

## LAND ARTS 2020 ADAPTATION

### UNIVERSITY OPERATIONS NOTICE

If Texas Tech University campus operations are required to change because of health concerns related to the COVID-19 pandemic, it is possible that this course will move to a fully online delivery format. Should that be necessary, students will be advised of technical and/or equipment requirements, including remote proctoring software.

### PRINCIPLES STATEMENT

Our operations will continue to adapt to support the responses of Texas Tech University to operating within a global pandemic.

1. Together we will move forward with steady, calm and responsible responses.
2. The humane option is the best option. We must prioritize supporting each other humanely, solutions that make sense for the most, and sharing resources and communicating clearly.
3. We cannot do the same things as before only online. We will collectively develop new patterns for our work.
4. We will foster intellectual nourishment, social connection, and personal accommodation with accessible asynchronous content for diverse access, time zones, and contexts, coupled with synchronous discussion to learn together, promote dialog and overcome isolation.
5. We will remain agile and adjust to the ongoing situation. Everyone needs support and understanding in this unprecedented evolution.
6. Given the operational uncertainty and dynamism on and off campuses today, it will be vital to approach scheduling with a loose touch, by holding confidence in big momentum and not sweating the line up of individual moments.

Principles statement above inspired by Brandon L. Bayne, Associate Professor of Religious Studies at University of North Carolina, Chapel Hill published in "Interrupted Semester" by Beckie Supiano in *The Chronicle of Higher Education*, 20 March 2020.



Zoe Leonard working with Land Arts on the Rio Bravo/Rio Grande near Presidio, Texas, 18 October 2017.

## LAND ARTS PROGRAM DESCRIPTION & SYLLABI

*Every cartographer must make choices about what to show and how to show it, and all maps—whether “scientific” or “biased,” beautiful or ugly—make some features of the world visible while keeping others invisible.*

**William Rankin**

*After the Map: Cartography, Navigation, and the Transformation of Territory in the Twentieth Century.* Chicago and London: University of Chicago Press, 2016, p. 41.

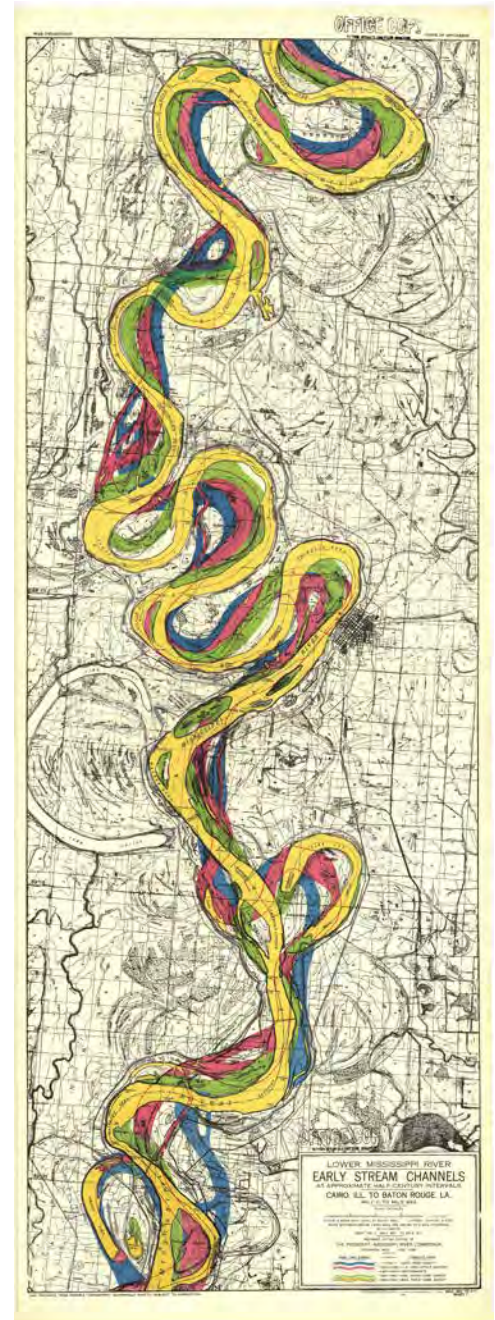
Land Arts of the American West at Texas Tech University is a transdisciplinary field program, based in the College of Architecture, dedicated to expanding awareness of the intersection of human construction and the evolving nature of our planet. Land art or earthworks begin with the land and extend through 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, trash, and track in the sand, to human settlements, monumental artworks, and military-industrial installations. The program creates opportunities to work in 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. Typically, 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 usually 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.

Today we must ask: *How does a field program adapt to a pandemic?* Science fiction scenarios of bio-hazard-suited researchers, roaming the desert, examining the residue of humanity's engagement with the natural world do



Lower Mississippi River Early Stream Channels at Approximate Half-Century Intervals, Cairo, Ill. to Baton Rouge, LA, Sheet 7 of 12, Mile 405 to 517, Mississippi River Commission, August 1938.

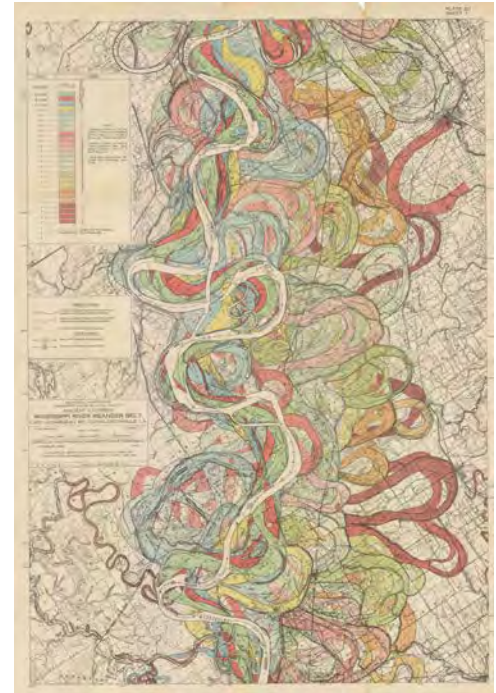


not adequately protect participants from covid-19 uncertainty. Nor can we shield the vulnerable communities and lands—disadvantaged by systemic economic poverty and limited health infrastructure—that we routinely encounter. Rather than magnify the inherent risks of travel, Land Arts 2020 will adapt.

