

OPPORTUNITIES

The e-Newsletter of the Design Communications Association

Fall 2011

DCA Conference 2011 Planning Continues

By Michael Chisamore, Convergence Editor and
Moh'd Bilbeisi, Oklahoma State University

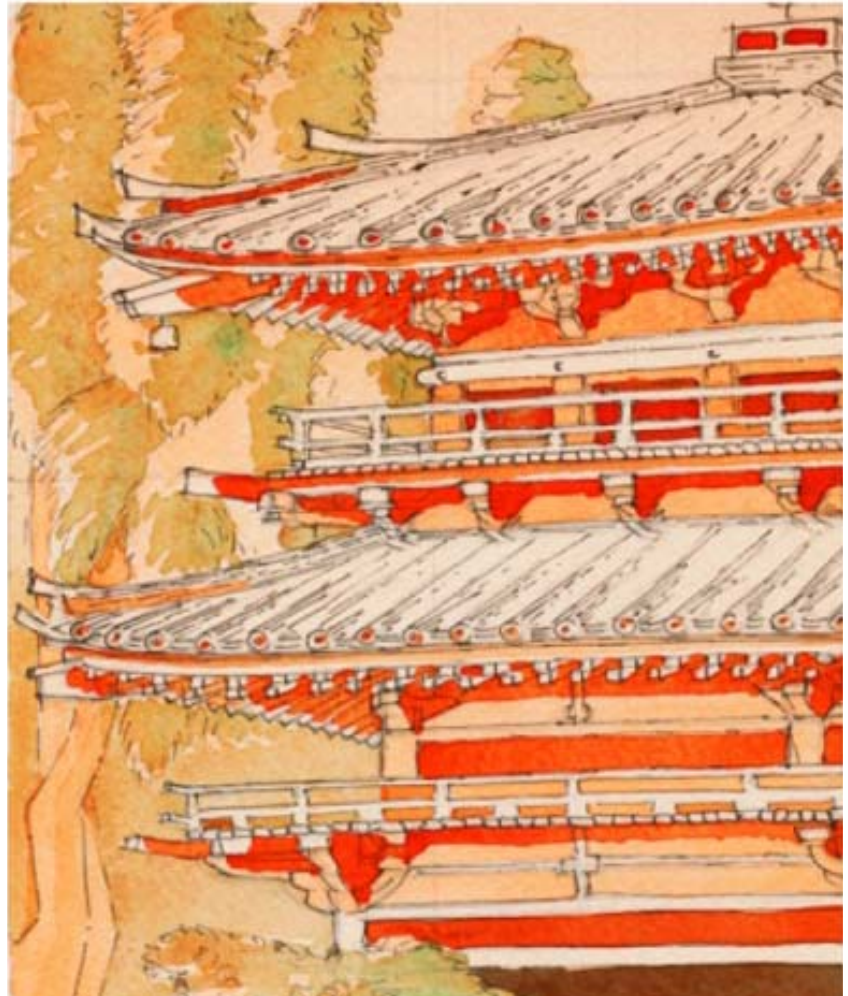
Planning is moving ahead for the up-coming biannual DCA Conference to be held at the Oklahoma State University School of Architecture. in Stillwater October 21-24, 2011. The conference theme is "Graphic Quest: the Search for Perfection in Design Communication" and will explore a host of topics such as the ethics of design communication, visual information process, communication possibilities, introducing the graphic language, digital hybrids, visualization of the unseen, the impact of digital media on graphic representation and digital design, and new methodologies.

Highlights at the conference will include graphic workshops by Jim Leggitt, John Womack and Henry Sorenson; and professional presentations by Autodesk, Rhino and Kendall Hunt Publishing. A diverse group has been scheduled as keynote speakers including David Hanser, Jim Leggitt and Friedrich St. Florian.

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The Donald W Reynolds Architecture Building at OSU



Taylor Cook - Byodo-In Hawaii Buddhist Temple

Ten Days on the Island

By Henry Sorenson, Montana State University

I was invited to give a public lecture and teach a two-week crash course in observational drawing and painting (watercolor) over Montana State University's scheduled spring break in March. It seems the University of Hawaii, Manoa (yes, the one on Oahu in the Hawaiian Islands) is revisiting their architectural graphics curriculum and was hoping I might be able to spark something in their culture of image-making.

