

# OPPORTUNITIES

The e-Newsletter of the Design Communication Association

Winter 2020

## DCA at Kennesaw State 2020

By Michael Chisamore, University of Memphis

The Design Communication Association (DCA) along with the Department of Architecture at Kennesaw State University will host the 2020 International Design Communication Association Conference in Atlanta, Georgia, USA from October 21st to the - 24th, 2020

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Mammoth Hot Springs, Yellowstone NP

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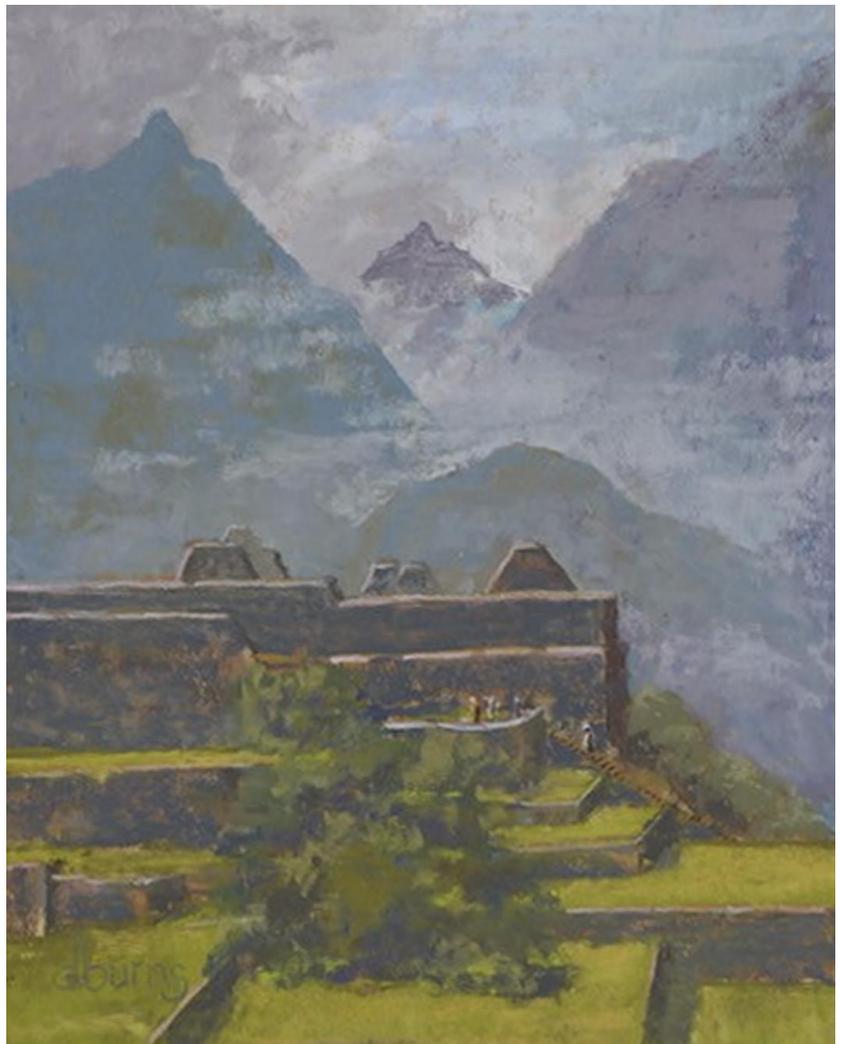
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## The Inaugural Montana State University School of Architecture Alumni Program—Peru

Henry Sorenson , Montana State University

I had led four School of Architecture Foreign Study Programs to Peru in the past. They had each lasted five weeks. They were offered as graduate elective courses to architecture students and included travel, photography, drawing, history, and design.

This time things would be different. This program spanned eleven days and included travel, photography, drawing, and history. There wouldn't be time for design. This was the first time the School of Architecture ever offered a Foreign Study Program for alumni. That's why it only lasted eleven days—apparently that's as long as architects can be away from the office.