This adaptation opportunity arose from an invitation extended to Land Arts by Zoe Leonard and poet Tim Johnson, who is editing the publication, that will accompany upcoming exhibitions of Leonard's photographs. Scheduled to open at Mudam, the Contemporary Art Museum of Luxembourg in 2021, *Al Rio / To the River* will then travel to the Musée d'Art Moderne in Paris before coming to the United States and Mexico where it is being considered by additional venues. Since 2016, Leonard has been working “to photograph and chart the length of the Rio Grande as it forms a charged, serpentine border between the United States and Mexico” prompting the inclusion of an initial selection of the work in the Carnegie International, 57th Edition, 2018.

The publication accompanying the exhibition will be designed by Joseph Logan and will feature Leonard's photographs and an expansive range of documents and texts from a stellar group of poets, writers, journalists, and scholars of border conditions, archeology, and indigenous culture that demonstrate the vital fluidity and active measures embodied by the rio.

In the recent book *Border Land, Border Water: a history of construction on the US-Mexico divide*, C.J. Alvarez invokes a 1941 International Boundary and Water Commission monograph that describes the “political, economic, and cultural importance of one of the most intractable river systems in the western hemisphere—the meandering, vagrant Rio Grande.” Johnson and Leonard believe a meandering map of this expanse of the river has yet to be created.



Mississippi River Meander Belt, Cape Girardeau, Mo. to Donaldsonville, LA, Sheet 7 of 15, Harold N. Fisk, December 1944.



Zoe Leonard, image from *Al Rio/To the River*, 2016–20. Gelatin silver prints. © Zoe Leonard.  
Courtesy the artist, Hauser & Wirth and Galerie Gisela Capitain, Cologne.

## RIO MEANDER MAP STUDIO

3000.

*Water remembers everything it travels over and through.  
If you have been in water, part of you remains there still.  
It is a memoir of an indissoluble relationship with the world.  
But where is water now? Where is the world?*

**Natalie Diaz**

*"exhibits from The American Water Museum" in Postcolonial Love Poem*  
Graywolf Press, 2020, p. 71-72.

*But unlike the land border, where discrepancies could be solved by  
remeasurement, the capillary forms representing multiple river  
beds and arroyos testify not only to discrepancies in fieldwork but  
also to the nature of an unfixed river.*

**C.J. Alvarez**

*Border Land, Border Water: a history of construction on the US-Mexico Divide,*  
University of Texas Press, 2019, p. 45.

## COURSE INFORMATION

Fall 2020 ARCH 5501 - 301 - 5 graduate credits - CRN: 37048

Advanced Architectural Design Studio: Land Arts

College of Architecture, Texas Tech University

Meeting Times: Monday/Wednesday/Friday, 1:00 to 4:50pm

## INSTRUCTOR INFORMATION

Chris Taylor, Associate Professor, Section 303, Studio Room 404, [chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Office 709, Hours 10-11am Wednesdays & by appointment.

## CATALOG COURSE DESCRIPTION

Topical studio that explores design, theoretical and/or technological issues that affect current architectural thought and practice.

## COURSE DESCRIPTION

**Land Arts 2020 ADAPTATION** will conduct an interdisciplinary deep research studio and seminar to construct a *meander map of the Rio Bravo / Rio Grande* as it marks the border from Juarez / El Paso to the Gulf of Mexico. We will collectively research, study draw the history and traces of the ever-changing living river. The work produced will be part a publication being developed by the artist Zoe Leonard, a former Land Arts field guest, and poet Tim Johnson to build knowledge around terrain of past (and future) field operations. The 2020 Adaption seeks to responsibly honor the ethos, aspirations, and complexities of the Land Arts program that is dedicated to teaching greater awareness and understanding of how we as humans build and operate on the planet.

Land Arts 2020 ADAPTATION will operate as an immersive non-traveling studio and seminar to conduct the research necessary to collectively produce a meander map of the Rio Bravo / Rio Grande from Ciudad Juarez / El Paso to the Gulf of Mexico that will describe the undulating and shifting course of the river over time and provide a significant resource for Leonard's *Al Rio / To the River* publication.

The map, inspired by those produced by Harold Fisk and team in 1944 of *The Alluvial Valley of the Lower Mississippi*, will require extensive binational and multilingual research into the history of river geometry and mapping as a manifestation of dynamic ecosystems modified over time by wide ranges of human construction.

The rio meander map will be a living map, a dynamic portrait of persistently shifting geographic, social, and political conditions. The map will also live on beyond the semester in two ways. In the near term during Spring 2021 it will be the subject of the 2020 Land Arts Exhibition at the Museum of Texas Tech University. Over the long term it will live on at the new Border Consortium being established by POST (Project for Operative Spatial Technologies) at the Texas Tech College of Architecture in El Paso.

To complete the rio mender map, participants from the studio, seminar and affiliated guests will divide across two primary working types fo RESEARCHERS and MAPPERS with the Researchers including Spanish and English language subgroups, and the Mappers including GeoSpatial Synthesizing and Graphic Producing subgroups. The working groups will facilitate independent research action and collective production that will be aggregated and managed through digital communication and file sharing. Weekly activity will be logged through production posting and feedback cycles supported by common discussion sections. There will also be guest sessions with project advisors and affiliates to expand the range of dialog and production.

## **STUDENT LEARNING OBJECTIVES**

Disciplinary knowledge to be gained:

- 6.1. Direct exposure and working knowledge of the complex history along the Rio Bravo / Rio Grande as international border that continues to be actively shaped by ecologies of human and non-human agents.
- 6.2. Conceive, develop and collectively produce a meander map of the Rio Bravo / Rio Grande that activates and demonstrates the collective research trajectory.
- 6.3. Interpolate and test understandings of craft in archival investigation, mapping and drawing in the production the rio meander map.

## **STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

- 6.1. Ability to translate research questions in to tangible design research projects.
- 6.2. Ability to synthesize diverse, divergent, and complex source materials from grounded experience of land and people.
- 6.3. Ability to operate as a productive member of a collective with shared responsibilities for group safety in demanding contexts.
- 6.4. Ability to link professional academic production with social and ecologic responsibilities established by working with a group.
- 6.5. Ability to share the energy, insight, and ambition of the Land Arts experience with others long into the future.

