

OPPORTUNITIES

The e-Newsletter of the **Design Communication Association**

Winter **2013**

DCA 2012 Conference

By Michael Chisamore, *Opportunities Editor*

The Biennial DCA Conference was held at the Oklahoma State University School of Architecture in Stillwater October 21-24, 2012. The theme of the conference: **“Graphic Quest: the Search for Perfection in Design Communication”** provided fertile ground for academic papers and discussion centered on how design is communicated and how this is best taught in a university setting. Conference Chair Moh’d Bilbeisi and the staff of the school worked very hard planning and orchestrating a great conference.

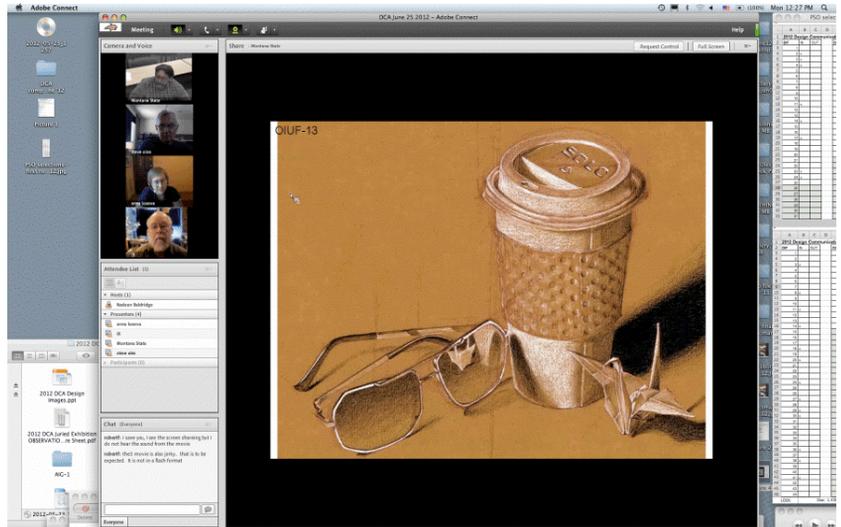
The opening event was a keynote presentation by David Hanser on the history of design communication, at the Jack and Carol Corgan Theater in the newly renovated School of Architecture Building.

The second day of the conference included academic papers on a host of topics including composite and section perspective drawings, 3D visual modeling, collage as a means of communication, and the future of design drawing.

Continued on page 12



Oklahoma State School of Architecture entrance



A window into the modern jury process

2012 Juried Design Communication Exhibition

By Henry Sorenson, *Exhibition Coordinator*

The Design Communication Association’s Juried Design Communication Exhibition is one of the most auspicious architecturally-oriented drawing competitions in existence. It has been a key feature of DCA Conferences since 1998. I was honored to be asked by Conference Chair Moh’d Bilbeisi to serve as the 2012 Exhibition Coordinator. Here is what our bylaws state in regard to operating the competition/exhibition.

EXHIBITION COORDINATOR

The Exhibition Coordinator will organize and coordinate the DCA Juried Design Communication Exhibition which is held in conjunction with the biennial conference. The Exhibition Coordinator will develop and disseminate the Call for Submissions, contact and organize external jurors to review submissions, disseminate exhibition results and organize and oversee the Exhibition held at the conference venue. The Exhibition Coordinator will be appointed by the Conference Chair(s). Conference Chair(s) may solicit input from other Board Members and Officers concerning the selection and appointment of the Exhibition Coordinator.

So...I had a lot to do. For years, I have participated in, and in fact, once moderated the Jury for the Architecture in Perspective Exhibition (AIP)—a parallel competition for professional architectural illustrators offered by the American Society of Architectural Illustrators (ASAI). I relied on this experience (as well as that of previous DCA Exhibition Coordinators) to tweak and conduct this year’s DCA competition. In previous years, the DCA allowed any faculty member to submit any number of images for competition consideration, exhibition, and publication regardless of whether they belonged to the DCA or not. During our last conference, the bylaws were changed by member vote to stipulate limits on the number of faculty and student submissions, and that paper and drawing recognition and publication through DCA juried processes would only be available to current members.

Continued on page 2

Contents

DCA 2012 Convention	1
2012 Juried DCA Exhibition	1
Drawing History in Italy	8
New Book on Sketching by Brehm	9
Linking Hand Drawing with Blog Communication	10
Bay View Art Stop Competition	11

2012 Juried Design Communication Exhibition

Continued from page 1

In addition, you may remember that during the last DCA Exhibition, one faculty member collected several top honors. In the ASAI, while members may submit as many images as they like (each image submission has a fee attached), only one image per/member is exhibited in the show. This automatically means that it is only possible for a member to win one Place Award (Moh'd Bilbeisi won the AIP Sketch Award in 2009) and, hopefully, each selected entrant is represented by their finest work. The idea is to spread honor and recognition and to distill the quality of the show—in my opinion, worthy principles for our own organization to follow.

