

## On/Off Site

**Memórias of Deep Digs**  
*Brookings, South Dakota*  
*Montevideo, Uruguay*



Ensamble Studio, Structures of Landscape, 2015



Ensamble Studio, Cyclopean House, 2015



## Course Information

All emails MUST include ARCH 451 as the subject of the email. Students MUST identify themselves in emails. Instructors will respond to emails within 48hrs, not including weekends.

## Course Description

Students are expected to apply training from previous courses to work in this studio. Students completing the course successfully will have worked in a professional manner to complete the projects put forth in the project briefs. Fundamental explorations into specific architectural media will allow students to explore distinct architectural systems. (course catalog).

Prerequisite course: Arch 352

## Fall 2019. Arch 451. Architecture Studio II. On/Off Site: *Memórias of Deep Digs*

Department of Architecture (DoArch). South Dakota State University. 5 Credits  
Monday, Wednesday, and Friday: 2:00 - 4:50pm. AME Studio

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**On/Off Site** is about digging stuff up. The studio scope is driven by two material tracks:

1. On-site (wet, monolithic cast-in-place construction)
2. Off-site (dry, assembly of fabricated parts)

These two methods of work correspond to two paths in the practice of *Ensamble Studio*. In Arch 451, each path is placed in dialectical opposition; prompting students to explore the spatial consequences of wet/dry construction through the specific media-based imaging techniques outlined on page 4. This opposition points to anachronistic and potentially inventive construction techniques — it is a fertile and contradictory mix that combines questions of form, matter, and materiality.

### **Matter is *potentiality* (what can be) and form is *actuality* (what is) — a very thumb distinction.**

With this in mind, matter is the physical behavior of material before it becomes form. Materiality is the graphic description of matter or the virtuality of form. Think about one of last scenes in *Fargo* (Coen Brothers, 1996), in which a pregnant Deputy finds an unsuspecting criminal putting his dead accomplice through a rattling, top-feed wood chipper — a socked-foot sticking out the top. In *The Architecture of Error* (2014), Francesca Hughes describes this scene as *form (human body)* turning into *matter (sort of fleshy-chips)*, and *matter (the intrauterine process)* turning into *form (a fetus)*. Arch 451 is not about pregnancy or wood-chippers, it is about architecture's reluctance to dig into the unpredictability of turning *matter* into *form*. This approach embraces all aspects of nostalgia that provoke a deeper sense of material labor. Ensamble Studio's work pokes at virtual materiality by doubling down on the immediate link between labor and physical matter. The studio does not take a Luddite oath or resort to the aura of individual craftsmanship. Instead, an examination of virtuality's pursuit of error-free material processes shapes the scope of On/Off Site.

### **The semester is divided into two 7-week projects: Project 1 (On-site) and Project 2 (On/Off-site).**

Project 1 focuses on the first material track through the design of a *Readers Cave* (place to read stuff) on *Sexhauer Field*, adjacent to the Hilton M. Briggs Library at SDSU. Project 2 combines both material tracks in the design of a permanent structure (maybe a monument) next to *El Estadio Centenario*, the site of the first FIFA World Cup in Montevideo, Uruguay in 1930. This wet/dry construction will be based on narratives from Eduardo Galeano's *Soccer in Sun and Shadow* (Fútbol a Sol y Sombra, 1995). The book is a collection of histories that capture the geopolitical fumes of world soccer.

## Course Goals

- Demonstrate the ability to communicate design intentions in a clear manner.
- Demonstrate the ability to receive and respond to critical feedback about creative work.
- Develop a basic ability to explore the relationships between form, material, and representation.
- Show initiative in engaging and exploring design challenges.

## Questions

- What are the differences between *Matter*, *Form*, and *Materiality*?
- Why are ideas of construction and structural *Complexity* defined by material *Precision*?
- How do imaging techniques affect the relationship between space and material?

