

OPPORTUNITIES

The e-Newsletter of the Design Communication Association

Spring 2017

"Ceramics Collaboration"

By Kathryn Bedette, Kennesaw State University

The second-year spring studio at Kennesaw State University challenges students to take a position on and develop insights about materials and their relationship to design, experience and construction. Students take on materiality through both design projects and hands-on material studies. This semester, I had the wonderful opportunity to develop a ceramics exercise with Jeff Campana in KSU's School of Art and Design. Students were introduced to the process of slip casting and then, after testing out the material and its properties, each student created her or his own cast material system. The process moved back and forth between positives and negatives, cold plaster and molten glass. After firing, students tested out their systems with a variety of assemblages and studied the experiential qualities of reflection, texture and color variation that resulted from their ceramic constructions.

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Detail – Emily McClure

Like a Tree

By Andreas Luescher, Bowling Green State University



Detailed view of a model tree inserted into a colored tube.

Like a Tree, an installation at Bowling Green State University's Architecture Gallery in Ohio, just opened as the Spring Exhibition. This exhibition brought together several components, comprised of twelve different tree structures that enable the viewers to experience a kinesthetic and space-bound installation of inspirational tree-like forms. These forms celebrate the rectangular gallery's site-specific composition, making it feel more like an architectural space than a scripted projection. These structures, much like the trees they represent, do not have a fixed form, and can be revisited repeatedly as the viewers attempt to specify the contours and dimensions that show the relationship between a given tree as an augmented architectural scene as well as an interpretative visual for structures. This experience within the installation helps visitors develop the senses necessary to connect the physicality of the human body with the critical nature of the mind and soul's irrational, intuitive imagination regarding trees. Within this exhibitionally spatial quality, a possible intimacy can occur through seeing trees in a different light. Illusionism is employed to carefully orchestrate a misalignment of the visual and the physical properties of trees, resulting in a perceptual paradox. In doing so, the exhibition synthesizes formal images of trees that the viewers hold with the variety of different and contradictory meanings that can be teased out.

1) Tree Chandelier (entrance to the gallery)

A structure made out of decommissioned parallel straightedges hang from the ceiling like a weeping willow tree. This object celebrates the formation of the masculine trunk along with the nurturing feminine characteristics in which trees are embodied.

2) Tree of Life Doormat

This upside- down doormat is a result of interplay, interaction, interpretation, and integration. Trees give us the opportunity to break away from linear thinking in design.

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"Ceramics Collaboration"

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Learning slip casting methods in Jeff Campana's ceramic Studio



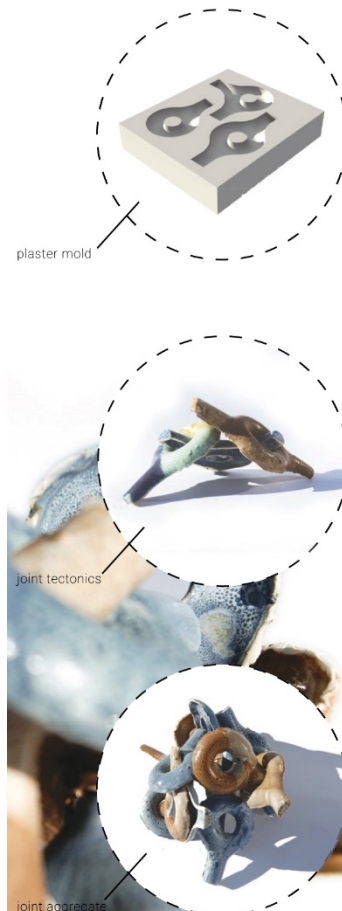
Assemblage – Chris Chaphe



Molds set



Partial System and Assembly – Breck Small



System and Assemblage – Jared Triemer



Why Drawing Matters to Me and Hopefully You

Allison Hennie

One of my favorite books is *The Phantom Tollbooth* by Norton Juster. The book tells the story of a boy named Milo and his adventures after receiving a magical tollbooth. In short, Milo hops in his toy car and drives through the tollbooth to enter the Kingdom of Wisdom, where he is to save Princess Rhyme and Princess Reason. During his journey he meets a variety of community members from the two capital cities of the Kingdom, known as Dictionopolis and Digitopolis. As you can imagine each one of these places has an identity or a sense of place based either on words or on numbers. As the reader, you try to imagine, what do these places look like? What are the governing rules of these places?

