

Lubbock Scapes Collective Manifesto: Situated Knowledge in Local Matters and Global Conditions

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The Lubbock Scapes Collective is an interdisciplinary group composed of faculty from programs in cultural studies, media and communications, poetry and translation, linguistics, Spanish literature, landscape, art and architecture within a single university. Its purpose is to break through the boundaries of “disciplines” by creating holistic projects that problematize questions of landscapes through scholarly collaborations that seek to understand, define, evaluate, and represent spaces people inhabit. They do so by using landscape as a structural model or framework to bring together a diverse group of disciplines firmly rooted in social space and the production of situated knowledge. The kaleidoscope of shifting spaces in which individuals and groups interact through face-to-face and mediated communication creates multiple horizons for creative reflection and engagement, reclaiming human experience in a world that has been depicted by objects perceived as knowledge outside human feelings. This historical framing of landscape is now obsolete and the collective is searching for new dimensions of the term.

In the belief that socially engaged academics have the power to enact significant change, the Lubbock Scapes Collective is interested in theorizing how to root their research in the immediate and proximate in ways that activate and respect local culture and traditions tied to the land. They work under the assumption that the concept of landscape emerges from reciprocal and historical relationships between the symbolic and the real and is constantly evolving and fluid. This group is united primarily by a profound dissatisfaction with their disciplinary alienation and with the theoretical status quo that does not take into account their position as academics and citizens of a particular place.

The Lubbock Scapes Collective’s contribution to this conference is the presentation of the collective’s manifesto as an atlas of forms and cultural patterns within the specific character of the land the members inhabit: not only as a local matter, but as a global condition in the American Southwest, and inside other Spanish-speaking areas in and outside the U.S. Thus, through this project, the collective will explore examples of recent consolidated forms of social constructions and their rural and urban forms (e.g. environmental language, political boundaries, and material typologies found across signage, borders, and infrastructure). These serve as mirrors of the immense geological structures, that, while supporting global demands, construct local cultures. The remote and the proximate are expressed in the ways of life on the surface and subsurface: in how an aquifer and cotton T-shirt are connected; in how Hispanic-oriented media creates dynamic social and linguistic urban landscapes; and how market signs in El Paso become designed to sell burritos to those drilling into the Permian Basin. The Collective theorizes the relationship of their particular “proximate” (a perceived nowhere) to the “remote” (an imagined elsewhere) in areas they inhabit through their manifesto that reimagines the complexities of landscape, its layered patterns and meanings, to create visual and material grammar that necessitates restructuring and redefining our conceptions of occupied scapes.

This manifesto was delivered at 2017 Marfa Association of College Schools of Architecture conference as a performance. Line breaks correspond to shifts between the distinct voices of collective members.¹



Figure 1: Lubbock Scapes Collective Manifesto video track at 0 minutes, 11 seconds.

INTRODUCTION

In the belief that socially engaged academics have the power to enact significant change,² we of the Lubbock Scapes Collective are interested in theorizing how to root our research in the immediate and proximate^{3,4}

—in ways that activate and respect local culture and traditions tied to the land. We work under the assumption

—that the concept of landscape^{5,6,7,8,9,10} emerges from reciprocal and historical relationships between the symbolic and the real and is constantly evolving and fluid.

We are united primarily by a profound dissatisfaction with our disciplinary alienation¹¹ and with the theoretical status quo that does not take into account our position as academics and citizens of a particular place.

CENTERLESS

Lubbock’s landscape is marked by empty spaces where weeds, waste and all forms of trash collect. A place so dry and flat¹² that by far its greatest structures are the clouds

—that continuously draw the eye upwards. A place defined more by clouds, wind, and sun than an historic city center. This also connects to the idea of a dialect that is *centerless*,

—a language that is created on the periphery of that arbitrary “center” and that evolves in beautiful and creative ways. We are drawn to the word

—**centerless**:^{13,14,15} it’s a term one can use to define this place in a superficial way—*there’s no city center in Lubbock anymore, or There’s nothing downtown*. Everything seems to be falling out over the edges and there’s a hollow point in the middle.

—The region’s human geography and distance from the border with Mexico¹⁶ create unique dynamics compared with other rural and urban areas of the state.

TRUE STORIES INSERT

You know, in a couple of years, this will probably all be built up.

Radio reception’s GREAT here.^{17,18,19}

Although the center of town is pretty old, around the outside, there’s been a lot of people moving in. A lot of construction.

(Children laughing and surveyors working in the distance)

This is where the stage for the performances is going to be built.

It will only take a couple of days. Because it’s all prefab.

They’ll get it done just in time. I hope.

Think there will be enough parking, huh?

We’ll be there soon.

Many of Virgil’s festivities are sponsored by Vericorp.



Figure 2: Lubbock Scapes Collective Manifesto video track at 0 minutes 30 seconds.

It's a major public relations effort.

They're calling it a celebration of special-ness.

But this place is completely normal.

Anyway, this is the Vericorp building just outside Virgil.

It's cool. It's a multipurpose shape. A box.

We have no idea what's inside there.²⁰

PUMP JACK

A place where windmills tower over the inhabitants like giants, drawing energy from above, where pumpjacks pull oil from the ground and vast irrigation systems draw water from unseen reservoirs below.²¹ In this place

—there's no debt to the past.²² We're attempting to tie this place—as we attempt to understand it—to some other past, some other experience. Part of our job is to identify that relationship of territories and times. Pump jacks allow us to *smell* time.²³

—Above a thick layer of clay rock, this community is living on the surface, while under our feet exists one of the most important geological structures that in this part of the world is depicted in form of business:

—Oil and Gas²⁴ — MOTHERFUCKERS ~ CABRONES.²⁵

—Lubbock is depicting the beauty of West Texas, a kind of wild modernization²⁶ above a geological structure of oil, gas, and water.

