

SENSUAL LANDSHAPES

LA352 DIGITAL LANDSCAPE MEDIA : UNIVERSITY OF OREGON : SPRING 2014 : LEONARD YUI

113 Millrace Studio
Tuesday & Thursday 4:00pm - 5:50pm
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As a sign of our times - when 'green' is a populist brand, ecological sustainability is mandated, and issues of class, race and culture cloud safety issues - landscape representation projects a proscenium full of technology, natural performance and gleeful people.

Walter Hood, Landscape Theorist

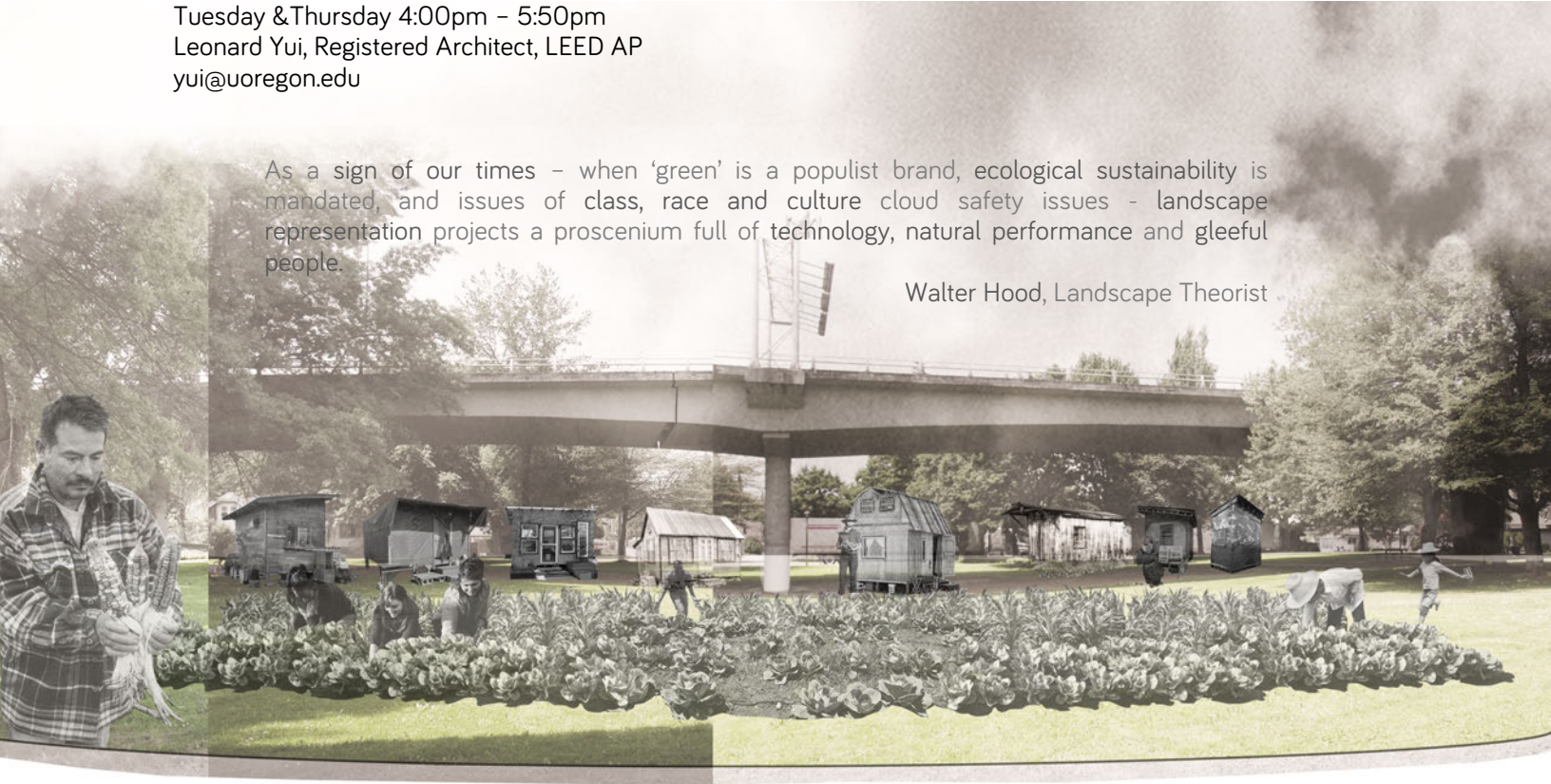


Image: Maria Schandl (former student) with Walter Hood quote overlay

COURSE DESCRIPTION

Digital tools impart new ways to investigate and interact with the physical world. The strengths to compute complexity and calcify ideas into a flexible virtual setting outweigh its many weaknesses. Learning the tool, however, means also relearning how to see and to draw the world. Exploring, interpreting and revealing with others a newly imagined world is an exciting part of design that opens up moments for intense creative focus as well as suspension from the status quo. The ability to exhibit alluring, yet informative shapes and textures of the landscape - through a braided & sensual process with technology - can further inspire creative intersections with traditional media.

COURSE OBJECTIVES

This course encourages a distinctive use of digital tools based on developing your blend of experience, culture, attitude, and perceptions about landscapes. Preserving the freedom to develop and express the dynamics of the design process while affectively communicating your ideas is the primary objective of this course.

As an introduction to the fundamentals of media communications there is an emphasis in the digital instruments, such as Photoshop, Illustrator, InDesign, Sketch UP and others as time allows. Some technical topics include photo overlay, manipulation, layout, virtual modeling, perspectival renderings, file management, image management, applied design theory, composition, presentation, image interpretation, software navigation among others.

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COURSE FORMAT

This course is generally organized to work in tandem with a design studio. The exercises and lectures work toward common objectives and will help to magnify the efforts made by both courses.

The class session has generally two parts. One is to explain concepts and key digital tools commonly used in the profession. The second is open for students to explore and apply the new tools toward their conceptual development of their studio project. Therefore, student preparation performed outside of class is crucial to the success of this course.

The class meets for two hours, twice a week. Each class is organized to allow direct engagement with the instructor, as well as time to absorb lectures that integrate topics related to design process and communication.

SOFTWARE AND HARDWARE

Required Hardware Tools:

- USB Thumb Drive (or equivalent)
- Digital Camera

The course is held in a computer lab, which will allow you to have access to the program. Many of the computer labs around the University also make available the programs covered in this class. However, it is also *highly recommended* you acquire and install them on to your personal computer (educational discounts at the book store are available). These programs are in common use throughout the landscape architecture curriculum and the professional setting. Available in dedicated versions for MAC and PC.

REQUIRED BOOKS

Representing Landscapes: A Visual Collection of Landscape Architectural Drawings. Edited By Nadia Amoroso. (2012) Available at the UO Bookstore

Regenerative Infrastructures: Freshkills Park NYC, Land Art Generator Initiative. Edited By Caroline Klein (2013) Available at the UO Bookstore

RECOMMENDED BOOKS

Drawing for Landscape Architecture: Sketch to Screen to Site. By Edward Hutchison

Digital Drawing for Landscape Architecture. By Bradley Cantrell and Wes Michaels.

Form and Fabric in Landscape Architecture. By Catherine Dee

Design Drawing. By Francis Ching

Sketch Landscape. By Francesca Comotti

Graphic Thinking for Architects and Designers. By Paul Laseau