## MEANS OF EVALUATION / ASSESSMENT

The rio meander map will be 2020 Land Arts ADAPTATION will be collectively produced. Deliverables and modes of assessment will be fluidly shared, and made specific as appropriate. Individual activity of the collective work will be assessed relative credit hour commitment focusing on the integrity, intention, scope, and craft of the research, synthesis, process, and production. Working group deliverables will at a minimum be:

### RESEARCHERS (SPANISH AND ENGLISH)

- \* Primary research into rio map data records, including: historical and contemporary accounts, archives, indices, treaties, scientific measurements from gauging stations, indigenous and/or non-scientific spatial and geographic narratives, infrastructure built or planned, removed or disappeared items.
- \* Locate graphically useable content on digital process map by coordinating research content with map coordinates (latitude/longitude).
- \* Accounting for what is missing or not visible in the research.
- \* Annotated bibliographic index of sources.
- \* Place and contributor name index, including: historically significant points on the rio, sources, points of legible meander, points of mention in Leonard exhibition publication, points of reference for contributors to our living map.

### MAPPERS: GEOSPATIAL SYNTHESIZERS

- \* Creation and maintenance of working geospatial research digital map aggregator.
- \* Create workflow for research groups to land content geographically into map with accuracy confidence indicator.
- \* Synthesize projection, scale, benchmarks, base contours of map source material.
- \* Digital data processing of materials for inclusion in graphic production.
- \* Instructions for future users of map aggregator with interoperability between research content and graphic output.

### MAPPERS: GRAPHIC PRODUCERS

- \* Create working digital geographic infrastructure that will incorporate specificity of research components, meander geometry over time, reference coordination, and accuracy confidence indications.
- \* Develop, test, iterate the print format, graphic palette, limits of information density through digital and physical mockups of the rio meander map.
- \* Produce print ready files for the publication designer.
- \* Produce living archive files for the Border Consortium.



## EVERYBODY

- \* Weekly posting of research production notebook = minimum of 3 pages scanned and uploaded to individual Teams channel.
- \* Participation in readings and discussion groups (synchronously or asynchronously).
- \* Participate in collective feedback and assessment of project process of working groups and holistically.

## TEACHING METHODS

Primary activity for producing the rio meander map will occur digitally (synchronously and asynchronously) to support global public health and the involvement of our expanded network of contributors. Microsoft Teams, linked to OneDrive, will be the primary point of contact for communication and file sharing. Zoom will be used for group and individual meetings. The schedule will remain agile to allow flexibility as needed to continue the adaptation based on current conditions — very similar to how a field program must react to pressing situational realities of weather or hostile work environments. Participation will require individual initiative and collective support. Finding ways to remain connected and cultivate space for productivity will be a shared responsibility. Feedback will emerge from everywhere within the project and students will benefit from maintaining strong peripheral vision.



Progressive Military Map of the United States Southern Department, Eagle Mountain Sheet, U.S. Geological Survey, July 1916.

## GUEST ADVISORS AND CONTRIBUTORS

Given the nature, profile and potentials of this project we are fortunate to have an exceptional group of affiliated advisors and workers. The primary guest advisors are:

[Curtis Bauer](#) is the author of three poetry collections, most recently *American Selfie* (Barrow Street Press). He is also a translator of poetry and prose from the Spanish, including most recently the full-length poetry collection *Image of Absence* (The Word Works), by Jeannette L. Clariond. His translations of the following books are forthcoming: the novel *The Home Reading Program* and the book of short stories, *Mothers and Dogs*, by the Mexican writer Fabio Morábito will be published by

OTHER Press; and the memoir *Land Of Women: An Intimate And Familiar View Of The Rural Environment*, by the Spanish writer María Sánchez, is forthcoming from Trinity University Press. Curtis is the publisher and editor of Q Avenue Press Chapbooks, the translations editor for The Common and International Advisory Editor for Broken Bowl Editions, the US subsidiary of Vaso Roto Ediciones. He currently Directs the Creative Writing Program at Texas Tech University.

[Judith Birdsong](#) is a writer, photographer, and Lecturer at The University of Texas at Austin School of Architecture where her primary research explores the implications of the work of the artist Donald Judd on contemporary architecture. She has a longstanding interest in the cultural consequences that have resulted from the entwining of geology, colonization, and politics in Texas. She was the recipient of a Regents' Outstanding Teaching Award in 2014 and a Texas Exes Award for Teaching Excellence in 2006.

[Erin Charpentier and Travis Neel](#) are artists, educators, and serial collaborators. Their creative practice is interdisciplinary; melding conceptual, curatorial, performative, and socially engaged art practices into new forms of cultural production. Their work is research-based and context-specific. Each project takes shape in dialogue with the social, cultural, political, and historical circumstances where it's situated and utilizes whatever forms are relevant and appropriate to get in the line of sight of various publics. They both hold their MFA degrees in Art and Social Practice from Portland State University, and their BFA degrees from Massachusetts College of Art and Design.

[John Davis](#) is an environmental and architectural historian and assistant professor of landscape architecture at the Knowlton School, where he teaches courses in landscape history. His primary research area is on technology, construction, and environment in the Americas in the modern era. Davis's current book project is about military and civil engineering and environment in the U.S. South after the American Civil War, examining the physical processes of building that undergirded the central political metaphor of the Reconstruction Era. With Anatole Tchikine, he is also working on an edited volume entitled *Military Landscapes*, to be published by Dumbarton Oaks/Harvard University Press. Davis's articles and essays have been published internationally, and his research has been supported by fellowships from the Dumbarton Oaks Research Library and Collection, where he was a Tyler Fellow from 2015-2017, and from the Charles Warren Center for the Study of American History at Harvard University. Prior to coming to Ohio State, Davis taught at Boston University, Northeastern University, and Texas Tech University. He holds a B.S. from the University of Virginia, and an M.Arch. and Ph.D. from Harvard University.

[Noemie Despland-Lichtert](#) is a historian, curator, and educator based in Los Angeles and Texas. She holds a Post-professional Master of Architecture from McGill and a Master of Curatorial Practices from the University of Southern California. Her work focuses on creative explorations of site, spatial and social practices across the fields of art, architecture, and urbanism. In 2015 she founded Roundhouse, a curatorial platform that aims to investigate urban change by facilitating engagement with site-specific histories through creative site exploration, archival research, and exhibition-making. Her professional experiences include the Board of Montreal Museum Directors, the Canadian Center for Architecture, Sussman-Prejza and the Getty Research Institute. She taught at the University of Southern California, the Otis School of Art and Design and in the Master of Science in Architecture at Woodbury University. She currently teaches at Texas Tech College of Architecture.

