SYLLABI & PROGRAM DESCRIPTION

The concept of Nature isn’t only untrue; it’s responsible for global warming! Nature is defined within agrilogistics as a harmoniums periodic cycling. Conveniently for agrilogistics, Nature arose at the start of the geologic period we call the Holocene, a period marked by stable Earth system fluctuations. One might argue that Nature is an illusion created by an accidental collaboration between the Holocene and agrilogistics: unconscious, and therefore liable to be repeated and prolonged like a zombie stumbling forwards. Like Oedipus meeting his father on the crossroads, the cross between the Holocene and agrilogistics has been fatally unconscious.

Timothy Morton


Land Arts of the American West at Texas Tech University is a transdisciplinary field program, based in the College of Architecture, dedicated to expanding awareness of the intersection of human construction and the evolving nature of our planet. Land art or
earthworks begin with the land and extend through the complex social and ecological processes that create landscape. Including everything from petroglyphs to roads, dwellings, monuments and traces of those actions, earthworks show us who we are.

Examining gestures small and grand, Land Arts of the American West directs our attention from potsherd, cigarette butt, and track in the sand, to human settlements, monumental artworks, and military-industrial installations. The program creates opportunities to work in direct relation to the complex of forces that shape the American West.

Land Arts situates this work within a continuous tradition of land-based operations that is thousands of years old. Analysis of sites visited provides a basis for dialog and invention. Issues of spatial and material vocabulary, constructional logics, and inhabitation serve as the foundation for an investigation through making. Students construct, detail, and document a series of site-base interventions in a context that places emphasis on processes of making, experiential forms of knowing, and transdisciplinary modes of practice.

Land Arts is a semester long field program that camps for over fifty days while traveling nearly 6,000 miles over land throughout the American West. The immersive nature of experiencing the landscape triggers amalgamated bodies of inquiry giving students the opportunity of time and space to develop authority in their work through direct action and reflection. Land Arts hinges on the primacy of first person experience and the realization that human-land relationships are rarely singular.
LAND~SCAPE: operating at the intersection of human construction and the evolving nature of our planet

Space itself isn’t an absolute, or at least the spaciousness of landscapes isn’t. Up close, aridity means that even the plants grow far apart from each other; for people and animals, this sparseness means that they too have to spread out to make a living off the land. In the East, a cow can live off a few acres of grass; out here the land is often overgrazed a only a few cows per thousand acres, and where they overgraze the soil erodes back to dust and rock. It is rock—geology—that dominates this landscape. In lusher landscapes, it is as though the skin and bones of the earth are dressed in verdure; here the earth is naked, and geological processes are clearly visible. It is geological time and geological scale that dominate this landscape, dwarfing all the biological processes within the uplift of ranges, the accretion of basins. The very rocks on the ground have lain in place so long around the Test Site that their tops and bottoms are different colors, and any disturbance leaves a lasting scar. Every act out here has to be measured agains this scale of change and scope. It is this apparent geology, this bare rock, that makes newcomers read the desert as a dead or barren landscape, though if you spend more time in it, you may come to see the earth itself lives, slowly and grandly, in the metamorphoses of geology.

Rebecca Solnit
Savage Dreams: a journey into the landscape wars of the American West
CATALOG DESCRIPTION
Topical studio that explores design and theoretical and/or technological issues that affect current architectural thought and practice.

COURSE DESCRIPTION
This studio course will investigate our relation to the landscape of the American West through the creation of situated works. Particular attention will be paid to the examination of spatial, material and conceptual edges, limits, and thresholds. The specific nature and scope of the works produced will be determined by each student’s research trajectory and evolve in context with the transdisciplinary range of the dialog and distance meshed within the Land Arts field experience.

The course will provide time for students to develop and realize a body of works in the field. Progress will be discussed during seminar sessions and individual meetings with the instructor. Students must define their own research trajectory and manage time and resources accordingly to successfully complete site based work.

The scope and quantity of assignments will be determined in consultation with the instructor. An iterative process of making will be supported and a body of approximately six finished works must be completed for final submission and consideration for the exhibition that will occur the following Spring to culminate the field season. All site works must be documented, disassembled, and the areas remediated to original condition prior to departure. Care must be taken in the production and scheduling of works to insure the completion of this process.

STUDENT LEARNING OBJECTIVES
Disciplinary knowledge to be gained:
1. Direct exposure and working knowledge of diverse site conditions across the arid lands of the American West that continue to be actively shaped by ecologies of human and non-human agents.
2. Conceive, develop and produce a body, or bodies, of work that activates and demonstrates a vivid research trajectory and/or set of questions.
3. Interpolate and test understandings of craft in the production of works, the practice of everyday life, and the rigors of fieldwork during overland travel.

