

Prototyping the Bay
landscape as medium

LAR 7020 Foundation Studio IV . Spring 2025

Where we start to move forward is when we learn to ask questions which are less concerned with 'Are you like us?', and more interested in 'What is it like to be you?

– James Bridle (Ways of Being: Animals, Plants, Machines: The Search for a Planetary Intelligence)

UVA SCHOOL OF ARCHITECTURE

Department of Landscape Architecture

Meeting Times

Tuesday and Thursday 1230-1700

Teaching Faculty

Bradley Cantrell . Professor and Chair

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Instructional Assistants

Joyce Fong . MLA Candidate 2025

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Photo by Wolfgang K. Vogelbein/Virginia Institute of Marine Science

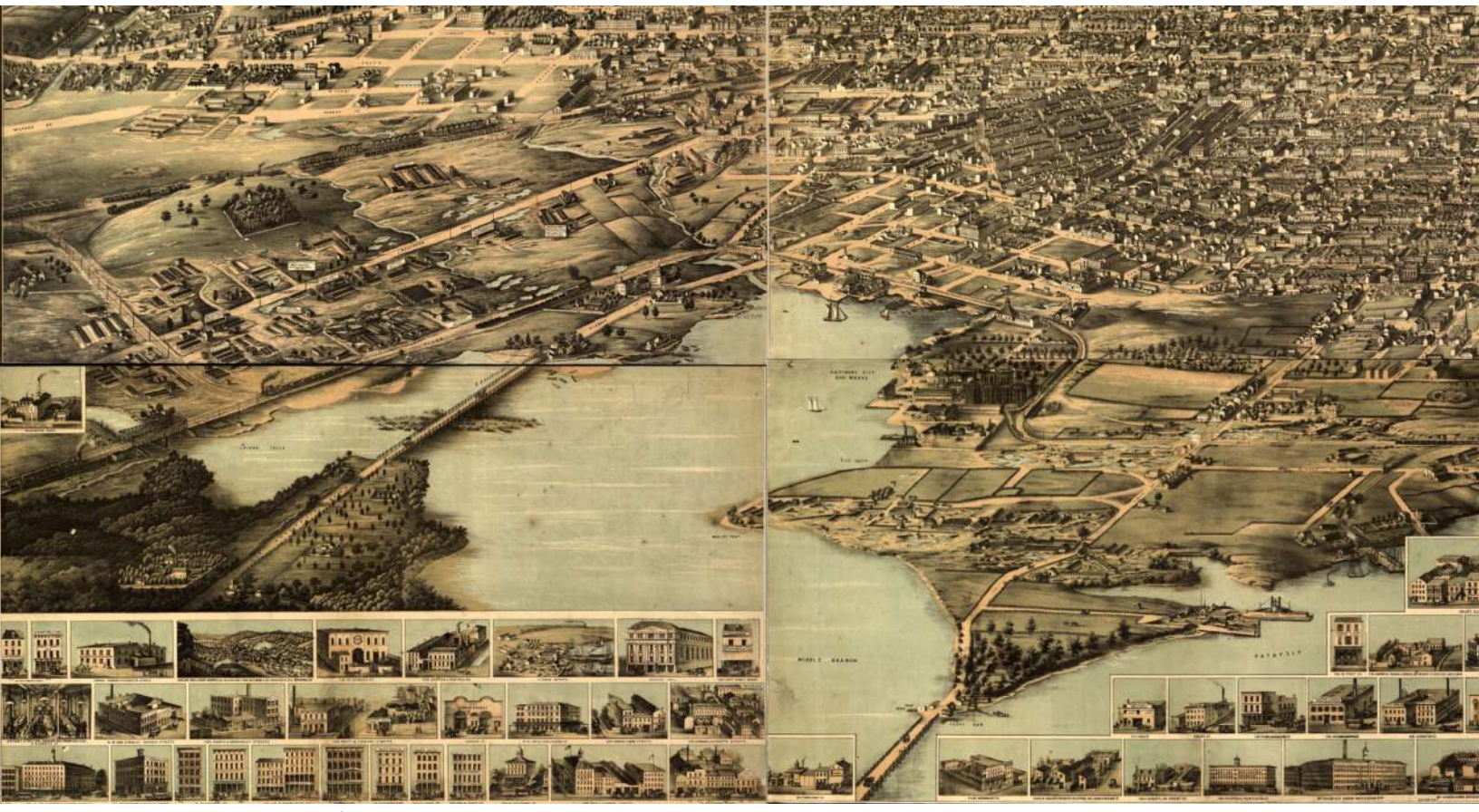
Introduction

This studio 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.

