

Prototyping the Bay

landscape as medium

Teaching Faculty

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STUDIO

At the University of Virginia the discipline of Landscape Architecture has been examined through a careful balance of theory and craft. In the Foundation sequence these two concepts are continually balanced to help students understand the constraints of the built environment and the role of imagination to produce new realities.

This studio, the final in the Foundation sequence, aims to conceptualize and articulate the territory as an adaptive infrastructure, the landscape in a state of flux as it responds to changing environmental, programmatic, market, and sociocultural conditions. The studio places emphasis on the contingent, the provisional, and the conditional, and asks students to find productive instabilities while inventing new types of landscape form. Landscape is our starting point for the project of generating and maintaining the territory. On the one hand, landscape has the ability to address and integrate the environmental, social, and scalar challenges at play in territories. Furthermore, it absorbs and hybridizes these multiple functions in ways that engineering, environmental science, or planning alone cannot. In this capacity, landscape is a historical medium that offers operational frameworks and modes of working that emphasize dynamics, change, and improvisation/adaptation grounded in cultural values and processes — mechanisms that are as much in play in ecosystems as they are in societies.

The Chesapeake Bay will serve as our subject for the studio with a focus on the coastal landscapes and islands of the Pocomoke Sound. To address a dynamic and rapidly changing climate we will speculate on the role of the landscape as an experimental ground, a place for ongoing research and knowledge production. As a testing ground, the landscape will serve to produce experiments that begin to identify physiological, relational,

and biochemical thresholds that drive ecological responses to climatic shifts. Within these experiments it is possible to highlight the causes and effects of species to future conditions, a precursor, a curated canary in a coal mine, that can guide the evolution of mitigation strategies. With the landscape performing as a model, it is also possible to employ physical and numerical modeling to assess effects of climate change across broader temporal scales to develop management strategies and engagement protocols. Through the production of landscapes that extend beyond the predicted and historical ranges of current environmental expressions it is possible to gauge the effectiveness of living infrastructures for climate mitigation.

Consequently, this studio will use landscape both as a medium and as a mechanism for testing and prototyping ideas on the making of the territory. The territory is an abstracted space composed of objects and processes for the purposes of state administration– state borders, census tracts, tax parcels. Landscape is the living medium, and always evolving motley array of materials and spaces and relationships and histories that are composed and choreographed to produce life catalyzing forms. Landscape is also a medium we communicate through, an interpreter, an ethereal envelope that harbors our cultural projections. The term mechanism describes landscape as a technical device, a series of composed relationships that produce a pattern. We will use this framing to produce propositions that emphasize the relational aspects of systems, the chaos of environmental dynamics, and will utilize working methods that privilege experimentation and iterative modeling—playful and critical prototyping—suggesting pathways toward landscape-centered approaches to territorial systems.

While the landscape will become a prototype it will also be necessary to acknowledge its history and contemporary condition. If the landscape is rapidly changing to produce new knowledge for our future on this planet, how will we conserve and protect its history, current inhabitants (human and non-human), and ecological diversity? The projects will take on the tension between experimentation and conservation, actively making decisions about what must be acknowledged and conserved and what can be purposefully reformed as research grounds.



Module I: Unpacking the Bay

Module I seeks to unpack the issues framed in the studio introduction through simultaneous research, mapping, modeling, and manifesto creation. Its objective is twofold: 1) to become familiar with the Chesapeake Bay through a variety of representations, lenses, and scales, and 2) to establish a series of core design values that will help guide the work of the studio.

Module II: Systems, Models, Surrogates

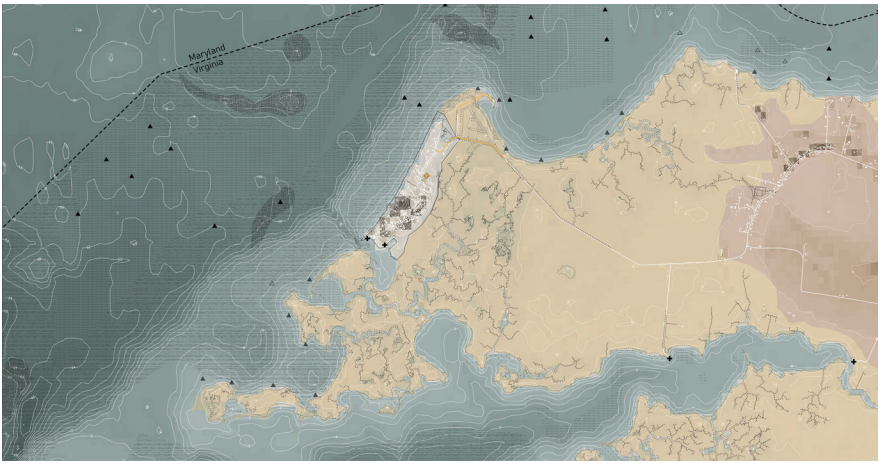
In Module II, you will begin to test your body of research and stated design values from Module I, the result of which will be a series of systems diagrams and site prototypes which speculate on the emergent effects of interventions on site dynamics and strategies for implementation. Module II will be conducted as a series of workshops to convey methods and techniques with outcomes that advance your work through quick iterative testing.

Module III: Landscape as Experiment

Module III asks for the development of a comprehensive design strategy for the site(s) of the Pocomoke Sound that is the product of your previously stated values and an evolving methodology. Teams will consider the Chesapeake Bay as a dynamic and evolving landscape, shaped by multiple agents: human/non-human, geologic, historic, biologic, political, hydrological, etc. Each team will evolve and refine the methods developed in Module II to generate a strategic approach and future vision experimental coastal landscapes.



MODULE 1:
UNPACKING THE BAY



Module I: Unpacking the Bay

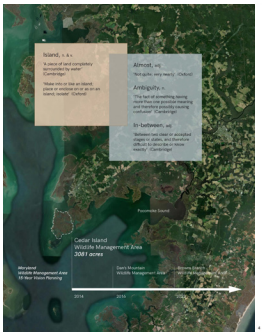
More than simply collecting information or documenting existing conditions, Module I seeks to unpack the issues framed in the studio introduction through simultaneous research, mapping, modeling, and manifesto creation. Research as defined in this module focuses on asking good questions and generating new knowledge

Working at a territorial scale, students utilized mapping and research techniques to reveal the past, present, and future states of the Bay. Students developed a manifesto to outline their team's stance on landscape architecture, territorial design, and the Chesapeake Bay.

Further, students were asked to familiarize themselves with the Chesapeake Bay using socio-cultural, technological, economic, and ecological lenses at seven geographic positions: Crisfield, Cedar Island State Wildlife Management Area, Pocomoke River Outlet, City of Saxis, and Saxis Wildlife Management Area. Each team synthesized their research and mapping into an atlas.

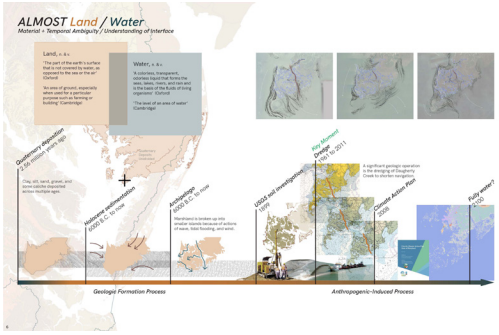
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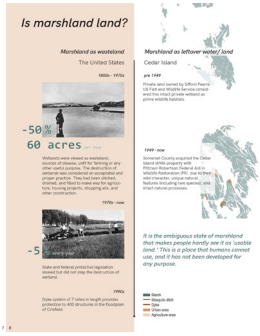
Left: Alex Daley, Alex Fry, Alex Heald, Ruth Shatkay
Top: Aileen Frazier, Rebecca Keteltas, Emma Reed

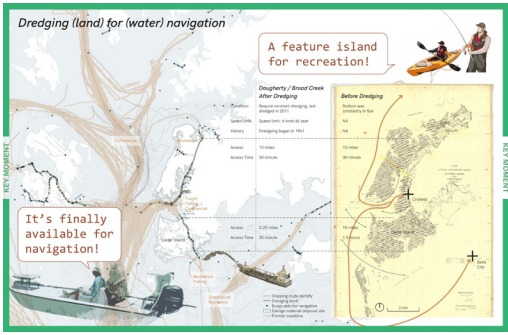

Island, n. & v.
A piece of land completely surrounded by water.' Cambridge
'Make into or like an island; place or enclose on or as an island; isolate' Oxford
Almost, adj.
'Not quite; very nearly.' Oxford
Ambiguity, n.
'The fact of something having more than one possible meaning' 'Uncertainty as to meaning or purpose' Cambridge
In-between, adj.
'Between two clear or accepted stages or states, and therefore difficult to describe or know exactly.' Cambridge
Fourmile Island
Cedar Island
Wildlife Management Area
2081 acres
Maryland
Wildlife Management Area
10 Year Vision Planning
Dan's Mountain
Wildlife Management Area
Browns Island
Wildlife Management Area
2014
2019
2024
2029
4

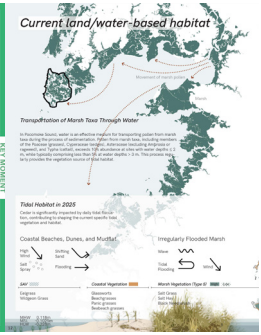

ALMOST island not found

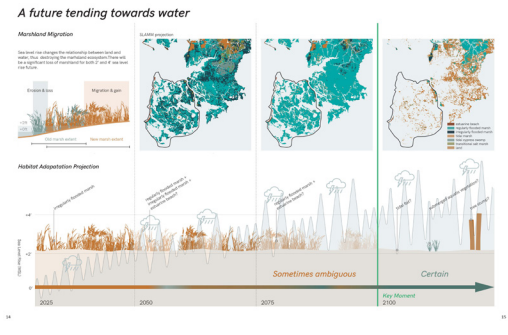

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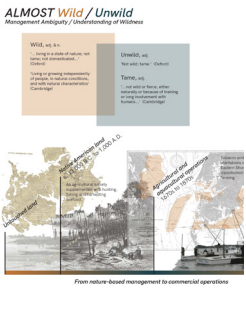

ALMOST Land / Water
Material + Temporal Ambiguity / Understanding of Interface
Land, n. & v.
'The part of the earth's surface that is not covered by water, as opposed to the sea or the air' Oxford
'An area of ground, especially when used for a particular purpose such as farming or building' Cambridge
Water, n. & v.
'A colorless, transparent, odorless liquid that forms the seas, lakes, rivers, and rain and is the basis of the fluids of living organisms' Oxford
'The level of an area of water' Cambridge
Key Moment
Dredging
2010 to 2011
Quaternary deviation
2.5 million years ago
Holocene sedimentation
5000 B.C. to now
Anthropogen
500 B.C. to now
Mainland is broken up into smaller islands because of actions of waves, tidal flooding, and wind.
USGS soil investigation
1971
A significant geologic operation is the dredging of Daugherty Creek to shorten navigation.
Coastal Action Plan
2035
Fully water?
2100
Clay, silt, sand, gravel, and vegetation are the most active multiple ages.
Geologic Formation Process
Anthropogenic-Induced Process
6


