(echo)

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Independent Project (ADVA6000/C)

WHERE THE IDEA CAME FROM

Snowdonia National Park. August 2025

The beauty of nature, mountains, sheep, craft cheeses, waterfalls, and the friendliness of the people reminded me of a similar vacation in the Carpathians. Two very remote locations, at the same time different and similar, made me think about how to unite people from different parts of the world through common values.







GENERAL VISION OF IDEA

The project involves live broadcasting from two mountains — Eryri in Wales and Pysany Kamin in Ukraine. I chose these mountains because they share similar legends, have waterfalls nearby, and are almost the same height.

Along the tourist trail, telescopes will be placed. By looking through a telescope, a traveller will see the view from the other mountain (from another country) at the same altitude. They will be able to see the same sheep grazing on the slope, as well as hikers climbing the mountain with their families and dogs. Are people different? They are just as energetic at the start of the route, and tired but happy at the summit.

Both regions where these mountains are located have a distinctive culture and a unique atmosphere that attract tourists from all over.

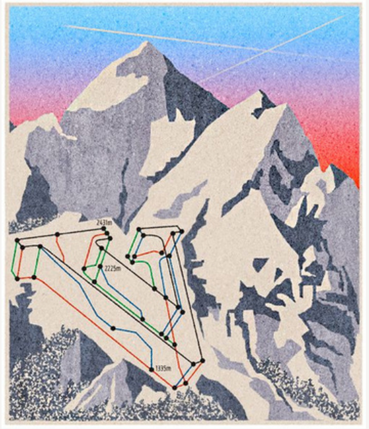


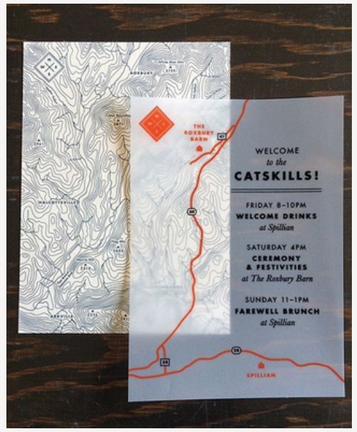


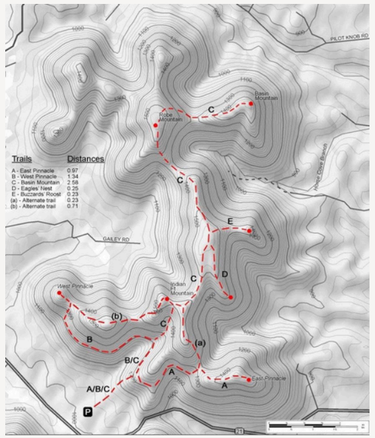


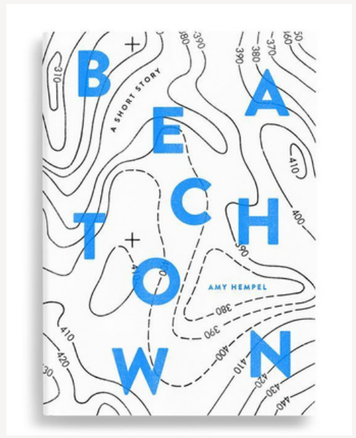
DEVELOPMENT OF AN IDEA

Very First Moodboard

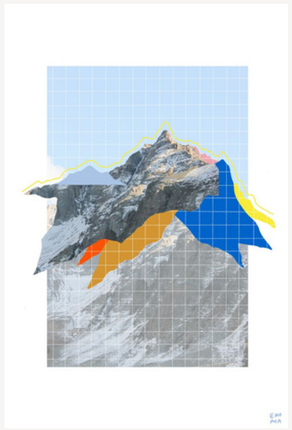






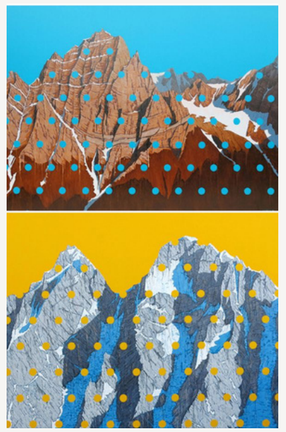


Moodboard















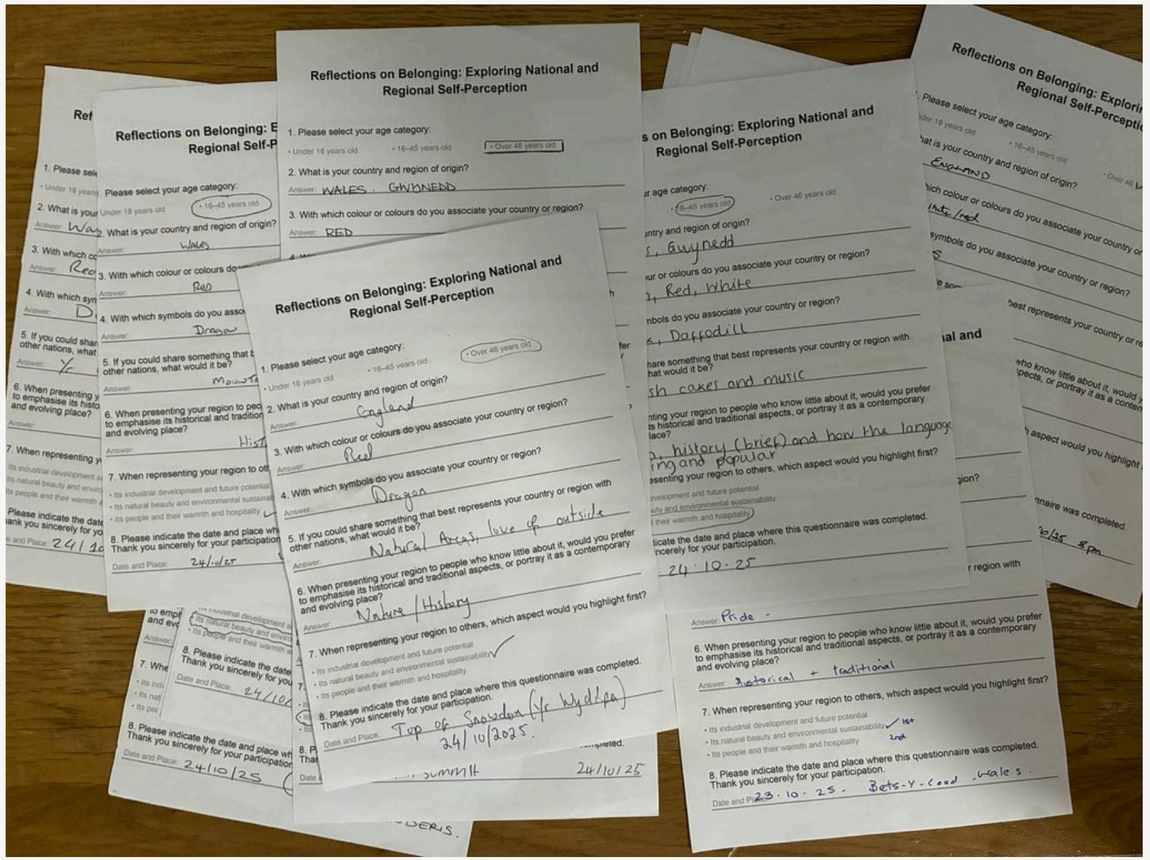
EXPLORING THE AREA

Snowdonia National Park. October 2025

Returning to Snowdonia in late autumn, I had the opportunity to speak more with residents rather than tourists. I conducted a small survey and found that people value traditions, history, legends, and a sense of home comfort more than modernity and the pursuit of the new.