## Grading Criteria

You can complete every assignment on-time, complete them correctly, and fail this course. Finishing is simply a basis for assessment. Demonstrating the issues of the course through your performance is how you pass the course. NO extra credit, make-ups, or late submissions will be accepted in this course.

**The final course grade will be based on performance throughout two (2) study + design projects, one (1) documentation project, and class participation/attendance:**

40%	PROJECT 1
40%	PROJECT 2
10%	DOCUMENTATION
10%	ATTENDANCE & PARTICIPATION

Student grades will be assessed via a daily performance assessment (is the work complete and on time? Did the student participate in class?) of 0 (zero), - (minus), ✓ (check), + (plus) AND an overall assessment at the end of the session. Studio teaching is accomplished in intensive making based study. Daily assignments are given and checked. On time submission of daily work is expected and will be rewarded in assessment. Daily review and critique of submitted work will occur and suggestions will be offered for improvement. In each of the final section reviews the instructor will critically study daily work submitted by the students for evidence of performance of the design issues under study. Each student will receive three grades throughout the semester.

**Students who receive A's in this course will be curious about ideas, will demonstrate basic comprehension of and engage in discussions based on the topic, will substantially contribute to the completion of the class projects, and will find a way to channel these studies into an increasingly sophisticated questioning of architectural production.**

A (90 - 100%) = Exceptional performance; strongly exceeding the requirements of the course, showing strong academic initiative and independent resourcefulness.

B (80 - 89%) = Performance above the norm; accurate, complete, and beyond the minimum requirements of the course; work demonstrates marked progress and initiative.

C (70 - 79%) (MINIMUM GRADE TO RECEIVE STUDIO CREDIT) = Satisfactory/adequate work; adequately meets minimum requirements and demonstrates satisfactory comprehension, communication skills, and effort; demonstrates little initiative to investigate the problem without substantial prodding of the instructor; work shows little improvement.

D (60 - 69%) = Unsatisfactory/inferior work; unsatisfactorily meets minimum requirements and demonstrates minimum comprehension, communication skills, and effort, at an inferior level; initiative lacking; improvement not noticeable.

F (50 - 59%) = Does not meet minimum requirements; fails to adequately demonstrate comprehension or communication skills. No pluses or minuses will be given in this course.

## Methods of Assessment

Methods of Assessment will address three areas: Study + Design, and Documentation. Study occurs in a state of open exploration within tightly controlled parameters. Studies look for the limits and possibilities of the material, site or precedent. These problems take the form of precedent problems (research existing and/or historical examples) and/or material experimentation in studio. Work in study factors in collaboration, participation, and in-class discussion as essential components.

**Documentary media is central to Ensemble Studio's practice.** Their construction experiments are recorded and documented using a combination of moving and still images, during and after the design and construction processes. Arch 451 will expand on these methods of documentation as means of assessing student work.

**Project 1 will be done in teams of two. Project 2 will be done individually.** Both projects are about the relationship between material construction and imaging techniques used to document construction processes — and imagine, probe, test, and augment their spatial effects.

**Sections 1 and 2 of Arch 451 will design and share an in-studio imaging space.** Students and faculty will tune this space throughout the semester. Stewardship and thorough maintenance of this shared space will be an essential part of students' work. Additionally, teams of students will receive one projector to use throughout the semester. The links between work spaces and media/material processes are outlined below. Instructions and criteria for student work will be described in project briefs and discussed in studio. Any changes the proposed scope of work will be announced in studio and posted to the course website.