STUDENT PERFORMANCE OBJECTIVES
Professional knowledge to be gained:
1. Ability to translate research questions in to tangible design research projects.
2. Ability to synthesize diverse, divergent, and complex source materials through lived and grounded experience with land and people.
3. Ability to operate as a productive member of a collective with shared responsibilities for survival and group safety in demanding intellectual and physical contexts.

4. Ability to link professional academic production with social and ecologic responsibilities established by traveling with a group over land.

5. Ability to share the energy, insight, and ambition of the Land Arts experience with others long into the future.

MEANS OF EVALUATION
Deliverables will be determined on a case by case basis between student and instructor. The exact quantity of works is less important than the sustained body of inquiry and the form(s) it takes. In the past some students have produced upwards of thirty discreet projects, others one interconnected total work. The form should be determined by the research questions and through dialog with the instructor and other participants during the field season. Deliverables will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.

TEACHING METHODS / STUDIO METHODS
While in the field there will be three kinds of days: travel days from one site to another, days at interpretive sites where we operate as a group to learn from a specific site, and days at work sites where we operate as individuals realizing our work on its own terms. Interspersed will be group activities such as evening seminar sessions, field guest presentations and tours, and collective tasks such as laundry, bathing/swimming, or dealing with adverse weather conditions. Production can and will occur across all phases of our field experience and be driven towards realization by any means necessary.

While on campus there will be a regular frequency of group critique or pin up sessions in the studio as well as individual meetings with the instructor and other participants. Time on campus should be structured to maintain the energy and concentration of our field experience and transmit its character to others.

COURSE SCHEDULE
See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

REQUIRED TEXTS
A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.
COURSE REQUIREMENTS
Materials required may be collected on site or introduced as required. Students should be prepared to be resourceful and effective in determining and securing materials needed to complete the work. No record or trace of the work will be left in the field or at any sites.

In addition to the camp kitchen infrastructure, the Land Arts program maintains a solar powered mobile lab with an assortment of shared technical gear for use in work production. It includes cameras, tripods, GPS receivers, radios, projector, and two laptop computers for digitally archiving materials. Documentation of all work and the field experience is vital to the learning outcomes and to the Land Arts archive. Productive workflows, backup protocols, and responsible management of collective tools and resources are important.

ATTENDANCE POLICY
See Attendance policy below.

GRADING
Grading will follow the criteria of the university policy at https://www.depts.ttu.edu/opmanual/QP34.12.pdf and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finished Works</td>
<td>80%</td>
</tr>
<tr>
<td>Work Process</td>
<td>10%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Total Grade</td>
<td>100%</td>
</tr>
</tbody>
</table>

NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA
A.2 Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
A.3 Investigative Skills: Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.
C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process.
PLACE~LESS~PLACE: mining the shift from unknown to acculturated space

Trouble is an interesting word. It derives from a thirteenth-century French verb meaning “to stir up,” “to make cloudy,” “to disturb.” We—all of us on Terra—live in disturbing times, mixed up times, troubling and turbid times. The task is to become capable, with each other in all our bumptious kinds, of response. Mixed-up times are overflowing with both pain and joy—with vastly unjust patterns of pain and joy, with unnecessary killing of ongoingness but also with necessary resurgence. The task is to make kin in lines of inventive connection as a practice of learning to live and die well with each other in our thick present. Our task is to make trouble, to stir up potent response to devastating events, as well as to settle trouble waters and rebuild quiet places. In urgent times, many of us are tempted to address trouble in terms of making an imagined future safe, of stopping something from happening that looms in the future, of clearing away the present and the past in order to make futures for coming generations. Staying with the trouble does not require such a relationship to times called the future. In fact, staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, and meanings.

Donna J. Haraway
Staying with the Trouble: making kin in the Chthulucene.
CATALOG DESCRIPTION
Special projects and project development in architectural design. May be repeated for credit.

COURSE DESCRIPTION
This seminar course explores the process of making space into place through an examination of occupation and intervention with the land. It will develop multivalent definitions of place that span continuums of time and culture to find potential in questions located between disciplines and definitions, between land, art, architecture, infrastructure, industry, and use. It will investigate, analytically and generatively, the presence of habitation and questions of place that extend beyond programmatic performance and shelter from the elements to engage the multivalence of our existence in the particular landscape of the “New West.”

The specific nature of how the American West has been mapped, marked, and divided will serve as a point of departure for the creation of a set of documents that will test methods of seeing, measuring and recording. Particular attention will be paid to operations at different scales. The primary objective for this set of documents will be to record conditions of visited and constructed site-based works, our experience of travel, and human occupation within landscapes. The documents will take whatever forms necessary, develop over time, and include (at a minimum) photographic imagery, drawing, and written texts.

