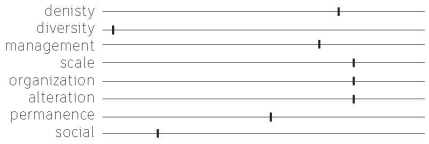
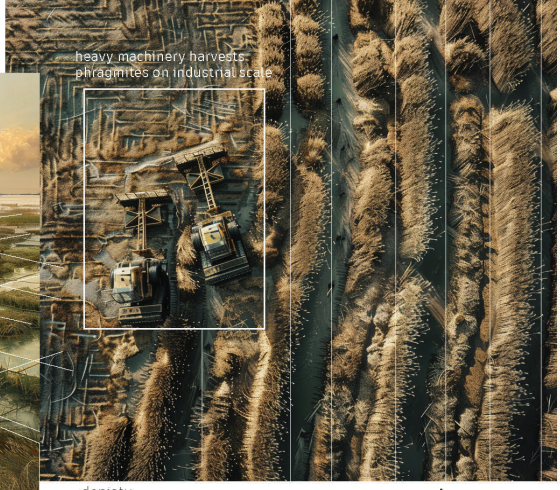
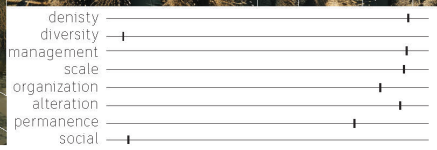


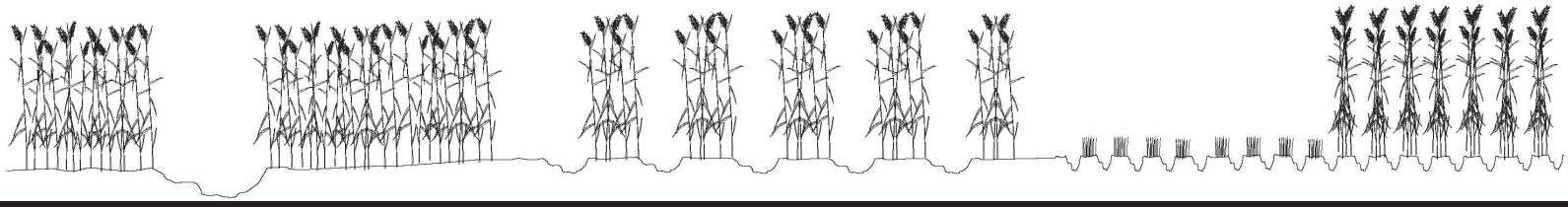

Family run phragmites plots in marsh



*"Assessing Speculative Thresholds" -Davies, Devine, Nueslein*

# Module III: Experimental Landscapes

UVA SCHOOL OF ARCHITECTURE

*department of landscape architecture*

**LAR 7020 Foundation Studio IV . Spring 2025**

**Schedule**

Launch: Tuesday, March 18th

Mid-Review: Thursday, April 3rd

Final Review: Monday, May 5th

**Lectures + Discussions**

Discussion: March 20th

Rosetta Elkin, PRATT

Lecture: April 8th

Shaun Rosier, Virginia Tech

Discussion/Desk Crits: April 15th

Craig Taylor, LimnoTech

***experiment*** *(noun)*

*1 a: test, trial*

*b: a tentative procedure or policy*

*c: an operation or procedure carried out under controlled conditions in order to discover an unknown effect or law, to test or establish a hypothesis, or to illustrate a known law*

*2 [obsolete]: experience*

*3: the process of testing: experimentation*

***experiment*** *(verb)*

*1: to carry out experiments: try out new procedure, idea, or activity*

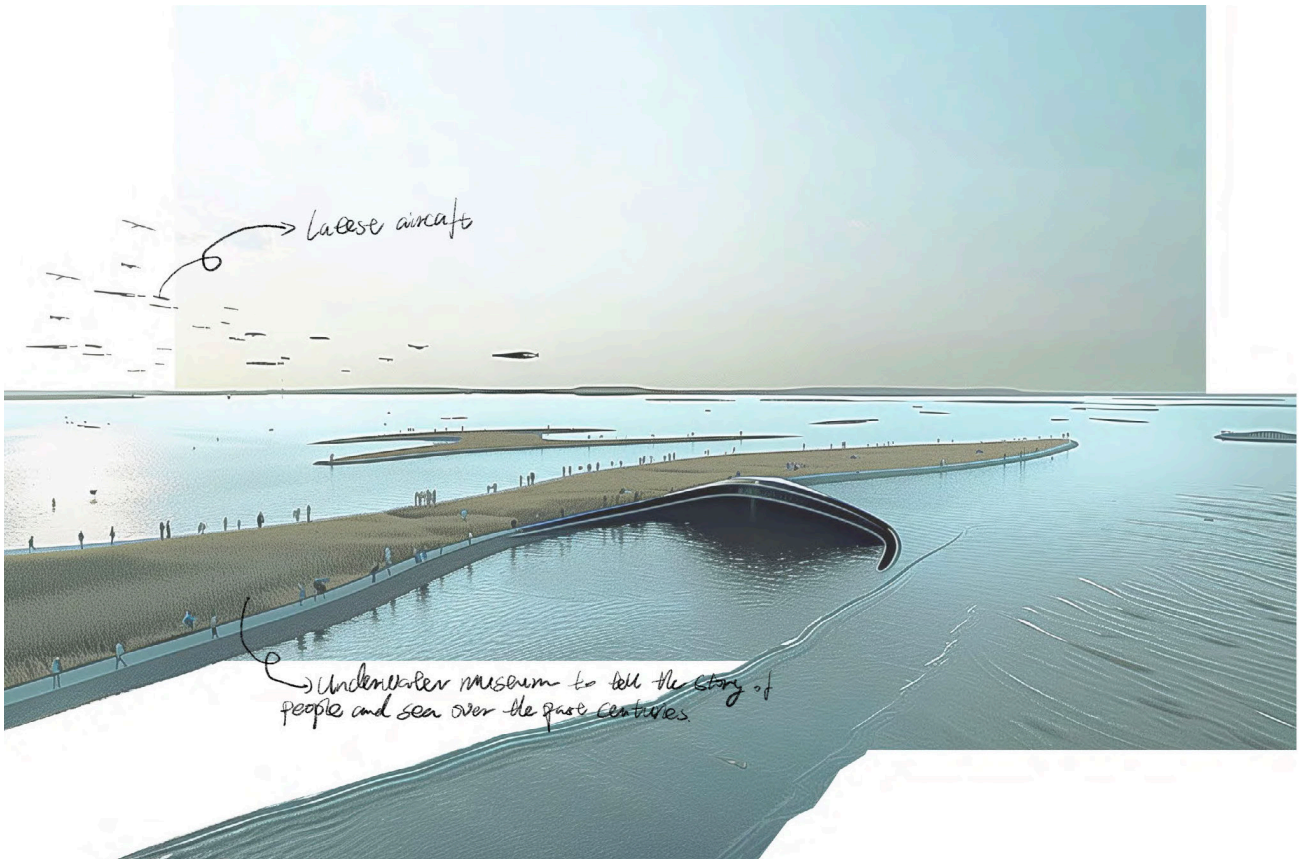
## A Proposition

The coast and settlements of the Pocomoke Sound in the Chesapeake Bay occupy a unique position in the larger landscape. It is a strategic series of locations, having served as diverse wetlands, productive agriculture, access points to bountiful fisheries, and cultural enclaves. They are historically significant and ecologically rich. Many areas are already lost, or reduced to remnants, while a few like Crisfield are actively re-growing to meet a projected future audience.

