzantine identity refers to the cultural, religious, and political identity of the Byzantine Empire, which was the eastern part of the Roman Empire that persisted from the 4th century until the fall of Constantinople in 1453. The term "Byzantine" itself is a modern designation; during its existence, the Byzantine Empire considered itself the continuation of the Roman Empire.

Several key elements contribute to the Byzantine identity:

1) Roman Heritage: The Byzantines saw themselves as Romans, and their state as the Roman Empire. This perception of continuity with the Roman past was integral to their identity. They spoke Greek rather than Latin, but they still considered themselves heirs to the Roman legacy.

2) Christianity: The Byzantine Empire played a crucial role in the history of Christianity, and religion was a fundamental aspect of Byzantine identity. The empire played a central role in the development of Orthodox Christianity, and the Church was closely intertwined with the state.

3) Greek Language and Culture: While the Byzantines identified as Romans, the Greek language and culture had a significant influence on their identity.

Over time, Greek became the dominant language in the Byzantine Empire, and much of its literature, philosophy, and administration were conducted in Greek.

4) Political and Administrative Structure: The Byzantine Empire developed a distinctive political and administrative system. The emperor held both secular and religious authority, and the state was highly centralized. The bureaucracy, military structure, and court ceremonies all contributed to a unique Byzantine political identity.

5) Art and Architecture: Byzantine art and architecture were characterized by their own unique style, particularly in the construction of churches and religious monuments. The use of mosaics, frescoes, and iconography contributed to a distinctive visual identity.

6) Geopolitical Challenges: The Byzantine Empire faced numerous external challenges, including invasions, wars, and the rise of Islamic civilizations. These external pressures influenced how the Byzantines perceived themselves and their place in the world.

The Byzantine identity was a complex amalgamation of Roman, Greek, and Christian elements. It evolved over centuries, adapting to changing circumstances and external threats. Despite facing numerous challenges, the Byzantine Empire maintained its distinct identity until its ultimate demise in 1453 when Constantinople fell to the Ottoman Turks. The legacy of Byzantine identity continues to be studied and appreciated in the fields of history, art, and theology.

2.4 Case study

2.4.1 Existing Byzantine font



Figure 2.10 Super Byzantine font

Source: Listanto, n.d.

Decorative Font Super Byzantine is a unique, stylish and elegant decorative font. Designed by Virgiawan Listanto. The keywords of this font include casual, decorative, display, elegant, modern, stylish and handle lettering. As shown in figure 2.10, this font is mainly in a square-shaped with some Byzantine style curves on the

end of the strokes. These curves incorporate some plant patterns which bring a western classical style to the font. This plant named acanthus. Leaves of acanthus are used extensively in the decoration of architecture, interior, furniture and some objects in the ancient West such as ancient Greek, Roman, Renaissance and etc. The patterns from acanthus also appeared in Byzantine, they were used in the sculpture of Byzantine column. The shape of the font is somewhat similar to which found on some manuscripts in Byzantine collection as shown in figure 2.11. Overall, the feeling conveys from the Super Byzantine font is sharp, ancient and classical.



Figure 2.11 Gospel lectionary with marginal illuminations

Source: Dumbarton Oaks, n.d.

This font is suitable for logos, posters, headlines and other personal and commercial use. This font is free for personal use and it is Commercially available for \$29. The application of this font is not limited to Byzantine style products, but it can bring Byzantine style to products

2.4.2 Byzantine style fashion design



Figure 2.12 Dolce & Gabbana fall winter 2013-14

Source: Dolce & Gabanna, 2013



Figure 2.13 Valentino Spring 2016 haute couture

Source: Valentino, 2016

The pictures in figure 2.12 are from Dolce and Gabbana (2013) and pictures in figure 2.13 are from Valentino (2016). Whether the fashion designers extensively used of Byzantine art, including mosaics and iconography, or applied Byzantine art locally to make clothing simple and daily, or Combined the Byzantine elements with Western classicism style, the incorporation of Byzantine style into modern fashion is very successful.