The course is structured as a seminar with physical documentation seeking to value the integrity of thoughts and dialog parallel to actions and constructions. There are four primary components:

- **Dialogue**: formal and informal discussions of material in the program reader and the evolution of experience of works made.
- **Documentation**: recording conditions of work and experience through image/sound recording and **daily journal writing**.
- **Process**: recording the evolution of work and experience through image/sound recording and **sketchbook** notes and drawings.
- **Inquiry**: recording the evolution and development of persistent questions driving work through daily **field notebook** entries.

Deliverables for this seminar include completion of scheduled readings and participation in seminar discussions, daily journal writing, sketchbook entries, daily field notebook entries, documentation of your work in the field and work created by others, and contribution to the Land Arts archive. All photographic images from the field and of finished works, and scanned PDF copies of journal, sketchbook and field notebook must be submitted at the end of the term for inclusion in the Land Arts Archive.
STUDENT LEARNING OBJECTIVES
Disciplinary knowledge to be gained:

1. Awareness of wide array of sources, histories, and interpreters of heterogeneous site conditions and tendencies found across the arid lands of the American West that continue to be actively shaped by ecologies of human and non-human agents.

2. Development of a context of resources to locate the body, or bodies, or work produced from a vivid research trajectory and/or set of questions.

3. Embodied comprehension of the questions, conditions, and ambitions of cultivated through the Land Arts experience.

STUDENT PERFORMANCE OBJECTIVES
Professional knowledge to be gained:

1. Ability to sustain generative dialog about heterogenous sources, examples, and works discussed in seminar, on site, while traveling or cooking, to support the collective inquiry of the group.

2. Ability to deploy and refine a daily practice of journal writing to record observations, reflections, and/or aspirations of lived experience.

3. Ability to deploy and refine a pattern of sketchbook activity into the motivation, details, process, and results of works in production.

4. Ability to nurture and refine a research question(s) through daily provocation or observation in a field notebook.

5. Ability to manage and collect diverse forms of documentation of production for inclusion in a common archive.

MEANS OF EVALUATION
Deliverables (journal, sketchbook, field notebook, and archive contributions) will be developed and accumulated in an ongoing basis. Developing a persistent schedule of production will aid the daily evolution and the cumulative impact of the research products. Deliverables will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.

TEACHING METHODS
The primary mode of exploration in this seminar will occur through reading, discussion, and synthesis.

Readings will take the form of collective seminar assignments as well as individually driven pursuits. Reading also occurs in many other forms than text. In images, sounds, smells, tastes. Constructing an expansive reading practice will greatly support work production.
Discussion will take the form of group seminar dialog as well as informal situations with the instructor and other program participants. The goal of discussion is less based in proving knowledge of assigned readings, and more geared towards evolutionary lines of inquiry around individual research trajectories. Active initiative seeking out sources and moments of dialog will propel work development.

Synthesis will take form in the individual production of the journal, sketchbook, and field notebook as well as other forms of work production necessary.

Production can and will occur across all phases of our field and campus experience, and be driven towards realization by any means necessary. Sketchbook, journal and field notebook production should continue on campus.

COURSE SCHEDULE
See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

REQUIRED TEXTS
A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.

COURSE REQUIREMENTS
In addition to fully digesting the program reader, additional outside research is recommended. The Land Arts bibliography and supplemental readings available in the mobile lab and intended a a place of beginning. While the primary research of our field experience will anchor this course; additional traditional library research will also prove helpful. There are a great many resources on campus such as the Sowell, Southwest and Allen collections.

A journal, sketchbook and field notebook are required. While the journal and sketchbook can be conjoined it is important that clear distinctions be exist between the acts of chronicling documentation and process in the journal and sketchbook, and the generative resource of the field notebook.

ATTENDANCE POLICY
See Attendance policy below.
GRADING
Grading will follow the criteria of the university policy at https://www.depts.ttu.edu/opmanual/OP34.12.pdf and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Journal</td>
<td>30%</td>
</tr>
<tr>
<td>Sketchbook</td>
<td>30%</td>
</tr>
<tr>
<td>Field Notebook</td>
<td>30%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total Grade</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
EXHIBITING~SYN~THESIS: the responsibility of return

Igor Barreto presses us (shows us how) to listen to the urban and rural worlds that surround us and make up our present, for in them we will hear bewildering music, familiar and unfamiliar song, a colophony of unexpected voices. And fortunately for us, Barreto instructs us in how to apply “all the intensity of a person listening with extreme attention,” to see “horses / and… understand / their fear”; see “abandoned houses” after the rural owners have left them for “a cramped room in the cold city”; see “bodies in / deadly repose”; see from the shore “how the boat separates / the loads of trucks from the sawmills / and the flowering backs of the caimans”; even see “Isis, standing on a reed canoe, with her bronze rattle in one hand and her vessel laden with pottery and alabaster.”

