

# OPPORTUNITIES

The Newsletter of the Design Communications Association

Winter 2011

## 2010 Conference

By Michael Chisamore, University of Memphis

The 2010 DCA Conference in Montana was a wonderful opportunity to meet with colleagues and dialog about creative teaching methods in a stunning landscape surrounded by the Absaroka Mountains.

The kick-off event for the conference was a reception held at the School of Architecture at Montana State University. This was followed by a keynote address entitled "Telling the Future: The Story of Architectural Visualization" by Lon Grohs of Neoscape at the Procrastinator Theater on the MSU Bozeman 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. The resort offered a choice of accommodations from "rustic" rooms in the main lodge to remotely located cabins. Chico springs resort also included conference facilities and casual to fine dining.

Thursday morning activities included academic papers on a host of topics focusing on drawing as a design process, the relationship of digital and hand drawing, the possibilities of social networking and drawings relationship to the body as an instrument. The afternoon had workshops in graphic journaling and book publishing; or attendees could take a hike up to Pine Creek Waterfall.

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Bellowing Elk at the Entrance to Yellowstone National Park (see article page 8)



Main Building at Chico Hot Springs Resort – site of DCA Conference

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## 2010 Conference

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CGarchitects founder Jeff Mottle's keynote address, "State of the Industry: Evolution of the Architectural Visual Field" completed Thursday's events.

Friday's morning paper sessions highlighted how drawing generates design, the history and tools of representation and collaborative and interdisciplinary approaches to design. In the afternoon the biannual DCA Business Meeting was held and many attendees traveled by bus to nearby historic Livingston, Montana.

That evening, keynote speaker Monte Dolack presented art from his career spanning several decades. The DCA Awards Banquet announced the winners of the Juror's awards and the "best of category" awards in the 2010 DCA juried Communication Exhibition. The evening was capped with a pictorial account of Henry Sorenson's recent trip through India.

The final day of the conference started with paper sessions exploring representation as communication, researching precedent, and virtual reality in design communication. Drawing workshops by Francis Ching and Edward White were conducted opposite a discussion about communications curricula within design programs led by Paul Laseau. Also, a Intuos pen tablet donated by Wacom was auctioned off with proceeds benefitting the organization.

In the afternoon attendees had the opportunity for a sightseeing trip to Mammoth Hot Springs and the Norris Geyser Basin in Yellowstone National Park, or a scenic float down the Yellowstone River.



Chico Springs Conference Venue at Night



Waiting for the Bus to Livingston



Mammoth Hot Springs



Big Sky over the Absaroka Range, Paradise Valley Montana



## Changes to DCA Bylaws

At the business meeting held in September at the DCA Conference several administrative and bylaws changes were approved.

### Administrative Resolution - Annual Dues

After some discussion it was decided to change the dues structure to a yearly format as opposed to tying dues and association membership directly to conference participation.

### Bylaws Resolution - 'New' DCA Position

#### NUMBER AND QUALIFICATION OF OFFICERS

The officers of this corporation shall include a president, conference chair/president-elect, treasurer, executive secretary, journal editor, website editor, electronic newsletter editor, **exhibition coordinator** and proceedings editor. In the discretion of the board of directors it shall be permissible to elect assistant secretaries and assistant treasurers. Any two or more offices may be held by the same person. Such other officers and assistant officers and agents as may be deemed necessary may be elected or appointed by the board of directors. The President shall serve as chairman of the board of directors. In the absence of the president, the conference chair/president-elect shall serve as chairman.

#### EXHIBITION COORDINATOR

The **DCA Juried Design Communication Exhibition** shall be held in conjunction with each Biannual Conference. The **Exhibition Coordinator** shall be responsible for organizing, coordinating and implementing the **DCA Juried Design Communication Exhibition**. These responsibilities shall include developing and disseminating the **Call for Submissions**, contacting and organizing 3 external jurors to review submissions, disseminating exhibition results and organizing and overseeing the **Exhibition** held at the conference venue. The **Exhibition Coordinator** will be appointed by the **Conference Chair(s)**. The **Conference Chair(s)** may solicit input from the **Board of Directors** and **DCA Officers** concerning the selection and appointment of the **Exhibition Coordinator**.

full text of the DCA Bylaws can be found at [http://www.designcommunicationassociation.org/about\\_us\\_bylaws.html](http://www.designcommunicationassociation.org/about_us_bylaws.html).