David Burns

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## Architecture Alumni Program—Peru (Continued)

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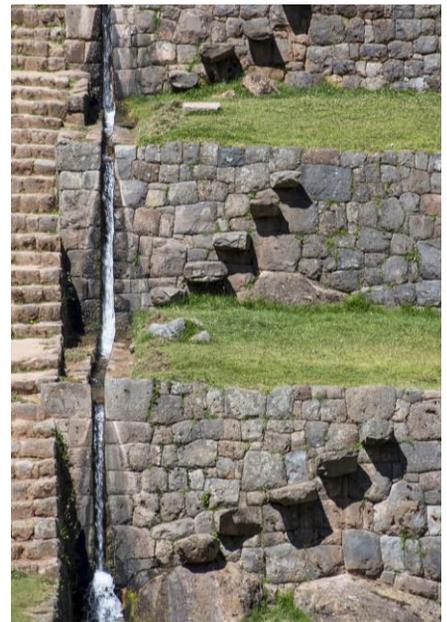
I put this program together because over the years, many of our alumni had expressed a strong desire to join in on our student-oriented Foreign Study Program. Such a mix of interests presented a difficult and awkward combination of circumstances to plan for and lead, so I thought it might be interesting to put together an itinerary specifically intended just for architecture alumni. Well, mostly alumni—a number of spouses also participated.

This is how I presented my idea:

*I am contacting you to encourage you to take part in this coming summer's School of Architecture Alumni Program in Peru. I have put together this one-time opportunity for MSU Architecture Alumni to take in one of the most spectacular mergers of architecture, landscape, and culture in the world—the Sacred Valley of Peru, including fabled Machu Picchu. I have personally visited this region leading MSU architecture students on four separate occasions. It is my intention to offer particular guidance in documenting your trip through photography and field drawing and painting. The tour itself kicks off on May 16 and spends eleven days in the most fascinating locations Peru has to offer. We will have an unforgettable experience in one of the richest (historically, visually, architecturally, culturally) environments on the planet. The sites we will visit, the culinary experiences, the one-of-a-kind train ride to Machu Picchu, the hotels we will stay in are all remarkable. South America, and especially the Andean portions of the continent, is far less costly in day-to-day expenses than Europe, so we will be living pretty "high on the hog" throughout our stay. You will not regret taking this on.*

*For those who are seriously considering this one-time occasion, but are unsure they know how best to plan for such a trip, I have information on a suggested packing list and photography and drawing equipment (though the making of photographs and/or drawings is optional). I can also send you a reader on the history and culture of the Inca as well as a recommended reading and video list. I have made all in-country arrangements for us to have the smoothest and most excellent experience possible.*

*I look forward to sharing one of my favorite parts of the planet with you,  
Henry Sorenson*



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## Architecture Alumni Program—Peru (Continued)

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Like I said, my graduate elective courses were five weeks long and incorporated generous quantities of time for developing projects in photography, field painting, and design. The Architecture Alumni Program, however, went for a total of eleven days and scheduled in almost as much sightseeing as was incorporated in those student programs. After all, there is so much that is worth experiencing in Peru.

Consequently, we couldn't have anywhere near the focused time dedicated to photography and field drawing and painting as in the student program. I presented a PowerPoint on photography the morning of our first full day together in Lima. I also conduct a field drawing and painting workshop the afternoon of our first day in the Sacred Valley—after we flew from Lima to Cusco.

I was pretty sure we will be able to make many worth-while photos as we were on the move, but, of course, drawing and painting are a different matter. I personally am NOT a fast drawer. I imagined that drawing during guided tours would be limited to shorter, more gestural or schematic impressions. One way to attack this was use simple, easy to work with media like felt tip pen or iPad. Another was to work small. I often gave my students an exercise in drawing and painting postcards. In any case, our touring schedule was so packed it was difficult to reserve time, to really slow down, and focus on drawing and painting. Out of our eleven days, I was able to carve out one full afternoon at Machu Picchu, one complete day in Cusco (the capital of the Inca Empire and a city full of drawing and painting subject matter), and another free afternoon at the end of our program that could be used to document last impressions through field drawing or photography as desired.