SILO

We have each crawled out of our academic silo to meet each other on contested terrain.²⁷²⁸ By using different silos of knowledge, the discussion is the critical tool²⁹

—that joins matters and constructs relations. We came together because

—our personal landscapes/territories converged/intersected at the right time and space, in a horizontal and vertical movement where culture and language constantly dialogue with each other.

—Vertical cylinders penetrate the *earth* in the form of wells for water, oil and gas, and the sky for grain storage, power and communication.³⁰

—The **translanguaging**³¹ phenomenon as a **vertical** state, one that moves away from the flatness, away from traditional language formats, that has been created by **layers**

—(transformations hidden underneath like the missile silo, and the re-vindication for diversity of dialects, like the grain silo projecting upward).

—Some West Texans have built shallow silos in which to take cover from the violence of tornados³² which respect no boundaries.



Figure 3: Lubbock Scapes Collective Manifesto video track at 1 minute 13 seconds.

LANGUAGE ~ LANDSCAPE

Language over time and with the influence of **cultural** changes transforms itself and we can observe the process of translanguaging—

—the use of two or more languages to create one single text or message that requires a knowledge of the aforementioned languages to understand it.

—The growth of media and communication favors certain vocabularies and forms of expression over others.

—A particular drawl³³ distinguishes a West Texas radio personality from her/his counterparts in other areas of the state, and the same applies in Spanish, or the particular way that Spanish and English are mixed.

—The region’s human geography and distance from the border with Mexico create unique dynamics in comparison with other rural and urban areas of the state.³⁴ The urban plan of Lubbock³⁵ is

—a grid of efficiently numbered streets running East to West, but the streets running north to south are named after what are now largely ruinous, post-industrial, mid-sized U.S. cities³⁶

—that must have had a different meaning back in the early twentieth century when the neighborhoods were first created.

LONG SOLDIER POEM INSERT

This is how you see me the space in which to place me

This is how to place you in the space, in which to see³⁷

The space in me you see

is this place

see how you place me in you

To see this space



Figure 4: Lubbock Scapes Collective Manifesto video track at 3 minutes 46 seconds.

NON-MONUMENTALITY

Lubbock is decidedly indeterminate, rootless and non-monumental.³⁸ Despite the fact that its streets are wide, straight and well-planned,

—the city of Lubbock defies the logic of modern urban planning and postmodern design. We are inhabiting the “Wild West”³⁹ where new rules/perspectives/geographies are being generated and are articulated in ways not attempted before.

—We are in a naked space where there is the potential to attempt new ways of seeing/inhabiting Lubbock and the South West.

*But I’m not back North in Iowa,
on a Williamsburg street dead-ending
at the edge of town where the cold
has pushed color into oak, maple
and catalpa leaves; I’m down here
at South Overton, South. Over. Ton.⁴⁰*

TIME

The perfection of the routines.

—The threat of un-reticulated time.⁴¹

—The boredom of the crops facing the cosmos without human life.⁴²

—Photography allowed moments in time to be preserved by mechanical-chemical⁴³ means, without the direct human intervention of an artist/illustrator.

—The fields, as printers of cotton flowers,⁴⁴ printing circles and lines day by day, month by month, year to year.⁴⁵ Lubbock an image of our now-days, is about the present extended without consciousness of the future.

CONVERGENCE ~ DIVERGENCE

Radio connected people in an interpersonal way, long before commercial models dominated the airwaves.⁴⁶

—New media allow for a variety of synchronous and asynchronous messages

—to be shared among people who are producers as well as consumers of content.

—The kaleidoscope of shifting spaces⁴⁷ in which individuals and groups interact through face-to-face and mediated communication creates multiple horizons for creative reflection and engagement, reclaiming human experience in a world that has been depicted by objects perceived as knowledge outside human feelings.

—Efforts to standardize the Spanish language by drawing from different prestige dialects from Spain and Mexico result in **convergence**,⁴⁸ when at the same time the community creates its own dialect

—which some purists see as the bastardization⁴⁹ of the language leading to a rich linguistic **divergence**. Pure language does not exist.



Figure 5: Lubbock Scapes Collective Manifesto video track at 4 minutes 3 seconds.

—We seek to understand, define, evaluate, and represent spaces people inhabit by using landscape as a structural model or framework to bring together a diverse group of disciplines

—firmly rooted in social space⁵⁰ and the production of situated knowledge.⁵¹ This historic framing of landscape is now obsolete and the collective is searching for new dimensions of the term.

CONCLUSION

The mood of the Lubbock Scapes Collective is pure potentiality⁵² moved by the multiplicity of voices joined under the same field but using different languages and systems of thought. There are the same numbers of points of convergencies than divergences. *We came to Lubbock to teach, but Lubbock teaches us.*^{53,54}

LUBBOCK SCAPES COLLECTIVE MEMBERS

Curtis Bauer, Associate Professor of English and Comparative Literature, is a poet and translator. He is interested in modes of translation and composition: he investigates not only how we move text from one linguistic system to another, but how individuals translate experiences of unfamiliar spaces in their search for orientation.

Rafael Beneytez Duran, Associate Professor of Architecture, investigates, constructs and writes on “the problem of atmospheres as a form in architecture.” His interests focus on architectural design in technological forms as atmospheric constructions and infrastructure architecture,

related to the notions of lightness, transparency and shadowless space. His works research the contact points between technology and culture.

Idoia Elola, Associate Professor of Linguistics in the Department of Classical & Modern Languages & Literatures. She investigates second language writing, and works with the writing found in public signs, investigating the “linguistic landscapes” of Hispanic flea markets in Texas in connection to language policies, geographical and architectural perspectives.

