

OPPORTUNITIES

The e-Newsletter of the Design Communication Association

Fall 2016

DCA 2016 Conference

By Michael Chisamore, University of Memphis

The 2016 DCA Conference held in Bozeman and Chico Springs was an opportunity to meet with colleagues and discuss the teaching of design communication in the rustic landscape of southwestern Montana.

The opening event for the conference was an exhibition of the work of ASAI co-Founder and architectural illustrator, Frank Costantino; and a welcome by Dean Royce Smith of Montana State University.

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Mammoth Hot Springs, Yellowstone NP

Beyond the Horizon: Frank M. Costantino speaks at the DCA 2016 Conference

On Thursday September 8th, 2016, Frank Costantino, FAIA, gave the Keynote lecture to the Design Communication Association Conference held at Chico Hot Springs in Pray, Montana. The speech, titled "Beyond the Horizon – a Projected View of Future Illustration" has been republished here. Several images from "Architecture in Perspective," published by the American Society of Architectural Illustrators, have been included from the presentation. For more information about AIP, the competition or ASAI, please visit www.asai.org.

THE PAST

I must first disclaim any self-imposed mantle of Soothsayer, Seer, Prognosticator, Fortune Teller, or Enlightened Futurist to foresee what is ahead. To paraphrase Mark Twain - "Any opinions of accuracy for my future projections are greatly exaggerated." The principal reason for the disclaimer is the late stage of my career, and the considered, if not accurate, opinion of the newer ASAI members and younger practitioners in this changing landscape of drawing. Along with a number of my fellow illustrators, I am a dinosaur (though a formidable one it seems). But I'm willing to share some thoughts about what shape it make take. What I present here are some observations based on my forty-four years of work in the illustration profession, and my exposure to some trends that are now emerging, and may likely influence how artists visualize architecture, and service the ideas of their clients.

Given the specialization of services in the increasingly complex process of architecture, which began in the mid-to-late fifties after WWII, this vibrant and gratifying profession happens to be a market-driven business, and dependent on architects, developers and institutions for its livelihood. Its utility lies in the design sensitivities of the illustrators to mesh with those of the architects or designers, and together create an image that has power, substance, romance, emotional impact and other intangible nuances – toward the lofty plateau of an aesthetic of drawing. In expanding instances of academic connections through ASAI – like Prof. Henry Sorenson, Prof. Tamotsu Yamamoto, U. of Wisconsin Prof. Mark Nelson and others - illustrators will also certainly have opportunities for pursuing research in developing new directions, programs and techniques. Such has been the case with Steve Oles, initially a trusted advisor to, and now an ubiquitous avatar within the Sketch-up program.

My own career was influenced and shaped by those early notable predecessors such as Hugh Ferriss, Frank Lloyd Wright, Jules Guerin, Helmut Jacoby, the Saarinens and many others. Lessons from this rich past will infuse the present, by intent or osmosis, while shaping the future. My immediate past includes over four decades as a professional illustrator, and over 30 years in the affairs of ASAI. From these decades of experience, I offer the depth and character of image-making through my filtered view, with the examples of the Society's Architecture in Perspective exhibitions, and ASAI's and the world's ultimate grail for drawing, the Hugh Ferriss Memorial Prize. (slides) In this 30 year overview of Ferriss Memorial Prize images, it may be evident that newer drawing methods are introduced every year, added to the older techniques - though not necessarily in any sequential fashion. Rather than moving with the times, AIP continues to expand with the times. Although only the Ferriss images are shown here, many illustrations in ASAI's recent shows have been done with trending advanced computer software and proprietary programs; and this sophisticated digital work partners right next to charcoal or pen drawing, mediums that have been in constant use for thousands of years.

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The surprising range of superb Ferriss Prize work represents an expansive, inventive and skillful use of media and technique and visualization concept for achieving such spectacular results. Most of these ASAI members have been trained as architects, if not a practicing architect, and understand the subtleties and finesse of design to devise a means for representing the built form, to better depict the design into its intended context. The distinctive artistry and unique variety of these works do not singularly represent a trend, but collectively suggest that the intent, design, composition, execution and effective collaboration with their clients are the commonality of each artist. A few of the Ferriss Prize winners works were so exceptional to the AIP jurors, that they have won the Prize twice.

The Stylistic discoveries that these precedents from ASAI's AIP shows and the continued developments in drawing via expanded influences and references has provided a rich recent history to study & explore. ASAI is committed to the importance of this imagery and is committed to the highest aesthetic achievement.

From this deep library of professional work, together with the recent addition of an Observational Art category, and also more recently - thanks to Prof. Sorenson – a student competition category, the framework of drawing still remains stable and demands the shaping of space and the simulation of three dimensions in a two dimensional form. Architectural illustration clearly alters, if not dictates, our perception of what we see, and thence our projected reality; it is the cusp of creativity demonstrating what may be possible.

THE PRESENT

Although we translate the visual terms of drawings into a less than descriptive spoken dialogue, the difficult task of how we talk about what we understand we see, and attempting to project or visualize what we can't see is the telling aspect of Conferences such as DCA. Currently, the illustrator provides an image-making, and by extension an assumedly artistic, service, and must have at the least capabilities that establish a client's trust and confidence. The examples of the ASAI Hugh Ferriss Memorial Prize images demonstrate many telling characteristics as enumerated by Gordon Grice, ASAI Pres. Emeritus. Such marketable capabilities and skills would include:

- Creating distinctive imagery in a style that represents the spirit of the building and/or the client/firm's body of work, and/or a signature identity for the project;
- Understanding the essential concepts behind a project's design solution, and searching out a meaning that may not be obvious in the final built form, and quickly developing an awareness of ambient qualities beyond the architecture; while also understanding their client's concerns and aspirations.
- Advising on design and presentation solutions, from the illustrator's broad working experience with many other firms and individuals.
- Advocating for the design scheme and the designer in a collaborative process. Every project deserves to have its best features put forward for consideration. The illustrator's relationship to the designer is often that of an objective collaborator, providing relevant input.
- Mediating the process, sometimes working in-house (sometimes on charrettes) and creating quick sketches, design visualizations or drawings on the spot, help greatly in the development of design.
- Communicating the client's design ideas to an audience whose sensibilities the illustrator understands, being familiar with the entire communication process. In this instance, the illustrator is to the designer is akin to an editor to the writer, or an interpreter is to the traveler. Some have suggested that the illustrator (and stylistically from the traditional illustrator) adds "soul" to a project.
- Composing an illustration that communicates ideas; a perspective representation designed for that purpose. The best work – work that receives the most favorable response – is artistically conceived. Using the rules of composition (form, line, movement, color, contrast, texture, perspective) a convincing illustration will portray not just a building project, but also the idea that the project expresses, in a clear and unique way.



AIP 1 - James Record



Hugh Ferriss Award, AIP 11 – P. Stevenson Oles FAIA



AIP 10 – Lee Dunnette AIA

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Beyond the Horizon (Continued)

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- Narrating, with the illustration or multiple drawings as the storyteller, by framing the image into a contextual situation – conveying the human element, demonstrating the activities that the project may stimulate or supports; both of a programmed and un-programmed kind.

What is telling about the Ferriss Prize works is that many of the ASAI member artists are self-taught in their respective mediums. Their skills have encompassed all of the criteria mentioned above, and have enabled their efforts for producing such exceptional imagery. The fact of ASAI exhibitions and catalogues has been an influence and an inspiration for established and new practitioners, providing a ready reference for exploring other ways to think about drawing. There are instances when inspiration and variation derives from these precedents of ASAI's catalogues and exhibitions. One such influence suggest similar or derivative works that may emerge in another form, demonstrating an influence across time; in this case nearly thirty years.

Another way of defining an illustrator's services would be to isolate the various uses for drawings within the current planning, design, marketing, construction and educational sectors. By describing the end use of an architectural image, its function is made clearer. Some typical applications would include: conceptual sketching (and designing), modeling, design development drawing, in-house presentation, final presentation, marketing, fundraising, zoning and planning approval, community feedback, fine art (prints and originals), editorial art, and others.

There are numerous alternate avenues for illustrators that would require comparable skills sets to those of architectural specialists, but would interpret different criteria for a different audience - projects in a broad "miscellaneous" category that includes, among other things, editorial art, graphic arts, cartoons, postage stamps, etc. My friend and colleague, Prof. John Roman, from Boston's Mass College of Art, has published an e-book, *50 Markets for Illustration* that describes with generous examples many other market avenues for artists.

"Where did hand drawing go, and how can it be re-introduced to the practice of architecture?"

"Does anyone know how to draw anymore?"

Such questions fuel a growing sense in the architectural profession that, due to an unrelenting increase in the use of digital modeling, image-making and rendering, the traditional links between drawing and architecture may have become confused. The programmatic techniques common to all who use them also obscure or eliminate a personal touch or distinctive quality to the imagery. Within this digital image-making environment, virtually (in both meanings of the word) anything is possible and permissible, but we may have lost track of what's useful and helpful in reference to the previously mentioned criteria.