My connections with Hawaii go way back. First of all, I grew up mostly on a semitropical peninsula—Florida. Florida and Hawaii have some common characteristics such as the ocean and excellent seafood, tropical fruits, roaches, mosquitoes, tourists, and casual dress complemented by the latest in sandal wear. Of course Florida has poisonous snakes, alligators, and hurricanes, but Hawaii can boast of cane toads, active volcanoes, and tsunamis.

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Byodo-In Hawaii Buddhist Temple on the island of Oahu

Ten Days on the Island

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Additionally, my father was career Air Force and we were stationed in Japan for three years during the time I was a budding teenager. We took an attack transport (ship) on the crossing to Japan but returned by air. In those days, airplanes flying the Pacific stopped in Hawaii to refuel. My first (and up to this past spring—only) experience of the fabled islands was a view from the airport tarmac and the little flight line store vending drinks, snacks, and magazines. I had some interest in a comic book but when I saw the store charged more than twice as much as in a regular base PX's, I held back. I remember we did fly close to Diamondhead as we flew off to the mainland.

Later in life, much later in fact, I also attempted nurturing a connection with Hawaii through the DCA. Leighton Liu, long-time DCA member from the U of H and I would banter about teaching exchanges during our conferences at the University of Arizona. My argument was that Montana was just as exotic and beautiful as Hawaii in its own way and we should swap positions for a semester. I mean, after all, we do have two National Parks in Montana. Leighton would just stare at me and his eyes and body language would be saying, "You've got to be kidding." Of course, I wasn't kidding at all.

But I digress...

At the suggestion of the Dean of the School of Architecture, I began correspondence with the architectural graphics coordinator and worked out a two-week schedule and syllabus for my mini-course in Hawaii. Essentially, we would meet for three hours, from 1:00 p.m. to 4:00 p.m. on Mondays and Wednesdays for lecture, demonstrations, and in-class drawing assignments. Students would follow-up strategies and techniques introduced in class with focused homework assignments. Then on Fridays, we would go to a remote (off campus) site and try our hand at implementing our new found skills in a real-world environment. Good plan but just as in war, nothing works out quite like you imagine.

First of all, it rained HARD and a LOT the first several days I was "in country". I say "in country" because the official forms you are required to fill out on the flight over from the mainland remind me a lot of immigration forms associated with travel abroad. Yet I am clearly aware that Hawaii is actually one of the 50 states. The rain gave me pause because it was mostly in the afternoon. My classes also took place in the afternoon and we were focusing on watercolor. At least it wasn't snowing like Montana. I kept thinking about this challenge and as I drove around Oahu in my time away from school, I kept my eyes peeled for places that were outdoors with good architectural subject matter possessing elements under cover if we needed to get out of the rain—places a large class (about 50 students) could visit without disrupting normal activities. Not the easiest set of requirements to fulfill.

It turns out I didn't need to worry about the first of our two Fridays. School was cancelled that day. Did I mention that Hawaii can be subject to tsunamis? On Thursday evening, sirens went off all over Oahu about every hour or so to warn residents in low-lying areas to evacuate due to the coming tsunami generated by the powerful earthquake just off the Japanese coast. The wave was scheduled to arrive in the wee hours of the morning, sometime after 4:00 a.m. As there was no way to accurately predict the consequences of the coming wall of water, the university decided it would be prudent to encourage campus-goers to take care of first things first. It just so happened that my sleeping accommodations were in the heart of the evacuation zone. I ended up spending that Thursday night on a couch at higher elevation. While there was some significant damage to the Big Island of Hawaii (I've started to acquire the seasoned tourist's vocabulary though I still have trouble with all the street and place names that begin with a k or w followed by between 10 and 20 vowels), there was little affect on Oahu and none that I could see to my sleeping quarters. Because I had an unscheduled free day, I made the most of my first Friday snorkeling in *Hanauma Bay*. Tough going.

