A. COURSE DESCRIPTION
This course seeks to explore architecture’s occupations as a critical component of disciplinary discourse and practice. While architectural projects have been many times understood as stable and autonomous objects when considering the way they advance authorial intentions and anticipate expected transformations, we will focus on how architecture operates in relation to changing and heterogeneous actors and practices performed through their occupation. In fact, after their design, architectural structures are appropriated by diverse individuals and at times dissident collectives; they channel different institutional agendas; they are mobilized with different meanings for changing audiences; and they manage overlapping material processes. Different to other ways of regarding architecture’s use or inhabitation, occupation suggests an active appropriation of a space and its transformation. We will seek to demystify the relationship between architectural projects and the buildings’ occupations, exploring their performance and their significance expanding beyond architects’ intentions by critically revising the tradition of post-occupancy evaluations.
Discussions will cover the conventional conceptualization of use and inhabitation in modern architecture through the notion of program and the consolidation of functionalism in discourse and practice; attempts to expand this approach through the notion of performance and event; critical approaches to the normalization of the user and the incorporation of concerns with diversity in architecture; and the political dimensions of architecture’s occupations, among others.

In parallel with discussions on the topic, the course will revolve around students’ work on a series of selected case studies in New York City, addressing the way in which buildings and occupants perform in relation to each other. In the first part of the semester, we will learn and rehearse different media technologies including video, photography and/or thermal imaging. We will conduct interviews to different agents involved with the building’s operations and will seek to reveal the significance of architecture in understanding its occupation at different scales, as well as the significance of different actors in the performance of architectural structures. In the second part of the semester, we will address graphic techniques and narration genres currently mobilized to incorporate these relations within architecture’s forms of representation. The first exercise will conclude in an edited video and the second in a complex drawing series. Rather than uncritically embracing these different tools, we will explore their potentials and discuss their limitations.
An interest in the reassessment of post-occupancy evaluations is contemporaneously growing both at a discursive level and as a professional concern. OMA, for example, has started to collect all social media posts related to their buildings with #postoccupancy. Rem Koolhaas has recently argued his interest in “documenting how (our) buildings take their place in a primordial sea of influences and predecessors on which their existence depends and to whose existence they try to contribute. […] (W)e wanted to see what happens in the absence of the author, to represent the realities we were complicit in creating, post-occupancy, as facts, not feats.” Filmmakers Ila Beka and Louise Lemoine have developed the series of architecture documentaries “Living Architectures,” highlighting the role of interviews and ethnographic techniques of analysis to address the occupation of significant modern and contemporary buildings. Architect Andres Jaque has enriched disciplinary research following the emphases of Science and Technology Studies, reconstructing the networks through which different buildings gain significance both in discourse and in everyday life. Architecture firm Atelier Bow-Wow has worked to understand the relationship between their projects and the life within them through a set of drawings that conflate “the space of representation and the space of occupation, which are respectively planned anteriorly and observed posteriorly to when an architectural construction is completed.” Hillary Sample has recently addressed maintenance as a key practice in architecture, expanding the realm of concern of the discipline beyond the realization of architecture. Their propositions will serve as a reference for our discussions and work.

Learning Objectives
1. Acquire critical, research, and representational tools to speculate on architecture’s occupations and related questions
2. Understand historical genealogies and theoretical debates relating to the role of program, function, use, performance, participation, and occupation in architecture
3. Relate these genealogies and debates to contemporary challenges and current architectural practices
4. Verbally and visually communicate architectural concepts and research in multiple media formats and discipline-specific techniques
5. Work independently and in collaborative groups on design research projects.

Prerequisites
Students should be familiar with architectural techniques of representation, and should have taken at least one architecture studio prior to this course.

B. COURSE REQUIREMENTS AND ASSESSMENT CRITERIA

Attendance
Attendance to all course meetings is mandatory. Absences due to illness, a personal crisis (e.g. a death in the family), religious observance, or for other reasons of comparable gravity may be excused. In all such cases, you should email me to communicate the reason for their absence and to arrange an opportunity to review any important information you may have missed. Three or more unexcused absences will severely affect a student’s participation grade.

Participation
Participation in seminar discussions and workshop sessions is a key component of the class. It is central to advance both individual and collective understanding of the course materials as well as to rehearse new arguments and lines of research. The use of laptops and other devices during class discussions should be reduced in as much as possible and is only allowed to consult class readings and notes.
**Weekly Responses**

In preparation to seminar discussions, students should prepare a 150-200 word response to the readings. Responses should demonstrate that students have read the assigned texts critically and have been able to understand the main arguments at stake in the session. Responses should conclude either with a question aiming to generate discussion, an image that you want to illustrate an argument central to the session, or a link to a news item/text where such arguments are problematized or discussed. Responses should be posted the night before the class (by midnight) in online discussion boards prepared on Canvas.

**Exercises**

There will be two main exercises throughout the semester. Students are invited to work in groups, that will be organized in class. The members of the group can highlight their individual contributions of each of them or collaborate with independent components, though a unified and cohesive project is preferred. Students will receive a separate grade for each of the exercises. Both exercises will have their own review and students will be able to revise them to incorporate feedback towards the final submission.