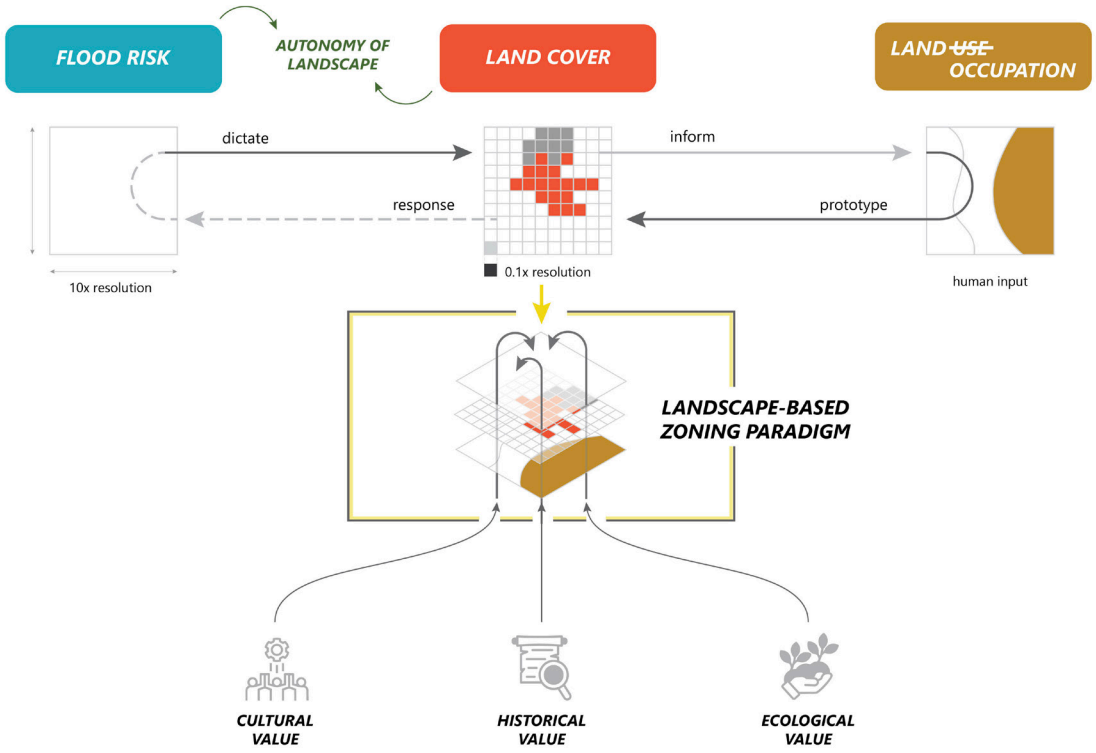
By their nature these coastal spaces are a paradox– isolated yet fundamentally connected to their context through some other medium (water, marshland, micro-climate). Sometimes they are singular, sometimes they are connected networks. In some cases they express natural processes and relationships (currents, longshore transport) or human intentions and technologies. Sometimes they are a remnant of former conditions, whether cultural or natural, and are eroding away or subsiding. Often they combine all of these characteristics to varying degrees. These contradictions create a condition where their future, and their values, are contingent, and up for debate, subject to design, and other forces.  Module III asks you to consider the coast of the Pocomoke Sound in the context of the Chesapeake Bay, and the role landscape experiments may have in their future..

*In this context, proposals become more like highly informed finely tuned hypotheses– responding to new information, constantly subject to testing and evaluation, modification and adaptation through representations and modeled scenarios, as well as pilot projects and prototypes. They are design experiments in their own right, and in reckoning with the presence and agency of complicating and contingent factors at work in the coastal landscapes of Staten Island, Jamaica Bay, and similar places, they conjure forth an ongoing engagement on the part of all those involved. In other words, they generate publics.*

*- Brian Davis "Public Sediment"*




*"almost an island" -Alberts, Roy, Yuan*




*"Dynamic Zoning" -Fong, MacNelly, Velazquez*



Infrastructures are usually conceived as top-down, systematic solutions to public problems. Ironically, by producing disengagement through apparent solutions, they tend to discourage or oversimplify publics. Stasis is the defining factor of this framework, set within a viscous and vigorous environment that demands change and erases history. This approach is antithetical to a place as complex and dynamic as the Chesapeake, and to landscape itself. To operate within this region requires the embrace of indeterminacy, calculated failure, and methods to harness feedback through experimentation..

*…once married with architecture, mobility, and landscape, infrastructure can more meaningfully integrate territories, reduce marginalization and segregation, and stimulate new forms of interaction. It can then truly become 'landscape.'*

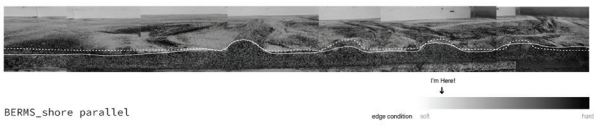
*-Kelly Shannon and Marcel Smets, The Landscape of Contemporary Infrastructure*

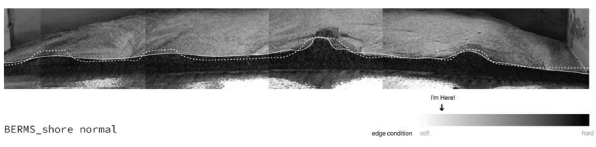
A design strategy that relies on adaptation, adjustment, and framing the landscape as a place where work happens, a medium that provides for basic necessities and expresses values with many valences, is suited to a dynamic landscape like the Bay. And yet, it is necessary to draw specific forms, to risk a gesture that makes a claim about what a small portion of the world should be like, even if only for a moment. We ask you to consider these initial steps, your design moves, as prototypes that produce feedback and are but a first step in an ongoing commitment to a landscape. Prototypes that exist throughout the life of a landscape, a feedback loop, not a quest for hyper-efficiency or control.