The Dolce and Gabbana Haute Couture shown in Figure 2.12 is Byzantine with a lot of gold. In addition to the use of mosaic art and iconography, the designer references the covers of Byzantine gem-bound books, with brightly colored gemstones embellished in gold. Byzantine art is characterized by its focus on brilliant colors, ornate decorations and the application of religious elements, emphasizing the solemnity and spirituality of religion. Dolce and Gabbana perfectly conveys the characteristics of Byzantine art, both in the large-scale use of Byzantine elements and in the small-scale use of the mechanism of nobility and elegance. Couture from Valentino in figure 2.13 has different design concept. Drawing inspiration from

Eastern and Western myths and legends, the brand's designers Maria Grazia Chiuri and Pierpaolo Pucci combine Eastern Byzantine and Western classicism, portraying the models as devout and holy priestesses. Dressed in chiffon floor-length dresses and robes, they walked barefoot on rose petal-sprinkled floors and wore mythical serpentine jewelry, standing still in time. Valentino's collection is a celebration of beauty, glamour and exoticism through aged velvets, intricate hand-pleating, intricately woven patchwork and animal prints, and hand-painted spirals.



Chapter 3

Research Methodology

3.1 Design thinking theory

This thesis used the 4 stages of design thinking theory, which run in this order: Empathize, Ideate, Prototype, Test.

3.1.1 Empathize

Empathize is reflected in Background and Significance of the Study. Through observations and interviews, the researcher determined the interest in Byzantine culture and the attractiveness of Byzantine culture. For this, people's needs are entertaining, visualizing the Byzantine culture, and ways to have more contact surfaces with the Byzantine have culture. They may not be necessary, but there will be a market for them.

3.1.2 Ideate

In the Ideate stage, through the mind map of the research, the researcher chose two objectives as the solutions, which are objective 1: Byzantine identity design and objective 2: typography design mentioned before. The typography will be the final product, which will have a user group of designers as well as some commercial uses that can be directly applied. Typography, as a visually stylized information carrier, has both a broad user group that can reach more people, and a good way to communicate and express Byzantine culture.

3.1.3 Prototype

The prototypes for this thesis will be a large number of sketches, from which the best option will be selected to make the typography and proceed to the next stage: Test.

3.1.4 Test

In the Test phase, users are invited to try out the Byzantine fonts, and feedback is collected from them on how they really use this Byzantine typography. Based on the test result and user feedback, modificative, optimize and literate on the prototypes, and the refined solution was transformed into the final product.

3.2 Phenomenology theory

This research emphasizes subjective experience, awareness, perception and intuition.

3.2.1 Subjective experience

Phenomenology emphasizes the study of an individual's subjective experience, not just objective reality. In design, this translates into a focus on understanding users' perceptions, behaviors, and needs. (Norman, 2013) Subjective experience is unique, and each individual may have a different experience of the same object or event. In this study and subsequent design, it is more important to focus on people's subjective feelings about the Byzantine Empire, such as greatness, antiquity, mystery, and so on. Phenomenology recognizes the emotional dimensions of human experience. Designers leverage this understanding to create products and interfaces that evoke positive emotions and resonate with users on an emotional level. By considering factors such as aesthetics, usability, and emotional appeal, designers can create more engaging and meaningful experiences for users. (Norman, 2007)

3.2.2 Intentionality

Phenomenology is concerned with individual processes of consciousness and perception. In this study, the influence of Byzantium on the human lives of modern people, as mentioned in the literature study section of Chapter 2, make people are able to realize and perceive that the Byzantine Empire, which has passed away, still exists, and perceive clear traces of the Byzantine world. The aim of this design is to make people are able to realize and perceive that the Byzantine Empire, which has passed away, still exists.

3.2.3 Phenomena and essence

Phenomenology attempts to understand the "phenomena" of things, i.e., the way they appear to people, rather than their essence. For the purposes of the design of this study, the essence of Byzantium is not the most important thing, but rather how the Byzantine Empire was manifested and perceived in people's consciousness.

3.3 Typography design theory

3.3.1 Hierarchy and readability

Fonts should have clear, legible glyphs to ensure that text is readable at all sizes and in all applications. Typography plays a crucial role in establishing visual hierarchy and guiding readers through a text. Designers use techniques such as varying font sizes, weights, and styles, as well as employing techniques like kerning, leading, and tracking to enhance readability and convey the relative importance of different elements within a layout. (Butterick & Garner, 2015)

3.3.2 Proportion and balance

The proportionality of the letters should be consistent to ensure overall balance. The balance of strokes in the font should be reasonable, avoiding overly complex or unbalanced designs.