Despite this, the shelves in shops and souvenir stores were filled with products featuring a very modern design. So I returned with additional questions for the residents I met in shops, on public transport, and in information centres.

The conclusion I reached was that they are satisfied with the design that appeals to tourists, is current, and looks modern. However, when promoting their region to people who know nothing about Snowdonia, they would first choose to present it as a place that values its history, admires the beauty of nature, and feels comforting and authentic.



EXPLORING THE AREA

Snowdonia National Park. October 2025

















ANALYSIS OF LOCAL BRAND DESIGNS

Local Brand Design











The design is bright, appealing, and modern. Many of the products feature elements associated with the mountains. The design also conveys that these are handcrafted, artisanal goods.







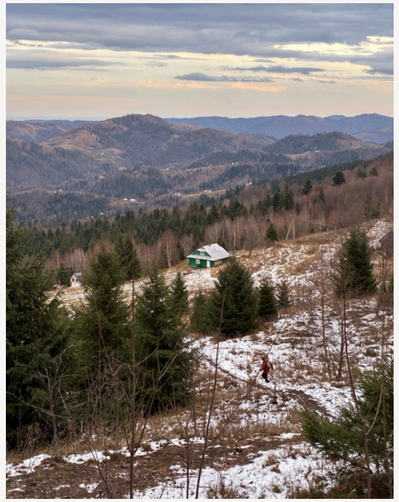






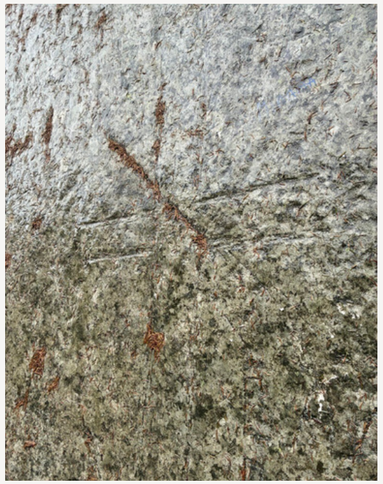
EXPLORING THE AREA

Carpathian National Park. November 2025








EXPLORING THE AREA

Photographs

















Local producers also use mountain imagery, region-specific elements, and traditional colours. The newly updated regional identity particularly caught my attention: it features a cross-shaped symbol and the word “ЙО”. This distinctive dialect form is a bright marker of the region. “ЙО” means “yes”, but it is unique to this area, and depending on the intonation, it can carry different meanings. Hearing someone say “Йо” in conversation leaves no doubt about where the person comes from.

In one of the photographs, there is a stone plaque placed near a church. Alongside its religious content, it also includes the regional symbol. This shows that the identity has been accepted by the local community, as the Carpathian region is an area of deeply religious people. Here, faith and folklore coexist: every street has a small chapel for prayer, and at the same time, every place has its own mystical legend that is not connected to religion.

ANALYSIS

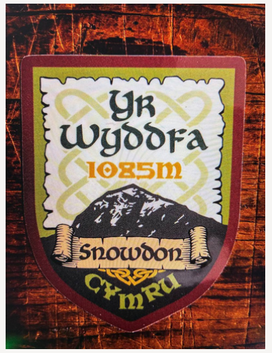
Comparison of the two locations

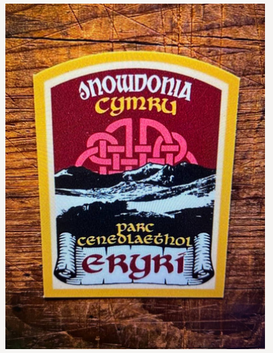
Common features:
mountain region
beautiful nature
sheep farming
artisanal production
woven blankets with traditional patterns
tourist destination
waterfalls and lakes
local legends
giants (both mountains are believed to be the burial place of a giant)
a close-knit community
a unique language and distinctive cultural characteristics
dialect/a distinct language

As for the **differences**, the Carpathian region places great emphasis on religion, which is an important factor uniting the community. Instead of temples and churches, the area around Snowdonia has castles. Great importance is attached to history.

Snowdonia, on the other hand, has a more developed transport infrastructure and better facilities for travellers and tourists.

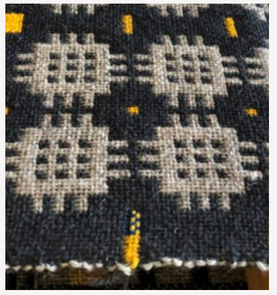












Both regions make extensive use of embroidery, woven textiles, and decorative elements featuring characteristic patterns.
In many cases, Snowdonia employs Celtic-style lettering, while the Carpathians make use of early Ukrainian style script. This once again shows an appreciation of history.

RESEARCH

Social projects that are called to unite

Border Tuner

Sintonizador Fronterizo

This is a large-scale, participatory art installation designed to interconnect the cities of El Paso, Texas, and Ciudad Juárez, Chihuahua. Powerful searchlights make “bridges of light” that open live sound channels for communication across the US-Mexico border.

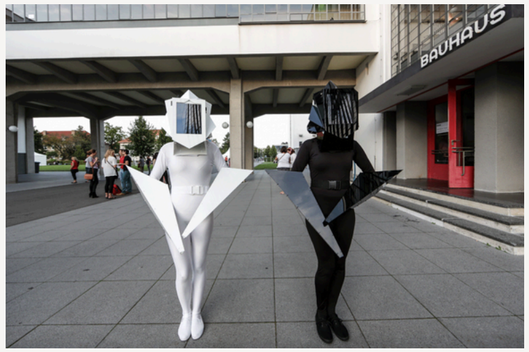
Each of the interactive “Border Tuner” stations features a microphone, a speaker and a large wheel or dial. As a participant turns the dial, three nearby searchlights create an “arm” of light that follows the movement of the dial, automatically scanning the horizon. When two such “arms of light” meet in the sky and intersect, automatically a bidirectional channel of sound is opened between the people at the two remote stations.

"Border Tuner" is not only designed to create new connections between the communities on both sides of the border, but to make visible the relationships that are already in place: magnifying existing relationships, conversations and culture.



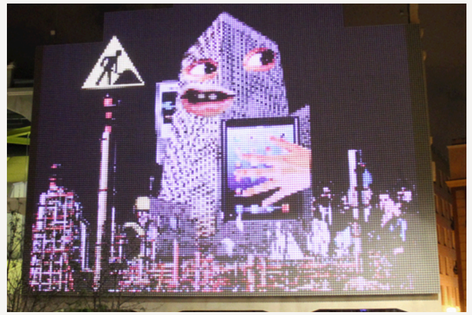


Connecting Cities is a European and worldwide expanding network aiming to build up a connected infrastructure of media facades, urban screens and projection sites to circulate artistic and social content. In opposition to the commercial use of these urban media, we establish them as platforms on which citizens can exchange – within the city as much as between cities.









RESEARCH

Social projects that are called to unite (use video streaming)

Hole In Space : A Public Communication Sculpture (single-channel documentation)1980
Kit Galloway, Sherrie Rabinowitz
From November 12 to 14, 1980, two life-size screens installed by the artists - one outside a department store in Los Angeles, another outside Lincoln Center in New York City - were connected via a live two-way transmission. This sudden, unannounced link allowed passersby in both locations to communicate in real time. A televisual portal between the East and West Coasts, Galloway and Rabinowitz's "outrageous transcontinental pedestrian intersection" anticipated the contemporary use of video-conferencing applications and a more instantly networked world.



The Portal : Connecting Dublin and New York City in real time.
New York City and Dublin are now one step closer together thanks to the launch of two ground breaking public technology sculptures: Dublin Portal and NYC Portal, collectively called 'The Portal'.
The two sculptures feature a 24/7 livestream from the Portal in the other city, creating a visual bridge between the two iconic cities.
Conceived as a testament to the power of art to transcend physical barriers, The Portal allows real time interaction between Dubliners, New Yorkers and visitors to each city through the livestreams.