Earth's new wilds will look very different from the wilderness of the past. Classical wilderness is characterized by purity: it is unsettled, uncultivated, and untouched. But given the massive reshaping of ecological patterns and processes across the Earth, wilderness has become less useful, conceptually. … Wildness, on the other hand, is undomesticated rather than untouched. The difference between undomesticated and untouched means that design priorities change from maintaining a precious and pure environment to creating plural conditions of autonomy and distributed control that promote both human and non-human form.

– Dawkins and Cantrell (Wild Disequilibria)

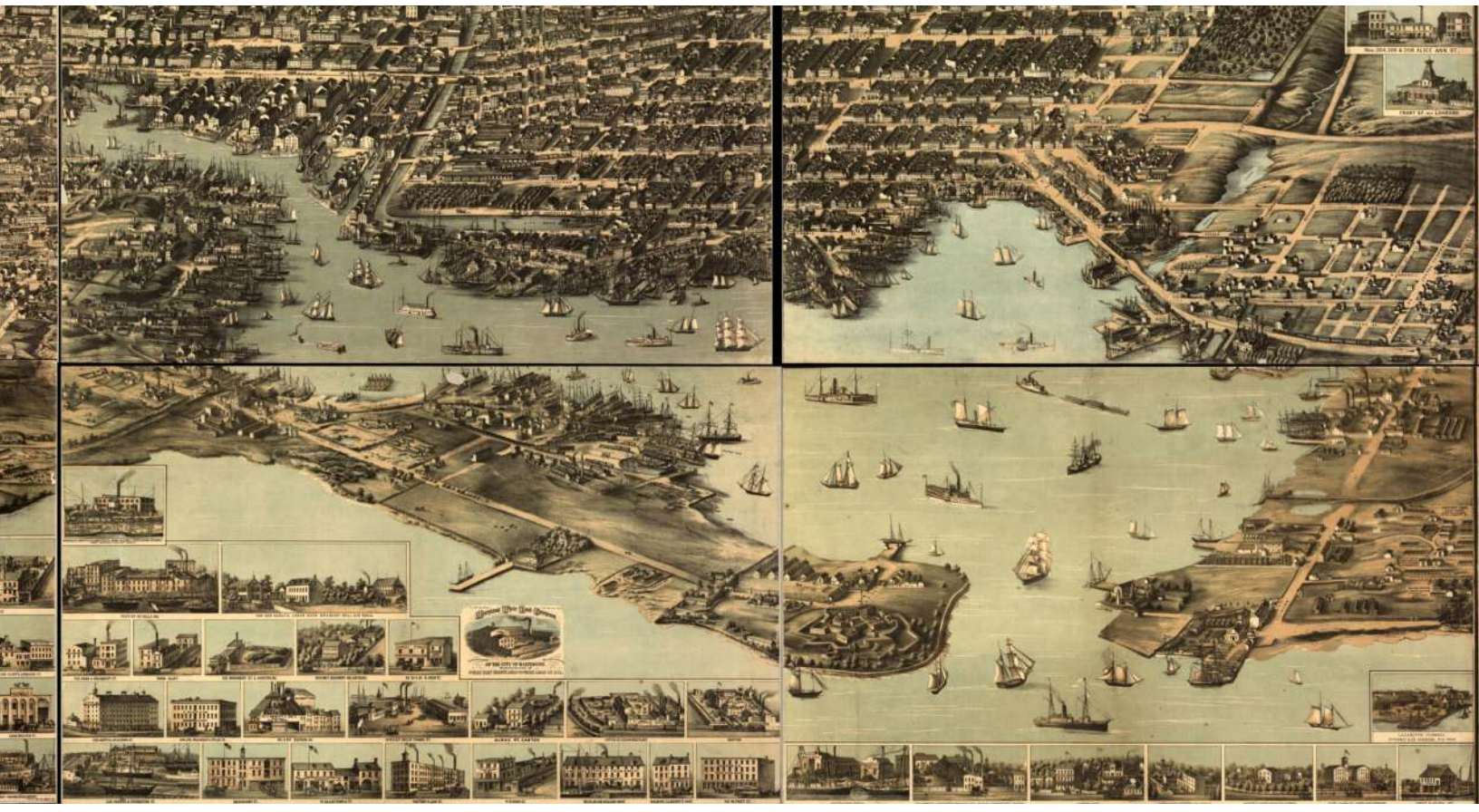
The Chesapeake Bay will serve as our subject for the studio with a focus on the coastal landscapes and islands of the Pocomoke Sound. To address a dynamic and rapidly changing climate we will speculate on the role of the landscape as an experimental ground, a place for ongoing research and knowledge 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.



