

Architecture(s) of the Interdisciplinary

A Knowledge Repository for the Canada Council for the Arts

by

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ARCHITECTURE(S) OF THE INTERDISCIPLINARY

A Knowledge Repository for the Canada Council for the Arts

INTERDISCIPLINARY

of or between more than one branch of learning

*applying the knowledge and skills from
different academic disciplines or subjects that
are normally regarded as distinct to the same
task or project*

KNOWLEDGE REPOSITORY

a computerized system that systematically captures, organizes and categorizes an organization's knowledge

ABSTRACT

A Knowledge Repository

Architecture is known to have two definitions: one relating to the processes as a tectonic-centric discipline while the other is used to describe the structure of a complex system. Leveraging both of these definitions, this thesis explores the issue of interdisciplinary in order to challenge how architectural knowledge might continue to draw on disciplines beyond its boundaries and the implications this may have for both the profession and practice. What is the definition of architecture if not engaged with the built world?

Mapping this complexity, between the discipline of architecture and interdisciplinary, reveals the relevance of this topic within the context of knowledge production in the twenty-first century.

This position finds reason through the lens of the Canadian Council for the Arts, an institute which inherently promotes Canadian culture through awarding grants and prizes based on disciplinary categories. Focus on the Inter-Arts Office will provide insight on contemporary interdisciplinary art production within Canada.

From this, the Canada Council for the Arts will be further explored by means of a proposal that addresses concepts of content production and access to knowledge. This knowledge repository will act figuratively as a hyperlink which connects, bridges, layers and informs divergent forms of content for the user, participant and observer. This proposal acts as a means to discuss how the exchange of knowledge between disciplines is a relevant concern for architectural production.

ACKNOWLEDGMENT

*For Calgary, Winnipeg, and Ottawa –
Each of which I call home.*

*Thank you –
Brandon Bergem + Thom Jeffrey Garcia
for the encouragement, criticism, and laughs.*

*Thank you –
to my Mother + Father
for always believing in me.*

Introduction

Can the discipline of architecture be easily defined? There is no denying ‘what architecture is’; architecture is the built world around us, from the buildings we inhabit to the cities that emerge from their cluster. Why then does this seemingly obvious question remain relevant in contemporary architectural discourse? Do other professional disciplines, such as medicine, law or education, debate a similar question or seek to define their boundaries of knowledge?

Let us begin again. How can we define a ‘discipline’? The term suggests a body of knowledge or academic training for a specific profession. In other words, discipline, in itself, is a defining term as it references the extent of the boundaries of a body of knowledge. Why does architecture struggle with this classification?

To understand this reality within the discipline of architecture, we must identify the uniqueness of architecture as both a profession and practice. If the profession of architecture is primarily concerned with the development of knowledge to provide services for the built world then it could be argued that the practice of architecture is how that knowledge is distinctly used. The ambiguity of defining the discipline of architecture arises from this distinction between the knowledge of the profession and knowledge of practice. Could we argue that this divide is the most significant within the discipline of architecture when compared to others? Can architecture find resolution in defining its boundaries of knowledge, both as profession and practice, through interdisciplinary means?

Excerpt from **Architecture is technology that has not yet discovered its agency**:

Anthony Vidler: *Is architecture a discipline? Can it be defined in disciplinary terms?*

Elizabeth Diller: *It's a field of knowledge with a system of rule and a deep history. There are institutions that teach it and give degrees based on expertise in it. Licenses are given to practice it based on preset knowledge. I think that qualifies architecture as a discipline. But part of what defines the discipline is that it has great discomfort staying within its own borders.*

Architecture envies every other discipline in the name of interdisciplinarity - music, biology, geology, linguistics, you name it. This restlessness attests to the notion that our discipline has been overly mined and we are all looking for unexplored territory. Inwardly, architecture needs to gather many other disciplines to do its base work.¹

¹ Diller, Elizabeth, and Anthony Vidler. "Architecture Is a Technology That Has Not Yet Discovered Its Agency." *LOG*, Ed. Cynthia Davidson. 28, 2013. p.25.

In considering this, we must keep in mind at all times the possibility if there is validity to describing architecture as interdisciplinary. And if we enlighten the notion that architecture is in fact interdisciplinary, can it be proposed that its meaning from merely the production of objects be extended to include the interdisciplinary development of content? Or, has this paradigm shift already begun?

After establishing the current discourse through a literature review, how do we proceed to measure the relation between architecture and other disciplines? Theoretical in nature, this proposition finds grounding through the lens of The Canada Council for the Arts (CCA), an institute which inherently promotes Canadian culture by awarding grants and prizes in a selection of disciplinary categories.

In particular, the awards from the Inter-Arts office, which seeks to support projects that can be identified as interdisciplinary, will be utilized as a platform to determine if the discipline of architecture can find resolution or expansion in this search for its definition as ‘interdisciplinary’.

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REM KOOLHAUS

"Maybe, architecture doesn't have to be stupid after all. Liberated from the obligation to construct, it can become a way of thinking about anything – a discipline that represents relationships, proportions, connections, effects, the diagram of everything."

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- ① Soft Shell <http://www.dsrny.com/#/projects/soft-sell>
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- ③ Blur Building Aerial <http://architectsandartisans.com/index.php/2013/02/diller-scofidio-renfro/>
- ④ Blur Building Platform <https://www.pinterest.com/colon2844/thaicode/>
- ⑤ Sears House <http://quonset-hut.blogspot.ca>
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- ⑦ Richard Serra Band <https://artwonderland.wordpress.com/2013/04/19/richard-serra-at-lacma->
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- ⑨ Factory-Made House © Walter Gropius and Konrad Wachsmann
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- ⑫ Migrating Landscapes © Lisa Stinner-Kun
- ⑬ Sean Frey <http://seanfrey.blogspot.ca>
- ⑭ Sheatre <http://sheatre.com/shows/be-our-ally>
- ⑮ Common Weal Community Arts Inc. <http://commonweal.ca/index.php/northcentralartistinresidence>
- ⑯ Andreas Kahre <http://copelandkahre.net>
- ⑰ Drum Artz Canada <http://www.drumartz.com/#!performances/c1r2zg>
- ⑱ Mai (Montréal, Arts Interculturels) <http://m-a-i.qc.ca/en/index.php?id=415>
- ⑲ Weston Public <http://mariangelapiccione.com/weston-public/>
- ⑳ Weston Public 2 <http://mariangelapiccione.com/weston-public/>
- ㉑ Weston Public 3 <http://mariangelapiccione.com/weston-public/>
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- ㉘ 150 Elgin Street Interior © 2015 Nicole Hunt
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NARRATIVE STRUCTURE

ARCHITECTURE(S) of the INTERDISCIPLINARY

ABSTRACT

This thesis explores the issue of interdisciplinary in relation to the discipline of architecture. Seeking to address how architecture might continue to draw on disciplines beyond known boundaries and the implications this may have for both practice and the profession.

Using the concept that architecture is a term that is also used as an organizational metaphor for understanding systems and networking process, like software, war, investment strategies, this thesis will seek to develop the networked theoretical knowledge of the disciplines that architecture depends on.

This research will enable a conversation regarding the future of architecture as a teamed, authorless and interdisciplinary process.

PROLOGUE

STUFF STUDIO FOR TRANSFORMATIVE FORMS AND FIELDS

"We believe that the practice of design should be layered and integrated but robust, and pursued without disciplinary blinders."

personal

"An interdisciplinary design studio that integrates architecture, the visual art and the performing arts."

DILLER SCOFIDIO + RENFRO



PROJECTS

PROJECTS



MAKE COFFEE + STUFF
2012

KIMCHI SUSHI
2013

BLUR BUILDING
2002

BAD PRESS: DISSIDENT IRONING
1993 - 98

EYEBEAM MUSEUM
2004

PROJECTS

PROJECTS

CASE STUDY: ZARYADYE PARK

ELIZABETH DILLER

"My interest was always with space, I thought of architecture as one strand in a multimedia practice." (Davidson, 2007, p. 130)

Davidson, J. (2007). *The Illusionists*. The New Yorker

relevance



PROJECT DESCRIPTION

The concept of the Zaryadye park is based on the principles of wild urbanism, where people and plants co-exist in the same area. Wild urbanism creates a clear system of interaction between nature and the city. People are not imposed on certain routes and plants can grow freely. Wild urbanism - is an opportunity to leave the city, and at the same time be closer to it. Nature provides an unexpected contrast to the city, keeping the balance with culture. The territory of the park has four typical Russian landscape zones: tundra, steppe, forest and marsh. The zones are organized in terraces that descend from the upper to a lower level of the park from North-East to South-West. They cross each other, layering on top of each other and enclose the

main objects of the park. The use of sustainable technologies, such as temperature regulation, wind control and natural light simulation, will help creating an artificial microclimate in different parts of the park. The concept of the park reflects the most striking features of the neighboring territories, allowing to combine the characteristic elements of historic buildings and pedestrian areas of Kitay-gorod with lush gardens of the Kremlin, thus creating a hybrid landscape and the connection between the city and nature. As a result, the park "growing" out of its environment will be a unique center and guests from Russia and from around the world.

COMPETITION

A competition, to conceive of a design for Zaryadye park in Moscow, sought to participate "who can bring together multidisciplinary teams of specialists in the fields of engineering, management of public spaces, entertainment in industry, cultural programming, Citymakers LLC.

SUPPORTING TEXT

Why is this research relevant? Why does architecture have to define "what it is." Other disciplines (medicine, law, engineering) do not question what their discipline is. Where does this insecurity develop from? The question is relevant in both an academic and professional setting.

SUPPORTING TEXT

This case study provides contemporary evidence that architecture is a discipline that is dependent on other disciplines and further supports the merit of this research.

SUPPORTING TEXT

Architecture is a discipline that is dependent on solving complex problems that are often shaped by external forces. Often, when identifying these agencies, architecture will draw on other disciplines beyond its boundaries in order to create a solid foundation to work within.

SUPPORTING TEXT

It can be suggested then, that if these complex problems continue to develop beyond the scope of architecture as a discipline, then an interdisciplinary framework will not only be likely but an inevitable part of the future architectural production. What are these agencies?

REFERENCE

Till, J. (2009). *Architecture depends*. Cambridge, Mass.: MIT Press.

REFERENCE

A point of interest that Till explores is "the perpetuation of physical space as an arch paradigm is about the denial and subsequent ridding of those dependences and presences that lie outside the direct control of the architect." How can architecture as a discipline address this?

SUPPORTING TEXT

Architecture is an interdisciplinary process as the craft of building requires many inputs from adjacent disciplines such as construction, engineering and landscape / urbanism. It could be argued that the relationship between architecture and these adjacent design process is a collaborative one rather than interdisciplinary.

SUPPORTING TEXT

Beyond this, from the antiquity perspective of Vitruvius, an architects' knowledge should intrinsically include disciplines from both the sciences and arts. Yet, from a contemporary point of view, this perceived scope of knowledge can be argued as diminishing as evident with the rise of specialization within a given discipline.

REFERENCE

Potter, N. (2002). *What is a designer: Things, places, messages* (4th ed.). London: Hyphen.

REFERENCE

Potter explores the question, "What is a designer?" through the themes of production design (things), environmental design (places), and communication design (messages).

SUPPORTING TEXT

From this, it is apparent that a superficial relationship exists between architecture and the term interdisciplinary. However, a further in-depth analysis of the term interdisciplinary and its direct correlation to architecture needs to be addressed. This will be explored through a etiological mapping of the term interdisciplinary.

SUPPORTING TEXT

A branch of knowledge, such as the disciplines of sports psychology and biomechanics.

DISCIPLINE

Early 13c, "penitential chastisement; punishment,"

DISCIPLINE

The Oxford Dictionary of Sports Science & Medicine (3 ed.) Print Publication Date: 2004

DISCIPLINE

Old French *descepline* (11c.) "discipline, physical punishment; teaching; suffering; martyrdom,"

DISCIPLINE

Latin *disciplina* "instruction given, teaching, learning, knowledge," also "object of instruction, knowledge, science, military discipline."

DISCIPLINE

the practice of training people to obey rules or a code of behavior, using punishment to correct disobedience

DISCIPLINE

The Oxford Essential Dictionary of the U.S. Military: Print Publication Date: 2001

DISCIPLINE

Online Etymology Dictionary

DISCIPLINE

Allowing everyone in a society, business, etc. to give their opinions and to help make decisions

PARTICIPATORY

Participatory democracy attested from 1965, a term from student protests.