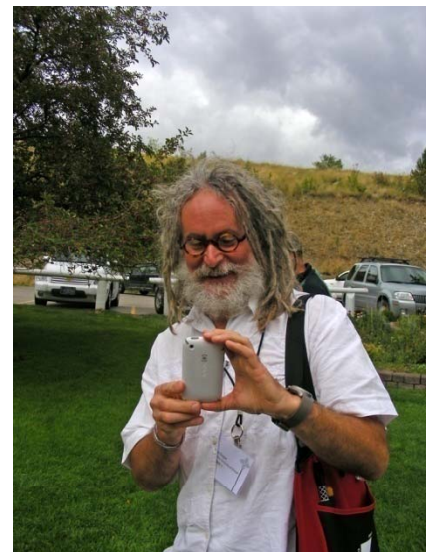
Norris Geyser Basin



Mammoth Hot Springs

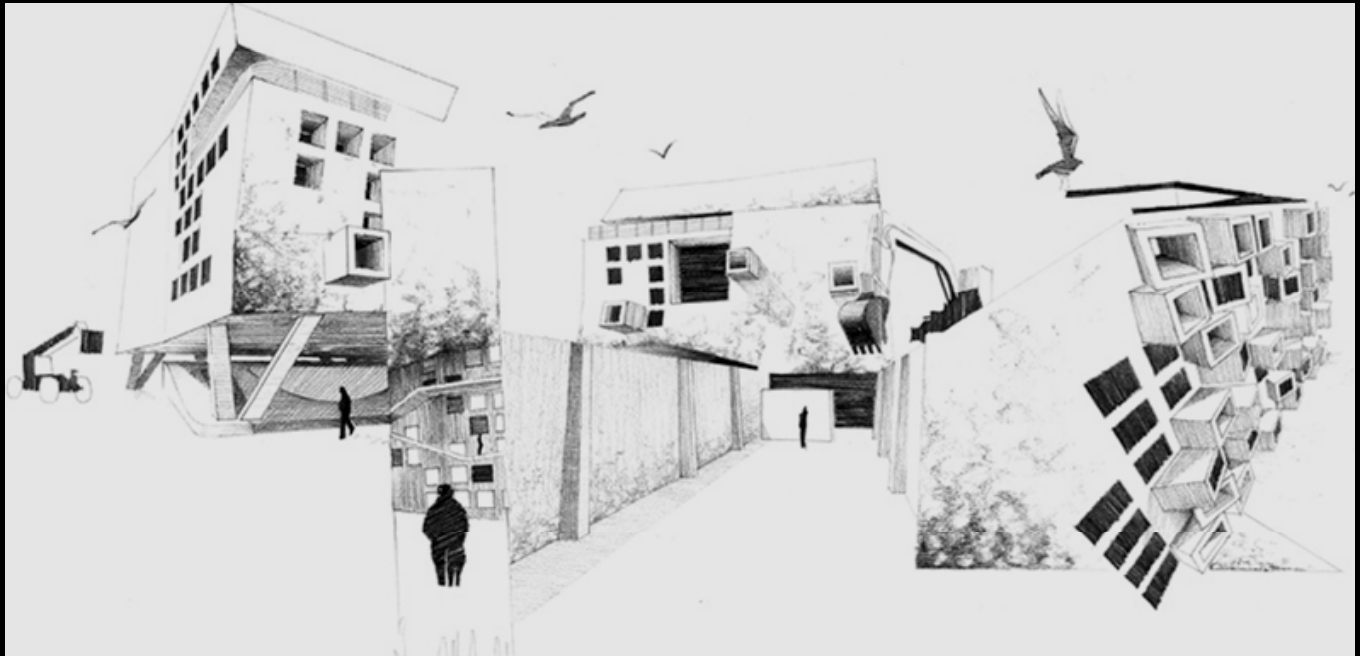


Liberty Cap at Mammoth Hot Springs



Brian Dougan

2010 DCA Juried  
Design Communication Exhibition



**Best of Category: Observation Image - Graduate Student**

Architectural Explorations

*Brock Spain - Montana State University*

" This image is a visual montage of my Master's Thesis. Each of the four views were developed in the computer and then drawn in hard-line and free-hand using graphite. The composition is meant to explore the architecture from a variety of perspectives while maintaining balance and understanding across the page. "



