

Cécile Martin

How can a theory of individuation of architecture be defined? Commonly, architecture is thought of as a finished process, not as an aggregate of temporal and scaled actions. How can architecture be defined as process and not as an object, considering the technical milieu within which it emerges? My work is based on an anti-dualistic framing of architectural systems that de-objectifies architecture in favor of an interactive, networked ecology of multiple actants and processes. This leads to several key questions: How has a dichotomized view of architecture-as-object or commodity brought about practices of production that are stressing our social built environments, and natural resources to the point of collapse? What are the implications for our conventional architectural structures and behaviors if that dichotomy is assumed to be false? How can a transdisciplinary approach that unites the intellectual, emotional, and visceral impact of architecture have relevance for existing architecture scholarship? What is brought to architecture by the evolving theories of design, ecology, sociology, and performance? How can experimentation and embedded practice methods help make visible what is obscured by the very production of the object itself?

The architectural discipline seeks for solutions to these crises, yet efforts directed at symptomatic issues, or within strictly disciplinary framings, may assume causal relationships that do not sufficiently acknowledge the manifold nature-culture entanglements of architecture. The practice of architecture therefore requires a holistic perspective, a complex and adaptive all-encompassing system including the human, as well as methodologies, which imply that architecture is a living organism. Throughout the 20th century, a few practitioners have considered architecture as a research lab. Such architects as the Austro-American Frederick Kiesler, or Japanese Kisho Kurokawa have theorized this combination of an organic whole, architecture of the living that they name Correalism and Metabolism, then Symbiosis. The process philosophy of Alfred North Whitehead, and philosophy of technique of Gilbert Simondon examine the connected emergence or individuation of people, objects and environments. While numerous scholars have documented how the specific technological milieu has driven the architectural practice, others have explored how technology has shifted the interaction of architecture matter and discourse. My research explores how new phenomena emerges out of what I term performative architectural settings. This work will embed concepts of intra-activity, emergence, and organic into the disciplinary study of architecture, and provide a performative lens that may enable to perceive architectural issues more broadly and ultimately carry out a more comprehensive architectural practice and ultimately policy.

The objective of the research is to define and create from the analysis of historical case studies and a contemporary application entrenched in a technology milieu, three series of parameters or models: one defining architecture as a process of individuation, a second characterizing architecture as agency, the third framing how architecture acts as an organism.

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Cecile Martin holds a Master in Architecture (MArch). Since 2005, she teaches at Université du Québec in Montreal's Design School, and at Concordia University in Design and Computation Arts. Martin has acted as member of dozens of juries, committees and as lecturer.

As director of the organization Champ Libre, Cecile Martin realized 16 media arts site-specific events, in

Montreal and worldwide, in public spaces or abandoned heritage buildings, commissioning collaborative interventions between media artists and architects. She is the 2009 recipient of the RAIC Foundation (Royal Architectural Institute of Canada) Scholarship. In 2013 she designed the stage for Berlin choreographer Georg Reischl's Golden Trash, winner of Cologne's annual Dance and Theatre Prize.

In 2014 Cécile Martin began the Humanities PhD of Concordia University's Centre for Interdisciplinary Studies in Society and Culture with advisors Chris Salter and Brian Massumi. She has managed the Media Art Histories Re-Create 2015, Emerging Researchers' Symposium.

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Biography

Cecile Martin holds a Master in Architecture (MArch). She is a photographer, videographer, active in web and public art, performer, stage designer, and curator of media arts and architecture in Montreal (Canada).

Since 2000, her practice has led her to work in Europe, Africa, Australasia, North and South America. She exhibits her artwork, writes articles, and teaches at the School of Design of the Université du Québec in Montreal (undergraduate & graduate). She also teaches at the Concordia University's Fine Arts Department, in the Design and Computation Arts (DCART) Program. Martin has acted as member of dozens of juries, committees and as lecturer.

As general and artistic director of the organization Champ Libre, Cecile Martin realized 16 media arts site-specific events, in Montreal and worldwide, in public spaces or abandoned heritage buildings. She then commissioned collaborative interventions between media artists and architects. She is the 2009 recipient of the RAIC Foundation (Royal Architectural Institute of Canada) Scholarship.

In recent years, Cécile Martin presented the multi-screen video EXPOSE (MUTEK / Montreal International Biennale of Digital Art, Festival du Nouveau Cinema / PHI Centre in Montreal). She created and performed

Royal Mustang with Li Alin (Théâtre La Chapelle scènes contemporaines, Montreal), participated in several residencies including international cross-disciplinary TRYANGLE performing arts research laboratories (Tanzhaus, Düsseldorf) and Sacatar Foundation (Bahia, Brazil). She designed the stage for Berlin choreographer Georg Reischl's Golden Trash, winner of Cologne's 2013 Dance and Theatre Prize.