DEVELOPMENT OF AN IDEA

Online broadcast and photo viewer

Like sister cities, mountains can create Standing Links between each other.
This can happen through video transmissions through telescopes that display a live image from a camera on the other mountain, or photo slides that can be viewed not only at the location itself but also carried with you or shared with friends.
In this way, the project can begin as an introduction to two cultures and continue as an exchange of experiences.











RESEARCH

Cairngorms National Park (Scotland)

The park uses corporate colours, logo and graphics that are inspired by the nature of the park.

Cairngorms
NATIONAL PARK

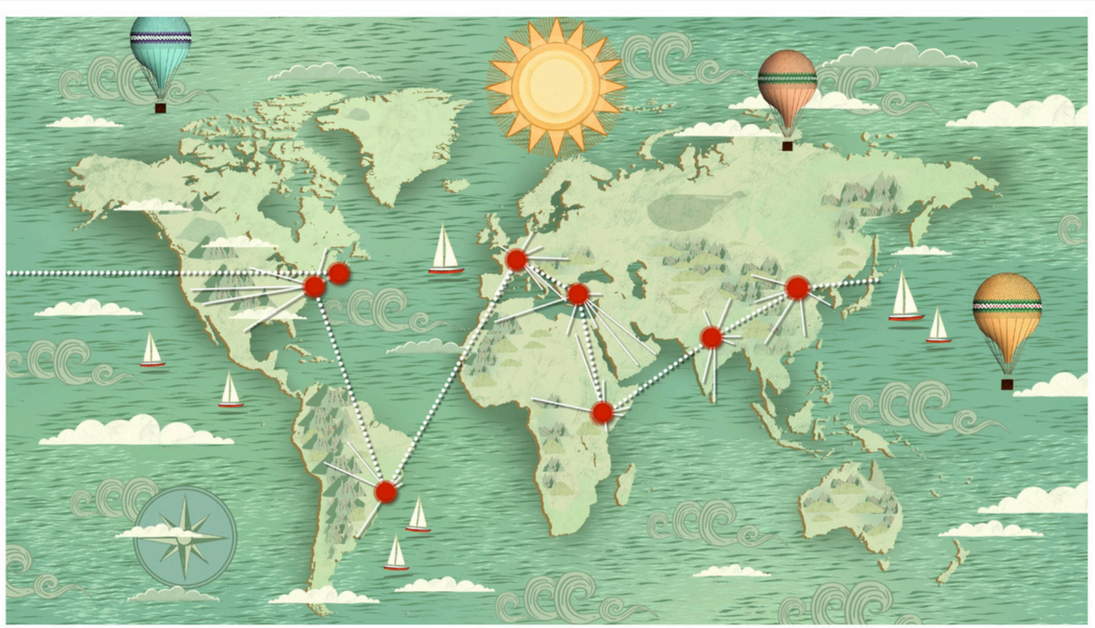
Cairngorms
NATIONAL PARK



RESEARCH

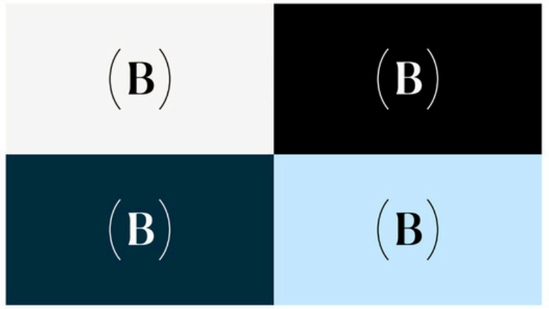
Baret Scholars

Visual identity for a unique educational program that takes students around the world during their gap year.









New York
São Paulo
Paris
Instanbul
Nairobi
New Delhi
Beijing

North America, Latin America, Europe, The Middle East, Africa, India, and China are some of the most significant regions of the world — their economies, cultures, and politics are frames for the present and windows for the future.

RESEARCH

Semiotic fragmentation





On the cover of the journal, the letters are broken into fragments of different colours and shapes, but at the same time, the repetitive structure allows you to ‘assemble’ the word in your imagination. The design visually emphasises the themes of the magazine : signs, society, reading meanings.

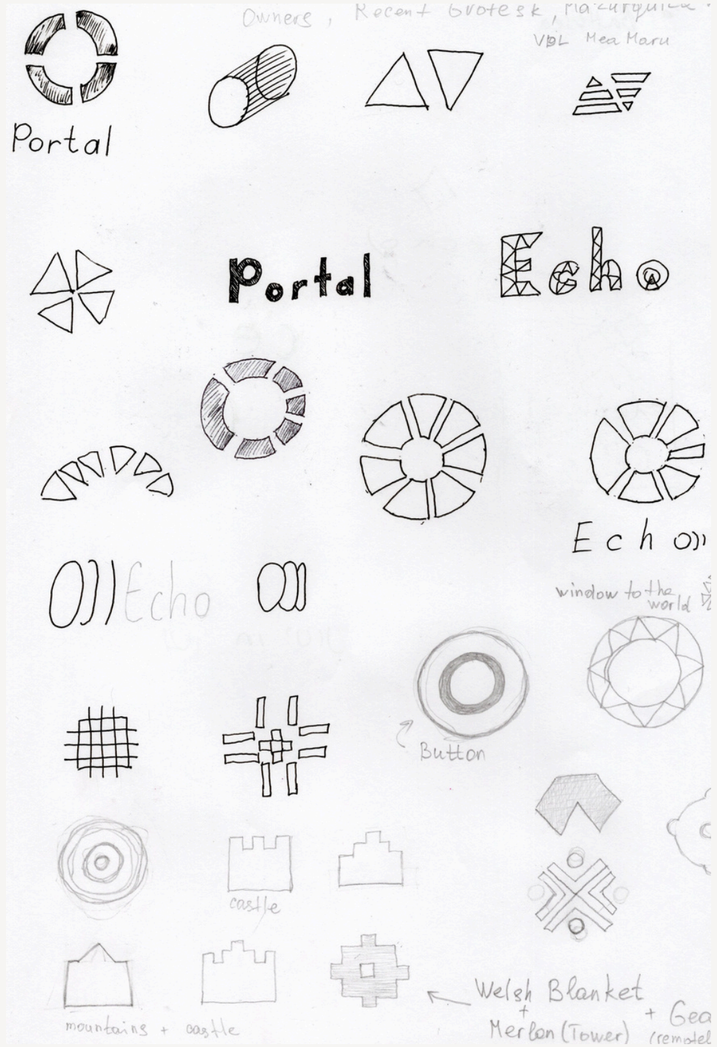
The Battersea Animal Rescue Centre brand is represented by abstract watercolour spots complemented by graphic drawings depicting dogs and cats. The “spot” changes flexibly, but the brand remains recognisable. This solution is modern and interesting and does not exploit the image of a sad animal. It evokes positive emotions.

LOGO AND NAME

Drafts

I began by considering a project title that would convey the idea of uniting the two locations and, essentially, the ability to access (or see) the other location and its culture in real time. My initial ideas for the project title were Vision, Window into another world, Portal, and Echo.
I also looked for a unique symbol for each location - a sign that would reflect the character of the place rather than the general concept of the project.
I am fully satisfied with the symbols that will represent each location. These signs resemble embroidered carpet motifs in both cases. The symbol representing the mountain in Snowdonia also resembles a mechanical element and features merlons, similar to the battlements on castle towers. The element representing the mountain in Verkhovyna also recalls traditional embroidery, cross-shaped runes like on the mountain itself, and a part of a mechanism. I like that both symbols are different, yet can visually work together as a 'single mechanism'.