As an added benefit, I was able to build in nine hours of AIA Continuing Education Credits as program offerings:

*Cusco, Machu Picchu, Sacred Valley Architectural Field Photography Workshop—1 ½ credits*

*Cusco, Machu Picchu, Sacred Valley Architectural Field Drawing and Painting Workshop—1 ½ credits*

*Cusco, Machu Picchu, Sacred Valley Urban/Rural Settlement Patterns Guided Event—3 credits*

*Cusco, Machu Picchu, Sacred Valley Stone and Adobe Construction Techniques Guided Event—3 credits*



I have to admit I was a little nervous about the whole thing. These would not be graduate students; these would be practicing architects. As it turned out only a few were former students of mine; many had graduated before I began my tenure at Montana State. Some were my age, some even older. And, importantly, I would have no real leverage over members of this congregation. I would not be grading their work or participation. I would not be able to threaten to send them home for extremely poor or dangerous behavior. In my experience, a few chronically dissatisfied travelers can spoil things for everyone else. We would be spending long hours together in alien surroundings. Situations would not always go as planned—attitude is important when you travel.



I needn't have worried. The eighteen of us that made history together (it was the Inaugural Montana State University School of Architecture Alumni Program) got along famously, looked after each other along the way, and made the most of our time together. In fact, I can't remember another Foreign Study experience that went better. And... the weather was perfect.

The one time we might have had a real problem was the day all the taxis and busses went on strike in Cusco. We were supposed to take a trip to a remote pre-Inca site that day. Wasn't going to happen. So instead we walked the peaceful streets of Cusco—no revved-up cars or busses, no honking horns—and thoroughly enjoyed what turned out to be one of the best days of our trip.

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# Architecture Alumni Program—Peru (Continued)

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# Seeing Italy

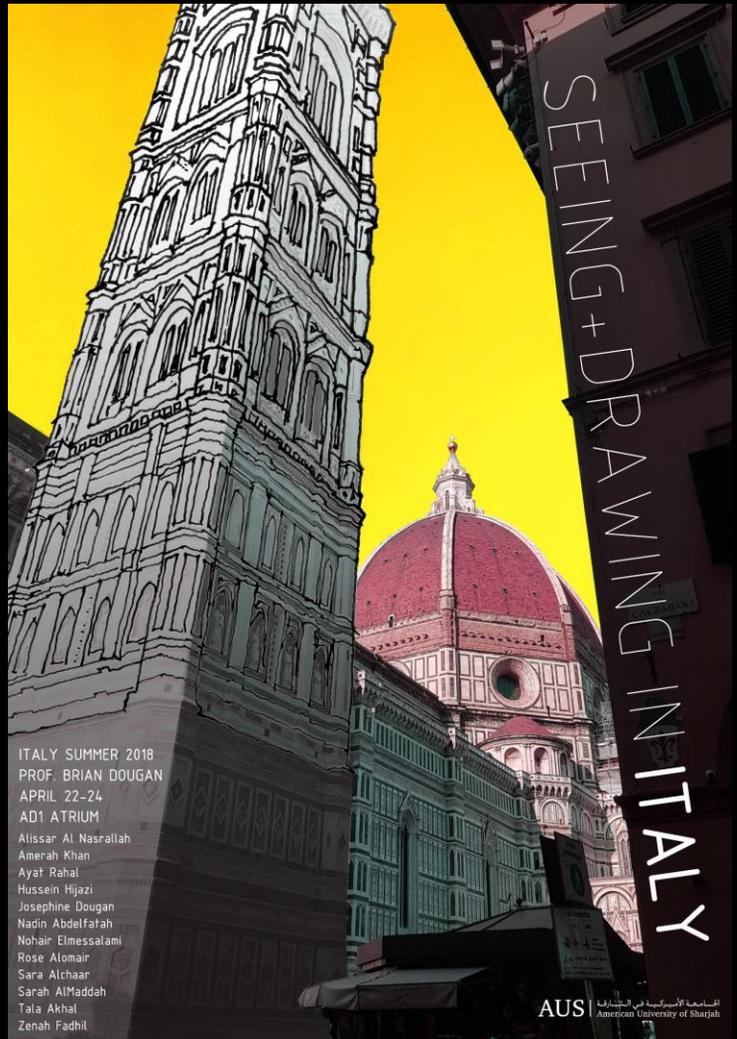
Brian Dougan, American University of Sharjah