After a second week of classroom lectures, demonstrations and exercises, all of us—me, 3 graduate teaching assistants, and all 50 students—were excited to get to Friday and our remote field drawing/painting finale.

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The author looking out onto Honolulu

DCA Board Meets to Resolve Membership Issues

By Michael Chisamore, *Convergence e-newsletter Editor*

The business meeting held last year at the DCA Convention in Montana raised a host of issues about how the association will move into the future. After further research and discussion, the board of the DCA met in virtual space in June to decide several of these issues. The resolutions are as follows:

Membership Categories and Dues

The Bylaws were changed to reflect two types of membership: Institutional and Individual. Both Institutional and Individual memberships will be handled on a one or two year basis. Single year memberships will be assessed at \$75. The individual or institution will receive either the Conference Proceedings in conference years or “Representation” in off-conference years as a benefit of membership. Two year members will receive both the DCA Conference Proceedings and the DCA Journal “Representations.” The cost of a two year membership will be \$120 for individual and \$150 for institutional members.

Publications

While the Conference Proceedings and “Representation” will be distributed to all current members as a benefit of membership, means of making DCA publications available to non-members and the general public through an e-commerce site are being investigated. *Convergence* will report progress on this issue as information becomes available.

Conference Presentations and Exhibitions

Submitting drawings and papers for conference presentation and publication in the proceedings or inclusion in the Bi-annual DCA Exhibition will be free and open. However, acceptance letters for drawings will include a requirement for the exhibitor or sponsoring faculty member to become a DCA member to be included in the exhibit and publication on the website. Accepted papers will be included in the Conference Proceedings if the author registers for the conference. At registration authors will have the opportunity to also join the organization and receive the Conference Proceedings as part of that membership.

Ten Days on the Island

Continued from Page 2

I had picked out an ideal location, the beautiful and tranquil Byodo-In Buddhist Temple in the Valley of the Temples. Here were many places to draw and paint with varying degrees of challenge depending on student ability, covered walkways to offer protection from an afternoon shower, and finely designed architectural structures and landscape. Perfect.

I woke up Friday morning to driving rain, the hardest rain I had experienced since my arrival. The sky was soaked in. There was more rain falling at a greater angle to vertical than the covered walkways at Byodo-In could handle—not a good sign. I considered rearranging our afternoon to hold our final class in the drawing lab at school but since we were to meet as a class at the temple grounds themselves, it would be impossible to reach all the students ahead of time and redirect them. All I could really do was hope for the best. It turns out that weather in one part of Oahu can be very different than weather in another part. I arrived at the site about 2 hours early and got a head start on my watercolor, laying in the relationships in my image under full sun. I am not a fast drawer and my thinking was that I could finish my painting during class as an example of how I work in the field, and still have time for coaching students through their own watercolors. There was a brief downpour right before class was to begin. But just a few moments later, the sun fought back and brought with it that legendary Hawaiian phenomenon of visual majesty and promise—a rainbow. Better than perfect.

We spent our last afternoon together sharing glorious sunlight, 80° temperatures, and making field paintings of beautiful structures in an iconic setting. Everybody was in a good mood. Many of the students, even natives, had never visited the temple grounds and were impressed by their serene presence and classic beauty. This is really at the heart of the field drawing/painting experience, to become fully aware of an architectural environment as if for the first time, to be immersed in the direct and immediate presence of excellence in design—not a watered down, one-off presentation such as might be implied by scrolling through images on Flickr. As those of us with experience know, there is no substitute for the actual event of exploring architecture firsthand.

And so that second weekend in mid-March, I returned to my full slate of classes at Montana State. For all of us in architectural education, the second half of the spring semester is a real challenge—a sprint to the finish line. With snow continuing to fall into early May, I occasionally find myself looking back to my brief respite in tropical Hawaii, a real break from the arctic weather here—not that it isn’t beautiful in Montana, Leighton. And as I reflect, I let myself imagine the watercolors of Byodo-In Buddhist Temple casually decorating the walls of the U of H architectural graphics studio.