3.3.3 Grid systems

Typography often operates within a grid-based layout system, where text and other graphic elements are organized along vertical and horizontal axes. Grid systems provide structure and coherence to designs, allowing for consistent alignment and spacing of type elements across different media. (Müller-Brockmann, 1996)

3.3.4 Emotion

Typography can convey emotions, moods, and personalities through the selection and treatment of typefaces. Designers choose typefaces with appropriate characteristics to evoke specific feelings or to align with the tone and content of the message. This aspect of typography is particularly important in branding and advertising contexts. (Samara, 2004) For example, rounded fonts may appear friendly while sharp fonts may appear strong. This Byzantine typeface design should convey the antiquity, mystery and greatness of the Byzantine style. In addition, the design of the typeface should be consistent with what is being communicated. For this Byzantine typeface design, which can be used in logos, adverts or artwork, a more flamboyant and eye-catching style should be used.

3.3.5 Cultural and historical

Typography design theory also considers the cultural and historical contexts in which typefaces are used. Different typefaces carry associations with specific time periods, movements, or cultural identities, and designers leverage these associations to evoke particular themes or to establish connections with audiences. (Meggs & Purvis,

2016) The typography of this thesis should be unique and this final product typeface should have a distinctive Byzantine style and character to make it stand out from the mass of fonts. In addition, the style and character of this Byzantine typeface should be adapted to logos, headline, artwork and other commercial uses such as advertising.



Chapter 4

Design Progress

4.1 Design plan

4.1.1 Plan

As the researcher mentioned in the chapter 1, the design part of this study was divided into three main steps: Byzantine Identity Design, Typography Design and Design application. However, in the actual design process, the processes of Byzantine identity design and Byzantine type design are inextricably linked and not clearly distinguishable.

4.1.2 Design method

For the Byzantine identity design and typography design, there are mainly three methods that the researcher has used: sketch, software and test. The researcher made some a lot of sketches (some of these will be shown in the following design process) and chose the best one to make the final design. The mainly used software in design progress are InDesign, Photoshop, Procreate and Fontcreator. After the final typography design completed, the researcher invited users to test this font and make improvements and optimizations based on there feedback and comments.

4.2 Design progress

4.2.1 Elements 1: Byzantine mosaic



Figure 4.1 Byzantine mosaic font sketches

Source: Researcher

Byzantine mosaic is an art style originating from the Byzantine Empire, where mosaics were widely used in architecture, artwork and decorative objects. The researcher imitated the Byzantine mosaic style to make four mosaic lines as shown in figure 4.1. They are composed of irregular geometric shapes in different shades. And on this basis, the researcher has designed the Byzantine mosaic font sketches as shown

in figure 4.1. Byzantine mosaics are one of the most important legacies of ancient civilizations and they have a unique aesthetic. Applying it to typography can evoke memories and concerns about history and culture. This connection gives the design a deeper meaning and a broader cultural context.

4.2.2 Elements 2: Byzantine sculpture plant



Figure 4.2 Sketches of Byzantine sculpture plant element

Source: Researcher

The researcher extracted and design the motifs from plant and leaf motifs from plant named acanthus on the Byzantine column sculptures. This element is also used in Super Byzantine font which mentioned in case study 1 of chapter 2. The motifs are elegant and angular with a classical beauty, and it's very representative. In Byzantine architecture, acanthus was often used for the decoration of column capitals, vaults, doorways and other parts of the building. Its elegant leaf shapes and curved lines make it a classic element in the decorative arts, bringing unique beauty to Byzantine architecture, frescoes and sculptures. Its ornate and intricate patterns added solemnity and splendor to the architecture, demonstrating the unique contribution of

the Byzantine Empire to the arts. In Byzantine religious art, acanthus was often combined with symbols and images related to Christianity, such as crosses and statues of saints. Such decorative motifs not only enhance the sacred atmosphere of religious buildings, but also reflect the close connection between religion and art in the Byzantine Empire. Acanthus, as a classic element of Byzantine art, continues to this day and has evolved and developed in the art and architecture of later generations. Its motifs and shapes are often used by modern designers in various works of art and decorative objects, preserving the tradition and glamour of the ancient art. Overall, as a representative element of Byzantine art, Acanthus demonstrates the unique artistic style and cultural traditions of the Byzantine Empire, and brings a wealth of inspiration and revelation to the art of later generations. On this basis, there are two styles of sketches are designed as shown in figure 4.2.