During the first few months of 2012, two significant North American symposia were held, to consider the state of architectural representation. The **20th Congress for the New Urbanism** featured an exhibition of drawings entitled "**The Art of the New Urbanism**," which advocated more frequent use of traditional drawing. Also in Toronto, David Oleson, an architect and chair of the panel judging architectural images for the Ontario Association of Architects annual awards, found *"The image category was the most difficult group for us to review and find anything worthy of a prize."* Few submitters, it seemed, had a firm understanding of what an illustration is able – or should be expected – to accomplish.

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Hugh Ferriss Award, AIP 23 – Frank Costantino FAIA



Hugh Ferriss Award, AIP 18 – Ronald Love

Beyond the Horizon (Continued)

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Yale University hosted a much-publicized conference to discuss the question: “**Is Drawing Dead?**” A comparable statement during which was “**A New Sensorium: Digital Culture and the Eclipse of Drawing**”. Organized by two young professors at Yale’s School Of Architecture (with very capable sketching abilities), who also happened to be lead designers for projects I worked on at Cesar Pelli’s office, it was a rich and deep symposia, bringing forth observations, such as “*the architect using the fiction of art to construct material reality.*” The learned commentary from this conference, readily accessible on the internet, may lead one to think that life support for drawing may be needed; but the patient is still quite alive.

To these expanding and disquieting discussions of drawing’s vitality, ASAI added its distinctive voice by posing another question: “*To what extent has the connection between architecture and illustration been fractured and how, or if, it might be repaired?*”

Illustration in general – not just architectural illustration – is in an unsettled state. With “digital art” offering ever more exciting possibilities, few people – clients or artists – have much patience for traditional art forms, succumbing instead to the profusion of cutting-edge digital imagery, to the near exclusion of all other forms of expression. But we are forced to confront the fact that, all illustration today is predominantly digital at some point in its creation. How can digital art even be defined?

With ever-expanding hardware and software programs solidifying its increasing entrenchment, computer modeling has introduced the aforementioned element of confusion into architectural art. There is scarcely a design office anywhere in the world that doesn’t have access to powerful (or even free trial) modeling software, and in-house technicians who can use it with relative ease.

As a result, much two-dimensional drawing of any kind – manual or digital – has taken a back seat, from the conceptual stages of design, through the idea development process, to the final presentation. At all stages, computer model “views” have supplanted architectural artwork, frequently in the expediency of production and schedule and/or budgets, with no artistic evaluation ever being made. There exists today, a vast quantity of imagery that is fantastic, factual, hyper-realistic, and many downright disturbing and confusing. Many of my own clients have found and described digital works “cold”, and have commissioned me for a drawing in a traditional medium.

In attempting to define recent architectural illustration, there are no meaningful categories, except for two: good and bad. Whether work is done in traditional drawing methods, watercolor, color pencil; or digital drawing, Photoshop or other proprietary program-generated imagery; the objectives of good drawing are always the same; only the medium changes.

Continuing with this present state of affairs, and according to architect **James Wines**, in his article, Drawing and Architecture, “*Mechanical reportage forms the basis of computer graphics and is the primary reason that digital tools will always be best employed as an efficient means of confirmation (describing the big idea after it has been conceived), but never a deeply resonant art experience in itself. When teaching drawing to young designers, their most noticeable deficit is a lack of understanding of the complex aesthetic challenges in an accomplished draftsmanship (not to mention a basic grasp of perspective theory). These include knowledge of the origins of language, the evolution of calligraphy, the nature of signification and the abstract dimension that unites positive and negative visual elements on the picture plane. In this context, I am still speaking mainly of drawing in its subsidiary role as a recorder of thought process within the larger goal of building design. But, like the artist’s study for a painting or a sculpture, the calligraphic nature of the sketch is always a decisive factor in its ultimate qualification as art.*”

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Hugh Ferriss Award, AIP 4 – Prof. Daniel Willis



Hugh Ferriss Award, AIP 22 – Anna Carolina Monaco

Beyond the Horizon (Continued)

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James admits, *"I have been the creative beneficiary of my own graphic musings and the chaotic trail of ambiguities left behind by random charcoal smudges and watercolor washes...a pictorial detritus inscribed on paper, without any predetermined architectonic mission, that has often become the springboard for new ideas. Frequently, when watching some seemingly prepubescent computer whizz use software to whip out multidimensional views of a complex structure in a matter of minutes, I feel as though I may be pushing a hopelessly old fashioned aesthetic ritual, as a consequence of some deep-seated psychological resistance to the cybernetic world."* (This is a virulent malaise of an older transitional generation.)

Wines continues: *"I recall, a decade ago, when proficiency in computer rendering was being applauded as some kind of transcendental feat, how impressed I was with the photo-fidelity of digital drawing. Everything churned out in those days looked too good to be true. And it was. As my eyes became accustomed to sorting out slickness from substance, I gradually acquired a highly refined aptitude for detecting mediocrity...lurking under the pictorial gloss, to a point where I can now spot digital dazzle camouflaging conceptual vacuity at a distance of one hundred feet from the monitor screen."*

In addition to the inspirational merits of the pictorial detritus credited earlier, one advantage the computer can never offer is the kind of calligraphic proficiency needed to draw really well. As I often try to explain to architectural students, this elevated status is a combination of aesthetic instinct and responsive rendition that goes considerably beyond the conventional ability to produce photo-like images with great fidelity – a now commonplace talent in architecture, which is frequently mistaken for genuine drawing."

Germaine to the educators in this audience, and the admirable programs that are being implemented by DCA members, there would seem to be elsewhere an enormous groundswell - if not a black-hole vortex - of commitment to a fully digital training in illustration. As a result of this shift away from drawing in design creation, there is a continuing erosion of studies in art creation, especially basic drawing, in our schools. Designers are graduating with no drawing skills and suffering no seeming ill effects, since computer modeling has largely supplanted drawing's place. Driving this groundswell, of course, is the relentless dependency on ever-changing hardware and software, incrementally, economically, and frustratingly upgraded. The digital packages are ever attempting to replicate the human touch. But by definition, a machine cannot make a human mark.

Design offices are now populated with skilled technicians, many of whom have little ability to either create or evaluate the art or aesthetics of drawing. Varied image libraries of pre-programmed entourage and other elements – figures, cars, trees, clouds, cityscapes, etc... - provide packaged manuals of such images. However, with basic perspective learning happening within the framework of various programs, the principles of perspective are subsumed, and the layering of the library elements are invariably and inaccurately cut and pasted into a rendered, but less than ideal, wire-framed image.

Some architects and designers have begun to notice this gradual change and are wondering what went wrong and what, if anything, can be done about it. **Prof. Tamotsu Yamamoto**, in his intensive courses at Mt. Ida College in Mass. was very firm in the objectives of perspective and drawing. His favorite mantra to students on the discipline and process of drawings was *"That you have no Choice!"*

In addition to the drawing programs of DCA members, another independent and specific response to the digital tsunami issue is being addressed by the Institute of Classical Art & Architecture (ICAA), a 25-year-old nonprofit in New York, and also 15 other cities, all of whose programs are engaged in a retrograde venture devoted to keeping the classical traditions alive. Their programs teach a new generation how to draw and paint the elements of classical architecture—all those columns, arches and sculptures—with nothing more than pencils and paints on paper - no computers. Ever. The NY Times reported that – *"It's not that they hate modernity. But at this Beaux-Arts Atelier (which has its roots in the Ecole des Beaux-Arts, the the 17th century French school of art and architecture), the belief is that an architect should know how to draw buildings by hand—and the best way to do that is to study the classical forms – with Geometry and Proportion...Drawing and Drafting; and also learn how to draw and sculpt the human form. Having absorbed these techniques, a broader spectrum of creativity will be at the architect's command, even if they want to create contemporary buildings that don't have a pediment in sight."*

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Hugh Ferriss Award, AIP 21 – Dennis Allain

Beyond the Horizon (Continued)

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Individuals have trained themselves in refining their skills, or found circumstances that empowered them to pursue their craft by whatever means possible. Some laudable examples of driven, inspired artists, who devised their own path of instruction and developed their skill sets to best express their ideas – “a creativity having new ideas with value”. Their authenticity of expression emerged from their passion, not their education. “Part of our essence is to make things” was a mantra for the Roycrofters and Arts & Crafts movement, but any movement also needs informed practice, a form of scholarship – which is to say developed expertise garnered from tested experience.

One example is **Richard Johnson**, a staff artist at the Washington Post and a panelist at ASAI’s recent Conference in Toronto, was motivated by his son’s life-threatening medical condition, and he began drawing sketches in pen & ink of his child in the ICU. The work so impressed the doctors, that he was commissioned by Children’s Hospital in Boston for drawing seriously ill children for other parents, some who died, but he created a durable and endearing record of what for some became a child’s last moments. He has among other projects worked for the Post, volunteering as an embedded artist in Iraq & Afghanistan to draw the military, in action on and off the battlefields.

Molly Crabapple (Jennifer Caban), a fiery 30-ish New York artist, was inspired by Diego Rivera, Frida Kahlo and Oscar Wilde, and by stories about a woman doing conflict reporting in social and political warfare. She adopted that path, and now brings what we do not want to see to people’s eyes. She had some art training, but chose a pen & Ink and brush style, which recalls Honore Daumier, Thomas Nast and even Toulouse Lautrec. “*Drawing is very slow; it’s very invested*”, but in her hands is very powerful; as an artist, a reporter and activist, she tells the stories of life in cultures compromised by strife of all kinds to tell her human stories.