Susan Larson, Professor of Spanish and amateur geographer, conducts research that lies at the intersection of Literature, Film and Cultural Studies. Her research and teaching engage with theories of social space and the discourses of modernity at play in Spanish culture since 1900, paying special attention to the cultural implications of urban planning and architecture.

Chris Taylor, Associate Professor of Architecture and Director of Land Arts of the American West at Texas Tech. Land Arts is a “semester abroad in our own backyard,” investigating the intersection of human construction and the evolving shape of the planet across the arid lands of the Americas.

Kenton Wilkinson, Professor and Director of the Thomas Jay Harris Institute for Hispanic and International Communication at Texas Tech, is editor of the *International Journal of Hispanic Media* and author of *Spanish-Language Television in the United States: Fifty Years of Development*. Wilkinson’s research interests include international communication and Hispanic-oriented media.



Figure 6: Lubbock Scapes Collective Manifesto video track at 6 minutes 31 seconds.

ENDNOTES

1. Just as a symphony has its different instruments, so too does this collective have its different voices which reveal a multitude of valuable and necessary perspectives. Before the conference performance the collective took on the role of the symphony conductor, identifying in each of the following segments echoes and nuances individual members bring to the collective manifesto. Although the voices cannot be heard in this text, it is the collective's intention to make visible the presence of the distinct voices inside the symphony.
<http://lubbockscapescollective.org>
2. "We have reached a *Tipping Point*, a juncture that does not merely consist in the fact that climate change has reached a point where it is self-reinforcing, or that fossil resources are becoming dramatically depleted. Over the last centuries, humankind has put processes in motion leading to developments for which we no longer have any standards by which to judge. When humankind itself becomes a natural force—or that which we have understood to be nature is now made by humans—then dualisms such as nature/culture or subject/object no longer function in the accustomed fashion. With the traditional methods of knowledge acquisition—the natural sciences on one the side and the humanities on the other—humankind has reached a limit. The indivisible concatenation of industrial metabolism, climate change, urbanization, soil erosion, and the extinction of species, as well as a new social (self-) consciousness, have shown that: the rapid reformation of cause and effect, means and end, and quality and quantity requires a new approach to the world which is not governed by postmodern discourse but by material interconnections and processes. A new sense of amazement at the wonder of the Earth is required: what can we do and how can we know—and to what extend are these two questions connected? With what means, methods, and senses can we encounter the world of our own creation?" Katrin Klingan, Askhan Sepahvand, Christoph Rosol and Bernd M. Scherer, eds. 2015. *Textures of the Anthropocene: Grain, Vapor, Ray*. Cambridge, MA: The MIT Press, p.3.
3. Understanding the composition and nature of the audience of the Lubbock Scapes Collective's work is of enormous importance as they define their own aesthetic position. This is an active critique that intends to join points of common fields of sensibilities into the global-local net. From our perspective, the Fall 2017 ACSA Marfa Conference defined a point of this net by launching the title 'Crossings Between the Proximate and the Remote.'
4. The idea of the proximate and the remote unveils the sense that everything, even if it appears to be far, becomes the near. Rebecca Solnit, in *A Field Guide to Getting Lost* (New York: Penguin Books, 2005), reminds us that "in this world we actually live in, distance ceases to be distance and to be blue when we arrive in it. The far becomes the near, and they are not the same place" (p. 35). This has aided the collective in solidifying the notion that everything—regardless of how far things might be from the viewer—becomes immediate and near if we know how to look.
5. "Landscape," according to John Mullan in his review of Kenneth Baker's *The Faber Book of Landscape Poetry*, is "that word used for the pleasing shapes of the countryside." He notes that it "began as a technical term for painters, a word for a delightful artifice. When Joseph Addison travelled to Italy in the 1690s, he hoped 'to compare the Natural Face of the Country with the Landscips that the Poets have given us of it.' He acknowledged what, since Romanticism, has become a less obvious thought: that landscapes are what we carry in our heads rather than what we discover" Mullan, John. "The Faber Book of Landscape Poetry" (2000, Oct. 7, para. 1) retrieved from (<https://www.theguardian.com/books/2000/oct/07/poetry>). Another poet might consider the landscape by asking *Where am I?* because he knows that he can't really identify landscape without considering where he's been before—the scape's rhythms, sounds, scents, and the contours underfoot. The poet, or at least this one, is always placing the present in the context of a/ the past.
6. A linguist sees landscapes as an attempt to pay attention to language in the environment, as well as words and images displayed and exposed in public spaces. Linguists attempt to extend beyond descriptive analyses of the situations in which each language is used and find patterns connecting certain types of signs to a specific language; to provide other perspectives of our understanding of multilingual societal knowledge by concentrating on language choices, hierarchies of languages, contact phenomena, regulations, and aspects of literacy (Shohamy, E. & Gorter, D. *Linguistic Landscape: Expanding the Scenery*. London, UK: Routledge, 2009, Gorter, D. "Linguistic landscapes in a multilingual world" in *Annual Review of Applied Linguistics*, 33, 2013, pp. 190-212.); and to capture the reasons behind the flexible and fluid nature of the linguistic practices shaping these spaces (Pennycook, A. *Language as a Local Practice*. London, UK: Routledge, 2010.).
7. "One morning the duke woke up and opened the balcony windows to breathe in the aroma of his garden. Astonished, he saw how the gardener was cutting the old and withered flowers and flower buds. At that moment the duke exclaimed—What are you doing to my garden?—The gardener answered, I'm thinking about the future." One kind of architect perceives landscape as an appropriation of nature; lawns, trees,



Figure 7: Lubbock Scapes Collective Manifesto video track at 9 minutes 10 seconds.

hills and flowers are considered as a scene. A decorative background that is static and functional. The history of the garden is profound and has come to represent different meanings. Today a big part of the urban, social and individual definitions of “landscape” remain a form of frozen nature treated symbolically, plastically, or as if part of a museum. Notions that approach the idea of nature outside of the understanding of the forms of what is to come, outside of biotopes, ecosystems and vectors of time and inside the realm of the “object.”