The AIP has a “Best in Show Award” named in honor of perhaps the most famous of American architectural illustrators, Hugh Ferriss. Winning this award is indeed a high honor as the ASAI is perhaps the most prestigious and largest international society of its kind (Steve Oles won this award in 1996). It was proposed that the DCA follow suit and, in fact, it was ASAI founder and DCA charter member Steve Oles who suggested the award be named in honor of William Kirby Lockard—the Design Communication Association’s primary founding influence and guiding inspiration (also the Chair for the first Architecture in Perspective Jury).

Putting on my other hat as DCA President, I lobbied the DCA Board of Directors regarding these adaptations to our own competition. And I am pleased to announce that by unanimous vote of the Board, the Juried Design Communication Exhibition “Best of Show Award” has been renamed the William Kirby Lockard Prize. Also, as expressed in my instructions to the Jury, the Board specified: *The exhibition will be limited to one submission/category/entrant. This means a faculty member might have 2 entries in the exhibition (Design and Observation) and a student might have as many as 4. The competition only takes place every other year and so a student could be represented at 2 levels of education. In addition, one individual will be limited to a single Place Award.*

Continued on page 3



Kirby Lockard Award Winner

Untitled

Caroline Le Moine – University of Georgia

2012 Juried Design Communication Exhibition

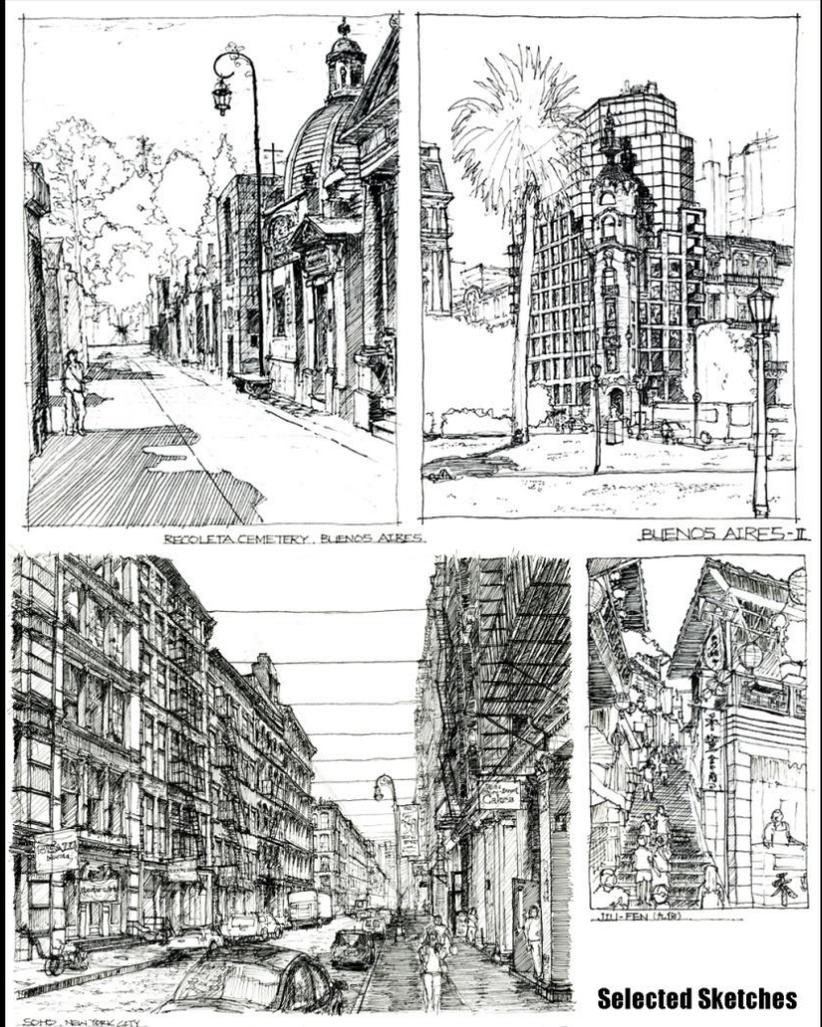
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The 2012 Juried Design Communication Exhibition thus represents the finest selected works by students and faculty in six categories: Design Image — Faculty / Graduate Student / Undergraduate Student; Observation Image — Faculty / Graduate Student / Undergraduate Student. There are Place Awards for each Category, Jurors' Awards for each of the three Juror's favorite images, and, of course, the William Kirby Lockard Prize.

But this was just the beginning. Once again, I relied on my ASAI ties to assemble an esteemed Jury based on a reputation for excellence in graphic communication. Anna Loseva (Philadelphia), Bill Hook (Seattle), And Steve Oles (Santa Fe), all distinguished as architectural illustrators, volunteered to bring their considerable talent and experience to the task. We all owe them our gratitude as it is the reputation of the Jury that ultimately establishes the worthiness of this review process.

As Exhibition Coordinator, I collected and catalogued all entries by the end of May. I have to say this was somewhat frustrating. I received quite...a...few incorrectly processed submissions. One of the primary problems was with professors who had students submit their own work and supply their own e-mail contacts—remember this competition is set up to be filtered through faculty. The intent is for all submissions to be faculty initiated and sponsored with all information shared directly between the Coordinator (Mwah) and the faculty entrant/sponsor. At first, I got a little hot—how could people smart enough to be college professors get this so wrong? After dealing with numerable miscues, however, I allowed myself to settle down and recognize that something was wrong and needed changing. I tried to put myself in the position of a submitting member. Sure enough, the instructions, evolved through a number of Coordinator versions, were not that hard to misinterpret. You can bet I have done my best to remedy THAT situation for the next round. It caused me a lot of extra effort to massage all submissions into a comprehensive body of work suitable for uniform review by the Jurors. And thank you, Zuzanna Karczewska, for helping out with the final organizing process.