Is marshland land?
Marshland as wasteland
The United States
1800s - 1970s
-50%
60 acres per hour
1970s - now
-5
acres/ year
1990s
Marshland as leftover water/ land
Cedar Island
pre 1949
1949 - now
It is the ambiguous state of marshland that makes people hardly see it as 'usable land.' This is a place that humans cannot use, and it has not been developed for any purpose.
7
8


Dredging (land) for (water) navigation
A feature island for recreation!
It's finally available for navigation!
KEY MOMENT
Daughtery / Brood Creek
After Dredging
Before Dredging
Duration
Regular constant dredging, last dredged in 2011
Speed Limit
Speed limit: 6 knot all year
History
Dredging began in 1961
Access
10 miles
Access Time
30 minute
2.25 miles
1 hours
Cedar Island
Fourmile Island
Shipping route density
Dredging track
Buoys aids for navigation
Dredge material disposal site
Former coastline
2 mile


Current land/water-based habitat
Transportation of Marsh Taxa Through Water
Tidal Habitat in 2025
Coastal Beaches, Dunes, and Mudflat
Irregularly Flooded Marsh
Eelgrass
Widgeon Grass
Glasswort
Bearing grass
Panic grasses
Redbeard grasses
Salt Grass
Salt Hay
Black Needlerush
KEY MOMENT


A future tending towards water
Marshland Migration
Habitat Adaptation Projection
Sometimes ambiguous
Certain
2025
2050
2075
Key Moment
2100
14


ALMOST Wild / Unwild
Management Ambiguity / Understanding of Wildness
Wild, adj. & n.
Unwild, adj.
Tame, adj.
Natural Marsh
Agricultural and Recreational Operations
From nature-based management to commercial operations
15
16

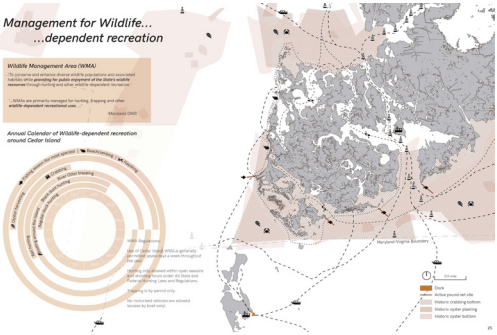


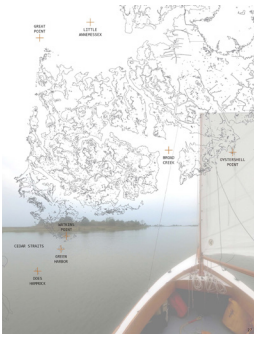


Iconic wildlife defining the pristine status of Cedar Island

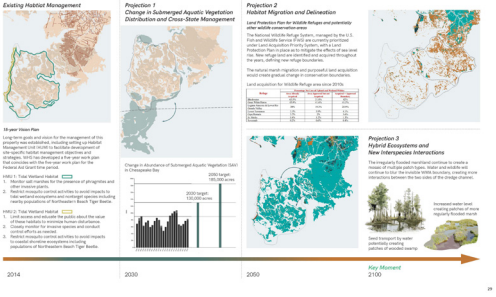


Management for Wildlife... ...dependent recreation

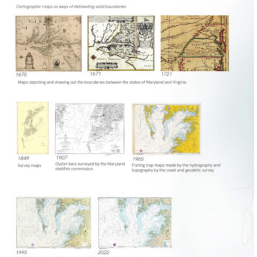




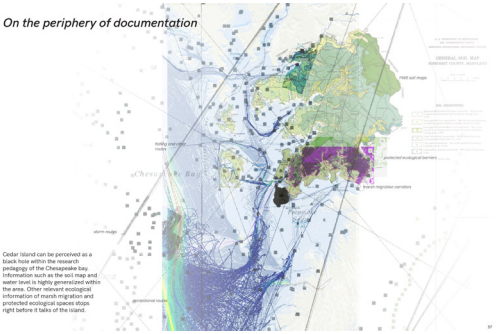
Managing changing habitat



Perceiving boundaries

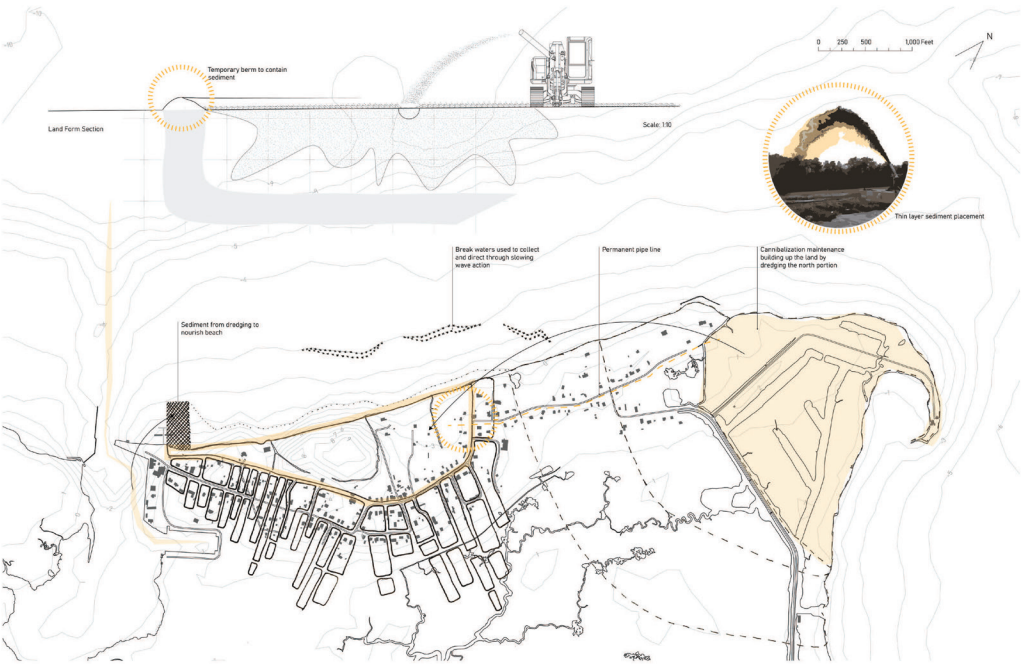


On the periphery of documentation

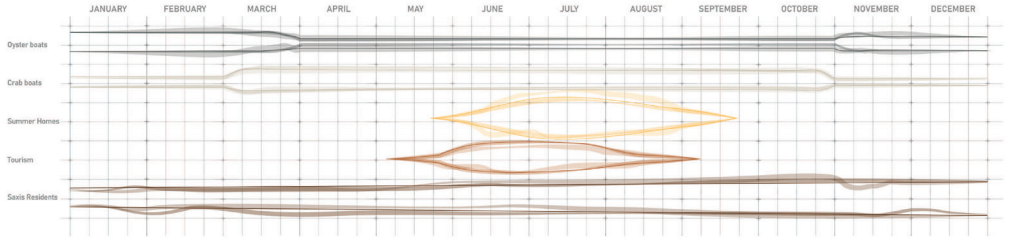


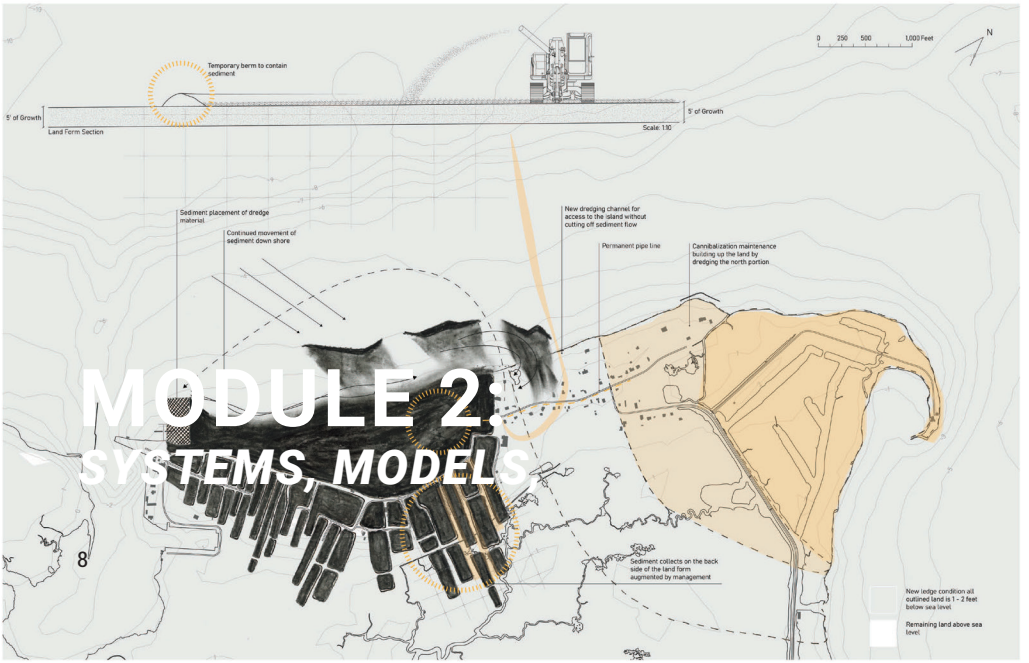
Cedar Island can be perceived as a black hole within the research pedagogy of the Chesapeake bay. Information such as the soil map and water level is highly generalized within the area. Other relevant ecological information of marsh migration and protected ecological spaces stops right before it talks of the island.