When asked why he wrote the book, Norton Juster explained, “to stimulate and heighten perception — to help children notice and appreciate the visual world around them — to help excite them and shape their interest in an environment they will eventually reshape.” I paint watercolors representing the built environment to bring awareness and appreciation to the vernacular architecture of mid-American cities. These watercolors are emotional interpretations, sometimes romanticized, sometimes dystopian, each telling a story.

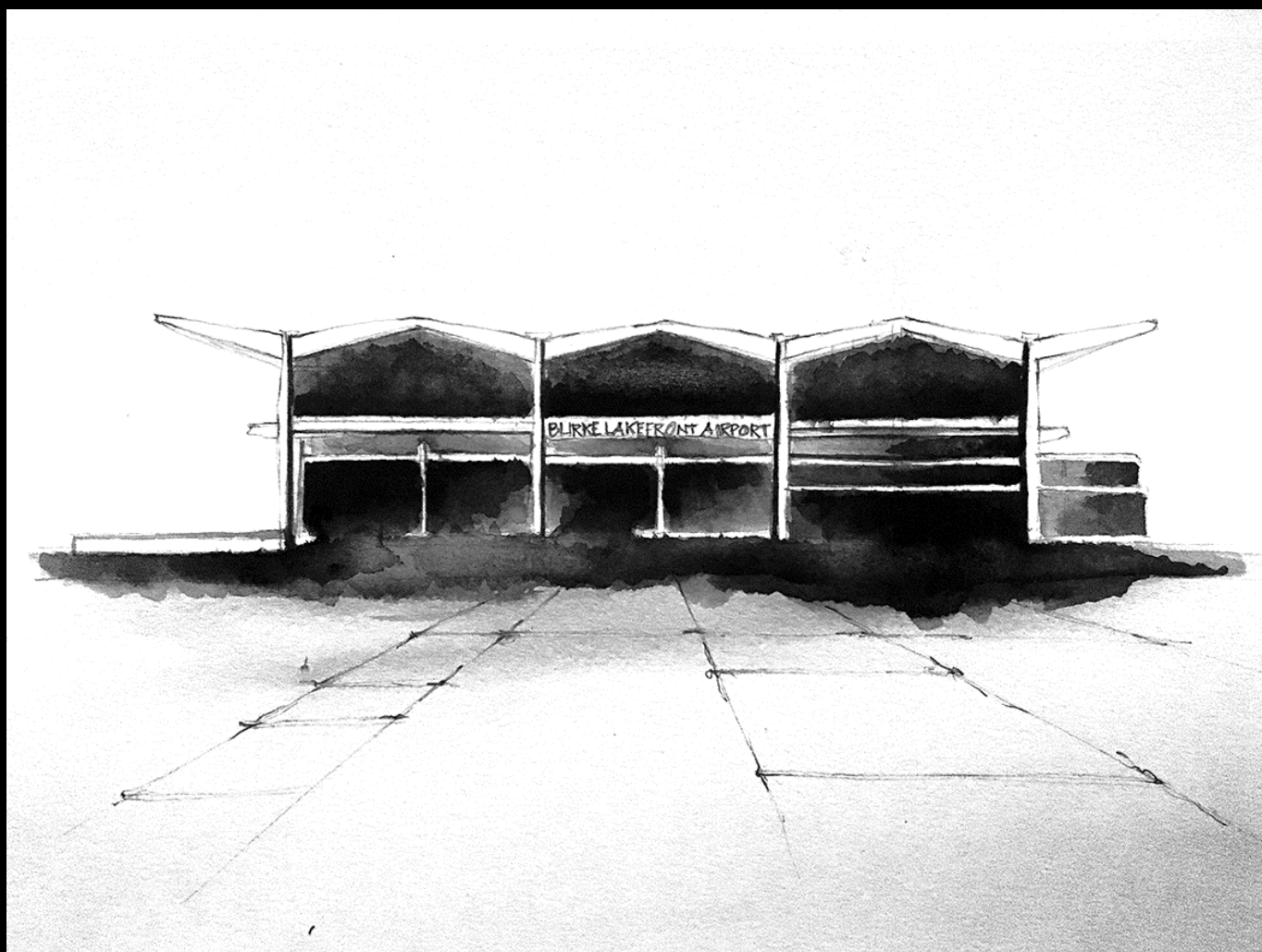
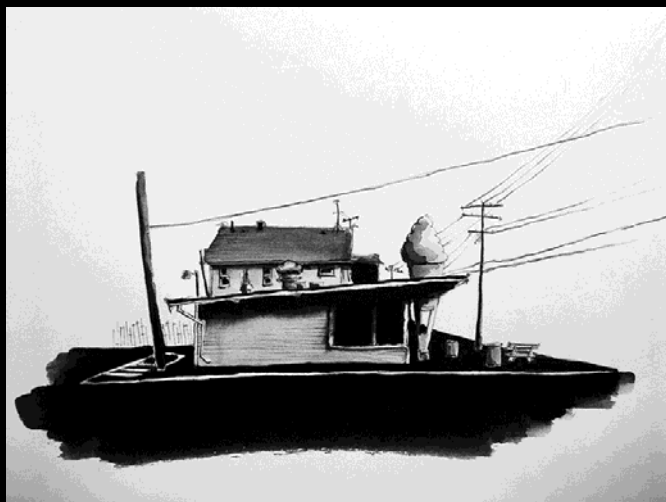
Allison Hennie is a licensed architect, museum consultant, and practicing anthropologist.