Continued on page 4



Selected Sketches

Anna Loseva Juror's Award
Selected Travel Sketches
Kevin Ku — University of Oklahoma

2012 Juried Design Communication Exhibition

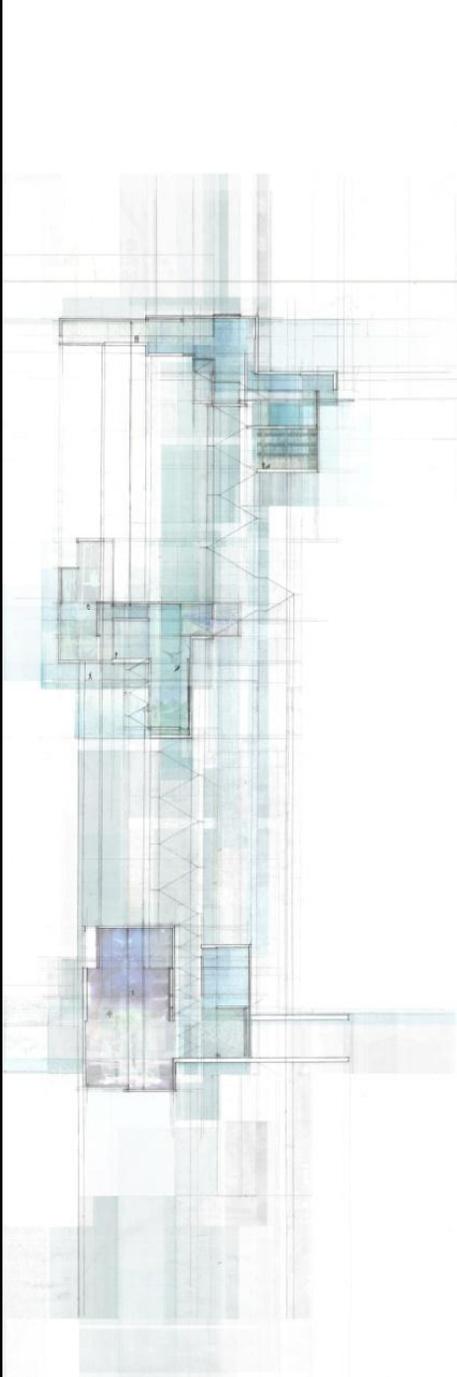
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Once the competition was formatted, each Juror was mailed a CD containing two PowerPoint files, one with the Design Images and the other with the Observation Images. The PowerPoints were arranged by Category. Each entry was designated by a reference number in the upper left-hand corner of the slide (blind review—no names or institutions). Also on the CD were my Charge to the Jury, two Excel files—a score sheet for each PowerPoint, as well as a Microsoft Word form for documenting prime candidates for each Category winner and the William Kirby Lockard Prize. I asked the Jurors to preview the images and make preliminary choices before we conducted our arranged video conference Jury meeting (webinar). We held a preliminary practice session on June 20th just to test out the equipment, work out any kinks, and feel out how the process might go during the actual Jury. It was a little surreal—sitting in a darkened room with a large computer monitor, conversing with talking heads in disparate corners of the country—much like a group Skype session. Then on June 27th, we got down to business. We used Adobe Connect to allow us to view one another and simultaneously study each image in the PowerPoints. We spoke to each other via conference call. Steve Oles took the screen shot shown here as the Jury discussed the merits of an image in the Undergraduate Observation Category—ultimately the Category winner (Eleanor Reinhard).

We began our formal Jury process at 9:00 a.m. Mountain time and finished around 2:00 p.m. That included a 15 minute break at 11:00 and a half hour lunch break at 12:30. The Jury was well prepared. They were ready to hear each other's arguments and make decisive decisions. From my perspective, they promoted a lively, respectful, though often passionate interaction in discussing the submissions and making what were often difficult choices. I tried my best to merely facilitate and not in any way influence their decisions (though I eliminated myself from competition, this took some real concentration, let me tell you).

We went through all the images three times—(1) a non-voting review of all the submissions, (2) eliminating all submissions that did not receive one yes vote, and (3) eliminating those that did not collect a majority yes vote. There was a final culling round to get each selected submitter to the allowable one image per/category, followed by determining each of the Place Awards and Juror Awards. In the end, the 2012 Design Communication Exhibition Jury concluded its business by selecting the first ever William Kirby Lockard Prize (Carolina Le Moine, sponsored by Professor Saral Suraku). I think everyone was spent but elated in what they had accomplished.

I was excited to take in the experience of the 2012 Juried Design Communication Exhibition, with its first ever William Kirby Lockard Award image, filling the halls of the Oklahoma State University architecture building. I personally thought Professor Jeanne Homer did an excellent job of hanging the Exhibition for the Biennial Conference.