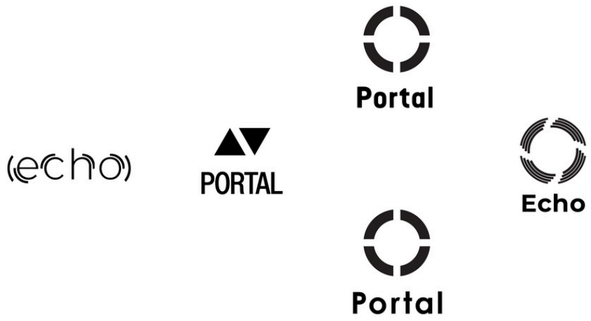


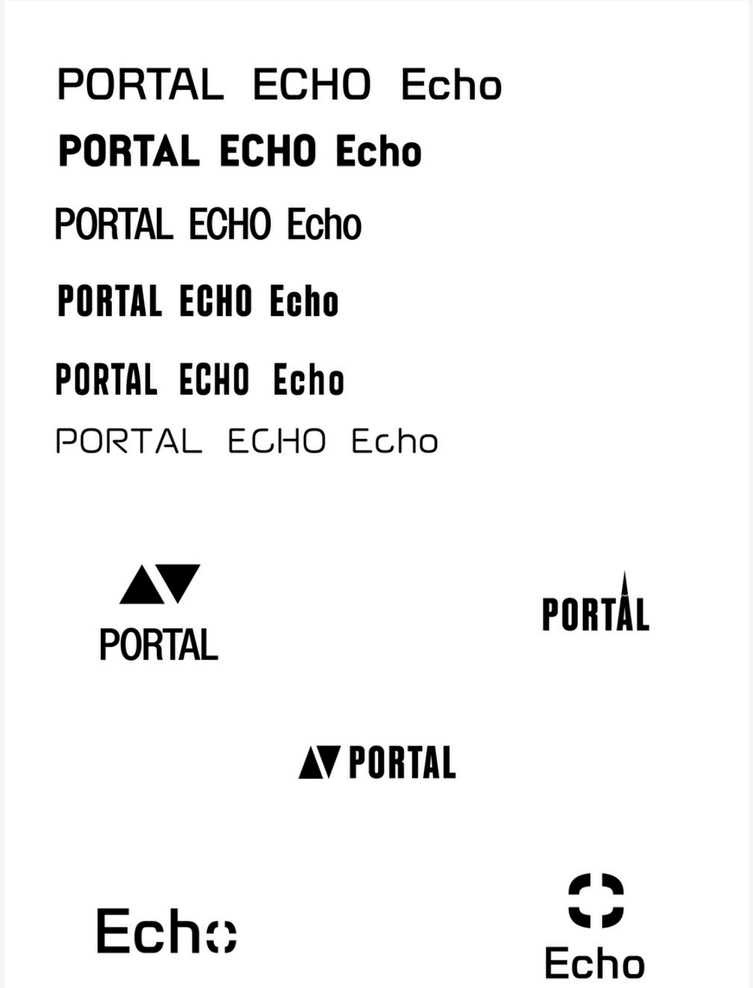


LOGO AND NAME

Development

After a period of experimentation, I identified several logo options that, in my opinion, worked well. Echo relates directly to the mountains and also conveys the idea of how history influences the present, just as our actions will echo into the future.
The two triangles effectively represented the two mountains and also resembled two buttons that allow the viewer to switch between locations.
Finally, the schematic depiction of a portal or an eye conveys the essence of the project particularly well.

