OPPORTUNITIES

The e-Newsletter of the **D**esign **C**ommunication **A**ssociation   Fall **2013**

A Message From the President

Mohammed Bilbeisi, Oklahoma State University

As we complete this fall semester, I would like to wish all of our DCA members and friends a wonderful new year and good wishes for productive and fruitful endeavors.   Our organization prides itself on encompassing both members of the academe and the profession. This is what is so special about us and we should be constantly promoting ourselves beneficial to both.

Our meetings and activities in Stillwater for the 2012 DCA Conference were very successful. Such events are wonderful opportunities to meet and connect with old friends and making new ones. I have received tens of emails and postcards congratulating DCA on a job well done. The topics of the paper sessions were educational and enlightening, the workshops were effective, and the keynote speakers were engaging at all levels. I still believe that the highlight of the conference was Henry Sorenson, serenading the conference attendees with his magical voice at the banquet, I hope you agree!

Our blog [the DCA blog] continues to be active and vibrant with diverse topics and points of view. Special gratitude goes to Kathe Julin for spearheading this fantastic effort. I enjoy visiting the site and reading the posts. Our newsletter is something we look forward to reading thanks to Michael Chisamore who is constantly soliciting topics and contributions to include.   Please contribute to both with articles and images. I would love to see our blog evolving into a primary destination for those interested in design communication.

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Night rendering of the 19th Street Condominiums by Steve Oles and Jon Kletzien, Studio AMD

Glazing in Architectural Representation – Part 2

Steve Oles, Santa Fe, New Mexico

Glazing has by virtue of its intrinsic properties (smoothness, fineness and consistency of surface) a given degree of objective or "physical" reflectivity. However, the degree to which we perceive glazing to be reflective is determined in part by what we see reflected. The level of perceived reflectivity of glazing is increased by the legibility or distinguishability of reflected images, just as the level of perceived transparency is enhanced by the robustness of, and the degree the viewer can identify, transmitted images.

Thus, with all of the forgoing factors being equal, the reflection of a high contrast, distinguishable object (such as an unusual tree silhouette) may cause glazing to be seen as principally reflective--particularly if the transmitted images of interior objects are vague or indistinct. If, on the other hand, the image of tree reflection is superimposed with a high-contrast, brightly lighted interior object (such as an unusual doorway) the same glazing might be seen as predominantly transparent.

Storytelling Through Non-Verbal Communication

Allison Hennie, University of Memphis

Introduction

The students of the Architectural Illustration course at the University of Memphis focused on storytelling through non-verbal communication this semester. Our investigative projects included: entourage elements, quick sketches, artistic photorealism, and sketch journaling. Each project has allowed us to explore our individual storytelling voice in order to uncover how we can better communicate.

Students in class considered different themes for their storytelling method. I tried to understand the limitations of visual representations of color. A rendering can guide the way one perceives the landscape, but the viewer will determine how to interpret the rendering. Providing limited color allows one to daydream in a different way in order to bring life to the space.

Sketching for a Client

Our first formal assignment was to add a new architectural element to an existing site in New York's Hudson River Valley. For this story we utilized two-point perspective sketching to illustrate a new boat shelter. The goal was to provide the client with images of the proposed project in order for the client to make a convincing argument for fund-raising purposes. Keeping the client's intentions in mind, each student chose two views of the proposed boat shelter so that the drawings could be combined to create a complete package.

View of boathouse looking north with the Hudson River Maritime Museum beyond

Storytelling Through Non-Verbal Communication

Other students used broader views of the surrounding environment, while my sketches centered on the user's relationship with the boat shelter. It is these types of entourage elements, or details, that can add intrigue to a story. To create the drawings, I started with photocopies of source images of the existing conditions. Using a light table, the new boat shelter was created with pencil on trash paper placed on top of the source image. Another layer of trash paper was used to trace the source image and boat shelter with Micron pens. This drawing was then photocopied onto vellum.