**Thomas W. Schaller Juror's Award**

Cusco Casita

*Henry Sorenson Jr. - Montana State University*

This image was made in Cusco, Peru of a classic Spanish Colonial adobe dwelling. I was really drawn to the character .

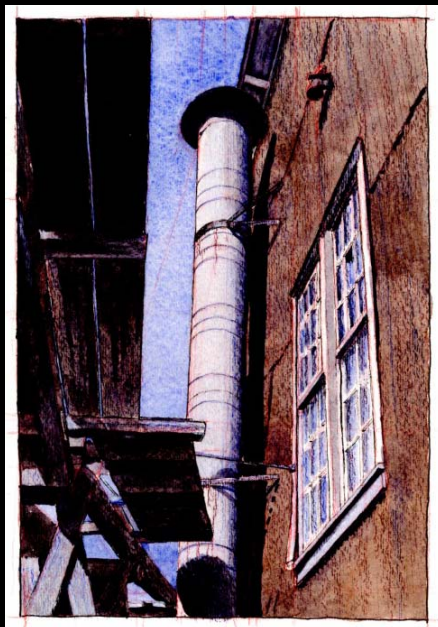
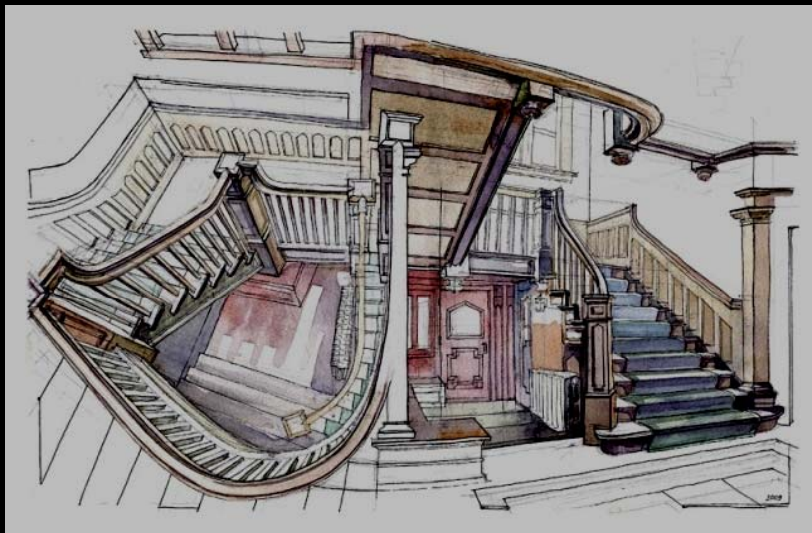


## 2010 DCA Juried Design Communication Exhibition

### Best of Category: Observation Image – Graduate Student

Story Mansion Stair

*Daliya Safiullina - Montana State University*



### Best of Category: Observation Image – Undergraduate Student

Campus Explorations

*Kara Johnson - Montana State University*

I find beauty in the industrial remnants of the past, as they tell a story of modernism. The process I used for this image was taught to me by my Graphics Undergraduate Professor Henry Sorenson. First, a red pencil is used to block out the image on paper. After the bones of the image have been developed I begin to expose the important lines with black pen, paying attention to detail as well as form. Finally I apply layer after layer of watercolor to the image to produce a three dimensional quality and bring it to life.

### Best of Category: Design Image - Faculty

Yellowstone Chimney

*Henry Sorenson Jr. - Montana State University*

In this newsletter there is an article I wrote reporting on the design charrette held in Mammoth Hot Springs, Yellowstone National Park this past September. The previous year, there was a similar charrette focusing on the Old Faithful area of the Park. This image was an architectural illustration I made of a significant feature in our design team's planning strategy - an outdoor gathering place focused around a fire.