8. Another kind of architect considers landscape an evolving amalgam of complex social and ecological forces accreting into forms and reactions. “The strata of the Earth is a jumbled museum. Embedded in the sediment is a text that contains limits and boundaries which evade the rational order, and social structures which confine art. In order to read the rocks we must become conscious of geologic time, and of the layers of prehistoric material that is entombed in the Earth’s crust. When one scans the ruined sites of pre-history one sees a heap of wrecked maps that upsets our present art historical limits. A rubble of logic confronts the viewer as he looks into the levels of the sedimentations. The abstract grids containing the raw matter are observed as something incomplete, broken and shattered.” Robert Smithson. “A Sedimentation of the Mind: Earth Projects” in Jack Flam (ed). *Robert Smithson: The Collected Writings*. Berkeley and Los Angeles: University of California Press, 1996, p. 110. Originally published in *Artforum*, September 1968.
9. A cultural geographer would assume (erroneously) that everyone using the term would be drawing on the work of Carl O. Sauer (1889-1975), whose “Morphology of Landscape” (*University of California Publications in Geography* vol. 2.2, 1925, pp. 19-54) first broke with environmental determinism and proposed that “[c]ulture is the agent, the natural area is the medium, and the cultural landscape is the result” (23).
10. From a media viewpoint, landscapes are the multiplicity of media sources, platforms, content and technologies available to audiences/users in a particular time and place. Generation typically has a strong influence over the media landscape one perceives, and how it is engaged. ‘Landscapes’ has also referred to structural conditions within media industries, such as levels of state funding/participation, policy and regulation, barriers to entry, turmoil, competition, etc. Although these are relevant issues, a related term, ‘media geographies,’ better fits the collective’s interests and our work. Adams (2009) identifies four aspects: geographical patterns of communication infrastructures and the message flows they facilitate; social spaces created and

reproduced through media use; places in media (representations of place); and media in place ([non-]belonging of media artefacts in certain places). Other geographers have invoked Baudrillard in their efforts to understand why, given their superior access to information, (American) youth has become less geographically literate. Helles, Rasmus, Jacob Ørmen, Casper Radil, and Klaus Bruhn Jensen, “The Media Landscapes of European Audiences.” *International Journal of Communication* 9, 2015, pp. 299-320; Paul C. Adams, *Geographies of Media and Communication*. New York: John Wiley & Sons, 2009; Chris Lukinbeal, and Jim Craine “Geographic Media Literacy: An Introduction” *GeoJournal* 74, no. 3, 2009, pp. 175-182.

11. The members of the Lubbock Scapes Collective are united, in large part, by the unsettling feeling not only that our research findings are limited to a very small and privileged minority, but that our underlying theoretical assumptions don’t account for the radical uniqueness of West Texas, its landscape, its cultures and its people. Working in disciplinary isolation, we are never going to be able to create the broad-based knowledge necessary to answer important questions about the place where we live and work. In the acknowledgments to his book *Marxism and Urban Culture* (Lanham, MD: Lexington Books, 2014) Benjamin Fraser puts it this way: “I do not believe that they [the disciplines] can be fully transcended. But seen together they may help to understand how it is that disciplinary specialization is, a la Henri Lefebvre, a form of alienation” (vii).
12. Lubbock is located within the Llano Estacado, a thirty-seven thousand square mile tableland that spans eastern New Mexico and northwest Texas. “The Llano Estacado is one of this Earth’s places, a sky-domed and once undemarcated landscape, given a generalized geographic perimeter by a striking layer of pale hardpan, a scribing from which hang the ocherous curtains of various escarpments, the Mescalero and the eponymous Caprock among them. Perhaps it was once too vast, too intimidating a space for Clovis hunters to enter at the beginning of the local Holocene, a place too stingy with surface water for hunters to chance an *entrada* far from a dependable, quenching drink. Or maybe we need to reimagine the early Holocene, and see the progeny of the Clovis hunters at Blackwater Draw the way we have come to reimagine pre-contact Polynesians at sea in double-hulled, ocean-going catamarans, guided by navigators who knew that the Hawaiian Islands (fresh water, food, an opportunity for stable habitation) were there, long before any human eye caught hold of them. // Clovis hunters gave the Llano a name, we can reasonably assume, a word now unfetchable but a name packed with meaning, standing for a region stripped of most of its wetlands and large mammals. The Holocene Llano gave way two hundred years



Figure 8: Lubbock Scapes Collective Manifesto video track at 10 minutes 7 seconds.

ago to the Anthropocene Llano. The twentieth-century horseman found no footprint of a short-faced bear on the dry bank of a Llano creek, but instead the pawprint of a feral dog. The great reservoir of silence suspended above the plain, through which birdsong, wind-washed grass, and thunder once flowed, outlining and intensifying the silence, today carries the ceaseless wheezing of the pump jack, the *whump-whump-whump* of the wind charger, the hammer of diesels. The snowflake Appaloosa of a Comanche youth is now the blooded equine of suburban backyards. The crazy quilt of migrating shovelers and pintails overhead is now an invisible web of electromagnetic radiation, anchored to cell-phone towers like a monofilament net, and where open vistas once provoked an endless replication of possibility (or boredom for some), there are now fences and property lines for the once-upon-a-time hunter-gatherer to negotiate." Barry Lopez in Stephen Bogener and William Tydeman (eds). *Llano Estacado: An Island in the Sky*. Lubbock: Texas Tech University Press, 2011, p.3.