4.2.3 Element 3: Byzantine sculpture plant & double-headed eagle



Figure 4.3 Byzantine plant and double-headed eagle typeface sketches

Source: Researcher

These sketches were designed with the Byzantine sculpture plant and Byzantine double-headed eagle as the main elements. In the sketch design the researcher simplified the elements of the Byzantine double-headed eagle into motifs in

Figure 4.3 and applied them to the sketches of the type design. During the design process, curves derived from the botanical elements of Byzantine sculpture plant were also added to the sketches to soften the sharpness of the typeface. The Byzantine double-headed eagle is the symbol of the Byzantine Empire, representing power, dignity and unity. The double-headed eagle, as a peculiar animal image, has a unique beauty and visual attraction applying it to typeface design can give the design work a strong symbolic meaning. The Byzantine double-headed eagle is the symbol of the Byzantine Empire, which has a rich historical heritage. Applying it to typeface design can evoke people's memories and concerns about the ancient empire, and enhance the historical and cultural connotations of the design.

4.2.4 Element 4: Byzantine jewelry



Figure 4.4 Byzantine jewelry typeface sketches

Source: Researcher

The Byzantine jewelry reflects the cultural and artistic styles of the Byzantine Empire. The design of these motifs is inspired by the characteristics of the jewelry, highlighting exuberance and religiosity. There are some characteristics of the Byzantine jewelry: Religious Symbolism, Intricate Filigree and Granulation, Gemstone Inlays, Chain and Link Designs, Circular and Geometric Motifs, Symbolic Shapes and Elongated Pendants. And Byzantine jewelries often featured religious

motifs, including Christian symbols, icons, crosses and so on. This reflects the importance of religion in Byzantine culture. Byzantine jewelry often uses exquisite floral, geometric patterns and decorative elements, which have high artistic and aesthetic values. Applying these patterns and decorations to font design can enrich the layers and details of the font and enhance the visual appeal of the design. Applying these elements in font design can give the font a sense of magnificence and luxury, making the text look more exquisite and noble. Byzantine jewelry elements carry rich historical and cultural connotations, representing the glory and prosperity of the ancient civilization. Applying these elements in typeface design can not only evoke people's memory and attention to history, but also give a deeper meaning and connotation to the design work. These sketches in figure 4.4 focuses on the intricate ornate and religious elements of Byzantine jewelry.

4.2.5 Element 5: Byzantine tetra grammatic cross, mosaic and jewelry

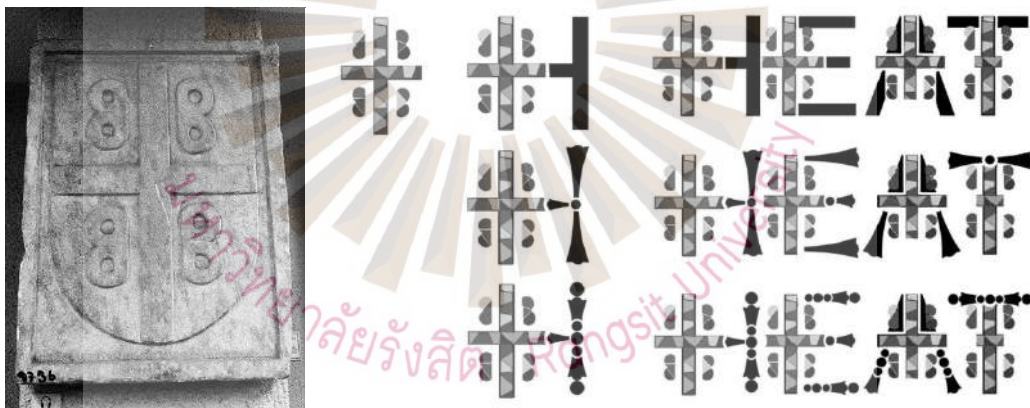


Figure 4.5 Byzantine tetra grammatic cross, mosaic and jewelry typeface sketches

Source: Researcher

The "tetra grammatic cross" is also known as the "Four Evangelists Cross" or the "Gospel Cross." It is a specific form of cross associated with the Byzantine Empire, and its design is influenced by the four Gospels in the New Testament. The tetra grammatic cross is a deeply religious symbol, reflecting the importance of the Gospel and the Evangelists in Byzantine Christianity. It was often used in religious art,

architecture, and personal adornments. The cross's design reflects the synthesis of religious and cultural influences in the Byzantine Empire. It serves as a visual representation of the Christian faith and the foundational role of the Gospels.

For the first letter H in figure 4.5, only Byzantine mosaics were used with the tetra grammatic cross. the left part of the letter is filled with Byzantine elements, while the right part of the letter is in plain black. It is a combination of Byzantine style and modern simplicity and formality. The right part of the other two letters is reconstructed using Byzantine jewelry elements, making the letters more ornate and classical.

