



OPPORTUNITIES

The Newsletter of the Design Communication Association
..... Spring 2009 Edition



Editor's Note: THOMAS M. LESKO

Welcome to the Spring 2009 edition of "Opportunities." While it has been a quiet year and a half since our last conference, the time is at hand to plan for your trip to our **Spring 2009 conference** which will be at the **Southern Polytechnic State University** just outside of Atlanta. For us in the northern US regions, a trip to Atlanta in March sounds great, not only for the exciting conference program, but also for the opportunity to see Atlanta in the Spring!

Practitioners and educators are invited to present their work in the area of design communication. In the tradition of DCA, we hope this gathering will be informal but rigorous as we look forward to the many challenges of vision, information, and knowledge. The conference will attempt to bridge across many design disciplines as we explore communication from multiple points of view.

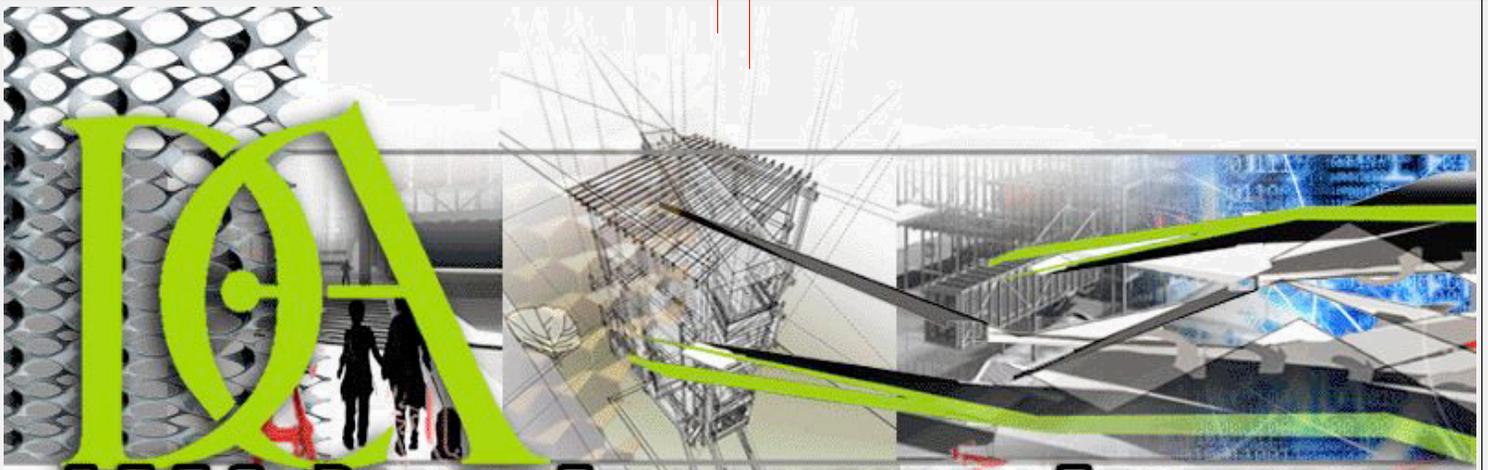
Tom

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Images of Southern Polytechnic University, this year's conference location





