SYLLABI & PROGRAM DESCRIPTION

The overriding goal in a gathering storm, many are convinced, is to commit to being firmly anchored in a known geography, within a familiar cultural space. Such an approach, they believe, will provide each person with a protective network of friendships and a deeper sense of personal identity, and it will strengthen in each individual the sense that they are living lives of significant purpose. In times of upheaval and social chaos, knowing exactly where one is standing seems imperative.

Change is coming fast, though, on multiple fronts. Most of us begin the day now uncertain of exactly where we are. Once, we banked on knowing how to respond to all the important questions. Once, we assumed we'd be able to pass on to the next generation the skill of staying poised in worrying times. To survive what's headed our way—global climate disruption, a new pandemic, additional authoritarian governments—and to endure, we will have to stretch our imaginations. We will need to trust each other, because today, it's as if every safe place has melted into the sameness of water. We are searching for the boats we forgot to build.

Barry Lopez
Embrace Fearlessly the Burning World: essays.
New York: Random House, 2022, p. 188.
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 THE 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 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 lushier 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 against 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

Architectural Design and Research II: Land Arts Studio
ARCH 5603 - 304 - 6 graduate credits - CRN: 45255 - Fall 2023
College of Architecture, Texas Tech University
Chris Taylor, Director of Land Arts of the American West, and Assoc. Professor
chris.taylor@ttu.edu, 806-834-1589, Architecture Room 709
Catalog Description
Explores design processes with theoretical and/or technological foundation that enables contemporary architectural discourse 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.
4. Appreciation of the value of translation in synthesizing experiences and aspirations across registers of medium, material, and time.
5. Awareness of the complexity involved in exhibiting field-based works in non-field settings.

Student Performance Objectives
Professional knowledge to be gained:
1. Ability to translate research questions into 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.

**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
See Grading policy below. Project weighting for course will be:

Component = Percentage
Finished Works = 70%
Work Process = 10%
Exhibition = 10%
Participation = 10%
Total Grade = 100%

NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA
Shared Values: 3 Design, 4 Knowledge & Innovation.
Program Criteria: 2 Design, 3 Ecological Knowledge & Responsibility, 7 Learning and Teaching Culture.
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 ongoings 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
Individual study projects in architecture of special interest to students.

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 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 develop 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 heterogenous 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.
4. Awareness of the complexity involved in exhibiting field-based works in non-field settings.

**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.

**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 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**

See Grading policy below. Project weighting for course will be:

- Component = Percentage
- Journal = 30%
- Sketchbook/Field book = 30%
- Exhibition = 30%
- Participation = 10%
- Total Grade = 100%
EXHIBITING~SYN~THESIS: THE RESPONSIBILITY OF RETURN

The Basque writer Bernardo Atxaga begins his book *Marks*, in which he writes about the unnamed and unaccounted for dead in the Guernica tragedy, with a beautiful reflection about some inscriptions carved into a rock in a museum in Milan. *Il masso di Bormo* isn’t just any stone. They’re unintelligible. There’s no way to read them. The idea of a language or a message doesn’t exist. They’re just marks. Incisions in a stone by someone who wanted to leave a mark there. We don’t know why, with what intent, or if they meant anything. But what can’t be read or understood reaches us all the same. We can see that unknown language, touch it, try to decipher it. What if it doesn’t matter what it says? What if the mark had another purpose beyond causes or intentions?

Atzaga translates: the incisions aren’t understood, but they continue pulsing. Because they transit a message, thousands of years later they manage to bring us a clear and hardly disputable message:

*We were here, one day we were alive here.*

Mariá Sánchez, and Curtis Bauer (translator)

Land of Women.
San Antonio: Trinity University Press, 2022, pp. 94-95.

Systems of Architectural Inquiry: Land Arts Reflection
ARCH 5315 - 007 - 3 graduate credits - CRN: 41640 – Fall 2023
College of Architecture, Texas Tech University
Chris Taylor, Director of Land Arts of the American West and Assoc. Professor
chris.taylor@ttu.edu, 806-834-1589, Architecture Room 709
Catalog Description
An investigation into the schools of thought and methods of inquiry, including the craft of research with a focus on writing, reading, and critical thinking.

Course Description
This course an opportunity to reflect and document work completed during the Land Arts field season. The primary form will be printed portfolio, or personal catalogue, documenting experience in the field, reflections on sites visited, and a record of the completed works presented in exhibition and/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 experience of sustained field observations.