**Grading**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation in Seminar Discussions</td>
<td>10%</td>
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<tr>
<td>Reading Responses</td>
<td>10%</td>
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<tr>
<td>Review Exercise 1</td>
<td>20%</td>
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<tr>
<td>Review Exercise 2</td>
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<tr>
<td>Final Submission Exercise</td>
<td>40%</td>
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Students will receive a midterm grade after the review of Exercise 1 and a final grade after the final submission. The final submission is expected to incorporate the feedback provided in the reviews and in the comments accompanying the midterm grade.

**Academic Accommodations**

If you are a student with a documented disability and require academic accommodations, you must visit the Office of Disability Services (ODS) for assistance. Students requesting eligible accommodations in their courses will need to first meet with an ODS staff member for an intake meeting. Once registered, students are required to visit ODS each semester to set up new accommodations and learn how to notify faculty. Accommodations are not retroactive, so it is best to register with ODS early each semester to access your accommodations. If you are registered with ODS, please see me to schedule a meeting outside of class in which you can bring me your faculty notification letter and we can discuss your accommodations for this course. Students are not eligible to use their accommodations in this course until they have met with me. Barnard ODS is located in Milbank Hall, Room 008. Columbia ODS is located in Wien Hall, Suite 108A.

**Wellness Statement**

It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself—your own health, sanity, and wellness—your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them.
Should you have any questions about navigating these resources, please visit these sites:
- Barnard Students: https://barnard.edu/wellwoman/about
- Columbia Students: http://www.college.columbia.edu/resources Click on Health-Wellness
- Columbia GS Students: https://gs.columbia.edu/health-and-wellness
- Columbia SEAS Students: http://gradengineering.columbia.edu/campus-resources

**Honor Code**
The Barnard Honor Code applies to all students in this class regardless of academic affiliation. Approved by the student body in 1912 and updated in 2016, the Code states:

*We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.*

The Columbia College Honor Code and the Columbia College Faculty Statement on Academic Integrity can be viewed here:
https://www.college.columbia.edu/honorcode
https://www.college.columbia.edu/faculty/resourcesforinstructors/academicintegrity/statement
http://www.college.columbia.edu/academics/academicdishonesty

**Affordable Access to Course Texts:**
All students deserve to be able to access course texts. The high costs of textbooks and other course materials prohibit access and perpetuate inequity, and Barnard librarians are partnering with students, faculty, and staff to increase access. By the first day of advance registration for each term, you should be able to view on Canvas information provided by your faculty about required texts (including ISBN or author, title, publisher and copyright date) and their prices. Once you have selected your classes, here are some cost-free methods for accessing course texts, recommended by the Barnard Library: find out if your faculty has placed the texts on reserve at Barnard Library or another Columbia library, and look for course texts using CLIO (library catalog), Borrow Direct (request books from partner libraries), Interlibrary Loan (request book chapters from any library), and NYPL. Students with financial need or insecurity can check items out from the FLIP lending libraries in the Barnard Library and Butler Library and can consult with the Dean of Studies and the Financial Aid Office about additional affordable alternatives for getting access to course texts. Talk with your librarian and visit the Barnard Library Textbook Affordability guide (library.barnard.edu/textbook-affordability) for more details.
C. CLASS FORMAT AND PROGRAM

The class meets twice a week: Mondays will be generally be dedicated to seminar discussions, while Wednesdays will be reserved for activities related to the development of workshop exercises.

Week 1  Wed. 9/5  Introduction. Presentation of Case Studies

Week 2  Mon. 9/10  Discussion 1. Program determinations
        Wed. 9/12  Exercise 1A. Pin-up

Week 3  Mon. 9/17  Discussion 2. Open relations
        Wed. 9/19  Exercise 1A. Deskcrits

Week 4  Mon. 9/24  Exercise 1A. REVIEW [Space TBD]
        Wed. 9/26  Exercise 1B. Workshop [Video Production][MediaLab 105 MTLC]

Week 5  Mon. 10/1  Discussion 3. Performative actions
        Wed. 10/3  Exercise 1B. Deskcrits [DAL]

Week 6  Mon. 10/8  Discussion 4. Participatory practices
        Wed. 10/10  Exercise 1B. Pin-up [DAL]

Week 7  Mon. 10/15  Discussion 5. Users and other occupants
         Wed. 10/17  Exercise 1B. Workshop [Video Editing][MediaLab 105 MTLC]

Week 8  Mon. 10/22  Discussion 6. Material articulations
         Wed. 10/24  Exercise 1B. Deskcrits [DAL]

Week 9  Mon. 10/29  Exercise 1. REVIEW [Space TBD]
         Wed. 10/31  Exercise 2. Presentation and Workshop

Week 10 Mon. 11/5  NO CLASS. Election week
          Wed. 11/7  NO CLASS. Make-up class TBD [MoMA exhibit: Judson Dance Theater]

Week 11 Mon. 11/12  Discussion 7. Environmental agreements
         Wed. 11/14  Exercise 2: Pin-up

Week 12 Mon. 11/19  Exercise 2: Deskcrit
         Wed. 11/21  NO CLASS. Thanksgiving

Week 13 Mon. 11/26  Discussion 8. Power operations
         Wed. 11/28  Exercise 2: Deskcrit

Week 14 Mon. 12/3  Discussion 9. Occupations
         Wed. 12/5  Exercise 2. REVIEW [Space TBD]

Week 15 Mon. 12/10  NO CLASS. Make-up class TBD
         Wed. 12/19  Final Submission (by email)