2009 DESIGN COMMUNICATION CONFERENCE
ATLANTA, GEORGIA, MARCH 25 - 28, 2009

HOST SCHOOL: SOUTHERN POLYTECH **+ architecture dept.**



The Architecture Building at Southern Polytechnic State University



Register by March 1 for the early discount

REGISTRATION

<http://www.designcomm.org/DCA08/Registration.htm>



Photos courtesy Paul Stevenson Oles

Images from our 2007 conference at Ball State University

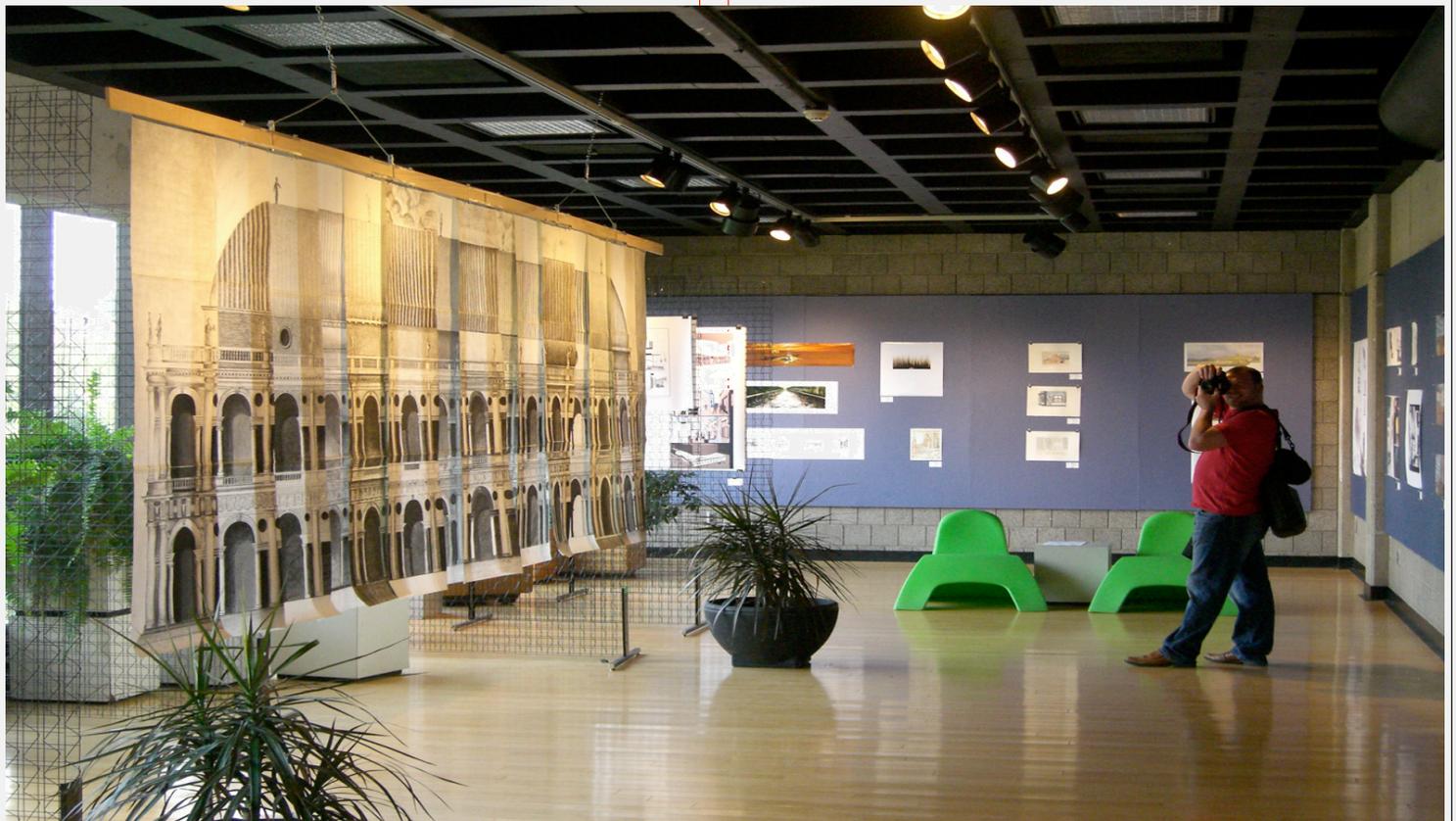


Photo courtesy Mark Nelson

The Design Communication Association's 2007

Juried Design Exhibition: Continuing to Grow and Mature

by Mark Nelson

The DCA's 2007 Juried Design Communication Exhibition showcased a broad sampling of what design communication is and can be, across multiple design disciplines. There were 49 submissions accepted out of 77, and the jurors sifted through almost 150 images before finishing their reviews, reading statements as well as looking at images. Submissions included international as well as national work, and both the quality and the quantity of submissions continues to grow with every conference. Work accepted for the exhibition was accepted by at least two of the three jurors after a blind review, and each juror gave an award for their favorite submission from the entire exhibition. Conference Best of Category Awards for each category were selected by conference attendees after viewing the work as it hung in the gallery.

The gallery show was exciting to see, as it truly represented a broad cross section of the rich activity in today's world of design communication. Increasingly, much of the work crossed boundaries between media, combining ancient and cutting edge approaches in the same piece. The work also ranged from highly representational to highly abstract, as well as from theoretical to practical. The student work represented not just the work of the students, but of their faculty advisors and teachers as well, and it is heartening to see that students are able to learn from strong mentors.