Bob Staake, a digital graphic illustrator & designer, offered some insight on an NPR interview, into common criteria all illustrators share, but also the driving forces that help form an aesthetic for him. “*Illustrate the story*”, for “*What does the client wants (or needs) to see*”, “*Style is important – for a comfort level, as well as an understanding by the viewers*”, “*Technical issues for the image and the subliminal message read through the deft use of technique*”.

Dr. Tomas Garcia-Salgado, M.A. and PhD. In Architecture, tenured researcher in the School of Architecture, and Professor of Perspective at the University of Mexico, and an ASAI lecturer, has devised an intriguing system of double picture planes for accurate projection, that is based on hand-drawing, and generates a higher degree of projected accuracy. In his courses at University, and from his rigorous studies and papers, he has written a book on his system, entitled “*Modular Perspective*.” He presented his paper and explained his system to ASAI in Dallas a few years ago, offering his deep researches into perspective as the basis for his method. I had the privilege to prepare an evaluation of his abstract on this book’s system for the MIT Leonardo Journal of Arts & Sciences, confirming for their readers that his system is indeed a workable and accomplished method.

Complex 3-point perspective as devised by Dr. Salgado is a readily available option for illustrators, to explore interior space or combine multiple drawing devices to explain complex design ideas. Similarly for more recent Ferriss Prize winners, like keynote speaker Aleksander Zamplinski, a number of the long-time practitioners, deeply experienced in perspective techniques, have adapted their work to the digital terrain, either developing a hybrid technique or expanding their formidable skill sets to include all digital imagery; like Ferriss Prize winners Lee Dunnette, Gil Gorski, Dennis Allain and Neoscape.

Even in other artistic disciplines, **Kamasi Washington** a luminous jazz saxophone player, steeped in the history and study of his predecessors, suggested in conversation with Charlie Rose that an aggregate of deep experience, “*seems to be an archaic tradition, but it re-emerges with a new spirit*”, and admits that when “*the inspiration arises, learning occurs at different times*”.

In a recent music-themed edition of the NY Times Magazine, an article featured **Matt Chamberlain**, a much sought after and high-demand sessions drummer, who “*was so obsessed with being a drummer that I never really thought about whether I was good or not*.” He was 15 when he decided to play drums, and picked up books, listened to records, took some lessons, had a year at university program, learned on various jobs, slept with his drums. He eventually got reference calls, networked, did fill-in sessions, some concerts & recordings, and from this aggregate of hard-earned experience, now makes hundreds of sessions - at \$2,000 per day - playing by the project. With changes in technology, music streaming and other innovations, Chamberlain’s opinion is that the “*herd (of opportunities) is getting thinned*”. He is as at a professional intersection – perhaps a vanishing point” stated the article, whose skills have never been more relevant, but Matt is still hammering away as music is increasingly composed and performed by machines. But, no machine can match his work, say fellow musicians. For this drummer as artist, the value proposition poses the question: “*What can you add to a situation that’s out of context, but totally works*.”

Sir Ken Robinson, a heavily broadcast, and very entertaining British educator, with over four million views on his captured TED talks, suggests that “*Education is necessary to take us into a future we can’t grasp*” and observes – “*rather than a 19th century public education...devised to promote industrialism*”, that we provide a new paradigm with “*a capacity for innovation*”, and not “*squandering talents*”. “*If as Picasso has stated - all children are born artists*” – Robinson says, “*they have to move to think*” (“*teachers and professors seem to be just bodies as transports for their heads*”), and “*people tend to grow out of their creativity, rather than into it*”. Picasso, John S Sargent or Jean-Michel Basquiat all were gifted with innate and a preserved talent - “*creativity is having new ideas with value*”.

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Beyond the Horizon (Continued)

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According to **Neil Postman**, (slide) the late New York University professor and author, in his book “THE END OF EDUCATION” suggests that to make education work we need a compelling story. *“One that has sufficient credibility, complexity and symbolic power so that it’s possible to organize one’s life and one’s learning around it. Without such a transcendent narrative, life has no meaning. Without meaning, learning has no purpose. Without purpose schools become houses of detention, not attention”*, states Postman. In an earlier era, Postman said, America offered its children such narratives, which, in effect, were answers to the question: what are schools for?

He suggests that Four narratives—or ‘gods’ with a small ‘g,’ as Postman called them—are driving American public education today, god of economic utility, god of consumership, god of tribalism or separatism, and a fourth relevant one which is:

The god of technology , that insists the main purpose of learning is to help the young accommodate themselves to vast technological change. *“This narrative is based on the false and somewhat hysterical premise that never before has there been so much technological change as now,”* said Postman. For those who believe our century is unsurpassed in technological innovation, Postman listed *“just a few inventions of the 19th Century: telegraphy, photography, the rotary press, the telephone, the typewriter, the phonograph, the Trans-Atlantic cable, the electric light, radio, movies, the locomotive, rockets, the steamboat, the X-ray, the revolver and the stethoscope, not to mention canned food, the penny press, the modern magazine, the advertising agency, the modern bureaucracy, and even the safety pin. Next to this, the information superhighway, email and virtual reality do not to me seem to be so stunning and disorienting, and it puzzles me why so many intelligent educators have latched into a ‘gee whiz’ mode about technology,”*

Postman’s points project a dystopic and depressing view very close to events in everyday life and news that gives evidence of too many things being wrong. The gods of past education systems may in fact confirm in one way Edmund Burke’s observation that *“You can never plan the future from the past”*.

Intuition, inspiration, authenticity, artistry will always need to be developed in young minds, and impart a process for developing useful and effective skills; and provide relevance for the image-maker that go beyond push-button solutions, and a movement away from uninspired applications, such as digital replications of a Rembrandt portrait masterwork – attempts to avoid Fakery becoming Authenticity.

THE FUTURE

“Dream state and imagination state are interlocked”. Albert Einstein recognized the gift of imagination as the greatest of our talents. We might include in that remarkable company Stephen Hawking, who with barely minimal movement of body, alters the human perception of the universe with his gifts of deepest imaginings. One might also include the Aborigines into this company, although their “dream-time” reality may be of a less-shared kind. We may likely venture on very gelatinous ground in finding our way to a future of architectural illustration that also strives to meet the aforementioned criteria and express aesthetics and authenticity. These are clearly very subjective, meaningful, yet elusive standards.

However, if I project out 50 years (which is one standard timeline for many think tank studies), let alone 100, this profession may in fact disappear, if ever-expanding computing options bring visualization powers to an even broader audience of users who can more quickly and convincingly generate their own imagery – or someone else’s. Will the self-absorption of VR or other digital realities turn everyone into a matrix universe that is only self-serving one of the gods that Postman referred to, or the many other gods that vie for people’s attention? Where everyone has access to ready-made programs that can accomplish any idea with a drop down menu of varied elements that can be re-puzzled together. The manipulations can be effected but the ideas are pre-packaged. (Theoretical physicist Stephen Hawking has warned that the rapid rise of artificial intelligence poses very serious risks that could bring about the end of humankind. “The development of full artificial intelligence could spell the end of the human race,” the atheist professor told BBC News, while discussing the technology that allows him to verbally communicate. The physicist added that artificial intelligence programs have proved useful for people so far, but claimed that the next steps in their evolution could prove dangerous. *“It would take off on its own, and re-design itself at an ever increasing rate,”* he said.

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Hugh Ferriss Award, AIP 17 – Gilbert Gorski AIA



Hugh Ferriss Award, AIP 25 – Studio AMD – Jon Kletzien

Beyond the Horizon (Continued)

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Function now seems to follow digital Form, or at least the Form is flexibly molded by computational functioning. To merge the tools of computer and hand and mind in unexpected and useful ways to say more about the reality of today. Electronic Devices (manipulated electrons) will continue to be used for computational, recording and informational power. Since our marvelous brains have 500 trillion synapses its changing processes and its expansion capacities are called brain plasticity. This plasticity may very well become ossified with computer developments that will be competing with, if not diminishing, our minds.

Jeff Mottle – CGArchitect Founder and speaker at DCA – *“Architecture is generally one of the most technology laggard fields around, so when I started seeing around 50% of the architectural firms and visualization studios purchasing DK1’s, I was a bit taken aback. What was it this time that made this not only a seemingly viable technology, but a technology that even the most technology averse companies were wanting to purchase and put into practice? Throughout 2014 and into mid-2015, I slowly watched more and more companies experimenting behind the scenes.”* survey A key observation that I’ll address later – *“Many not even knowing how it would be used in production. By late 2015 a critical mass of new technology companies jumping behind the VR movement, coupled with actual internal and external client projects successfully being developed within our own field, appears to have been a recipe for success. I’ve even spoken to one company who told me the revenue they are currently generating on the VR side of the business is surpassing their bread and butter imagery work in terms of profitability.”*

Jeff has tapped into a globe-encircling world of new driven artists, who are absorbed in the visual possibilities of VR, and pushing the boundaries of technology.