[Idoia Elola](#) is a Professor of Spanish and Applied Linguistics in the Department of Classical and Modern Languages and Literatures, the Spanish Academic Director for the Seville Study Abroad program, and the Interim Director of the Spanish Heritage Program at Texas Tech University. Dr. Elola's research focuses primarily on (digital) second language writing, such as collaborative and individual writing using social tools, digital literacies, and the use of multimodal texts (e.g., digital stories, story maps, blogs) as well as on Spanish heritage language learners' writing processes and practices. She also works on linguistic landscapes: (1) the mapping of linguistic use (Spanish, English and translanguaging practices) in signs at Hispanic markets in Texas; and (2) the fostering of students' sociolinguistic awareness, to develop a critical perspective on local/community languages in their area, and how these languages co-exist alongside official/majority languages. Her work has been published nationally and internationally in journals and edited books. Dr. Elola is Associate Editor of the journal, *System*. Her most recent book is *L2 Digital Literacies*, forthcoming from Equinox Press (United Kingdom).

[Elisandra Garcia](#) is a lecturer at Texas Tech University. She is the Faculty Leader for the CoA Dialogues and the current Seville Study Abroad Coordinator. Elisandra's research reveals social, historical, cultural and ecological networks that allow trade, politics and war to dominate the US-Mexico border. Her activism work then directly untangles and mitigates the impact of the drug war specifically on the children of Juárez, Chihuahua. Her interventions involve the reconstruction of children's kitchens, shelters, urban gardens and most importantly, symbiotic connections between people across the Rio Grande. She holds a Master of Architecture from Washington University in Saint Louis and a BS in Architecture from Texas Tech University.

[Rebecca Gates](#) is a U.S. based musician, artist, curator and soundworker. She has released six albums including three as leader of the critically acclaimed group The

Spinanes (Sub Pop), toured internationally, and appeared as a vocalist on numerous records by artists such as Elliott Smith, The Decemberists and Willie Nelson. Gates produces programs and panels and co-curated The Marfa Sessions, an exhibition of sonic land art installations by US and international artists in Marfa, Texas. She has been featured as an artist at Lehmann Maupin Gallery (New York, NY), Vedanta/Kavi Gupta Gallery (Chicago, IL), Centro La Fontana (Barcelona, SPAIN), and Fontanelle Gallery (Portland, OR). She was co-founder of The Relay Project audiomagazine, a sound-only periodical featuring content from a variety of editorial and sonic sources. She is affiliate faculty at Virginia Commonwealth University School of the Arts, teaching sound art and site-specific sound studies.[www.soundandassociates.com](http://www.soundandassociates.com)

**Tim Johnson** is a poet, editor, publisher and owner of the Marfa Book Company.

**Nick Keys**, based in Sydney, Australia, is currently working on three regional projects. The first project is the [Centre For Deep Reading](#), an annual winter reading retreat at Tyrannan retreat, near Gresford, New South Wales. The second project is [Land Arts Of The Limestone Coast](#), based in Mt. Gambier, South Australia, modeled on Chris Taylor's [Land Arts of the American West](#) program. The final regional project is in Broome, Western Australia, where he is an enthusiastic and repeat participant of the one and only [Lurujarri Heritage Trail](#).

**Ersela Kripa** is a registered architect. Her interests center on hackable infrastructures: research and visualizations that focus on using data to transfer agency to marginalized urban communities by operating where hacker culture meets the city, cataloging, analyzing, and co-opting ways in which citizens intersect with urban systems. Kripa uses design as an empowering tool for agency in public space. Her work is located on the U.S. Mexico border where she maps trans-border shared ecologies, urbanism, infrastructures and exposes binational systems of control that affect human rights. Ersela holds a Master of Science in Advanced Architectural Design from Columbia University Graduate School of Architecture, Planning and Preservation, and a Bachelor of Architecture with Honors from the New Jersey Institute of Technology.

**Zoe Leonard**, (born 1961) works with photography, sculpture, and site-specific installation. Leonard has exhibited widely in the U.S. and internationally since the early 1990s. A retrospective exhibition was presented by the Whitney Museum of American Art and Museum of Contemporary Art Los Angeles in 2018. She was awarded the Whitney Museum' Bucksbaum Prize in 2014 and received an Anonymous was a Woman Award in 2005. Leonard taught in the MFA program at Bard College where served as Co-Chair of Photography from 2011-2015. Leonard is represented by [Hauser & Wirth](#), New York and [Galerie Gisela Capitain](#), Cologne.



[Caleb Lightfoot](#) received a Master of Architecture from Texas Tech University in 2017 where he participated in the 2015 Land Arts of the American West field season. He is a senior member of the American Excavations Samothrace team based out of Emory University, where he helps oversee architectural research on the Sanctuary of the Three Great Gods. He is also, most recently, a co-member of the Catawba Vale Collective, a community archaeology project based out of UNC at Chapel Hill intended to rethink community access to the Pisgah National Forest trail system. He currently resides in Berkeley, California.

[Cesar Lopez](#) is an Assistant Professor of Architecture at the University of New Mexico, School of Architecture + Planning. His work straddles practice and research exploring the entanglements between architecture, territory and the politics that dictate them—ultimately concerned with the representation of marginalized populations and environments. He is an Associate and Representation lead at The Open Workshop, where he has been a leading designer on a number of widely published projects and installations. His writings, drawings, and research have been published in Bracket [Takes Action], Momentum Magazine, Places Journal, Art Journal, and New Investigations in Collective Form.

[Victoria McReynolds](#) is an architect and educator at Texas Tech University College of Architecture, and a 2015 Center for Art + Environment Research Fellow at the Nevada Museum of Art. Her research focuses on changing site and light conditions while the Earth rolls into night. She explores these consequences through composition and design in West Texas, and along the Pacific Coast of North and South America.

[Stephen Mueller](#) is a registered architect and a founding partner of AGENCY, and Director of POST: Project for Operative Spatial Technologies at the Texas Tech University El Paso Architecture Program. Stephen's extensive experience in advanced architectural construction, fabrication, digital design techniques, and urban research informs his design philosophy and approach. Through each project, Stephen works to leverage emerging technologies to articulate and project nascent modes of living. Stephen holds a Bachelor of Architecture with Distinction from the University of Kansas, and a Master of Science in Advanced Architectural Design from Columbia University.

[Patrick Casey O'Shea](#) researches and creates work about the environmental impacts of communication, information, and energy technologies. He holds an MFA in Art and Technology from the School of the Art Institute of Chicago, and a B.A. Anthropology from University of Vermont.