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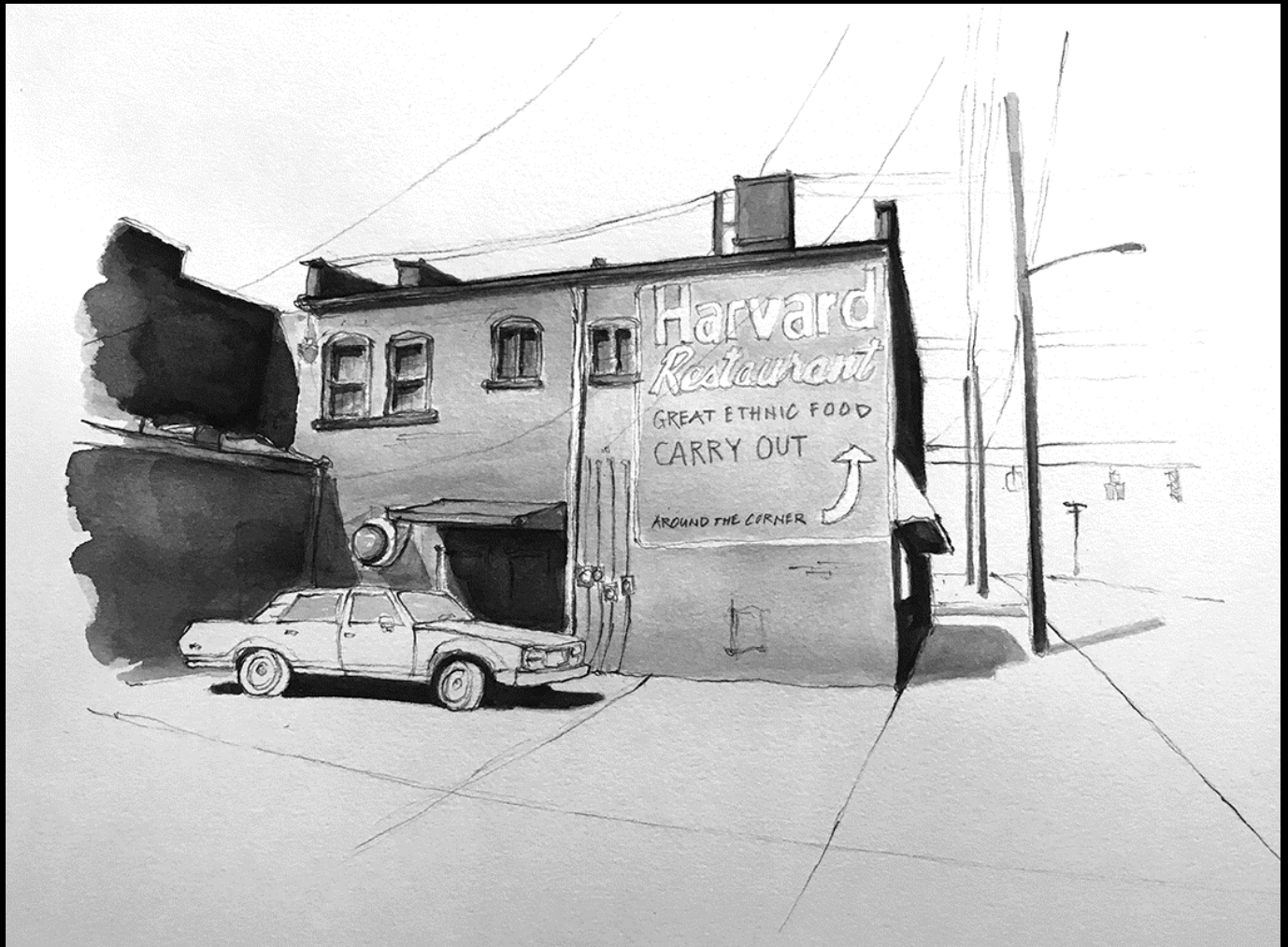
Why Drawing Matters to Me and Hopefully You