Best of Category Design Image - Undergraduate

Cirque du Soleil Headquarters Tower Section

Tracey Weisman – University of Florida

2012 Juried Design Communication Exhibition



Paul Stevenson Oles Juror's Award

Untitled

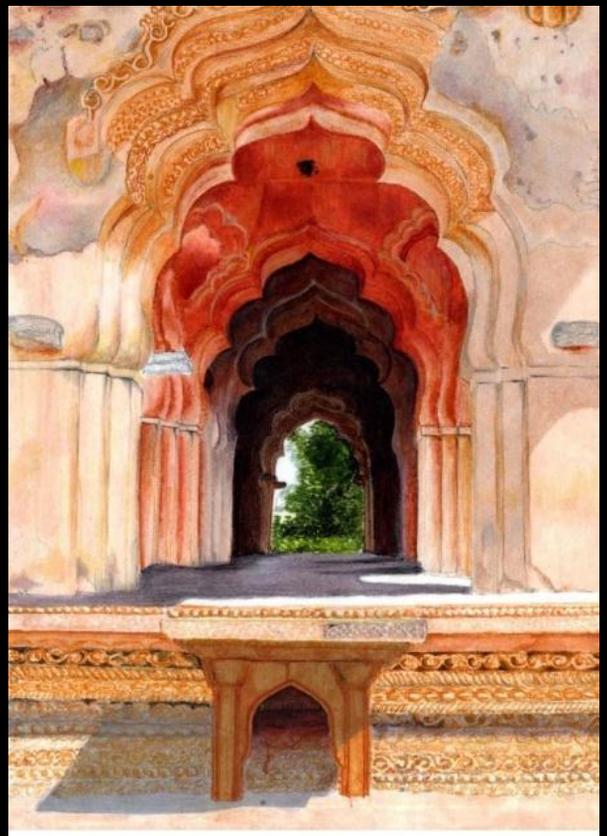
Sarah Harris – University of Georgia



William G. Hook Juror's Award

Vaison la Romaine

Randy Seitsinger - Oklahoma State University

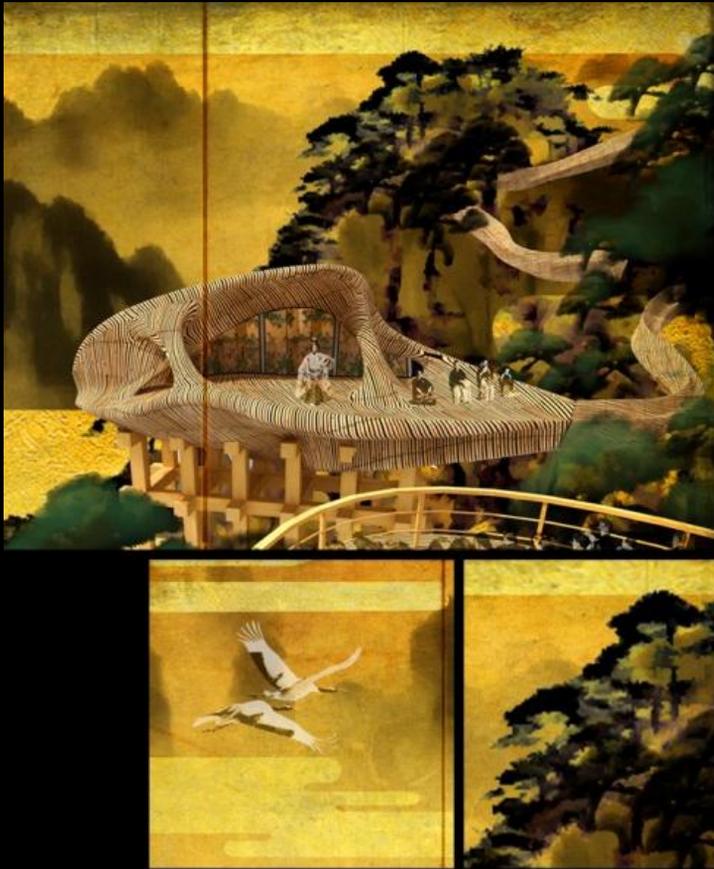


Best of Category Observation Image - Graduate

Hindu Temple

Gauri Shitole – University of Memphis

2012 Juried Design Communication Exhibition



Best of Category Design Image - Faculty

Noh Theatre
Saral Surakul – University of Georgia



Best of Category Observation Image - Undergraduate

Observation Drawing Final
Eleanor Reinhard – Montana State University

2012 Juried Design Communication Exhibition



Best of Category Design Image - Graduate

William Turnbull Drylands Competition 2012

Jake Weldon – Montana State University



Best of Category Observation Image - Faculty

Forum Romanum, Rome, Italy

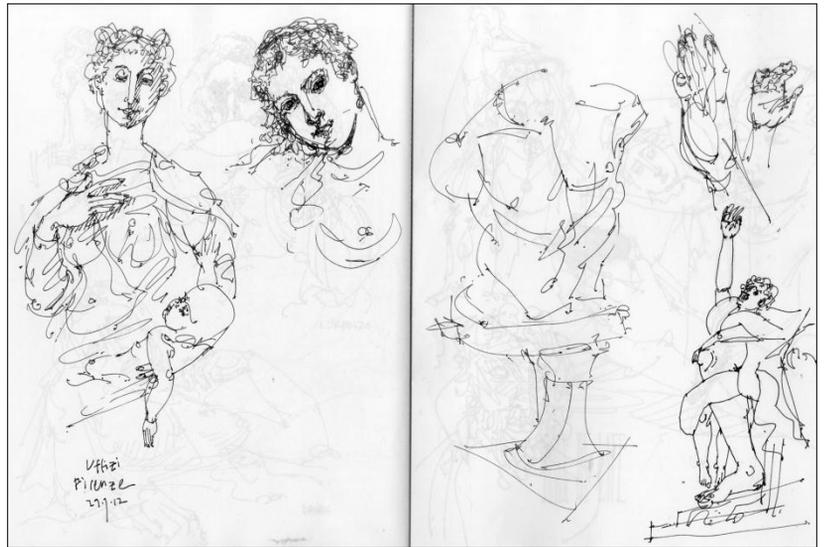
Matthew Brehm – University of Idaho

Drawing History in Italy

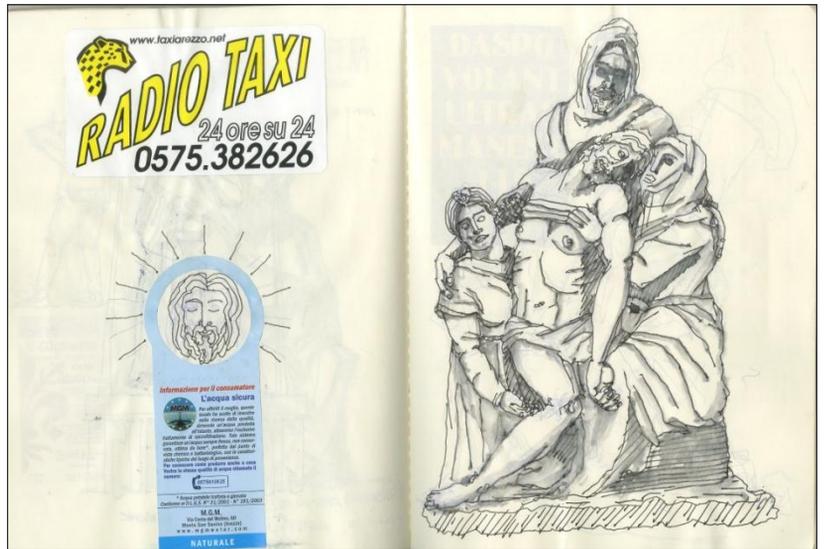