Curtis Bauer
COURSE DESCRIPTION
This exhibition and reflection course will present work completed during the Land Arts field season to the general public. The primary form will be an exhibition at the Museum of Texas Tech University that will take place from mid February to late April 2020. The primary motivation of the exhibition is to synthesize, for others, works completed or developed through the field experience. In the end the Land Arts program will be unsuccessful if the results are only memories of a good camping trip. The opportunity and responsibility of the participation is to return to our respective culture(s) and help shape their continued evolution with our work. The forms of that agency will most likely be as multivalent as the registers within the work. Alternative forms of dissemination, beyond exhibition, may be developed on an individual basis in consultation with the instructor. In addition, students enrolled in ARCH 5315 will prepare a printed portfolio, or personal catalogue, documenting there experience in the field, reflections on sites visited, and a record of the completed works presented in exhibition or other forms. A physical and PDF copy of the catalogue will be submitted to the Land Arts Archive.

STUDENT LEARNING OBJECTIVES
Disciplinary knowledge to be gained:
1. Awareness of the complexity involved in exhibiting field based works in non-field settings.
2. Appreciation of the value of translation in synthesizing experiences and aspirations across registers of medium, material, and time.
3. Aptitude for reflection marked by the particular experience of sustained field observations.

STUDENT PERFORMANCE OBJECTIVES
Professional knowledge to be gained:
1. Ability to present complex field based research to the general public.
2. Ability to refine and produce professional quality work for public display.
3. Ability to realize aesthetic research through the presentation and discussion of finished works.
4. Ability to reflect and evaluate heterogenous conditions of land art.
5. Ability to cultivate group energy and focus across field and non-field settings.

MEANS OF EVALUATION
Deliverables (finished works) will be evaluated at the final critique of the Land Arts Studio and again at the opening of the Land Arts Exhibition. They will be assessed on their integrity, intention, scope, timely production, evolution relative to critical feedback, and the craft of their resolution.
TEACHING METHODS
The primary mode of exploration in this exhibition course will occur through the presentation and synthesis of works produced. Individual discussions with the instructor and others will be the primary form of critique and development. Motivation to seek feedback when needed is the responsibility of the student. The course instructor will curate the exhibition and will work to accommodate the needs of individual projects as well as the overall presentation of the Land Arts program.

COURSE SCHEDULE
See Program Itinerary below. Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.

REQUIRED TEXTS
A program reader will be provided to guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be available in the mobile lab and independent research in every form to support the work is encouraged.

COURSE REQUIREMENTS
Production of the finished work products are the responsibility of the student who should be prepared to be resourceful and effective in determining and securing materials needed to complete the work. This includes all materials and components for the public presentation of the work (mounting hardware, framing, electronics). While there will be preparatory assistance from museum staff, installation of the work is the responsibility of its author and will occur with instructor consultation relative to place, details, and resolution.

ATTENDANCE POLICY
See Attendance policy below.

GRADING
Grading will follow the criteria of the university policy at https://www.depts.ttu.edu/opmanual/OP34.12.pdf and evaluations will be provided at the conclusion of each stage of the course. Evaluation are considered relative to intention, development, and resolution of each project on a 0-100 scale and project weighting for the semester will be:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Exhibition Preparation</td>
<td>20%</td>
</tr>
<tr>
<td>Exhibition Resolution / Personal Catalogue</td>
<td>70%</td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Total Grade</td>
<td>100%</td>
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ACADEMIC REGULATIONS AND POLICIES
(applies to all courses in the Land Arts program)

GRADING POLICY
Evaluation of student performance is based on individual productivity evidenced in the
ambition of daily class progress, and the resolution of final products presented formally
over the duration of the term. Everything relative to the course production is part of the
process. Final presentations are our exams. Persistent production and hard work are
expected. Improvement and growth is essential. Instructor conducts expert reviews of
overall student performance, relative to all students in the course, following major stages
of the semester. Evaluations are based on years of experienced review of student work
and are not negotiable. Attendance is vital to success in this studio (be sure to review the
Attendance Policy listed below). Participation in lectures and events outside class are
also required as vital to your education.

All work must be completed on time. Expect at least one letter grade reduction
for late or incomplete work. No extra credit is available in this course. Failure to clear out
individual and collective studio space by the studio clean out date at the end of the term
will result in a letter grade reduction.

RETENTION OF WORK
Participation in this course gives the College of Architecture and Texas Tech University,
and/or Texas Tech University System (herein, “Texas Tech”) the absolute right and
unrestricted permission to collect, use, publish, reproduce, edit, exhibit, project, display
and/or copyright work created by me during the course of my education at Texas Tech,
through any form (print, digital, physical model, broadcast or otherwise) at any campus or
elsewhere, for art, advertising, future accreditation, visiting committees, recruitment,
marketing, fund raising, publicity, archival or any other lawful purpose.

