
This year, IADIS Visual Communication (VC) 2008 conference was a special edition included on the IADIS International Conference Computer Graphics and Visualization 2008.

The IADIS Visual Communication (VC) 2008 conference purpose was to address the main issues on Visual Communication, Photography and Technology.

The submissions were accepted under the following main areas:

**Visual Communication**
- Visual Language / Literacy / Rhetoric
- Persuasive Communication
- Semiotics
- Genres
- Epistemic, episodic and the conceptual
- Storyline and Hyperstructure

**Photography**
- Journalism, Documentary and Autonomous
- Graphics, Art and Design
- Spatial Composition
- Daylight Studio
- Autobiographic
- Portrait, landscape, fashion, architecture
- Creative Imagery
- New Generation Cameras
- Didactic Careers
- International Consortia for EU Projects

**Psychology**
- Visual / Subliminal Perception
- Gestalt, Cognitive Style
- Ethnographic / Historical Themes
- Galleries
- Imagery Software

**Technology**
- Light, colour, lenses, 3D scanning and printing
- WWW-based Image Spaces
- Flickr, MySpace,
- Archiving

The Conference included the presentation of full papers, short papers, reflection papers and posters and also two keynote presentations from internationally distinguished Researchers: Dr. Teun Velders, Saxion Universities of Applied Science, The Netherlands and Dr. Michael Hann, Chair of Design Theory and Director of the University of Leeds International Textiles Archive.
Keynote Presentations:

CULTURAL DIVERSITIES & GLOBAL EDUCATION by, Saxion
Universities of Applied Science, The Netherlands

ABSTRACT

Most notably after the historic events of 09-11-2001, “Values and Norms” are high on the social agenda. This is quite reasonable because terrorism can’t be fought by weapons so people try to suppress it with arguments. A Value is a self held opinion of respected behavior, while a Norm is a prescribed control standard. These phenomena of decency and respect lead us into the tradition of ethics of virtuousness. These qualifications go back into the history of diverse cultures, and even when the world today is considered to be a global village, these roots can not be neglected. The Olympic Flame, the movie Fitna, and Global Warming are political, social/religious and economical examples of how communication fails to develop mutual understanding. This paper deals with the experiences of 20 years of global teaching both face to face as well as by the web. With a focus on Visual Arts/Visual Communication next to other disciplines cultural diversities are worked out and strategies for better understanding and co-operation are suggested.

THE PRESENTATION OF A SYSTEM OF PATTERN CONSTRUCTION AND DESIGN by Dr. Michael Hann, Chair of Design Theory and Director of the University of Leeds International Textiles Archive

ABSTRACT

The geometric principles, concepts and perspectives underlying structure and form in design can be readily sourced in ancient times. From the time of Euclid (c.300BCE), until recently, geometry was the tool of choice for engineers, builders, artists and designers. It is the contention of the author that an understanding of the basic principles of Euclidean geometry can still offer immense potential in addressing and solving design problems in the twenty-first century. Also, such understanding offers a means of analysing two-dimensional designs in ways which are reproducible from one analyst to another. The geometric analysis of representative groups of designs, can uncover a wide range of social, psychological, philosophical and cultural properties or characteristics. Designs may be created and developed by reference to structural rules and, subsequently, they may be analysed with respect to their underlying structural characteristics. Various geometric characteristics, principles, concepts, constructions, comparative measures and ratios are of particular importance to both the design practitioner and the design analyst. These include the following:

• 1:1 (square).
• \( \pi \): radius (circle).
• Square root series \( \sqrt{2} (=1.4142); 1; \sqrt{3} (=1.732); 1; \sqrt{4} (=2); 1 \) etc.
• Regular polygons, Reauleaux polygons, the ad quadratum, the vesica pisces, the sacred cut and other constructions.
• The golden section, Phi (\( \Phi \)) or 1.618:1 and various associated constructions such as the golden rectangle or golden spiral.
• Triangles (equilateral, isosceles, right angle, scalene).
• Various musical series, including 1:1; 1:2; 2:3; 3:4, etc.
• Geometric symmetry and its component geometric operations (or symmetries).

All of the above are of value in the armoury of both the practitioner and the analyst. This paper is concerned with the needs of the practitioner and focuses on one the areas listed: geometric symmetry. Symmetry pervades our everyday lives and environment. We live in a symmetrical world. We wear clothes which are symmetrical. We live and work in buildings which are largely symmetrical. We drive automobiles which are symmetrical. In fact the vast majority of living creatures, manufactured objects, constructions,
monuments, tools, implements and utensils exhibit bi-lateral symmetry. This is where two component and equal parts are each a reflection of the other. The meaning of the term symmetry can be extended beyond this every-day use to include other geometrical actions and their combinations; in all cases the essence is one of regular reproduction or repetition of a fundamental unit, shape, figure or other element. A simple system of pattern design and construction, developed by reference to symmetry concepts, is proposed in this paper. The system owes its origin to various exercises aimed at developing awareness among students of the concept of modularity (minimum inventory and maximum diversity). In time, a more detailed design brief evolved with a commercial focus on producing collections of designs for specified end uses. This more detailed brief is presented together with illustrations of several resultant design collections.


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