By Brian Dougan, American University Sharjah

{Drawing history in Italy} was essentially a three-week exercise about seeing. Seeing is a uniquely human attribute that in most cases has been contaminated by our contemporary existence. Seeing is an orientation devise. It kicks in when attention is less than it could be. Seeing is the ability to focus ones attention for a prolonged amount of time so as to notice, that which is missed when observation suffers from superficiality. Seeing combats ADHD by reminding us of our integral relationship with life. Seeing and drawing together is synergistic. It is an active meditation that engages life from a uniquely individual point of view. It feeds the self with confidence and admiration by positioning oneself in a meaningful place.

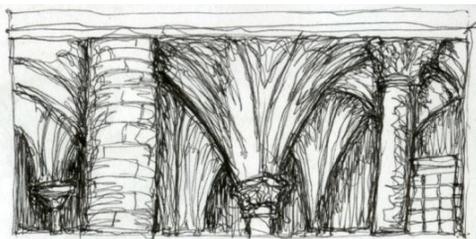
The work of fourteen students was never intended to be publically displayed, nor was its goal to be appreciated in terms of technical prowess. Each drawing is a relationship between the drawer and the drawn resulting in a discovery of understanding. We were in Tuscany to collect experiences. The drawings each student produced are the means and evidence of this Tuscan adventure.