Baltimore Panorama, Library of Congress

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.



The project of time-binding, which is … about living in place, should be understood aesthetically, through presence and experience. Time doesn't imply a linear relationship or continuity. Homes can be made, lives sustained, and a sense of place cultivated, even under conditions that are radically discontinuous, such as the rapid migration of people and climatic regimes. Time is an agency that affords the possibility of redemption and reconciliation because it offers the possibility of experience.

– Putalik and Davis (Bay Migrations)

A Narrative

The image of the Chesapeake Bay is that of a historically important, ecologically productive, socially diverse, and industrially prosperous landscape of cultural monuments and endless views, the product of hard work and ingenuity and violence and natural bounty, a proving ground for precolonial societies and the Colonial American experiment. Beneath this façade the landscape is contaminated, impoverished, slowly submerging, sinking, and eroding due to a changing climate, exploitation, and single-purpose civil engineering. The settlement patterns are situated upon the violence that twisted the territory from previous inhabitants and marginalize ecological richness. Within this landscape exists a latent wildness; remote areas that are difficult to access, novel ecological systems, hyper productive logistics, sites of extraction, cultural enclaves, and powerful infrastructures. How do we engage this rich medium, the soil, the water, the history, the biota in ways that might enrich and diversify life? Is it possible to reimagine the territory of the bay without reducing it through abstraction and generalization, without homogenizing and simplifying? In a highly manipulated, managed, and exploited landscape is it possible to also have wildness, the unknown, the powerful and uncontrolled, while also providing for the cultivated landscapes that humanity desires?

…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.'

- Shannon and Smets (The Landscape of Contemporary Infrastructure)

An Approach

Maintaining the current condition of the Chesapeake Bay to find a solution that "restores" or "saves" this marginalized environment is neither possible nor a worthy goal. What is our plan? What will we do? The studio will engage the Bay as a cultural landscape with a very long history, and a test bed that is examined, poked, and prodded through remote and mediated methods of observation and modification. The site as experienced through human senses will be only one factor that is put alongside an array of other modes of mediated experience, representation, and monitoring.

The coast situates an aqueous boundary that is ephemeral, it encroaches and recedes, with the underlying bathymetry, wave environment, and hydrodynamics of the water body connecting it directly. The shoreline beguiles easy definition, occu-

pying a liminal space in a dynamic physical world, neither isolated nor completely subsumed in a larger body.

> *Unlike the geometrical infrastructures of the nineteenth and twentieth centuries, which were tasked with "regulating the naturalness of [a] species within an artificial milieu," today our managerial posture demands that all life be displaced to a condition beyond the natural and artificial, to an ontological plane where such distinctions no longer make sense and can no longer interfere with the choreographing of matter.*
>
> *– John May (Logic of the Managerial Surface)*

Why Experiments?

To confront an indeterminate and evolving future, we will utilize sites in the Pocomoke Sound to develop landscapes that can prototype coastal mitigation strategies. It will be necessary to re-imagine our approach to landscape propositions as the landscapes themselves will function both as models and cultural artifacts. How can our design proposals ask questions and provide answers? Similarly, how can these spaces recognize histories? The work will take on a tension that is simultaneously situated between conservation and radical transformation.

> *We're aware of a scale of centimeters and meters and kilometers, but we are not aware of things that are many times smaller or many times larger, many times farther away, many times quicker, many times slower. We see things that proceed on seconds, minutes, days, and years, and we have to use acts of imagination to imagine centuries, millennia, or much less, geological time.*
>
> *- Peter L. Galison (Interview for A Variation on Powers of Ten, Future Farmers)*

In Time

Time is a fundamental quality of landscape. But it is usually imagined, modeled, and otherwise represented only as a linear process that is continually moving forward. Time is measured through the actions of others and ourselves, the failing of our bodies and the accumulation of our experiences mark our age as much as the planet completing a single rotation around its axis or orbit around the sun. As we begin to imagine the future of the Chesapeake Bay we will simultaneously look forward and backward, to uncover the plural histories of this region and to use time as a driving factor in our propositions. Our engagement with time will be to understand that landscape has its own agency, endemic processes that occur without our intervention and that can be choreographed, catalyzed, or ossified through our actions.