Student Performance Objectives
Professional knowledge to be gained:
1. Ability to reflect and present complex field-based research.
2. Ability to realize aesthetic research through the presentation and discussion of finished works.
3. Ability to reflect and evaluate heterogenous conditions of land art today.
4. 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 reflection course will occur through the individual development of a printed portfolio, or personal catalogue. Individual discussions with the instructor and others will be the primary form of critique and development. Motivation to seek feedback when needed is a student responsibility.

Course Schedule
See program itinerary below.

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.

Attendance Policy
See Attendance policy below.

Grading
See Grading policy below. Project weighting for course will be:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Personal Catalogue</td>
<td>90%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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<tr>
<td>Total Grade</td>
<td>100%</td>
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NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA
Program Criteria: 4 History & Theory.
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.

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 is considered relative to intention, development, and resolution of each project on a 0-100 scale following project weighting for each course.

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 actives (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 allowed during class time.

ADA STATEMENT
Any student who, because of a disability, may require special arrangements 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/riso (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
We identify as allies 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 Texas Tech 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.
# LAND ARTS 2023 ITINERARY OUTLINE

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<tr>
<th>Date</th>
<th>Site</th>
<th>Note</th>
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<tbody>
<tr>
<td>24-Aug Thu TTU classes begin / set up studio</td>
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<td>26-Aug Sat prep</td>
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<td>28-Aug Mon prep</td>
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<td>29-Aug Tue pack vehicles at Combine / Pick up van</td>
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<td>30-Aug Wed Tablelands Center for Bioregional Art / Visit M12 Tap &amp; Center Pivot Gallery / Dinner by Joe Arredondo</td>
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<tr>
<td>31-Aug Thu travel &gt; Cebolla Canyon, NM / visit Bosque Redondo en route / orientation / SEMINAR 1</td>
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<tr>
<td>1-Sep Fri Cebolla Canyon / tour Jackpile Mine - Laguna Pueblo</td>
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<tr>
<td>2-Sep Sat Cebolla Canyon / SCREEN - Meek’s Cutoff</td>
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<td>3-Sep Sun Cebolla Canyon / post dinner work dialogue</td>
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<td>4-Sep Mon travel &gt; Muley Point, UT / SEMINAR 2</td>
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<td>5-Sep Tue Muley Point / SCREEN - O’er the Land</td>
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<td>6-Sep Wed Muley Point / Moon House / San Juan River</td>
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<td>7-Sep Thu Muley Point / post dinner work dialogue</td>
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<td>8-Sep Fri travel &gt; Goblin Valley, UT / SEMINAR 3</td>
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<tr>
<td>9-Sep Sat Goblin Valley / SCREEN - Event for a Stage</td>
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<td>10-Sep Sun Goblin Valley / post dinner work dialogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11-Sep Mon travel &gt; Spiral Jetty, UT / visit Bingham Canyon Mine en route / SEMINAR 4</td>
<td></td>
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<tr>
<td>12-Sep Tue Rozel Point / visit Spiral Jetty / SCREEN - Spiral Jetty</td>
<td></td>
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<tr>
<td>13-Sep Wed travel &gt; Wendover, UT / visit Sun Tunnels en route / CLUI presentation</td>
<td></td>
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<tr>
<td>14-Sep Thu CLUI Wendover / laundry / SEMINAR 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Site</td>
<td>Note</td>
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<tr>
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<tr>
<td>15-Sep</td>
<td>CLUI Wendover</td>
<td>/ Alvarez presentation</td>
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<tr>
<td>16-Sep</td>
<td>CLUI Wendover</td>
<td>/ SCREEN - Energy and How to Get It &amp; Sun Tunnels</td>
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<tr>
<td>17-Sep</td>
<td>CLUI Wendover</td>
<td>/ Stratman presentation</td>
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<td>18-Sep</td>
<td>CLUI Wendover</td>
<td>/ Badgett presentation</td>
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<td>19-Sep</td>
<td>travel &gt; Burnt Spring, UT</td>
<td>/ visit Topaz Relocation Center en route / post dinner work</td>
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<tr>
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<td>dialog</td>
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<tr>
<td>20-Sep</td>