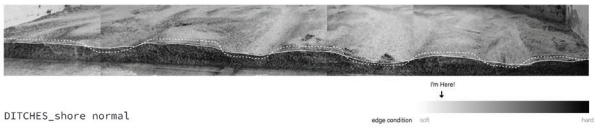
The work in module III will specifically address the coasts of the Pocomoke Sound, as an imagined future that uses the concepts of experiments to craft knowledge and cultivate change in an evolving landscape condition. To have agency in this region, it will require each project in the studio to propose a landscape strategy that addresses the following::

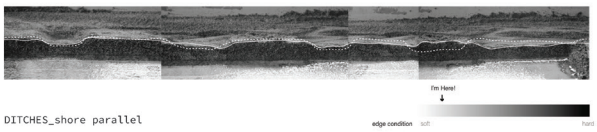
**Experiments**

- What role does experimentation play in the landscape and how are the outcomes compared to other landscape types?
- In a landscape of ongoing experimentation what is sacred, what about the place must be maintained and for what reason?




*"Exploring the World of Vernacular Forms" -Heald, Shatkay, Daley, Fry*

**Access**

- How does each project contend with access to the landscape?
- Do infrastructures exist and what may need to be added/developed?

**Emergence**

- How does the project become a rich, complex landscape through specific material interventions?
- What are the key strategic moves that are necessary, how might this lead to multiple possible futures?
- How do each of the interventions or interactions aggregate into the definition and curation of a territory?

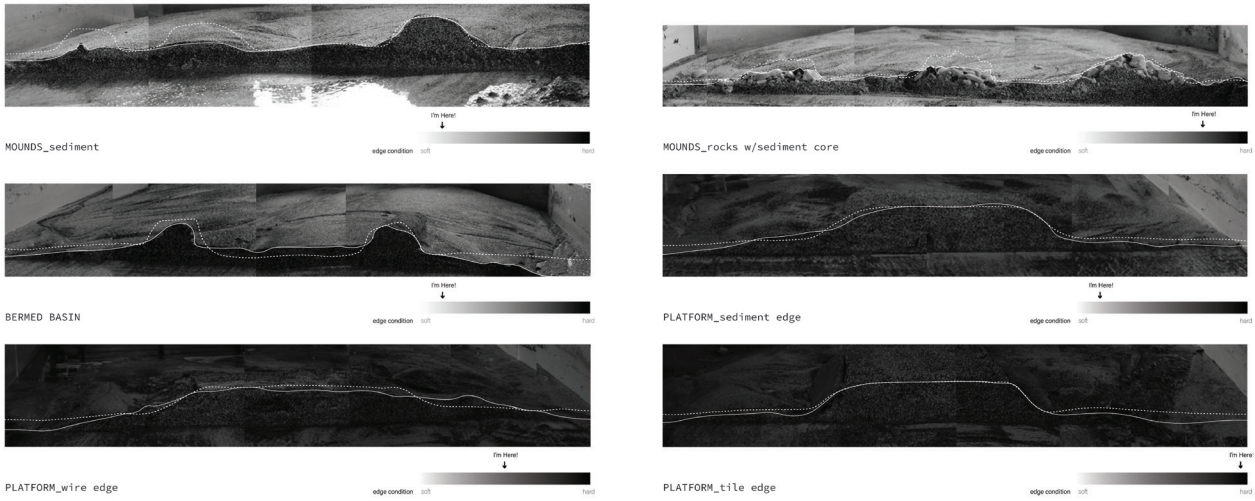
**Adaptation**

- In what ways is adaptation designed into the strategy?
- In what ways does the project take on the complexity of landscape contingencies to evolve over time?
- How do goals, in terms of design intent and performance, play a role in adaptation?
- How does failure play a role in adaptation?
- In an indeterminate environment, what is being adapted?

**Maintenance and/or Management**

- How is maintenance/management defined at different scales?
- What are the goals of maintenance/management in the project? How does it relate to an evolving, adaptive landscape?
- What are the methods of evaluation for the maintenance/management of the territory?
- How does phasing of the project play a role in its evolution and development?

These are not terms or questions to merely answer in a written statement, but instead each should be inherent in the overall project narrative as well as design strategies that are developed and represented technically and aesthetically. .