## 2010 DCA Juried Design Communication Exhibition

### Dennis Allain Juror's Award

Tait Hotel

Henry Sorenson Jr. - Montana State University

This building kind of lies along the main commercial street of Butte, Montana. I say kind of because actually the image is made from two adjacent structures. The reason I made the painting was to try and document the colorful but tattered marquee of the Tait. The problem was that the bottom floor of that building was boarded up and in the process of being restored. I made the best of the situation by painting in the street level of the adjacent structure - very similar in plan and character to the Tait.



### Paul Laseau Juror's Award

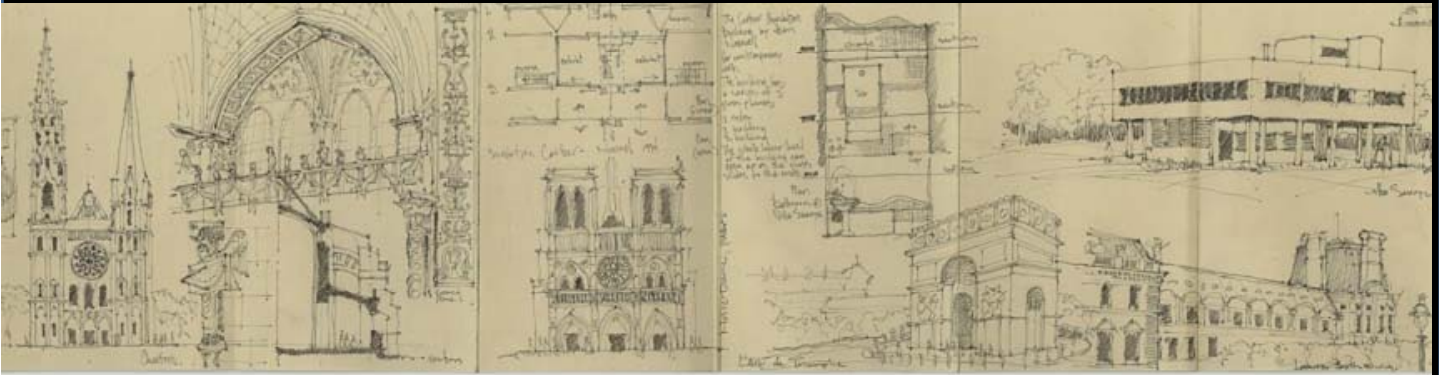
Sunrise

Yvette Lapura - Southern Polytechnic State University

Sunrise was created as an interpretation of a cinematographic response to the changing colors of the sky. Correspondingly cinematography and the sky capture and record fragments that are components of a series. Sunrise was my manual creation of the fragments using pieces from images of the sky that I collected from various magazines. I created a collage using the numerous pieces to recreate an image of the morning sky. This process translated into the conceptual methodology that I later used for an architectural project.



2010 DCA Juried  
Design Communication Exhibition

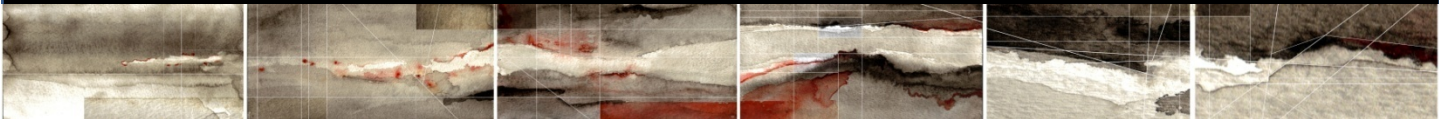


**Best of Category: Observation Image – Faculty**

Sketchbook – France 2008

*Christopher Livingston - Montana State University*

This sketchbook was created during a foreign study trip to France in 2008 in which I lead ten students on a counterclockwise 'Tour de France' over a four week period. The sketchbook is a Moleskine™ Pocket Japanese Notebook (3.5x5.5) composed of an accordion style single sheet (5.5x109) with 30 fold out leaves per side. The selection of this particular sketchbook was an attempt to envision sketching not as rarified drawings on isolated pages but as a way of documenting a 'moving experience' through space. The individual sketches and notations in relation to ones movement engages both the mental and physical act of sketching as the composition is allowed to transcend the folds of individual pages, flowing across multiple sheets. In this way movement through the sketchbook = movement through space.