<td>travel &gt; Grand Canyon, AZ</td>
<td>/ SEMINAR 6</td>
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<tr>
<td>21-Sep</td>
<td>Point Sublime</td>
<td>/ rim dinner</td>
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<td>22-Sep</td>
<td>travel &gt; Double Negative, NV</td>
<td>/ Reynolds conversation</td>
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<tr>
<td>23-Sep</td>
<td>Mormon Mesa</td>
<td>/ Lake Mead / SCREEN - Through the Repellent Fence &amp; Remote</td>
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<tr>
<td></td>
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<td>Viewing</td>
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<tr>
<td>24-Sep</td>
<td>travel &gt; Trick Tank, Coconino Forest, AZ</td>
<td>/ SEMINAR 7 / post dinner work dialogue</td>
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<tr>
<td>25-Sep</td>
<td>Trick Tank</td>
<td>/ SCREEN - Mystery of Chaco</td>
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<tr>
<td>26-Sep</td>
<td>travel &gt; Chaco Canon, NM</td>
<td>/ SEMINAR 8</td>
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<tr>
<td>27-Sep</td>
<td>Chaco Canyon</td>
<td>/ visit Chaco Canyon (Blanco &amp; Bonito)</td>
</tr>
<tr>
<td>28-Sep</td>
<td>travel &gt; Lubbock, TX</td>
<td></td>
</tr>
<tr>
<td>29-Sep</td>
<td>break - 5</td>
<td></td>
</tr>
<tr>
<td>30-Sep</td>
<td>break</td>
<td></td>
</tr>
<tr>
<td>1-Oct</td>
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</tr>
<tr>
<td>2-Oct</td>
<td>break</td>
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<tr>
<td>3-Oct</td>
<td>break</td>
<td></td>
</tr>
<tr>
<td>4-Oct</td>
<td>pack vehicles at Combine</td>
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<tr>
<td>5-Oct</td>
<td>travel &gt; Marfa, TX</td>
<td>/ SEMINAR 9</td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
<td>Site</td>
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</tr>
<tr>
<td>6-Oct</td>
<td>Fri</td>
<td>Marfa</td>
</tr>
<tr>
<td>7-Oct</td>
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<tr>
<td>8-Oct</td>
<td>Sun</td>
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<td>9-Oct</td>
<td>Mon</td>
<td>Marfa</td>
</tr>
<tr>
<td>10-Oct</td>
<td>Tue</td>
<td>travel &gt; Cabinetlandia</td>
</tr>
<tr>
<td>11-Oct</td>
<td>Wed</td>
<td>Cabinetlandia</td>
</tr>
<tr>
<td>12-Oct</td>
<td>Thu</td>
<td>Cabinetlandia</td>
</tr>
<tr>
<td>13-Oct</td>
<td>Fri</td>
<td>Cabinetlandia</td>
</tr>
<tr>
<td>14-Oct</td>
<td>Sat</td>
<td>travel &gt; Mimbres River, NM</td>
</tr>
<tr>
<td>15-Oct</td>
<td>Sun</td>
<td>Mimbres River</td>
</tr>
<tr>
<td>16-Oct</td>
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<tr>
<td>17-Oct</td>
<td>Tue</td>
<td>Mimbres River</td>
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<tr>
<td>18-Oct</td>
<td>Wed</td>
<td>travel &gt; Chiricahua Mountains, AZ</td>
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<tr>
<td>19-Oct</td>
<td>Thu</td>
<td>Chiricahua Mountains</td>
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<tr>
<td>20-Oct</td>
<td>Fri</td>
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<tr>
<td>21-Oct</td>
<td>Sat</td>
<td>Chiricahua Mountains</td>
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<tr>
<td>22-Oct</td>
<td>Sun</td>
<td>travel &gt; Plains of San Agustin, NM</td>
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<tr>
<td>23-Oct</td>
<td>Mon</td>
<td>Plains of San Agustin</td>
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<tr>
<td>24-Oct</td>
<td>Tue</td>
<td>The Lightning Field</td>
</tr>
<tr>
<td>25-Oct</td>
<td>Wed</td>
<td>The Lightning Field</td>
</tr>
<tr>
<td>26-Oct</td>
<td>Thu</td>
<td>Plains of San Agustin</td>
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<tr>
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<tr>
<td>27-Oct</td>
<td>Fri</td>
<td>travel &gt; Two Buttes, NM</td>
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<tr>
<td>28-Oct</td>
<td>Sat</td>
<td>Two Buttes</td>
</tr>
<tr>
<td>29-Oct</td>
<td>Sun</td>
<td>travel &gt; Lubbock, TX</td>
</tr>
<tr>
<td>30-Oct</td>
<td>Mon</td>
<td>Studio Pin Up</td>
</tr>
<tr>
<td>1-Nov</td>
<td>Wed</td>
<td></td>
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<tr>
<td>3-Nov</td>
<td>Fri</td>
<td>Nasher Sculpture Center</td>
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<tr>
<td>4-Nov</td>
<td>Sat</td>
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<tr>
<td>5-Nov</td>
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<td>Nasher Sculpture Center</td>
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<tr>
<td>6-Nov</td>
<td>Mon</td>
<td></td>
</tr>
<tr>
<td>8-Nov</td>
<td>Wed</td>
<td>Studio Pin Up</td>
</tr>
<tr>
<td>10-Nov</td>
<td>Fri</td>
<td>One on one mtgs</td>
</tr>
<tr>
<td>13-Nov</td>
<td>Mon</td>
<td>One on one mtgs</td>
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<tr>
<td>15-Nov</td>
<td>Wed</td>
<td>Studio Pin Up</td>
</tr>
<tr>
<td>17-Nov</td>
<td>Fri</td>
<td>One on one mtgs</td>
</tr>
<tr>
<td>20-Nov</td>
<td>Mon</td>
<td>No meetings - Thanksgiving</td>
</tr>
<tr>
<td>22-Nov</td>
<td>Wed</td>
<td>No meetings - Thanksgiving</td>
</tr>
<tr>
<td>24-Nov</td>
<td>Fri</td>
<td>No meetings - Thanksgiving</td>
</tr>
<tr>
<td>27-Nov</td>
<td>Mon</td>
<td>One on one mtgs</td>
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<tr>
<td>5-Dec</td>
<td>Tue</td>
<td>Final Critique</td>
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<tr>
<td>Feb-April</td>
<td></td>
<td>Exhibition at Texas Tech</td>
</tr>
<tr>
<td>2022</td>
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<td>Museum</td>
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</table>