4.3 Final design

By creating prototypes of several key letters and testing combinations of elements, the researcher eventually chose the elements from plant acanthus and their leaves patterns on the Byzantine column sculpture and Byzantine jewelry element. They are elegant and angular with a classical beauty. These plant motifs were extracted and designed and combined with the shape of Byzantine jewelry to design the final work. The design of the typeface prefers to show the fluidity, curls and intricate details of the acanthus blade, complemented by some of the shapes from the religious symbols of Byzantine jewelry. The body of the typeface is relatively simple, with the intricate design elements of the acanthus blade added in key areas. The final design of the 26 letters of the alphabet is shown in Figure 4.6.



Figure 4.6 The 26 letters of the alphabet for the Byzantine typeface design

Source: Researcher

Based on the Byzantine Typography, there are two logos were designed. The main part of the logo BZT on the left of figure 20 uses a motif from Byzantine jewelry, showing Byzantine's intricate filigree craftsmanship. The element of the border is in classical plant shapes, which matches the style of the font. For the logo Byzantine on the right of figure 4.7, by placing the pattern and stroke inside the letters on the outside, a relatively simple style logo was designed.



Figure 4.7 Logo design based on the Byzantine typography

Source: Researcher

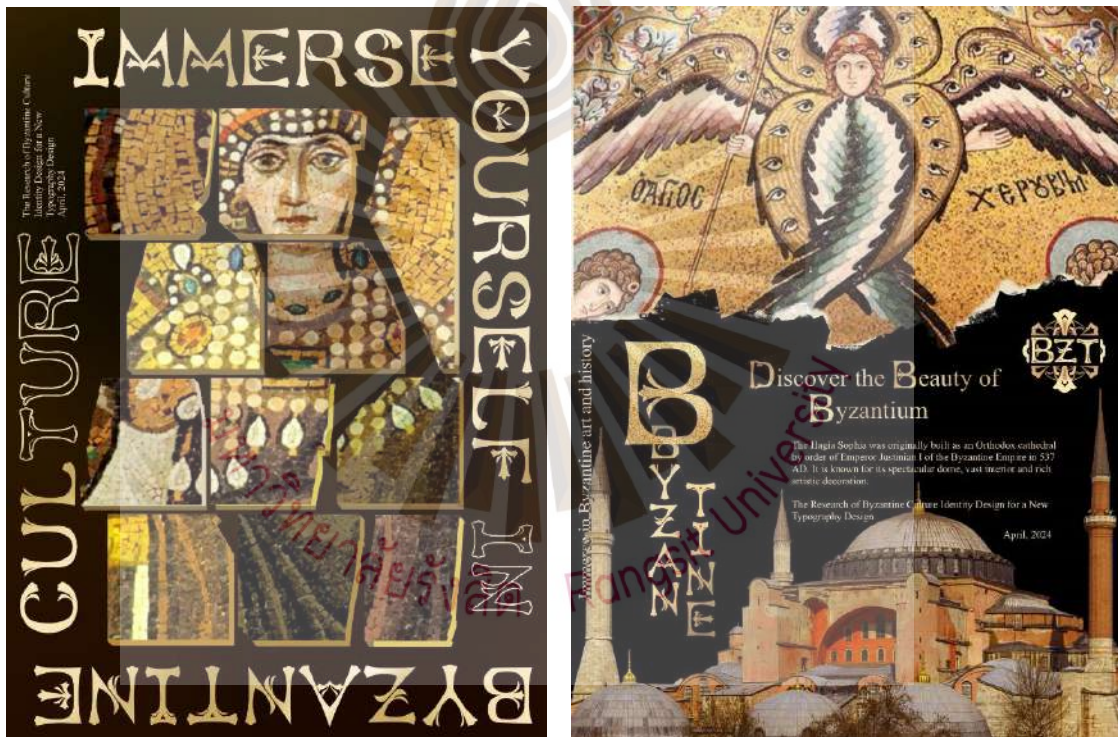


Figure 4.8 Poster design

Source: Researcher

The image in the main part of this poster on the left of figure 4.8 comes from a Byzantine mosaic. It's Mosaic of empress Theodora from Basilica of San Vitale in Ravenna. It is divided into blocks of different shapes, brightness and saturation, and

the blocks are put together on the poster like a mosaic. The Byzantine fonts surrounding the mosaic were chosen in gold to convey the classical and gorgeous style from the ancient Byzantine Empire. The poster on the right of the figure 4.8 is a tourism advertising poster designed on the theme of Byzantine time travel. The upper part of the poster features a mosaic from the vault of Cefalù cathedral, Sicily. It is designed as a torn roll of parchment. At the bottom of the poster is the Hagia Sophia, standing still in time. In addition to the Byzantine typeface, the BZT Logo is also used in the poster.