As part of the sketching process I tried to understand how color could compliment my style of line drawing, which tends to be loose and implied. While varying the line weights to show depth in a drawing comes naturally, adding color is not as intuitive. Equipped with Chartpak markers, the use of color was limited in order to highlight key entourage elements to attract the viewer's attention to the story I was trying to tell. In this instance, color was not necessarily used to indicate texture, the edge of a surface or represent a feeling or mood. (Approximate time start to finish: 8 hours).

Conclusion

Color can provide an insightful element that grabs the viewer's attention, and help shape the story in a progressive way. Color can also vary the pace of the story. For example, is it short and choppy, or connected by color? In the absence of a storytelling, how much color is needed to maintain the viewer's attention? How much color is needed for the viewers to effortlessly finish the story themselves? It is also important to keep in mind that not everyone perceives color in the same way. In terms of adding color, the students learned some useful tips.

1.   Create a color reference sheet that identifies each color used by name.

2.   Build a library of testers. Create samples of numerous drafts of how to create color before you begin the final drawing.

3.   As intently as you stare at the drawing, make sure to also look at the drawing from 5 feet away, 10 feet away, and 15 feet away.

4.   It is important to understand how scanners and printers will affect reproductions, as well as how to color correct.

Storytelling is an ongoing process – the more we tell stories, the better we become, learning from successes and failures, and refining our methods.

View of boathouse looking south with the Sloop Clearwater Kingston Home Port and Education Center beyond

# Glazing in Architectural Representation

In fact, almost all reflected images are usually psychologically suppressed by unconscious habit, as the viewer is typically more interested in the "thing" beyond the glass than the troublesome, interfering reflection. We tend automatically to defocus, disregard and deny reflected images in glazing as irrelevant, thus leading to the assumption that glazing is generally more transparent than it is reflective. This results in the misunderstanding and misapplication of glazing, both architecturally and in other contexts such as exhibition. How many times has glass-covered artwork been rendered virtually invisible by the blinding reflections of a glazed exterior wall behind the viewer?

Architectural and exhibition functions can be well served, of course, through appropriate and intelligent application of glazing. Two such examples are so-called "one-way glass" and "invisible glass".

In the former case, a brightly-lighted room in which observed activities occur is viewed secretly through glazing from a dimly-lighted space. The glazing appears to be an opaque mirror from the bright side, whether or not a specially reflective glass is used. Invisible glazing, used sometimes by exclusive shops featuring small and exquisite objects, consists of a slanted pane of glass which reflects only a black soffit above it, rather than the adjacent street scene. Since the reflection of a dark area results in transparency, there remain no cues--save for the occasional dust mote or fingerprint--to indicate the existence of any glazing at all.

Manufactured modifications such as mirrored or tinted glass subtly change the behavior of glazing. Twin glazing introduces a double, closely overlapped and disturbingly ambiguous reflective image. Inexpensive and poorly made glazing reflects the world in watery, wobbly and sometimes inchoate images which may or may not conform to the intentions of the designer. Non-planar glazing modifies reflected images in a sometimes dramatic and effective and sometimes humorous fashion.