Drawing by Nasser Alzayani



Drawing by Nasser Alzayani



Drawing by Basant Elshimy

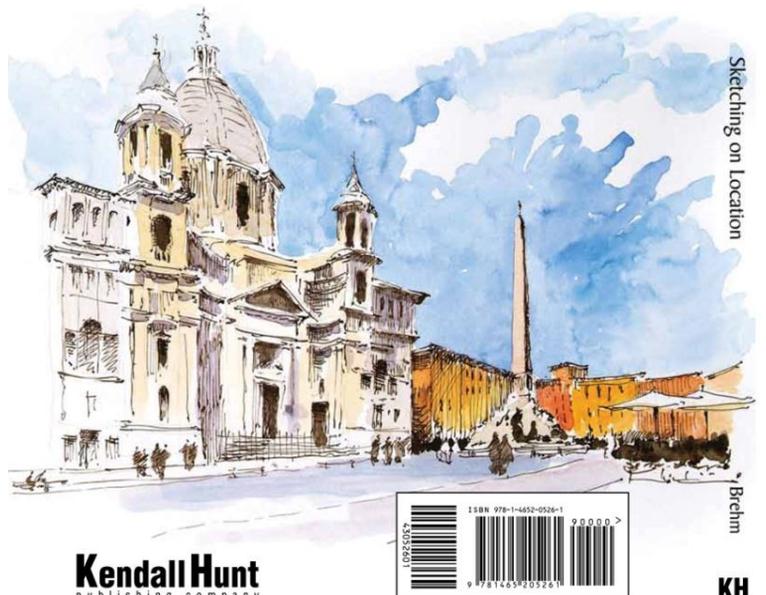
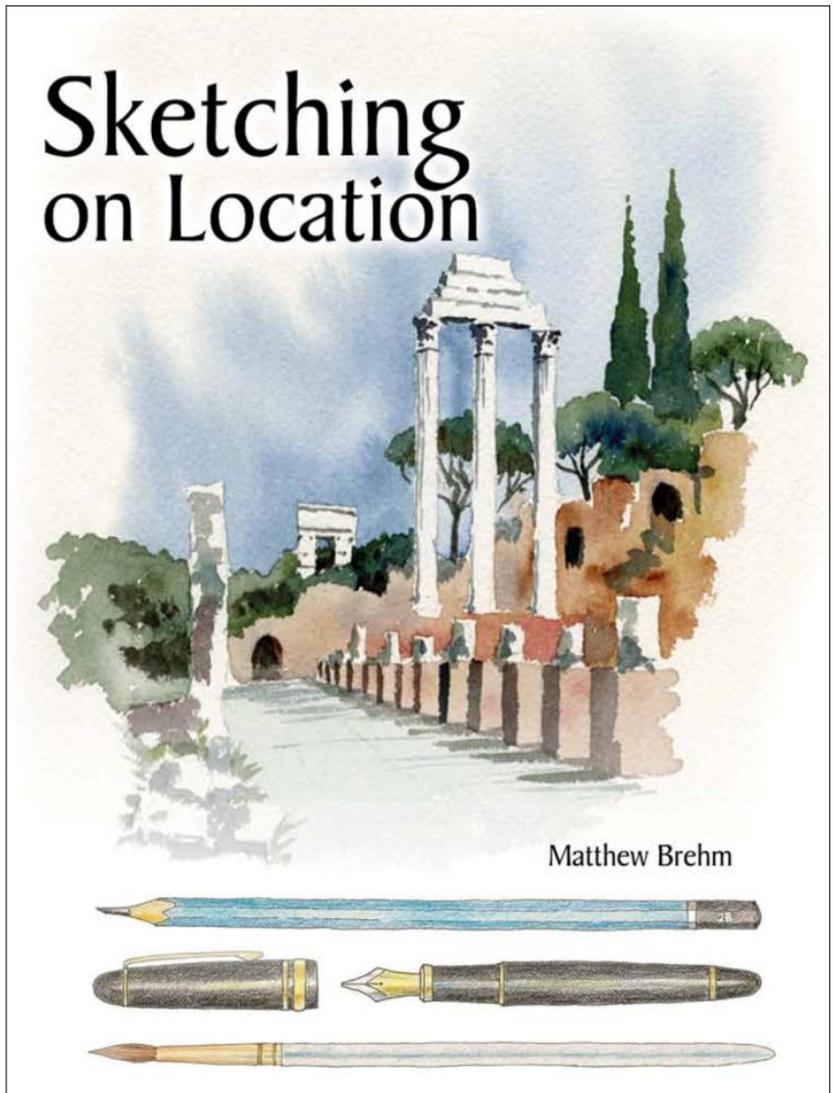


Drawing by Basant Elshimy

New Book on Sketching by Matthew Brehm

A new book on sketching authored by Matthew Brehm has just been published Kendall Hunt Publishers, titled "Sketching on Location" (ISBN 978-1-4652-0526-1). The book, Brehm's first, is intended for students in the design disciplines as well as anyone interested in building their skills for sketching from direct observation. The Introduction presents a brief history of sketching and a discussion about the importance of sketching as a craft in today's digital world. There are chapters on materials, value, color, and entourage, and a chapter titled "Setup" which focuses on composition and simplified perspective techniques.

Matthew Brehm first studied architecture at the University of Notre Dame and holds a Master of Architecture degree from the University of Oregon. He is currently an Associate Professor of Architecture at the University of Idaho, where his teaching responsibilities include design studios, graphics courses, and since 2007 an annual two month study abroad program in Rome, Italy. In 2010, Matt received the University's Hoffman Award for Excellence in Teaching, and his sketches have been recognized with awards on two occasions in the Design Communication Association's Biannual Juried Drawing Exhibition. He was involved as a Board Member in the founding of the Urban Sketchers non-profit organization in 2009, and presented workshops and lectures at the group's first two symposia in Portland, OR, and Lisbon, Portugal.



Linking Hand Drawing with Blog Communication

By Stephanie M. Sipp, Florida State College of Jacksonville

Do you want to reach a worldwide audience with images, information, website links and videos? What about hosting a blog? As an advocate for hand drawing to communicate ideas, I am constantly seeking ways to encourage and inspire artists, designers and students to expand their knowledge and skills at hand drawing.

I am discovering that a blog provides opportunities to post mini lessons on the topics of hand drawing, creativity and learning styles. The blog provides the visitor options to continue exploring these topics with the addition of website links and videos. It is a method of communication that reaches a worldwide audience.