Wednesday! By Moh'd Bilbeisi

Capturing the Story of Place - The Urban Corner

By Mario Walker, *The University of Memphis*

While capturing the story of a place, architects often rely on their imagination to express the possibilities of urban spaces. Asking a question such as "What if I added this?" is a good way for a designer to generate new forms and spaces for community interaction and project a vision for the future urban land form. It is an important tool that keeps the imagination active and creates a breeding ground for thoughts and ideas. The following rendering exercise was conducted to enhance an existing intersection of Highland Street and Southern Avenue in Memphis, TN.

I started with analyzing the site on foot, taking photographs and engaging my knowledge of urban planning principles. The objective was to turn the mundane nature and muddiness of the empty corner at an unpleasant train crossing into a place of vibrant life and interaction that would inspire community gathering.

With the help of Google Sketch-up software, I generated a 3-dimensional model of the corner, replaced the shabby gas station with box-like forms of buildings and recreated the rest of the existing street forms. I then generated a view of the corner and traced over its print with a black ink pen, removing all elements of the existing photograph that were deemed unnecessary. This formed the base of my rendering, to which I gave a personal character by filling in the gaps with a prescribed hatching technique. I employed my imagination to generate the details of the scene, such as adding the cornice of the buildings, the entourage and other elements. To express depth, shadows were added by using one-directional hatching stroke which followed the lighting pattern of the digital model scene. Using the Sketch-up model as a learning tool, I observed the relationship of the sun with exterior forms and captured it in the rendering process.

A special discovery was made when I strived to achieve transparency of some objects. I was able to capture the transparent quality of the light-rail train through a layer of cross hatching, which allows the viewer to get a perception of looking through the train as it moves. To keep the vignette parallel to reality, I depicted some of the original subjects of the street, such as the satellite tower of the television broadcasting station in the background, the traffic control signals in the foreground and the commercial spaces along Highland Street. I purposely removed those objects that were contrary to the intention of "urban place making," such as the foreground traffic lights, railroad crossing guards and the web of power lines in the original photograph.

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Existing Conditions at the intersection of Highland St. and Southern Ave.



Google SketchUp rendering overlay



Inked line work



Inked line work with shadows

Capturing the Story of Place - The Urban Corner

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The final phase of the rendering consisted of adding color and life to the black ink drawing. I used PRISMACOLOR pencils with a combination of PRISMACOLOR markers to give the drawing a vibrant character. I looked to everyday objects for color selection. Several tones of each color were then used to add depth and texture to still life.

I paid special attention to the rendering of the trees and the sky. I realized that to depict them realistically, the trees should engage tones of yellow as they interact with the projecting sunlight. The sky was rendered through the use of pastels, starting from the top of the page with a darker tone of blue, descending towards the horizon with a lighter tone. Clouds were generated by erasing away sections of the lighter sky.

Through this process, I learned to engage my imagination through the combination of digital media and a hand drawing processes. I discovered the possibilities of using both to inspire architectural design and I hope to use this tool in my future projects.



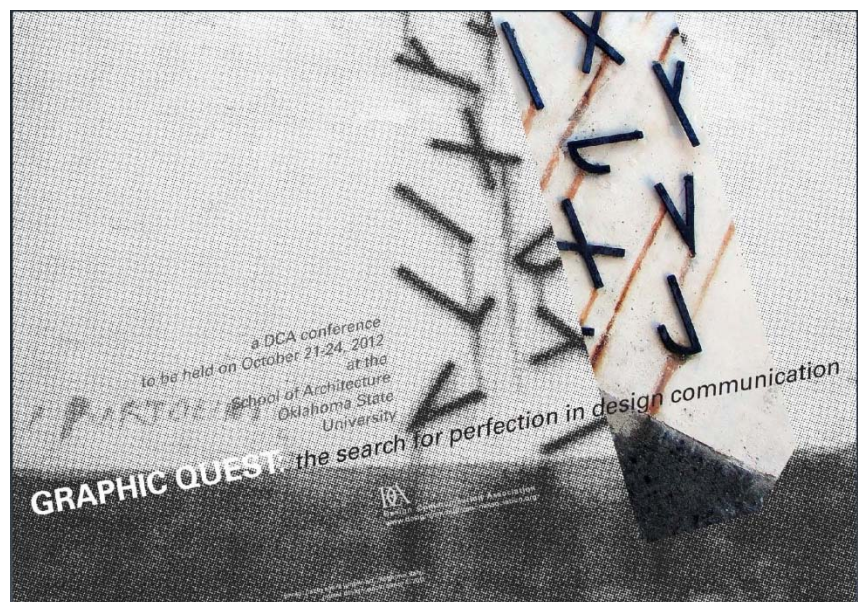
Final illustration of proposed intersection.