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Why Drawing Matters to Me and Hopefully You

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SUSTAINABLE INTERIOR DESIGN
FINDING CONNECTIONS BETWEEN RESEARCH AND PRACTICE
A GRADUATE STUDENT SEMINAR

SEPTEMBER 22-23, 2017
The Universities Center Dallas
Dallas, TX

Keynote Speakers
Professor Anna Marshall-Baker, Ph.D.
Professor Lisa Tucker, Ph.D.

In the years since the publication of Rachel Carson's 'Silent Spring', we have seen and experienced multiple efforts to bring this important catalyst to our programs, students, and communities. There have been bumps along this path, but time and persistence have brought us to this moment where it is critical that we not only educate our students, but work to apply the specifics of sustainable design to our clients and those whose work can support and create healthy and sustainable environments for all.

In fall of 2017 the University of North Texas Interior Design program is sponsoring a seminar for graduate students focusing on the relationship and connections between research and practice. It is hoped that we are providing a needed forum for educators and students to meet, exchange ideas, and discuss the connections and missed opportunities between our research and the application of our results in the profession.

Applications will be available after March 15 on the College of Visual Arts and Design web site at: art.unt.edu; Design Department; Interior Design. Please send questions to: cynthia.mohr@unt.edu.



College of Visual Arts and Design | Design Department | Graduate Program in Sustainability



Like a Tree

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3) Tree Kaleidoscope

An assemblage of different sizes and shapes of lumber that highlight the process of cutting trees into square, rectangular, and more imaginative cuts. Within the object there are three colored tubes into which small model trees are inserted in order to emphasize the circular nature of the form.

4) Ancestral Trail

A path similar to a tunnel acts as a gallery which profiles different trees by emphasizing their silhouettes. Within the trail, a ventilation shaft that inhabits the tree branches interrupts the viewing to enhance the three-dimensionality of the experience.