[Jennifer Yvette Terrell](#) is a writer living in El Paso, Texas; and holds a PhD in Politics from the New School. Her primary subjects of research include democratic theory, post/

decolonial thought, gender studies, and technology studies. She explores these subjects in her ethnographic research on women's land rights in rural South Africa and the 1994 constitution. Currently she is exploring the intersections among politics, art, and design and the potential contribution of creative works to political thought and action. She has taught at Eugene Lang, CUNY colleges, and most recently at the American University in Cairo.

[Jesse Vogler](#) is an architect whose work sits at the intersection of landscape, politics, and performance. His writing and projects address the entanglements between landscape and law, and they take on themes of work, property, expertise, and perfectibility. Jesse is a MacDowell Fellow, a Fulbright Scholar, and in addition to his art and research practice, a land surveyor, founding partner of Isthmus Group, codirector of the [Institute of Marking and Measuring](#), and teacher across landscape, architecture, art, and urbanism. He is assistant professor of landscape architecture at Washington University in St. Louis and is head of the new architecture program at the Free University of Tbilisi.

[Nichole Wiedemann](#), AIA is an Associate Professor of Architecture and the Director of the Professional Residency Program. In her teaching, research and practice, Wiedemann continues to focus on the essential elements of architecture—program, site, material and representation—as sites for continual investigation rather than simply givens in the architectural equation. In her research, she examines site as a cultural construct in *Re-Collecting Rome: A Diachronic Guide to the City*. Following the devastation of New Orleans, with Jason Sowell, she began a body of design research examining the resiliency of the cities, which was exhibited in the 10th Architecture Exhibition of the Venice Biennale. She holds Bachelor of Design in Architecture from the University of Florida and a Master of Architecture from Princeton University.

## STUDIO CULTURE GUIDELINES

Space	: clear, sorted, safe.
Food	: regular, nutritious, fuel.
Activity	: physical, mental, emotional
Dialog	: persistent, exchange, reflective
Time	: finite, managed, material
Rest	: structured, substantive, necessary
Memory	: save your work, notes, resources, materials.

Foster Communal Accountability for the level of work performance, social engagement, and cultural interconnection.

## SOME RULES

From [John Cage](#), via [Merce Cunningham](#), by [Sister Corita Kent](#).

- RULE ONE: Find a place you trust, and then, try trusting it for awhile.
- RULE TWO: (General Duties of a Student) Pull everything out of your teacher. Pull everything out of your fellow students.
- RULE THREE: (General duties of a teacher) Pull everything out of your students.
- RULE FOUR: Consider everything an experiment.
- RULE FIVE: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.
- RULE SIX: Follow the leader. Nothing is a mistake. There's no win and no fail, **there's only make.**
- RULE SEVEN: The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things. You can fool the fans — but not the players.
- RULE EIGHT: Don't try to create and analyze at the same time. They are different processes.
- RULE NINE: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.
- RULE TEN: "We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for X quantities." (John Cage)

### HINTS:

- \* Always Be Around.
- \* Come or go to everything.
- \* Always go to classes.
- \* Read anything you can get your hands on.
- \* Look at movies carefully and often.
- \* SAVE EVERYTHING. It might come in handy later.

## SOCIAL MEDIA & HASHTAGS

Evidence collected, organized, and shared, on the social media platform Instagram will promote active contributions to the culture and exploration of our work. To support productive organization of material please use appropriate hashtags. The list below is just a starting point of what will most certainly evolve to reflect the culture of the work:

#meandermap #riobravo #riogrande #usmexicoborder #zoeleonard #alrio  
 #landarts2020ADAPTATION #borderconsortium #texastech  
 @texastech @ttucoa @postborders @landarts

## STUDIO WORK FILE NAMING

Proper file naming will be essential to maintain productive digital work flows and insure future relevancy of materials collected and developed. Use of a common standard naming conventions will be important for research and production files, output and documentation. Detail naming conventions will evolve as needed, yet should stem for the following base elements:

- \* Year\_program\_AuthorLastNameFirstInitial (primary creator)\_ProducerInitials (if different than author)\_ItemDescriptor\_IdentifyingIssueNumber.FileExtension
- \* Example: 2020\_landarts\_AlvarezC\_cjt\_BorderWater\_001.pdf

## SCHEDULE OUTLINE

- WK1: Introductions, collective goals, working group formation
- WK2: Research, Digital Process Map, Base CAD Infrastructure
- WK3: Research, Graphic Palette Test
- WK4: Research, Mockup 1 Prototype Test
- WK5: Research, Format Prototypes Test
- WK6: Research, Working Progress
- WK7: Research, Mockup 2 Prototype Test
- WK8: Research, **Print Format Finalized**
- WK9: Research, Working Progress
- WK10: Research, Mockup 3 Prototype Test
- WK11: Research, Working Progress
- WK12: Research, Final Mockup Prototype Test
- WK13: Research, Working Progress
- WK14: Research, Progress, Thanksgiving
- WK15: **Final Critique, Final Deliverables**
- WK16: Wrap up,

See detailed course schedule and assignment prompts for specific instructions. Details are subject to change at the discretion of the instructor and/or the College of Architecture.



## REQUIRED & REFERENCE TEXTS & MEDIA

Primary readings will be provided electronically to help guide the trajectory and frame of dialog in the accompanying seminar. Additional supplemental readings will be identified as needed and sought out as necessary. Independent research in every form to support the work is encouraged.

Recommended books:

- \* Alvarez, C.J. [\*Border Land, Border Water: a history of construction on the US-Mexico Divide\*](#). Austin: University of Texas Press, 2019. [Texas Tech Libraries ebook access](#).
- \* Diaz, Natalie. [\*Post Colonial Love Poem\*](#). Minneapolis: Graywolf Press, 2020.