DCA Conference 2011 Planning Continues

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The OSU School of Architecture has recently celebrated their 100th anniversary and moved into the new Donald W. Reynolds Architecture Building. Previously the campus gymnasium, the building designed by a faculty team and Studio Architecture explores issues of adaptive reuse and the melding of new technologies and sustainable strategies into a context of both old and new building.

The Conference Call for Papers can be found on page 6 along with biographical information about the conference Key-note speakers. Further conference details such as the Call for Drawings for the Bi-annual DCA Exhibition and information on conference registration will be posted on the DCA website as they become available.



DCA 2012 Conference Poster

DCA Conference 2011 Planning Continues

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Submitting Abstracts and Papers

One-page abstracts that address the conference theme and/or sub-themes must be

submitted by 5:00 p.m. **February 17, 2012**

Abstracts must be a one page Microsoft Word document using Times New Roman font in 11 pts. Include the proposed paper title, author's name, school, address, and email. Please email your abstract as an attachment and label it by your last name and Institution, i.e. (Bilbeisi_Oklahoma State University.docx).

Email your abstracts to

Professor Moh'd Bilbeisi
mohd.bilbeisi@okstate.edu

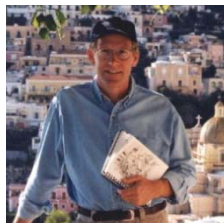
Paper acceptance notification, **March 30, 2012**

Final paper with illustrations must be submitted by **June 1, 2012**

All accepted papers will be published in the conference proceedings available for purchase at the conference.



Professor David Hanser, PhD is an award-winning educator, architect and author. He is also the director of the Oklahoma State University European Study Abroad Program. Dr. Hanser lectures extensively in the US and abroad. His topics include Art Nouveau, Victor Horta, Baroque Architecture, design, sketching and the history of sketching.



Jim Leggitt is an architect, planner, educator and professional illustrator with a career that spans over thirty-five years. He has conducted drawing seminars and workshops at AIA National Conventions, local conferences, universities, and architectural firms throughout the US and Canada. Jim authored Drawing Shortcuts and continues to be an advocate of a drawing process that promotes the creative integration of digital imaging with traditional visualization techniques.