> *Within the time frame of this multi-century evolution of scientific modeling is the totalizing reformation of the earth and its atmosphere. As analogues, fictions, simulacra, and simulations, models hold significant power to shape reality.*
>
> *– Justine Holzman (Landscape Models of the Scientific Imaginary, Codify)*

On Media

Thinking of the bay itself as the prototype and the landscape as the medium, the studio will take a critical look at the history of modeling and simulation that is driving the practices of design and engineering. While it will be necessary to work with large data sets, key scientific concepts, and linear, mechanistic ideas of time and landscape process, we will strive to develop protocols to choreograph processes and modes of feedback rather than assume the methods of modeling and representation need ever greater precision. The line of thinking employed will assume that the act of modifying (no matter how small) is just as important to highly precise models when trying to engage the environment.

Lastly the research will engage the technologies that have created the bay in its current form, the hydrological infrastructure, the monitoring systems, the agricultural machinery, and the logistics networks. Using this history, it will be important to imagine how contemporary technologies – machine learning, artificial intelligence, simulation, and robotics, but also natural infrastructure, nature-based features, and other technocratic approaches to landscape-making – can play a future role in the reformulation of a managed and cultivated Chesapeake Bay. What do these technologies afford and how can a broader range of species, phenomena, and cultures be catalyzed within the place?

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

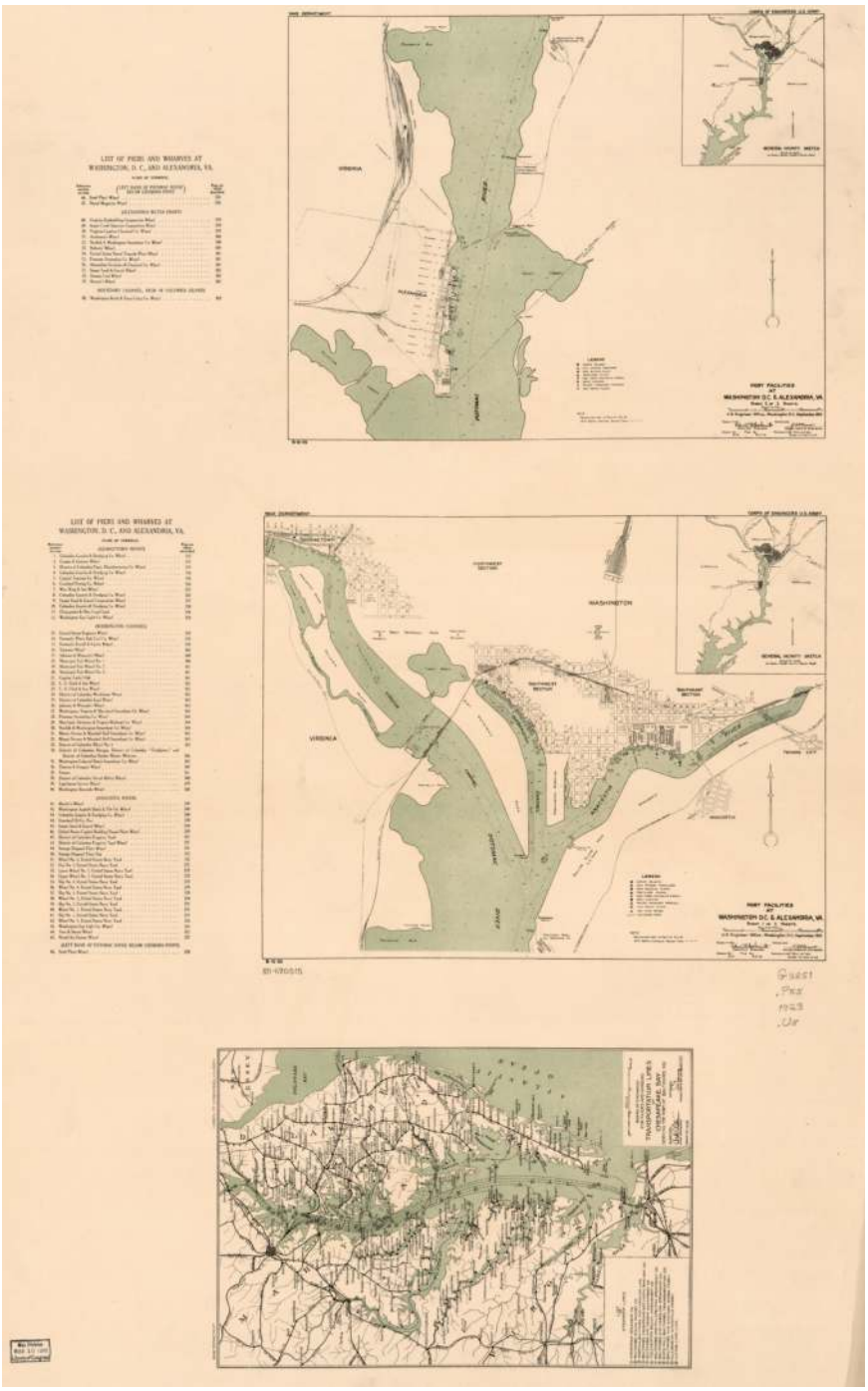
In Module II, you will begin to test your body of research and stated design values from Module I, the result of which will be a series of systems diagrams and site prototypes which speculate on the emergent effects of interventions on site dynamics and strategies for implementation. Module II will be 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.