PARTICIPATORY

The Oxford Advanced Learner's Dictionary Print Publication Date: 2010

PARTICIPATORY

The philosophical concept of scholarly inquiry that ignores conventional boundaries among ways of thinking about and solving problems. It is based on recognition of the complexity of many problems confronting humans and seeks to mobilize all pertinent scholarly disciplines: physical, biological, social and behavioral sciences, ethics, moral philosophy, communication sciences, economics, politics, and the humanities.

TRANSDISCIPLINARY

The Dictionary of Epidemiology (5 ed.) Print Publication Date: 2008

TRANSDISCIPLINARY

...architecture needs to gather many other disciplines to do its base work... Vitter adds to this, describing architects role as equivalent of a movie director. "...we live in a progressively professionalize world in which the generalist knows a little about everything but not enough about anything."

SUPPORTING TEXT

How can architecture as a discipline begin to understand other disciplines? How can a foundational knowledge of sports psychology impact how to approach a problem?

SUPPORTING TEXT

Of or between more than one branch of learning.

INTERDISCIPLINARY

Applying the knowledge and skills from different academic disciplines or subjects that are normally regarded as distinct, to the same task or project.

INTERDISCIPLINARY

Adjective relating to or representing more than one branch of knowledge; interdisciplinary: a strong cross-disciplinary approach to research | a cross-disciplinary panel of scholars.

INTERDISCIPLINARY

Adjective combining or involving several academic disciplines or professional specializations in an approach to a topic or problem.

INTERDISCIPLINARY

Relating to more than one branch of knowledge: an interdisciplinary research programme.

INTERDISCIPLINARY

Relevance

RELEVANCE

Relevance

RELEVANCE

ABSTRACT

PROLOGUE

CASE STUDY: ZARYADYE PARK

INTRODUCTION

ARCHITECTURE IS NOT AN AUTONOMOUS DISCIPLINE

ARCHITECTURE IS INHERENTLY INTERDISCIPLINARY (OR IS IT?)

ETYMOLOGICAL MAPPING OF THE TERM INTERDISCIPLINARY

ARCHITECTURE(S) OF THE INTERDISCIPLINARY

PROJECT QUESTIONS

ARCHITECTURE(S) OF THE INTERDISCIPLINARY

PROJECT QUEST

1.0 Etymological Mapping

What is interdisciplinary? If we are arguing for architecture, as both a profession and practice, to expand the realms of its knowledge by means of interdisciplinary then we should seek to define what this actually means. Angelique Chettiparamb provides an in-depth etymological literature review of the concept of interdisciplinary with further examination of similar terms such as discipline, multidisciplinary, transdisciplinary and crossdisciplinary. As we begin to shift through this content, can we begin to reveal further connections between the discipline of architecture and the concept interdisciplinary?

1.1 Discipline

Breaking down the term interdisciplinary into its recognizable components, inter- and – disciplinary, highlights the term ‘discipline’. The term discipline describes a branch of knowledge

and is typically linked to an academic designation.

The term probably originated with the formation of universities in the Middle Ages; however, this continues to be contested.¹ Regardless of the emergence of the term, Chettiparamb illustrates how contemporary disciplines can be understood in distinct contexts, from “a scientific approach between concepts, methods, and ways of knowing”², to “socially embedded and practically realized with respect to a larger external society”³, and lastly, as more of an “organizational view, focusing on how knowledge is institutionally organized and structured”.⁴ The discipline of architecture is situated within these contexts as it embodies both tectonic and artistic knowledge, is recognized as an important body of knowledge by those from outside the field, and is a profession with institutions and associations. However, referencing back to our introduction, architecture still has difficulty in identifying as a

Chettiparamb notes that debate regarding the origin of the term stems from different accounts depending on geographical location.¹

¹ Chettiparamb, Angelique. *Interdisciplinarity: a literature review*. Southampton: The Interdisciplinary Teaching and Learning Group, 2007, p.6.

discipline even though it can be defined as one. To uncover why this ambiguity exists we will use the three definitions of the term discipline, as outlined by Chettiparamb, as guidelines for exploring the relationship between architecture and interdisciplinary. First, we will discuss the current paradigm in regards to architectural knowledge through the concept of autonomy. Secondly, we will build from this research to uncover the social responsibility demanded from the profession of architecture. And lastly, we will seek to understand how the profession is structured in regards to collaboration and specialization. Here, we will begin to bridge the concept of why an interdisciplinary mode of production is vital for grounding architecture as a discipline. In fact, can we argue that through interdisciplinary means that the very definition of architecture as a discipline might be completely altered? What is architecture if not considered solely with the built world?

1.2 Multidisciplinary, Transdisciplinary and Crossdisciplinary,

The notion of interdisciplinary is further established through the related terms of *multidisciplinary*, *transdisciplinary* and *crossdisciplinary*. Chettiparamb identifies that these terms are branches of how “interdisciplinary relates to disciplines”⁵, classifying these modes as various intersections in a “system of negotiating contexts,”⁶ and arguing that “Interdisciplinary can thus have different types of relations with disciplinary, each of which involves different scientific levels with accompanying differences in the types of challenges faced.”⁷ In relation to architecture, these terms are often used almost interchangeably in both practice and profession. Without a clear understanding of what these terms imply, the discipline tends to latch onto these terms as leverage without really understanding the implications.

Examples of architecture firms using terms for business leverage:

Höweler + Yoon : ‘Studio is a **multidisciplinary** practice, operating in the space between architecture, art, and landscape.’

Diller Scofidio + Renfro: ‘An **interdisciplinary** design studio that integrates architecture, the visual art and the performing arts.’

Strada Architecture: ‘A **cross-disciplinary** design firm where architects and interior designers collaborate with urban designers, landscape architects, and graphic designers.’

Chettiparamb has attempted to define these terms used to describe different forms of interdisciplinary production. However, an ambiguity still exists in relation to a clear and widely accepted set of definitions.

Multidisciplinary is a collaborative process that can be recognized by the independence of disciplines working towards a common goal or on a problem; however, there is no change to existing disciplinary structures.⁸ Chettiparamb makes reference that the term indicates a “juxtaposition of various disciplines, sometimes with no apparent connection between them.”⁹

Crossdisciplinary occurs when two disciplines work together and in the process, one becomes more prominent than the other, to which the subdued discipline will be more influenced by the more dominant.¹⁰

Transdisciplinary is complex form of collaboration specific to addressing complex problems that require shared theoretical knowledge between disciplines for resolution¹¹; Chettiparamb would suggest that the term’s definition is “establishing a common system of axioms for a set of disciplines.”¹²

It is evident that the combination of two or more disciplines is a complex notion that continues to be manipulated and tested from each situation to the next. However, the significance of these approaches to architecture are relevant questions that we must ask. How can we begin to map the role that interdisciplinary has in regards to architectural knowledge production? How can a shift in paradigm be achieved to support an interdisciplinary framework within both the profession and practice? What is the content that is generated with interdisciplinary approaches to architecture? Is it still the built world? Or something else?

1.3 Interdisciplinary + Architecture

Interdisciplinary is a concept that only started to gain real traction in the mid-20th Century; thus, the definition of the relatively new term is under constant scrutiny and expansion. Chettiparamb has uncovered that the term originated within an issue of the Journal of Educational Sociology in December of 1937.¹³ In 1970, at the first international conference for interdisciplinary studies, the initial set of terms to describe collaboration was presented by Erich Jantsch, who would go on to define interdisciplinary as an overarching term that is “often used in an unspecific manner and has become a common term for general collaboration across disciplines.”¹⁴

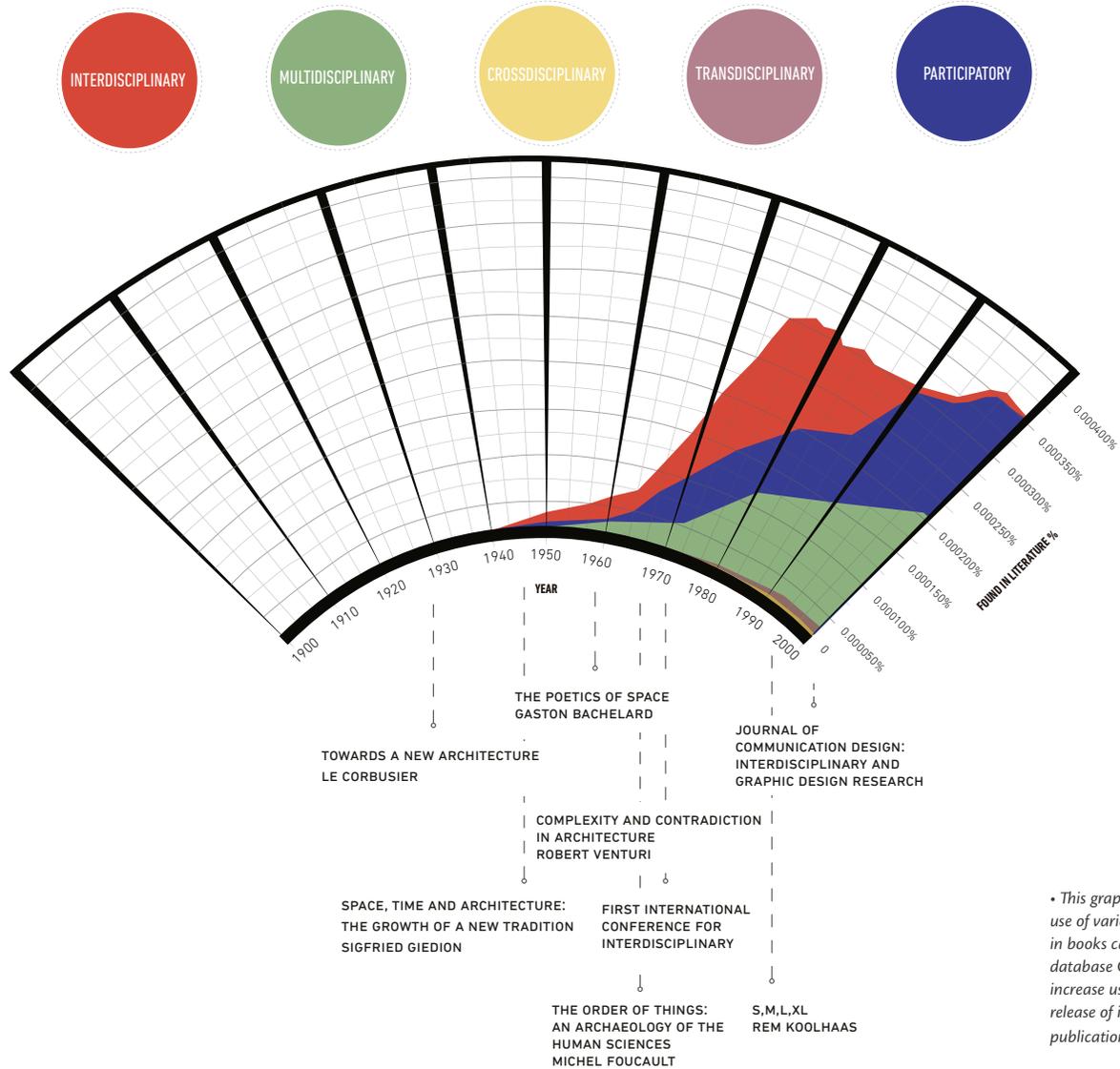
The term interdisciplinary has varied definitions including “...an adjective describing the interaction among two or more different disciplines.”¹⁵ Whereas, another definition states that “a common axiomatic for a group of related disciplines is defined at the

next higher hierarchical level or sub-level, thereby introducing a sense of purpose.”¹⁶ As we seek to further expand on these definitions, we can agree that interdisciplinary can be best understood as a concept that integrates and transforms a discipline to the point that new form of knowledge is developed. It is this definition that we seek to further exploit in relation to the discipline of architecture.

Notes

1. Chettiparamb, Angelique. *Interdisciplinarity: a literature review*. Southampton: The Interdisciplinary Teaching and Learning Group, 2007. p.2.
2. Ibid. p.3-4.
3. Ibid.
4. Ibid.
5. Ibid. p.206.
6. Ibid.
7. Ibid. p.19.
8. Dykes, Thomas H., Rodgers, Paul A., Smyth, Michael. “Towards a new disciplinary framework for contemporary creative design practice.” *CoDesign* Vol. 5, No. 2, June 2009, 99-116. p.103.
9. Chettiparamb, Angelique. *Interdisciplinarity: a literature review*. Southampton: The Interdisciplinary Teaching and Learning Group, 2007. p.19.
10. Dykes, Thomas H., Rodgers, Paul A., Smyth, Michael. “Towards a new disciplinary framework for contemporary creative design practice.” *CoDesign* Vol. 5, No. 2, June 2009, 99-116. p.103.
11. Ibid.
12. Chettiparamb, Angelique. *Interdisciplinarity: a literature review*. Southampton: The Interdisciplinary Teaching and Learning Group, 2007. p.19.
13. Ibid. p.16.
14. Dykes, Thomas H., Rodgers, Paul A., Smyth, Michael. “Towards a new disciplinary framework for contemporary creative design practice.” *CoDesign* Vol. 5, No. 2, June 2009, 99-116. p.103.
15. Ibid. p.104.
16. Chettiparamb, Angelique. *Interdisciplinarity: a literature review*. Southampton: The Interdisciplinary Teaching and Learning Group, 2007. p.27.