The jurors were faced with the daunting task of making decisions about a substantial body of work, and deserve a hearty round of applause. The jurors were Nancy Cheng, Robert Frank and Tom Yamamoto, who individually and collectively brought a wealth of design communication experience and insight to the selection process. Many thanks also to Professor Malcolm Cairns, Ball State's Gallery Coordinator, for all of his help in hanging the show and taking care of the gallery. Thank you also to Ball State's Michel Mounayar for remaining calm in the midst of potential chaos throughout the conference.

Since most submissions were made as prints, a substantial portion of the show is available to send to colleges and universities who would like to exhibit the work in their own galleries. Arrangements would need to be made for the hosting school to pay for shipping and other costs. Anyone interested can contact Mark Nelson at mnelson2@wisc.edu for additional information. In coming months, the show should also make its debut on the Web, so keep an eye on the DCA Web site for that event.

The following are the Juror Award Selections

Nancy Cheng Juror Award

"Ivanhoe," Ken McCown and Andy Wilcox, Cal Poly Pomona

Robert Frank Juror Award

"Sky Ship," Tim Hayes, Louisiana Tech University, Design Faculty Category

Tom Yamamoto Juror Award

"Melos," Jason Heard, Montana State University, Design Graduate Category (Steven Juroszek, Faculty)

Following are the Conference Best of Category Awards, voted on by members in attendance at the conference at Ball State University.

Design Faculty - Conference Best of Category

"Build with Thine Own Hands," Ken McCown and Andy Wilcox, Cal Poly Pomona

Design Graduate Student - Conference Best of Category (Shared)

"Personal Retreat," Lance Hayes, Montana State University (Henry Sorenson, Faculty)

"Spatial Labyrinth," Virginia Smith, Drexel University (Eugenia Ellis, Faculty)

Design Undergraduate Student - Conference Best of Category

"Exploring Independence of Function and Form 1," Michael Miller, Southern Polytechnic State University (M. Saleh Uddin, Faculty)

Observational Faculty - Conference Best of Category

"Racing Stripe," Henry E. Sorenson, Jr., Montana State University

Observational Graduate Student - Conference Best of Category (Shared)

"Motorcycle/Sidecar," Dawn Carlton, Montana State University (Henry Sorenson, Faculty)

"Basilica," David Seifert et al (15 Students Total), Texas A&M University (Welling He, Faculty)

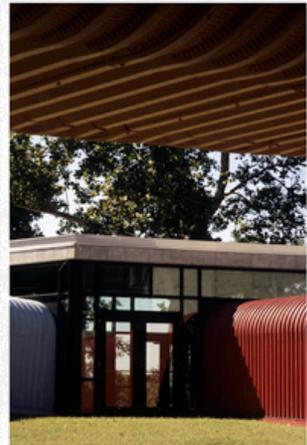
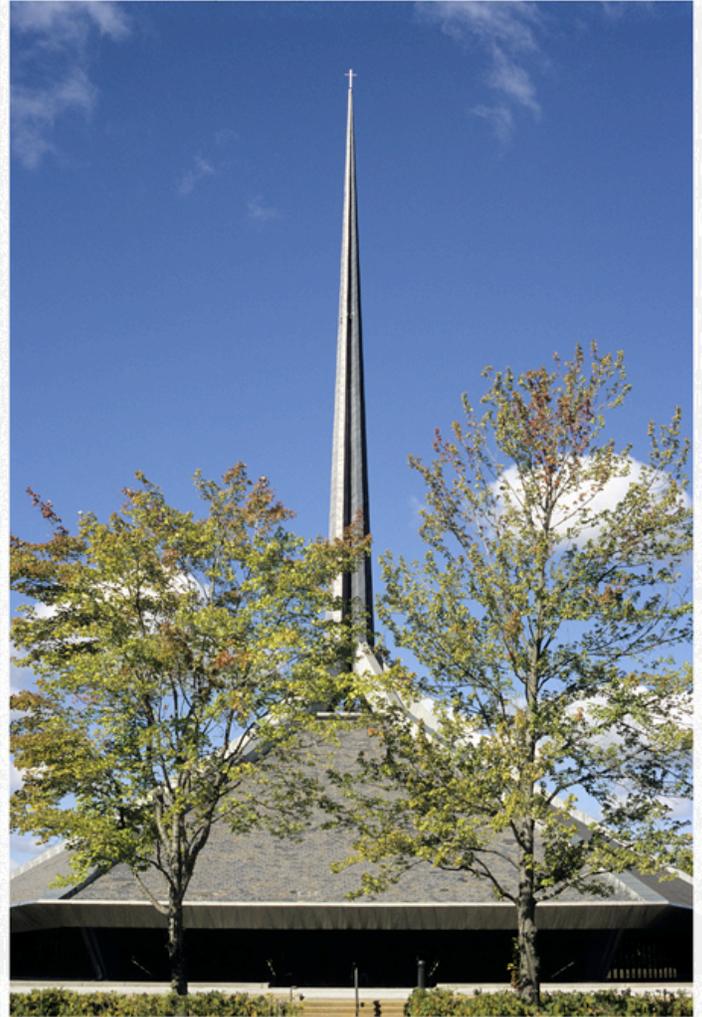
Observational Undergraduate Student - Conference Best of Category