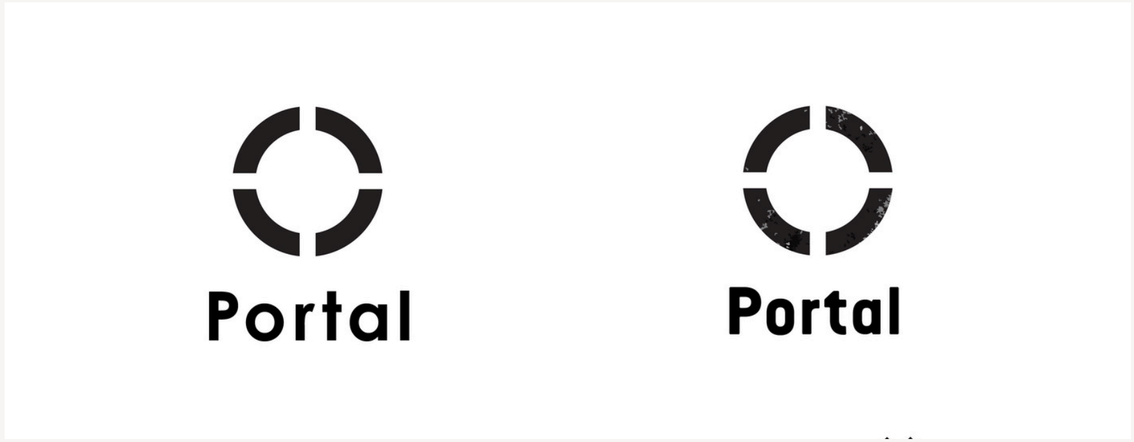


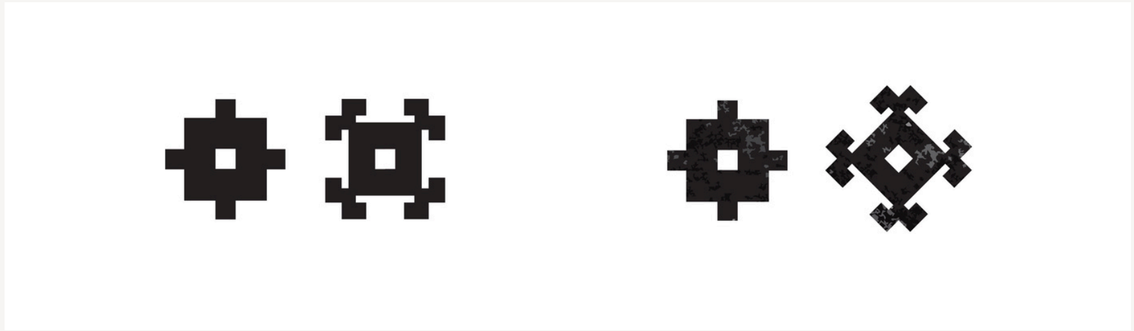


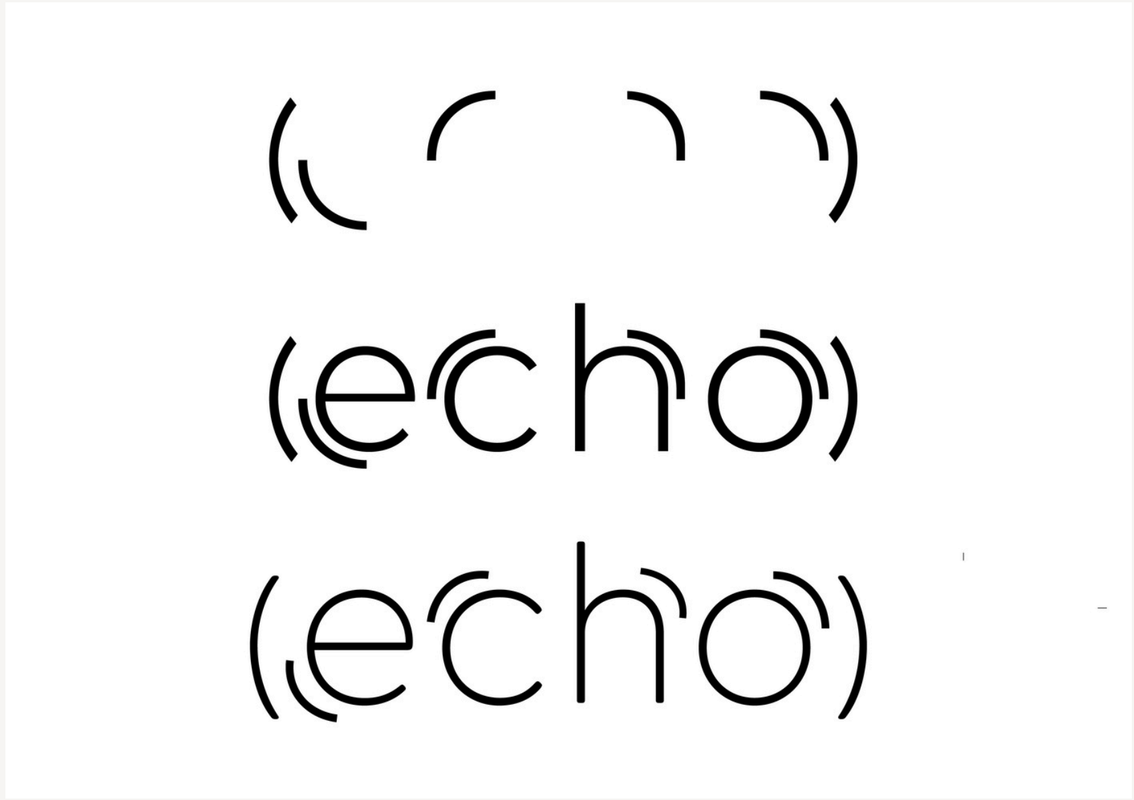


LOGO AND NAME

Development







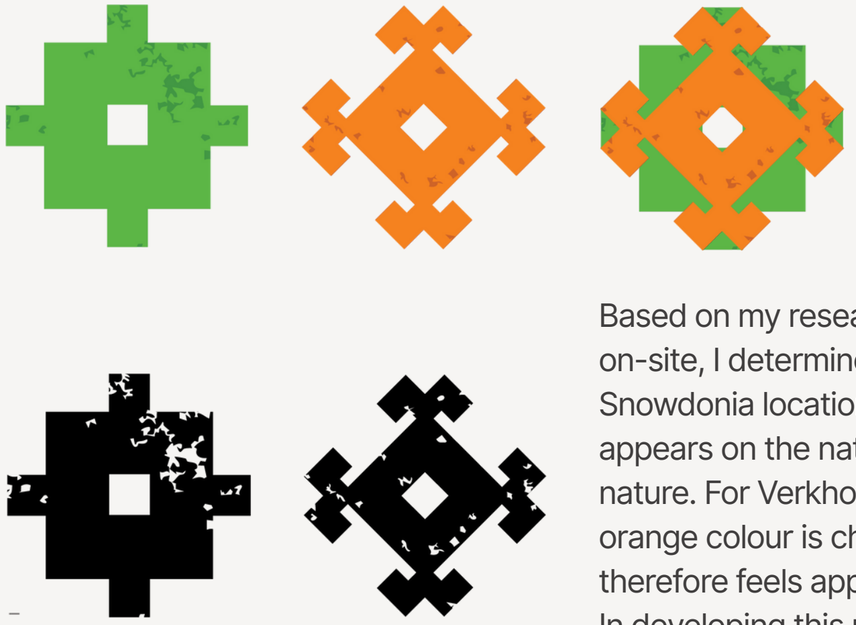
THE FINAL OUTCOME

Logo



The elements that represent the echo can be used independently without the name ‘Echo’ itself, while still preserving their meaning and recognisability.

Symbols



Based on my research and the survey I conducted on-site, I determined that green works well for the Snowdonia location, as it is associated with Wales, appears on the national flag, and represents nature. For Verkhovyna, the warm and inviting orange colour is characteristic of the region and therefore feels appropriate.

In developing this project, I will use textured symbols to convey a sense of craft. The textures will be simplified rather than highly detailed, as fine detail does not reproduce well at small scales.

I also plan to incorporate embroidery and weaving, for example, by producing patches designed to be attached to backpacks.

By using regional features as a basis, I aim to create a sense of pride in my region and to encourage exploration of a second location.

THE FINAL OUTCOME

Logo animation



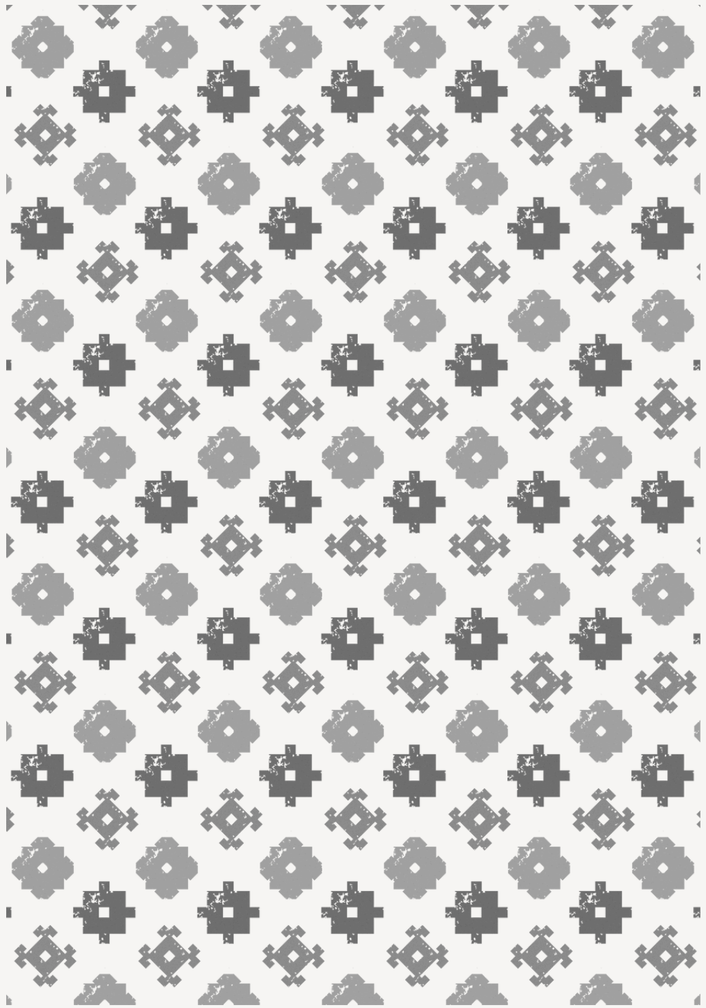
The animation of the logo is composed of segments that appear as though emerging from a portal and, while rotating, form the word 'echo'. Once complete, the logo displays itself in the two brand colours before breaking back into segments and disappearing in the same way it appeared. This sequence repeats continuously to convey the very nature of an echo.