COLLABORATIVE TERMS + INFLUENTIAL ARCHITECTURE PUBLICATIONS



• This graph charts the frequency use of various collaborative terms in books cataloged by the Online database Google. It indicates the increase use of the terms against the release of influential architecture publications.¹

¹ Jean-Baptiste Michel. Quantitative Analysis of Culture Using Millions of Digitized Books. *Science* (Published online ahead of print: 12/16/2010)

INTERVAL

An Interdisciplinary Practice

The architecture firm Diller Scofidio and Renfro are highlighted for their mandate as an “interdisciplinary design studio that integrates architecture, the visual arts, and the performing arts.”¹ As their projects continue to be recognized for design excellence, from the renovation of the Lincoln Center for the Performing Arts in to the MoMA Expansion, the integration of knowledge from other disciplines continues to impact the architectural production by the firm. Here, we will look at two projects that challenge the very notion of architecture by generating alternative forms of content.

The precedent will guide us in the search for understanding how architecture production, as both a profession and practice, is currently benefiting from an interdisciplinary framework. Can we begin to challenge that this widely accepted form of interdisciplinary production can be further expanded and developed? How can we achieve a shift in paradigm in regards to the relationship between architecture and interdisciplinary?

ELIZABETH DILLER

“My interest was always to do interdisciplinary work with space, I thought of architecture as one strand in a multimedia practice.”

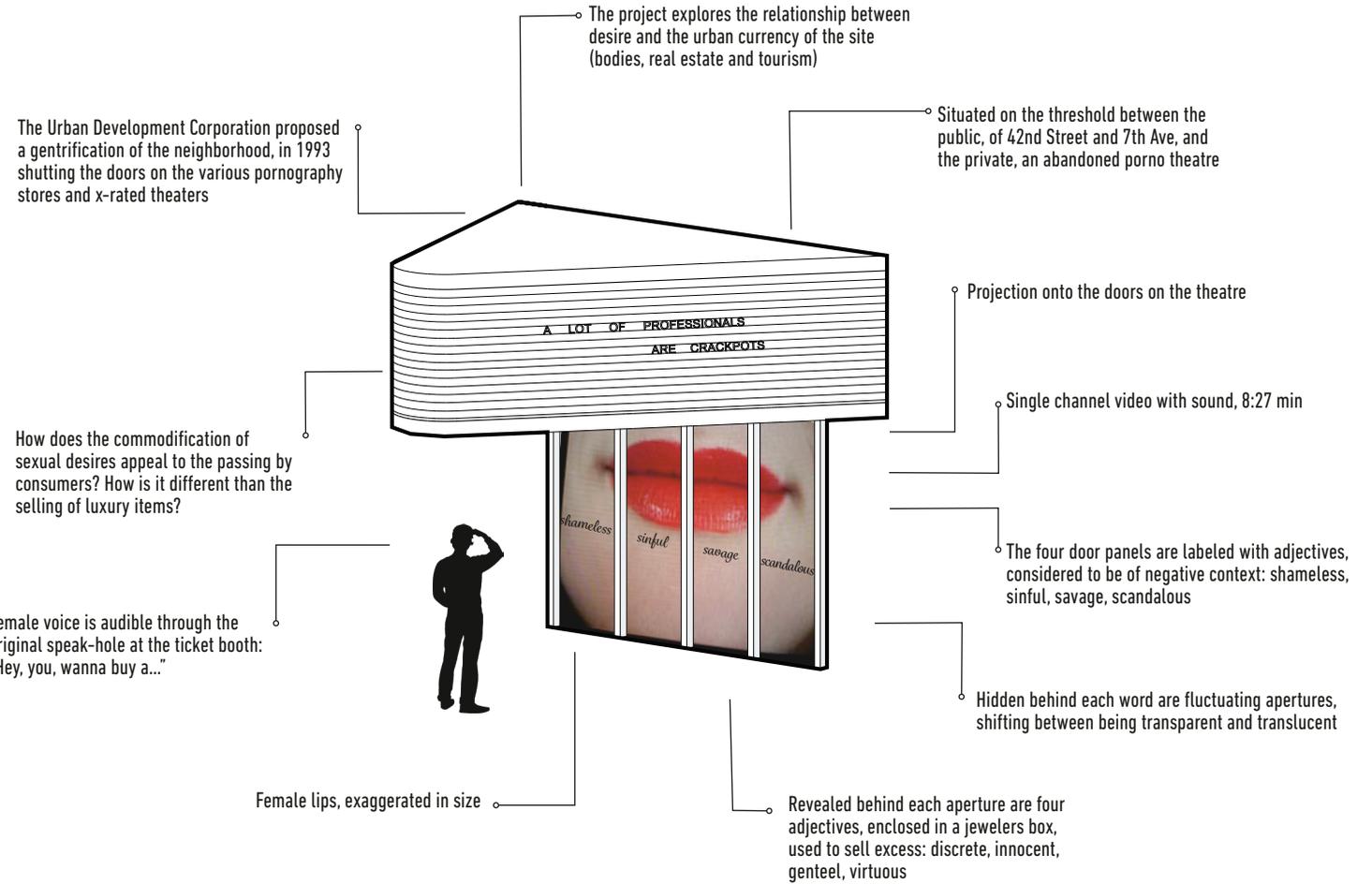
INTERVAL

DS+R SOFT SHELL

INSTALLATION
NEW YORK, 1993
RIALTO THEATER, 42ND STREET

Situated within an abandoned porno theatre, Soft Shell can be described as an interdisciplinary architecture project as it embodies techniques from theatre, film, and audio effects. Using a architectural knowledge, combined with other disciplinary modes, facilitated this project. Similar small scale installations by DS+R would evidently influence future work.¹

¹ Diller, Elizabeth, Ricardo Scofidio, and Georges Teysot. *Flesh: Architectural Probes*. New York: Princeton Architectural, 1994. Print.



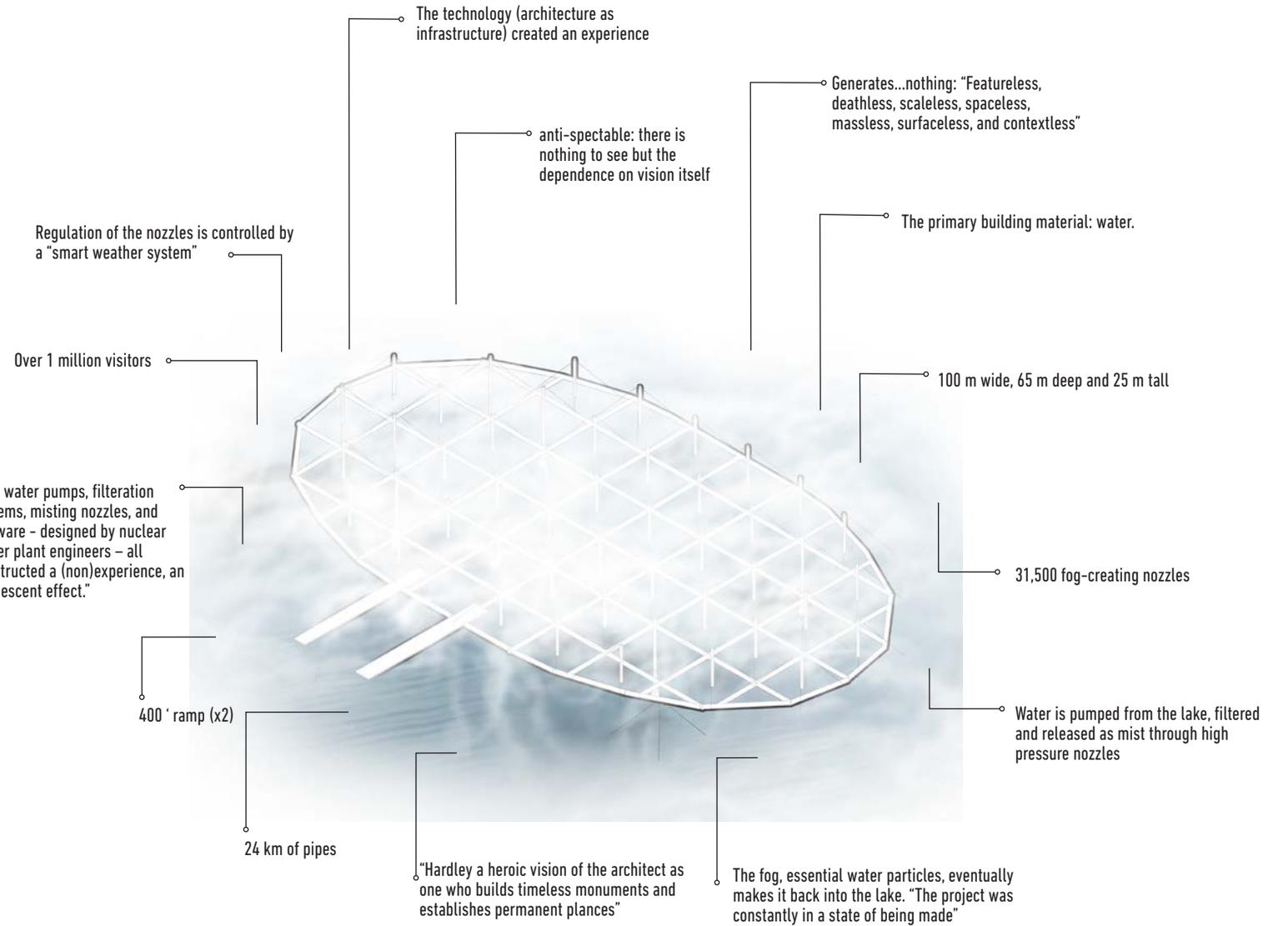
INTERVAL

DS+R BLUR BUILDING

SWISS EXPO
YVERDON-LES-BAINS, SWITZERLAND , 2002
LAKE NEUCHATEL

This project begins to touch on the importance of architecture as the production of content, rather than solely the production of buildings. Blur Building sits somewhere between a real building and nothing at all - an illusion created by water.¹

¹ Betsky, Aaron. Scanning: *The Aberrant Architectures of Diller Scofidio*. New York: Whitney Museum of American Art, 2003. Print.



PART II

Analysis

Between the concept of interdisciplinary and its relation to the discipline of architecture, the development of foundational knowledge begins with an examination of the current discourses by means of a literature review. Perspectives from various theorists including Dana Cuff, Jeremy Till, Kenneth Frampton, Garry Stevens, and Michel Foucault will support the examination of the discipline through discussions on autonomy, design complexity, collaboration and ultimately interdisciplinary. This sequence of analysis will determine if the discipline of architecture can find further resolution and expansion through this search of its definition as interdisciplinary.

2.0 Autonomous Architecture

Definition of the discipline of architecture, in terms of existing boundaries of knowledge and in the contexts of both profession and practice, begins by identifying the ambiguous relationship between the discipline and the notion of autonomy. This struggle for control can be best described by theorist Dana Cuff, who notes in *Architecture: The Story of Practice*, who notes that “The primary means by which professions establish a degree of autonomy from other members of society is to claim a particular knowledge territory as distinctly their own.”¹ This description challenges the discipline of architecture from many different perspectives.

2.1 Knowledge

It is evident that a struggle exists to keep architectural knowledge within the profession, exemplified by historian and architectural theorist Kenneth Frampton in the article *Reflections on the*

Autonomy of Architecture: A Critique of Contemporary Production. Frampton describes the reality that “Few architects care to remind themselves that only 20 percent of the total built output in developed societies is subject to the advice of the profession, so that the greater part of the man-made environment escapes our creative intervention.”² Cuff further explains that, “...builders, engineers, and contractors, as well as Sears, Sunset magazine, and mobile home manufacturers can deliver plans for a building that will accommodate one’s needs, stand up, and keep the rain out.”³ Both Frampton and Cuff are recognizing the fact that the knowledge to build is not subject only to the profession of architecture, but extends beyond the discipline itself.

