

B+C | A

Barnard and Columbia Architecture

SPECIAL TOPICS: PROGRAM-PERFORMANCE-OCCUPATION

Fall 2017 ARCH UN3302_Section 01, Room 306 Milbank

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Living Architectures, *Koolhaas Houselife* (2013)

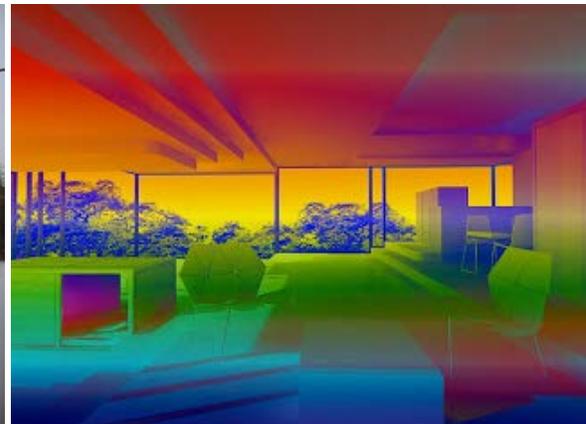
A. COURSE DESCRIPTION

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.

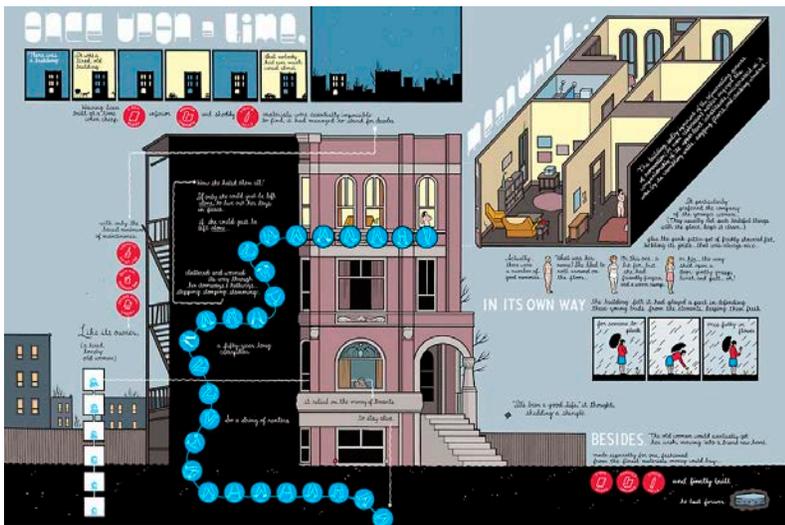
In parallel with discussions on the topic, the course will revolve around students' work on a series of selected case studies in New York City, addressing the way in which buildings and occupants perform in relation to each other. In the first part of the semester, we will learn and rehearse different media technologies including photography, thermal imaging, and video. 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. Rather than uncritically embracing these different tools, we will explore their potentials and discuss their limitations. The selected case studies all challenge the idea of the user as a stable individual subject and particularly focus on occupation as a collective operation. Case studies might include collectivities built around knowledge (Columbia University Science and Engineering Building, Rafael Moneo + Moneo Brock Studio), residential communities (Sugar Hill Development, Adjaye Associates), cultural and educational communities (Harlem School of the Arts, Ulrich Franzen & Associates), and sport teams (Columbia University Campbell Sports Center, Steven Holl Architects). We will seek to understand the relationship between the buildings and those communities, as well as others built around racial and economic backgrounds among others relevant to understand the role that these buildings play within their contexts.



Ila Bêka and Louise Lemoine, Living Architectures



Philippe Rahm, Convective Apartments (2011)