4.4 Rendering of the Byzantine typography

The results of applying Byzantine typography, logo design and poster design to book cover design, Byzantine art exhibition ticket design, iPad, art pouch design, postcard design, coffee mugs and coasters are shown in Figure 4.9 They bring a classic, elegant and ornate flavor to the products.

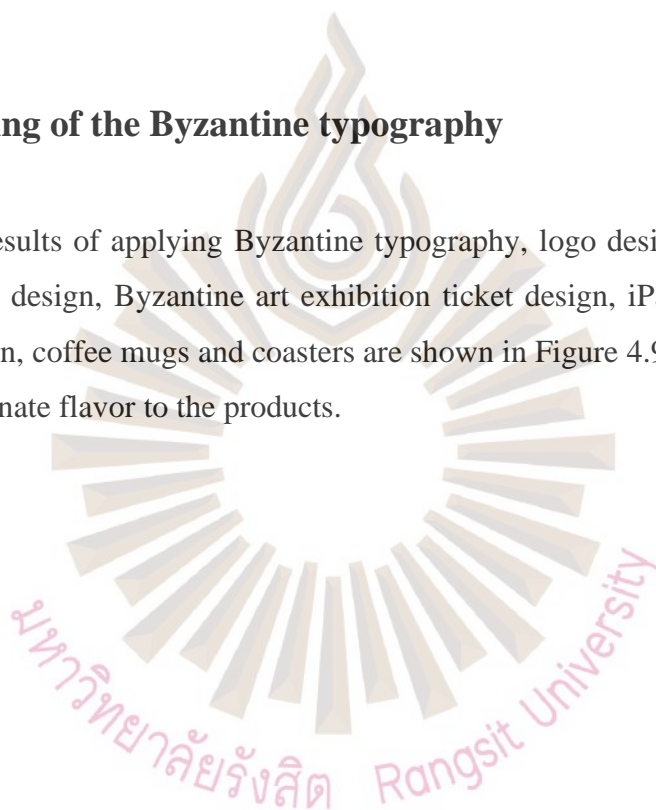




Figure 4.9 Renderings of Byzantine typography, logo and poster design

Source: Researcher

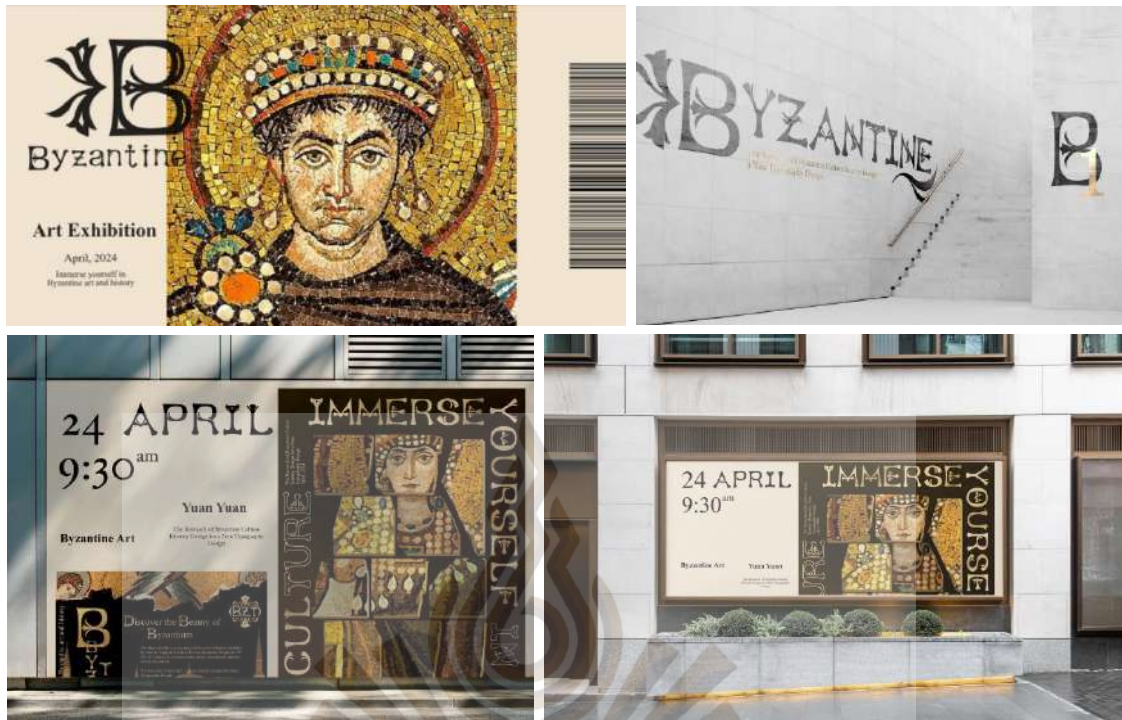


Figure 4.10 Renderings of Byzantine art exhibition

Source: Researcher

Figure 4.10 includes applications of Byzantine typography, logo design and poster design on the promotion of Byzantine art exhibitions. There is a ticket with the mosaic of Justinian I in the Basilica of San Vitale, Ravenna. Other pictures in figure 4.10 are the renderings of the promotional scene application for the Byzantine art exhibition.

Chapter 5

Conclusion and Recommendations

5.1 Conclusion

During the research, the researcher gains insights into a civilization that bridged continents and epochs, leaving behind a legacy of beauty, innovation, and intellectual pursuit. Through the Byzantine typography, some users are able to experience Byzantine culture more intuitively. Some people who have never known Byzantium before have gone from curiosity to a deeper understanding because of the Byzantine typography, and have been able to appreciate the charm of history and strengthen their tolerance of different cultures and perspectives, and get inspiration from the Byzantine culture. The design of this Byzantine typography is deeply rooted in the rich history and stylistic elements of Byzantine art, incorporating classic Byzantine jewelry elements and ranunculus leaves. The overall stylistic design of the typeface balances the splendor and sophistication of Byzantine aesthetics with the simplicity and clarity of modern typography. The Byzantine typography is versatile enough to be used in a variety of design projects, from book covers and editorial layouts to branding and digital interfaces, and the researcher presents renderings of the typeface in different environments to demonstrate its adaptability and appeal. By honoring the intricate artistic styles of the Byzantine era and applying them to the present day, the resulting typeface can serve as a timeless bridge between the past and the present, providing designers with a unique tool with a long history of versatility.

5.2 Obstacles