From this, we can agree that the knowledge to physically build overlaps into various disciplines such as construction, engineering and architecture.

Sears, an American department store chain, that sold upwards to 75,000 mail-order prefabricated homes between 1908 - 1940.¹



¹ "What is a Sears Modern Home?" [Sears Archives](#) N.p., 21 Mar. 2012. Web.

Yet, this still leaves us to question what distinguishes architecture from these tectonic-centric disciplines? Mark Wigley, former Dean of Columbia University's Graduate School of Architecture, Planning and Preservation, makes the distinction in his influential article, *The Architecture of Content Management*, that a typical architecture office "...does not deliver an object, a building, but the information needed to produce such an object."⁴ Here, we can begin to distinguish that architecture encompasses both the knowledge to physically build and the knowledge needed to design; both are crucial for the success of any building. Drawing this conclusion, however, is nothing new; the discussion regarding dual forms of architectural knowledge can be traced back to antiquity.

In the publication, *Ontology of Construction: On Nihilism of Technology and Theories of Modern Architecture*, Gevork Hartoonian notes that the Greek term *technê*, translated as "craftsmanship",

"craft" or "art", first appeared alongside the term *epistêmê* which translates to "knowledge" or "science".⁵ These Greek terms are significant in demonstrating the contested relationship between tectonic knowledge and knowledge of design within the discipline of architecture. The Greek philosopher Plato does not distinguish between the terms of knowledge (*epistêmê*) and craft (*technê*) in his written works; rather, both are emphasized as overlapping concepts.⁶ Craft is also attributed as a broad range that includes music, painting, cookery and medicine in conjunction with housebuilding and carpentry.⁷ Hartoonian suggests that during the Renaissance period, the meaning of *technê* was altered to today's understanding of architectural knowledge.⁸ Design and construction are considered two separate but interrelated activities; construction embodies all those technical arts needed to carry out the work while design precedes construction, embodied by the correct and precise outline

Mark Wigley indicates that the role of the architect changed in the 15th Century from craftsman to designer, creating buildings through drawing with the Italian notion of *disegno* meaning both 'drawing' and 'idea.'¹

needed to construct. What constitutes then design knowledge? Distinct from the knowledge to build, as historically debated, Norman Potter responds to this question in the publication *What Is a Designer: Things, Places, Messages*, by stating that “the difficulty becomes acute if the word ‘design’ is used without reference to any specific context...”⁹ Continuing, Potter suggests that the knowledge to design spans various disciplines which he categorizes as product design, environmental design and communication design; in other words, things, places and messages, respectively.¹⁰ Obvious disciplines such as graphic design, industrial design, landscape architecture, and interior design fit within these groupings; however, Potter is quick to point out the broad spectrum that creates difficulty in classifying a discipline. For example, the outcome of product design ranges “from studio pottery and textile design at one end of the spectrum to engineering design and computer programming at the other.”¹¹ Acknowledging

that the knowledge to design is situated within a spectrum, from *the spoon to the city*, the argument can be made that design is not then a distinct knowledge specific to the discipline of architecture.

If so, it can be agreed that knowledge of architecture, both tectonic and artistic, inherently transcends the known boundaries of the discipline. With this in mind, if we return to Cuffs’ original statement that autonomy is gained by a profession when its own knowledge is not contested, we are able to recognize why architecture struggles for autonomy and/or resists external influences. This highlights the distinction between architecture and other autonomous disciplines such as medicine and law. That those untrained in architecture are able to build successfully, to a certain extent and expertise, whereas the undertakings of an untrained doctor or lawyer might prove to be detrimental.¹²

Translated from ‘*Dal cucchiaino alla città*’, coined by Ernesto Rogers in the Charter of Athens 1952.

The meaning of design is twofold as both a verb and noun. Norman Potter describes design as a term in referencing both the activity of the design process and the outcome of the things, places, or messages produced within this process.¹

¹ Potter, Norman. *What Is a Designer: Things, Places, Messages*. 4th ed. London: Hyphen, 2002. p.9.

As we continue to address the concept of interdisciplinary in relation to architecture, the notion of autonomy becomes apparently important. As historically indicated, the knowledge to build and to design is shared amongst other professions distinct from architecture. With this in mind, how can we begin to reveal other means by which architecture as a discipline can extend beyond its known realm of knowledge? How can, or how is, architecture opening up a dialogue with other disciplines with a knowledge that challenges the existing milieu? Would this dialogue potentially produce new knowledge or manifest new content?

2.2 Art Defense

A second perspective, in regards to the struggle for autonomy within the discipline of architecture, stems from the efforts of the profession to distinguish itself from others by self-identifying as an art form. In this case, we can consider the

term art to reference an overarching theme that describes creative disciplines such as music, dance, theatre, media arts, etc. As previously considered, the knowledge of architecture is shared with other disciplines, which leaves the discipline seeking a unique niche in which it can distinguish itself. Cuff indicates this direction as, “The architect’s primary expertise, as it was brought home for the Ecole, was design as art.”¹³ The historical relationship between the discipline of architecture and art is extensive, ranging from Baroque architecture of 17th and 18th centuries, to the foundation of the Bauhaus school in 1919, to – for example – the contemporary New York city Institution Storefront for Art and Architecture. There is no denying that architecture has been historically considered an art form, sharing similarity with creative output. In fact, we could argue that architecture finds its most profound resolution as interdisciplinary when transcending and transgressing the boundaries of art knowledge.

Founded in 1982 Storefront for Art and Architecture, located in New York, provides a platform for spatial experimentation between the intersection of architecture, art and design.”



The intention here then would be to identify how architecture tends to look towards the arts to leverage significance as a discipline.

When considering the knowledge of architecture, as both a tectonic and an artistic endeavour, take a moment to consider some vital differences between architecture and other art forms as a means to further refining assumptions about the discipline. Specifically, in most cases permanence within sites, scales, and costs associated with architecture are reasonable variances between the discipline and other art forms, although some might argue that sculpture or painting share similar qualities. Referencing these characteristics, Cuff states that "...other arts are generally not defined by characteristics that so neatly defy commodification."¹⁴ Hinging on this statement, the writings of sociologist Magali Sarfatti Larson regarding the concept that the inability to create a monopoly market for services within the

discipline of architecture, linking to the previously mentioned fact that non-architects can build, further separates the respective intentions of the arts and architecture.¹⁵

From this, an argument begins to take shape that the discipline of architecture tends to use the significance of art as a means to differentiate from related, but more tectonic-focused disciplines, such as engineering or construction. Supporting this reasoning, sociologist Howard Boughey is attributed for capturing the architectural tendency to create the "art defence" as a means to enforce architecture's autonomy as a discipline.¹⁶ In addition, Frampton has also argued that due to the fact,

That [the] societal limitation is apparently greater in architecture than in any other art suggest that we should distinguish precisely between the province of architecture and the province of art.¹⁷

One might reference the work of sculptor Richard Serra, who works primary with sheet metal, as an example of an intersection between art and architecture tectonics.



In this pursuit, to explore a possible paradigm shift towards interdisciplinary architecture, it is important to highlight the current state of knowledge proclaimed by the discipline. As indicated, architecture has sought to gain autonomy from other tectonic-based disciplines by self-identifying as an art form. Yet it is evident that architecture embodies significant characteristics that defy most arts, further illustrating the uniqueness of the discipline as both a tectonic- and an artistic-based knowledge. Instead of solely associating the discipline of architecture as an art form, how can a meaningful connection form rather from an interdisciplinary relationship with the arts?

2.3 Context Of Spatial Practices

Finally, a third perspective on the lack of autonomy within the discipline of architecture, is highlighted by Cuff in regards to the profession, where regulations and rules have given rise to "...the public domain, giving voice and decision-making

authority to communities, public agencies, regularity bodies, constituents, planning boards, city councils, neighbourhood associations, and the like."¹⁸ Adding to this viewpoint, Frampton is of the opinion that "The hypothetical autonomy of any given practice is relatively delimited by the sociocultural context in which this practice unfolds."¹⁹ Here, we can acknowledge that the external influence on the profession of architecture extends from clients with set programmatic needs, governing bodies that regulate the process of building with codes and rules and even indirectly by the economic, social and cultural context.

Ultimately, the profession of architecture is subject to external determinants that challenge the discipline's knowledge. This description adds to the discussion by outlining the differences between the profession of architecture and others. Cuff points out that "Doctors and engineers who expertise resides

in science (and lawyers in the law) offer services that are less readily challenged in our particular cultural milieu.”²⁰

Accepting the reality that the discipline of architecture is often challenged by external forces allows us to confirm the notion that the process of building and the product itself impact the immediate context beyond mere physical insertion. Garry Stevens, sociologist and author of *The Favored Circle: The Social Foundations of Architectural Distinction*, sees the discipline of architecture in such a way that “No area of the restricted cultural field (such as sculpture, poetry, painting, music) is so bound to other social fields and hence less autonomous.”²¹ Expanding on this in the publication *Architecture Depends*, author Jeremy Till offers a general reflection about architecture: “Not only is their own discipline intractably contingent, but also the products of that discipline – buildings – are exposed to the contingency of the world.”²²

With all this in mind, we can recognize that the profession is not only impacted by its immediate context, from building codes, rules and municipal laws, but also from external conditions beyond the obvious scope of the discipline’s knowledge. Till challenges architecture in such a way that it needs “...more people who dare to eschew the greats and the specials, and look to the everyday, the social, and the economic as forces that shape architecture.”²³ How do we then begin to acknowledge spheres of influence that are beyond the boundaries of architectural knowledge? Does interdisciplinary research provide a point of departure for shifting the very definition of architecture from being considered as concerned solely with the built environment? Till advocates that the current resistance to this interdependence should not be resolved by the perspective that architecture should strive to be an autonomous discipline, but rather, that architecture should embrace the contingencies that it is

Till uses the term contingent to describe architecture as a dependent discipline, on which he further expands: “Architecture is defined by its very contingency, by its very uncertainty in the face of these outside forces.”¹

¹ Till, Jeremy. *Architecture Depends*. Cambridge, Mass.: MIT, 2009. p.50.

inherently susceptible towards.²⁴ This opens up a dialogue that is fundamental to this enquiry: “Why then has ‘physical’ space so dominated architectural discourse, and why does it still persist?”²⁵

What is the meaning of a discipline of architecture if not concerned with the built world? Before we take this route, we must also reference the duality found when the discipline of architecture fully embraces the concept of interdisciplinary. Already evident within the profession and practice of architecture is how external disciplines impact the output of the built work; ranging from technology to sociology. What is being discussed here is how might architectural knowledge be used towards other disciplines?

Answering this question, Till continues, “...the perpetuation of physical space as an architectural paradigm is about the denial, and subsequent

ridding, of those dependencies and presences that lie outside the direct control of the architect.”²⁶

Here, Till is suggesting that a new approach to architectural production needs to emerge to extend beyond the sole purpose of delivering buildings and towards developing further substance. Till is not the only advocate for this shift in architectural output; architect Markus Miessen has also explored this topic. In the book *The Nightmare of Participation: Crossbench Praxis as a Mode of Criticality*, by he poses the question: “How can one propose an alternative practice engaging in spatial projects that deal with social and political realities?”²⁷ Identifying this conflict, Miessen recognizes architectural knowledge as a spectrum that extends from a tectonic focus to one based in design theory, providing an opportunity to liberate architectural output from the obligations to build. Miessen states that “...it no longer mattered if something was built or not; the intellectual product was already understood as

the product itself.”²⁸ Thus, we can now begin to engage in understanding architecture as a generator of content? The intellectual product, or the content generated, is an important point to reference. If for argument sake, that architecture has attempted to engage with interdisciplinary methods, the next question would be how might we access or reference this content in an attempt to expand upon. A discipline, or body of knowledge, tends to evolve over time by acknowledging the content that is has been generated. What does this mean for interdisciplinary production?

Both Till and Mieseen identify that to achieve a new definition that extends beyond the sole purpose of a built environment, architecture must engage in interdisciplinary means. Continuing, Miessen specifically reveals the concept of interdisciplinary as key: “One should attempt to understand and illustrate the importance of critical engagement

with alien fields of knowledge - to use spatial conditions as means for cultural investigation.”²⁹ Till picks up this argument by discussing architecture as an agency, understood as processes beyond the traditional modes of the profession, as means for creating content. Even suggesting a reformulation and shift of the architecture profession: “...the idea of architect as expert problem solver to that of architect as citizen sense-maker; a move from a reliance on the impulsive imagination of the lone genius to that of the collaborative ethical imagination...”³⁰ Till advocates for a new type of knowing “not applied as an abstraction from the outside, but developed from within the context of the given situation.”³¹ These radical concepts generated by Till and Mieseen further support the argument that architecture should embrace an interdisciplinary framework as a means to push the discipline into this new century.