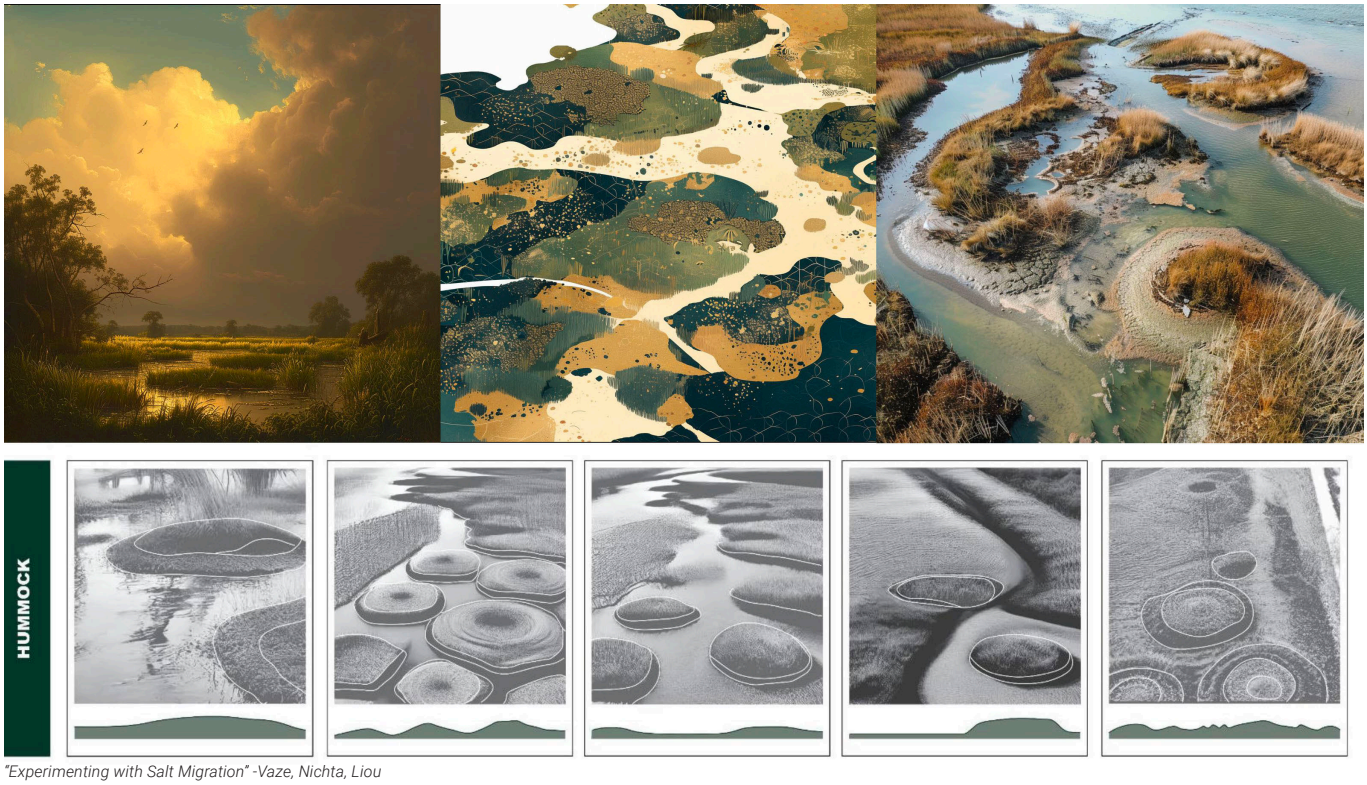

*"Exploring the World of Vernacular Forms" -Heald, Shatkay, Daley, Fry*

## Forward

The previous two modules built the case for a landscape strategy in the Chesapeake Bay to confront a myriad of issues across the scale of the territory. In the first module the teams developed a bounded body of research that set the framework for intervening in an environment that is infinitely complex. This directed body of research, represented through the format of the atlas and cartographic methods, describes the physio-temporal and socio-cultural aspects of the Chesapeake Bay deemed important to the teams. The atlas was focused through the provided topics as well as through the creation of the manifesto, providing a deep body of research that can be probed through subsequent design explorations. The product of this first module sets the stage for a range of speculations that can hint at methods of intervention and present possible futures for the hyper scale of this dynamic, logistical, and commodity-based landscape. It is possible to not only draw from your own research during this phase but to also find inspiration across the Atlases that were created.

To move beyond description and framing, module II asked each team to unpack the issues and conceptualize strategies for the environmental and socio-cultural processes in the Pocomoke Sound and to explore how interventions would alter these systems. While not explicitly stated, it is important to acknowledge that the development of the diagrams is critical as it not only describes the essential interactions of the phenomena within the territory, but it also generates the feedback necessary to test multiple interventions within the system. Each team used dynamic models and generative AI techniques to quickly develop conceptual narratives, and representational tools/methods that can and should be explored to continue augmenting and evolving the team's design process.

Module III asks teams to develop a clear and articulated strategy for the site(s) in




*"Experimenting with Salt Migration" -Vaze, Nichta, Liou*

Chesapeake Bay through a synthesis of previous research, a revised manifesto, and updated atlas, and an evolving design methodology and expressions. It is important to consider the Pocomoke Sound as a dynamic and evolving landscape, shaped by multiple agents, human/non-human, geologic, biologic, hydrologic, etc. Each project will evolve and refine the diagramming, modeling, and mapping methods developed in previous modules to generate a replicable approach and future vision for the region. Think big, take risks, and be bold with your ideas. To do this it will be necessary for each project to address six essential areas for the final review.

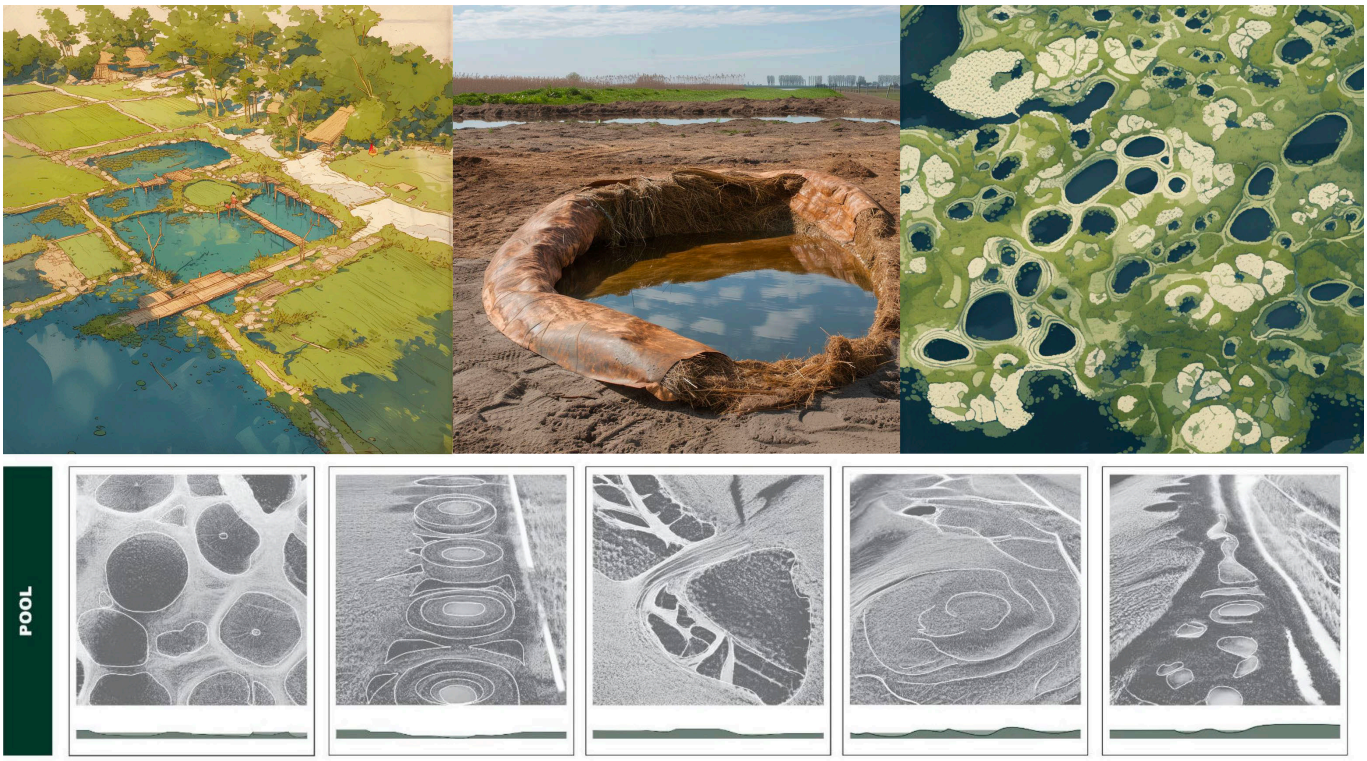
Science Fiction author Yevgeny Zamyatin, speaking about literature states:

***Harmful** literature **is more useful than useful** literature**, for it is anti entropic, it is a means of combating calcification … It is utopian, absurd … It is right 150 years later.***

***What we need in literature today are vast philosophic horizons … We need the most ultimate, the most fearsome, the most fearless "Why?" and "What next?"***

**Position**

Each team has formed a position via the manifesto from Module I and it must be refined and clearly stated as a driver for your overall work including for Module III. Revisit the manifesto and hone the narrative, how has your position as a team evolved? The position that you take is at the center of your work, it should be clear, and each project should be driven by the stated manifesto and values within. Approach this aspect of the work by giving the project a title, developing a statement (1-2 sentences), and writing a 200-300 word written manifesto that clearly articulates the position that is being taken. This statement will have one accompanying image. Feel free to use references/citations/quotes such as from your theory and methods classes as appropriate.