How is it being used now? *“It’s still very early days, but I am seeing new companies popping up almost daily announcing they are working with VR on client projects. Architectural firms like Gensler are using it to gain buy-in on design proposals from their clients and to help internal design discussions. Some visualization companies are taking existing projects and porting them to VR and to help developers better understand their spaces”. Over the coming months, our plan is to develop an entire series of articles around the use of VR/AR/MR in architectural visualization, including in depth discussions about what it means from a business perspective and what opportunities exist, and how this technology might impact our field.*

John Dollus, ASAI Pres. Emeritus opines *“It’s interesting to experience the resurgence after the Virtual systems of the past, but it’s still a primarily solo experience. This works fine for games, but architecture is meant to be experience in a simultaneous shared environment. The holo-lens tech is very promising, and with...the hardware side, it will be interesting to see...a solution that incorporates rapid, on-site calibration of the environment boundaries would open up a lot of opportunities.”*

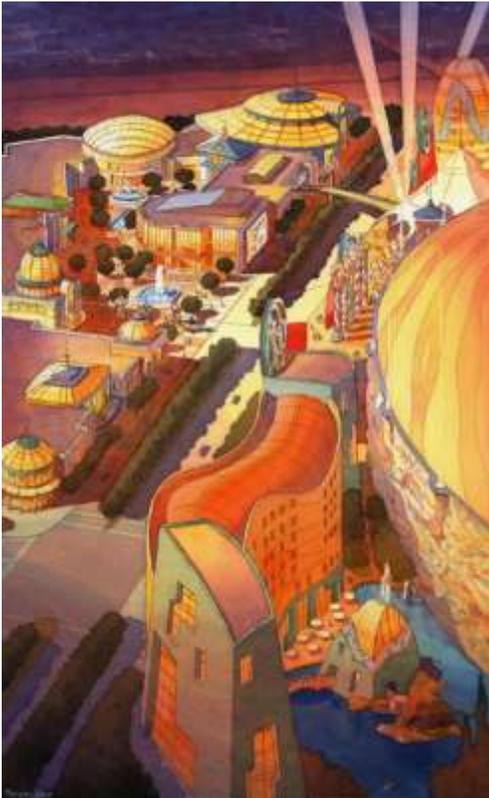
Illustrator **Anshuman Singh** observes *“We all start out as crazy for 3D! But reality starts kicking in when you have a family and kids and everyone expects you to come back to the real world. After doing this for 15 years I still feel lucky and excited about the future. VR sound promising, but Real-time it still a thing of the future.* Illustrator **Zac Arato** states *“What I find very interesting is that a lot of people are doing this as a ‘job’ they like, to pay bills, but not a ‘career’ they love. Seems to me, only 30% are passionate about what they’re doing, while 60% are working in this industry because they have to.”*

As **James Wines**, whose inspiration derives from the drawing detritus, many architects who do draw expanded their inspiration from notational ideas - Frank Lloyd Wright, the Saarinens, Le Corbusier, Louis Kahn, to name a few, as well as two of my own clients, Cesar Pelli, and Moshe Safdie rely on this source for helping evolve their ideas. **Frank Gehry’s** practice, with his own notational drawings, and utilizing advanced and customized design and modeling systems from varied industries, has established such a precedent. His process, to a greater or lesser degree, will likely become re-absorbed into the full services of an architecture firm, much like it was in the early practices of highly trained Beaux Arts or Beaux-Arts influenced architects.

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Hugh Ferriss Award, AIP 24 – Pixel Pool – Maarten van Dooren



Hugh Ferriss Award, AIP 19 – Michael Reardon

Beyond the Horizon (Continued)

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Whatever the case (and assuming there will be critics and aficionados of such drawing), the sole remaining factor for assessing credible work, however it's done and where, will always be a drawing's aesthetic.

Neri Oxman, sees far more than a world in a single grain of sand. To this director of the Mediated Matter Group and the Sony Corporation Career Development Professor at the MIT Media Lab Every natural form she studies suggests a revolution in building and design. *"What nature accomplishes in bones or in trees, we could achieve in products and buildings. Every solution to any design problem is a function of changes in scale."* Gigantic or microscopic, she says, *"Nature is so beautiful and efficient."* Oxman's nascent field, which she named *"material ecology"*, seeks to unite principles of nature with those of engineering to create new materials for architecture and design. Her process of getting from nature to novel materials, known as computationally enabled form finding, is *"where all the fun is,"* she says. Oxman starts on the microscopic scale, analyzing...a butterfly-wing's microstructures, and then translates these into a 3-D printing environment; which in turn generates a composite material that behaves like the butterfly wing, but exists in a whole new form. Scaled up to this degree, such composites could transform our built landscape. *"My work is the antithesis of Bauhaus modernism,"* she says. *"My dream is to generate technology to build innovatively."*

The late **Zaha Hadid** made her mark with ideas expressed in the graphic form of beautiful drawings of almost abstract quality; not unlike the notable predecessors who influenced her work. The remarkable organic designs that resulted in her buildings bear many similarities to both Gehry, Oxman and others.

Cranbrook Academy's **Charles & Ray Eames** accepted new industrial and other technologies to create new forms across many disciplines; enabling them to express humanity and quirkiness within the framework and forms of the technology. Derived from this synthesis, they have left us with their art forms.

The technologies for these architects derived from their concepts, are idea driven, prompting, necessitating a search for the most effective way to describe the idea. Ideas are enabled by sophisticated technology, and then expanded into newer realms, offering numerous possibilities, which in turn require methods that have to be created to express the novelty of creation.

On a broader social scale however, there is the ever-lurking risk that Hawking mentions. In a recent article in the *Economist*, Facebook Founder **Mark Zuckerberg** (formerly of Harvard and a movie) announced plans to connect people in poorer countries via internet signals from solar-powered drones. This specter of technology raises questions such as one Ad director who asked *"At what cost does Facebook crave more users and more data? In an age where technology is increasingly about anticipating future as well as current need, and thence a more personalized service linked to an almost constant surveillance, the repercussions will be wide ranging and complex."* Another observer, indeed many people acknowledge, suggested that Facebook holds our entire lives in its servers; which notion suggests that the venture might backfire from *"inversion of influence"* whereby decisions made at the top are the least trusted. But which decisions in turn could easily affect millions of people.

The issue of such pervasive technology is seemingly a matter of innocent spontaneity vs. an invisible, specter of excessive regulation, stimulation, and disengagement. The fragile social connections that we as humans must sustain for a fully-lived life are difficult for an older generation to impart to younger one – be they parents, or in the case of DCA, educators trying to impart universal and useful principles.

Two examples, covered in the aforementioned *Leonardo Journal*, are a narrowed-down focus version of the **Klip Collective's** immersive *"What's He Building in There"* projection (titled after singer Tom Waits' composition), that can be projected on various surfaces and venues, for a sense of one artist group's idea of habitation and experience. *"Forget old-fashioned silos, that separate media"*, Klip has merged techniques and methodologies of immersive media for *"a different kind of story-telling"*- Forget about boundaries and creating a frame or singular piece of art, it's not just creating experiences, but synthesizing experience of reality. Fully virtual artistic effort was displayed in the laboratory of the Festival. **Alex McDowell**, Lead Artist of the project, with **Bradley Newman** created their *The Leviathan Project*, a mixed reality short at Sundance Film Festival, and viewable on Vimeo, commented - *"Power of world building"* started with the world and the narrative developed from there.

The Leviathan Project presents experimental, narrative exploration across multiple transmedia platforms. It imagines the next generation of immersive, mixed reality storytelling, utilizing haptic feedback and motion tracking. The experience creates a powerful sense of presence and participation, making users feel like they are not just viewing a place but actively part of an entirely different world. For the augmented reality portion of the project, the titular whale flies through a user's tablet screen and releases "Huxleys", playful jellyfish-like creatures that users can interact with via Intel RealSense technology. Then, with gestural interfaces, a user can fly up close to the whale and enter the VR laboratory under the whale's belly, which is populated by Unity-driven characters. McDowell states that *"In the new iteration of The Leviathan Project we are extending the relationship between users and the narrative space by making them participants in the outcome. No longer are the stories fixed, now they are changed by the action of each participant,"*

On common ground of this emerging fascination with virtual reality, a view held by **Tursten Reil** CEO of Natural Motion Co, which provides a broad range of services for realistic background constructs for the gaming industry, suggests that *"VR would create entirely parallel worlds, unconstrained by mundane inconveniences. With rapidly developing processing power, these virtual worlds will eventually be indistinguishable from real life. Within 10 – 20 years, we should expect to spend more time in VR than in the real world – the impact on the economy, education and entertainment would be dramatic; which explains why Facebook, and other heavy tech companies are investing heavily in VR."*

Continued on page 10

Beyond the Horizon (Continued)

Continued from page 9

But to what end is the novelty of such experiments? Will these films or installations or happenings only provide an hallucination that alters our views of the world, or help in sharing of ideas for newly fashioning again our world view or shaping our occupancy of the planet. Fanciful, entertaining projects, but difficult to imagine practical applications. Not unlike the other industrial designs or inventions whose novelty just needed the right usage. The relevance of image-makers, with push-button solutions, and the movement to achieve certain controlled results (for example a digital replication of Rembrandt portrait) begs the question of Fakery becoming Authenticity. Or whether AR (Augmented Reality), or VR (Virtual Reality) becomes IR (Irreality), or UR (Unreality)

Perhaps the industry's practitioners will conduct experiments in partnership with technologists and/or receptive patrons (perhaps clients), who can recognize the value of unfettered research and indulgence in varied expression and techniques.