2.4 The Struggle for Autonomy

Is the autonomy of architecture significant? So far we have asserted that architectural knowledge, from a tectonic and design point of view, is commonly shared with other disciplines. We have shed light on the fact that architecture inadvertently uses the art defence as a method for retaining its significance as a discipline. However, we have also noticed that this is considered inadequate, as the complexity of architecture requires knowledge that extends beyond artistic or design merit. From there, we identified that in part, complexity within the profession of architecture increases due to external forces that ultimately challenge the discipline's range of knowledge. In addition, in an attempt to delimit the impact that architecture has in a given context, specific rules and regulations can be enforced, to which the profession must respond and navigate.

Architecture is, indeed, a complex discipline.

How can we begin to identify and challenge this complexity? Abandoning the desire to retain autonomy, can architecture begin to widen its scope of knowledge through interdisciplinary means, in an attempt to accept and utilize its inevitable complexity? How can the discipline of architecture transcend its known boundaries of knowledge in search of finding new content? In turn, how would this impact our built world? Would the discipline of architecture exist in a new framework or would it even exist at all? Stevens references the academic Amos Rapoport: "He remarks that the search for well-founded reliable knowledge 'is precisely what a discipline is all about,' and that architecture has made no attempt to develop such knowledge."³²

If we agree that architecture must commit itself to creating a new knowledge base, we can turn to Michel Foucault for support in *The Archaeology*

of Knowledge who argues that one must actually question the structure of knowledge as being divided:

I shall accept the groupings that history suggests only to subject them as once to interrogation; to break them up and then to see whether they can be legitimately reformed; or whether other grouping should be made; to replace them in a more general space which, while dissipating their apparent familiarity, makes it possible to construct a theory of them.³³

Developing this discourse on autonomy within the discipline of architecture helps to identify the reasoning behind why contemporary discourse might have difficulties developing a precise definition of the discipline of architecture. It is evident that a struggle exists which lends itself to the argument that if architecture is to fully embrace an interdisciplinary method, or rather create a new foundational knowledge, then the strive towards autonomy becomes an obsolete goal. Rather than attempting to push external influence away from

the discipline, how can a dialogue be created with periphery spheres of knowledge? Supporting this statement, we must begin to acknowledge the current problems that the disciplines seeks to answer. It is here that we can begin to identify how exchanges with other disciplines might allow for a new way of knowing.

Notes

1. Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.36.
2. Frampton, Kenneth. "Reflections on the Autonomy of Architecture: A Critique of Contemporary Production." *Out of Site: A Social Criticism of Architecture*. Ed. Diane Ghirardo. Seattle: Bay, 1991. p.17.
3. Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.31-32.
4. Wigley, Mark. "The Architecture of Content Management." *Volume 17: Content Management*. C-Lab Columbia, 2008. p.3.
5. Hartoonian, Gevork. *Ontology of Construction: On Nihilism of Technology in Theories of Modern Architecture*. Cambridge: Cambridge UP, 1994. p.5.
6. Ibid.
7. Ibid. p.8.
8. Ibid.
9. Potter, Norman. *What Is a Designer: Things, Places, Messages*. 4th ed. London: Hyphen, 2002. p.10.
10. Ibid. p.11.
11. Ibid.
12. Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.31.
13. Ibid. p.32.
14. Ibid. p.37.
15. Ibid.
16. Ibid. p.40.
17. Frampton, Kenneth. "Reflections on the Autonomy of Architecture: A Critique of Contemporary Production." *Out of Site: A Social Criticism of Architecture*. Ed. Diane Ghirardo. Seattle: Bay, 1991. p.18.
18. Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.74.
19. Frampton, Kenneth. "Reflections on the Autonomy of Architecture: A Critique of Contemporary Production." *Out of Site: A Social Criticism of Architecture*. Ed. Diane Ghirardo. Seattle: Bay, 1991. p.18.
20. Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.74.
21. Stevens, Garry. *The Favored Circle: The Social Foundations of Architectural Distinction*. Cambridge, Mass.: MIT, 1998. p.94.
22. Till, Jeremy. *Architecture Depends*. Cambridge, Mass.: MIT, 2009. p.50.
23. Ibid. p.1.
24. Ibid. p.19.
25. Ibid. p.10.
26. Ibid. p.122.
27. Miessen, Markus. *The Nightmare of Participation: Crossbench Praxis as a Mode of Criticality*. New York: Sternberg, 2010. p.30.
28. Ibid.
29. Ibid.
30. Till, Jeremy. *Architecture Depends*. Cambridge, Mass.: MIT, 1998. p.151.
31. Ibid.
32. Stevens, Garry. *The Favored Circle: The Social Foundations of Architectural Distinction*. Cambridge, Mass.: MIT, 1998. p.204.
33. Foucault, Michel, and Alan Sheridan. *The Archaeology of Knowledge*. New York: Pantheon, 1972. p.72.

3.0 Architectural Problems

In an attempt to understand the existing boundaries of knowledge within the discipline of architecture and how to expand this knowledge through interdisciplinary modes, we shall shift our focus towards identifying the complexity of problems faced by the discipline. Previously we struggled to define the discipline of architecture, in terms of its known boundaries of knowledge, but perhaps an answer is offered by uncovering the problems that the discipline seeks to address. Influential to this discussion is the writings of Robert Venturi, specifically *Complexity and Contradiction in Architecture*, in which he states that “if the architect must be committed to his particular way of seeing the universe, such a commitment surely means that the architect determines how problems should be solved, not that he can determine which of the problems he will solve.”¹ With this in mind, we can begin to see the argument take form that if the

problems that architecture attempts to solve are undetermined, then how can the knowledge of the discipline prepare to respond? How can we navigate this complexity, and in turn highlight what these problems are?

3.1 Complexity and Architecture

Design in general must often face ‘wicked problems’, a term coined by design methodologist Horst Rittel in his treatise *Dilemmas in a General Theory of Planning* and described as having no definite answer or logical end - a result of other problems and difficult to formulate.² Rittel identifies the interconnected network of systems – forces beyond the control of design – resulting in the fact that “... it has become less apparent where problem centers lie, and less apparent where and how we should intervene even if we do happen to know what aims we seek”.³ Venturi responds to this definition by

highlighting how wicked problems are evident in the programmatic needs architecture. Referencing this complexity, “programs unique in our time, which are complex because of their scope, such as research laboratories, hospitals, and particularly the enormous projects at the scale of city and regional planning.”⁴ Potter would also agree that wicked architectural problems are evident with “...complex changes in building types, and in industrialized building possibilities, have combined with other factors thoroughly to upset this stable picture”.⁵ We can agree that these problems are complex, however, a second layer of complexity is highlighted when referencing the meaning of “other factors”.

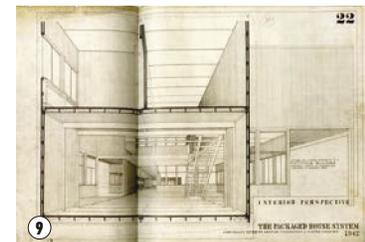
Rittel elaborates on this by identifying that “The kinds of problems that planners deal with--societal problems--are inherently different from the problems that scientists and perhaps some classes of engineers deal with”.⁶ As discussed within the context of

autonomy, architecture is often influenced by spheres beyond its immediate built or aesthetic knowledge. If we can accept this reality, how does architecture as a discipline attempt to solve the given problem within the limitations of its knowledge? Obviously, the built world continues to emerge in response, however, is the output the best answer? How will we ever know? Cuff highlights the point that the discipline of architecture, “...unlike other fields of knowledge, it has failed to develop a set of hypotheses that can be advanced or refuted...”,⁷ and in fact, “...although design problems may be unique and complicated, professional knowledge generalizes from one problem to the next.”⁸ Thus, if architectural knowledge and the problems that the profession attempts to solve are ambiguous, as we have concluded, then how can we propose a new means of knowing? How can an interdisciplinary framework form a new body of knowledge, in which both the input and output of architecture are vastly

Social Forces: Controversial housing project located in St. Louis that attempted to control the development of slums and racial divide. However, with a decline in the average renters income, came the neglect of maintenance and mechanical repairs and increased vandalism and violence. Due to these social circumstances, three building at the center of the project were demolished in 1972.¹



Economic Forces: The proposal for a mass market production, by Walter Gropius and Konrad Wachsmann, sought two objectives: to improve the quality of design and construction and provide a greater cost to value. Industrialization was the medium, as Gropius saw it, that would combine “the aesthetic activity of the architect with the economic activity of the entrepreneur, thus establishing a happy union between art and tectonics.”²



¹ Bristol, Katharine G. “The Pruitt-Igoe Myth.” *Journal of Architectural Education* (1984-) 44.3: p.163.

² Herbert, Gilbert. *The Dream of the Factory-made House: Walter Gropius and Konrad Wachsmann*. Cambridge, Mass.: MIT, 1984. p.10.

challenged by its normative perspective? Miessen adds to this by suggesting that architecture does not provide solutions rather, “what it can do is visualize and spatialize the conflicts that are the reality of the very nature of its context.”⁹

From this, we can begin to dismiss the general acceptance that architecture is merely about the process and design of the built world; rather, it navigates external social, cultural and political contexts. Miessen, states that “In order to participate in any environment or given situation, one needs to understand the forces of conflict that act upon that environment.”¹⁰ How can architecture as a discipline recognize these forces? Looking towards the notion of globalization, as a means to identify the existing forces acting upon the discipline, will help in developing an argument to how the discipline of architecture must embody an interdisciplinary mode of production in order to face complex problems.

3.2 Globalization

The argument made by Prasad Boradkar in the article *Design as Problem Solving* considers that complexity in design has emerged from the increasingly globalized world that is “more connected, technologically more complex, and economically more intricate than it has ever been before”.¹¹ Boradkar references Rittel’s term by concluding that “The sheer wickedness and complexity...warrants engagement with other disciplines.”¹² These statements confirm the reality of the discipline, as discussed, as confirm why a new foundational knowledge is key for the discipline of architecture. Looking towards the role that globalization has on these problems is important for understanding how this paradigm shift might occur.

The notion of globalization, the integration of homogeneous economic, political and cultural systems across the world, can be acknowledged

Associate Professor of Herberger Institute for Design and the Arts

through the hyper-connectivity of nations, economic growth and development recognized within cities.¹³ These flows of culture have impacted the world from various points of observation. Anthropologist Arjun Appadurai, in his article *Disjuncture and Difference in the Global Cultural Economy*, determines these modes of global cultural flow as *finanscapes*, *mediascapes* and *techmoscapes*,¹⁴ . Highlighting the fact that,

“...people, machinery, money, images, and ideas now follow increasingly non-isomorphic paths: of course, at all periods in human history, there have been some disjunctures between the flows of these things, but the sheer speed, scale and volume of each of these flows in now so great that the disjunctures have become central to the politics of global culture.”¹⁵

From these categorizations, we can begin to identify some of the forces that are acting upon architecture that are beyond the normative scope of the discipline.

To begin, Appadurai proposes *finanscapes*, which he describes as “...the disposition of global capital is now a more mysterious, rapid and difficult landscape to follow than ever before...”¹⁶ The discipline of architecture has experienced the impact of this increased capital flow in the idea of transnational architectural production, coined by Urban planner and sociologist Xuefei Ren to describe the increase of national projects sought after by local firms.¹⁷ Investment, both international and local, supports the development of projects designed by international architecture firms in foreign urban environments. This adds a layer of complexity in dealing with a context that is unfamiliar and comes with its own set of cultural, political and economic spheres of influence. Xuefei Ren confirms this reality, in the article *Architecture as Branding: Mega Project developments in Beijing*, by stating: “Transnational architecture production has significant consequences for the built environment and presents new

challenges for urban studies.”¹⁸ If we acknowledge that problems faced by the discipline of architecture are continuing evolving into unknown territory, then it could be argued that the discipline must also develop a new way of knowing. In responding to the notion that the phenomena of *fnanscape* has added pressure to the discipline with opportunities to build in foreign places, we must ask ourselves how we can prepare?