Course Objectives

1. As a team, develop coherent design values that speak to your convictions regarding the cultural, technical, and philosophical basis of your design research.
2. Identify methods of intervention that engage territorial systems through the medium and tools of landscape architecture.
3. Produce models and representational strategies that allow for a deeper engagement with landscape processes and modes of feedback over time.
4. Formulate landscape strategies that capitalize on landscape as experiments through interventions that produce knowledge and are adaptive.



Transportation Lines and Piers and Wharfs, DC, Chesapeake Bay, Library of Congress

Background

Critical references and background readings will be distributed with individual assignments. Take a look at the following as an introductory background for the studio:

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Coastal Survey Report, Library of Congress

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- Horton, Tom. An Island Out of Time: A Memoir of Smith Island in the Chesapeake. New York, London: W. W. Norton & Company, 1996.
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Logistics

Studio is a critical time that is dedicated to developing your work. You should be using this full block of time to work with your team and to be advancing your project. The workload this semester assumes that you are using the time dedicated to studio productively.

You will be working in **teams** for the entire semester. When determining your team there are many factors that are important including working relationships and a variety of skill sets. The goal of working together is to take on work that is bigger than what an individual can accomplish alone. It is important that as a team you are putting yourself aside and thinking from a collaborative perspective. Working together requires leadership, compromise, and professionalism that puts the work first. Team members will be reviewed by one another after each module to gather feedback and devise strategies to better work together.

The studio will require materials to develop physical models and print work for reviews. Students should expect to spend approximately $300.

Stay engaged, we live in an age where we are always connected to our devices or to one another via mediated screens. In the studio, we take the opportunity to connect with our colleagues. It is important that you stay engaged and that you are not allowing yourself to be in other mental or virtual spaces during lectures, reviews, or pin-ups. Please be respectful of your colleagues and come to the studio prepared to engage in conversation and discussion.

A site field trip to the Chesapeake Bay will be scheduled for February 4th to February 7th. The trip will be an opportunity to see areas of the Chesapeake Bay, visit Pocomoke Sound, and to further develop your understanding of the landscape you are working within. More details of the trip will be announced during the first weeks of studio..

Email, /classes, Miro, OneDrive, and Canvas will be the primary vehicle for disseminating information. Please make sure you have access to each and check it regularly for information and updates. Importantly, students are expected to activate and then check their official UVA email addresses on a frequent and consistent basis to remain informed of University communications, as certain communications may be time sensitive. Students who fail to check their email on a regular basis are responsible for any resulting consequences.

Generative AI Tools

The use of generative artificial intelligence and machine learning tools are an open question in the design fields. *In the pursuit of fostering* innovative and thoughtful design processes within the design studio, *we recognize the potential of generative AI tools to contribute to the exploration* and development of design concepts. *These tools have the capacity to augment creativity, generate novel ideas, and expedite iterative processes. However, it is important to approach them with transparency and a critical understanding of the implications.*

We encourage students to approach generative AI as a supplementary tool, embracing its potential while remaining committed to the principles of a responsible and transparent design discourse. *When integrating AI-generated content into*

studio work, we expect students to:

Clearly indicate and *attribute the usage of generative AI* and machine learning tools in the design process, including prompts and the co-creation process. *Articulate the role of AI in shaping design outcomes within the context of the design studio documentation.*

Portions in italics have been generated by ChatGPT 3.2 using the following prompt: *Can you create a statement on the use of generative AI in a landscape architecture design studio course that does not forbid its use but instead asks that students are transparent while explaining the pros and cons.*

Assessment

In order to be graded, all student work needs to be submitted following the requirements of the individual assignments. This includes file naming conventions, file formats, folder organization, etc. Incomplete submissions will not be graded.

All work must be generated through feedback in desk crits and pin-ups. Work that is not part of this iterative process will be considered incomplete and graded accordingly. Team members will be reviewed by one another after each module as part of the determination of individual grades.