**Best of Category: Design Image - Undergraduate Student**

Desert Readings

*Alex Atwood - University of Florida*

These watercolor drawings are constructed as a way to convey desert as an endless horizontal plane; an endless blank slate in which to intervene. The explorative watercolor process aims to bring out the phenomenal qualities of the desert landscape as a tactile event. Through this operation the hand takes control as it goes into a conversation with the environment in order to perceive it. An understanding of architectural possibilities begins to take form.



## 2010 Yellowstone Planning and Design Charrette

By Henry Sorenson, Montana State University

“Against the ruin of the world, there is only one defense—the creative act.”  
-Kenneth Rexroth

At the 2005 DCA Conference, I made a presentation on “The Power of Images”. The talk focused on the watercolors of Thomas Moran and how they acted as a catalyst for the creation of the world’s first national park—Yellowstone.

Recently, the President of Montana State University has indicated a desire to increase the university’s creative and research relationship with Yellowstone National Park. One area of interest uniquely suited to analysis and study by the School of Architecture concerns the Park’s built environment—the design and preservation of structures developed to facilitate and accommodate the Park’s intended historic mandate: to provide “a Public Park , or pleasuring-ground for the benefit and enjoyment of the people.”

With this mandate in mind, Professor John Brittingham of the MSU School of Architecture, working in concert with Park Superintendent Suzanne Lewis and senior staff for Yellowstone National Park, organized a six-day design charrette charged with studying the immediate context of the Mammoth Area Complex and North Entrance for the Park. The principle issues outlined for a long range comprehensive plan included:

- Adaptation to changing thermal features
- Vehicle and pedestrian circulation and parking
- Emphasis on historic fort character (a military fort was established at Mammoth in 1891 to protect Park resources)
- Balance of “urban” wildlife and human needs
- Adaptive reuse of historic buildings and determining locations for new facilities

Four charrette teams, composed of MSU School of Architecture graduate design students, nationally recognized landscape and architecture design firms, and nationally recognized architectural illustrators, gathered in the Map Room of the Mammoth Hotel in the fall of 2010 (in fact just two weeks after the Design Communication Association Conference) to begin six days focused on intensive collaborative planning and design.

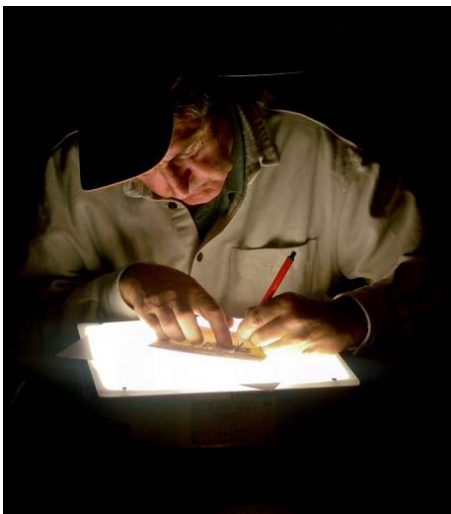
The first evening (Sunday) and first full day (Monday) were dedicated to well prepared presentations by Yellowstone National Park Staff on the resources, history, and culture of the Park. Over the next few days, we also visited all of the most significant natural and historical features in both the Mammoth Area and North Yellowstone Entrance and were given an “insider’s” view of just how the mechanisms of natural features, wildlife, and tourists interacted on a day to day and long term basis.

Tuesday and Wednesday focused on brainstorming concepts and design. Park Staff circulated through the Map Room workspace to answer questions and facilitate operations. Teams went on individually determined exploratory journeys, documented specific sites and activities through drawing and photography, and developed planning and design concepts in a wide array of media from traditional yellow trace to cutting-edge digital formats. This working process was interrupted late Wednesday afternoon for a preliminary review of each team’s progress. Everyone involved gathered around the team work areas as each team, in turn, explained how they were approaching their charge and developing their plan. Presentations were followed by commentary by Park Staff and general discussion. The preliminary crit was a good strategy for getting teams to focus their concepts and receive feedback on their design direction.