On another spectrum, *technoscapes* is described by Appadurai as “...the fact that technology, both high and low, both mechanical and informational, now moves at high speeds across various kinds of previously impervious boundaries.”¹⁹ Not that we have to convince anyone, but technology as both a tool, a design or even a body of knowledge has an undeniable relationship with the discipline of architecture. And yet, the discipline finds itself constantly struggling to keep up to the

advancements of technology, as evident in the slow transition in architectural education from hand-drafting to autoCAD and 3D modelling software. If we are to acknowledge that *technoscapes* is a force that the discipline must identify with then we may need to look towards our current education systems. Technology will continue to progress and the discipline must be ready to as well.

The term *mediascape* is what Appadurai defines as “...the distribution of the electronic capabilities to produce and disseminate information...”²⁰ around the globe, and refers to forms of media that can be found with immediate access on the world wide web; including newspapers, magazines, television and movies, books, etc. There are many avenues to exemplify the discipline of architecture in reference to this feature of a globalized world. One of the most recent that comes to mind, that directly links the flow of information and architecture, was the record

breaking 1,715 submissions for the international design competition for the new *Guggenheim Museum* in Helsinki in 2014.²¹ Obviously, the flow of information is reaching realms more distant than ever before, and in turn, the content generated is being accessed through these means. This brings to our attention the importance of accessing content and information. *Mediascapes* act as the medium, storage, and circulation of content across the world which allows for the flow of information to be spread exponentially. If we are suggesting that the knowledge of architecture must be reformulated, then how might this instant access to content be taken into consideration. Like any foundational knowledge, the idea of looking at existing content generated is a viable resource for moving the discipline forward. And with *mediascapes*, that resource is easily accessible.

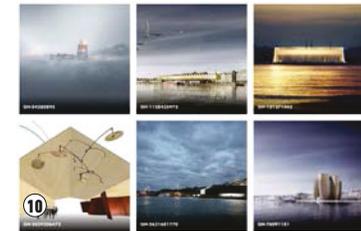
Globalization is impacting the means by which the professions of the world operate when examined through the lens of architecture. We have identified that globalization has contributed to complexity of the problems that architecture seeks to address. The connection is made, that if these problems continue to evolve in complexity, then the discipline must as well. This supports the argument that a new way of knowing, or a new knowledge, must emerge in order to change how problems within the discipline of architecture are reconciled. How do we begin in evolving the discipline? Looking at education might be offer insight on how a knowledge base is generated in the first place.

3.3 Education

Fundamental to this discourse, regarding the knowledge of architecture as a discipline and the perceived set of boundaries, is a critique on how can we begin to engage with complex problems through

Six finalists were selected from the submissions:

AGPS Architecture Ltd.
Asif Khan Ltd.
Fake Industries Architectural Agonisms
Haas Cook Zemmrich STUDIO2050
Moreau Kusunoki Architect
SMAR Architecture Studio



foundational education. Can a new knowledge be generated through educational means? Education is important for any discipline as the teaching, testing, and research all contribute to the base knowledge. For the profession of architecture, it could be argued that the educational process is rigorous. Potter attributes this to the fact that “it is commonly held that skills and knowledge must not only be taught but rigorously examined: if only to protect an unsuspecting society against social or technical malpractice.”²² In the continued quest for autonomy, the profession of architecture seeks to establish itself through educational and professional institutions. In Canada, there are various steps one must take to become a licensed architect, including education from an accredited school of architecture, a specific number of hours logged as an intern and completion of a series of examinations. The licensing and regulation of the profession are overseen by provincial or territorial associations.

In antiquity, the education of an architect was described by Vitruvius, in *The Ten Books of Architecture*:

*“Since this study is so vast in extent, embellished and enriched as it is with many different kinds of learning, I think that men have no right to profess themselves architects hastily, without having climbed from boyhood the steps of these studies and thus, nursed by the knowledge of many arts and sciences, having reached the heights of the holy ground of architecture”.*²³

We could argue that this description is not the experience of architecture education found today. By examining the current paradigm of architectural education in the 21st century, we can accept that there exists an obvious disconnect between the profession and education; one criticism being that an interdisciplinary framework is evidently missing. Cuff confirms this reality with the statement that “Because academic training has been deemphasized until recently, architecture is less well developed on the educational dimension than other professions.”²⁴

Provincial / Territorial Associations of Architects:

Architectural Institute of British Columbia
Alberta Association of Architects
Saskatchewan Association of Architects
Manitoba Association of Architects
Northwest Territories Association of Architects
Ordre des architectes du Québec
Architects' Association of New Brunswick
Nova Scotia Association of Architects
Architects Association of Prince Edward Island
Newfoundland and Labrador Association of Architects

With the increased complexity of architectural problems, influenced by forces external to the discipline, it becomes necessary to evolve the knowledge of the disciplinary. Suggesting that this be accomplished through interdisciplinary means. Stevens confirms this reality from another angle: “There certainly is no problem in finding evidence that architecture is failing to perform like other academic disciplines, whose function is invariably taken to be knowledge-production.”²⁵

This leads us to the all important question: what is the disconnect between the profession and education? In the commissioned report for the 1996 AIA Convention, *Building Community: A New Future for Architecture Education and Practice : A Special Report*, Ernest Boyer recommends that “Making the connections, both within the architecture curriculum and between architecture and other disciplines on campus, is, we believe,

the single most important challenge confronting architectural programs.”²⁶ While we can agree that the education of an architect has long been debated, from the Bauhaus to the Bartlett; however, the notion of a new interdisciplinary educational system for architecture has yet to gain any real traction. Although this shift in education has been recognized within a variety of other disciplines, such as Carleton University’s Institute of Interdisciplinary Studies (IIS) or the Master of Design degree offered by the Faculty of Industrial Design, which seek interdisciplinary educational frameworks. In fact, other disciplines have taken lead with formulating interdisciplinary means of education. This is evident with the fact that “the growth of institutions offering interdisciplinary programmes in US was reported as over 36%, while the growth of programmes itself increased almost 75%”.²⁷

The Bauhaus was an influential school, located in Germany from 1919-1933, which is noted for an interdisciplinary model of teaching the arts.

The Bartlett is an architecture school operating within the University College London (UCL). The programs offered by the school are regarded as innovated and comprehensive.

Ernest Boyer (1928-1995) was the chancellor of the United States Commissioner of Education. The Building Community: A New Future for Architecture Education and Practice is often referred to as the The Boyer Report.

However, the Barlett School of Architecture, noted for its acclaimed alumni and advanced architectural research, offers an Architectural & Interdisciplinary Studies degree with supplementary classes offered in Anthropology, Art History, Archaeology, Economics, European Language Cultures and Society, Geography, Management, Languages, Psychology, Philosophy, and Mathematics. It is evident that the school is recognizing the importance of an interdisciplinary framework which challenges the current curriculums found at other schools for architecture. Yet, advocating for an interdisciplinary design education for architecture is nothing new. Boyer argued in the 1996 report that,

A connected curriculum would encourage the integration, application and discovery of knowledge within and outside the architecture discipline, while effectively making the connections between architectural knowledge and the changing needs of the profession, clients, communities and society as a whole.²⁸

If the discipline is not engaging with interdisciplinary modes with its foundation of knowledge, then how else can the discipline expand?

3.4 Problems and Architecture

From the discussion so far, it can be suggested that if the development of complex problems beyond the scope of knowledge of the discipline of architecture, if considered as primarily concerned with the built world, then an interdisciplinary framework for architectural production will not only be likely, but inevitable. Exploring the term wicked problems, as we have seen as often used to describe complex design problems requires a different mode of knowing. Beyond the tectonic complexity of the built output of architecture, we have identified that another layer is added by the immediate context of external forces, such as economic, social, cultural and political. As a means to identify these invisible forces that act upon spatial configuration, we highlight the

effects of globalization through Appadrais terms of global cultural flow: *fnanscapes*; *mediascapes*; and *technoscapes*.²⁹ The link is found by acknowledging the changing landscape that shapes architectural problems which in turn demands that the discipline of architect evolve in response. From here, we shifted through current discourse in regards to an architect's education, highlighting the ideology that an interdisciplinary educational model would benefit the discipline of architecture.

From this understanding emerges further consideration as to how an interdisciplinary methodology for solving complex problems could be clearly developed alternately within the profession of architecture. If we examine the profession of architecture, the argument could be proposed that architecture is in fact inherently interdisciplinary already, as the process of building requires various inputs from closely related disciplines such as engineering and construction.

Notes

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4.0 Inherent Architecture

There is no doubt that architecture as the craft of building requires the input of adjacent or overlapping boundaries of knowledge, such as construction or engineering. In fact, Cuff would argue that "...the design of our built environment emerges from collective action."¹ Terms such as collaboration and specialization are typically referenced in regards to interdisciplinary approaches. Yet, the argument can be presented that these modes of organizing exchanges of knowledge are a product of the profession of architecture. How can the discipline of architecture engage with a foundational interdisciplinary knowledge in order to solve problems that extend beyond the production of built objects? Here, we will seek to further delineate the differences between organizational strategies and an interdisciplinary knowledge.

4.1 Collaboration

It is here that a distinction can be formulated regarding the difference between a collaborative effort and the concept of interdisciplinary. There is no denying the importance of collaboration within design in general, as this concept has evolved to include design processes such as community collaboration or prototype collaboration. However, for the profession of architecture, a significant collaborator is often the client. Cuff suggests that "Clients, be they state, public, church, corporate, or private, provide the function of a building, thereby placing a critical dimension of the architectural production under the client's control".² Touching on the previously explored struggle between autonomy and architecture, Cuff is critical of this inherent collaboration between client and architect, wondering to what extent other professional disciplines, such as medicine or law, give such a high degree of control to clients.³ In fact, collaboration

Prototype collaboration can be defined as "a tangible, visible man-made creation to study, test, and display something that resulted from a diverse group of participants joint mental activity."¹

¹ Chung, WonJoon. "Cross Functional Collaborative Prototyping (CFCPing) in an Early Design Process." In *Proceedings of Seoul Design Conference*. 2008. p 59.

is essential for any built output for the profession of architecture. Cuff would argue that,

*Those who argue that the individual architect determines what the building will be, and all such issues of practice, clients, and collective action concern how the design will be implemented, are simply separating content from method, form from means, while overlooking the integral balance necessarily struck between them.*⁴

From this, can we accept that the profession of architecture is inherently a collaborative process?

However, this is different from the definition that we seek for architecture as interdisciplinary; the idea of architecture as a new way of knowing.

What are the benefits of collaborative creation?

Expert on complex systems, Dr. Eric Bonabeau, describes the idea of collective intelligence in the article *Decisions 2.0: The Power of Collective Intelligence*. Attributing the fact that data and information is accessed quicker than ever before, Bonabau criticizes that “The problem is that our

limitations as individual decision makers have left us ill equipped to solve many of today’s demanding business problems.”⁵ His observation suggests that collective intelligence, aided by technology, will result in better performance than an individual who is highly skilled or knowledgeable.⁶ However, Cuff would argue that “...there is a general belief, evident among artists, architects, critics, and even scholars that the quality of a work of art decreases in proportion to the number of people involved in its creation.”⁷ This brings us full circle in terms of the knowledge of architecture as both a tectonic and artistic discipline. If we expand the definition of architecture towards an interdisciplinary knowledge base, can we begin to embrace collaboration in new forms? Cuff would add to this notion, “In order to co-ordinate the input of the many collaborators, an architect is expected to be knowledgeable in all fields brought to bear up on a design project.”⁸ Whereas, Miessen would argue that collaboration

“is not to be understood as the default form that promotes participatory planning processes or user-involvement, but as a means of a consciously directed, forced entry into a territory, system, discourse, or practice that one is not usually part of.”⁹

4.2 Specialization

From a contemporary point of view, it could be argued that the idea of an architect’s vast scope of knowledge is diminishing, as evident with the rise of specialization within the discipline. Potter confirms this reality, stating, “indeed, the architects work has been so undermined by that of specialists in surrounding territory (engineers, planners, sociologists, interior designers etc.) that the profession is no longer so easy to identify.”¹⁰ Cuff would agree, adding “Another component of architecture’s high indeterminacy is the professions’ unusual tendency to slough off constitutive skill areas, which subsequently become professions in

their own right – for example civil engineering, structural engineering, interior design, site planning, and urban design.”¹¹ In turn, the profession of architecture is situated as a collective process that involves the input from various specialization. Does this make architecture interdisciplinary? Cuff poses a fundamental question for the profession of architecture: “...whether architecture is best created by a mosaic of specialists or is inherently the comprehensive task of qualified generalists.”¹² Critical of specialization within a discipline, Miessen makes the point that a specialist could be understood “as an outsider who, instead of trying to set up or sustain common denominators of consensus, enters existing situations or projects by deliberately instigating conflict between often delineated fields of knowledge.”¹³

So the question remains relevant: do we seek to challenge the discipline’s existing structure of

specialization and collaboration by advocating a new way of knowing through the concept of interdisciplinary? Here we would argue that the current categorization of knowing - the idea of specialization within the production of architecture - is an attempt to succinctly organize the success of the profession's output. Yet if architecture is to embrace a new way of knowing, and subsequently generate other forms of content, then the idea of specialization becomes obsolete. Miessen would agree with this notion: "the critical production beyond disciplines could be interpreted as the temporary abandoning of one's own specialized knowledge for the benefit of entering an existing discourse through the access point of curiosity".¹⁴ How do we begin to shift this paradigm?