In 2014 Cécile Martin begins the Humanities PhD of Concordia University's Centre for Interdisciplinary Studies in Society and Culture (CISSC) with advisors Chris Salter, Nicola Pezolet and Brian Massumi. She is a Student Executive Member of Hexagram and coordinates the Media Art Histories Re-Create 2015, Emerging Researchers' Symposium.

Statement

As architect of the invisible, Cecile Martin tirelessly explores and amplifies the unconscious, instinctive, reflex perception of reality, in order both to disrupt and to balance the cohabitation between spaces, bodies and objects.

The cross contamination between my practices in art and architecture naturally leads me to question the reciprocity between these disciplines. My interest lies in the linking of views, tools and knowledge of both art and architecture through the creative practices and expertise of each of these disciplines.

Phenomenological research on the perception that the human body has of its environment is the foundation of my practice. I bear a special interest in the proportion, scale and contrast of depth specific to a given space. I integrate and transform through my creative process different aspects of any environment, always manipulating these as totalizing qualities.

Captivated by the invisible characteristics of space, I tend to create an experiment in which the eye and body wander. Each of my works is a construction of new spaces of perception, which take into account at any given time the reciprocity between environments, bodies and objects therein. Through the use of glass, mirrors and their effects in my pieces, the viewer is trapped between the work and reflections that occur within.

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<http://www.hexagram.ca>

Hexagram is an international network dedicated to research-creation in the fields of media arts, design, technology and digital culture.

Consisting of over one hundred members working from its two main research antennas at l'Université du Québec à Montréal (UQAM) and Concordia University, with additional researchers from l'Université de Montréal, l'École de technologie supérieure, l'Université du Québec à Chicoutimi and McGill University,

the network also collaborates with industry, arts and cultural organisations in Québec, across Canada, and around the world (Europe, Latin America, the United States, Asia and Australia).

The 2014-2020 research programme is centered on three axes: (1) Senses, Embodiment and Movement; (2) Materiality; (3) Ubiquity. These axes reflect the changing theoretical and practice-based landscape of media arts, design and technology over the past ten years with the inclusion of researchers from sociology, art history, anthropology, game studies, philosophy and communication/media studies in addition to artists and designers into the network.

The quality and diversity of research and technical infrastructures available to researchers and graduate students makes Hexagram unique. Hexagram has two central goals: (1) Promoting collaborative work between Hexagram researchers to develop theoretical, methodological concepts/tools/processes and practices for the promotion of research-creation as an emerging field and (2) consolidating, exchanging and exporting this expertise on the international stage.

In 2002, Hexagram Institute, a non-profit organisation, received significant support from Valorisation-Recherche-Québec (VRQ) and the Canada Foundation for Innovation (CFI). This investment allowed for the creation of a research technology infrastructure and a platform for new media arts at Concordia and UQAM, in partnership with l'Université de Montréal.

This research platform served as a basis for the creation of the Hexagram Institute, providing a unique gathering point for research-creation in Montreal and the rest of Canada. Prior to its formation, Montreal university arts faculties enjoyed an enviable reputation both nationally and internationally, but researchers and independent artists tended to work in isolation.

Hexagram became a crucial link in tying together the work of many of Quebec's researcher-creators. Since its inception, numerous precedents in enduring partnerships have been made possible not only in the university context, but also in industry and non-profit organizations and among independent artists and cultural producers. The Hexagram Institute ended with the elapsing of the VRQ funds in 2008, leading to the formation of two new organizations: CINQ (Consortium en innovation numérique du Québec), an independent body supporting collaborations between universities and the commercial media industries and two university-based research platforms (Hexagram-Concordia and Hexagram-UQAM).

Hexagram's most recent development since its inception in 2001 is the partnership / consolidation with the former CIAM – Le Centre interuniversitaire des arts médiatiques (2001-2010, funded also by the FRQSC). Hexagram and CIAM were supporting the same researchers, with Hexagram focusing on transfer of technology and direct support for research-creation, while CIAM fulfilled its mission of training and support for students, transfer of knowledge, and dissemination of research. In addition, Hexagram and CIAM successfully united French and English Montreal university cultures.

In 2008, FRQSC evaluators recommended the merger of Hexagram-Concordia, Hexagram-UQAM and CIAM under the banner of HexagramCIAM. The mission was to establish a unique international network for research-creation in media arts, design and technology, specialized in research, training and dissemination. In Spring 2011, Hexagram | CIAM was born and funded (2011-14 FRQSC).

Now, in its state as a mature network, the organisation is known as Hexagram.