## Context

	Project 1: On-site (Weeks 1-7)	Project 2: On/Off site (Weeks 7-15)
a. Construction Precedent:	Ensamble Studio (of-site) <i>Structures of Landscape</i>	Ensamble Studio (of/off-site) <i>Structures of Landscape + Cyclopean House</i>
b. Place:	Sexhauer Field SDSU, Brookings, SD	Parque Batlle, Montevideo, Uruguay
c. Adjacent Structure:	Hilton M. Briggs Library (1977)	Estadio Centenario (1929-30)
d. Non-Program:	Read things	Watch stuff
e. Texts:	Francesca Hughes, <i>Architecture of Error</i> , (2014) Edward Ford, <i>The Architectural Detail</i> , (2011)	Eduardo Galeano, <i>Soccer in Sun and Shadow</i> , (1995) <i>*Required Text for second half of semester</i>

## Processes

a. Material:	Casting in-yard (sand piles as formwork) <i>Concrete Models</i>	Casting in-place (shop yard - sand pile) <i>Cannibal Concrete Models</i> Fabrication off-site (hand/laser cut in-shop/studio) <i>Big Component Models</i>
b. Media:	T01_still and moving images (in-yard) Documentation of casting process T02_still and moving images (in-studio) Documentation of models T03_still images (on-site, Sexhauer Field) Documentation of models T04_still images (in-computer/hand) Sections, plans, and perspectives	T01_still and moving images (in-yard) Documentation of casting process T02_still and moving images (in-studio and computer) Documentation of physical and virtual models T03_still images (off-site, Parque Batlle) Documentation of models with screen/projection T04_still and moving images (in-computer/hand) Sections, plans, and perspectives

## Studio Policy

This studio will require a substantial investment of your time, skill, and critical thought. Research and individual resourcefulness is required. In addition to the department's studio culture policy, the following are in-class studio policies that will be enforced:

- Be on time for studio. Tardiness will affect grading.
- New work must be presented for each meeting.
- All assigned work is due at the beginning of the class period on the day it is due.
- Ideas for discussion must be printed, projected, or physically modeled.
- Not being able to output is not an excuse for late work.
- No excuses will be accepted for technical difficulties, lost or corrupted files, freezes or crashes. Back-up files frequently.
- Participation in midterm and final reviews is a privilege and students may be held out of juries based on the instructor's evaluation of their work to date.
- Participation in pinups and reviews will be taken into account in the grading process.
- All students are required to follow to the course website in order to access materials and receive class announcements. This will be the primary means of communication.
- All cell phones should be STOWED AWAY during class.

Participation in midterm and final reviews is a privilege and students may be held out of juries based on the instructor's evaluation of their work to date. Performance during reviews will be taken into account in the grading process.

## Course Materials

### Hardware and Software

Camera and recording equipment can be shared between students. The department has several cameras and tripods that can be checked out for student use. Students should not depend on the availability of these tools to complete their work on time.

- Electronic Camera or high-resolution phone with video capacity
- Tripod and other jigs (to be developed throughout the semester)
- Digital Modeling Software (Revit and/or Rhino)
- Image Editing Software (Adobe Suites and other basic moving-image software)
- Adapters and HDMI connections for rolling, in-studio monitors

### Casting Supplies

**NO CASTING WILL BE DONE IN-STUDIO OR IN THE WOOD-SHOP SPACE.** ALL CASTING WILL BE DONE IN THE "YARD SITE (SAND PILE)" OR IN AN AGREED UPON AREA. ALL CASTING MUST BE THOROUGHLY PLANNED AND COORDINATED BETWEEN STUDENTS AND INSTRUCTOR. FAILURE TO FOLLOW THESE CRITERIA WILL RESULT IN DISMISSAL FROM THE STUDIO.

- Finishing concrete and other casting materials
- Buckets, plastic, fabric, etc

### Clothing

- Overalls/work clothes and proper footwear is required for casting.
- Gloves and face masks are also required.

**Required Text** (students should buy and share copies of book for Project 2)

- Galeano, Eduardo. *Soccer in Sun and Shadow*, 1995.



## Schedule

This is a preliminary outline and is subject to change – it will be made more specific in each project brief. Changes will also be announced in-class and posted online. Students are responsible for checking the course website. Participation in pinups and reviews will be taken into account in the grading process. Daily assignments are given and checked. Students are expected to present new work at the start of class everyday and continue to work until the end of class.