Reference texts and materials will include:

- \* Aliwen. "[Élisabeth Lebovici: What Aids has Done to Her](#)." *Artishock: revista de arte contemporaneo*. Interview, 18 May 2020.
- \* Alli, Sabrina. "Ariella Aisha Azoulay: 'It is not possible to decolonize the museum without decolonizing the world.'"  
[Guernica Magazine Interview](#), 12 March 2020.
- \* Azoulay, Ariella Aisha "[Unlearning Decisive Moments in Photography](#)", *Still Searching...* 31 October 2018.
- \* Ballí, Cecilia. "[Return to Padre](#)", *Texas Monthly*, January 2001.
- \* Ballí, Cecilia. "[The Passion of Benjamin Sáenz](#)", *Texas Monthly*, August 2013.
- \* Ballí, Cecilia. "[What Wall?](#)", *Texas Monthly*, May 2017.
- \* Bauer, Curtis. [\*The Real Cause for Your Absence\*](#). Chattanooga: C & R Press, 2013.
- \* Bauer, Curtis. [\*American Selfie\*](#). New York: Barrow Street Press, 2019.
- \* Bitsui, Sherwin. [\*Flood Song\*](#). Port Townsend, WA: Copper Canyon Press, 2009.  
<https://ebookcentral.proquest.com/lib/ttu/detail.action?docID=4548605>
- \* Bowden, Charles. [\*Killing the Hidden Waters\*](#). Austin: U. of Texas Press, 1977.
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Reference materials will be distributed through Teams and on reserve in the Architecture Library (when possible). Texas Tech Libraries electronic editions are searchable via the Ebook Central platform as single-user access. It is important to know leaving the ebook open in a browser window locks out other readers. Using the 'Download Book' feature requires Adobe Digital Editions and will virtually check-out the book and thereby limit access to other users for 24 hours. Thanks in advance for considering access material by others.

Reference list complied with assistance from Tim Johnson and Zoe Leonard.

## **COURSE REQUIRED TOOLS AND SUPPLIES**

Ability to access, process and develop work digitally will be central to the success of this course. This will include use of a computer (with camera and microphone), necessary software, access to the internet, and access to physical and digital reference materials.

## **DESIGN RESEARCH NOTEBOOK**

Students will keep a design research notebook documenting their activity (sketches, drawings, notes, writings, etc.). The notebook is crucial to reflective thinking and a vital record of key ideas and explorations in your work. Have it available for use everyday. It can exist physically and digitally. Notebook uploads will be required weekly.

## **COMPUTING & SOFTWARE**

Students will provide and maintain their own laptop computer for use in assignments. See the [college website for minimum specifications](#). The computer needs to have a camera, microphone, an updated web browser (Google Chrome is recommended) and internet access to complete the course work and participate in remotely as required. Technical difficulties, viruses, crashes, server and print bureau problems, or corrupted files will not be accepted as excuses for not producing assigned work. All digital work should be regularly backed up and organized with proper naming.

Current working editions of CAD, Rhino and Adobe Creative Suite (including Photoshop, Illustrator, InDesign and Acrobat X Pro) will be required. Available at the Texas Technology Store ([www.texastechnologystore.com](http://www.texastechnologystore.com)) or at Creative Engine ([www.creationengine.com/](http://www.creationengine.com/)).



## PRINTING

Persistent output of work and review prints are vital to productive design process. Efforts will be made to accommodate PDF reviews when possible, however each student should be prepared to print as needed to complete assignments. Printing can occur at the [college PRINT BUREAU](#) or any other means that produces effective results.

## GRADING CRITERIA

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and progress evaluations will be provided every two weeks. Evaluation are considered relative to intention, development, and resolution on a 0-100 scale. No extra credit is available in this course. Semester component weighting is:

Component	=	Percentage
Research	=	25%
Synthesis	=	25%
Process	=	25%
Production	=	25%
<b>Total Grade</b>	<b>=</b>	<b>100%</b>

## NATIONAL ARCHITECTURAL ACCREDITING BOARD CRITERIA

**A.1 Professional Communication Skills:** Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

**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.



Land Arts working at Muley Point, Utah.

## RIO MEANDER MAP SEMINAR

*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.*  
(Duke University Press, 2016) pp. 1.

## COURSE INFORMATION

ARCH 5301 - 007 - 3 graduate credits - CRN: 34002

**Special Problems in Architecture: Land Arts Seminar**

ARCH 3361 - 3 undergraduate credits

**Design Workshop: Land Arts Seminar**

ARCH 7000 - x graduate credits

**Independent Study: Land Arts Seminar**

ARCH 4000 - x undergraduate credits

**Independent Study: Land Arts Seminar**

Meeting Times: Monday~Wednesday, 1:00pm to 2:50pm

## INSTRUCTOR INFORMATION

Chris Taylor, Associate Professor, Section 303, Studio Room 404, [chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Office 709, Hours 10-11am Wednesdays & by appointment.

## CATALOG COURSE DESCRIPTION

Special projects and project development in architectural design.

May be repeated for credit.

## COURSE DESCRIPTION

This seminar course operates in parallel with the Rio Meander Map Studio as part of the 2020 Land Arts ADAPTATION. 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 three primary components:

- **Dialogue:** formal and informal discussions of material in the readings and the evolution of experience of work being 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.

Deliverables for this seminar include completion of scheduled readings and participation in seminar discussions, daily journal writing, sketchbook entries, documentation of your work and work created by others, and contribution to the Land Arts archive. All process material assembled, finished works, and scanned PDF copies of journals and sketchbooks will be submitted at the end of the term to the Land Arts Archive.

## **STUDENT LEARNING OBJECTIVES**

Disciplinary knowledge to be gained:

- 6.1. Direct exposure and working knowledge of the complex history along the Rio Bravo / Rio Grande as international border that continues to be actively shaped by ecologies of human and non-human agents.
- 6.2. Conceive, develop and collectively produce a meander map of the Rio Bravo / Rio Grande that activates and demonstrates the collective research trajectory.
- 6.3. Interpolate and test understandings of craft in archival investigation, mapping and drawing in the production the rio meander map.

## **STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

- 6.1. Ability to translate research questions in to tangible design research projects.
- 6.2. Ability to synthesize diverse, divergent, and complex source materials from grounded experience of land and people.
- 6.3. Ability to operate as a productive member of a collective with shared responsibilities for group safety in demanding contexts.
- 6.4. Ability to link professional academic production with social and ecologic responsibilities established by working with a group.
- 6.5. Ability to share the energy, insight, and ambition of the Land Arts experience with others long into the future.

## **MEANS OF EVALUATION / ASSESSMENT**

See section included in studio above.

## **TEACHING METHODS**

See section included in studio above.

## **OUTLINE SCHEDULE**

See detailed course schedule and assignment prompts for specific instructions. Details are subject to change at the discretion of the instructor and/or the College of Architecture.

## **REQUIRED & REFERENCE TEXTS & MEDIA**

See section included in studio above.

## **COURSE REQUIREMENTS**

See section included in studio above.