Top: Sarah Cheang, Hetvee Panchal, Agnes To



SAXIS ANNUAL FLUCTUATION





MODULE 2:
SYSTEMS, MODELS



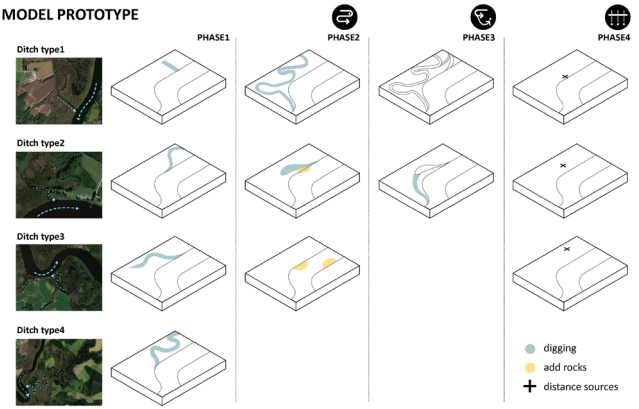
Module II: Systems, Models, Surrogates

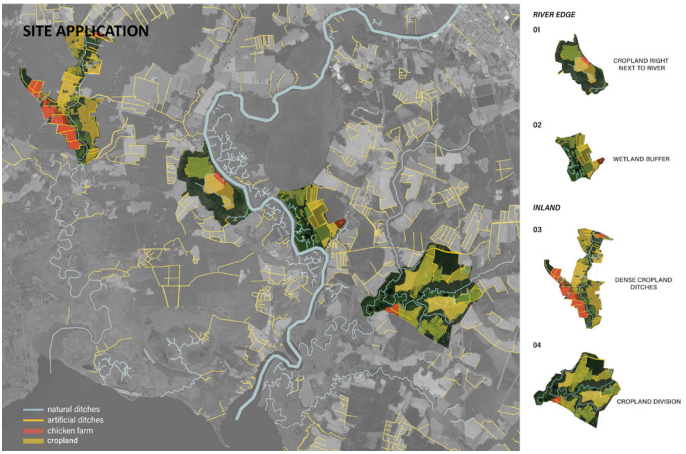
Each team identified issues in their research that could be addressed by the discipline of landscape architecture. Essential to this effort was to examine issues at a variety of scales from the molecule to the territory, from local government to geopolitics, from the raindrop to global climate. Defining the issues they took take an open stance, to understand how to approach and break down complex problems.

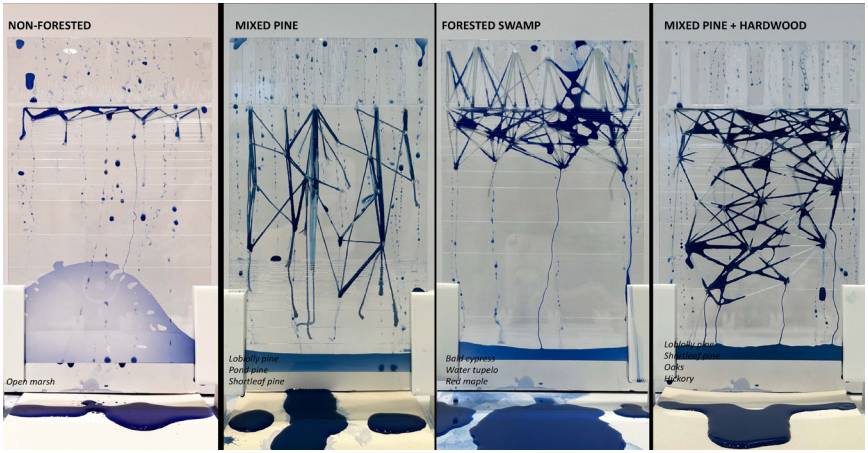
Students were introduced to tools explore image creation, pattern, and simulation. Each team used their research and identified strategies for a range of issues. Using this as a backdrop, each team developed a narrative that expressed a relationship between actors/ agents. The relationship was expressed in the narrative and is likely multivariate across multiple actors. The narrative was then represented through a range of outputs (video, views, measured drawings, ae rial imagery, models).

The students were then asked to make a "live model." This term is simply to emphasize that it is a model, a medium that has some theoretical relationship to the landscape, and that it is live, or responsive (it is not necessary that it be three-dimensional, though it may necessarily involve time). The model could be interacted with it and it needed to behave, not necessarily in a preordained or already-predicted way (as if you already could predict its behavior due to other means, then it is only a demonstration, a rhetorical device not useful for experimentation). These models may not look anything like the image of your landscape. They thought of these as landscape prototypes, similar to the landscape through affinity with a key process, part, material, or effect.

Left: Aileen Frazier, Rebecca Keteltas, Emma Reed
Top: Veronica Estrada, Laura Whitaker, Vicky Yang


MODEL PROTOTYPE
PHASE1
PHASE2
PHASE3
PHASE4
Ditch type1
Ditch type2
Ditch type3
Ditch type4
digging
add rocks
distance sources


SITE APPLICATION
natural ditches
artificial ditches
chicken farm
cropland
RIVER EDGE
01
CROPLAND RIGHT NEXT TO RIVER
02
WETLAND BUFFER
INLAND
03
DENSE CROPLAND DITCHES
04
CROPLAND DIVISION


NON-FORESTED
Open marsh
MIXED PINE
Loblolly pine
Pond pine
Shortleaf pine
FORESTED SWAMP
Bald cypress
Water tupelo
Red maple
MIXED PINE + HARDWOOD
Loblolly pine
Oaks
Hickory

01. Shifts in scale or proportion: *a connection to the vast and the miniature*

02. An unusual invitation: *moments of pause in atypical contexts*

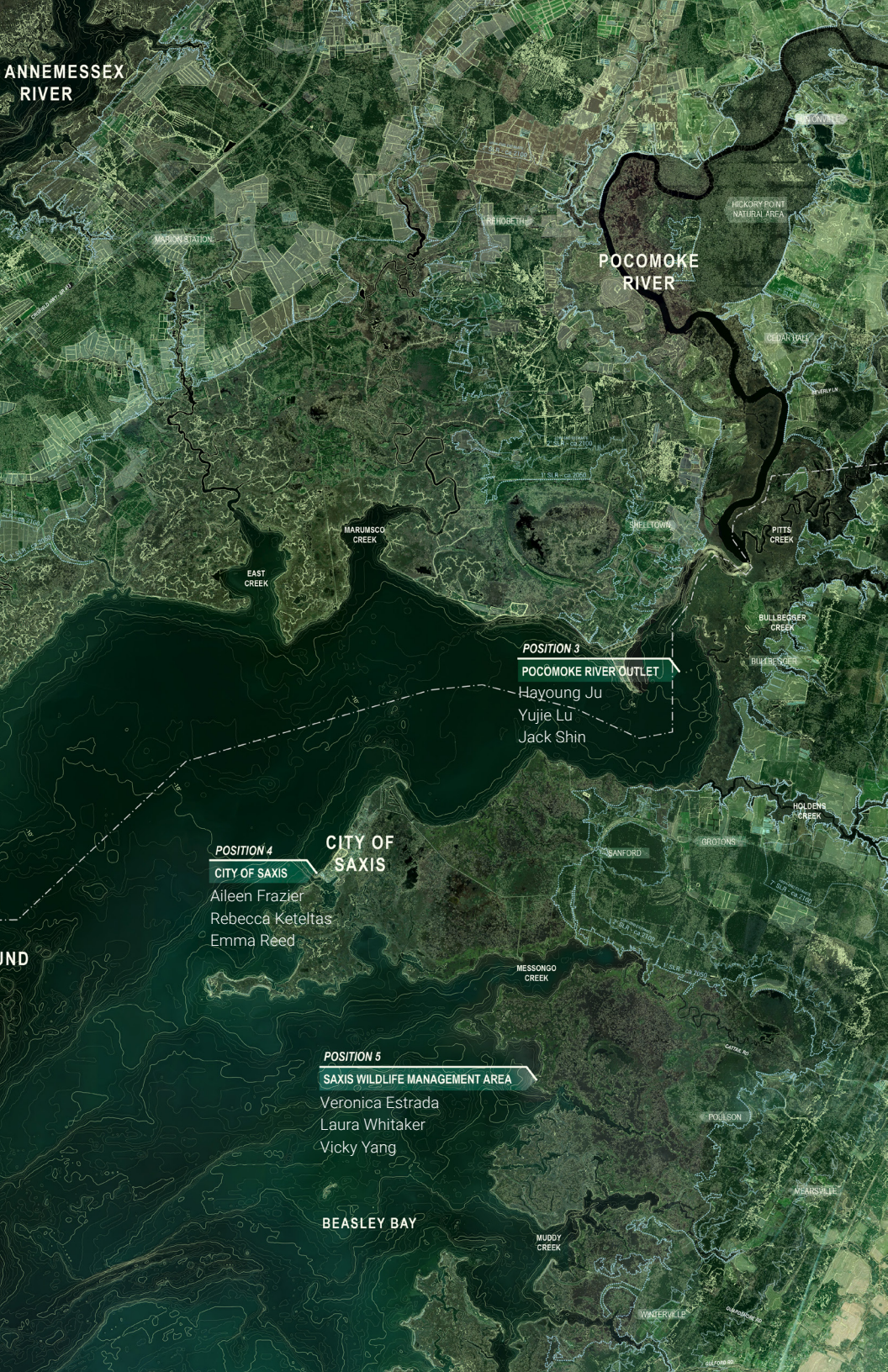
03. Registration of change: *the clarity of time + change through more-constant forms*

04. Formal definition: *the juxtaposition of strong, simple forms against this hazy place*

05. Abundance + repetition: *an incomprehensible + unexpected quantity*

Left: Hayoung Ju, Yujie Liu, Jack Shin
Right: Alex Daley, Alex Fry, Alex Heald, Ruth Shatkay


BIG
TANGIER SOUND
BIG ANNEMESSEX SANCTUARY
JANES ISLAND STATE PARK
SMITH ISLAND
POSITION 1
CITY OF CRISFIELD
AlexDaley
Alex Fry
Alex Heald
Ruth Shatkay
CITY OF CRISFIELD
DAUGHERTY CREEK
APE HOLE CREEK
MARYLAND
VIRGINIA
POSITION 2
CEDAR ISLAND WILDLIFE MANAGEMENT AREA
Sarah Cheang
Hetvee Panchal
Agnes To
POCOMOKE SOU


ANNEMESSEX RIVER
MARION STATION
REHOBETH
POCOMOKE RIVER
HICKORY POINT NATURAL AREA
CEDAR HALL
BEVERLY LN
SMELLTOWN
PITTS CREEK
MARUMSCO CREEK
EAST CREEK
BULLBEGGER CREEK
POSITION 3
POCOMOKE RIVER OUTLET
Hayoung Ju
Yujie Lu
Jack Shin
HOLDENS CREEK
GROTONS
SANFORD
CITY OF SAXIS
POSITION 4
CITY OF SAXIS
Aileen Frazier
Rebecca Keteltas
Emma Reed
MESSONGO CREEK
POSITION 5
SAXIS WILDLIFE MANAGEMENT AREA
Veronica Estrada
Laura Whitaker
Vicky Yang
POULSON
MEARSVILLE
BEASLEY BAY
MUDDY CREEK
WINTERVILLE