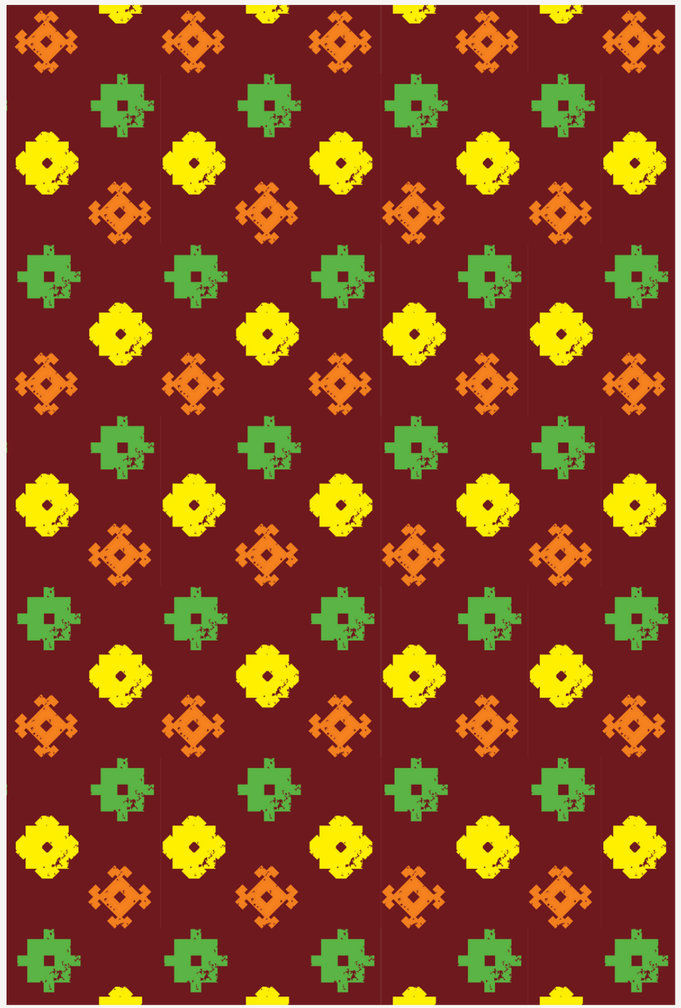
THE FINAL OUTCOME

Pattern

The pattern consists of symbols representing each of the mountains and a combined symbol formed by superimposing both signs (as if two locations existed in one place at the same time). The overall appearance of the pattern resembles a woven carpet, which is common in both regions.







RESEARCH

Ukrainian legend about a giant

There are many legends about Pysanyi Kamin (the Painted Rock). One version was recorded nearly a century ago by the Polish ethnographer Stanisław Vincenz.
Long ago, perhaps when the Carpathians were only beginning to rise, giants appeared - fair-haired, blue-eyed titans of the Carpi tribe, from whom the name “Carpathians” supposedly comes. Their people soon grew numerous and powerful.
One spring their leader sounded the trembita, gathered them, and gave an important command. They prepared for distant journeys and set off to conquer far lands: taking kingdoms, founding states. None could match them. Though they later spoke different languages, they never forgot their homeland.
High in the Verkhovyna they secretly kept a king-prophet who heard voices from the heavens and passed on the commands.
One spring the titans again heard the call of the trembita and returned to the Carpathians. Their great ruler was dying. Before his death he ordered them never to behead enemies, never to spill human blood, and to guard the secret of their origins. The giants carried him up a mountain, placed his stone coffin nearer the sky (this slab is believed to be Pysanyi Kamin), carved protective signs into it, set the local elders as guardians, and dispersed.





RESEARCH

Welsh legend about a giant

The English call the mountain Snowdon, but in Welsh it is Yr Wyddfa - “the tomb”, named after the giant Rhitta Gawr, the fiercest of his kind. Long ago Britain was ruled by many kings, constantly at war and defending their lands from giants who attacked from mountain caves.
Rhitta sought more than raids - he wanted power. He defeated the weakened kings Nynio and Peibio, shaved off their beards, and stitched them onto his cloak. Alarmed, twenty-eight kings joined forces against him, but Rhitta overcame them all and added their beards to his mantle. Kings from distant lands challenged him too, yet each was defeated - beardless or dead.
Only one king remained - Arthur, wielder of Caledfwlch. Rhitta demanded Arthur’s beard to complete his cloak. Enraged, Arthur marched with his men to the mountains of Gwynedd.
At dawn, on the highest peak, Arthur and Rhitta fought a brutal battle. Steel shattered, armour broke, and both were wounded, until Arthur summoned his last strength and drove Caledfwlch into Rhitta’s skull, ending his reign of terror.
Arthur’s men piled stones over the fallen giant - cloak and all. As snow settled over the peak, it became known as Gwyddfa Rhitta, “Rhitta’s tomb”, later shortened to Yr Wyddfa - an ancient name hiding an ancient secret.



RESEARCH

Mascot









RESEARCH

Mascot

The fantasy illustrations of Geoffrey Allan Love are primitive, but still convey character remarkably well despite their simplified forms. I am fascinated by his work and will use it as a foundation.









MASCOTS

The complited concept

Based on the legends and the examples I studied, I created two giants that reflect their traditional depictions in the stories. They are both fierce and primordial, yet not terrifying; instead, they embody the image of guardians of their mountains.

The giant from Pysanyi Kamin (Verkhovyna, the Carpathians) carries a walking staff, which gives him an air of age and wisdom. He also features plant-like elements, as the region he comes from is rich in legends about forest spirits, giants, and guardians of the woods. This character unites all these qualities within himself.

The giant from Eryri (Snowdonia) represents the strength and conquering nature of Rhitta Gawr. He holds a weapon, and his clothing resembles fur or the beards of the defeated kings, echoing the ancient tale associated with this mountain.

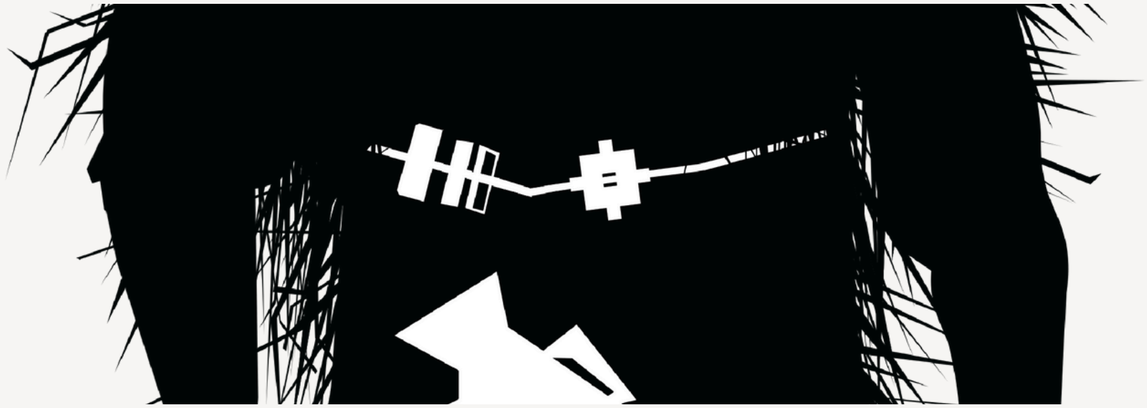




MASCOTS

Final touch

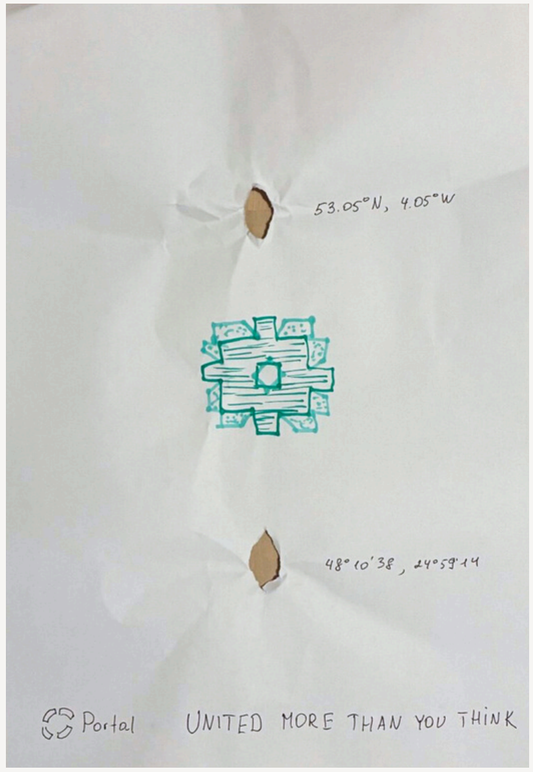
Minimal changes were made to the mascot. The legend about the giant in the Carpathians contains little external description except for blue eyes and light hair. Therefore, I decided to add bright blue eyes.
Also, a sign representing the mountain to which they belong was added to the clothing elements of each giant.