ATTENDANCE POLICY
The College Attendance Policy states that students are responsible for attending all
scheduled class meetings for the full class period. A total of four (4) absences is
considered excessive, requiring the student to drop the course or receive a grade of “F”
in compliance with drop deadlines. Tardiness, arriving more than 15 minutes late, will be
recorded as 1/2 of an absence and after 30 minutes will be recorded as an absence. All
absences are considered unexcused except absences due to religious observance or
officially approved trips. Students are expected to comply with rules for reporting student
illness requiring absence from class for more than one week or immediate family member
deaths. See Academic Regulations.
Attendance is defined as full participation in all studio activities including group and individual critiques, lectures, presentations, demonstrations, discussions, in class assignments, and possible field trips. Attendance requires students have the necessary tools and supplies available for all studio activities (ie: computer, drawing and modeling materials, and shop safety equipment). Excessive tardiness, leaving early, lack of participation, walking in and out, undivided attention, goofing around, and disruptive behavior will be recorded as an absence. Working on assignments from other classes is not be allowed during class time.

ADA STATEMENT
Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

ACADEMIC INTEGRITY STATEMENT
Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. [Texas Tech University Quality Enhancement Plan, Academic Integrity Task Force, 2010]

RELIGIOUS HOLY DAY STATEMENT
"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance
of a religious holy day shall be allowed to take an examination or complete an
assignment scheduled for that day within a reasonable time after the absence. A student
who is excused under section 2 may not be penalized for the absence; however, the
instructor may respond appropriately if the student fails to complete the assignment
satisfactorily.

DISCRIMINATION, HARASSMENT, AND SEXUAL VIOLENCE STATEMENT
Texas Tech University is committed to providing and strengthening an educational,
working, and living environment where students, faculty, staff, and visitors are free from
gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment,
and other Title IX violations are not tolerated by the University. Report any incidents to
the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online
at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting
you to resources on campus. Some of these available resources are: TTU Student
Counseling Center, 806- 742-3674, https://www.depts.ttu.edu/scc/ (Provides confidential
support on campus.) TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who
are experiencing a mental health or interpersonal violence crisis. If you call the helpline,
you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis
Center, 806-763-7273, voiceofhopelubbock.org (24-hour hotline that provides support for
survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office,
806-742-2110, https://www.depts.ttu.edu/rose/ (Provides a range of resources and support
options focused on prevention education and student wellness.) Texas Tech Police
Department, 806-742- 393, http://www.depts.ttu.edu/ttpd/ (To report criminal activity that
occurs on or near Texas Tech campus.)

CIVILITY IN THE CLASSROOM STATEMENT
Texas Tech University is a community of faculty, students, and staff that enjoys an
expectation of cooperation, professionalism, and civility during the conduct of all forms of
university business, including the conduct of student–student and student–faculty
interactions in and out of the classroom. Further, the classroom is a setting in which an
exchange of ideas and creative thinking should be encouraged and where intellectual
growth and development are fostered. Students who disrupt this classroom mission by
rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject
to appropriate sanctions according to university policy. Likewise, faculty members are
expected to maintain the highest standards of professionalism in all interactions with all
constituents of the university (www.depts.ttu.edu/ethics/matadorchallenge/
ethicalprinciples.php).
LGBTQIA SUPPORT STATEMENT
I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433