*"Experimenting with Salt Migration" -Vaze, Nichta, Liou*

- How does the position sit within contemporary design discourse as well as related disciplines?
- What are the major tenets of the manifesto that articulate the position?
- How would one critique the position and how would you sympathetically address it?
- How are these major tenets actionable?

**Topic**

The topic for each group was defined in the Module I Atlas and refined in Module II—this topic should form the basis of the research and proposition moving forward. The topic can and should evolve as new information comes to light and may be different, to some degree, after Module II. Revisit the Atlas and revise as needed to further develop a clear and understandable topic for the final phase of the semester.

- What are the bounds of the research?
- Why is this topic the pressing issue the project has decided to focus on?
- How does the topic relate to the larger position that has been taken?

**Implementation + Speculation**

*Ecological awareness is knowing that there are a bewildering variety of scales, temporal and spatial, and that the human ones are only a very narrow region of a much larger and necessarily inconsistent and varied scalar possibility space, and that human scale is not the top scale.*

*-Timothy Morton, Humankind*

The projects are speculative and function at scales that are difficult to comprehend. To ground the projects it is necessary to articulate how the projects are implemented. There are multiple ways to approach how implementation is developed for the project and it is typically necessary to show implementation across multiple aspects of the proposal. Implementation can consist of detailed drawings that show how materials are assembled or may be a long term management plan that is linked to a city's political process. Take implementation seriously as a way to give projects constraints and to help an outside audience place the concepts within a plausible future. Implementation tempers speculation, using implementation as a way to push speculation through refinement and iteration. Be clear conceptually about the relationship that is developing between speculation and implementation.

**Method**

A method was explored in Module II and is critical to the development of the project in Module III. The method requires a critical look at the tools and ways of working that contribute to the formation of the project. It is essential that the design methodologies employed are continually evaluated and tuned to address the questions at hand..

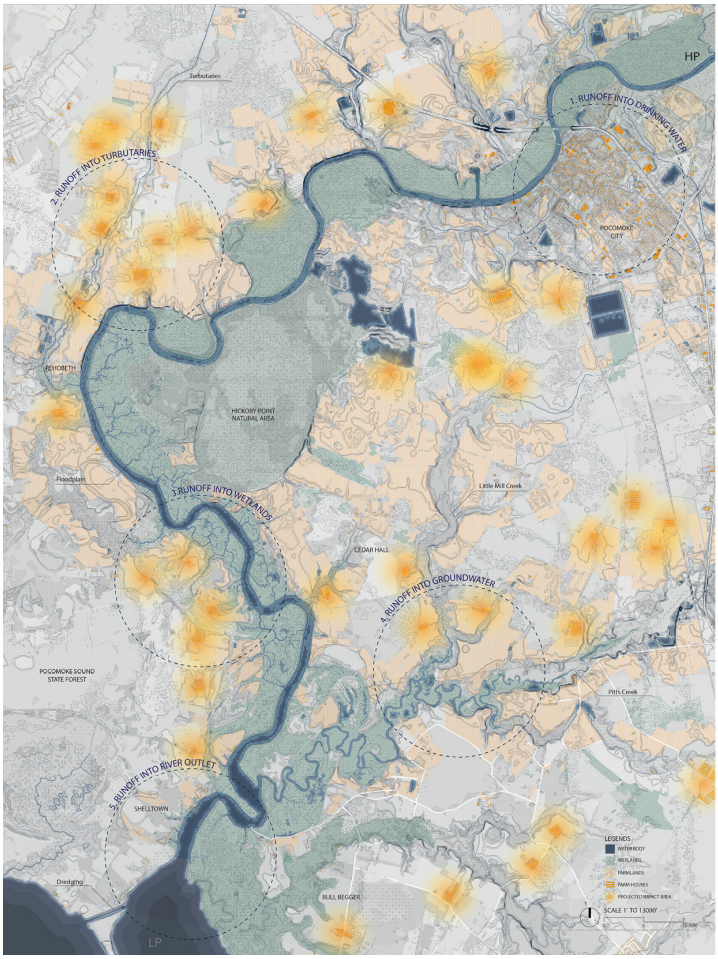
- How does the methodology uniquely address the questions the project is exploring?

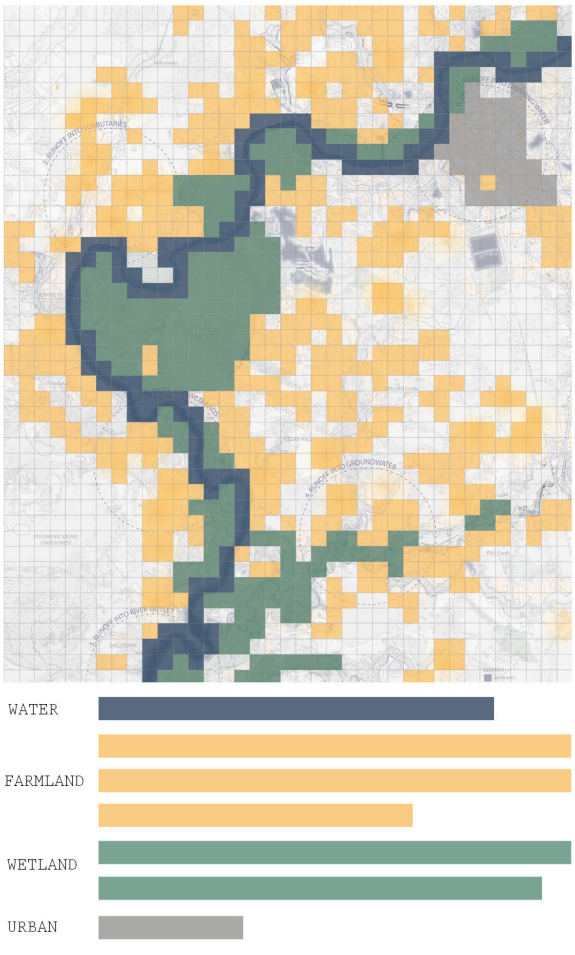
Two aspects of the working method are required in Module III. The first aspect is to animate the critical issues/phenomena that are at play in the project, and a reconsideration of the underlying framework/base. Demonstrate an evolving, os-

cillating, or fluctuating environment with multiple possible futures, as well as the events and operations that catalyze these futures. Develop a fully detailed and integrated animation that describes the multiple possible states of formations of the proposed strategy, annotated with formational logics, ecological dynamics, staging strategies, adaptation over time, etc. This animation can function as a standalone video, multiple integrated videos, storyboard, etc.

The second is the development of an aerial image of the Pocomoke Sound. Our lives are dominated by views from Google Earth and GIS, use this aerial view to speculate on the new patterns and relationships that will begin to form throughout the region. This illustration should attempt to represent a new aerial view, simulating the view of a future series of satellite images overlaid with annotation and notation to highlight processes, patterns, and features.