During the progress of this study, the researcher encountered a mass of problems and obstacles that were not well solved at both the research and design stages.

5.2.1 Research problems about Byzantine history

The history of Byzantine Empire is known to be very long, it survived for about a thousand years. But this state has not survived to the present day. Many primary sources from the Byzantine era have been lost, destroyed, or are incomplete. Manuscripts, documents, and artifacts that have survived may only provide partial insights into the period, making comprehensive research difficult. The preservation state of Byzantine artifacts and manuscripts varies widely. Some items have suffered from poor conservation practices, environmental damage, or looting, making it challenging to study them accurately. And Byzantine texts are primarily in Greek, but also in Latin and other regional languages. Understanding these texts requires proficiency in these languages, some of which have archaic forms that are not widely studied today.

Much of Byzantine history was written by individuals with their own biases and agendas, often from a religious or political perspective. Separating fact from subjective interpretation requires careful critical analysis and comparison of multiple sources. Many historical questions about the Byzantine Empire remain controversial. For example, the chronology of the beginning of the Byzantine Empire is still disputed in the historical community, the most fundamental reason being that the Eastern Roman Empire, although culturally altered, was nominally the surviving regime of the original Roman Empire. According to one of the mainstream views, the establishment of the new Rome by Constantine the Great in 330 and the shift of the political center of the Roman Empire to the east marked the beginning of the Eastern Roman Empire. Another mainstream view is that the death of Theodosius I, the last emperor to rule the entire Roman Empire, in 395 marked the beginning of the Eastern Roman Empire. Stein, a German scholar of Eastern Rome, takes the accession of Emperor Diocletian (284; this emperor first divided the Roman Empire into two halves, east and west) as the beginning of the Eastern Roman Empire. Other views mark the beginning of the Eastern Roman Empire in 476 (the fall of the Western Roman Empire), 527 (the accession of Justinian I), the 7th century (the beginning of Hellenisation), and the 8th century (the completion of Hellenisation), respectively.