INVITED CRITICS

Scott Martin
Chief Executive Officer
Fort Monroe Authority

Shaun Rosier
Assistant Professor
Virginia Tech

Jeffrey Carney
Associate Professor
University of Florida

CL Bohannon
Associate Professor
University of Virginia

Brian Davis
Associate Professor
University of Virginia

Zihao Zhang
Assistant Professor
City College of New York

Gaëlle Gourmelon
Associate
MKSK

Hannah Cusick
Senior Associate
Living Habitats

Erin Putalik
Assistant Professor
University of Virginia

Lauren Cantrell
Assistant Professor of Practice
University of Virginia

Matthew Seibert
Assistant Professor
University of Virginia

Michael Luegering
Assistant Professor
University of Virginia

REVIEW SCHEDULE

MORNING

9:00-9:30 Introduction

9:30-10:30 What the Tide Won't Forget
Aileen Frazier
Rebecca Keteltas
Emma Reed

10:30-11:30 WET_LANDS
Veronica Estrada
Laura Whitaker
Vicky Yang

11:30-12:30 Marsh Rhythms
Alex Daley
Alex Fry
Alex Heald
Ruth Shatkay

12:30-12:45 Morning Wrap Up Discussion

Critics: Scott Martin, Shaun Rosier, Jeffrey Carney, CL Bohannon, Brian Davis, Zihao Zhang

AFTERNOON

2:00-3:00 Shared Ground
Hayoung Ju
Yujie Liu
Jack Shin

3:00-4:00 Choreography of a Disappearance
Sarah Cheang
Hetvee Panchal
Agnes To

4:00-4:15 Closing Remarks

4:30-5:00 M.Arch / MLA Discussion with Critics

Critics: Scott Martin, Zihao Zhang, Gaëlle Gourmelon, Hannah Cusick, Erin Putalik, Lauren Cantrell, Matthew Seibert, Michael Luegering

"I don't see any problem with just opening these areas for one season and see who's right ... If there's nothing to be caught out there, what do we lose?"



JOHN ZYDRON

In Saxis oyster war, watermen prevail

The Virginia Marine Resource Commision has once again closed Public Grounds #9 due to conserns of low drood stalk.

"Their livelihood on the line, several watermen made the 2½-hour trip to Newport News to protest the move — three times for three meetings."
-Jeremy Cox

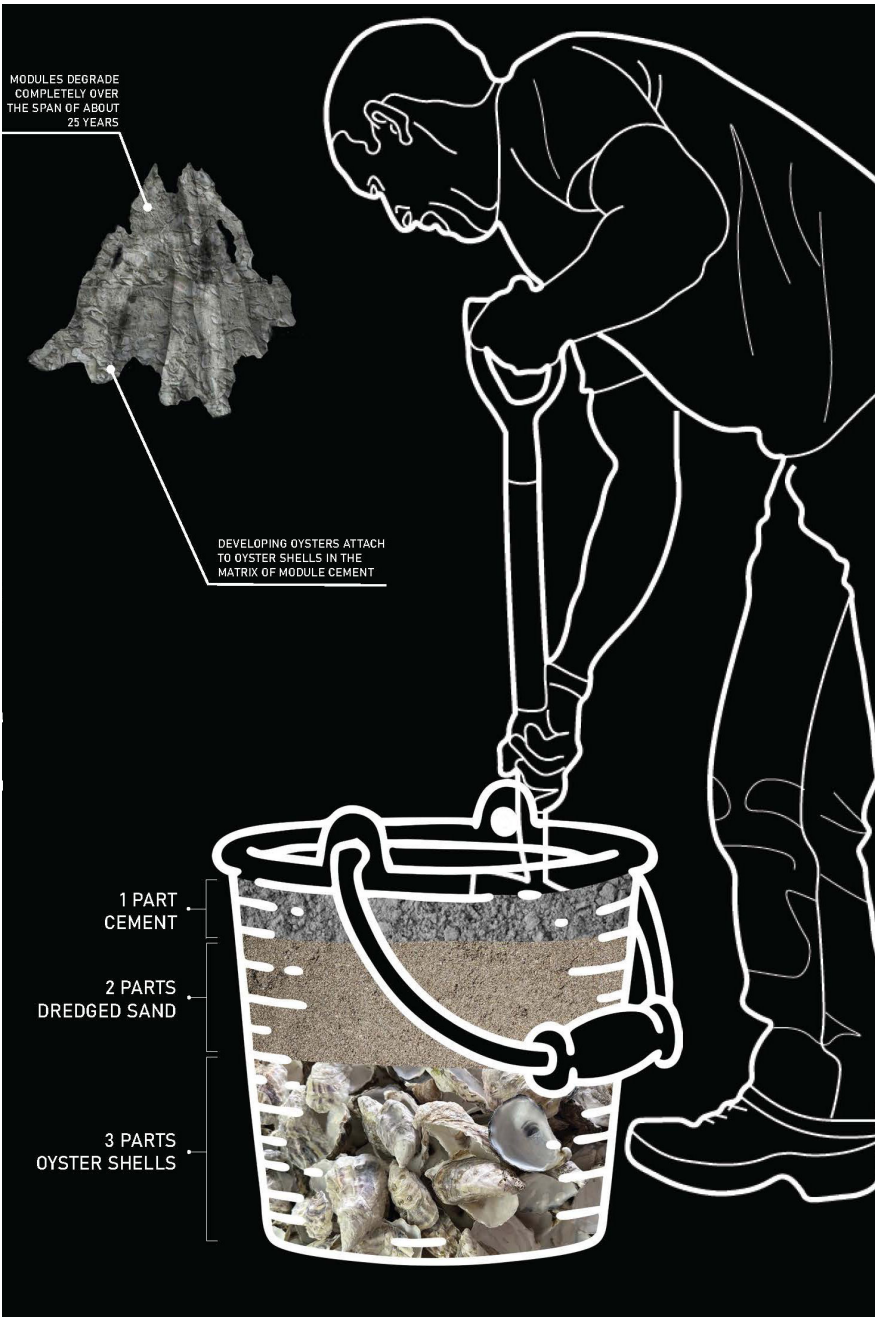
WHAT THE TIDE WON'T FORGET
LEGACIES OF SAXIS THROUGH THE CHOREOGRAPHY OF SEDIMENT

Aileen Frazier, Rebecca Keteltas, Emma Reed

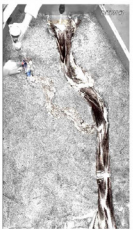
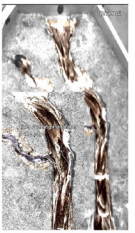
Saxis is a prominent peninsula in the Pocomoke sound used first for fishing and hunting by the Pocomoke nation was then settled in 1666 by a man who like the view. It is now a focal point of waterman activity due to its rich oyster, crab, and clam populations. The culture of the people there is unique due to their semi-isolated geography and way of living with water which has created a close-knit community who provide for one another and deeply care for the ecology they are a part of. Though they understand the reality of sea level rise they continue to live on and care for this land with many annual traditions like communal oyster bakes, fishing competitions, town wide yard sales, and Easter egg hunts.

This project proposes a choreography of the sediment movement to re-enforce and build up the healthy marsh and upland conditions. By focusing on existing cultural magnification points around memories this community has created and generating points of connection the designs aims to bring new activity to Saxis that honors the memories created here. The people and landscape of Saxis have grown around the cycles of the watermen and the bay. Over time the sediment choreography results in a barrier island that creates space for retreat and generates new ways of relating to Saxis.

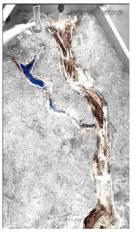
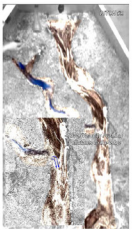
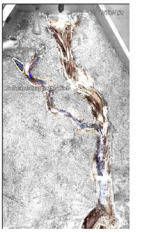



MODULES DEGRADE COMPLETELY OVER THE SPAN OF ABOUT 25 YEARS
DEVELOPING OYSTERS ATTACH TO OYSTER SHELLS IN THE MATRIX OF MODULE CEMENT
1 PART CEMENT
2 PARTS DREDGED SAND
3 PARTS OYSTER SHELLS

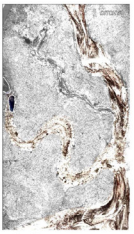
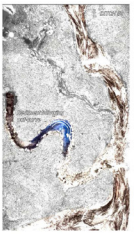
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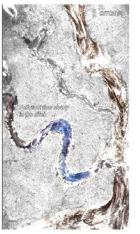



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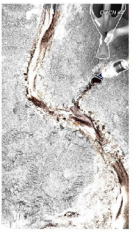
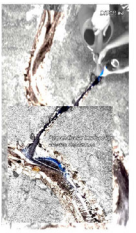




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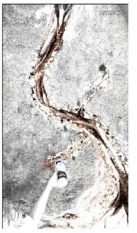



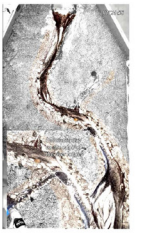
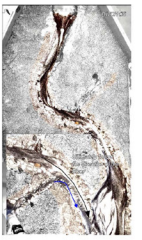


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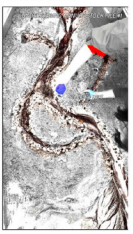
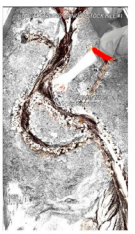
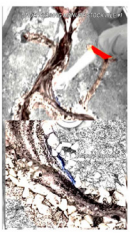



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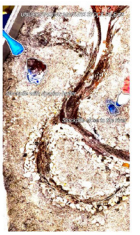
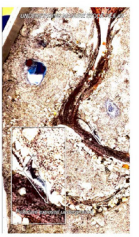
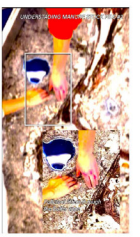


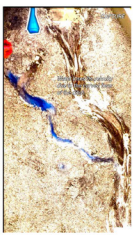
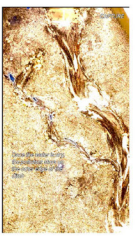
Manure 1

Manure 2

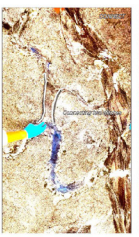
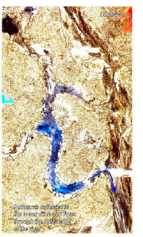
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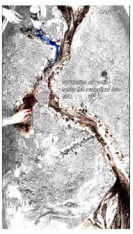
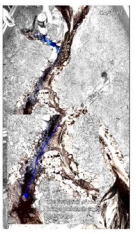
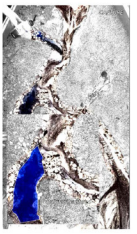
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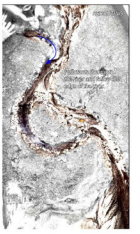
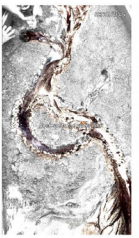
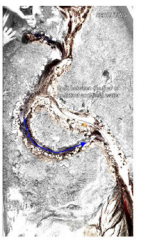