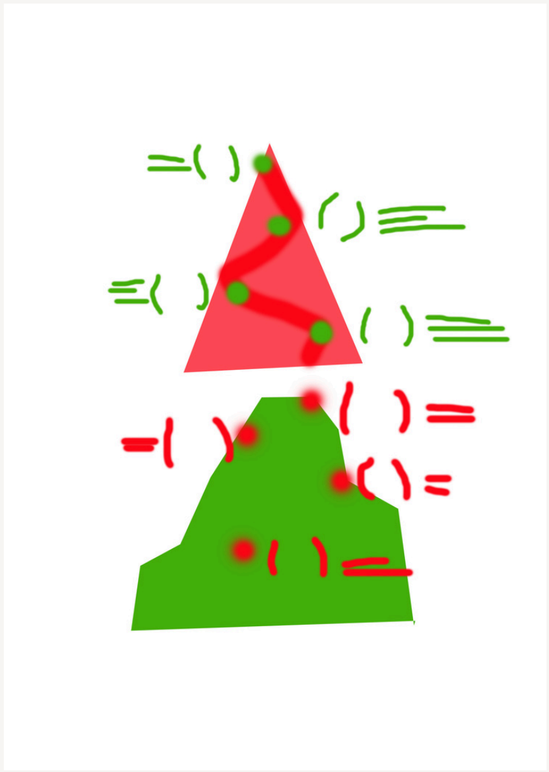


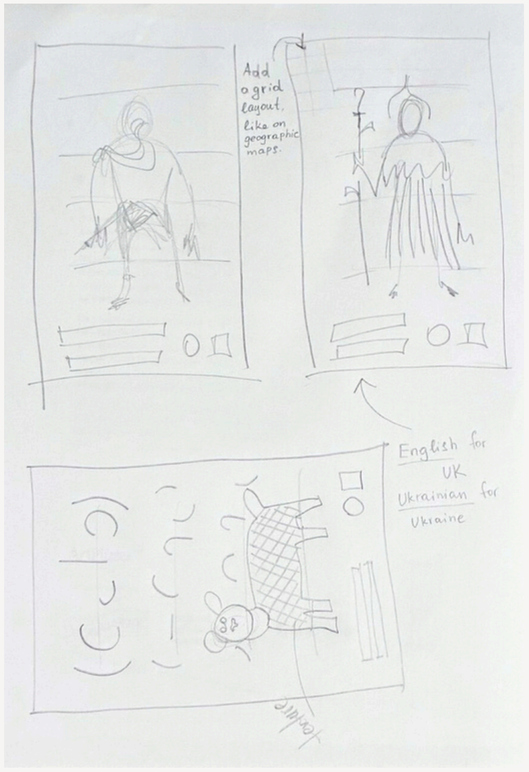


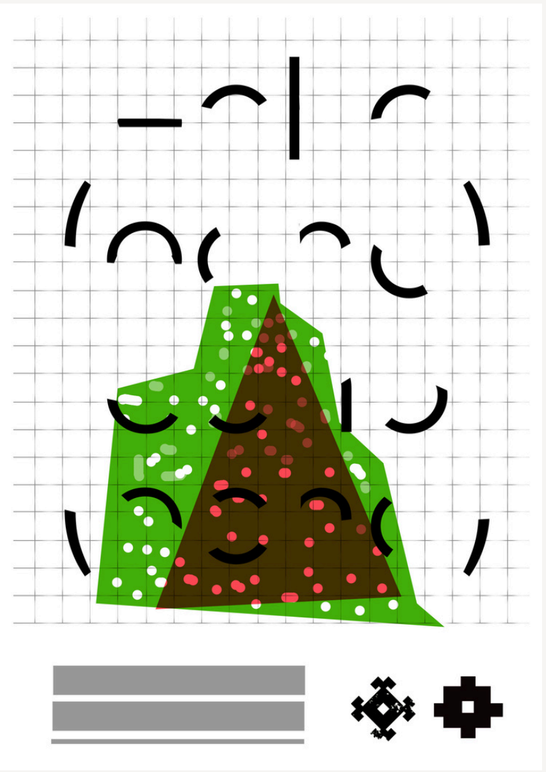
POSTER DEVELOPMENT

Poster drafts









POSTER DEVELOPMENT

The uniqueness of the language

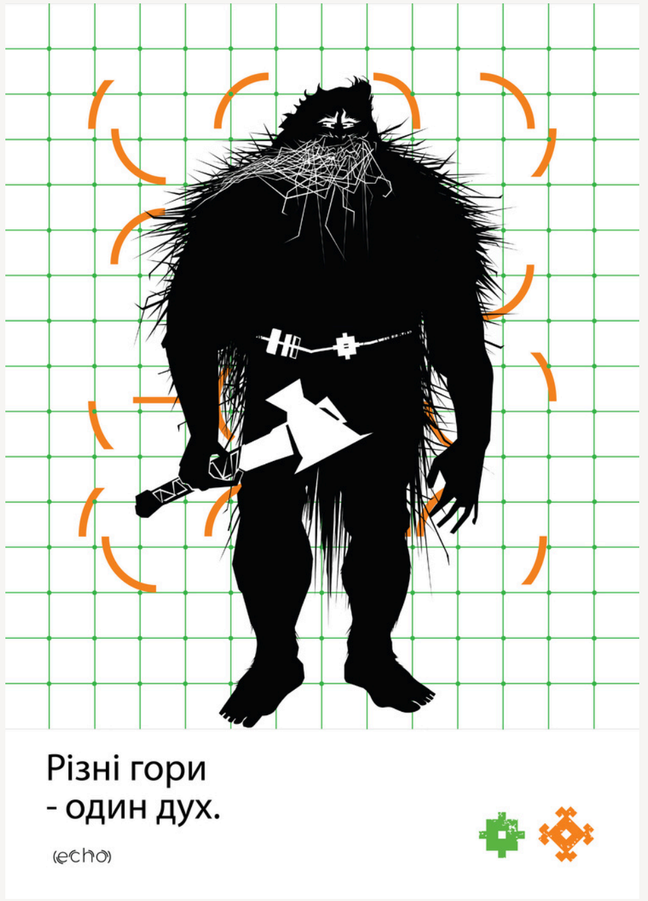
English is an international language and will be the main language of my project. But as my research has shown, Wales uses two languages for its identity in order to be inclusive and at the same time emphasize its own uniqueness. Therefore, I will add some information in Ukrainian for Ukrainian users, so that the design is understandable even for those who do not speak English.

The posters presented in Ukraine will be broadcast to another location in Wales, and vice versa.

Considering that the design is primarily intended to celebrate the identity of two regions, and not countries in this case, it will be appropriate to use the Welsh language in this way.

For example, one of the poster designs shows mascots representing their region. For this design, I can additionally use Ukrainian and Welsh.

The image on the right shows what the slogan will look like: Different mountains - one spirit.