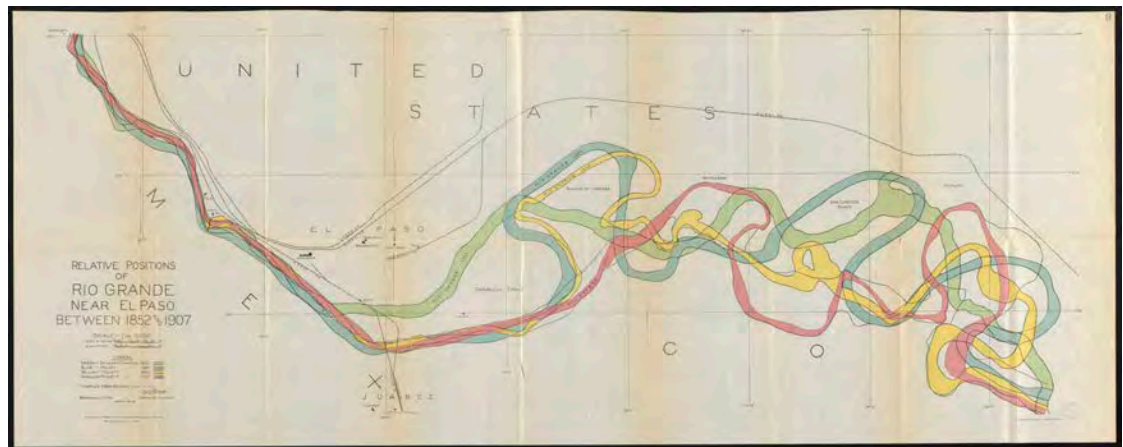


## GRADING

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and progress evaluations will be provided every two weeks.

Evaluation are considered relative to intention, development, and resolution on a 0-100 scale. No extra credit is available in this course. Semester component weighting is:

Component	=	Percentage
Research	=	25%
Synthesis	=	25%
Process	=	25%
Production	=	25%
<b>Total Grade</b>	<b>=</b>	<b>100%</b>



Relative positions of the Rio Grande near El Paso between 1852 and 1907, created by the International Boundary Commission, United States and Mexico in 1911, from the Norman B. Leventhal Map & Education Center at the Boston Public Library.



Land Arts 2018 Exhibition at the Museum of Texas Tech University, Lubbock, Texas.

## 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**

*“A Note on the Poetry of Igor Barreto” introduction to  
Igor Barreto. *The Blind Plain / El Llano Ciego*.  
(Tavern Press, 2018) pp. 16-17.*

## **COURSE INFORMATION**

ARCH 5315 - 007 - 3 graduate credits - CRN: 41640

### **Systems of Architectural Inquiry: Land Arts Exhibition**

ARCH 7000 - 007 - 1 graduate credits - CRN: 22266

### **Research - Systems of Architectural Inquiry: Land Arts Exhibition**

ARCH 4000 - 00\_ - 3 undergraduate credits - CRN:

### **Research - Systems of Architectural Inquiry: Land Arts Exhibition**

Meeting Times: Thursdays, 3:30 to 4:50pm

## **INSTRUCTOR INFORMATION**

Chris Taylor, Associate Professor, Section 303, Studio Room 404, [chris.taylor@ttu.edu](mailto:chris.taylor@ttu.edu), 806-834-1589, Office 709, Hours 10-11am Wednesdays & by appointment.

## **CATALOG COURSE 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 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 2021. 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 their 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:

- 6.1. Awareness of the complexity involved in exhibiting field based works in non-field settings.
- 6.2. Appreciation of the value of translation in synthesizing experiences and aspirations across registers of medium, material, and time.
- 6.3. Aptitude for reflection marked by the particular experience of sustained field observations.

## **STUDENT PERFORMANCE OBJECTIVES**

Professional knowledge to be gained:

- 6.1. Ability to present complex field based research to the general public.
- 6.2. Ability to refine and produce professional quality work for public display.
- 6.3. Ability to realize aesthetic research through the presentation and discussion of finished works.
- 6.4. Ability to reflect and evaluate heterogenous conditions of land art.
- 6.5. Ability to cultivate group energy and focus across field and non-field settings.

## **MEANS OF EVALUATION / ASSESSMENT**

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.

## **OUTLINE SCHEDULE**

See detailed course schedule and assignment prompts for specific instructions. Details are subject to change at the discretion of the instructor and/or the College of Architecture.

## **REQUIRED TEXTS**

See section included in studio above.

## 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.

## GRADING

Grading will follow the criteria of the university policy at <https://www.depts.ttu.edu/opmanual/OP34.12.pdf> and progress evaluations will be provided every two weeks. Evaluation are considered relative to intention, development, and resolution on a 0-100 scale. No extra credit is available in this course. Semester component weighting is:

Component	=	Percentage
Exhibition Preparation	=	20%
Exhibition Resolution /		
Personal Catalogue	=	70%
Participation	=	10%
<b>Total Grade</b>	<b>=</b>	<b>100%</b>



## ACADEMIC REGULATIONS AND POLICIES

(applies to all courses in the Land Arts program)

### COLLEGE OF ARCHITECTURE POLICES

#### ACADEMIC REGULATIONS

Consult the Texas Tech University 2019-2020 Undergraduate and Graduate Catalog.

#### CIVILITY IN THE CLASSROOM

Faculty and students are expected to assist in maintaining a productive environment at all times that is secure, quiet, respectful, mutually civil, and conducive to working individually and in teams, and to listening to the instructor and to other students. See College Studio Culture Policy.

Students are required to comply with the College Academic Policies for Attendance, Building and Shop use, Retention of Student Work, and the University Student Code of Conduct.

#### TOXIC PAINT

Aerosol spray can painting of projects is **NOT ALLOWED UNDER ANY CIRCUMSTANCES** either within the building, on campus or off campus. Use the spray booth in the model shop is available for water based non-toxic painting.

#### ATTENDANCE POLICY

Each student is allowed three unexcused absence. Each additional absence will cause a 2 point deduction from the final grade. All absences are considered unexcused except for absences due to religious observance, officially approved field trips, or per the illness-based absence policy below. Students are expected to comply with rules for reporting student illness requiring absence from class for more than one week. See University [Academic Regulations <catalog.ttu.edu/content.php?catoid=11&navoid=1210#academic-regulations>](http://catalog.ttu.edu/content.php?catoid=11&navoid=1210#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 their sketchbook, computer, tools, supplies and work available for all studio actives. Excessive tardiness, leaving early, lack of participation, walking in and out of lectures, undivided attention, and disruptive behavior will count as an absence. Working on assignments from other classes is not be allowed during class time.