Grading will be weighted in the following manner:

module I	(25%)
module II	(25%)
module III	(50%)

Department Grading Policy

Grades should reflect professional standards of ethics, timeliness, group cooperation, and participation, while also allowing room for intellectual and material experimentation by students. The "typical" grade for a course should be a B. Exceptional work can be recognized with an A or A-, but this work must exceed the expectation of the course and the assignments—and not merely meet those expectations in interesting ways. Brief descriptions of the letter grades are offered below as a guide to interpolation.

A The "A" grade should be given very rarely, and used to indicate that a student has exceeded the expectations of the course to very unusual degree. It should be used to indicate that a student has exceeded the expectations of the course in terms of comprehension, while also maintaining a high professional standard for ethical behavior, participation in group events, completeness, and timeliness. The student's demonstrated comprehension of spatial, representational and process issues must be truly exceptional across each category.

A- The grade of "A-" should also be given rarely. It should be used to indicate that a student has exceeded the expectations of the course in terms of comprehension while also maintaining a high professional standard for ethical behavior, participation in group events, completeness and timeliness.

B+ The grade of "B+" should be given to students who have completed their work in a professional and timely manner, and have exceeded the expectations of the course in some specific way that deserves special recognition, but have not ex-

ceeded expectations in all areas.

B The grade of "B" should be given to students who have completed their work in a professional manner, including demonstrating an ability to pursue questions and issues in-dependently in their design explorations.

B- The grade of "B-" should be given to students whose work or performance has been slightly less than fully professional in terms of completeness, timeliness or participation but shows promise in some other way.

C+ Grades less than "B-" are considered failing grades in UVA's graduate programs, in the sense that students must repeat these courses until they receive a

B- or higher. Students whose performance is incomplete or repeatedly late, or who are unprofessional in ethical terms, unwilling to cooperate with peers in group settings, or whose work shows serious gaps in comprehension should receive grades lower than B-.

F Students who clearly do not complete a course or whose work does not meet professional standards should receive a failing grade.

It will be the responsibility of each student to track their academic progress throughout the semester via the gradebook on Canvas. Interim grades can be discussed on an individual basis. Students should make an appointment with the instructor to review interim grades.

Attendance at all studio sessions is mandatory. More than **three** unexcused absences will result in the student being asked to withdraw from the studio. Please notify your instructors in advance of any absences. Regular attendance in classes is a vital part of the educational process and is expected throughout the semester. At the University of Virginia, students are expected to accept the responsibility of attending classes regularly and promptly.

Unexcused absences will seriously hinder achievement in the class. A student who is making no tangible progress in class, or whose behavior is detracting from the class, may be excluded from the course by the instructor with a grade of W or F. Students have five calendar days following written notification of this exclusion in which to appeal to the Chair of the department or program offering the class. The appeal may then, at the student's request, be considered by the Associate Dean for Academics of the School. Until the final disposition of the appeal, the student is considered enrolled in the class and may continue to attend classes with the approval of the instructor and the Associate Dean for Academics.

Students may not attend classes in which they are not enrolled, nor may they bring guests to classes in which they are enrolled, without the permission of the instructor. Students must be enrolled in the class by the School of Architecture's add deadline; students canceled who miss this deadline must wait until the following term to return.

Instructors may refer to the Associate Dean of Academics any student whose attendance record they consider unsatisfactory. The dean's office, upon request from a faculty member, may dis-enroll a student with a grade of W. Once the class

withdrawal deadline passes, the instructor may ask that the student be removed from the class and a grade of F will be assigned.

Neither the Department of Student Health nor the School of Architecture Dean's office issues excuses for class absence or for missed assignments. Only the instructor, not the Associate Dean for Academics, can determine if the student can make up missed work.

Attending all reviews in full is mandatory. For this reason, work to be presented at any review should be finished before the beginning of the review. Finishing work while a review is being conducted is not permitted and will be considered an unexcused absence.

Absences traditionally excused are the following: hospitalization, serious illness, death in the family, important religious holidays (click here for Provost's policy), and authorized University activities (field trips, University-sponsored athletic events). Students who anticipate absence for cause should obtain permission from the instructor in advance of the absence. Unforeseen absences resulting from sickness, or from other circumstances considered to be emergencies, may be excused by the instructor and arrangements may be made with the instructor to complete the assignments missed.

Extensions, individual requests for extensions due to medical emergencies or family circumstances are to be discussed with the instructor. The utmost discretion protecting your privacy will be assured. The final decision for any extension requests and post-review schedule to complete work for grading purposes will be made by the instructor.