The summer of 2019 saw the fifteenth iteration of a course entitled, *Seeing + Drawing in Italy* taught by Professor of Architecture at the American University of Sharjah, Brian Dougan. The work compiled here belongs to Brian and his students from the summer of 2018.

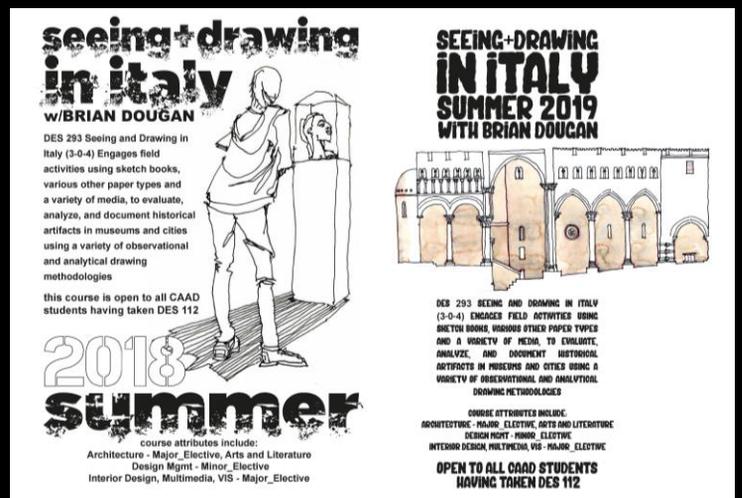
The course was designed to be the culmination of the two-semester AUS Foundations drawing curriculum, which entails both an observational and an analytical (design drawing) semester. As such, the course is usually populated by exiting first year students on their way to enter either the Architecture degree program or the Design program in second year. They are fresh and eager to capitalize on their new-found perceptual skills, making them prime candidates for this experience. Over the years the course has served Architecture, Interior Design, Visual Communications and Multimedia students from the College of Architecture, Art and Design. Last summer, a CAAD graduate from the Interior Design program was also included. The experience lasts twenty-three days and the group usually stays in four different locations from which, the group makes daily excursions to other cities.

This particular summer found the group in Assisi, Orvieto, Castiglion Fiorentino and Trento with day trips to Chiusi, Montecchio, Perugia, Arezzo, Cortona, Florence, Rome and Venice. The days are long and intense with buses, trains, taxis, hikes and not much sleep. We are in and out of churches, courtyards, piazzas, museums and trattorias every day wielding pens and papers in pursuit of awareness via graphic encounters.

The objective is to invest time with the foreign environment; to look, observe, and see as a result of an attentive documentation. Whether it be an observational surrender to the subject with a nonjudgmental attack or a rational systematic analysis, drawing provides a light on what was once dark. To draw for hours every day for almost a month is a privilege most of us have never experienced. Such persistence results in an unimaginable prowess. If the engagement is sincere and tenacious, drawing becomes almost as routine as breathing. Seeing drawing helps everybody to gain a new respect for moving forward, slowly and carefully. As experiences accumulate, friendships blossom as the world becomes a smaller place. The air, the water, the stones, the food and especially the self become familiar territory meaning that we all depart the realm wiser than we arrived.