## GRADING

The grades used, including plus and minus, with their interpretations, are A, excellent; B, good; C, average; D, inferior (passing, but not necessarily satisfying degree requirements); F, failure; I, incomplete; and W, withdrawal (not to be confused with a drop). The letter R designates a course repeated to remove an I. The grade of I is given only when a student's work is satisfactory in quality but, due to reasons beyond his or her control, has not been completed during the regular semester. The professor reserves the right to refuse to grade work that is incomplete, extremely late, does not meet requirements, is substantially inferior in quality, or is poorly displayed. Any work submitted after the time and date scheduled will receive a reduction in grade, unless the circumstances—documented illness or death, unusual acts of nature, family crisis—warrant consideration by the faculty and constitute a valid justification. As per University policy, all work submitted to the professor becomes the property of the University.

## UNIVERSITY REQUIRED STATEMENTS

### ETHICAL PRINCIPLES

Texas Tech University is committed to the values of mutual respect; cooperation and communication; creativity and innovation; community service and leadership; pursuit of excellence; public accountability; and diversity. <http://www.depts.ttu.edu/officialpublications/catalog/EthicalPrinciples.php>

### UNIVERSITY OPERATIONS NOTICE

If Texas Tech University campus operations are required to change because of health concerns related to the COVID-19 pandemic, it is possible that this course will move to a fully online delivery format. Should that be necessary, students will be advised of technical and/or equipment requirements, including remote proctoring software.

### FACE COVERINGS ARE REQUIRED

Texas Tech University requires that students wear face coverings while in classes, while otherwise in campus buildings, and when social distancing cannot be maintained outdoors on campus.

### SIGNAGE

Be attentive to signage posted at external and some classroom doorways that indicates entry and exit ways, gathering and queuing spaces, and availability of masks and hand sanitizer.

## SEATING ASSIGNMENTS

The purpose of assigned seating is to assist in contact tracing, if necessary, and to augment social distancing. Students are expected to sit at a minimum of six feet apart. A required seating chart will be created once everyone is positioned with appropriate social distancing. There will also be an orderly procedure, designed to ensure social distancing, for exiting the classroom. Refer to the Guidebook distributed at the All School Meeting for further information.

## ILLNESS-BASED ABSENCE POLICY

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

1. If you are ill and think the symptoms might be COVID-19-related:
  - a. Call Student Health Services at 806.743.2848 or your health care provider. After hours and on weekends contact TTU COVID-19 Helpline at 806.743.2911.
  - b. Self-report as soon as possible using the [Dean of Students COVID-19 webpage](#). This website has specific directions about how to upload documentation from a medical provider and what will happen if your illness renders you unable to participate in classes for more than one week.
  - c. If your illness is determined to be COVID-19-related, all remaining documentation and communication will be handled through the Office of the Dean of Students, including notification of your instructors of the period of time you may be absent from and may return to classes.
  - d. If your illness is determined not to be COVID-19-related, please follow steps 2.a-d below.
2. If you are ill and can attribute your symptoms to something other than COVID-19:
  - a. If your illness renders you unable to attend face-to-face classes, participate in synchronous online classes, or miss specified assignment due dates in asynchronous online classes, you are encouraged to visit with either Student Health Services at 806.743.2848 or your health care provider. Note that Student Health Services and your own and other health care providers may arrange virtual visits.
  - b. During the health provider visit, request a “return to school” note;

- c. E-mail the instructor a picture of that note;
- d. Return to class by the next class period after the date indicated on your note.

Following the steps outlined above helps to keep your instructors informed about your absences and ensures your absence or missing an assignment due date because of illness will be marked excused. You will still be responsible to complete within a week of returning to class any assignments, quizzes, or exams you miss because of illness.

## **POLICY STATEMENT ON POSITIVE COVID-19 TEST**

**If you have interacted with individual(s) who have tested positive for COVID-19:**

maintain a list of those persons and consult Student Health Services at 806-743-2911 or your primary care provider on next steps.

Do not return to class until you are medically cleared by your Health Care Provider.

## **AMERICANS WITH DISABILITIES ACT STATEMENT**

Students with disabilities will find numerous programs designated to coordinate academic accommodations and promote access to every phase of university life. Such programming is coordinated through Student Disability Services where personnel oversee and coordinate programs to ensure accessibility on an individual basis to students with disabilities. Texas Tech strives to provide all students equal access to a college education and support in adjusting to the college experience. Prospective and current students interested in receiving more information regarding programs for students with disabilities should contact Student Disability Services.

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 contact Student Disability Services, 335 West Hall, 806.742.2405 or visit online at [www.studentaffairs.ttu.edu/sds](http://www.studentaffairs.ttu.edu/sds) email: [sds@ttu.edu](mailto:sds@ttu.edu).

## **ACADEMIC INTEGRITY STATEMENT**

It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly

suspension. Academic integrity is taking responsibility for one's own class and/or coursework, 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 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] Students must understand the principles of academic integrity and abide by them in all classes and/or coursework. Academic integrity violations are outlined in the Code of Student Conduct, Part X, B3 of the Student Handbook. If there are questions of interpretation of academic integrity policies or about what might constitute an academic integrity violation, students are responsible for seeking guidance from the faculty member teaching the course in question. "Academic dishonesty" includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor(s) or the attempt to commit such an act). See the Texas Tech Academic Catalog: Academic Integrity.

## **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, & 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](http://titleix.ttu.edu/students). Faculty and staff members at Texas Tech are committed to connecting you to resources on campus. Some of these available resources are: Texas Tech Student Counseling Center, 806-742-3674, [www.depts.ttu.edu/scc/](http://www.depts.ttu.edu/scc/) (Provides confidential support on campus.) Texas Tech 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](http://voiceofhopelubbock.org) (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, [www.depts.ttu.edu/rise/](http://www.depts.ttu.edu/rise/) (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742- 3931, [www.depts.ttu.edu/tpd/](http://www.depts.ttu.edu/tpd/) (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](http://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 are available to listen and support you in an affirming manner. We 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. Within the Center for Campus Life, the Office

serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expressions. Office of LGBTQIA, Student Union Building Room 201, [www.lgbtqia.ttu.edu](http://www.lgbtqia.ttu.edu), 806.742.5433

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