Extensions for Medical Reasons, concerning medical circumstances/emergencies, safely attending to the medical circumstance/emergency is the first and foremost priority. A request for a deadline extension due to a medical emergency should be submitted only after the emergency has been safely and properly addressed. A request for a deadline extension due to a medical reason should be submitted in writing by the student to the instructor. The deadline extension request must include an official note from a physician and a schedule specifying the completion date of the assignment.

Extensions for Family Circumstances, a request for a deadline extension due to a family circumstance should be submitted in writing to the instructor. The deadline extension request must include a note signed by the student explaining the reason for the extension request and a schedule specifying the completion date of the assignment.

SARC End-of-Semester Extension of Time ("Incomplete"), a grade of "Incomplete" (IN) is to be granted only in cases due to medical emergencies and circumstances or family situations that necessitate additional time to complete course work. A request for an extension is to be submitted to the Student Services Office (CAM 201) prior to the last day of class using the "Extension of Time" form approved by the Associate Dean of Academics. An 'IN' is not considered a valid default final grade and will convert to a grade of 'F' five days after the end of the examination period unless an "Extension of Time" form is submitted by the course professor with the approval of the Associate Dean for Academics. Documentation supporting the medical excuse is to be provided by a doctor or healthcare provider with the "Extension of Time" form. Additionally, a workplan outlining the scope and extended deadline for completion of coursework is due to the Associate Dean of Academics at the time of the form submittal. An approved grade of 'IN' will convert automatically to a grade of 'F' four weeks after the end of the examination period, unless the professor submits a final grade based on the work completed under the extension or a workplan identifying a specific date for completion of course work. Instructors are not authorized to extend the time for completion of course work without the approval of the Associate Dean of Academics. "Extension of Time" forms for extension approval are available in the Student Services Office, 201 Campbell Hall.

Student Safety, The University of Virginia is dedicated to providing a safe and equitable learning environ-

ment for all students. To that end, it is vital that you know two values that the faculty, the University, and we hold as critically important:

1. Power-based personal violence will not be tolerated.
2. Everyone has a responsibility to do their part to maintain a safe community on Grounds.

If you or someone you know has been affected by power-based personal violence, more information can be found on the Office for Equal Opportunity and Civil Rights website that describes reporting options and resources available and direct access to the Report and Incident tool.

As your professors, know that we care about your wellbeing and stand ready to provide support and resources as we can. As faculty members, we are responsible employees, which means that we are required by University policy and federal law to report what you tell us to the University's EOCR and/or Title IX coordinators. The coordinators' commitment is to ensure that the reporting student receives the resources and support that they need, while also reviewing the information presented to determine whether further action is necessary to ensure survivor safety and the safety of the University community.

Students in Distress, services for students in various forms of distress are offered by Counseling and Psychological Services (CAPS) (https://www.studenthealth.virginia.edu/caps) in the Elson Student Health Center. The embedded CAPS counselor for the School of Architecture is Varinia Anderson, vg2c@virginia.edu. During evenings and weekends, emergency crisis assistance (434.972.7004) is available. In addition, if you are concerned about another student, call 434.243.5150 during business hours, and request the consulting clinician.

Special Needs, It is the policy of the University of Virginia to accommodate students with disabilities in accordance with federal and state laws. Any student with a disability who needs accommodation (e.g., in arrangements for seating, extended time for examinations, or note taking, etc.), should contact the Student Disability Access Center (SDAC) and provide them with appropriate medical or psychological documentation of his/her condition. Once accommodations are approved, it is the student's responsibility to follow up with the instructor about logistics and implementation of accommodations.

If students have difficulty accessing any part of the course materials or activities for this class, they should contact the instructor immediately. Accommodations for test taking should be arranged at least 14 business days in advance of the date of the test(s). Students with disabilities are encouraged to contact the SDAC: 434.243.5180 (Fax: 434.243.5188); Email: SDAC@Virginia.edu; Website: https://www.studenthealth.virginia.edu/sdac.

The Honor System, The School of Architecture relies upon and cherishes its community of trust. We firmly endorse, uphold, and embrace the University's Honor principle that students will not lie, cheat, or steal, nor shall they tolerate those who do. We recognize that even one honor infraction can destroy an exemplary reputation that has taken years to build. Acting in a manner consistent with the principles of honor will benefit every member of the community both while enrolled in the School of Architecture and in the future. It is assumed that students work

together in a spirit of collaborative learning in class. You are encouraged to ask for advice from your classmates and other students, and offer the same for them.