COVID-19 INFORMATION
Face Covering Policy: As of May 19, 2021, face coverings are now optional in TTU facilities and classrooms, and all other COVID-19 campus protocols have been lifted. It is highly recommended that those who have not been vaccinated for COVID-19 wear face coverings to help prevent the spread of the virus.
Seating Charts and Social Distancing: There is no longer a mandated social distancing protocol for classroom seating, but diligence is encouraged when indoors and not wearing masks. A seating chart might be used in the classroom to facilitate attendance, class interactions and other in-class engagement activities.
Illness-Based Absence Policy: Accommodations and adjustments may be made to the base absence policy due to illness related impacts in consultation and mutual written agreement between instructor and student.
In-Person Office Hours: Efforts will be maintained to ensure safety protocols are maintained during all meetings.
Personal Hygiene: We all should continue to practice frequent hand washing, use hand sanitizers after touching high-touch points (e.g., door handles, shared keyboards, etc.), and cover faces when coughing or sneezing.
Potential Changes: The University will follow CDC, State, and TTU System guidelines in continuing to manage the campus implications of COVID-19. Any changes affecting class policies or delivery modality will be in accordance with those guidelines and announced as soon as possible.
<table>
<thead>
<tr>
<th>Date</th>
<th>Site</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-Sep</td>
<td>Thu</td>
<td>pack vans at Combine</td>
</tr>
<tr>
<td>3-Sep</td>
<td>Fri</td>
<td>travel &gt; Cebolla Canyon, NM / visit Bosque Redondo en route / orientation / SEMINAR 1</td>
</tr>
<tr>
<td>4-Sep</td>
<td>Sat</td>
<td>Cebolla Canyon / tour Jackpile Mine - Laguna Pueblo</td>
</tr>
<tr>
<td>5-Sep</td>
<td>Sun</td>
<td>Cebolla Canyon / SCREEN - Meek's Cutoff</td>
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<tr>
<td>6-Sep</td>
<td>Mon</td>
<td>travel &gt; Muley Point, UT / SEMINAR 2</td>
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<td>7-Sep</td>
<td>Tue</td>
<td>Muley Point / SCREEN - O’er the Land</td>
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<tr>
<td>8-Sep</td>
<td>Wed</td>
<td>Muley Point / post dinner work dialogue</td>
</tr>
<tr>
<td>9-Sep</td>
<td>Thu</td>
<td>Muley Point /</td>
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<tr>
<td>10-Sep</td>
<td>Fri</td>
<td>travel &gt; Goblin Valley, UT / SEMINAR 3</td>
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<td>11-Sep</td>
<td>Sat</td>
<td>Goblin Valley / SCREEN - Fire Will Come</td>
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<td>Sun</td>
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<td>13-Sep</td>
<td>Mon</td>
<td>Rozel Point / visit Spiral Jetty / SCREEN Spiral Jetty</td>
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<td>14-Sep</td>
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<td>travel &gt; Wendover, UT / visit Sun Tunnels en route / Coolidge presentation</td>
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<td>15-Sep</td>
<td>Wed</td>
<td>CLUI Wendover / laundry</td>
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<td>16-Sep</td>
<td>Thu</td>
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<td>17-Sep</td>
<td>Fri</td>
<td>CLUI Wendover / SCREEN - Energy and How to Get It</td>
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<td>18-Sep</td>
<td>Sat</td>
<td>CLUI Wendover / Stratman presentation</td>
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<td>19-Sep</td>
<td>Sun</td>
<td>CLUI Wendover /</td>
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<td>20-Sep</td>
<td>Mon</td>
<td>CLUI Wendover / SEMINAR 5</td>
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<td>travel &gt; Double Negative, NV / visit Rachel, NV en route</td>
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<td>22-Sep</td>
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<td>Mormon Mesa /</td>
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<td>23-Sep</td>
<td>Thu</td>
<td>travel &gt; Grand Canyon, AZ / post dinner work dialogue</td>
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<td>24-Sep</td>
<td>Fri</td>
<td>Point Sublime /</td>
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<tr>
<td>25-Sep</td>
<td>Sat</td>
<td>travel &gt; Trick Tank, Coconino Forest, AZ / SEMINAR 6</td>
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<td>26-Sep</td>
<td>Sun</td>
<td>Trick Tank / post dinner work dialogue</td>
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<td>27-Sep</td>
<td>Mon</td>
<td>travel &gt; Chaco Canyon, NM / SEMINAR 7</td>
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<td>Tue</td>
<td>Chaco Canyon / visit Chaco Canyon (Blanco &amp; Bonito)</td>
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<td>29-Sep</td>
<td>Wed</td>
<td>travel &gt; Lubbock, TX</td>
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<td>30-Sep</td>
<td>Thu</td>
<td>break - 7d</td>
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<td>6-Oct</td>
<td>pack vans at Combine</td>
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<td>7-Oct</td>
<td><strong>travel &gt; Marfa, TX</strong></td>
<td><strong>SEMINAR 8</strong></td>
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<td>8-Oct</td>
<td>Marfa</td>
<td>/ tour Judd Foundation</td>
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<tr>
<td>9-Oct</td>
<td>Marfa</td>
<td>/ Chinati Open House</td>
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<td>10-Oct</td>
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<td>/ Chinati Open House</td>
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<td>11-Oct</td>
<td>Marfa</td>
<td>/ <strong>SEMINAR 9</strong></td>
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<td>12-Oct</td>
<td><strong>travel &gt; Cabinetlandia, NM</strong></td>
<td>/ Prada Marfa en route / Larriva Fiesta (El Paso)</td>
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<td>13-Oct</td>
<td>Cabinetlandia</td>
<td>/ post dinner work dialogue</td>
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<td>14-Oct</td>
<td>Cabinetlandia</td>
<td>/ <strong>SCREEN - The Counselor</strong></td>
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<td>15-Oct</td>
<td><strong>travel &gt; Chiricahua Mountains, AZ</strong></td>
<td>/ <strong>SEMINAR 10</strong></td>
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<td>16-Oct</td>
<td>Chiricahua Mountains</td>
<td>/ <strong>SCREEN - Citizen Architect</strong></td>
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<td>17-Oct</td>
<td>Chiricahua Mountains</td>
<td>/ post dinner work dialogue</td>
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<td>18-Oct</td>
<td>Chiricahua Mountains</td>
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<td>19-Oct</td>
<td>Chiricahua Mountains</td>
<td>/ <strong>SCREEN - Who is Dayani Crystal?</strong></td>
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<td><strong>travel &gt; Mimbres River, NM</strong></td>
<td>Gila Hot Springs / <strong>SEMINAR 11</strong></td>
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<td>21-Oct</td>
<td>Mimbres River</td>
<td>/ <strong>SCREEN - Damnation</strong></td>
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<td>22-Oct</td>
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<td>/ post dinner work dialogue</td>
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<td>23-Oct</td>
<td>Mimbres River</td>
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<td>24-Oct</td>
<td><strong>travel &gt; Plains of San Agustin, NM</strong></td>
<td>/ visit Very Large Array en route / <strong>SEMINAR 12</strong></td>
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<tr>
<td>25-Oct</td>
<td>The Lightning Field</td>
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<tr>
<td>26-Oct</td>
<td>Plains of San Agustin</td>
<td>/ <strong>SCREEN - No Country for Old Men</strong></td>
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<td>27-Oct</td>
<td>The Lightning Field</td>
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<td>28-Oct</td>
<td>Plains of San Agustin</td>
<td>/ <strong>SCREEN - Through the Repellent Fence</strong></td>
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<td><strong>travel &gt; Two Buttes, NM</strong></td>
<td>/ visit very small array en route / <strong>SEMINAR 13</strong></td>
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<td>30-Oct</td>
<td>Two Buttes</td>
<td>/ visit White Sands National Monument</td>
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<td>31-Oct</td>
<td><strong>travel &gt; Lubbock, TX</strong></td>
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<tr>
<td>1-Nov</td>
<td>Mon</td>
<td>Studio Pin Up</td>
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<tr>
<td>3-Nov</td>
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<td>One on one mtgs w/ instructor</td>
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<td>5-Nov</td>
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<tr>
<td>8-Nov</td>
<td>Mon</td>
<td>Studio Pin Up</td>
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<td>One on one mtgs w/ instructor</td>
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<td>12-Nov</td>
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<td>1st Year Grad Reviews</td>
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<td>17-Nov</td>
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<td>One on one mtgs w/ instructor</td>
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<tr>
<td>19-Nov</td>
<td>Fri</td>
<td>One on one mtgs w/ instructor</td>
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<tr>
<td>22-Nov</td>
<td>Mon</td>
<td>Studio Pin Up</td>
</tr>
<tr>
<td>24-Nov</td>
<td>Wed</td>
<td>No meetings - Thanksgiving</td>
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<tr>
<td>26-Nov</td>
<td>Fri</td>
<td>No meetings - Thanksgiving</td>
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<td>29-Nov</td>
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<td>One on one mtgs w/ instructor</td>
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<td>1-Dec</td>
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<td>Final Critique</td>
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<tr>
<td>Feb-April 2022</td>
<td>Exhibition at Texas Tech Museum</td>
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</table>
LAND ARTS 2021 READER