4.3 A New Knowledge

There is no denying that the contemporary notions of collaboration and specialization within the discipline of architecture are a given. However,

classifying these notions as interdisciplinary seems far from the truth. Within this text we have discussed different perspectives of collaboration, including the typical power that the client holds in regards to the architectural output and the conflicting arguments regarding the effectiveness of collective design. We have examined the notion of specialization, a commonality within any discipline, and ideas of its impact on the profession of architecture.

Notes

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PART III

The Lens

How can the discipline of architecture engage with interdisciplinary content? The exchange of knowledge is critical for interdisciplinary production as outlined in Part One. The difficulty becomes in how we can trace the dialogue between disciplines to measure the significance of new knowledge generated. In turn, the follow up question stems from how might the access to new content facilitate a new way of knowing for the discipline of architecture.

In an attempt to address these concerns, a shift in focus towards the Canada Council for the Arts will act as a means to measure, critique and expand on the relationship between architecture and interdisciplinary. While this research direction provides opportunities, we must acknowledge its

limiting frame of reference as identified in the historically comfortable relationship between the arts and architecture, as discussed in Part Two with the notion of the art defense. By researching the perspective of interdisciplinary viewed through the Canada Council for the Arts, our attention is drawn away from the other disciplines that may exist in the periphery of the discipline of architecture. Here, the blurring distinctions between disciplines of arts that are currently supported by the Canada Council for the Arts are highlighted. It is here that we can further explore how architecture might engage in an interdisciplinary milieu that results in an emergence of a new disciplinary definition.

Termed by sociologist Howard Boughey to describe how architecture will often identify as an art form to distinguish the discipline from other tectonic-centric disciplines such as construction or engineering.¹

¹ Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, MA: MIT, 1991. p.40.

5.0 Canada Council For The Arts

In 1957, the Canada Council for the Arts Act was established by the Canadian government as a means to “foster and promote the study and enjoyment of, and the production of works in, the arts.”¹ The legislation called for the organization of a council to oversee the distribution of financial support for the study or research in the arts, awarding outstanding accomplishment in the arts and for funding exhibitions, performances and publications of works in the arts.² However, the initial instigation for the formation of the Canada Council for the Arts can be traced back to the recommendations of the 1951 report chaired by Vincent Massey, entitled Royal Commission on National Development in the Arts, Letters and Sciences.³ The report provided insight on the development of various national institutions including the proposal for a new executive body referred to as the Canada Council for the Encouragement of the Arts, Letters, Humanities

and Social Sciences.⁴ In support of this proposal, the report identified various indicative conditions, such as the lack of an institute to support cultural endeavours in Canada and abroad, the absence of an administration to respond to enquires regarding Canadian culture and the fact that that Canada had not established a national commission for its membership of the United Nations Educational Scientific and Cultural Organization.⁵ In summary, the report supported:

That a body be created to be known as the Canada Council for the Encouragement of the Arts, Letters, Humanities and Social Sciences to stimulate and to help voluntary organizations within these fields, to foster Canada’s cultural relations abroad, to perform the functions of a national commission for UNESCO, and to devise and administer a system of scholarships...⁶

The definition of the term “arts” includes architecture, the arts of the theatre, literature, music, painting, sculpture, the graphic arts and other similar creative and interpretative activities.

The Right Hon. (Charles) Vincent Massey (1887-1967), was the first Canadian appointed Governor General of Canada. The Royal Commission on National Development in the Arts, Letters and Sciences would later be referred to as the ‘Massey Commission’.

Ultimately, the emergence of the Canada Council for the Arts demonstrated a desire to promote Canada's national identity which remains relevant to the mandate of the institution today. Leveraging the foundational disciplinary structure of the organization will help continue the debate of how architecture might engage with the production of interdisciplinary content.

The Canada Council for the Arts, referred to hereinafter as Canada Council, remains a prominent national institution in the 21st century with a mandate to support the Canadian arts scene through financial grants and prizes. The allocation of grants and prizes is based on ten different types of discipline-based categories, including Dance, Media Arts, Music, Aboriginal Arts, Audience and Market Development, Theatre, Visual Arts, Writing and Publishing. In addition, support for the Minority Arts Community Development is delivered through the Equity Office. The focus of this discussion points

towards the Inter-Arts Office with a mandate to support arts organizations and individual artists to develop and deliver hybrid forms of artistic activities which fall outside existing arts disciplines.⁷ The Canada Council provides a unique platform, for further exploring the concept of interdisciplinary as it pertains to the field of architecture, due to the nature of the Institution to use disciplinary categories to organize grant and prize distribution.



Canada Council
for the Arts

Conseil des arts
du Canada

GRANTS OR PRIZE

ABORIGINAL ARTS OFFICE

The Aboriginal Arts Office is committed to ensuring that the Canada Council's services and programs best meet the needs of Canada's First Nations, Inuit and Métis arts communities.

AUDIENCE AND MARKET DEVELOPMENT OFFICE

AMDO ensures Canada is represented at key arts and cultural events, and participates in cultural trade fairs, conferences and festivals, deploys delegations of artists and arts professionals, coordinates networking events and develops promotional campaigns.

DANCE

The Dance Section supports Canadian, professional dance of many cultures through policies, programs and initiatives that foster the development of a vital ecology for the art form and contribute to a significant presence by Canadian dance artists at home and abroad.

EQUITY OFFICE

The Equity Office advances the principle of equity. It works to increase equity of access to Canada Council's grants and services. It develops policies, programs and strategies with Council divisions, arts communities and other stakeholders.

INTER-ARTS

The Inter-Arts Office fosters and supports creative diversity, vitality, recognition and continued excellence in inter-arts work.

MEDIA ARTS

Created to ensure the vitality and continued excellence of media arts, the Media Arts Section offers financial assistance to Canadian professional artists, groups, collectives and organizations that use film, video, new media and audio as their means of artistic expression or that contribute to making them better known and appreciated by audiences in Canada and abroad.

MUSIC

The Music Section supports the ongoing development of outstanding Canadian artistically driven music, created, performed, produced and disseminated by professional Canadian artists and arts organizations expressing Canadian cultural, creative and intellectual diversity for the benefit of the Canadian and international public.

THEATRE

The Theatre Section supports the creation, production and dissemination of professional theatre, and respects diversity of practices, cultures and company mandates. This support helps ensure the presence and advancement of Canadian professional artists at home and abroad.

VISUAL ARTS

The Visual Arts Section provides creation, production and dissemination support in the fields of architecture, crafts, photography and the visual arts, as well as for the acquisition of works by Canadian artists.

WRITING AND PUBLISHING

The Writing and Publishing Section contributes to the advancement of Canadian literature, through its programs and in line with the directions, policies and procedures established by the Canada Council for the Arts. It supports professional literary artists and arts organizations involved in fostering and promoting Canadian literary arts.

5.1 Canada Council and Architecture

The Canada Council designates the discipline of architecture under the Visual Arts category, which “provides creation, production and dissemination support in the fields of architecture, crafts, photography and the visual arts, as well as for the acquisition of works by Canadian artists.”⁸

Under this classification, the Canada Council has generously supported the discipline of architecture through administration of various prizes, such as the prestigious *Governor General Awards in Architecture*, awarded in partnership with the Royal Architectural Institute of Canada and the *Professional Prix de Rome in Architecture* which awards a value of \$50,000.

In addition to these highly coveted awards, the Canada Council oversees the selection of the official Canadian exhibition at the *Venice Biennale of Architecture*, which, for the featured architects, culminates in international exposure and a lasting

imprint on Canadian architectural history. The *Venice Biennale* is a exhibition dedicated to celebrating contemporary art and features other events, such as the *Art Biennale*, the *International Festival of Contemporary Music*, the *International Theatre Festival and the Venice Film Festival*. The *Venice Biennale of Architecture* was established in 1980 with the curating of national pavilions in response to the over-all theme set by the selected director; the 14th Biennale was directed by Rem Koolhaas, noted architect and co-founder of the international architecture firm Office for Metropolitan Architecture (OMA), with the theme of *Fundamentals*. The architecture firm Lateral Office represented the Canadian pavilion at the 14th Biennale with a curating title of *Arctic Adaptations: Nunavut at 15*. This exhibition featured unique proposals for the Canadian territory of Nunavut highlighting the “environmental, social,

This prestigious prize celebrates contemporary Canadian architecture by awarding biennially up to twelve medals of excellence. First awarded in 1982.

Awarded annually to support the development of an individual or architectural firm that has demonstrated exemplary built work and excellence in design. Awarded in 2013 to Winnipeg based firm 5468796 for the proposal of *Table for 12*, a dinner organized in eight cities with influential architecture participants, culminating in a final dinner in Winnipeg for 1200 people.



and economic forces that are transforming the Arctic today...”⁹ These three examples of prizes indicate a well-founded support for the discipline of architecture from the Canada Council.

In addition to prizes, the Canada Council has developed an architecture grants program, in operation for the past 12 years within the category of Visual Arts. Grants are distributed to both individual applicants and architecture offices alike.¹⁰ Unlike the historically awarded prizes for design excellence, as previously mentioned, the architecture grants program was introduced as a means to connect the discipline and the public by funding “...books, exhibitions and events focused on Canadian-built projects...”¹¹

Grants that are available to those in the discipline of architecture include Travel Grants to Professionals in the Visual Arts, Grants to Individuals, Firms or Organizations, Artists and Community

Collaboration Program, Grants to Art Museums and Public Galleries and Assistance to Artist-Run Centres.¹² A noted recipient of the Grant to Organizations includes The Forks Foundation located in Winnipeg, MB which received \$45,000 in 2013 for the coordination of the annual architecture competition titled Warming Huts. Each grant requires that specific eligibility conditions are met by applicants, such as qualifying as a Canadian citizen or permanent resident, having maintained a professional practice for at least three years, having a compelling portfolio of past work and having been published or having previously presented work in a public setting.¹³ In 2008-2009, grants awarded to the discipline of architecture valued at a total of \$450,000 which represents only 2.1% of the total grants awarded by the Visual Arts office that year.¹⁴

The September 2013 edition of *Canadian Architect* highlights some of the successes stemming from the

The Warming Huts is a yearly architecture competition that emerges on the skating trails of the Red and Assiniboine Rivers at the Forks located in Winnipeg, Manitoba. Each year the winning submissions of various shelters or huts are built and distributed on the ice for the enjoyment of the general public.

Monthly design magazine that features “articles on current practice, building technology, and social issues affecting architecture.”

creation of grants for the discipline of architecture, with an interview with leaders from the Canada Council. Sylvie Gilbert, current Head of the Visual Arts Section, along side Robert Sirman, former Director and CEO from 2010-2014, discuss different attributes of the grants program. Gilbert identifies some of the most recent achievements, such as national and international exhibitions of *Migrating Landscapes*, the growing popularity of the lecture format *Pecha Kucha*, as well as the development of significant websites highlighting architecture content such as the Winnipeg Architecture Foundation.¹⁵ The intention of the newer grants were to extend architectural content beyond normative formats and into the public sphere for further engagement.

The same article quotes Sirman, made an intriguing statement that the architectural content generated creates "...a legacy of knowledge gained and lessons

learned that are cultivated thanks to the continuous operation of this [grants] program."¹⁶ How is this generated knowledge significant for the discipline? Reflecting on our previous discourse found in Part Two, a link can be drawn to the structure of the grants program, with the discipline of architecture indicating a move towards the autonomy. This idea is evident given that decisions on funding distribution among applicants are rendered via a peer assessment process. In other words, professionals, trained within the boundaries of architectural knowledge, award these prestigious grants to their colleagues, in turn delimiting the influence of knowledge external to the discipline. Consequently, the critique can be made that if architecture is to embrace its interdisciplinary interests, then seeking or maintaining autonomy in this manner must ultimately be challenged. The argument surfacing is that the Canada Council must recognize architecture as an interdisciplinary endeavour that transcends its

Migrating Landscapes was the Canadian exhibition for the 13th Venice Biennale in Architecture held in 2012. Curated by Winnipeg based 5468796 Architecture + Jae-Sung Chon. The theme of immigration is explored through a national competition inviting young designers to develop a dwelling based on their own experiences with immigration. Winning entries were exhibited at the exhibition within a wooden infrastructure.