Schedule subject to change at the discretion of the instructor and/or the College of Architecture should pedagogic, safety, or climatic conditions warrant.
LAND ARTS 2023 READER

Seminar 1 — INTRODUCING — 31 Aug 2023 — Cebolla Canyon, NM
{Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}


Supplemental reading:


SCREENING – 2 Sep 2023 — Cebolla Canyon, NM
{Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}


Seminar 2 — LOOKING – 4 Sep 2023 – Muley Point, UT
{Núu-aqha-tówó-pé (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}


Supplemental reading:


SCREENING – 5 Sep 2023 — Muley Point, UT
{Núu-aŋha-tʉvʉ-pʉ (Ute), Pueblos, Diné Bikéyah, Hopitutskwa territory}


Seminar 3 — WRENCHING – 8 Sep 2023 – Goblin Valley, UT
{Núu-aŋha-tʉvʉ-pʉ (Ute) territory}


Supplemental reading:


SCREENING – 9 Sep 2023 — Goblin Valley, UT
{Núu-aŋha-tʉvʉ-pʉ (Ute) territory}

Dean, Tacita, director. *Event for a Stage*. 2015, 50 minutes
Seminar 4 — SPIRALLING – 11 Sep 2023 – Rozel Point, UT
{Goshute territory}


Supplemental reading:


SCREENING – 12 Sep 2023 — Rozel Point, UT
{Goshute territory}

Dean, Tacita, director. JG. 2013, 27 minutes.

Seminar 5 — CENTERING – 14 Sep 2023 – 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.

SCREENING – 16 Sep 2023 — Wendover, UT
{Goshute territory}

Holt, Nancy, director. Sun Tunnels. 1978, 26 minutes, 31 seconds.

Seminar 6 — LAYERING – 20 Sep 2023 – Grand Canyon, AZ
{Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa territory}


Supplemental reading:


Screening – 23 Sep 2023 — Mormon Mesa, NV
{Nuwuvi (Southern Paiute) territory}


Seminar 7 — INDEXING – 24 Sep 2023 – Trick Tank, AZ
{Hohokam, Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa territory}


Supplemental reading:


**Screening – 25 Sep 2023 – Trick Tank, AZ**

{Hohokam, Pueblos, Havsu Baaja (Havasupai), Diné Bikéyah, Hopitutskwa territory}

Stratman, Deborah, director. *Last Things*. 2023, 50 minutes.


**Seminar 8 — LISTENING – 26 Sep 2023 – Chaco Canyon, NM**

{Pueblos, Diné Bikéyah (Navajo), Núu-ağha-tłʼę́ę́-pę́ (Ute) territory}


Reflection on past readings, experience summary, break preparations.