Seminar 1 — INTRODUCING – 3 Sep 2021 – Cebolla Canyon, NM
{Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}


Supplemental reading:


Screening – 5 Sep 2021 — Cebolla Canyon, NM {Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}

“Meek’s Cuttoff” by Kelly Reichardt (2010) 104 minutes.

Seminar 2 — LOOKING – 6 Sep 2021 – Muley Point, UT
{Núu-agha-tʉʉ-pʉʉ (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}


Supplemental reading:


Scott, Emily Eliza. “Archives of the Present-Future: on climate change and representational breakdown”. Climates: architecture and the planetary...

Screening – 7 Sep 2021 — Muley Point, UT
{Núu-agha-tvʉ-ʉ-pʉ (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}

“O-er the Land” by Deborah Stratman (2009) 51:40 minutes.

Seminar 3 — WRENCHING – 10 Sep 2021 – Goblin Valley, UT
{Núu-agha-tvʉ-ʉ-pʉ (Ute) territory}


Supplemental reading:
Zalasiewicz, Jan, et al. “Are we now living in the Anthropocene?” GSA Today. 18, no. 2, 2008, pp. 4-8.)

Seminar 4 — SPIRALLING – 12 Sep 2021 – Rozel Point, UT
{Goshute territory}


Supplemental reading:

... “Frontier Photography: the other night sky.” Artforum International March 2009, pp. 224-229.

**Screening – 13 Sep 2021 — Rozel Point, UT {Goshute territory}**


**Screening – 17 Sep 2021 — Wendover, UT {Goshute territory}**

“Energy and How to Get It” by Robert Frank and Rudy Wurlitzer (1981) 30m.

**Seminar 5 — CENTERING – 20 Sep 2021 – Wendover, UT {Goshute territory}**


Supplemental reading:


Rugoff, Ralph. “Circling the Center” in *Overlook: exploring the internal fringes of America with the Center for Land Use Interpretation*. New York: Metropolis Books, 2006, pp. 35-41.