Summer 2018 Exhibition Poster



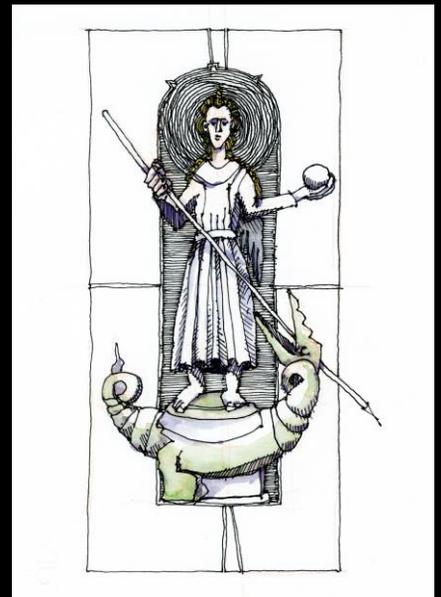
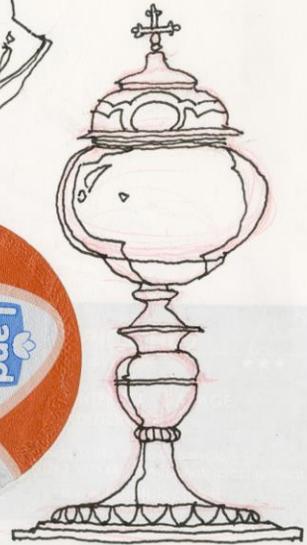
# Seeing Italy (Continued)

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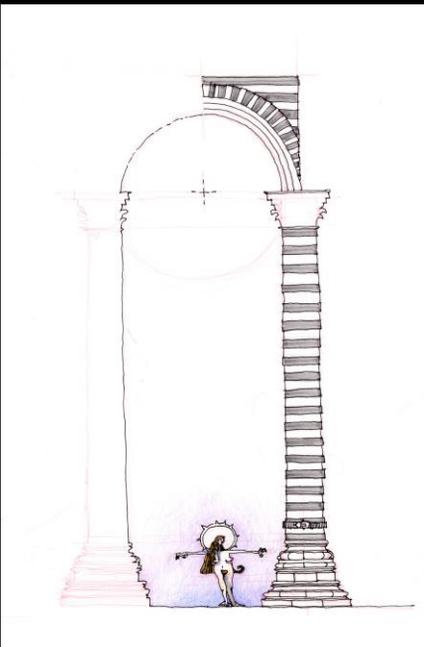
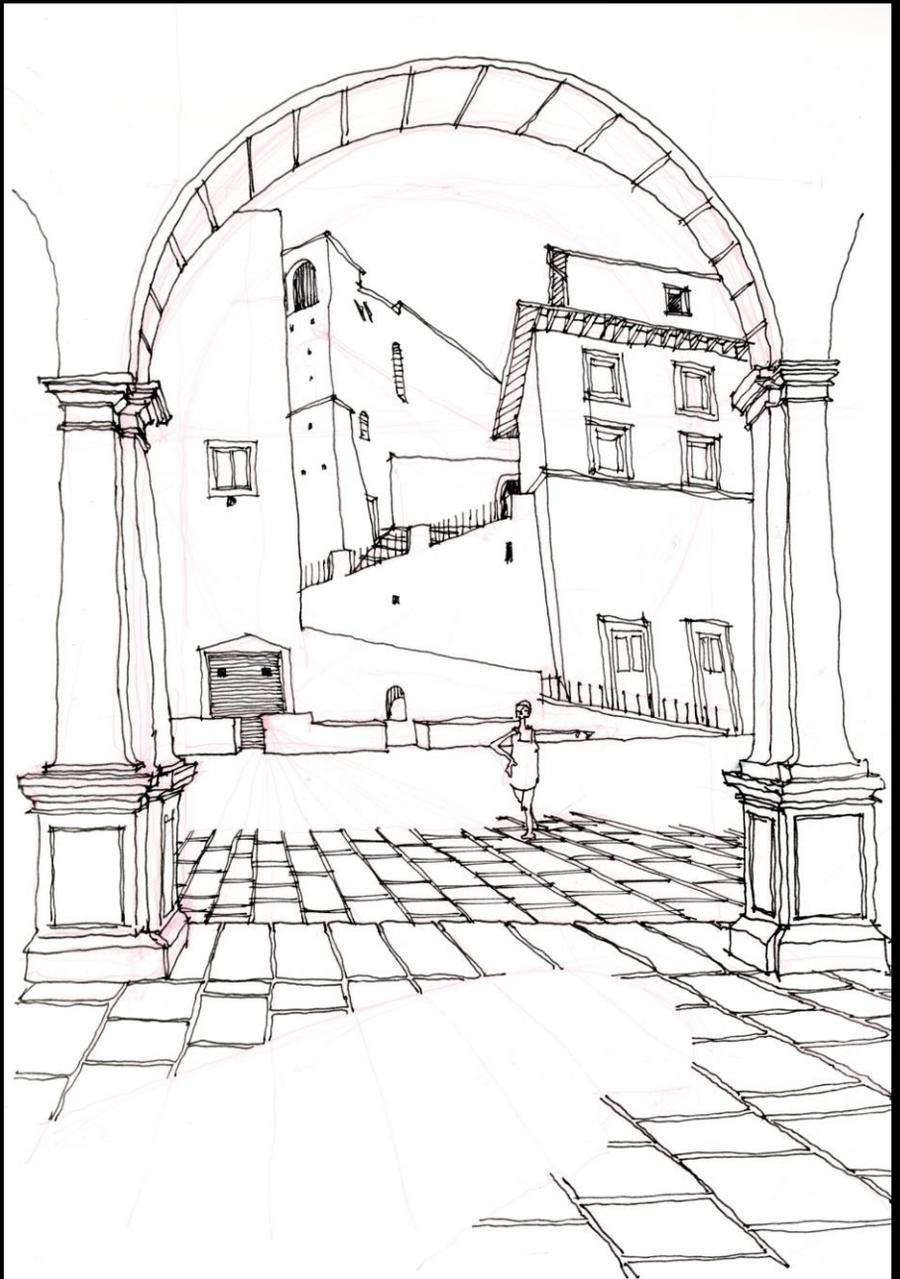
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# Seeing Italy (Continued)