Supplemental reading:


**FIELD BREAK**
Seminar 9 — RETURNING – 5 Oct 2023 – Marfa, TX
{Jumanos, Ndé Kónitsaaíí Gokiyaa (Lipan Apache), Mescalero Apache territory}


Supplemental reading:


Seminar 10 — EXPANDING – 10 Oct 2023 – Cabinetlandia, NM
{Tampachoa (Mansos), Pescado, Chiricahua Apache territory}


Supplemental reading:


Screening – 12 Oct 2023 — Cabinetlandia, NM
{Tampachoa (Mansos), Pescado, Chiricahua Apache territory}

Screening – 13 Oct 2023 — Cabinetlandia, NM
{Tampachoa (Mansos), Pescado, Chiricahua Apache territory}

Seminar 11 — CONTESTING – 14 Oct 2023 – Mimbres River, NM
{Pueblos, Chiricahua Apache territory}


Supplemental reading:

Screening – 15 Oct 2023 — Mimbres River, NM
{Pueblos, Chiricahua Apache territory}
Knight, Ben and Travis Rummel, directors. *DamNation.* Patagonia Films, 2014, 87 minutes.

Screening – 17 Oct 2023 — Mimbres River, NM
{Pueblos, Chiricahua Apache territory}

Seminar 12 — COOLING – 19 Oct 2023 – Chiricahua Mountains, AZ
{Chiricahua Apache territory}

Supplemental reading:


**Screening – 19 Oct 2023 — Chiricahua Mountains, AZ**
{Chiricahua Apache territory}


**Seminar 13 — REFLECTING – 23 Oct 2023 – Plains of San Agustin, NM**
{Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}


**Supplemental reading:**


**Screening – 23 Oct 2023 — Plains of San Agustin, NM**
{Pueblos, Diné Bikéyah, Shiwinna (Zuni) territory}


**Seminar 14 — UTILIZING – 28 Oct 2023 – Two Buttes, NM**
{Tampachoa (Mansos), Mescalero Apache}


Pierce, Joseph M. “your Land Acknowledgement is Not Enough” in Hyperallergic, 12 October 2022.

Reflection on past readings and experience summary.

**Supplemental reading:**


LAND ARTS 2023 READER SUPPLEMENT


6. __________. "In the Name of the Earth". http://johnlutheradams.net/in-the-name/.


LAND ARTS 2023 PARTICIPANTS

1. **Tatsuki Hoshihara**—visual artist from Japan, with BA and MA from Musashino Art University, Japan, MS from SCI-Arc, Los Angeles.
2. **Lorri Kershner**—interior designer, environmentalist, avowed art nerd, and returning poet from Santa Cruz, California, and Marfa Texas.
3. **Rohan Khanna**—visual artist and writer living a nomadic existence.
4. **Maeve Kirk**—writer from Bonners Ferry, Idaho with an MFA in fiction from the University of Alaska Fairbanks who is currently thawing out while pursuing a PHD in poetry from Texas Tech University.
5. **Heidi Landau**—visual artist/performer based in Austin, Texas with a BFA in drawing from the University of Florida.
6. **Stirling Lemme**—landscape architecture grad student at University of Illinois Urbana-Champaign, studying the typologies of rural landscapes.
7. **Laurel McLaughlin**—educator based in Philadelphia, among other things.
8. **Stinne Storm**—poet and architect based in Copenhagen, Denmark.
9. **Liza Yeager**—documentary radio producer from Oregon.

- **Dionne Lee**, 2023 Field Resident. Artist and educator. [www.dionneleestudio.com](http://www.dionneleestudio.com)
- **Talia Brown**, writer/artist, Program Assistant
- **Chris Taylor**, architect/educator, Program Director
2023 FIELD GUESTS

1. C.J. Alvarez — historian teaching at University of Texas at Austin.
2. Joe Arredondo — director of Landmark Arts at Texas Tech.
3. Steve Badgett — artist with SIMPARCH.
4. Matthew Coolidge — director of Center for Land Use Interpretation.
5. Gretchen Dietrich — director of the Utah Museum of Fine Arts.
6. Curtis Francisco — geologist from Laguna Pueblo.
7. Aaron Hegert — artist with Everything is Collective teaching at Texas Tech.
8. Jana La Brasca — art historian PhD candidate at University of Texas at Austin and curatorial assistant at the Nasher Sculpture Center.
10. Dionne Lee — artist teaching at Ohio State University.
11. Andrea Nasher — cultural activator.
12. Monty Paret — art historian teaching at University of Utah.
13. Ann Reynolds — art historian teaching at University of Texas at Austin.
17. Aurora Tang — Center for Land Use Interpretation.

LAND ARTS TEXAS TECH 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 Dean of Architecture (ex officio)