**Seminar 6 — INDEXING – 25 Sep 2021 – Trick Tank, AZ {Hohokam, Pueblos, Havasu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa territory}**


Supplemental reading:


Seminar 7 — LISTENING — 27 Sep 2021 — Chaco Canyon, NM
{Pueblos, Diné Bikéyah (Navajo), Núu-agha-tewa-pé (Ute) territory}


Reflection on past readings, experience summary, break preparations.

Supplemental reading:


Seminar 8 — RETURNING — 7 Oct 2021 — Marfa, TX {Jumanos, Ndé Kónitsaaíi Gokiyaa (Lipan Apache), Mescalero Apache territory}


Supplemental reading:


Seminar 9 — EXPANDING — 11 Oct 2021 — Marfa, TX {Jumanos, Ndé Kónitsaaíi Gokiyaa (Lipan Apache), Mescalero Apache territory}


Supplemental reading:


Screening – 14 Oct 2021 — Cabinetlandia {Tampachoa (Mansos), Pescado, Chiricahua Apache territory}


Seminar 10 — LAYERING – 15 Oct 2021 – Chiricahua Mountains, AZ {Chiricahua Apache territory}


Supplemental reading:


Screening – 16 Oct 2021 — Chiricahua Mountains, AZ {Chiricahua Apache territory}


Screening – 19 Oct 2021 — Chiricahua Mountains, AZ {Chiricahua Apache territory}


Seminar 11 — CONTESTING – 20 Oct 2021 – Mimbres River, NM {Pueblos, Chiricahua Apache territory}


Supplemental reading:

Screening – 21 Oct 2021 — Mimbres River, NM {Pueblos, Chiricahua Apache territory}

“DamNation” by Ben Knight and Travis Rummel (2014) 87 minutes.

Seminar 12 — COOLING – 24 Oct 2021 – Plains of San Agustin, NM {Pueblos, Chiricahua Apache territory}


Supplemental reading:


**Screening – 26 Oct 2021 — Plains of San Agustin, NM**

*{Pueblos, Chiricahua Apache territory}*

“No Country for Old Men” by Ethan and Joel Cohen (2007) 122 minutes.

**Screening – 28 Oct 2021 — Plains of San Agustin, NM**

*{Pueblos, Chiricahua Apache territory}*

“Through the Repellent Fence” by Sam Wainwright Douglas (2017) 74m.

**Seminar 13 — REFLECTING – 29 Oct 2021 — Two Buttes, NM**

*{Tampachoa (Mansos), Mescalero Apache territory}*

Reflection on past readings and experience summary.

**Supplemental reading:**


INDEX

5. __________. “In the Name of the Earth”. http://johnlutheradams.net/in-the-name/.


PARTICIPANTS
1. Maria Amador, architect, PhD candidate in Seville, Spain.
2. Jef Biesinger, environments designer and artist in Chicago.
3. Wills Brewer, artist based in Los Angeles.
4. Talia Brown, writer/artist, Hampshire College graduate.
5. Christoffer Eide, artist from Oslo, Norway.
6. Meghan Giles, poet/writer, PhD candidate at Texas Tech.
7. Joshua Haunschild, artist/photographer with MFA from Arizona State University.
8. Penelope Leggett, landscape architect with BLA from UC Berkeley.
9. Amber Noyola, architecture, M Arch candidate at Texas Tech.

Phil Jackson, photographer and builder living in Austin, Texas (Program Assistant)
Chris Taylor, architect and associate professor at Texas Tech (Program Director)

FIELD GUESTS
1. Steve Badgett — artist with SIMPARCH
2. Matthew Coolidge — director of Center for Land Use Interpretation
3. Curtis Francisco — geologist from Laguna Pueblo
4. Rebecca Gates — musician, artist, curator, soundworker
5. Jesse and Irma Lariva — El Paso residents & alum parents
6. Andrea Nasher — cultural activator
7. Monty Paret — art historian teaching at University of Utah
8. Ingrid Schaffner — curator at Chinati Foundation
9. Deborah Stratman — artist and filmmaker teaching at University of Illinois at Chicago
LAND ARTS FACULTY ADVISORY GROUP
Curtis Bauer, Professor of English
Eric Bernard, Professor and Chair of Landscape Architecture
Kurt Caswell, Professor of Environment and Humanities program
Kevin Chua, Associate Professor of Art History, School of Art
Ghislaine Fremaux, Associate Professor of Painting
Susan Larson, Qualia Professor of Spanish
Don Lavigne, Associate Professor of Classics
Victoria McReynolds, Assistant Professor of Architecture

Urs Peter Flueckiger, Professor and Interim Dean of Architecture (ex officio)
Dora Epstein Jones, Associate Professor and Chair of Architecture (ex officio)