PRINT & CRAFT SHOWCASE

Physical Outputs

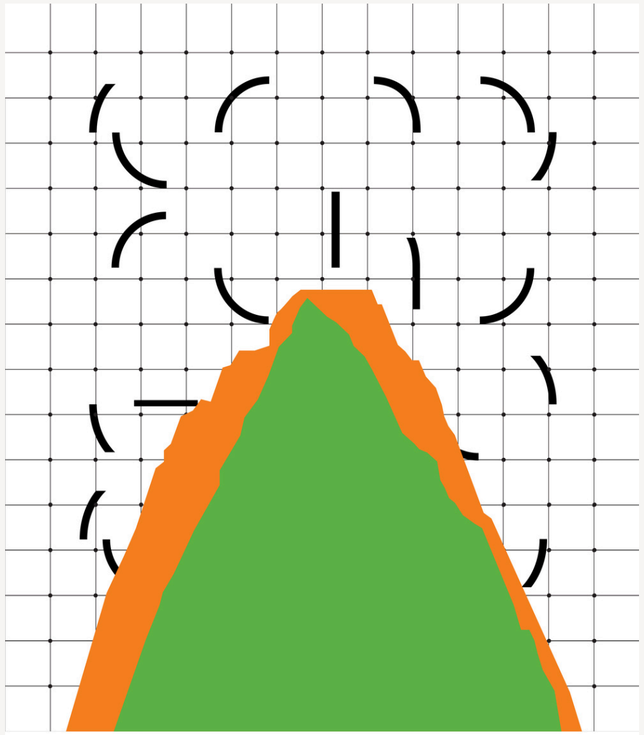






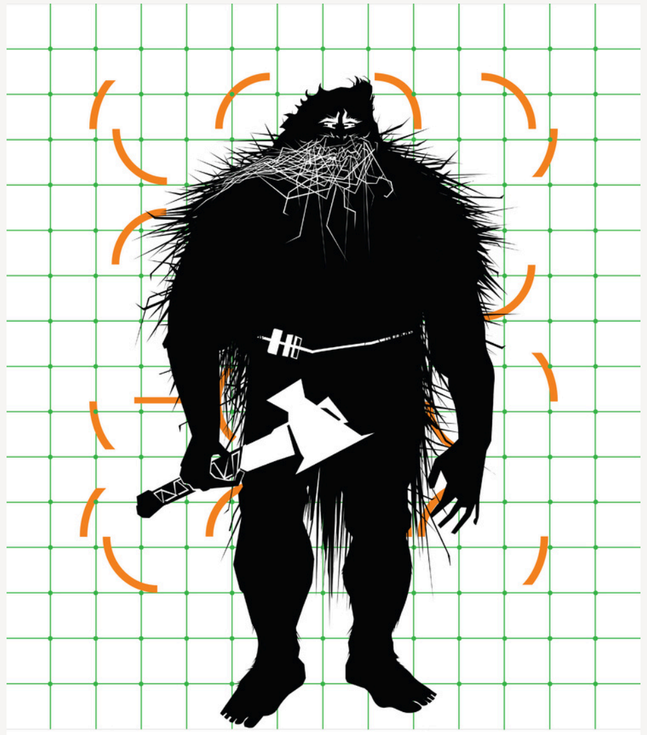
THE FINAL OUTCOME

Posters



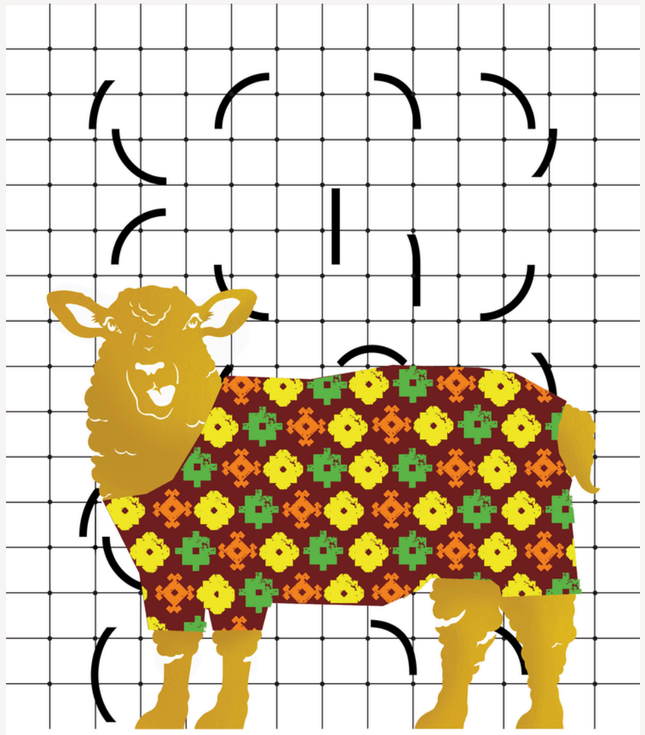
Explore two summits
in one journey.

(echo)



Різні гори
- один дух.

(echo)



Distance doesn't
divide.

(echo)

THE FINAL OUTCOME

Posters



SELF MADE PHOTOGRAPHS

View Master

Verchovyna








Snowdonia








PRACTICAL PART

View Master

To create View Master, I visited both mountains and carried out filming using a mobile phone and an analogue camera. Unfortunately, the film negatives cannot be used directly for View Master. However, modern technologies make it possible to digital photographs on film and adapt them for the device.

The View Master is a nostalgic echo from the past, which I intend to use to help shape a better future.

The device itself will be decorated with stickers featuring the project's signature pattern and the symbol of the corresponding location on each reel.

When viewing images from both locations, the audience will inevitably notice many shared features: breathtaking landscapes, sheep on the hillsides, hikers on mountain paths, mountain streams, and more. They will also observe differences, as each culture is unique.

I hope this will encourage people to learn more about another culture and to share the distinctive qualities of their own. Through this project, an exchange of cultural - and potentially even scientific - perspectives may take place.



THE FINAL OUTCOME

View Master



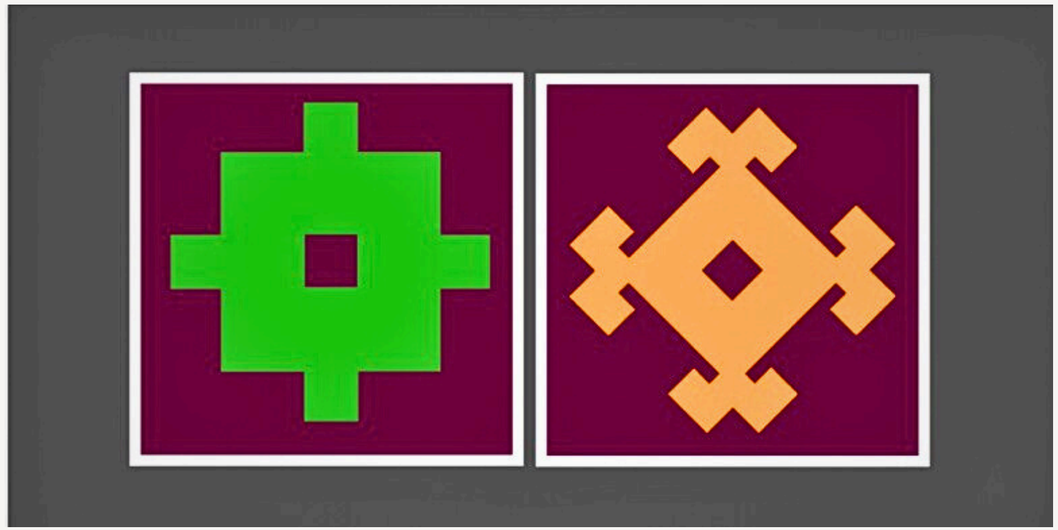
THE FINAL OUTCOME

Telescope



THE FINAL OUTCOME

Velcro Patch









The backpack patches, like the pattern itself, will echo the look of a woven tapestry in both style and colour.

THE FINAL OUTCOME

Velcro Patch



THE FINAL OUTCOME

Water bottle



THE FINAL OUTCOME

T-shirts





THE FINAL OUTCOME

T-shirts



THE FINAL OUTCOME

Tote bag