13. Kenneth Jackson called them "centerless cities" (*Crabgrass Frontier: The Suburbanization of the United States*, Cambridge: Oxford University Press, 1987); Peter Rowe (*Making a Middle Landscape*, Cambridge: MIT Press, 1992) used "middle landscapes"; Edward Soja coined the term "exopolis" ("Six Discourses on the Post-Metropolis" *Urban 2*, 1998, pp. 37-50); and Joel Garreau famously coined the term "edge cities" (*Edge City: Life on the New Frontier*, New York: Doubleday, 1991). Lubbock is none, exactly, and yet a little bit of all of these things, which is why we are looking for a new vocabulary of our own to talk about the unique experience of urban space that is the undertheorized and underappreciated *Hub City*. For now, though, we'll just use "centerless."
14. Another interesting aspect about the word *centerless*, is that it's a term one can use to define this place in a superficial way—*there's no city center in Lubbock anymore*, or *There's nothing downtown*. Everything seems to be falling out over the edges and there's a hollow point in the middle. I'm immediately taken to the hollow point bullet, and yes, that's dangerous because of what it does when it enters a body, but that's not what I'm talking about in Lubbock, though I could. Instead, I think the poem "He Sápa, Three" by Layli Long Soldier might be a better representation, as it's a linguistic and visual representation of the observed and the observer, what movements one has to do in order to see clearly, more completely what surrounds the center space. Of particular interest for the Lubbock Scapes Collective is that the journal that published this poem changed the format/composition so it could be read more easily on a screen. That is, the magazine centered a centerless work.
15. The term *centerless* liberates us from thinking of languages as standard and prescriptive; it allows for diverse dialects and language variations to co-exist with the same

level of power...leaving no room for the existence of hierarchies or prestige languages that some communities have decided to empower.

16. We should note that borderlands have been discussed and theorized at length over the past quarter century as in-between places, third spaces, cultural and linguistic fracture zones, economic integration areas, engines of femicide, and more. Our difficulty in applying this and other existing theory to the *centerlessness* and *nowhere-ness* of Lubbock has been an attractive feature of our work together. The conceptual landscape we face holds promise and threat, like the object of our gaze. Lawrence A. Herzog, *Where North Meets South: Cities, Space, and Politics on the United States-Mexico Border*. Austin: University of Texas Press, 1990; Gordon H. Hanson, "US-Mexico Integration and Regional Economies: Evidence from Border-city Pairs" *Journal of Urban Economics* 50, no. 2, 2001, pp. 259-287; Melissa W. Wright "Necropolitics, Narcopolitics, and Femicide: Gendered Violence on the Mexico-US Border," *Signs: Journal of Women in Culture and Society* 36, no. 3, 2011, pp. 707-731.
17. On the South Plains, where Lubbock nests, few geographical barriers impede the propagation of electromagnetic radio waves. Broadcasting antennae are notable vertical residents of the city, their presence accentuated at night, when they provide a visual backbeat and seem to grow taller. Radio and television signals have linked remote populations of the region for decades, and now mobile technology and social media do the same, in complex ways.
18. There's a long history of transborder broadcasting by high-power radio and television stations located on both sides seeking audiences *del orto lado*. Although sources of binational regulatory contention for decades, such signals have encouraged translanguaging (see note 31) among the audience and many DJs, especially north of the border where it's more socially acceptable. Clear channel stations are shielded from interference, broadcasting with greater power than their neighbors at night. When atmospheric conditions are optimal, signals bounce between earth's surface and ionosphere several times, reaching well beyond their points of origin. This phenomenon allowed Lubbock's most famous progeny, Buddy Holly, to groove on distant styles without leaving the South Plains. (Gene Fowler and Bill Crawford, *Border Radio: Quacks, Yodelers, Pitchmen, Psychics, and Other Amazing Broadcasters of the American Airwaves*. Austin: University of Texas Press, 2010; Roberto Avant-Mier, "Heard It on the X: Border Radio as Public Discourse and the Latino Legacy in Popular Music," in ed. Michael C. Keith, *Radio Cultures: The Sound Medium in American Life*. New York: Peter Lang, 2008, pp. 47-64.
19. Allen, Terry, writer. "The Wolfman of Del Rio." In *Lubbock (on everything)*. Paradise of