There is also controversy over the naming of the Byzantine Empire. Early modern scholars referred to the empire by a number of names, including "Constantinople Empire", "Greek Empire", "Eastern Empire", the "Late Empire", the "Low Empire", and the "Roman Empire". It was not until the 19th century that "Byzantine Empire" was used as an adjective, along with terms such as "Greek Empire". It is now the dominant term, but some modern historians believe that, as an initially biased and inaccurate term, its use should be discontinued. This is because the inhabitants of the empire, now commonly known as Byzantines, considered themselves as Romans (Romaioi) at the time. (Theodoropoulos, 2021) Their Islamic neighbors likewise called their empire "the land of the Romans" (Bilād al-Rūm). But the people of medieval Western Europe preferred to call them "Greeks" (Graeci). The adjective "Byzantine", derived from Byzantium (Latinized as Byzantium), was the name of the Greek settlement founded by Constantinople, and was used only to describe the city's inhabitants; it never mentioned the empire, which they called Romania—"Romanland". Many aspects of Byzantine history are not too conclusively documented, and when they are, they are often controversial. This is a difficulty for research and leads to the next obstacle regarding Byzantine identity design.

5.2.2 Obstacles about Byzantine identity design

Byzantine identity is actually difficult to define. Due to the complexity of its history, the Byzantine Empire was subject to a mixture of diverse influences from Roman, Greek, Christian and various regional cultures. Capturing this eclectic mix of cultures can be complicated. As well, the art and culture of the empire evolved over the centuries. Deciding which period to draw inspiration from can be challenging, as each period has distinct characteristics. In terms of symbolic sensitivity, many Byzantine symbols and motifs have deep religious meanings, especially in the Orthodox Church. Misuse of these symbols or their commercial exploitation would be considered disrespectful.

As far as artistry Byzantine art is known for its complexity and detail, including intricate mosaics, elaborate icons and ornate motifs. Simplifying these

details for modern design without losing their essence is very difficult. Finding the right balance between historical authenticity and modern aesthetics is very difficult. The design had to resonate with a modern audience while remaining true to its Byzantine roots. Innovation is important, but not at the expense of disrespecting traditional elements. Finding a way to innovate while retaining the core elements of Byzantine character was crucial. Following historical accuracy too closely can sometimes stifle creativity and make it difficult to develop a distinctive modern identity. And different audience groups may react differently to Byzantine design. Designs that appeal to those familiar with Byzantine heritage may not resonate with a wider audience. Some audiences may be unfamiliar with Byzantine art and its significance, which can affect their appreciation and understanding of the design.

5.3 Recommendations

5.3.1 Recommendations for researching the Byzantine Empire.

Byzantine studies require knowledge spanning various disciplines, including history, theology, art history, archaeology, and philology. This interdisciplinary nature can be a barrier for researchers who may be specialized in one area but lack expertise in others. This is a very troublesome and tricky issue for researchers and designers without much historical expertise. Researching the Byzantine Empire is a complex yet rewarding endeavor. Here are some recommendations to navigate the challenges and enhance the quality and scope.

Proficiency in Byzantine Greek and Latin is essential. Courses or the use of online resources and language learning software will be required early in your studies. Learning other regional languages such as Arabic, Slavic or Armenian would also be helpful. Or researchers can seek the help of other linguists. Incorporate history, art history, theology, archaeology, and philology into your research. This will provide a holistic understanding of the Byzantine Empire. Work with scholars from different fields to gain diverse perspectives and insights. It is also important to respect the Byzantine cultural heritage. Pay attention to the cultural and religious significance of

Byzantine artefacts and sites. Adopt an inclusive perspective, incorporating different viewpoints and considering the impact of Byzantine heritage on contemporary cultures and communities.

5.3.2 Recommendations for the Byzantine identity design

Byzantine identity design is an issue point that researchers have found very worthwhile to delve into and it has a wide range of applications. It can be referenced and applied wherever Byzantine culture related design is involved. In-depth study of Byzantine manuscripts, artefacts and architectural examples. Use primary sources to understand the nuances of Byzantine aesthetics. Collaborate with historians, art historians and theologians in the field of Byzantine studies to ensure accuracy and depth of design. In-depth study of Byzantine manuscripts, artefacts and architectural examples. Use primary sources to understand the nuances of Byzantine aesthetics. As mentioned earlier, work with historians, art historians and theologians in the field of Byzantine studies to ensure accuracy and depth of design. Combine Byzantine motifs with modern design principles to create a fresh and authentic look. Consider how colors, patterns and textures can be adapted to modern tastes without losing their historical essence.

Incorporate background information and context into the design to educate the audience about Byzantine culture and art. Use interactive elements in digital design to engage users and give them a deeper understanding of Byzantine heritage. Enhancing the audience's aesthetic identification with Byzantine identity is well worth trying. Last but not least, avoid clichés to represent Byzantine art. Strive to portray Byzantine art in a nuanced and respectful manner that reflects a deep understanding of Byzantine culture.

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