Thursday was crunch time, teams working all day and late into the night formalizing their design schemes and presentations. Meanwhile, outside the windows of the Map Room, bull elk were bugling and courting cows at the height of the rutting season, bison grazed in the lawns between buildings, and a curious black bear was chased away from the visitor area with noisy fireworks.



Preliminary Review



Late Night Thursday

(Continued on page 9)



## 2010 Yellowstone Planning and Design Charrette

*(Continued from page 8)*

On Friday morning after breakfast, each team made a formal PowerPoint presentation—citing the key concepts they focused on and the formal planning and design development features they devised to resolve issues and improve the Park experience for visitors. After the presentations, the Park Superintendent, visibly moved by the caliber and character of the work, outlined how the Park, freshly equipped with an array of relevant and insightful approaches, could go about implementing the best and most important ideas to come out of the charrette—as financing, policies, and politics allowed. She thanked everyone for their invaluable service (all professional participants donated their time and effort—the cost of the charrette itself made possible through a grant from the Yellowstone Park Foundation). Charrette teams exited the Map Room to take in an absolutely perfect fall day in the Park. Just in front of the hotel, two great bull elk were challenging each other for dominance. Visitors were doing their best to shield themselves behind a “barricade” of cars to take the best possible photos of the event. We were all completely spent, but fully thankful for the opportunity to contribute our energy and talents to such an important undertaking in one of the world’s most special places.

Once again, the power of images, including pencil and marker sketches on trace, sophisticated CAD simulations, short videos, and professional architectural illustrations, had managed to play a significant role in the future of Yellowstone.

Oh, and a footnote about that grant from the Yellowstone Park Foundation. As part of the 2009 edition of the Advanced Graphics course I teach, I planned one of our remote field drawing trips to document significant structures in the Mammoth area. The handcrafted nature of these student drawings and paintings seemed an especially appropriate way to capture the essential quality of these in, many cases, handcrafted structures. The best of these images were incorporated into John Brittingham’s grant application, the program/design brief, and will eventually make their way into the book the MSU School of Architecture will develop to document the 2010 Mammoth Charrette.

## Crossroads/Crossovers a Student Perspective

*By Jennifer Barker, University of Memphis*

Having not attended a conference before, I was unsure of what to expect when I arrived to Montana in early September; however, I was pleasantly surprised to find a warm and welcoming body of people who were as excited to talk about the promises of architecture, as I was to listen about them. I entered post-professional degree studies in order to be able to teach, unaware of the true demands that the profession entails (but as always, willing to make the best of a given situation). I have learned, though, that this is where I belong – where the convergence of innovation and life-long learning go hand-in-hand with developing student success, and hopefully, diligent, proficient practitioners.

Presenting for the first time was a daunting experience; yet, it turned out to be a fascinating and productive practice for what I hope will be an often repeated event. The give and take of both presentation and response mimicked a productive seminar discussion, simultaneously informative and challenging. Intrinsicly I felt a slow shift from listener and observer to participant and contributor – from student to peer. As this transformation occurred (and as it continues to occur), I became aware of a driving aspiration to seek out questions and proposed solutions that are responsive to the “so what?” inquiry of relevance and importance to design students’ learning. Pursuing a doctoral degree in higher and adult education has furthered my passion for this and allowed me a platform for exploration and experimentation. Perhaps it is not accurate to intimate that this personal translation occurred at any specific moment during the conference, but rather, the conference allowed this notion to come into focus and presented a number of investigative paths to pursue and cultivate. At the very least, the conference setting, the presenters, contributors, and the attendees set high expectations for any future conference I may attend.

When I returned to classes the next week, I was eager to tell my students what I had learned and to inform them about academia’s discussion of what their learning might entail. Similarly, I was enthusiastic to introduce them to new technologies and ideas I had seen and heard about – to offer them the opportunity to engage in investigating the potential of their future careers beyond the classroom and current curriculum. I think it is extremely important, in such a varied and unstable market, to encourage the versatility of their education. I felt it equally important to share the hope I felt at the close of the conference, to present my zeal like a wildfire, positioned to spread a joyful learning into the semester and throughout the year. I suppose that is how all beginning instructors feel, and I hope it carries forward.