As departure from film festivals, two possibilities are the utilization of a gestural technology interface called g-speak, whereby with programs and hardware digitized glove/mouse devices could assemble image clips with hand gestures, to assemble and reassemble visual elements into various compositions. Developed at MIT, and transitioned, like many other companies into a start-up venture company, the technology is being utilized by Raytheon for Government projects. Another might be the adaptation of animation sequences that can only be viewed with virtual reality devices. The support environment would be immersive, in that a display space, or model room, can be an empty environment for a 360 projection of project imagery that reflects the basics of the built environment, but also allow interactivity (with the g-speak glove devices) that can change walls, colors, lighting textures, etc. Perhaps with pricing points, for different buyer classes, such optional devices would dictate the depth of experience. The confinement within a model space might be conventional in the geometry of the built space, but could be the frame work for a powerful determinant in choosing the outfitting of one's personal living space.

Such technologies may require psychologists, sociologists, and technologists, as well as visually literate artists, to generate and capture increasingly complex ideas. The de facto operating system for professional illustrators will be dictated by the technologists. The hardware and software tools for these advanced systems may require teams of well-trained artist/illustrators to produce work at such expanded levels. Not unlike Steve Oles advising the sketch-up architects on their programs for modelling, perhaps experienced illustrators will be sought after for their practical and artistic know-how to advise companies on other developments of technology. Such developments that provide for these elevated levels of image-making may or may not allow for sole practitioners any longer.

The delicate issues are seemingly matters of Spontaneity vs. Excessive regulation; a disconnectedness from the physical via digital absorption; an emergence of ideas as a continued expansion of possibilities; ideas in service of humanity. The new language of storytelling now and into the future may, or may not, encompass the illustrator, as a single image-maker, but may likely require even more collaborators who will have input on the innumerable aspects of a single drawing or animated scenario of multiple images. The results of such efforts will alter our perception and reality. Perhaps in a similar fashion, with an absorption, adaptation or rejection of digital technologies, an illustration history will have to be rewritten.

But the bedrock for our impulses to draw what we see and record in whatever notation or mediums our views of the world, or to draw from imagination to alter the world we see, for fun or profit or betterment of condition, we only need to look again at the origin of this impulse.

In these recently discovered Indonesian cave drawings, the drawings and human hand prints were found to be nearly 40,000 years old, and are at least as old the famous prehistoric cave paintings previously uncovered in Spain and France. Although reports tell us that just "scientists" (no artists seem to be involved) believe they are evidence of an even earlier dawn of creativity in humans in this region, these indelible markings provide the human and artistic inspiration that our own ancestors were creating art and illustrating their lives.

As faculty charged with informed a next generation of practitioners with the value of drawing, I offer in closing some examples of my process work, executed in traditional mediums, but yet presented through the conveniences of today's technologies. The steps I choose to take in my services to clientele encompass whatever means I can employ to help them solve design problems as synthesized in my perspective drawings. The varied angles of views, composition of the view, amount of context, times of day or seasons of the year, the scale of elements, the focus of the project and the drawing, the emphasis on certain components, choice of mediums; whether the work is done *en-charrette*, in-house, in my office, and meeting whatever budget and schedule; all these and other fluid criteria factor into my preparations and execution of any piece of work; which circumstances are demonstrated in the following images, a varied scope of work I've been privileged to create for my many client and projects.

My sincere thanks to the DCA for inviting me to their Conference.

FRANK M. COSTANTINO

Co-Founder, President Emeritus, ASAI,

FAIA, JARA FSAI, ASIP, SI



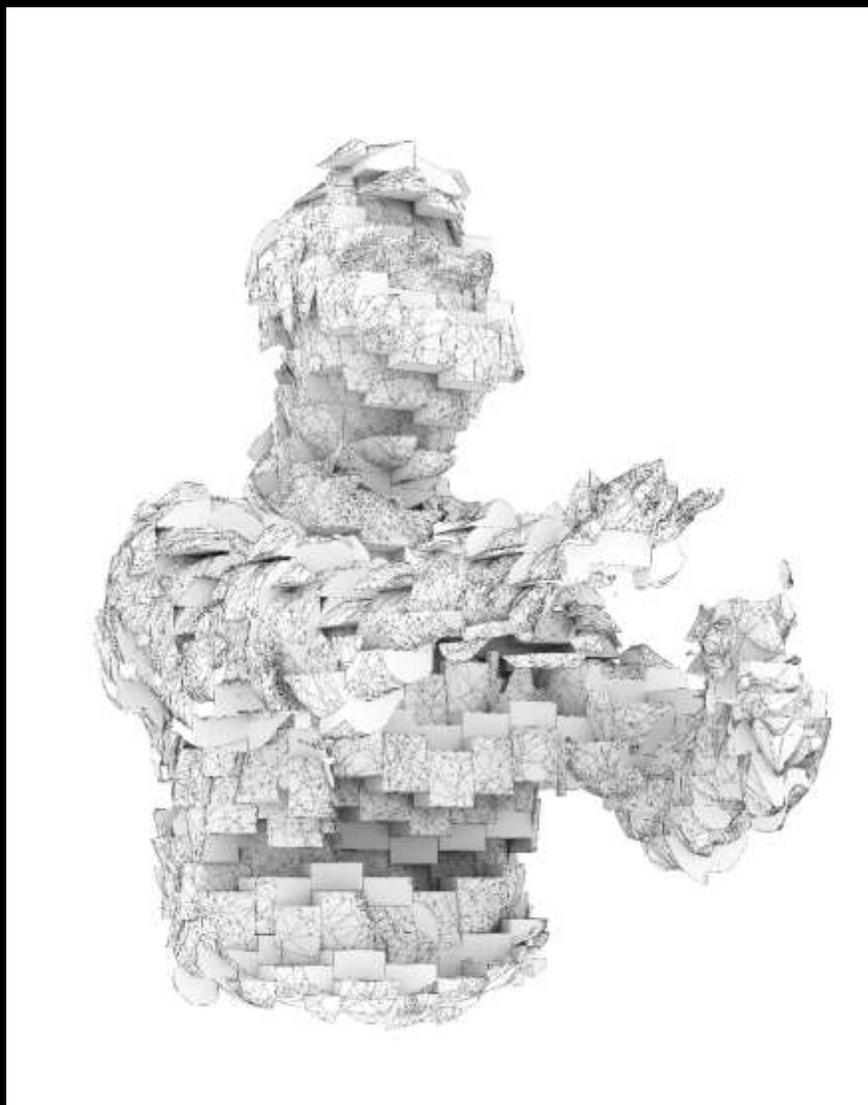
Hugh Ferriss Award, AIP 30 – Midori Watanabe

2016 Design Communication Association Biennial Juried Exhibition

The Design Communication Association hosts a Juried Design Communication Exhibition in conjunction with its biennial conference. The goal of this exhibition is to celebrate design communication and its relationship with design in as many varieties as possible, from quick sketches to elaborate presentations, with emphasis on visual imagery. Submissions were accepted in Observational and Design categories separated by group into Foundations Student, Undergraduate Student, Graduate Student, and Faculty submissions.

The 174 entries submitted in these eight categories were blind reviewed by a distinguished panel of jurors consisting of Wesley L. Page, Joseph Skibba and Kurt Volkman. This review resulted in the acceptance of 113 images for inclusion in the 2016 Design Communication Association Biennial Juried Exhibition. Best of Category awards were given in each of the eight categories. Each jury member also selected one additional submission from any category to receive special distinction through a juror's award. The top award, representing the consensus decision of the jury, was given the prestigious William Kirby Lockard Prize.