There are many minor factors affecting reflective and transmitted images in glazing which have not been mentioned in this abbreviated paper: the phenomenon of edge transparency, or color of glass, the shadow of glazing, the deflection of direct sunlight from glass surfaces. The intention here is to refer to the major considerations affecting glazing as a part of the larger task of graphically representing architectural form with a degree of nuance and precision.
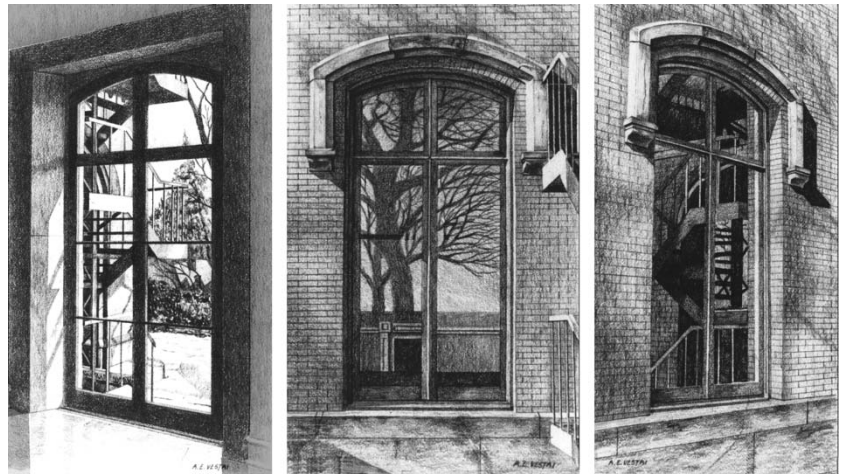
Window Triptych rendering by Ron Vestri
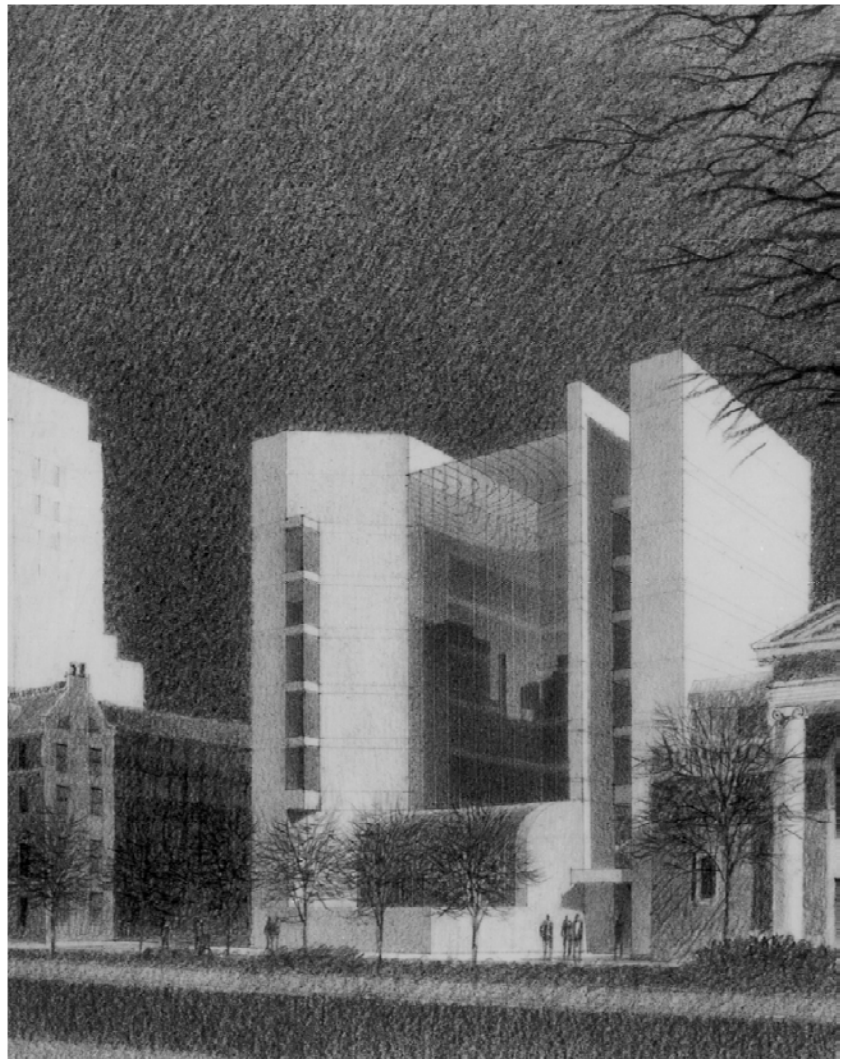
Partial street rendering by Steve Oles

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Call for Abstracts: 2014 Design Communication Conference

By M. Saleh Uddin, Southern Polytechnic State University

Atlanta, Georgia, Wednesday Oct 01, 2014 – Saturday, October 04, 2014
Theme: Design & Graphic Palimpsest: [Dialogue-Discourse-Discussion]
The Design Communication Association along with the Department of Architecture at Southern Polytechnic State University will host the 2014 Design Communication Conference in Atlanta, October 01-04, 2014.