Re-Routing 1

Capture 3

Re-Routing 2

SHARED GROUND

WEAVING ECOLOGY, COMMUNITY, AND INDUSTRY FOR A RESILIENT FUTURE

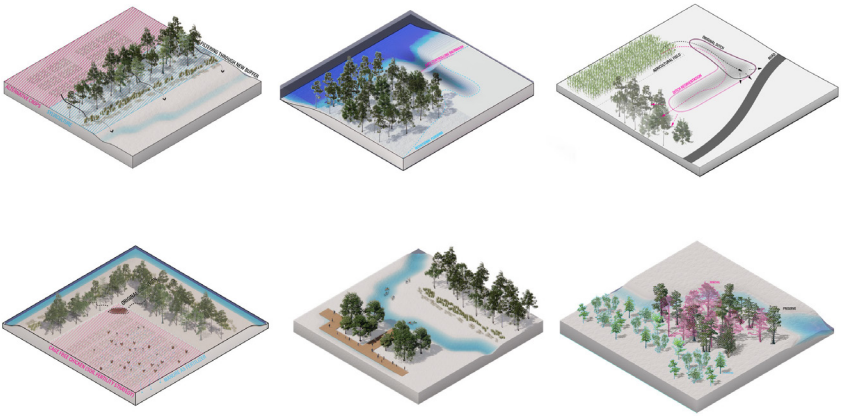
Hayoung Ju, Yujie Liu, Jack Shin

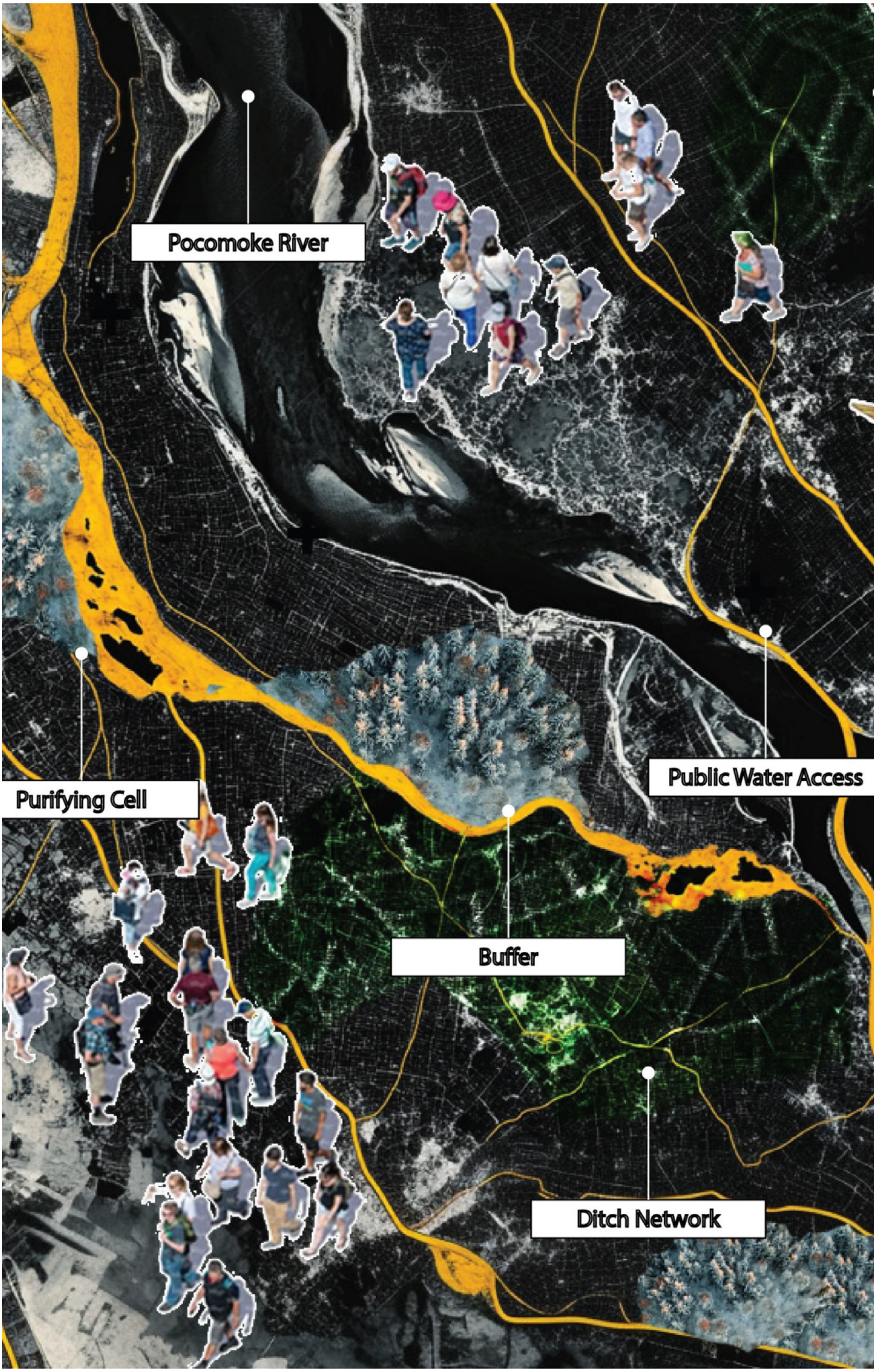
Our project is rooted in the belief that environmental resilience and agricultural livelihoods can coexist. Positioned along the Pocomoke River, where pollution from manure and agricultural runoff poses serious ecological threats, we aim to help local farmers adapt to rising environmental challenges—especially sea level rise—without abandoning their way of life. As saltwater encroaches on farmland and chicken operations, pollutants risk being left behind, further harming the river ecosystem.

In response, we propose a phased, adaptive strategy that integrates ecological restoration with agricultural sustainability. We are introducing rotational grazing and pasture systems to improve soil health and reduce runoff,

alongside a newly designed ditch network to filter pollutants before they reach the river. Beyond ecological intervention, we seek to open the landscape, transforming it from a privatized agricultural zone into a shared public space. Through community engagement and access, the site becomes not only a place of production but also a space of education, recreation, and collective stewardship.

This project re-imagines the relationship between land, water, and community—supporting farmers, protecting the river, and fostering a resilient, inclusive future for the Pocomoke region.




Pocomoke River
Purifying Cell
Public Water Access
Buffer
Ditch Network



WET_LANDS

Veronica Estrada, Laura Whitaker, Vicky Yang

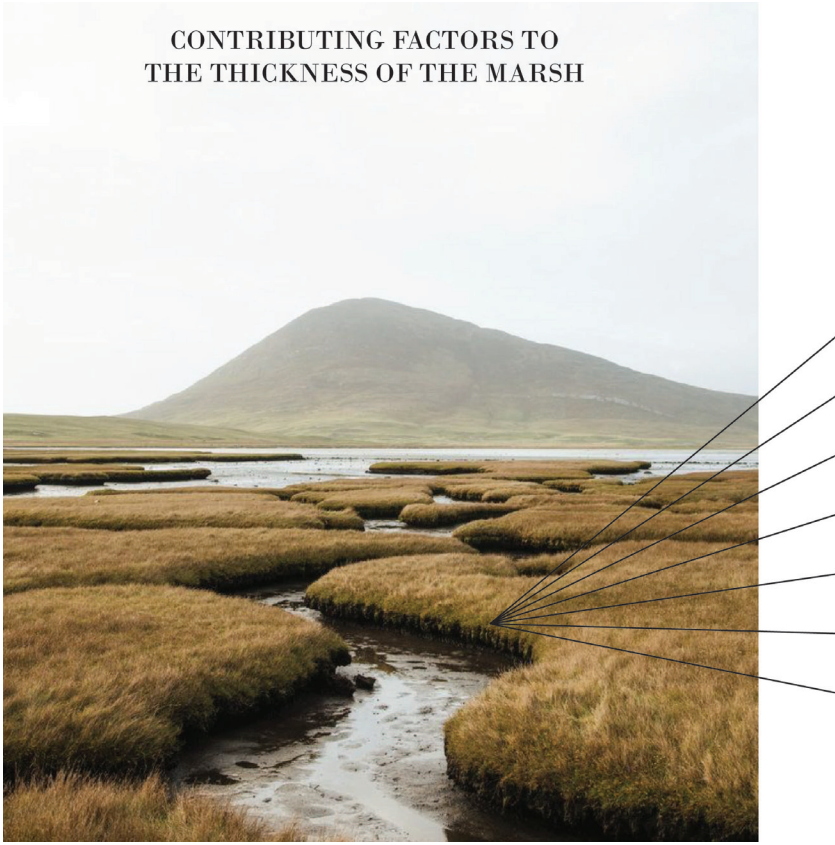
WET_LANDS is a critical exploration of conservation at the threshold of ecological and cultural transition. Focused on the Saxis Wildlife Management Area, this project challenges the historic binary of management practices—where land is either left to its fate or fiercely preserved in stasis. In contrast, we propose a dynamic, adaptive approach to conservation—one that embraces uncertainty and welcomes experimentation.

As saltwater intrudes and edges shift, WET_LANDS becomes a testbed for alternative futures. It is a place to succeed and fail on a smaller, experimental scale. We resist rigid jurisdictional boundaries and instead adopt a framework attuned to the material and temporal rhythms of change.

This work acknowledges that the complexities of a landscape in flux cannot be addressed by science alone. The challenges we face are as cultural as

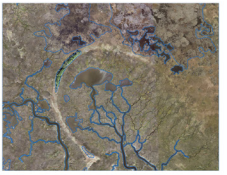
they are ecological. Thus, we advocate for a model of cooperation between the sciences and the arts—an interdisciplinary exchange that opens space for new modes of adaptation and expression.

As a public landscape, Saxis WMA bears a civic mission: to conserve, to connect, and to protect. Yet, its current management paradigm lags behind the pace of environmental transformation. WET_LANDS envisions a future where management is as fluid and responsive as the landscape it serves—where conservation is not an act of preservation, but a practice of evolving together.



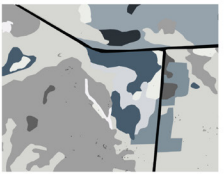
PATTERN
analysis on aerial imagery

Polygonal and linear shapes are used to define wetland areas.


CODING
analysis on classification

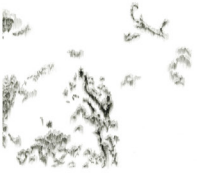
USFWS' coding system is used to describe ecological units that have certain homogeneous natural attributes.