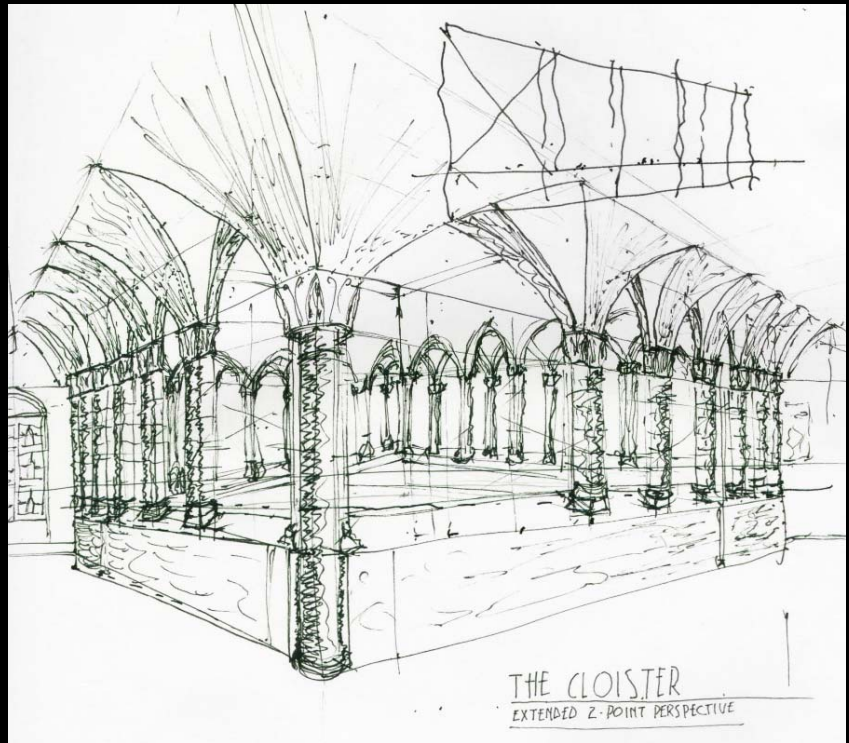


Friedrich St. Florian is an award-winning architect, professor and past Dean at the Rhode Island School of Design, and the founding principle of Friedrich St. Florian Architects in Providence Rhode Island. His early career is distinguished by landmark theoretical work followed by the critically acclaimed World War II Memorial in Washington, DC. Friedrich won numerous awards for his architectural achievements. He is a fellow of the American Academy in Rome and his drawings are in the permanent collection of the museum of Modern Art in New York City and the Georges Pompidou Centre in Paris.

Sketch Tours at the Sant'Anna Institute

By Michael Chisamore

In April the Sant'Anna Institute – Sorrento Lingue in Sorrento Italy hosted a four day workshop with Frank Ching, professor emeritus, Department of Architecture, College of Built Environments, University of Washington. The workshop was part of a study abroad program led by Professor Jeff Johnston, that Alfred State College (SUNY) conducts each year for architecture and interior design students at the international language institute. Professor Ching led a series of four-hour sessions on successive afternoons, teaching the students the fundamentals of freehand drawing. The sessions were held in Marina Grande, in the 14th century cloister of San Francesco, on the streets in the historic quarter, and finally at the Villa Pollio Felice, an ancient Roman ruin just outside of Sorrento. Alfred State student Raymond R. Sova describes the workshop: "He was so incredibly helpful, and during the four days that he was here, I can honestly say that I have significantly improved my sketching abilities. He did not teach us things that were difficult – as a matter of fact, he simplified the sketching process so much, and made us see that a great drawing does not always take a long time to do."



Daniel Lamm, architectural technology



Left to right - Courtney Traver, interior design; Frank Ching; Emily Konka, architectural technology .



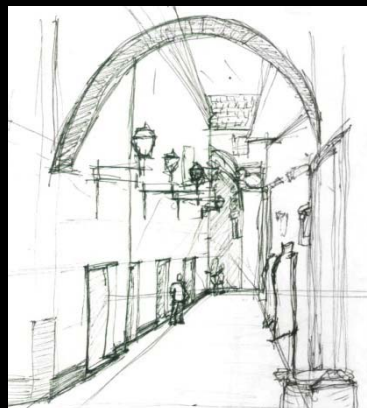
Jacob Mountain, architectural technology