Papers and presentations that include but not limited to approaches and applications of design communication in architecture, landscape architecture, interior, and allied disciplines are invited to foster and contribute to the discussion of the conference theme. Specific topics may address following subjects:

Communication & Education, Vision & Information, Investigation & Representation, Process & Output, Information Exchange & Media Convergence, Education & Practice, Media & Methods, Media & Exploration, Design & Graphic Application, Analysis & Interpretation, History & Transformation, Interior & Exterior, Preceding Media & Future Expression, Analog & Digital Convergence, 3D & Visualization, Virtual Reality & Communication, Moving Images & Time-based Media, Interactive Environments & Applications

Important Dates
Submission of Abstracts: Tuesday, February 04, 2014
Notification of Acceptance/Rejection of Abstracts: Tuesday, February 25, 2014
Submission of Final Paper in Conference Format: Tuesday, April 15, 2014

Submitting Abstracts:
One-page Microsoft Word that addresses the conference theme must be e-mailed to Professor Dr. M. Saleh Uddin at suddin@spsu.edu and Professor Chris Welty at cwelty@spsu.edu by Tuesday, February 04, 2014.

Further information on 2014 Conference will be available at DCA web site at www.designcommunicationassociation.org

A Message From the President

Our attempts to collect all of the DCA papers are still in progress and I imagine this project to be concluded soon. I truly believe that this collection of knowledge will be of great benefit to the new generation of academics and professionals who are interested in the world of design communication. Knowledge that is not disseminated is pointless. Everyone is contributing to this effort and please be involved. Such projects appear easy, however; they are time consuming and usually done as a labor of love.

Our relationship with our sister organization, the EAEA [European Architectural Envisioning Association] is as strong as ever thanks to the efforts of Professor M. Uddin who was actively involved in their most recent conference, the 2013 EAEA 11, held at the Politecnico di Milano in September. Please contact him for more information about the DCA's involvement.

Finally, I strongly encourage you to be active in our DCA activities and to promote our agenda and recruit new members for the organization. Do your best to promote our next conference, the 2014 DCA Biennial conference which is chaired by Prof. M. Uddin and hosted by Southern Polytechnic State University in Atlanta. I hope to see you there.

Thank you for your hard work and participation.

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Design Communication
Association   Fall 2013

"La Sagrada Familia" by Mohammed Bilbeisi
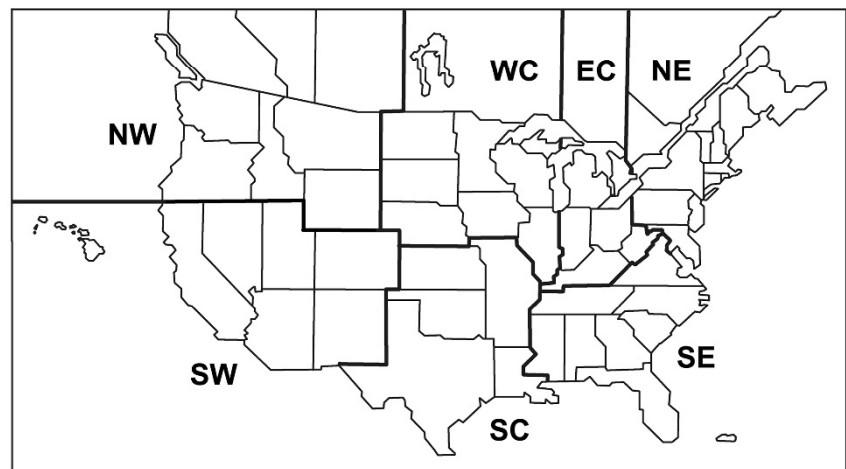
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