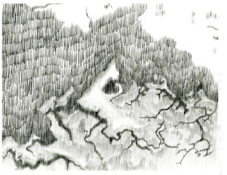


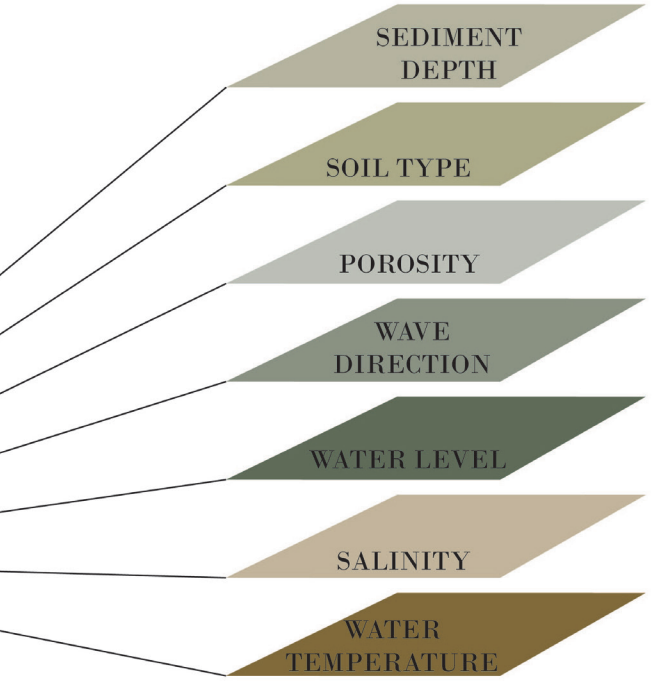


WET_LAND
analysis on visual and intuited hydrology

The presence of water in wetlands permeates over, below, and through the earth, much of it invisible to the eye.





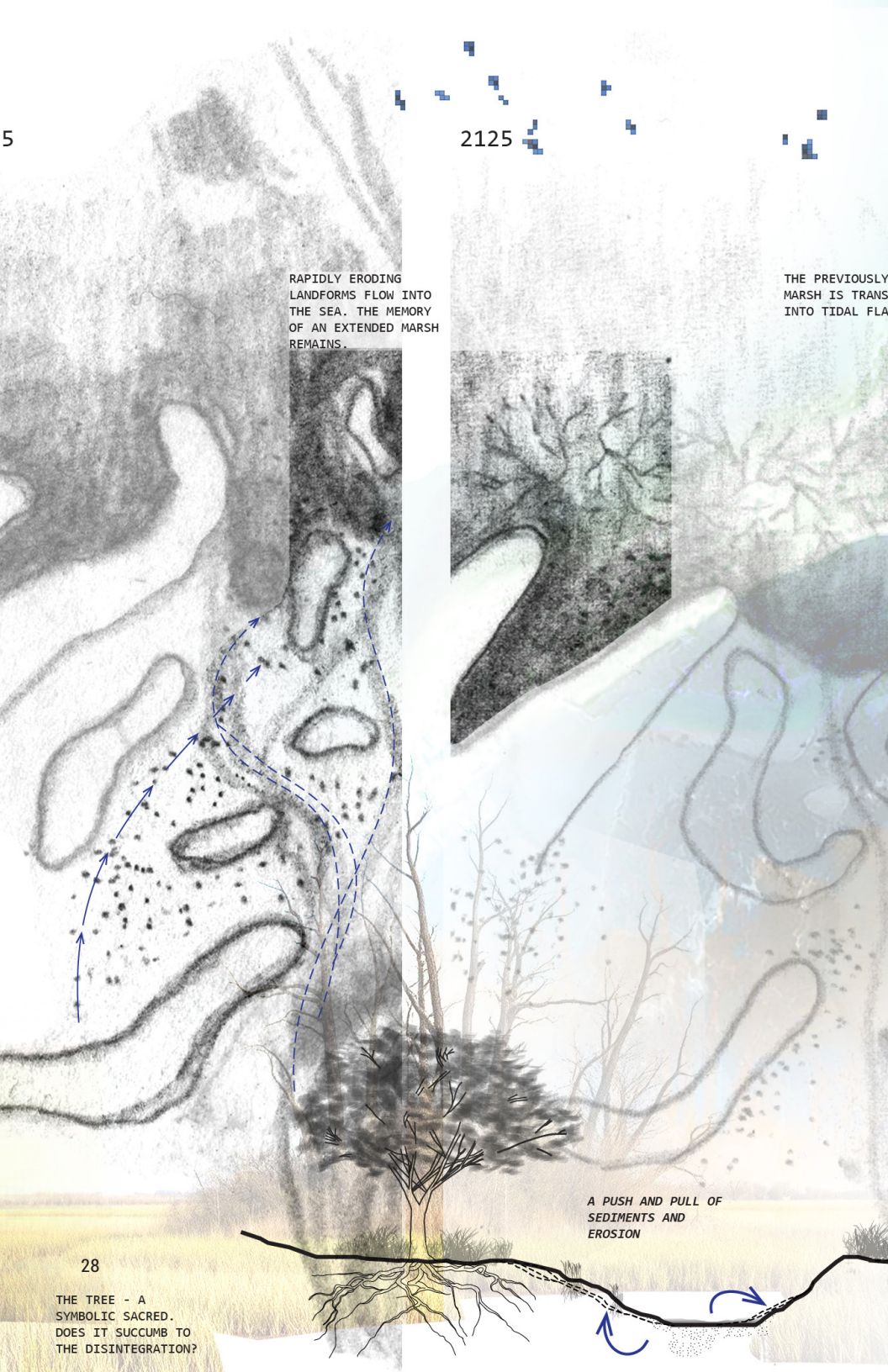


5

2125

RAPIDLY ERODING LANDFORMS FLOW INTO THE SEA. THE MEMORY OF AN EXTENDED MARSH REMAINS.

THE PREVIOUSLY MARSH IS TRANS INTO TIDAL FLA



A PUSH AND PULL OF SEDIMENTS AND EROSION

THE TREE - A SYMBOLIC SACRED. DOES IT SUCCUMB TO THE DISINTEGRATION?

CHOREOGRAPHY OF A DISAPPEARANCE

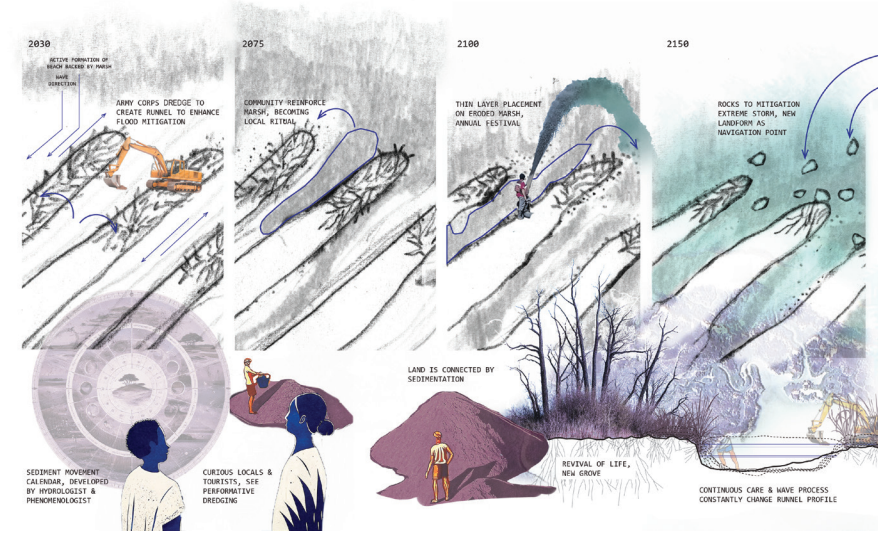
Sarah Cheang, Hetvee Panchal, Agnes To

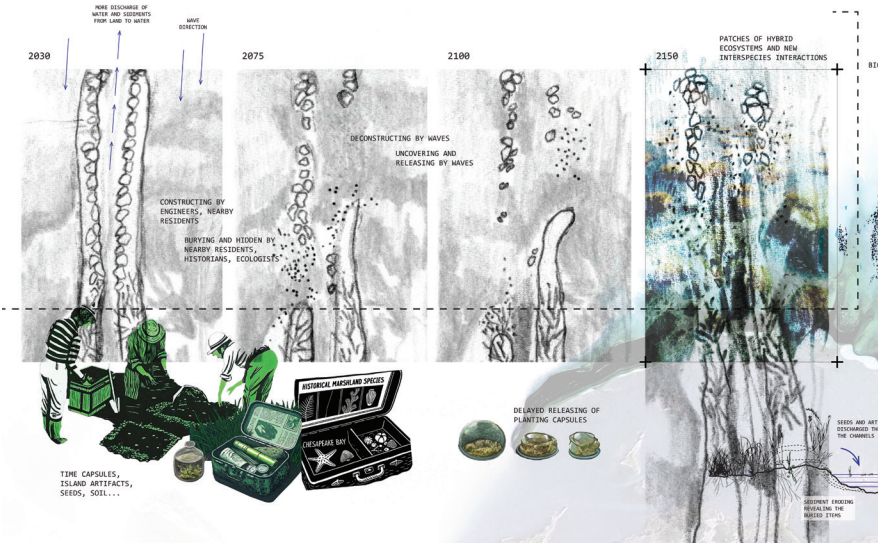
This project navigates the disappearance of discarded, abandoned marshes. Cedar island is a tiny uninhabited island nestled in the larger island network of the Chesapeake Bay. Its death is representative of the disappearance of an island, of an ecology, of a coastline that is a millennium in making. The island is easily forgotten, never to be spoken of even as it exists today. In the robust cultural traditions and oral stories of the Chesapeake, there is no place for sites like cedar island.

This prompted us to question how cedar island, and many other islands of the same fate, can make their mark in this catalogue of rising seas and disappearing islands. The project proposes a series of moves spread out across time that can ignite a cultural imagination of the island. The flat line

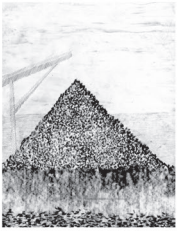
of the marsh melting into the sea is contrasted by design actions that rise up and dig down. It introduces hints of a possible way of life on the island in an effort to invite a larger community to participate in its disappearance.

The marsh is an 'almost' condition. One that lies on the edges of land and water. And just beyond the familiar. All actions lie on this spectrum of almost land/water, and almost familiar/unfamiliar. Subduing one aspect, while exaggerating the other in order to create a unique experience – ecologically and aesthetically. Our hope is that these actions inspire and capture the larger populace. Where new traces are built on the ghosts of actions past. Where time is also an 'almost', and yesterday blends into tomorrow. Prompting the birth of an identity for the island beyond just a strip of land barely visible from afar.