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# Believing is Seeing: Using Design as a Framework for Study Abroad Sketching with the Broad Curriculum Student

*Excerpts from a presentation by Jim Dawkins of Florida State University to the 2019 IDEC Conference in Charlotte, NC*

This was a sketching class offered to 31 broad curriculum Florida State University students (non-design majors) based in Florence, Italy. Ninety percent of the students taking the class had no formal training in sketching or drawing. Most had never attempted sketching other than doodling in the margins of their notebooks during a boring lecture. However, leaning on Ericsson & Poole's research suggesting that "[t]he right sort of practice carried out over a sufficient period of time leads to improvement", I believed that with an appropriate type of instruction, students could sketch at a level enabling them to capture more meaningful aspects of their study abroad experience. In the role of a designer/architect/educator, I started with the question, "Is there a way that my methods of teaching perspective sketching to design students could inform and influence non-designers about the world around them by giving them design-specific skills to visually record and communicate their experience of a place or space? The class was taught two days per week, 3 hours per class. We set up in a different place in Florence each day. Students had to post photos or scans of their sketches to the class Canvas page in the Course Media section from each day's session of drawing. In addition, they had to post at least two additional sketches from the city or their independent travels no later than midnight Sunday of the week they just finished for each full week of the summer session – about 16 or 17 sketches were all that was required.