5) Tree Arm

Within the ancestral trail, a horizontal ventilation shaft packed with tree branches interrupts the visitor's experience, demonstrating that trees can grow anywhere. This also simulates what one would experience walking through a dense forest and encountering low-hanging tree branches in the way.

6) Tree Funnel

A three-part piece that explores trees as fluid lines emphasizing the idealized forms that convey the illusion of a solid, heavy form planted firmly in the earth, and therefore partially hidden.

7) Tree Oasis

A formation of small trees placed on a series of plates create an impressionistic image of trees as layers which provide shade, protection, and a place to rest within the context of an ecosystem of tranquility.

8) Tree Cross-Section

A cross-section embodying a tree as a circle of nature is made out of steel and is the quintessential symbol of conviviality, sharing, exchange, aggregation, and meeting around a central theme that is the tree itself.

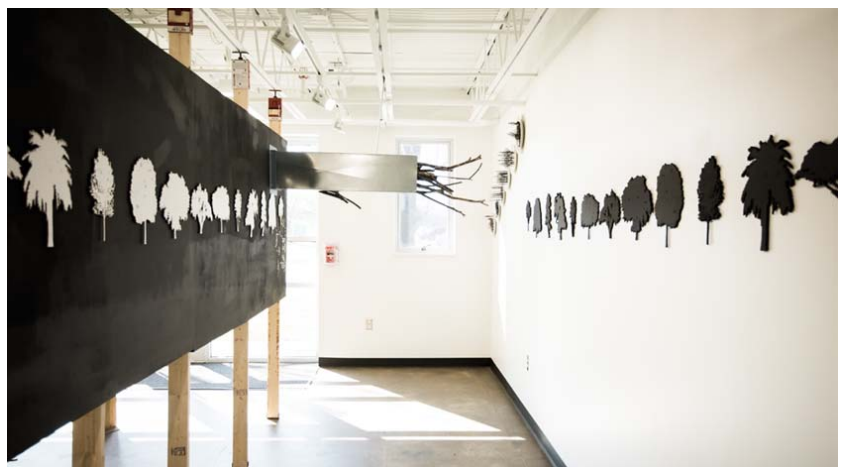
9) Maypole (outside)

An object made from birch twigs usually used for brooms to clean the yard, farm or stables. This handmade broom symbolizes the unchanged technology of craftsmanship in the use and cultivation of every aspect of trees. The emphasis is on the artistic quality of the piece which represents the rebellious nature of twigs, reminiscent of a punk hairstyle based on varied angles, spikes, shapes and bold color accents.

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Poster announcing the upcoming tree exhibition.



Path highlighting the positive and negative shapes of trees.

Like a Tree

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10) Renoir, Mondrian, and Barrie's "Peter Pan"

This mini ensemble combines three inspirational sources: Renoir's paintings with vividly depicted shimmering tree shadows, Mondrian's tree abstractions, and shadows separated from their casting objects as depicted in the story "Peter Pan". The assemblage brings together visual effect of tree shadow as a military camouflage, artificially trimmed rods arranged to evoke the rhythm of a tree, and discs of tree shadows scattered on the floor and cladded to the steel framework.

11) Transformation of Nolli Map

Italian architect and surveyor Giambattista Nolli is recognized for his ichnographic plan-map of Rome. The Nolli was transformed from satellite images that highlight Ottorino Respighi's famous symphonic poem "Pines of Rome," (1924) by depicting pines in four locations through painting the scenery, activity, and mosaic of life.

12) Rendering Trees as a Ritual

"Schools began with a man under a tree. . ." by Louis Kahn, followed by Marc-Antoine Laugier's "Primitive Hut," and the once-famous "The Tree of Architecture" by Sir Banister Fletcher. The scroll focuses on architectural drawings that involve trees as background by Mies van der Rohe, Le Corbusier, Frank Lloyd Wright and as foreground by other extraordinary skilled architects who illustrated architecture that involves trees.