2030
ACTIVE FORMATION OF BEACH BACKED BY MARSH
WAVE DIRECTION
ARMY CORPS DREDGE TO CREATE RUNNEL TO ENHANCE FLOOD MITIGATION
2075
COMMUNITY REINFORCE MARSH, BECOMING LOCAL RITUAL
2100
THIN LAYER PLACEMENT ON ERODED MARSH, ANNUAL FESTIVAL
2150
ROCKS TO MITIGATION EXTREME STORM, NEW LANDFORM AS NAVIGATION POINT
SEDIMENT MOVEMENT CALENDAR, DEVELOPED BY HYDROLOGIST & PHENOMENOLOGIST
CURIOUS LOCALS & TOURISTS, SEE PERFORMATIVE DREDGING
LAND IS CONNECTED BY SEDIMENTATION
REVIVAL OF LIFE, NEW GROVE
CONTINUOUS CARE & WAVE PROCESS CONSTANTLY CHANGE RUNNEL PROFILE


MORE DISCHARGE OF WATER AND SEDIMENTS FROM LAND TO WATER
WAVE DIRECTION
2030
2075
2100
2150
PATCHES OF HYBRID ECOSYSTEMS AND NEW INTERSPECIES INTERACTIONS
DECONSTRUCTING BY WAVES
UNCOVERING AND RELEASING BY WAVES
CONSTRUCTING BY ENGINEERS, NEARBY RESIDENTS
BURYING AND HIDDEN BY NEARBY RESIDENTS, HISTORIANS, ECOLOGISTS
HISTORICAL MARSHLAND SPECIES
CHESAPEAKE BAY
TIME CAPSULES, ISLAND ARTIFACTS, SEEDS, SOIL...
DELAYED RELEASING OF PLANTING CAPSULES
SEEDS AND ART DISCHARGED TH THE CHANNELS
SEDIMENT ERODING REVEALING THE BURIED ITEMS





Atmosphere



A stark form in a hazy place

Water saturation





Atmosphere



Tidal register



Sediment





Atmosphere

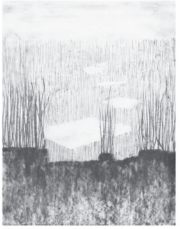


Tidal change + access



Creatures

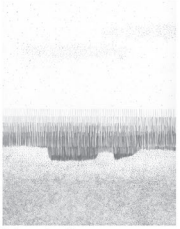




Atmosphere

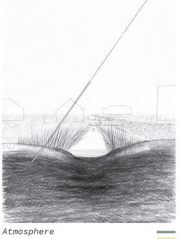


Tidal range

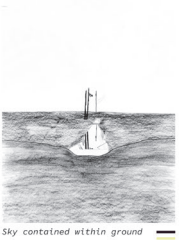


Water saturation





Atmosphere



Sky contained within ground



Registers of change

MARSH RHYTHMS

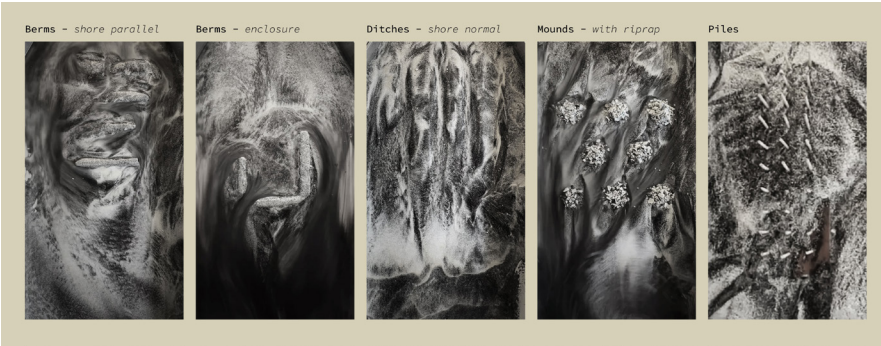
Alex Daley, Alex Fry, Alex Heald, Ruth Shatkay

Crisfield is a place whose culture is shaped by its ongoing relationships with the water and marshlands that envelop it. Because the marsh is projected to become more expansive here, it has the potential to further shape and amplify the spirit of this place. Our project, Marsh Rhythms, invites interaction and engagement between Crisfielders and the local landscape by highlighting and expanding upon the wondrous qualities of this environment.

To this effect, our design approach is grounded in five spatial attributes that speak to the ineffable feeling of the marsh: shifts in scale that prompt a connection to the vast or miniature; unusual invitations; registers of change in relation to more constant forms; formal definition amidst a hazy place; and abundance and repetition. In foregrounding these "dimensions of wonder," we counter the infrastructural approaches typical in this challenging, dynamic landscape and ask instead, "what is a world in which wonder is cared for?"

Acknowledging a recent adaptation plan projected to protect much of Crisfield from flooding events of up to five feet – and in doing so, risks severing the town's foundational connections to its surroundings – our proposal seeks to embed the varied textures, scales, and forms of the tidal marsh into the rhythms of Crisfield.

Within the bounds of the proposed adaptation plan, we suggest three types of managed marsh that vary in how they interface with houses, speculated development, and the expanse of the bay and tidal wetlands beyond. Outside the limits of the flood adaptation plan, we propose a precise network of raised roads and path tendrils that help maintain a cultural fluency between people and the marshy wilds. These elevated earthen paths are more-constant armatures for people and plant communities as the land transitions to marsh, tidal flats, and open water.



05. Abundance + repetition: *an incomprehensible + unexpected quantity*

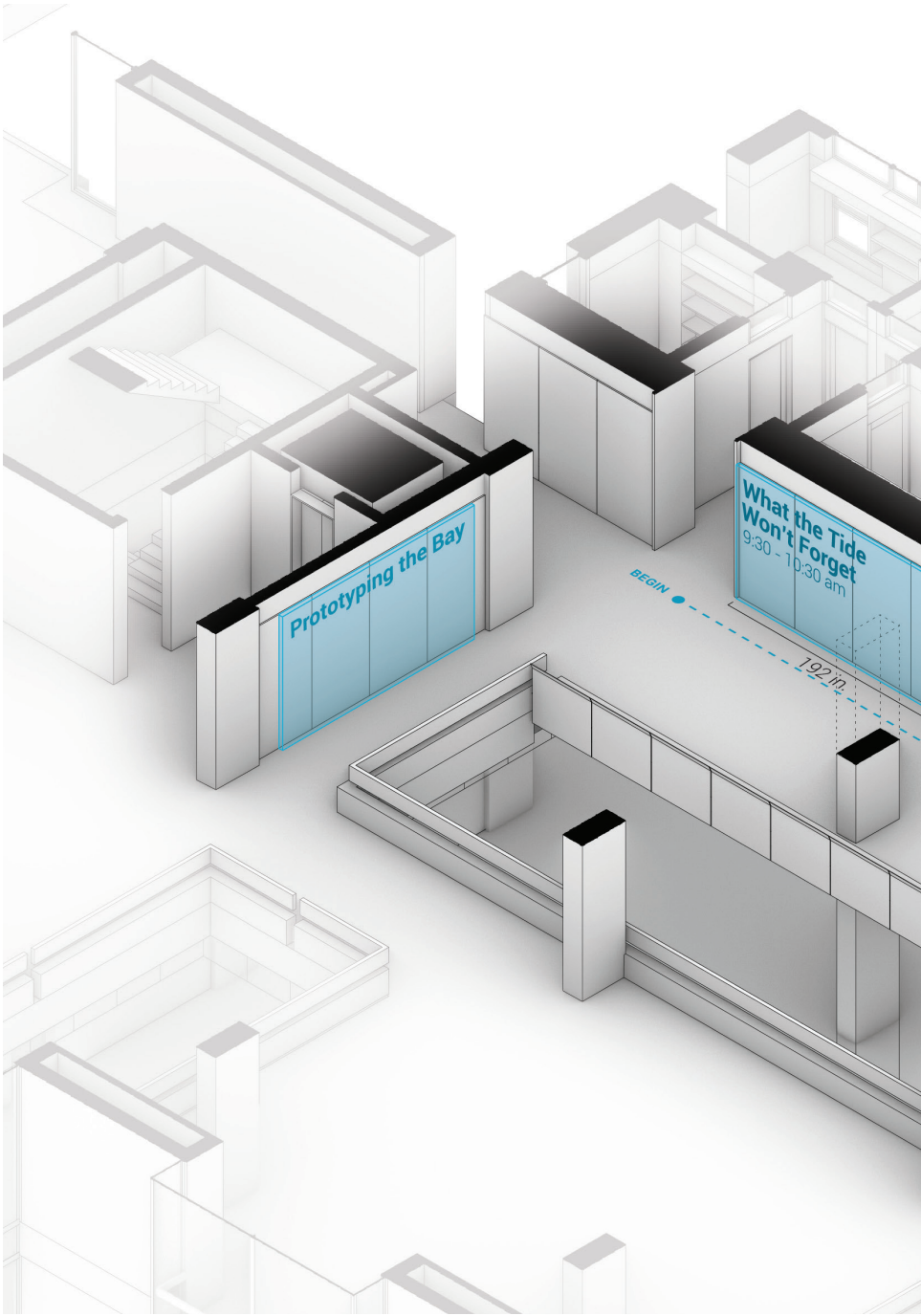
04. Formal definition: *the juxtaposition of strong, simple forms against this hazy place*