*Portico d'Ottavia*

## Believing is Seeing

Excerpts from a presentation by Jim Dawkins of Florida State University to the 2019 IDEC Conference in Charlotte, NC

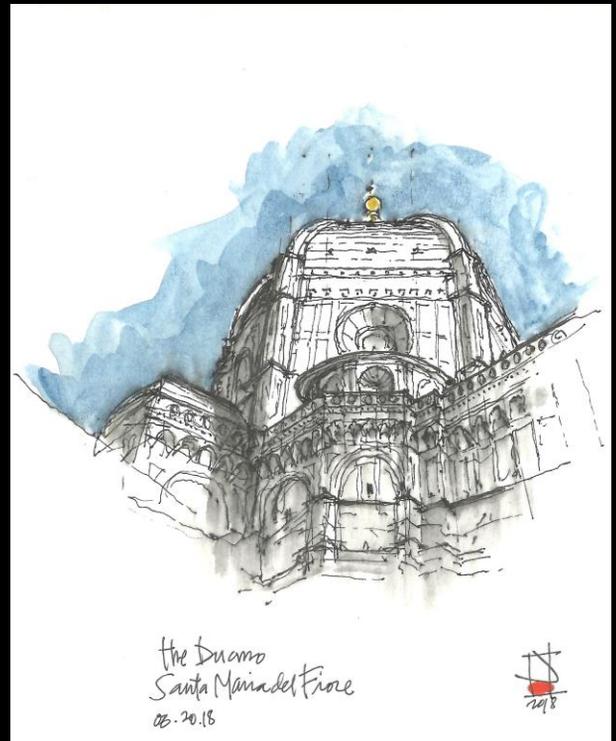
The idea was that while a student's sketch would be from their unique point of view, it would necessarily be from within (or through as Alberti might suggest) an established framework. Since the course's focus was on sketching a student's travel experiences with design in mind, my instructional methods utilized a certain framework of guidelines unique to design drawing: a horizon line, vanishing points, scale figures and line construction and variety. With these tools forming the basis of a somewhat formal framework to guide a student's sketching, I was pretty sure that a non-design student might be able to more accurately record a particular scene, at least in their mind. My goal was to have the students accept the framework and that by believing things such as a horizon line, vanishing points and scale actually exist, they would more clearly 'see' the scene in front of them, create that view initially on-site and later on, using their memory of that view, refine the sketch. It was believe, see, sketch and remember. An intended by-product of this method would be to demonstrate how design thinking combined with design-specific expression (technically accurate drawings) could add a layer of richness to their recollection and enjoyment of specific moments and memories on their study abroad trip.



Basilica di San Pietro



Borgo degli Albizi

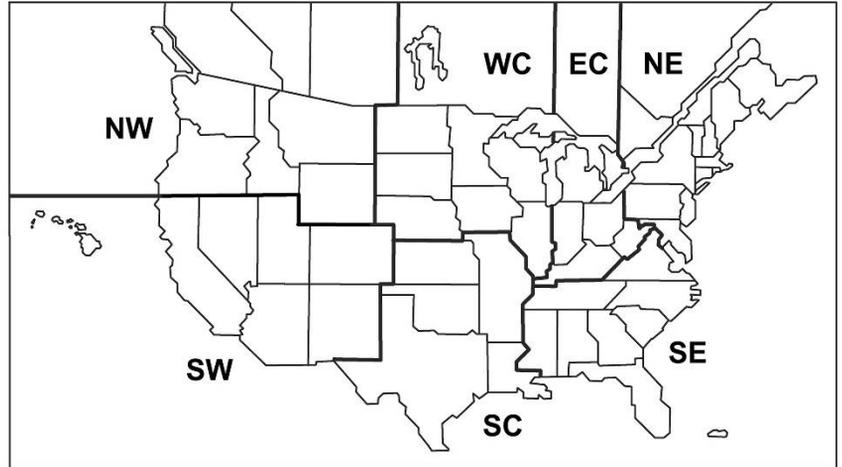


Duomo of Santa Maria del Fiore

**The Newsletter of the  
Design Communication  
Association Winter 2020**

**OPPORTUNITIES** is electronically published bi-annually by the Design Communication Association

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*Frank Costantino at the opening exhibition in Bozeman*