



## **Forgetting / Remembering** Design Communication for Experimental Traditions

**The Design Communication Association (DCA) along with the School of Architecture, Planning and Landscape Architecture at Auburn University will host the 2022 International Design Communication Association Conference in Auburn, Alabama, USA from October 5th to the 8th, 2022.**

### **Theme:**

The theme of the 2022 conference is **“FORGETTING / REMEMBERING: Design Communication for Experimental Traditions.”** In the context of global climate change, an ongoing pandemic and a reckoning on racial justice, communicating new design possibilities to a diverse public appears more urgent than ever. For example, the United States has long favored memory over history, institutionalizing a forgetting of painful truths, particularly regarding race. As a form of redress, narrative design communication is vital. However, the recovery of this method often presupposes forgetting its recent history. Narrative was once a strategy to deepen design with emotion and mystery, but it was all but abandoned after the millennium and coincided with the deaths of prominent designers Samuel Mockbee and John Hejduk. In the place of narrative, new diagrammatic and parametric design techniques were invented to synthesize complex practical and conceptual concerns. In “The Architectural Cult of Synchronization,” architect and theorist Mark Wigley warns us: *“When talking of memory, [designers] symptomatically forget the history of their own discipline. It is precisely in so doing that they maintain the discipline. An institutionalized memory loss makes possible the regular cycles of lament and celebration of memory loss.”*

The DCA 2022 conference theme asks: Is it possible to remember design communication traditions without forgetting them first? Is it possible to invent experimental positions while remembering to acknowledge previous experiments? Are there productive hybrids between forgetting and remembering and experiments and traditions? The conference promotes papers and presentations that demonstrate current trends and future directions both in education and professional fields of design and allied disciplines including architecture, digital media, environments, interiors, landscapes, media arts, urbanism and housing.

We expect to assemble provocative examples of forgetting / remembering in design practice, research, creative work and pedagogy. An example is the National Memorial for Peace and Justice in Montgomery, Alabama. While narratives can assemble forgotten facts into new memories, abstraction and multi-sensory design promise to open direct experience to multiple interpretations. The Memorial is a powerful hybrid; it unearths a suppressed history of racial violence but presents it as a visceral encounter of remembrance. It is simultaneously representative and abstract, tragic yet cathartic in its honest baring of truth. Other examples of forgetting / remembering include historic preservation and adaptive reuse. Both are persistently embroiled in difficult choices, particularly with a renewed emphasis on Indigenous landscapes and restorative history. On the interior, maximalist design accumulates memories through a playful excess of furniture, objects and ornament. Meanwhile, minimalism avows freedom through meticulous simplicity and a focus on immediate pleasures. The environmental impact of such approaches, which also entail designing for physiological and psychological health, will require imaginative representation techniques. As a final example, traditional drawing and illustration is in danger of being forgotten in the course of a rapid shift to online studios and the steady discontinuance of parallel bars. As computerized representations amount to a default orthodoxy, adopting traditional techniques is newly subversive. Maintaining the continuity of the drawn line and its embedded visual understanding while correlating complex parameters through symbolic computation is a compelling but elusive hybrid.



## **Forgetting / Remembering** Design Communication for Experimental Traditions

All submissions are expected to be original and have not been published previously at other scholarly venues.

### **Specific topics may address the following subjects:**

Forgetting / Remembering: Current Trends and Future Directions  
Experimental Traditions / Traditional Experiments  
Design / Education / Drawing: Analog, Digital, Hybrid and Metaverse  
Design / Education / Drawing: Beginning Design Strategies  
Design / Education / Drawing: Urban and Social Environments  
Design / Education / Drawing: Investigation, Interpretation, Analysis and Representation  
Design / Education / Drawing: International and Global Perspectives  
Design Media: Moving Images and Time-Based Media  
Design Media: Manual, Tactile and Digital  
Analysis and Interpretation: Conceptual and Built  
Parametric and Performative Modeling and Fabrication  
Computational Design  
Interactive Environments: Visualization and Application  
Environments / Landscapes: Natural Systems, Stewardship, Preservation and Heritage  
Interior Architecture: Well-Being, Adaptive Reuse, Traditions and Experiments  
Virtual and Actual: Process and Product of Design

### **Submission Process:**

The process is a two-stage submission—first with a summarized abstract, and then, if the abstract is accepted, a full paper. Abstracts are scheduled to be blind reviewed by an international panel of reviewers who will recommend acceptance for full papers and presentations at the DCA 2022 Conference at Auburn University in Alabama, USA. There is no limit to the number of abstracts an author may submit. However, to support a diversity of papers, a sole author may present no more than one (1) paper at DCA 2022. If DCA accepts more than one (1) submission from an author, a co-author must co-present any additional papers. All accepted papers will be published in the conference proceedings (printed book and pdf document) with ISBN number.

### **Important Dates:**

Submission of Abstracts: June 5, 2022 (Sunday)

Notification of Acceptance of Abstracts: July 2022

Full Paper Submission: September 1, 2022 (Thursday)

Conference & Presentation of Papers: October 5 (Wednesday)—October 8 (Saturday), 2022 in person.

### **Submission of Abstracts:**

Please email a 300 to 600 word abstract as a Microsoft Word document with possible image/s (10-point Times New Roman, single spaced, with name, affiliation and email address) by Sunday, June 5, 2022 at this email address: [dca22@auburn.edu](mailto:dca22@auburn.edu)