03. Registration of change: *the clarity of time + change through more-constant forms*

02. An unusual invitation: *moments of pause in atypical contexts*

01. Shifts in scale or proportion: *a connection to the vast and the miniature*

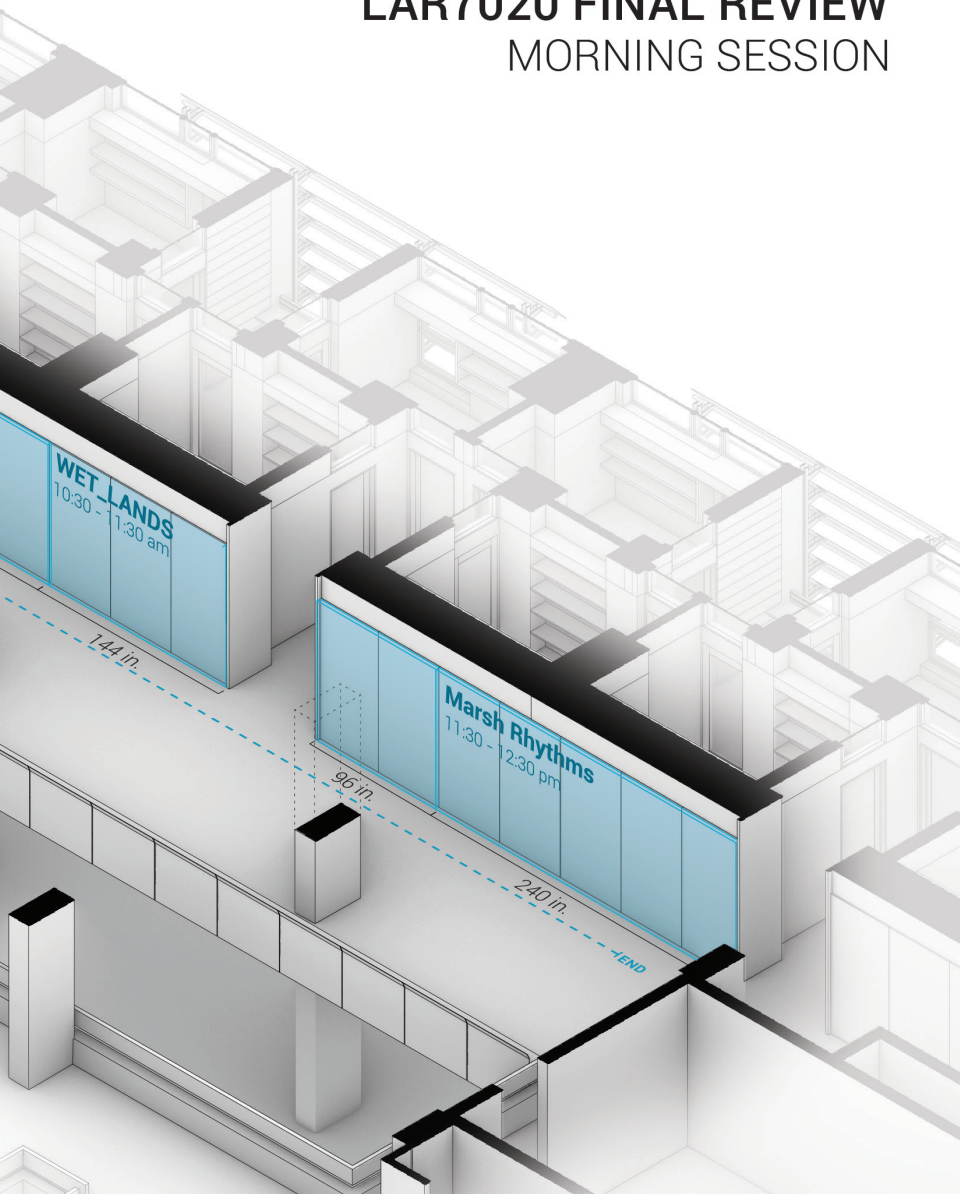


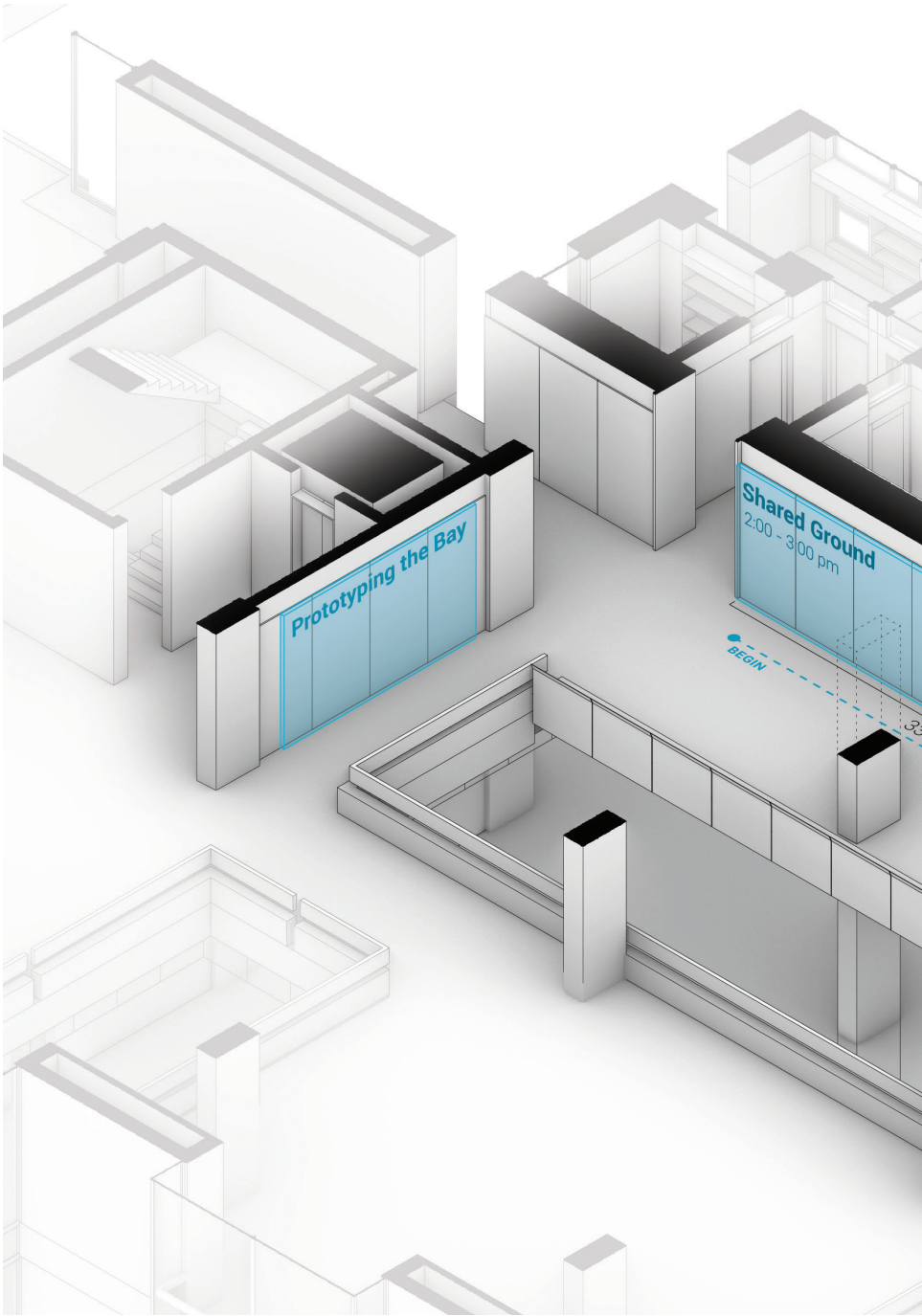

Prototyping the Bay
What the Tide Won't Forget
9:30 - 10:30 am
BEGIN
192 in.

05.05.25

LAR7020 FINAL REVIEW

MORNING SESSION

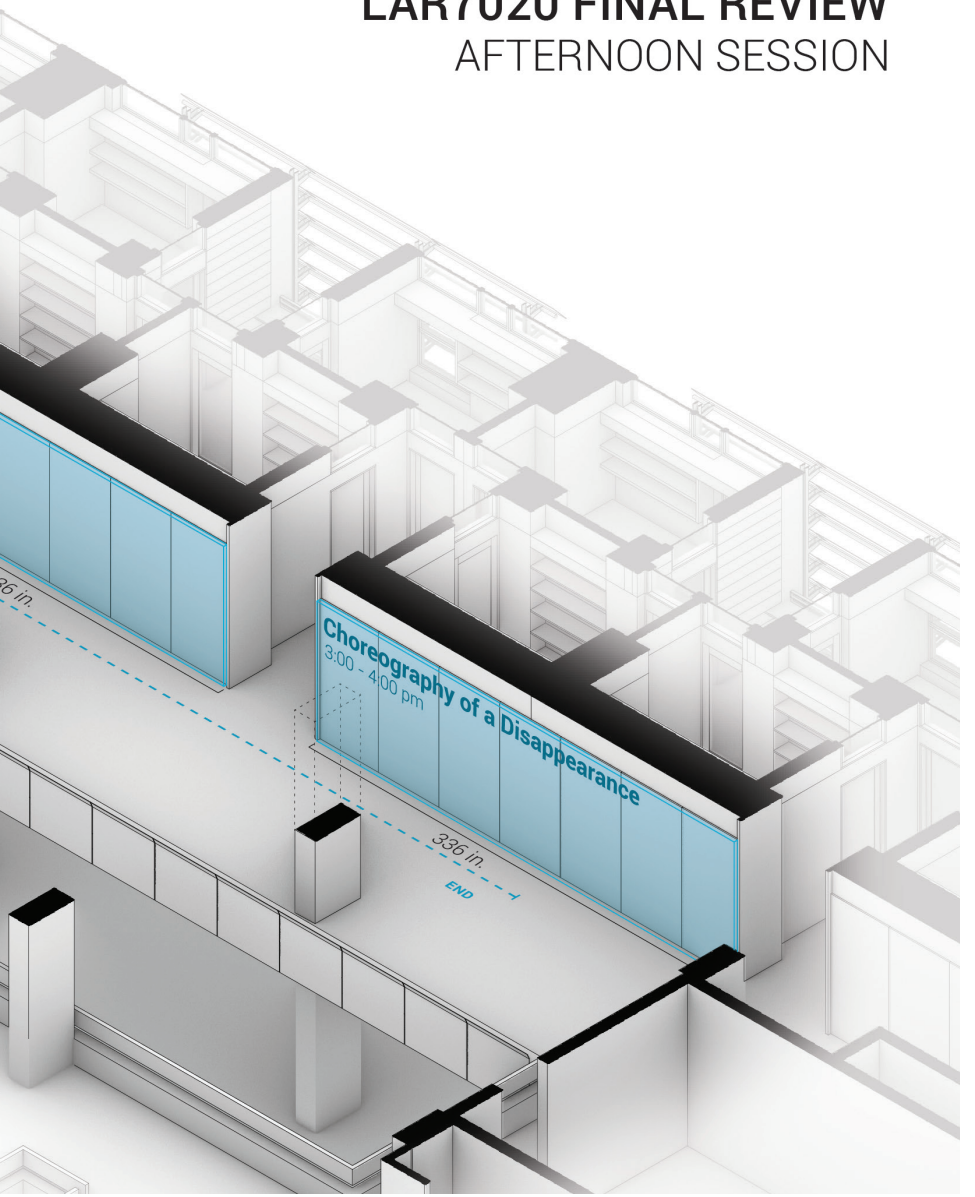



Prototyping the Bay
Shared Ground
2:00 - 3:00 pm
BEGIN

05.05.25

LAR7020 FINAL REVIEW

AFTERNOON SESSION



NOTES


UVA SCHOOL OF
ARCHITECTURE
Department of Landscape Architecture