- How can the project use methods of creating and the process of iteration (via animation and illustration) to develop the concept?
- In what ways can animation and base/framework be a generative tool to push strategies that address emergence, contingency, failure, indeterminacy, and dynamics?
- What complementary modeling and curating strategies could be used to augment the digital animation? (multiple projections, overlays, seasonality, sound, texture, framing, narration, etc)




*"Experimental Flows" -Cotterman, Tse, Zhang*

**Development**

The development of the project began on the first day of studio, the moment the syllabus and first module were presented and ideas began to take shape. Module III demands an intense development of the project to occur before the final review on May 5th, time is short and strategies must be employed to efficiently explore the critical questions in each project. As a designer it will be necessary to identify these questions based on the position and topic as well as the necessary deliverables for the final presentation. This occurs strategically, trust in the process and your method, but derive a clear development schedule and associated deliverables..

**Presentation**

The final review will be delivered digitally and physically, with a panel consisting of internal (UVa) and external critics, and the presentation will need to concisely deliver the work of the semester. Begin planning for this presentation now and develop a schedule to test presentation methods, animations, and models.  Each project will define their own deliverables from the list of required deliverables and a list of sample deliverables (it is possible, indeed encouraged, to add to this list). The presentation should be considered as one, aesthetically cohesive, and stylistically unified project using a range of media. The oral presentation—in which each team member should participate equally actively—also plays a critical role in the project and should be given as much attention as other elements (e.g., develop a shared script and practice). This should be developed throughout the next six weeks as each individual or team understands the opportunities and constraints afforded by their chosen presentation formats. Creative and innovative use of the tools that complements the proposal will be expected..



*"Migrations, Murmurations, Metadata" -Hubbard, Neal, Werman*

## Deliverables

### Required

- Evolution of Atlas from Module I – to create a synthetic document with additional drawings and diagrams from modules II and III added, submitted as a PDF. With portions printed and pinned up during review and/or created as a document for critics.
- Project Title, Statement (1-2 sentences) and written Manifesto (~200-300 words)
- Processes/Implementation/Intervention animated
- Illustrative Aerial image of the Pocomoke Sound highlighting a speculative future (overlay of annotation and notation as appropriate)
- Large drawing, to scale, of a critical area or moment, that clearly indicates formal expression and design intent
- Final Presentation, presented with accompanying PDF(s) or PowerPoint(s)

### Sample list of additional deliverables to be determined by each project

**Hydrological, Ecological, Programmatic timeline:**
Describe all of the cycles you have considered in your project and how these durations and temporalities define a new type of infrastructural landscape.

**Site research:**
Contextual plan diagramming important regional systems. Consider complementing this plan with multiple diagrams (hydrology, soils, sea level change, topography, bathymetry, etc.) that frame site research in relation to your approach. This may be a part of the Atlas that is reworked for the presentation.

**Generative Framework Map and/or Plan:**
Depict the large-scale flows and frameworks (circulatory, hydrologic, ecological, phenomenal, etc.) that inform and define how your project can be deployed throughout the whole site. Demonstrate flows and intensities (ecological, hydrological, formal, infrastructural, etc.) as well as territorial staking strategies and logics. Depict both organizational and operational factors. You want to show how these networks work within the boundaries of the project—as you have worked on it until now—and the site, as well as how they connect to the larger regional systems. (detailed drawing of the live model?) -- this could (should) be an animation

**Global prototype:**
Depict the conditions that are necessary for the kind of landscape you are proposing and identify several other sites that qualify. Demonstrate strategic thinking in the definition of conditions that are necessary for your prototype.

**Catalogs of landscape, programmatic, and ecological components:**
Simple three-dimensional typological collection of the landform, planting, infrastructural, and settlement components. These catalogs need to demonstrate the relationship between the different landscape layers. Include enlargements that detail typical edge conditions. Annotate dimensions, densities, materials, ground plane, use, and environmental factors (water, wind, weather, contaminants, soil, sun, etc.)

**Physical Model, Material and spatial articulation studies:**
Detailed physical models highlighting the material qualities as they relate to all the different layers of your project.

**Sectional Model, Material and Spatial Articulation:**
Sectional model that shows the proposed system in detail and extremely careful consideration should be given to the physical materials of the model and the use of etching or other notational systems.

**Overall System Model:**
This model or series of models should show the overall system and how it interacts with different parts of the site. Models demonstrating topographic form, water levels, infrastructure, hydrologic, and vegetal systems.

**Overall System Axon:**
Axonometric drawing, which could be exploded, describing the volumetric relationships between shadows, landforms, parcels, trees, water, etc.

**Overall System Map and/or Plan:**
The plan should document the different elements that define the environment you are envisioning (occupants, infrastructure, shadows, streets, trees, water, etc.). Describe seasonal, dynamic occupations and behaviors rather than a one-time instance. This plan should therefore include overlapping water levels, blooming seasons, political  crisis, shadows for different times of the year, etc. Consider doing this plan as a 1-point perspective.

**Overall System Sections:**
These sections should document the different elements that define the environment you are envisioning
(occupants, infrastructure, shadows, streets, trees, water, etc.). Describe seasonal, dynamic occupations and behaviors rather than a one-time instance. Include environmental factors and ecological components, depicting multiple states of realization.

**Sectional details:**
Detailed examinations of specific instances within your project that demonstrate the landscape technologies that are crucial for the envisioning of your project.

**Serial Sections:**
The serial sections should describe the relationships between infrastructure and settlement and landscape and occupants as proposed in the overall system plan. The changing occupation of the site in time should be given careful consideration.

**Oscillation of the overall system:  animation and screen shots**
With several screenshots of significant moments within the animation create diagrams, storyboards, etc to highlight key moments in the proposal.

**Temporal Exploration:**
This section could describe the relationship between the different layers that have been explored throughout the semester. The drawing should exist somewhere between technical documentation and illustration, focusing on change through time,

combining layers of notation, annotation, and rendering.