### University Key Dates

Week 01	M. 08/26	Start Date/Instruction Begins
Week 02	M. 09/02	No Class - Labor Day Holiday
	Th. 09/05	Last day to drop or add classes & adjust final fees
	F. 09/06	"W" grade begins
Week 03	F. 09/13	Last day to submit a graduate application for Fall19
Week 08	M. 10/14	No Class - Native American Day Holiday
	F. 10/18	First half Fall Term ends
Week 09	W. 10/23	Deficiency reports due on Self Service by midnight
Week 11	M.-Tu. 11/04-11/05	Higher Learning Commission On-Site
	F. 11/08	Last day to drop a course
Week 12	M. 11/11	No Class - Veterans' Day Holiday Observed
Week 14	W.-Su. 11/27-12/01	No Class - Thanksgiving Recess
Week 16	W. 12/11	No Class - Final Exam Preparation
Week 16-17	Th.-W. 12/12-18*	Final Exams
Week 18	M. 12/23	Grades due by midnight

### Studio Key Dates

Week 01	M. 08/26	First Day of Class
	W. 08/28	Start Project 1: On-Site
Week 02	M. 09/02	No Class - Labor Day Holiday
Week 03	F. 09/13	No Class - AIASD Convention
<b>Week 07</b>	<b>M. 10/07</b>	<b>On-site Review</b>
	W. 10/09	Start Project 2: On/Off Site
Week 08	M. 10/14	No Class - Native American Day Holiday
	F. 10/18	Project 1: On-Site Grades Returned
Week 12	M. 11/11	No Class - Veterans' Day Holiday
<b>Week 14</b>	<b>M. 11/25</b>	<b>On/Off Site Review</b>
	W.-Su. 11/27-12/01	No Class - Thanksgiving Recess
Week 15	M. 12/02	Final Imaging
	F. 12/06	Super Thing
<b>Week 16</b>	<b>M. 12/09</b>	<b>Final Imaging Due. Project 2: On/Off Site Grades Returned</b>
Week 16	Th. 12/12	1:45pm-3:45pm Final Exam Time . All students are expected to attend.
Week 18	M. 12/23	Final Grades Returned on Self Service

## Attendance

Attendance is required for all sessions. More than two (2) unexcused absences will result in a lowered final grade. Attendance is required at the beginning of each class meeting and a sign-in sheet will circulate during each class session. Attendance is extremely important for this class. In-class discussion about the topic at hand is essential to understanding the course material. After four (4) unexcused absences, the student may fail the course. Late arrivals (15 minutes or more) and early departures will be treated as absences.

## Academic Honesty Policy

In written papers and other class projects (electronic format, hard copy, or otherwise) it is unethical and unprofessional to present the work done by others in a manner that indicates that the student is presenting the material as his/her original ideas or work.

## Freedom in Learning Statement

## ADA Statement

## Student Conduct

### "Excused" absences include the following:

**1- Absence due to religious observance** - The University Catalog states that a student may be excused from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused for this purpose may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused.

**2- Absence due to officially approved trips** – Absence due to approved university sponsored/recognized trips: Faculty and administration will honor officially approved absences where individuals are absent in the interest of officially representing the University. Sanctioned activities include:

- Collegiate club sports and competitions
- Conferences and workshops recognized by the University not related to academics
- Commitments on behalf of the University (Students' Association, Band, Choir, etc.)
- Intercollegiate athletics
- Professional activities recognized by the University related to academics
- Requests for excused absences must be submitted one week prior to the trip or event. Students must present the completed approved trip absence card to the instructor prior to the trip or event in order to receive an official excused absence. Faculty members are not required to honor incomplete or late cards.