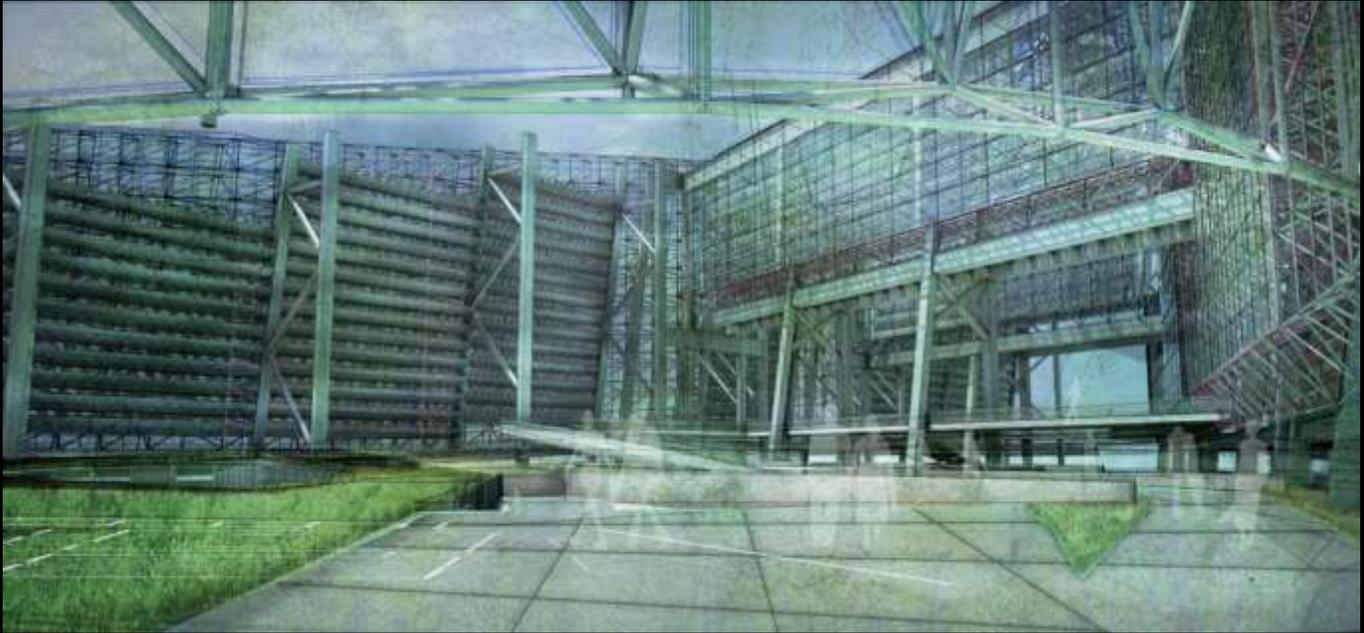
The winners of each category and the juror's choice awards are reprinted here alongside the William Kirby Lockard Prize winner. The entire collection of images from the 2016 Exhibition, as well as previous exhibitions can be found on the Design Communication Association website at <http://www.designcommunicationassociation.org/exhibitions.html>.



*William Kirby Lockard Award: Fragments, Julian Lee (Design Foundations)
Faculty Sponsor: Dustin Headley, Kansas State University*



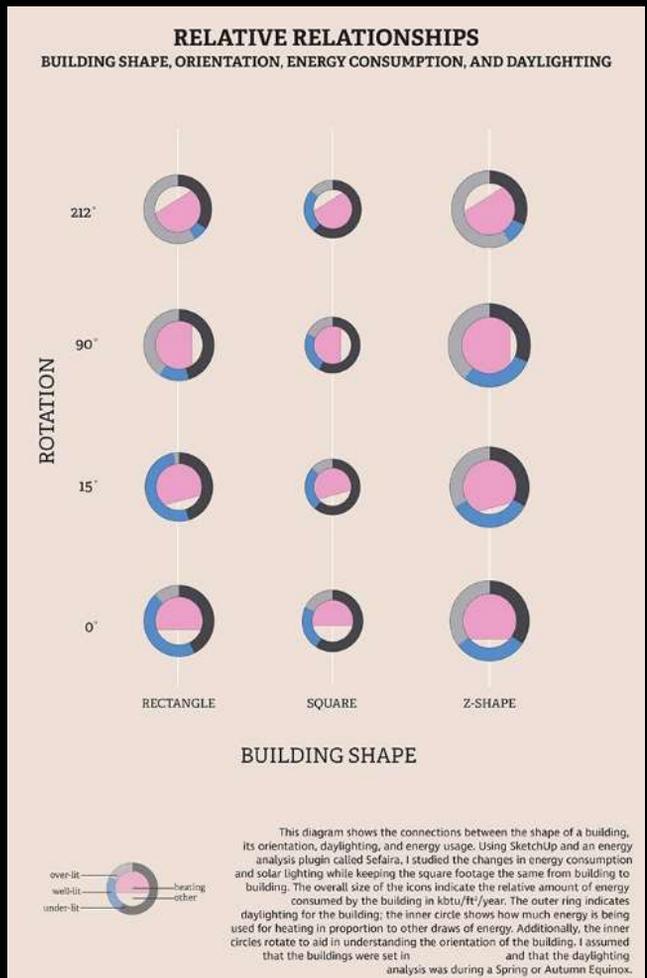
*Design - Undergraduate: Atrium, Lindsey Rohrer
Faculty Sponsor: Shari Park-Gates, Auburn University*



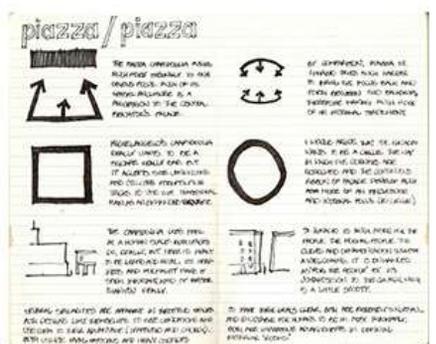
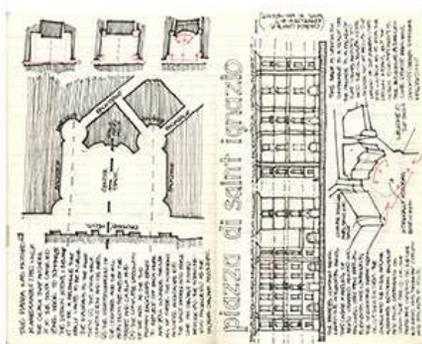
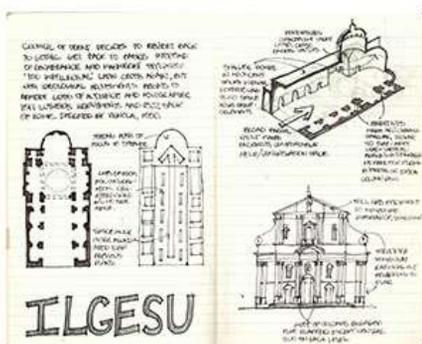
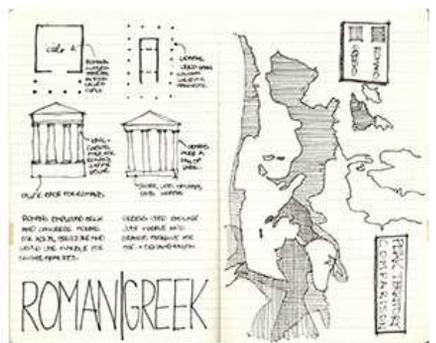
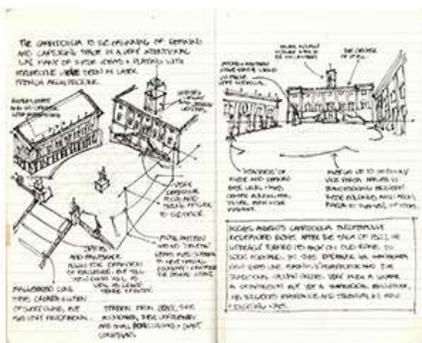
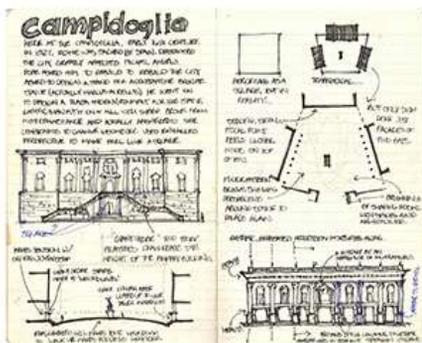
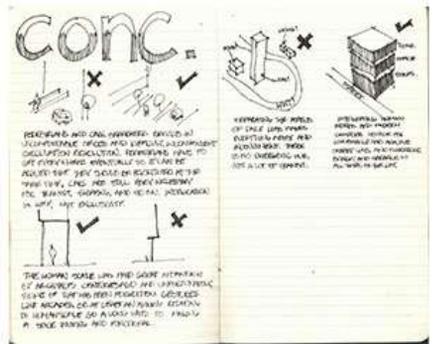
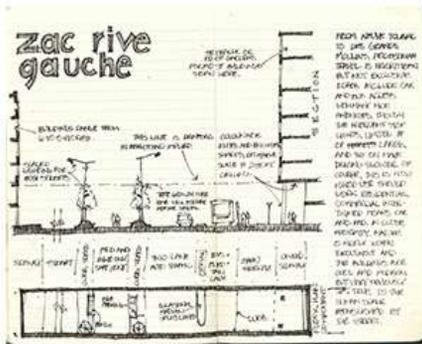
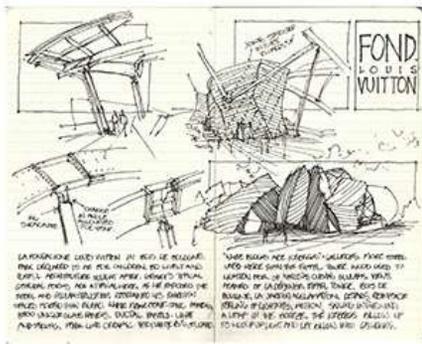
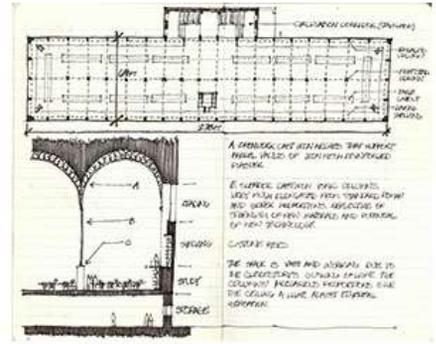
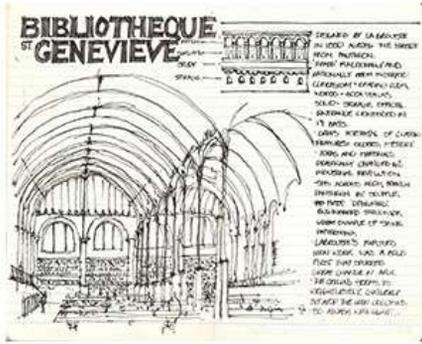
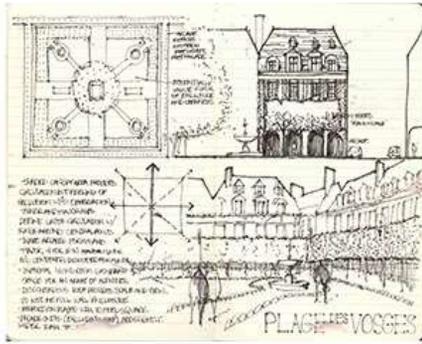
Design - Graduate: Photo-Synthetic Grid, Benjamin Ferry
Faculty Sponsor: Román Montoto, University of Idaho