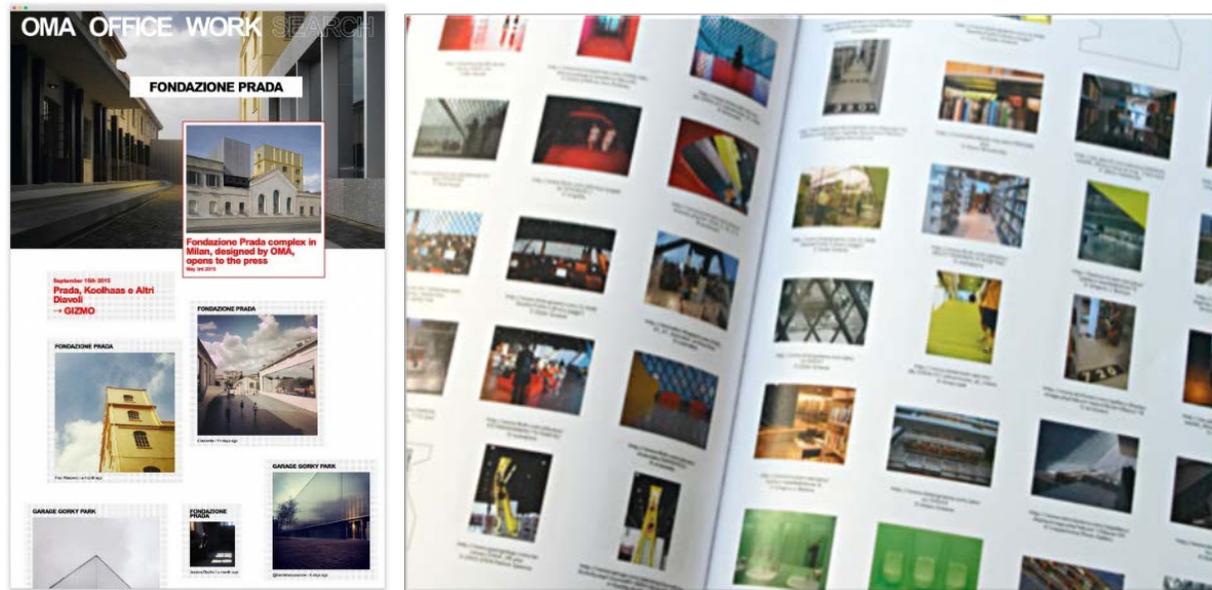


Chris Ware, Building Stories (2012)



Atelier Bow-wow, House and Atelier (2005)

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.



OMA website, designed by Bengler (2014) | AMO, Rem Koolhaas, *Domus: Post-occupancy*, (2006)



Andrés Jaque - Office for Political Innovation, "Phantom: Mies as Rendered Society" (2013)

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 analyses in multiple media formats.

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 ASSESMENT CRITERIA

Attendance

Attendance to all course meetings is mandatory. Absences due to acute 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, students must promptly email their instructor to communicate the reason for their absence and to arrange an opportunity to review any important information they may have missed. Three non-consecutive absences will result in a grade reduction by one-third (1/3) of one letter grade (e.g., A- to B+). Three consecutive absences or four nonconsecutive absences will be considered grounds for failing the course.

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, each of which will have both an individual and a group component. 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

Participation in Seminar Discussions 10%
Reading Responses 10 %
Review Exercise 1A 5%
Review Exercise 1 20%
Review Exercise 2 20%
Final Submission 30%

Statement from the Office of Disability Services

Students with disabilities who will be taking this course and may need disability-related accommodations are encouraged to register in advance with the Barnard College Office of Disability Services (ODS) in 8 Milbank or the Columbia College Disability Services in Suite 108A, Wien Hall.

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: <http://barnard.edu/primarycare>, <http://barnard.edu/counseling>, <http://barnard.edu/wellwoman/about>, <http://health.columbia.edu/>.

Academic Honesty

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.

It is your responsibility to fully understand what constitutes a violation of the honor code. Below are links to the Barnard and Columbia Colleges honor codes along with pages that summarize what the colleges consider to be academic dishonesty.

Barnard:

<http://barnard.edu/dos/honorcode>

<https://barnard.edu/honor-code/faq>

Columbia:

<https://www.college.columbia.edu/honorcode>

<http://www.college.columbia.edu/academics/academicdishonesty>

If an instructor believes you to have acted dishonestly, you will be referred to the formal process of Dean's Discipline. Overseen by Student Conduct and Community Standards, the Dean's Discipline process is an educational one that determines your responsibility using the principle of "preponderance of evidence." If found responsible, and depending on the nature of the dishonesty and whether or not you have a disciplinary record, you could face one of several sanctions.

Parents and guardians may be informed, faculty committees awarding honors will be notified, and the case may remain on your permanent record meaning that employers and graduate schools may also be informed. These sanctions are in addition to whatever determination the instructor makes on how your final grade in the class will be affected.

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.

Calendar

Week 1	Wed. 9/6	Introduction. Presentation of Case Studies
Week 2	Mon. 9/11 Wed. 9/13	Discussion 1. Program determinations Exercise 1A. Pin-up
Week 3	Mon. 9/18 Wed. 9/20	Discussion 2. Open relations Exercise 1A. Deskcrits
Week 4	Mon. 9/25 Wed. 9/27	Exercise 1A. REVIEW [Space TBD] Exercise 1B. Workshop [Video and Image Production IMATS] [DAL]
Week 5	Mon. 10/2 Wed. 10/4	Discussion 3. Performative actions Exercise 1B. Deskcrits [DAL]
Week 6	Mon. 10/9 Wed. 10/11	Discussion 4. Constructed experiences Exercise 1B. Pin-up [DAL]
Week 7	Mon. 10/16 Wed. 10/18	Discussion 5. Material articulations Exercise 1B. Workshop [Video and Image Editing IMATS] [DAL]
Week 8	Mon. 10/23 Wed. 10/25	Discussion 6. Environmental agreements Exercise 1B. Deskcrits [DAL]
Week 9	Mon. 10/30 Wed. 11/1	Exercise 1. REVIEW [Space TBD] Exercise 2. Presentation
Week 10	Mon. 11/6 Wed. 11/8	NO CLASS. Election week NO CLASS. Make-up class TBD
Week 11	Mon. 11/13 Wed. 11/15	Discussion 7. Participatory practices Exercise 2: Pin-up
Week 12	Mon. 11/20 Wed. 11/22	Exercise 2: Deskcrit NO CLASS. Thanksgiving
Week 13	Mon. 11/27 Wed. 11/29	Discussion 8. Power operations Exercise 2: Deskcrit
Week 14	Mon. 12/4 Wed. 12/6	Exercises 1+ 2. REVIEW [Space TBD] Exercises 1 and 2: Deskcrit
Week 15	Mon. 12/11	Discussion 9. Occupations
Week 16	Wed. 12/20	Final Submission (by email)