All work should be pledged in the spirit of the Honor System of the University of Virginia. The instructor will indicate which assignments and activities are to be done individually and which permit collaboration. The following pledge should be written out at the end of all quizzes, examinations, individual assignments and papers: "I pledge that I have neither given nor received help on this examination (quiz, assignment, etc.)". The pledge must be signed by the student.

The Honor Code is enforced by the Student Honor Committee which makes determinations of guilt or innocence based on three criteria, 1) whether the alleged act occurred, 2) its intentionality, and 3) its non-triviality. Students found to have violated the Honor Code are expelled from the University of Virginia following one single violation.

If you have questions about the University of Virginia Honor Code please contact the School's representatives or call the Honor offices at 434.924.7602. In addition, you may find more information at http://www.virginia.edu/honor/. If you have questions about special cases in the context of the School of Architecture's curriculum, contact your academic advisor.

Classroom Civility Statement, students are asked to refrain from conducting private conversations (both in-person and electronically) in class, and are requested to use appropriate language and behavior that are not demeaning or disruptive to either the instructor or the other members of the class. No use of electronic devices in the classroom is permitted without the permission of the instructor. This means laptops, phones, I-Pads, etc. Using these devices without permission from the instructor will be considered disruptive behavior and could result in the withdrawal of the student from the course. Instructors may permit their use on specified days, when they are needed for class exercises or in-class work. Otherwise, such devices should not be in use during class time. Recording devices are exempt from this policy.

Recording of Class Sessions, additionally, as the class is being recorded in order to facilitate learning by those unable to join us synchronously or those with special needs, students must agree to not "clip" parts of the class and disseminate in social media or via other methods. We want to be able to have frank and interesting conversations; these might touch upon sensitive topics and we need to feel free to express ourselves and trust those with whom we are speaking. If you are found to have violated this rule, I will consider it an infraction worthy of being reported to the Student Honor Committee as it violates the "community of trust" objective. Please don't do it.

Course Schedule (subject to change, see Canvas for latest schedule)

Studio Introduction

Wk01	*1/14*	*T*	*1230-1330*	*Studio Introduction*

Module I: Unpacking the Bay

Wk01	*1/14*	*T*	*1400-1700*	*Module I Introduction* *Team and Site Selection*
Wk01	*1/16*	*Th*	*1230-1700*	*GIS Tech Support + Desk Crits*
Wk02	*1/21*	*T*	*1230-1700*	*Pin-up*
Wk02	*1/23*	*Th*	*1230-1700*	*Desk Crits*
Wk03	*1/28*	*T*	*1230-1700*	*Pin-up*
Wk03	*1/30*	*Th*	*1230-1700*	*Module 01 Review*
Wk04	*2/04-2/07*		*FIELD TRIP*	

Module II: Systems, Models, Surrogates

Wk05	*2/11*	*T*	*1230-1700*	*Module II Introduction* *Workshop: System Diagrams*
Wk05	*2/13*	*Th*	*1230-1700*	*Lecture: On Models* *Workshop: Geomorphology Table Primer*
Wk06	*2/18*	*T*	*1230-1700*	*Machine Learning and AI Lecture* *Workshop: Generative AI Tools*
Wk06	*2/20*	*Th*	*1230-1700*	*Pin-up (peer review)*
Wk07	*2/25*	*T*	*1230-1700*	*Desk Crits*
Wk07	*2/27*	*Th*	*1230-1700*	*Desk Crits*
Wk08	*3/04*	*T*	*1230-1700*	*Desk Crits*
Wk08	*3/06*	*Th*	*1230-1700*	*Module II Charrette and Peer Review*
Wk09			*SPRING BREAK*	

Module III: Landscape as Experiment

Wk10	*3/18*	*T*	*1230-1700*	*Module III Introduction*
Wk10	*3/20*	*Th*	*1230-1700*	*Discussion: Rosetta Elkin*
Wk11	*3/25*	*T*	*1230-1700*	*Independent Work session*
Wk11	*3/27*	*Th*	*1230-1700*	*Desk Crits*
Wk12	*4/01*	*T*	*1230-1700*	*Materials and Assemblies Workshop*
Wk12	*4/03*	*Th*	*1230-1700*	*Materials and Assemblies Workshop*
Wk13	*4/08*	*T*	*1230-1700*	*Desk Crits*
Wk13	*4/10*	*Th*	*1230-1700*	*Pin-up (Peer review)*
Wk14	*4/15*	*T*	*1230-1700*	*Desk Crits*
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 / Mock Review*
Wk17	*5/06*	*FINAL REVIEW*		



Ice Flows in Chesapeake Bay, CIMSS Satellite . https://cimss.ssec.wisc.edu/satellite-blog/archives/26682