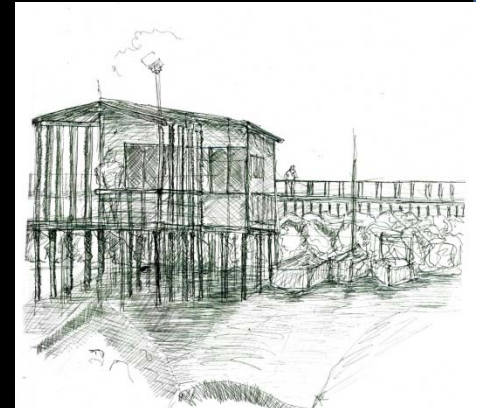
Kathleen Ward, architectural technology



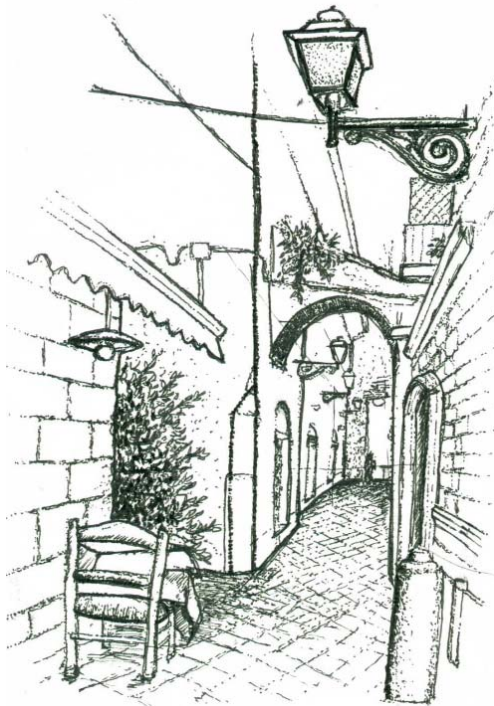
Michael Fingar, architectural technology (BS) and Frank Ching,



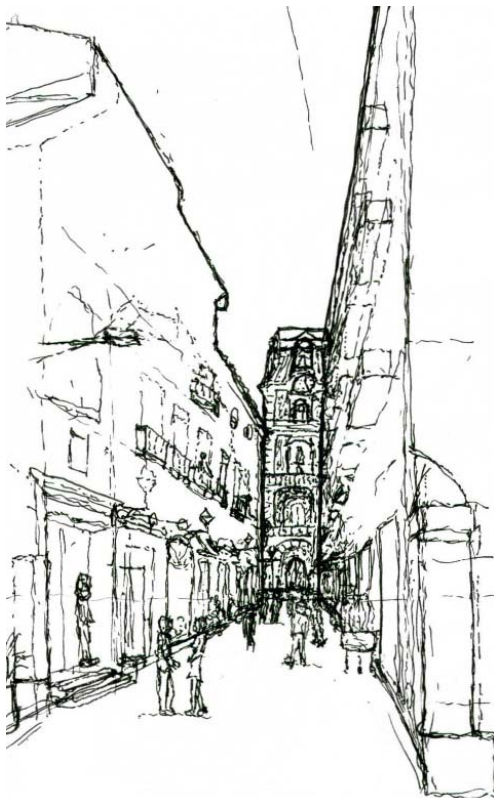
Daniel Lamm, architectural technology



Frank Carzo, architectural technology



Ray Sova, architectural technology



Lee Smith, architectural technology

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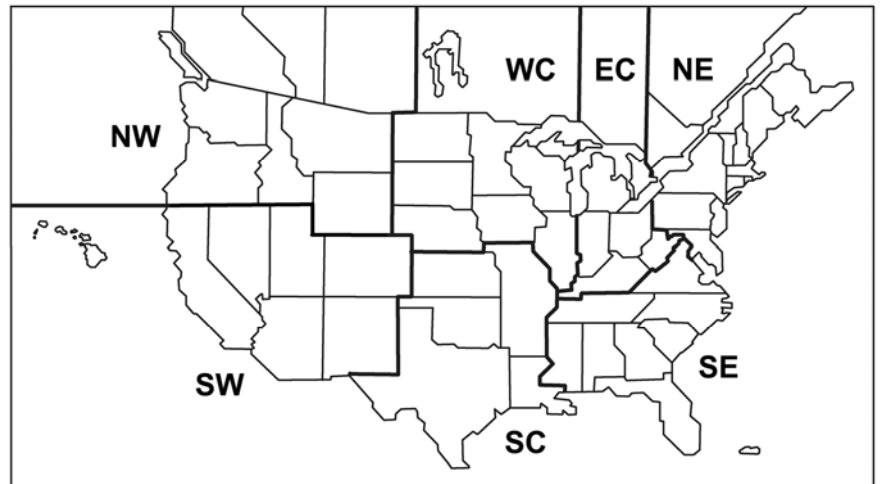
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