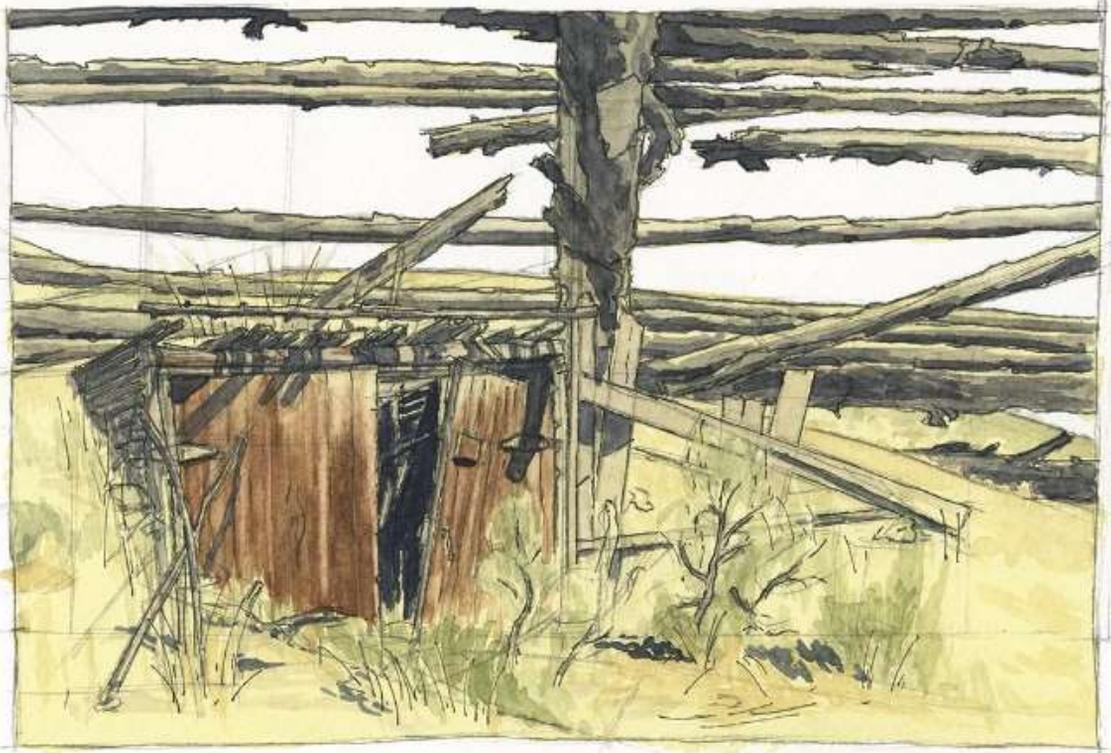
Design - Faculty: The Tower of O
Mark O'Bryan, University of Kentucky



Design - Foundations: Relative Relationships, Jackson St. Clair
Faculty Sponsor: Steve Juroszek, Montana State University



Observation - Undergraduate: 2015 European Study Program - Journal Pages, Cameron Patterson
Faculty Sponsor: Randy Seitsinger & Jean Homer, Oklahoma State University



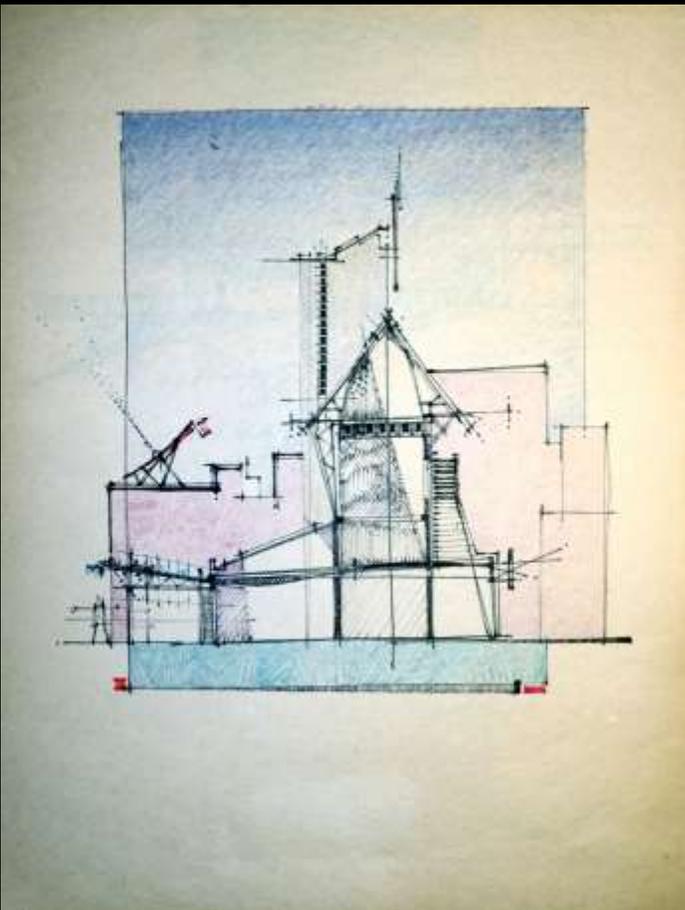
Observation - Graduate: Observing History, Zyg Wotzak
Faculty Sponsor: Henry Sorenson, Montana State University



Joseph Skibba Award: Bitterroot Residence (Design Faculty)
Henry Sorenson, Montana State University



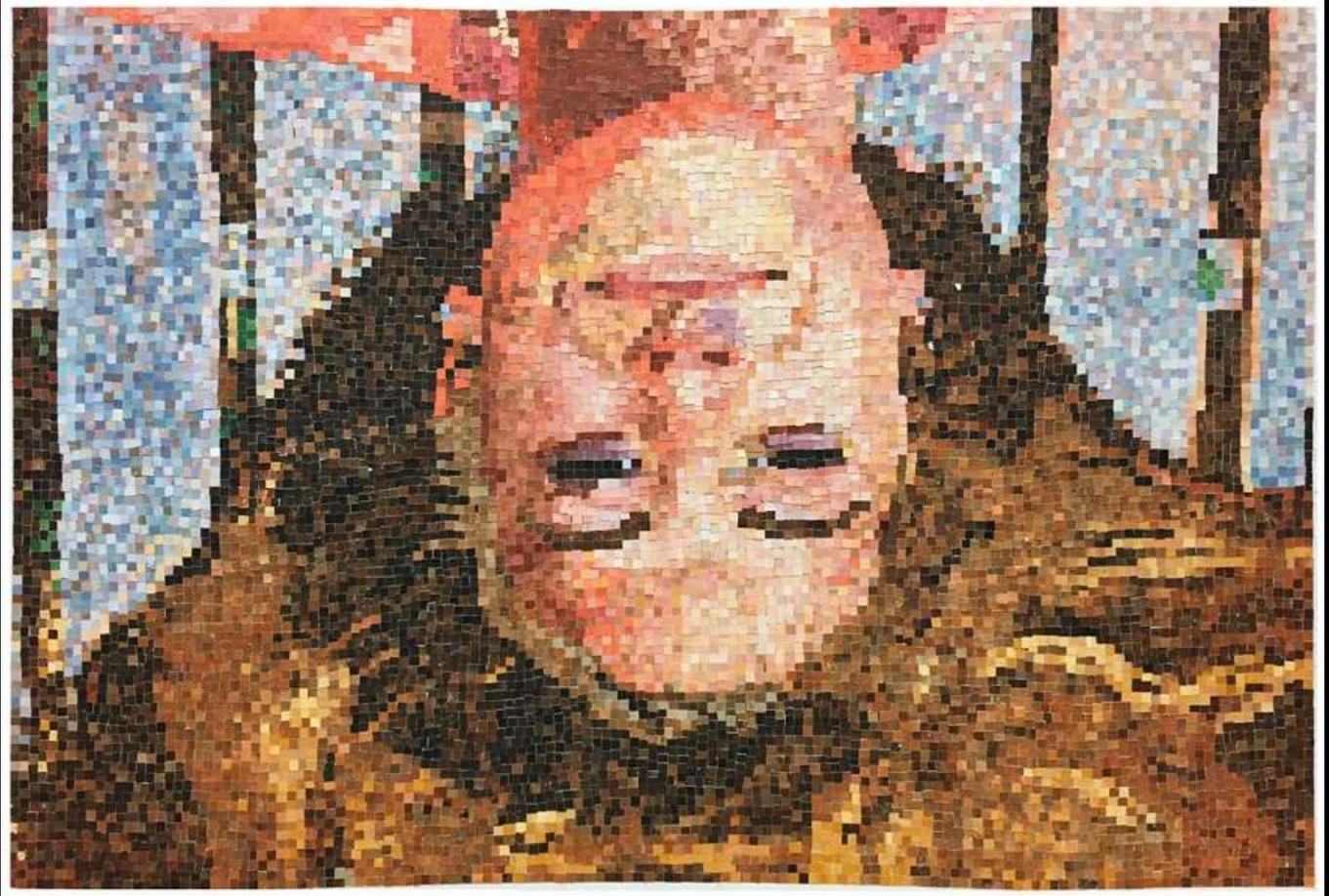
Observation - Faculty: Hudson Oil Refinery
Randy Seitsinger, Oklahoma State University