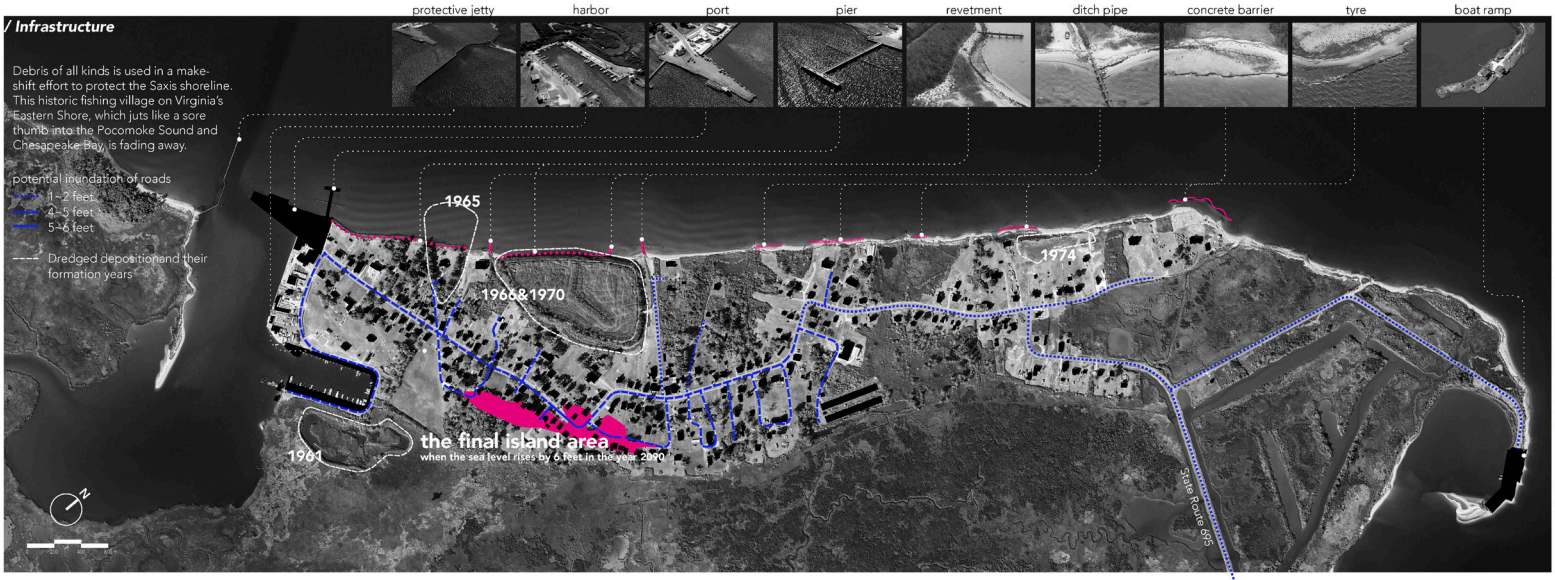
**Illustrative Vignettes:**

Identify key moments in your proposal: these should include important moments of transition or important adjacencies between landscape, infrastructural, and ecological conditions. Draw these interfaces so that detailed relationships can be explored and represented. Clearly convey the physical conditions generated by the deployment of the ecological, infrastructural, and atmospheric systems that you have developed, but also depict dynamics and temporalities through notation: illustrate the variety of ecological flows, hydrologic flux, and subsurface conditions such as soil and groundwater. Be explicit about ground, water, infrastructures, settlement, and productive spaces. Also be sure to depict the phenomenal aspects of the interventions—the textures and atmospheres generated by the interventions.

Because we are aiming for a dynamic presentation, many of the drawings described above can be live, and/or animated. These could be simulations, animated illustrative vignettes, and/or short looping animations:

- Videos depicting atmosphers, flows, or phenomena that inform your work.
- Looping videos that illustrate hydrological performance, changing phenomena, atmospheric change, structural evolution, etc.
- Clips that demonstrate the use of the site through time, the movement of humans and non-humans through the sites, and/or the growth and development of vegetation, soil, materials, etc.
- Short animations to illustrate the change in solar exposure, climate, etc. within the site throughout the day, the seasons, or the year.

All drawings and animations should be synthesized into PDF(s) or PowerPoint(s) and/or other formats for the final review, and the order of this presentation should be driven by a logical narrative. Analog drawings, exhibits, models, etc can also be part of the presentation.




*"almost an island" -Alberts, Roy, Yuan*

## Module III: Landscape as Experiment

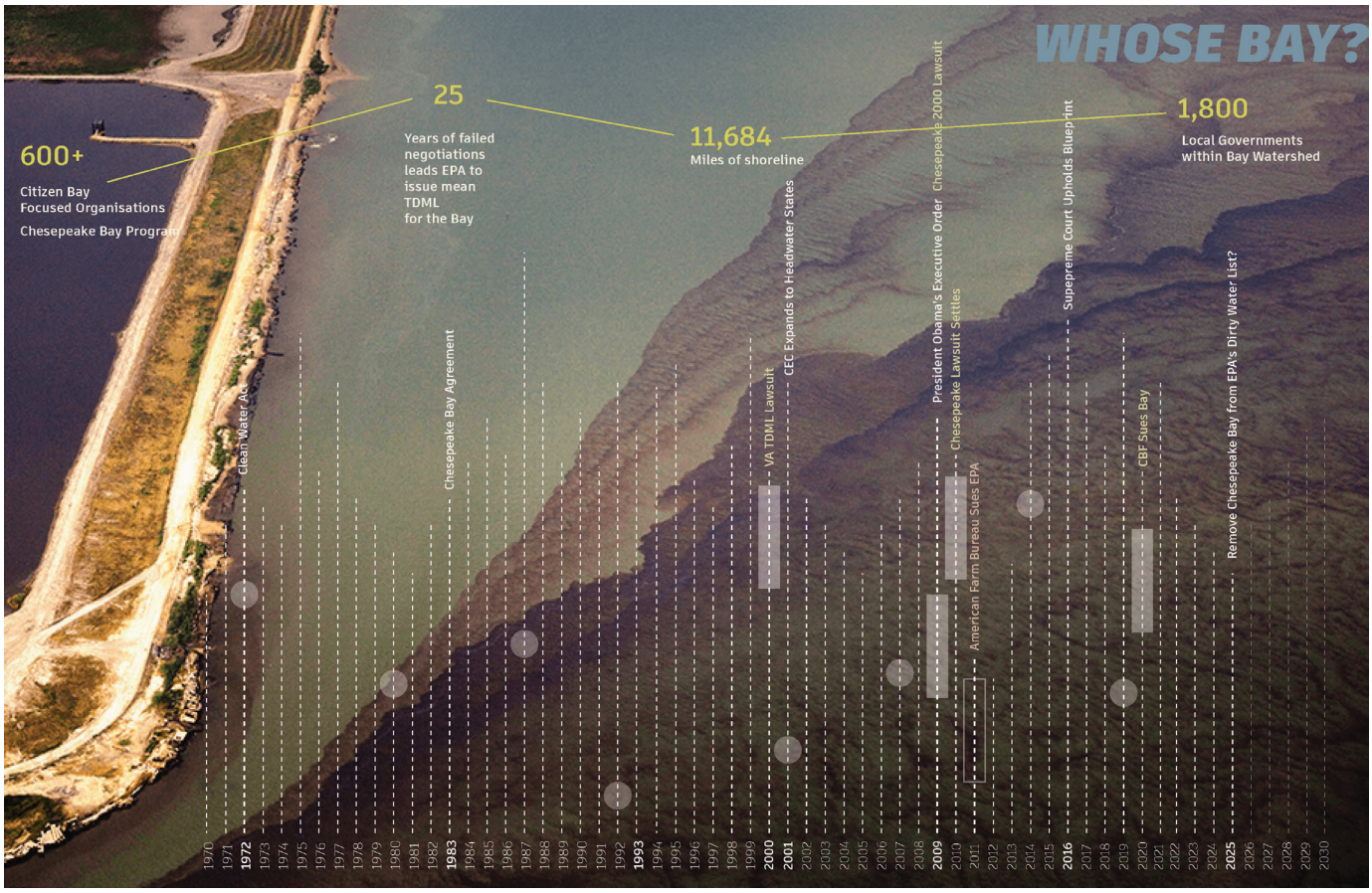
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|---|---|---|---|---|
| *Wk10* | *3/18* | *T* | *1230-1700* | *Module III Introduction* |
| *Wk10* | *3/20* | *Th* | *1230-1700* | *Discussion: Rosetta Elkin* |
| *Wk11* | *3/25* | *T* | *1230-1700* | *Desk Crits* |
| *Wk11* | *3/27* | *Th* | *1230-1700* | *Desk Crits* |
| *Wk12* | *4/01* | *T* | *1230-1700* | *Materials and Assemblies Crit* |
| *Wk12* | *4/03* | *Th* | *1230-1700* | *Interim Review (external critics)* |
| *Wk13* | *4/08* | *T* | *1230-1330*<br>*1330-1700* | *Lecture: Shaun Rosier*<br>*Desk Crits* |
| *Wk13* | *4/10* | *Th* | *1230-1700* | *Pin-up (Peer review)* |
| *Wk14* | *4/15* | *T* | *1230-1700* | *Desk Crits, Craig Taylor* |
| *Wk14* | *4/17* | *Th* | *1230-1700* | *Desk Crits* |
| *Wk15* | *4/22* | *T* | *1230-1700* | *Desk Crits* |
| *Wk15* | *4/24* | *Th* | *1230-1700* | *Desk Crits* |
| *Wk16* | *4/29* | *T* | *1230-1700* | *Pin-up (external critics)* |
| *Wk17* | *5/05* | *FINAL REVIEW* | | |