- Bachelors, 2016, Vinyl. Originally released by Fate Records in 1979. See also Michael Ventura, "This Ain't No Top 40s Song: The Music of Terry Allen," in Terry Allen, Dave Hickey, and Marcia Tucker. *Terry Allen*. Austin: University of Texas Press, 2010, pp. 279-287.
20. *True Stories*. Directed by David Byrne (Warner Bros., 1986). Segments of this film accompanied the manifesto performance.
 21. In his book *On the Mode of Existence of the Technical Objects* (LLC: Univocal Publishing, 2016) the French philosopher Gilbert Simondon connects technique with culture, breaking the spell of the historical bad relationship between humans and machines. Simondon presents "machines" as human representatives. For Simondon there is something purely human in machines and their physical constructions. Oil extractions, crop circles and other tracks and footprints are essentially human. The vastness of them is an accurate image of our globalized world's culture.
 22. "What type of culture grows into a society that has forgotten how to think historically?" In his book *The Seeds of Time* Fredric Jameson talks about the work of Platonov: *Chevengur* (Ann Arbor: Ardis Publishers, 1978) presents this question to identify the existence of a different way of thinking that is indebted to a society that has grown out of the process of modernization. Lubbock, on the other hand, could be considered a pure generic product of Late Modernization (even Late Capitalism) but connected with Jameson's question since it is a place where "History" does not exist. Lubbock's society and culture grows rootless from the notion of atavistic times. In these places human activity has no debts to the past, has no memory of place, neither of themselves as a society. It poses a question to the Lubbock Scapes Collective: What type of culture is this without history and profoundly rooted in the process of the Late Modernization itself but neither in time nor space? Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism*, Durham: Duke University Press, 1993, and *The Seeds of Time*, New York: Columbia University Press, 1996.
 23. A clarification regarding olfactory authenticity: the rotten-egg smell one encounters near oil wells and pump jacks is indeed smelling time (hydrogen sulfide gas). When one burns time by driving past a refinery—as in the Houston region or near Exit 13 of the New Jersey Turnpike—one's bulb is sampling a conglomeration of natural and man-made chemicals.
 24. Quote of December 8, 2015 letter from a Lubbock Scapes Collective member to Werner Herzog talking of Lubbock.
 25. This text was shouted in unison by all members of the collective; however, two members added these expletives at the end. Although the first is most likely self-explanatory, the second word is from the Spanish and contains these possible meanings: dickhead; scumbag; swine; bastard; fucker; motherfucker; and asshole. The collective members are of the mind that "the magic in spoken language shows itself most clearly in cursing and naming" as Peter Elbow notes in his book *Vernacular Eloquence*. "Consider the reaction of many people to the sound of a taboo profanity—or the sound of their own name, or God's name: it's as though the sound of the word still carries just a bit of juice of the thing itself." Peter Elbow. *Vernacular Eloquence*. New York: Oxford University Press, 2012.
 26. During one of the Lubbock Scapes Collective's many discussions over the course of the last year across the street from some of Lubbock's largest cotton processing plants, one member's use of the term "wild modernization" sent another who had been working on modernity and the urban for decades into an open-mouthed state of mild shock. What an apt way of talking about Lubbock, and what a slap in the face to one's assumptions that cities and nature are geographic opposites, cities being manufactured social creations and nature being outside of human creation! Shit. Time to reconsider some basic theoretical assumptions. Nature and the modern city are completely intertwined. Now what?
 27. The disciplinary silo metaphor has lurked in the halls of academe for more than a decade. The below ground version carries particularly nefarious connotations of intercontinental ballistic missiles. (Does residing too long in the silo without crawling out to engage other thinkers and disciplines [as we have done with this project] increase the chances of mutually assured destruction?) It bears noting that our use of the term 'silo' for structures, those penetrating air or earth, led some members of the collective to look down and others—like an Iowan poet—to look up. Dale Dauphinée and Joseph B. Martin. "Breaking Down the Walls: Thoughts on the Scholarship of Integration." *Academic Medicine* 75, no. 9, 2000, pp. 881-886.
 28. Charles Bowden, "Contested Ground" in *Orion*. Nov/Dec 2009, pp. 18-25.
 29. Someone mentioned the poem "He Sápa, Three" by Layli Long Soldier earlier. Layli's poem has visual weight, like Carl Andre's poems. Poems like these require that the reader change her perception of what a poem is, how one reads a text. This action of reading a text in an unfamiliar format...or in the case of West Texas and this collective, where the scape is unfamiliar to many of us, the place forces our body to contort, our eyes to shift, to reinterpret what we thought was familiar and create a new sense of familiarity. Or, perhaps to realize that disorientation is a way of inhabiting the world.