Cheating, assisting others, or plagiarizing on tests, quizzes, problems, research papers, or other assignments will result in written notification to the student involved, the academic advisor, the department that offers the course, the appropriate college or administrative dean, and parent/guardian (when student is dependent for financial aid purposes). Plagiarizing is submitting uncited materials as your own work, which was in fact produced by others. Examples include uncited work from journals, books, work of other students, or electronic sources (i.e. world wide web (www), CD Rom, video and audio, graphic materials, etc.). In addition, the penalty for academic dishonesty may be one or more of the following, at the discretion of the instructor, and based on the situation:

- A grade of zero on the test, quiz, homework, problem, or other assignment for the student(s) involved.
- A grade of F for the course.
- Referral of the matter to the student conduct committee or the graduate school for disciplinary action.
- Students have the right to appeal an academic dishonesty charge. Procedures for this process are available in department offices and the dean's office. No final course grades will be given until all avenues of appeal have been completed or the case resolved. If repeated offenses occur in either a specific class or in 2 more different classes, the matter will be automatically referred to the student conduct committee/graduate school.

Freedom in Learning. Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any courses of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

Any student who feels s/he may need an accommodation based on the impact of a disability should contact Nancy Hartenhoff-Crooks, Coordinator of Disability Services (605-688-4504 or Fax, 605-688-4987) to privately discuss your specific needs. The Office of Disability Services is located in room 065, the Student Union.

Students will conduct themselves in a manner that promotes learning. Disruptive behavior and disrespectful attitudes will not be tolerated. Disruptive behavior includes - but is not limited to - eating in class, use of cel. phones, speaking or interrupting during lecture, abusive verbal or physical acts towards classmates or faculty.

## NAAB Criteria

The 2014 NAAB Conditions for Accreditation, including a full description of Student Performance Criteria, can be found at <http://www.naab.org/>

The Department of Architecture (DoArch) must demonstrate that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice. The school must provide evidence that its graduates have satisfied each criterion through required coursework.

The criteria encompass two levels of accomplishment:

- **Understanding:** The capacity to classify, compare, summarize, explain and/or interpret information.
- **Ability:** Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.

## NAAB Student Performance Criteria

Student Performance Criteria are organized into realms to more easily understand the relationships between individual criteria.

### Realm A: Critical Thinking and Representation

Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing, and modeling.

### Realm B: Building Practices, Technical Skills, and Knowledge

Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

### Realm C: Integrated Architectural Solutions

Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

### Realm D: Professional Practice

Graduates from NAAB-accredited programs must understand business principles for the practice of architecture, including management, advocacy, and the need to act legally, ethically, and critically for the good of the client, society, and the public.

### Arch 451 Meets the following SPC

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.



Week 01	M. 08/26 W. 08/28 F. 08/30	First Day of Class Start Project 1: Of-Site
Week 02	M. 09/02 W. 09/04 F. 09/06	No Class - Labor Day Holiday Start Project 1: Of-Site
Week 03	M. 09/09 W. 09/11 F. 09/13	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 04	M. 09/16 W. 09/18 F. 09/20	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 05	M. 09/23 W. 09/25 F. 09/27	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 06	M. 09/30 W. 10/02 F. 10/04	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
<b>Week 07</b>	<b>M. 10/07</b> W. 10/09 F. 10/11	<b>Review Project 1: Of-Site</b> No Class - AIASD Convention
Week 08	M. 10/14 W. 10/16 F. 10/18	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 09	M. 10/21 W. 10/23 F. 10/25	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 10	M. 10/28 W. 10/30 F. 11/01	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 11	M. 11/04 W. 11/06 F. 11/08	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 12	M. 11/11 W. 11/13 F. 11/15	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 13	M. 11/18 W. 11/20 F. 11/22	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
<b>Week 14</b>	<b>M. 11/25</b> W. 11/27 F. 11/29	<b>Review Project 2: Of/Off-Site</b> Start Project 1: Of-Site No Class - AIASD Convention
Week 15	M. 12/02 W. 12/04 F. 12/06	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 16	M. 12/09 W. 12/11 Th. 12/12 F. 12/13	No Class - Labor Day Holiday Start Project 1: Of-Site No Class - AIASD Convention
Week 18	M. 12/23	No Class - Labor Day Holiday