From Left David Boeck, Jennifer Barker and Brad Barker Mammoth Hot Springs

## Representation Published

*Representation, Journal of the Design Communication Association* consists of 8-10 papers selected by the Journal Editorial Board from the latest DCA Proceedings. It is published and distributed in each off-conference year. In the 2010 issue the selected articles include:

### Bringing Art to Architecture

Henry Sorenson, Montana State University

### Analog Alchemy + Digital Digressions Hybrid Practices

Bradley Walters, University of Florida, Gainesville

### Communication and Education – Negotiating a Non-Product Based Design Studio

Brian Dougan, Texas A&M University

### Representation of Time

Zuzanna Karczewska, Montana State University

### Discovering the Real World Through an Engaged Approach to Drawing

Michael Chisamore, The University of Memphis

### Design Concept Creation and Communication: the Concept Pyramid

Tom Lesko, Wentworth Institute of Technology

### Tool, Media, Communication: Sharpening the Blur in Design Education

Rohan Bailey, University of Technology, Jamaica

### Drawing Subjectivity

Hazem Ziada, Southern Polytechnic and State University

### Between a Rock and a Hard Place: On the Dialectics of Landscape and Representation

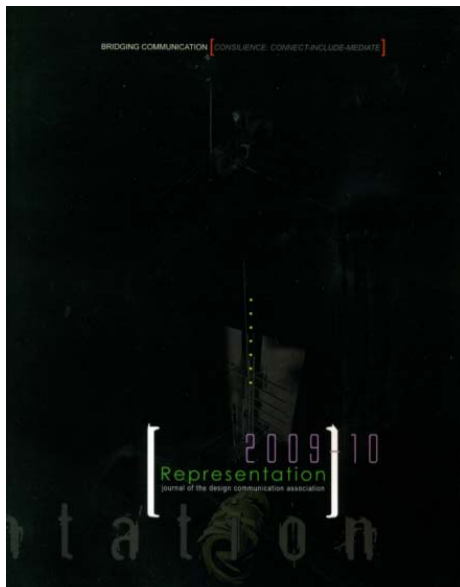
Joern Langhoerst, University of Colorado, Denver

### Provoke-Transform-Undulate: The Design Process in Contemporary Design Practice

Peter Szalapaj, University of Sheffield

### How a Sketch Became a Movie? The Story of the BioTown Video

Michel Mounayar, Ball State University



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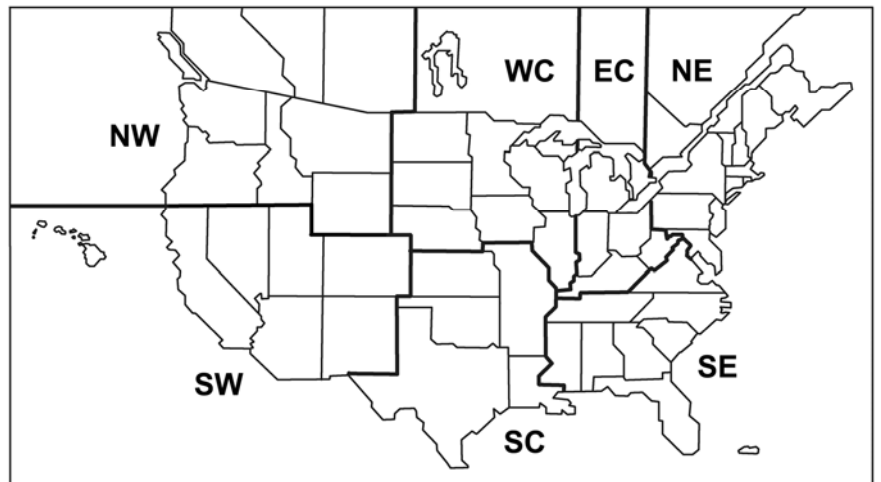
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