 30. "Transpierce the mountains instead of scaling them, excavate the land instead of striating it, bore holes in space instead of keeping it smooth, turn the earth into swiss cheese. An image from the film *Strike* (by Eisenstein) presents a holey space where a disturbing group of people are rising, each emerging from his or her hole as if from a field mined in all directions." Gilles Deleuze, and Félix Guattari. *A Thousand Plateaus*. Minneapolis: University of Minnesota Press, 1987, pp. 413-414.
 31. Understanding translanguaging means to understand the phenomenon that occurs in communities in which two or more languages are in contact, the effect that languages have on the individuals that inhabit these spaces in terms of community building, identity, and agency, and the communities' perceptions and opinions of how the political, economic, and human factors affect these urban spaces and the people that inhabit them. Who does not want to be part of this phenomenon, experience, and freedom?
 32. On May 11 of 1970 one of the worst tornadoes in Texas history hit Lubbock's downtown district. To this day it holds the record as the worst Category 5 tornado to devastate a densely-populated downtown district in the United States. Perhaps equally devastating to the downtown area, however, was the conscious decision not to rebuild but to focus investment on the suburban South Plains Mall, completed in 1972. Sections of downtown Lubbock are a time capsule that brings you back to before the 1970s but also reminds you of similarly-abandoned city centers like post-earthquake Managua or post-industrial Detroit. What will happen to Lubbock's social space now that this mall is closing? Lubbock is a type of city that demands questions not addressed in classics of urban theory such as Jane Jacobs's *The Death and Life of Great American Cities* (New York: Random House, 1961) where she talks about "the safety of sidewalks" and celebrates the economic and racial diversity of her neighborhood (Greenwich Village) in the 1950s. Is it possible that Lubbock's urban condition is more universal than most people suspect?
 33. The collective member who spoke this line in the performance was selected because of his unique ability to demonstrate the beauty, difficulty and complexity of the languages spoken in West Texas. The word *drawl* is pronounced [ˈdrɔl]; a Texan would pronounce the word [dɹɔːl]; and a Spaniard living in West Texas would pronounce it [draul].
 34. "To be successful in the longer term, a sustained reengagement with the rural and agriculture by contemporary artists will also require some new critical arts practices and curatorial tactics. Which, in turn, suggest the need for the development of a new rural aesthetic, including a supporting new rural arts pedagogy and theoretical structure." Ian Hunter, "Rethinking the Rural: The Wilder Shores of Contemporary Art" in Margo Handwerker, Richard Saxton, Todd Bockley, and Fernando García-Dory. *A Decade of Country Hits: Art on the Rural Frontier*. Heijningen: Jap Sam Books, 2014, p. 76.
 35. "Yet what makes most modern American cities interesting in spite of their similarity is that they are not like cities in Europe or like American cities in the past: they are not pedestrian cities; they are not to be explored on foot. They have to be explored in a car, an event that takes time, because they stretch for miles and miles—street after street of one-story single-family houses. They are not for the casual nineteenth-century wanderer looking for picturesque architectural glimpses, but they are wonderfully impressive when you are traveling at a moderate thirty-five miles per hour. // My own conclusion, for what it is worth, is that almost all up-to-date American cities west of the Mississippi are variations of a basic prototype, and that prototype is Lubbock, Texas. I am not about to criticize Lubbock. Who can fail to like a city whose leading newspaper in named the *Daily Avalanche*? It is a city that a generation ago had a population of fifteen thousand; now it has a population of more than two hundred thousand. There is a new kind of city evolving in America, chiefly in the Sunbelt, and on a small scale Lubbock tells us what those new cities look like. In particular, it tells us about how the street, the road, the highway has taken the place of architecture as the basic visual element, the infrastructure of the city." John Brinkerhoff Jackson. "The Vernacular City" in *Landscape in Sight: Looking at America*. New Haven and London: Yale University Press, 1997, p. 238.
 36. Members of the Lubbock Scapes Collective live on Flint, Canton, Gary and Toledo streets. Flashes of meaning stream their way into one collective member's mind as she drives East to West, West to East along these streets, recalling her experiences of the Midwestern cities of her youth. Flint: Michael Moore - rabbits or meat - epic water crisis! Canton: Eugene Debs' 1918 Canton, Ohio Speech - Socialist Workers of the World Unite! Gary: crumbling steel mills and the Jackson 5! Toledo: general post-recession industrial decline. These cities were models for Lubbock when the Tech Terrace neighborhood was built in the 1920s.
 37. This poem, titled "He Sápa, Three," previously referenced in footnotes 14 and 29, comes from Layli Long Soldier. *Whereas*. Minneapolis: Graywolf Press, 2017, p. 8.
 38. From its very beginning, Lubbock was a transient concept. In 1890 W. E. Wheeler founded a settlement south of Ransom Canyon called Monterey. His rivals Wheeler and Burns started one of their own, calling it North Town. They were neither skilled nor experienced urban planners. When they realized, years later, that they had started