Acknowledgement

I would like to extend my appreciation to Kerry Fan, a colleague of mine, for his collaborative and supportive engagement on the creation of this tree exhibition. Special thanks are also due to Antonio Scontrino, an Assistant Professor of Visual Communication at BGSU for assisting me with his photographic class.

Author's biography

Andreas Luescher is a Swiss architect, conceptual artist, and writer who is currently a Professor and Chair of Architecture and Environmental Design at Bowling Green State University, Ohio.



View showing the compositional nature of a decorated tree.



View of the abstract arrangement that combines three artists into one piece.

Call for Abstracts, Representation: Process and Practice Across Design Disciplines

www.aus.edu/ppadd

February 15–17, 2018

College of Architecture, Art and Design, American University of Sharjah, United Arab Emirates

The evolution of representational methodologies in the visual arts as well as design education and practice has altered the means by which concepts are developed and presented. Advances in technology have facilitated novel approaches to representation that have influenced the design process and practice across a range of disciplines. The PPAD conference seeks submissions that explore a broad range of representational strategies, methods and media in contemporary art and design education and practice. The conference will consider the role that representation plays in reshaping and advancing ideas about graphic communication in both the academy and practice.

Topics may include, but are not limited to, the following:

- The role of representation in design
- Integrating digital and analogue processes to support design communication
- Pedagogical approaches to representation and communication
- Teaching design communication at the beginning of the curriculum
- Design communication across disciplines
- Visual communication and representation across cultures
- Integrating image and text
- Visual communication across languages
- The roles of representation in Universal Design
- Relations between illustration and design
- Developing independence and growth through drawing
- Ways designers promote seeing
- Drawing convention and drawing invention
- Challenging the traditions of drawing and drawing instruction in design and art schools
- Drawing as rhetoric
- Digital images and the liberation of drawing in design curricula
- The end of drawing

Submission and Review Process

Papers accepted for 20-minute presentations at the conference and full session proposals will be selected through a blind peer-review process. Full session proposals include three to four papers topically related.

Individual and Co-Authored Papers

Individual and co-authored submissions must include the following documents provided as separate PDFs that do not exceed 2 MB each:

- 1) a cover page with paper title, name(s), affiliation(s), mailing address(es), email address(es) and telephone numbers of the author(s) (with the corresponding author identified) [file name: PPD_2018_First and last name of first author_Paper_Cover.pdf]
- 2) a one-page abstract with the paper title, summary of the paper not to exceed 500 words, and images (if applicable) [file name: PPD_2018_First and last name of first author_Paper_Abstract.pdf]. Abstracts must contain no information or references that would identify the author(s) in order to maintain the integrity of the peer-review process.

Full Session Proposals

Proposals for full sessions must include the following documents provided as separate PDFs that do not exceed 2 MB each:

- 1) a cover page with the proposed session title, paper titles, names, affiliations, mailing addresses, email addresses and telephone numbers of the session organizer and all authors [file name: PPD_2018_First and last name of first author_Full_Session_Cover.pdf]; and
- 2) a proposal with the session title, session description, paper titles, summary of the session and abstracts for the papers not to exceed 500 words each, and images (if applicable) [file name: PPD_2018_First and last name of first author_Full_Session_Proposal.pdf].

Proposals must contain no information or references that would identify the author in order to maintain the integrity of the peer-review process. For full session proposals, the organizer will serve as the corresponding author. Complete submissions must be submitted via email to ppadd2018@aus.edu no later than July 01, 2017. Notifications of acceptance will be provided by September 15. All abstracts will be blind reviewed by peer reviewers. Accepted papers will be published in the conference proceedings and distributed at the conference.

Conference Location

The conference will be held at the College of Architecture, Art and Design of American University of Sharjah in the United Arab Emirates. Located a short drive from the center of Sharjah City and from the city of Dubai, the university is home to more than 100 nationalities. Sharjah is known as a city of learning and the arts, as confirmed by its 1998 UNESCO designation as the Cultural Capital of the Arab World. For more about Sharjah, see <http://sharijahtourism.ae/>.