### Readings

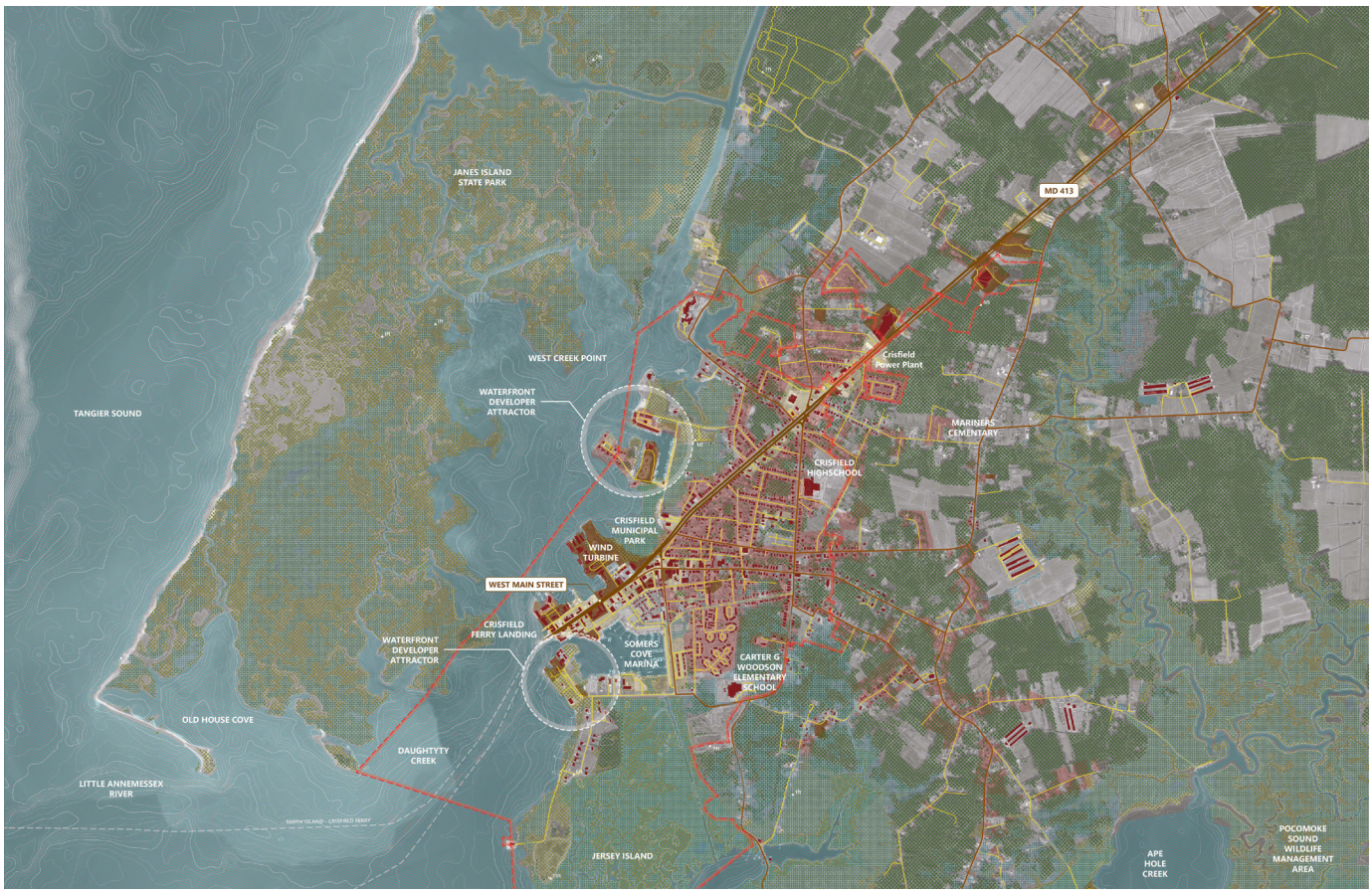
- Cupkova, D. (2022) Towards Bio-Technological Indeterminacy: Or How to Shovel with Pleasure to Care for the World. In: Robotic Landscapes. Park Books, Zurich, 22-33
- Foxley, Alice (2010) Distance and Engagement: Walking, Thinking, and Making Landscape. Lars Muller, 2010, 25-32, 97-133.
- Hillman, J. (1998) The practice of beauty. In: Beckley, B. and Shapiro, D. Eds, Uncontrollable Beauty, toward a New Aesthetics. Allworth Press, New York, 261-274.
- Lokman, Kees (2017). Cyborg Landscapes: Choreographing resilient interactions between infrastructure, ecology, and society. Landscape Journal, (vol 12. 60-73)..

### Optional Readings

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- McPhee, John. (1989). The Control of Nature. Farrar, Straus, and Giroux.
- "Redefining Infrastructure" - Pierre Belanger, Ecological Urbanism
- "Edges: Self and City" - Richard SEnnett, Ethics of the Urban




*"Binaries of the Bay" -Davies, Devine, Nueslein*




*"Seafood Capital of the World" -Fong, MacNelly, Velazquez*