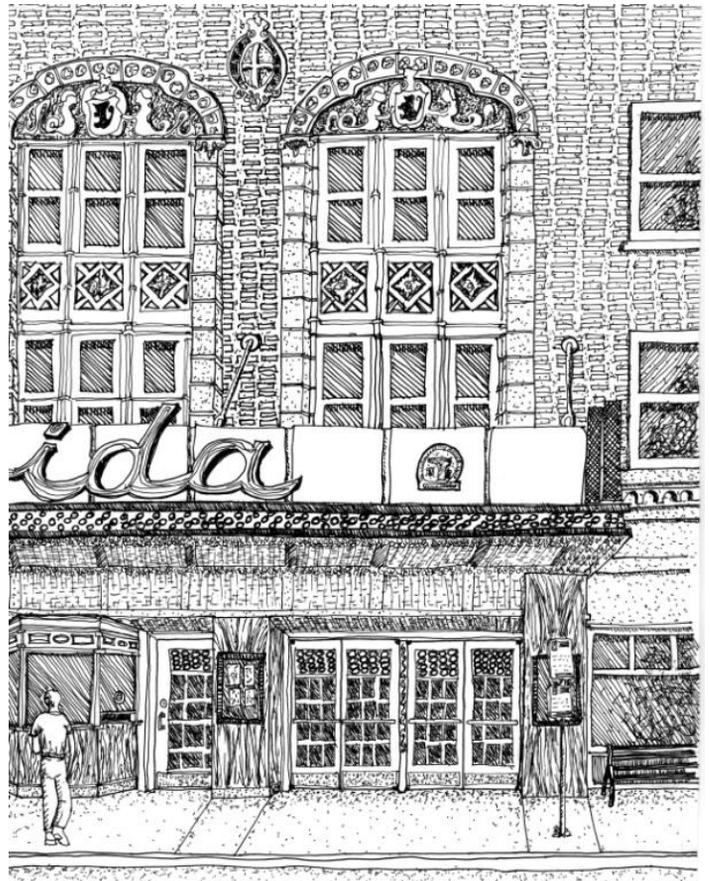
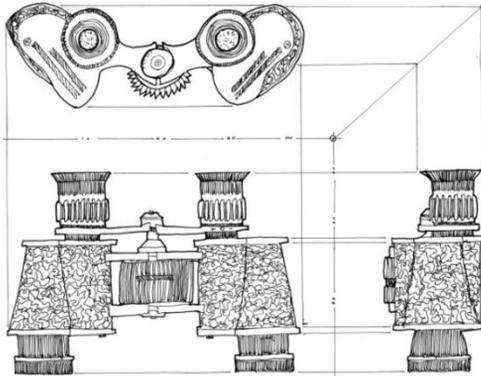
I am using my blog as a teaching tool that is dynamic and supports distance learning. For each short post, I provide drawings, images and support material. I can make comments and observations about composition design elements and drawing techniques. I like to post topics on hand drawing, color rendering and urban sketching. Other topics include the creative process, visual communication in the business community and video demonstrations from my drawing book. I also feature information on artists, architects, authors, interior designers and speakers.

It is fascinating to observe the global participation of the blog visitors. My blog is hosted by Wordpress and provides viewer statistics. Usually about 45% of the viewers are from the United States with 10% from United Kingdom and 10% from India. I have had conversations with professionals from around the world including an architect from Spain and an interior designer from Canada.

Blogs are now a significant method of communication in today's global world. My students are required to visit my blog and post observations. This allows me to include information that is pertinent to class topics and exposes them to this method of reaching a broad audience. New posts are provided each week on Mondays and Thursdays.

Take a minute to visit the site at <http://drawinghand.wordpress.com/>, post an observation and let me know what you think. Be one of the 1000 viewers that I have every week. I look forward to hearing from you!

Stephanie M. Sipp is currently a fulltime professor at Florida State College of Jacksonville in Interior Design. Her book "Exploring Perspective Hand Drawing, Fundamentals for Interior Design," was published in the Spring of 2012. She is also active in the local art community promoting and teaching hand drawing along with showing her art work.

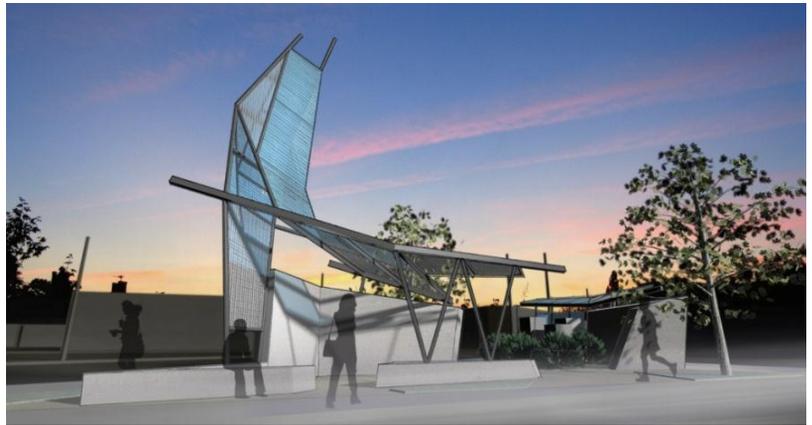


Bay View Art Stop Competition

Associate Professor of Architecture at the University of Idaho, Román Montoto, had his entry to the Bay View Art Stop Design Competition, Urban Counter-Pose, selected as the top entry. This national competition for the design of a bus shelter and monumental art installation located on a residual traffic island in the Bay View neighborhood of Milwaukee, WI was a two-stage process. Initial entries were blind peer reviewed by the competition committee, comprised of residents, architects, artists, and city officials, in January from which a short list of finalists was assembled. The second stage included interviews with the committee, design development, and presentations to the public with Q & A as well as a public vote. Both vote tallies from the public meeting and competition committee were in favor of Montoto's proposal.