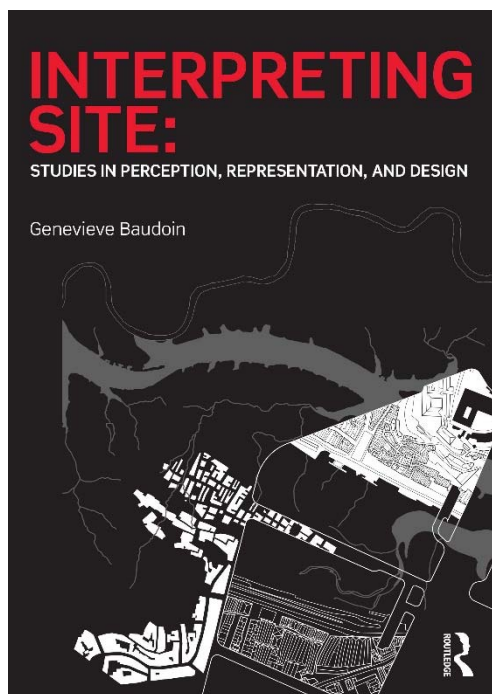
The College of Architecture, Art and Design has a regionally esteemed reputation for the creative disciplines, offering bachelor's degree programs in Architecture, Design Management, Interior Design, Multimedia Design and Visual Communication, as well as a master's degree program in Urban Planning. Its Bachelor of Architecture program was the first of its kind outside North America to be accredited by the National Architectural Accrediting Board of the United States.

Interpreting Site

DCA member Genevieve Baudoin has recently published *Interpreting Site: Studies in Perception, Representation and Design* through Routledge Press, examining longstanding representation methods used to illustrate site in relation to emerging and experimental methods, offering an idiosyncratic and provocative look at different approaches.

Interpreting Site (2015) explains the basic methods architects use to translate what you perceive to represent the complex conditions that physically and mentally "construe" a site, helping to shape the ultimate design. Within each of the four themes---defining site, experiencing site, spatializing site, and systematizing site---theoretical, conceptual, and analytic methods and representational tools are introduced to give you a foundation to develop your own approach to the conditions of a site. The book is available on [Amazon](#) and through the Routledge Press [website](#).

Baudoin is an Assistant Professor at the College of Architecture, Planning and Design at Kansas State University, in Manhattan, Kansas. She is also a registered architect in the state of New Mexico, and the co-founder of the collaborative design practice [Dual Ecologies](#).



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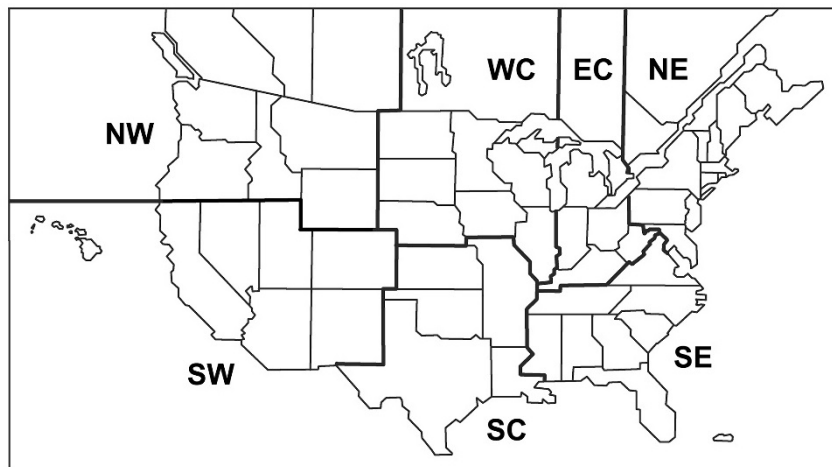
160 Cheever Hall

Montana State University - Bozeman

Bozeman, Montana 59717-3760

Ph: 406-994-4256

Email: dcahq@montana.edu



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