Wesley L. Page Award: Urban Observatory Section Study 1 (Design Faculty)
David Fox, University of Tennessee



Kurt Volkman Award: Dragon Resort (Design Faculty)
Saral Surakul, University of Georgia



*Observation – Undergraduate Foundations: untitled, Tessa Urovsky
Faculty Sponsor: Paula Frances Peek, Lauren Howard, & Lindsay Tan, Auburn
University*

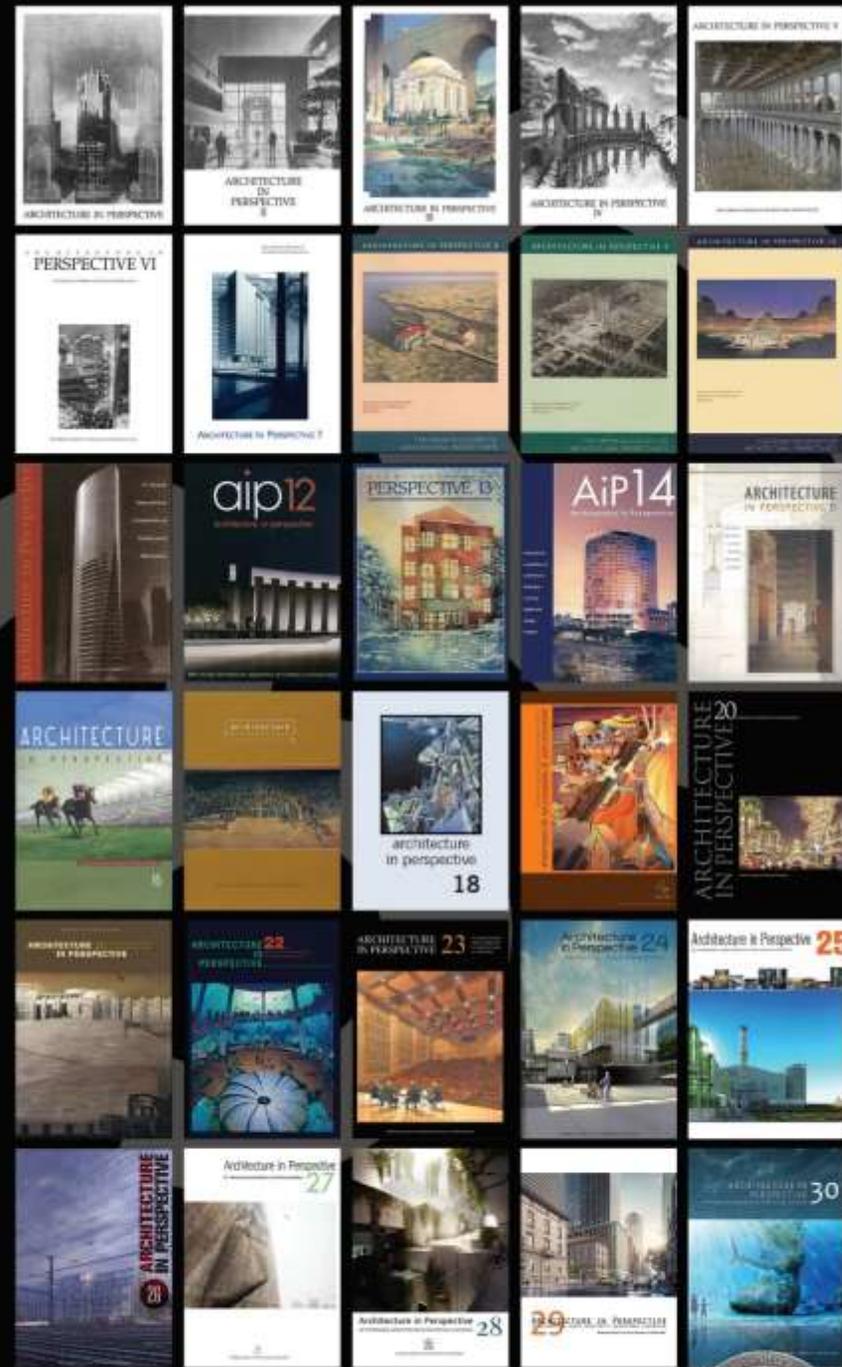
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DCA 2016 (Continued)

Continued from page 1

The keynote address, “A Change in Perspective; and Examination of Architectural Image Making as a Creative Act and Its Relationship to the Evolution of the Arts” was given by Aleksander Novak-Zemplinski in the Procrastinator Theater on the MSU campus

Following a dinner in downtown Bozeman, the conference attendees boarded a bus for the journey to Montana’s Paradise Valley and Chico Hot Springs Resort. Opening in 1900 the resort is built adjacent to a hot mineral spring that flows into two open-air pools.

Thursday activities included academic papers on a host of topics focusing on drawing as an analytical tool and the relationship of digital and hand drawing. The afternoon featured workshops on watercolor and pen sketching; or attendees could take a hike up to Pine Creek Waterfall. ASAI President Emeritus Frank Costantino’s keynote address, “Beyond the Horizon – a Projected View of Future Illustration” completed Thursday’s events.

Friday’s morning paper sessions explored technology and the benefits of de-familiarization in design communications pedagogy. In the afternoon the biannual DCA Business Meeting was held, followed by an I-Pad demonstration by Henry Sorenson and the keynote “Perspectives on the Mundane” by Alexis Pike at the DCA Awards Banquet.

The final day of the conference started with paper sessions exploring drawing/sketching as a means of understanding the world, immersive learning, and site/context understanding in design communication.

In the afternoon attendees had the opportunity for a sightseeing trip to Mammoth Hot Springs and the Norris Geyser Basin in Yellowstone National Park.



Porcelain Basin, Yellowstone NP



DCA Conference Attendees at the Yellowstone NP entrance



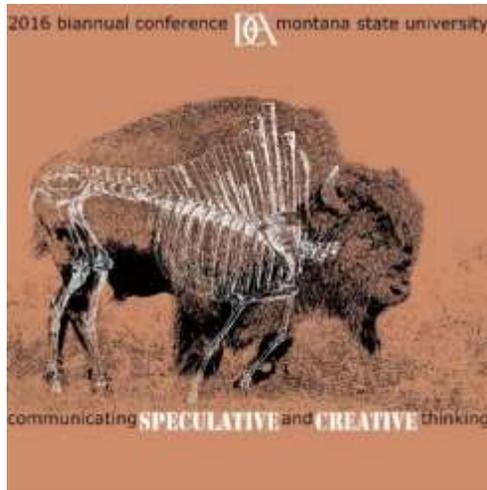
Bill Hook giving instruction on watercolor technique



Banquet Hall at Chico Hot Springs – getting ready for a presentation

DCA Fall 2016 Conference

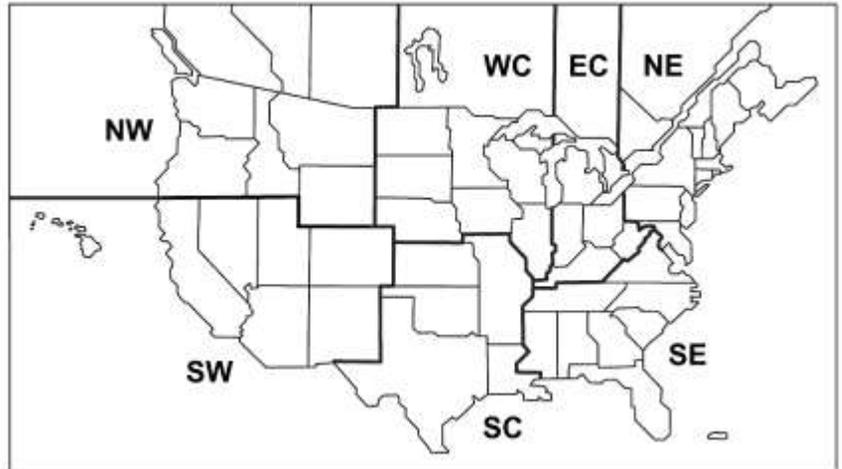
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Frank Costantino at the opening exhibition in Bozeman