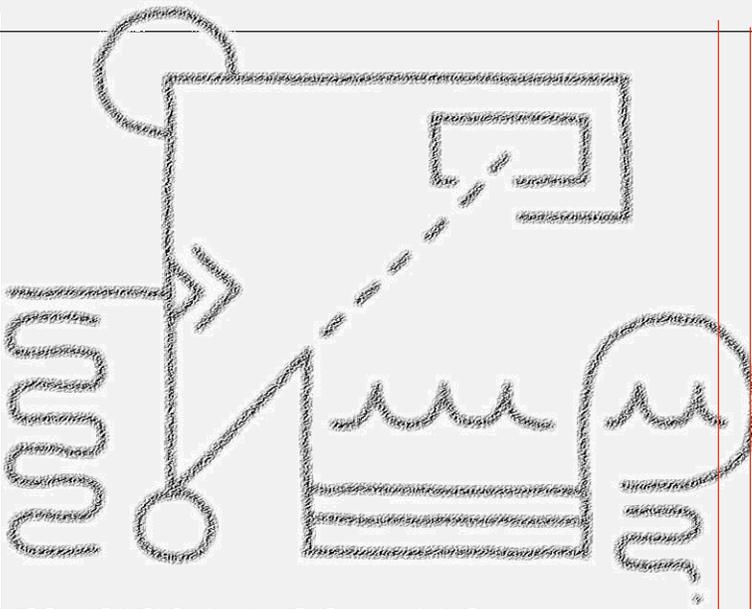
"Warm Cool," Philip Ballard, Montana State University (Henry Sorenson, Faculty)

From the 2007 DCA conference

C O L U M B U S F I E L D T R I P

HENRY SORENSON





TRADITIONAL DRAWING

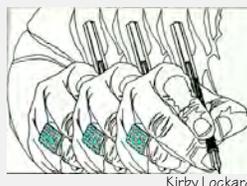
Henry Sorenson

The image above was originally made by scoring lines with my index finger into wet sand along a Florida beach. I liked it enough to copy the diagram into my journal. I was just playing—with no real purpose in mind. I was making my mark in a beautiful place on a beautiful day. Just like children and adults do every day at the beach. Just like people have always behaved along a wash of sand before the greatness of the ocean. No big deal. I was just drawing. Everybody does it to one degree or another. Like most children, my seven-year-old daughter draws every day. Nobody tells her to draw. Her mother and I seldom even talk about it. But once or twice a day she gets out her box of pencils and markers, pulls a sheet of white paper from her top drawer and makes a picture. It's just one of the ways she plays. It's satisfying. It nurtures something from within.

Drawing is a natural and primary form of self-expression. Like athletics, it connects our personal mental goals and aspirations with the muscular coordination of our bodies. In drawing, we "act out" the images we see in our minds. We relive them in a uniquely human dance of hand and arm movements that bring our innermost thoughts to life before our eyes. When we draw, our whole being is involved. We relax into an easy, almost floating sensation as we swirl light, spiraling curlicues onto a sheet of paper. We tense every muscle fiber and grit our teeth when we drive deep, jagged, lightening-like strokes into the page.

Drawing is visceral. It is an intrinsic mode of self-expression and creativity. It is as human as singing or dancing, laughing or crying. It is part of who and what we are. If the creative arts exist to express and reaffirm our humanity, then we must draw. Because in drawing our innately human qualities are expressed as images crafted by purely human means. If the medium is the message, then the means of making itself has meaning. In the arts, the work that moves us most profoundly and directly is the work that most subtly and accurately reflects the uniqueness of ourselves back to us.

Drawing is from and of us like no other imagery can be. Drawing is a direct expression of our soul and body. Intrinsic, automatic, irreplaceable. And no big deal.



See you all in Atlanta!

Tom L.