- two separate urbanization processes, they compromised and began to build on a third site in-between both established locations, physically moving homes, schools, churches and even a hotel to the area that is now Lubbock. 19th Street, the East-West dividing line between the Texas Tech campus and the southern half of the city, was once the north boundary of a ranch so large that the barbed wire fence outlining the property ran the entire length of the county.
39. The idea of the “Wild West” came from Peter Elbow (*Vernacular Eloquence*, p. 380) when he noted that “it is on the web and in email and chat rooms that we see a new Wild West where there are no official sheriffs with badges--no institutionally sanctioned people enforcing correct written English.” We are moving away from standard versions of the language in the same way we can move away from standard versions of the Texan landscape. It is an exciting time to explore the spaces we inhabit with no sheriffs to enforce the laws of land that we have outgrown.
 40. Excerpted from the poem “South Overton” in Curtis Bauer. *The Real Cause for Your Absence*. Nashville: C&R Press, 2013, pp. 67-68.
 41. Ibidem 3, As Simondon explains, Man reticulates the space and the time to structure the ground and to extract the figure. Without this reticulations there is no contact between Man and World. The reticulation of the Territory is made by the location of “Magic Points” (the top of the mountain, the valley or the cape), the reticulation of the time is made by significant dates signed by historical events, holidays and celebrations that permits society to find themselves in the calendar.
 42. “Boredom means: the experience of one’s own time as a dilatation of the interior that is realized notably in the moment that one feels that is not filled with significative actions. This time is lived as a tortuous duration before the arrival of the next event capable of breaking the spell” (Lubbock Scapes Collective translation) from Peter Sloterdijk, *Bubbles, Spheres III*, pg 551, Madrid, Ed Siruela, 2004. Bored, the crops as human representatives, face the cosmos waiting for the next “event,” inhabiting the giant clock of their natural-chemical biorhythms.
 43. Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” in Hannah Arendt (editor) *Illuminations: Essays and Reflections*. New York: Schocken Books, 1969.
 44. The Lecture Series of the College of Architecture at Texas Tech University in the Spring of 2017, brought us Kyna Leski. After her lecture during the dinner conversations in the suggestive space of Chris Taylor’s “Combine,” Kyna expressed her experience flying over Llano Estacado. When she realized the vast land of crops managed by computers and satellites and barely inhabited by human beings, Kyna expressed her impressions saying: “So...This is somehow a giant printer of cotton flowers!”
 45. ARCH 3501 Fall 2015, College of Architecture Texas Tech University Undergraduate Course Statement.
 46. In Terry Allen’s video installation “Memwars” (“SITE 20 Years / 20 Shows,” SITE Santa Fe, 16 March - 22 May 2016) Jo Harvey Allen recounts “in early 60s in Lubbock, usually on a warm summer night, loaded down with bootleg beer and whisky, five or so carloads of us would head out to the cotton fields south of town. We’d park in a circle with the headlights aimed in, tune all the car radios to the same station, and dance in the dirt to the music. KOMA out of Oklahoma City, or local KSCL, until midnight, and then we’d all change stations to the Wolfman. XERF out of Del Rio, with its massive outlaw transmitter across the river in via Açuña, and dance and raise hell to that.” To which Terry responds “My private memory of that voice, and what struck deeper and meant the most to me, was listening to it alone in my car on the highway at night. I can’t remember the first time I heard it but remember how mysterious it was, how impossible it was to know, who, or what the voice belonged to. Some thought it was Moms Maybley, the great gravel throated female comedian of the time. Others thought it was some weird Mexican DJ, or maybe some black yankee hipster. Maybe even a beatnik. It was impossible to tell. But whatever it was, it was the music it played that was the true revelation. Music you heard the first time, that opened every door, and actually changed your life. Right then, in that moment. And, with actual recordings of wolves howling, placed exactly in the perfect place in each song that made your greasy hair stick straight up. The sense of hurdling through great black empty space, late at night, on a dead straight line of asphalt, with headlights shining, driving a car as fast as it would go, listening to the Wolfman on the radio, turned up as loud as it would go. It’s probably where every freedom I most valued first began.”
 47. Imagine the members of the collective back-to-back, peering out to a West Texas landscape through unique kaleidoscopes that they’ve constructed over decades of teaching, research and community engagements. They encounter and report different, but compellingly connected images, and distinct ways of accounting for them fit, somehow. The metaphor is one means of illustrating how this group interacts and why we find our collaborative work and each other’s company so enthralling. Unsurprisingly, the reference here to complex interplay between interpersonal and mediated communication came from the resident media researcher who connects it with several of Appadurai’s engaging concepts: mediascape, ethnoscape and ideoscape. Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy.” *Theory, Culture & Society* 7, no. 2, 1990, pp. 295-310.
 48. Convergence is a phenomenon of standardization/regularization, where the social construction of rules/principles/ideas is perceived and understood in a common, single manner. We each bring that sense of convergence from our disciplines, we understand landscapes from a single optic lens. Divergence, however, began when each of us moved away from our disciplines to find better ways to describe a phenomenon, situation, space, or in our case, a particular landscape.
 49. One might consider “Bastards of Young” from the 1985 album *Tim* by The Replacements (Sire Records) first; however, members of the Lubbock Scapes Collective also considers that *bastardization* describes a movement away from convergence; for instance, the standardization of the Spanish language—an arbitrary phenomenon decided by certain powerful nations—based mostly on Spanish and Mexican dialects seen as prestige languages to what some believe is the bastardization of the language where the community creates a dialect that illustrates the changes and divergence from the idea of a “pure/standard/prestige language. From outside the collective we might seem to be bastardizing our families (our disciplines) because we are breaking away from accepted traditional frameworks; however, our members see this collective activity as enriching our bloodlines and making us stronger.
 50. Henri Lefebvre’s ideas about ‘social space’ (*The Production of Space*. Malden, MA and Oxford: Blackwell, 1991) are another inspiration for the members of the collective as we talk go about trying to understand the connections between the political, the environmental and the cultural aspects of everyday life in West Texas. Lefebvre is famous for writing that “(social) space is a (social) product [...] the space thus produced also serves as a tool of thought and of action [...] in addition to being a means of production it is also a means of control, of domination, of power” (26). “Change life! Change society! These ideas lose completely their meaning without producing an appropriate space” (59).
 51. “Situated knowledge is a form of objectivity that accounts for both the agency of the knowledge of the producer and that of the object of study,” writes philosopher Donna Haraway. The Lubbock Scapes Collective is drawn to this idea: its basis in reciprocity, its attention to the particularities of place and the way it proposes respectful, open, non-hierarchical ways of creating and sharing knowledge. Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective” *Feminist Studies* 14.3, 1988, pp. 575-599.
 52. Francis Bacon draws forces not bodies. A mass of glass after different states of thermal settings becomes different crystals. Each setting provides its form. The mass of glass contains information not only form or matter. Against Aristotle’s hylomorphic scheme, appears the notion of Potentiality well developed in the “Notion of Metastability” of Simondon and as a consequence, “The Body without Organs” used by Deleuze and Guattari. The notion of potentiality considers all the different forms contained and included into the biological body, into the thing delivered to the becoming, not yet realized or started. These forms exist contained in the body, in the thing, as “in - formation.” They are possible vectors where energy can flow through to modulate matter. The notion of potentiality operates as a feature of every being and thing before all states of energy are tied into the realm of the stable equilibrium. This point of equilibrium, the last one, is the one where nothing is allowed to the change, where every force is neutralized, where every potential has disappeared.
 53. This collective’s members have much in common: we are outsiders in this place, and we are curious about how the place is affecting us. In the right-now instance in which portions of this manifesto were composed, there was a moment before first light, which is always shifting, which at that point was always getting a little later. The wind was blowing ceaselessly, and the day before 50 people had been killed in Las Vegas, two hundred more had been injured. The dog had just been walked on a deserted street called Canton, the only pedestrians were the dog and her walker and a gray fox that seems to have taken up residence in the neighborhood. One night she danced on the house roof with her mate. Dog and owner stood on the table in the back yard and shined a bike light upon them. They sat looking at the two look at them, their eyes glowing green-blue specks in the dark. This is the point: that shining-a-light-upon-what-is-at-the-same-time-looking-back-at-you moment of perspective. Lubbock, West Texas, is a bit like this pair of foxes dancing on a roof—bizarre, unreal, beautiful and somewhat frightening—and the Lubbock Scapes Collective is a cooperative way of seeing, of looking, of making sense of this: the members are shining light on some object in this vast space, and bringing their own experiences and expertise to what falls under that shine.
 54. Conceptualizing, composing, performing and archiving this manifesto has drawn us closer to actually believing it. We hope the same holds true for the reader.