The approach taken to design Urban Counter-Pose for the Bay View Art Stop Design Competition included satisfying several design criteria. One of the primary goals identified from the Request for Proposals asked that the intervention establish a northern entry into the Bay View District. This inspired a design process that activated the intervention's scale and proportion as an "Urban Counter-Position" to movement and views around the site; a process of finding equilibrium to an imbalanced and 'lost' place. The traffic island's context of vehicular circulation results in an urban residue and rift at the cross-roads. This scheme's development accelerated in mending that rift and creating a highly visible and monumental sculpture emerging as a unique marker of Bay View while satisfying the functional requirements of the Lincoln Ave, Howell Ave, and Kinnickinnic Ave bus stops. Approaching, waiting, moving, and gathering in and throughout the site and intervention unfolds into a sweeping experience of scalar variation from the intimate to the broad and gestural. With this, Urban Counter-Pose responds to its position within the city as much as its position within the district of Bay View, at the traffic island with adjacencies to evolving commerce and close proximities to dwellings. It engages both the city and district communities through a series of unique visual, spatial, and experiential dynamics. Bay View's independent mind-set and industrial history are filtered into design sensibilities through material selections and composition. A heavy concrete base eludes to the well-rooted and community of independent thought while the animated steel structure springing up from that foundation does so with a sense of industrious and creative resurgence, open-ended and optimistic for the future. The Urban Counter-Pose establishes 'place' with compositions of space and materials that evoke a sense of 'becoming'; becoming a celebrated gathering node for the community, becoming a stimulant for future commerce in the area, and becoming a marker and signifier of Bay View within the City of Milwaukee.

The final stage of this overall process will result in construction of the proposal. Fabrication is slated to commence in March of 2013 with on-site construction following in May. Montoto is currently working through construction & contract documents for the project in addition to coordinating with fabricators and contractors to finalize pricing.





DCA 2012 Conference

Continued from page 1

In the afternoon the participants had the opportunity to choose several workshops exploring a wide range of drawing skills. These workshops included “Leveraged Imperfection” by Nathan Richardson, a warm/cool watercolor demonstration by Henry Sorenson, “Adding More with Colors” by John Womack and a digital coloring workshop by Scott Lockard.

The second day concluded with a keynote lecture featuring the work of Friedrich St. Florian titled, “The Eternal Link Between the Eye, the Mind, and the Hand.”

Day three began with a morning of academic paper sessions covering issues of digital modeling and diagramming, sketching and global urban issues. After a lunchtime presentation by Steve Oles, the afternoon offered a workshop by Jim Leggitt on Drawing Shortcuts and a keynote presentation by Jim about new trends in design visualization. The DCA Business Meeting was also held.

The evening was highlighted by the DCA Banquet and Awards Ceremony. Certificates for the DCA Juried Exhibition were awarded and the event was capped off by a rendition of “Home on the Range” by out-going DCA President Henry Sorenson.

The final day saw the last of the academic paper presentations and the dispersal of the DCA membership for another two years. The next DCA Conference is scheduled for 2014 at Southern Polytechnic University in Marietta Georgia.



DCA President Henry Sorenson leads a rendition of “Home on the Range” with audio help from Conference Chairman Moh’d Bilbeisi

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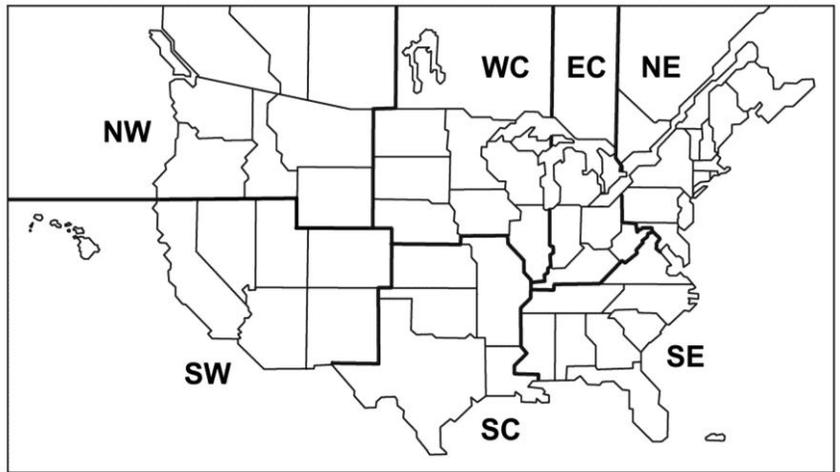
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