The presentation rules limit the number of images to twenty with only twenty seconds on each image. Attributed to being first used by Astrid Klein and Mark Dytham of Klein Dytham architecture.

known knowledge boundaries. In turn, we open up a discussion of how disciplines other than architecture are progressing towards new forms of knowledge via interdisciplinary frameworks. This opinion is recognized by the Canada Council through the establishment of its newest grants program, delivered by the Inter-Arts Office, in support of art forms that transgress traditional boundaries of knowledge. By directing our attention towards the Inter-Arts Office, can we begin to highlight attempts to forge the discipline of architecture with the external knowledge?

The definition of what is considered art is much broader today than it was in the mid-20th Century when the Canada Council was formed. Then, the focus in Canada was to support art forms of disciplines like music, dance, theatre, the visual arts and literature within a clearly Eurocentric frame of reference.¹⁸

5.2 Canada Council and Interdisciplinary

In order to support artists, organizations and communities whose work begins to blur the normative boundaries between disciplines, the Canada Council for the Arts created the Inter-Arts Office in 1999 with a mandate to support “multiple, hybrid and experimental approaches... that display a critical and or exploratory attitude.”¹⁷ The formation of the Inter-Arts Office marks the Canada Council’s most recent attempt to address the concept of interdisciplinary within the arts. At *The 6th World Summit on Arts and Culture*, Sirman presented the challenges faced by the Canada Council in acknowledging the evolution and expansion of what the contemporary definition of art is. In referencing the observations of transformations occurring in the production of Canadian art, Sirman notes that, Sirman continues, attributing this change to the immigration of non-Europeans with different cultural backgrounds, changes in technology such as

the emergence of computer-based art and the artists who are choosing to work with several media or art forms simultaneously.¹⁹ The indications that Sirman lists can be related to our discussion in Part Two regarding how the role of globalization has impacted the world. Embracing these economic, social and political changes are a means to which architecture as a discipline can fully engage with interdisciplinary production. Acknowledging this is the first step by the Canada Council towards providing a flexible platform for interdisciplinary production. However, we will explore why the Canada Council still has difficulties in embracing an interdisciplinary program.

Building from this, in the 2007 report, *Open Up Space: Toward An Expansive Vision for Multidisciplinary Arts in Canada*, author Rachael Van Fossen criticizes the evolving relationship between the Canada Council and the concept of

interdisciplinary. The mandate of the report was to review the historical development of funding for interdisciplinary projects and to recommend institutional changes to further support artists and promote the accessibility of art for the Canadian public.²⁰ Although the Inter-Arts office was not formalized until 1999, the Canada Council began implementing changes to its funding systems with the introduction of the Touring Office and the Explorations Program in the 1970's. Both of these new divisions sought to fund multi- and inter- disciplinary work by awarding experimental projects that crossed over conventional disciplinary boundaries.²¹

However, Van Fossen is critical of the Canada Council's various attempts to provide channels for innovative work that shifts the very understanding of a discipline. She points out that,

The problem becomes how to maintain and further encourage the particular strengths of Council's Sections and Offices and their demonstrated abilities to embrace innovation, without continuing the pattern of ad hoc solutions that has been repeatedly identified over many years.⁷

One can begin to identify the funding challenges faced by the Canada Council outlined by Van Fossen, in view of the institution's structured categories that artists or organizations must identify with. For individual artists, the difficulties arise when working in different disciplines at various times or those whose work is inherently interdisciplinary. Compounding the difficulty is the Canada Council's potential judgment that an artist is not sufficiently versed in any one of the disciplines explored through their work.²² The second challenge faced by the Canada Council is understood through applications

for multi-arts project which "may not fit in one 'home' discipline, but also will not 'fit' in the current Inter- Arts program, which specifies that interdisciplinary work integrates and transforms distinct art forms."²³ Van Fossen has begun to describe the complexities that the Canada Council must address when approaching the concept of interdisciplinary, not only for the discipline of architecture but for other artistic disciplines as well.

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6. Ibid. p377.
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19. Ibid. p24.
20. Ibid.

INTER-ARTS OFFICE

2013 Past Award Recipients

GRANTS TO ARTISTS

FREY, SEAN // TORONTO // \$25,000



The Water Thief is an interdisciplinary performance project conceived by Sean Frey and Amy Siegel, that layers film, live performance, music and projection art. This "living film" is set in an abandoned East Coast town, where Charon maintains a clepsydra (trans. 'water thief'), a giant clock run by water. Over three nights, he is visited by a whale and spirits from his past. On the final night, Charon enters the whale and is completely immersed in the vivid and wild world of the afterlife.

Frey, Sean. "Sean Frey: Performance and Design." [Sean Frey: Performance and Design](#). N.p., 04 Nov. 2014. Web. 20 Dec. 2014.

ANDREAS KAHRÉ // VANCOUVER // \$25,000



Andreas Kahre is an interdisciplinary artist and designer whose work combines images, sound and text in a variety of configurations. His work encompasses interdisciplinary performances, audio art installations, and collaborations with theatre, dance and new media artists. He is currently the founding artistic director of the Xenographic Society and the Gabriola Institute of Contemporary Art artist-run centre.

Kahre, Andreas. "Andreas Kahre." [Andreas Kahre](#). 15 June 2014. Web. 20 Dec. 2014.

GRANTS TO ARTISTS AND COMMUNITY COLLABORATION / PROJECT

SHEATRE // KEMBLE // \$25,000



Sheatre, a professional popular theatre and community arts organization, inspires creative expression and transformative learning through workshops and artistic productions. Founded in 1985, we create and present original collaborative theatre, music and arts by, for and about communities. Our mandate is "to educate and promote the public's appreciation of the aesthetic arts through productions, workshops, classes and forums." We believe in the power of theatre and the arts to help create a health, vibrant society.

"Sheatre." [Sheatre Educational Alternative Theatre](#). Web. 20 Dec. 2014.

DRUM ARTZ CANADA
VANCOUVER // \$25,000



Drum Artz Canada (DAC) is committed to promoting cultural diversity and community through the arts. DAC's educational programs, led by professional artists, encourage creative expression through music and arts training, development of self-esteem, team building, employment and leadership for children and youth.

"Drum Artz." [Drum Artz Canada](#). Web. 20 Dec. 2014.

GRANTS TO ORGANIZATIONS / PROJECT

COMMON WEAL COMMUNITY ARTS INC.
REGINA // \$81,000



Common Weal Community Arts Inc. is a provincial arts organization that collaboratively engages professional artists with communities to promote social change and cultural identity through creative expression. Artists and communities are engaged in collaborative art of high artistic merit. We will utilize approaches and processes that truly engage our professional staff, professional artists, and communities in empowering, collaborative and collectivist projects. collaborative art of high artistic merit.

"Welcome to Common Weal." [Copyright Common Weal Community Arts Inc.](#). Web. 20 Dec. 2014.

MAI (MONTRÉAL, ARTS INTERCULTURELS)
MONTREAL // \$75,000



The MAI (Montréal, arts interculturels) is a pluridisciplinary presenter of professional contemporary art (dance, theatre, music, interdisciplinary, visual and media arts) mandated to promote intercultural artists (emerging, and established), and their intercultural artistic practices.

"MAI." [MAI \(Montréal, arts interculturels\)](#). Web. 20 Dec. 2014.

* OMITTED

Visiting Foreign Artists Program

Inter-Arts Office: Travel Grants to Artists

Inter-Arts Office: Touring Grants to Artists and Organizations

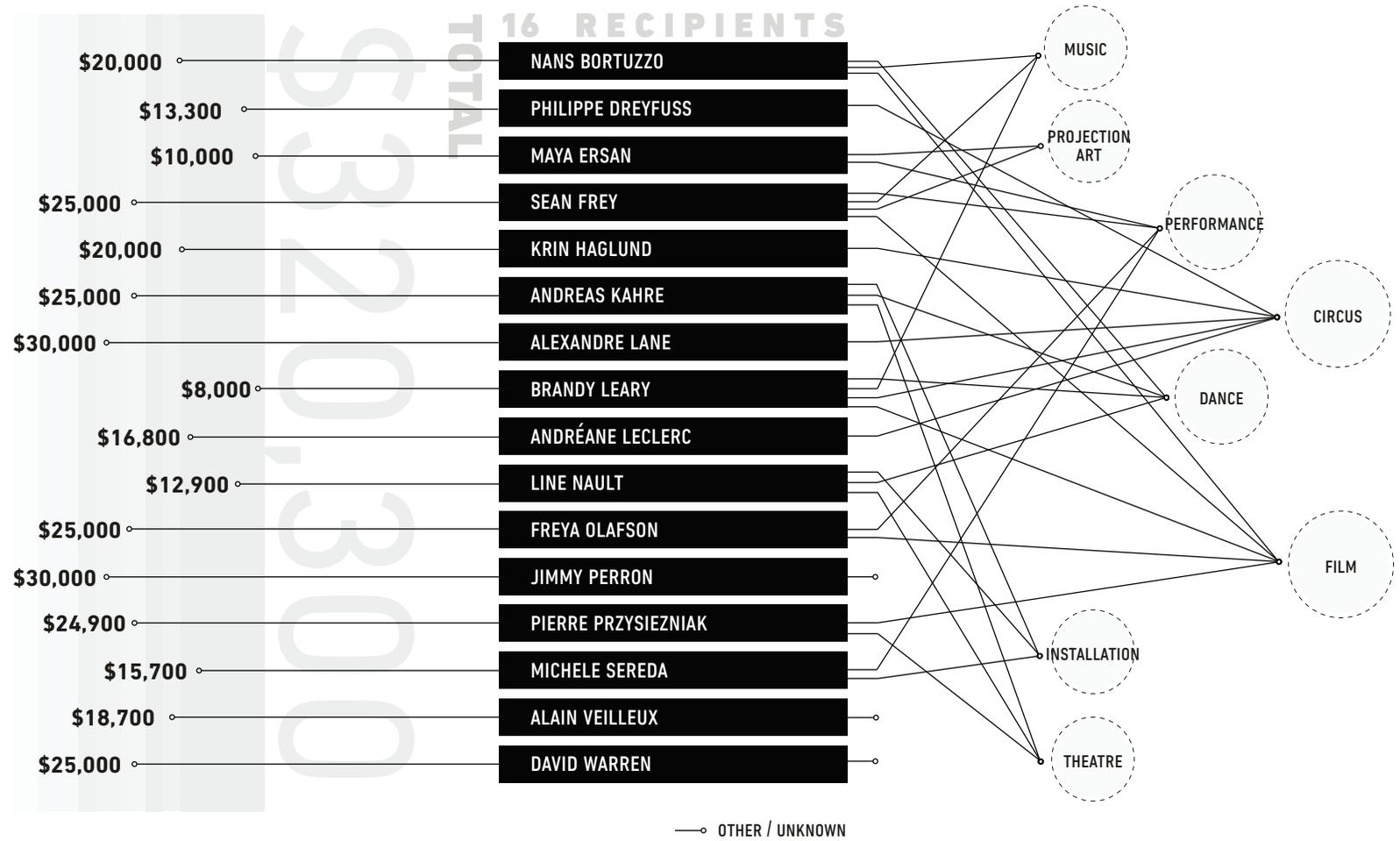
INTERVAL 2

An Interdisciplinary Project

The Canada Council has attempted to develop funding accessibility through the Inter-Arts office as a means to support artists, organizations and communities with unconventional modes of art production. However, as previously indicated by Van Fossen, the field of interdisciplinary production has resulted in various complexities for the institution which fundamentally awards financial support on the basis categorized disciplines. An attempt to discover the current trends within the Inter-Arts Office was conducted through research of past award recipients of the Grants to Artists program. This research was developed through the Online database of past recipients of grants, found on the Canada Council's public website. The filter inputs included selecting Inter-Arts Office as the discipline and Grants to Artists as the Program. The results

indicated the name of the recipient, the total amount of money awarded and the major city that the award winner resided in. From here, the challenge to obtain more information regarding the grant winners became evident. The Canada Council is obligated to provide information about the award winners application due to the *Access to Information Act*. However, this process requires a deposit, the completion of a request form, and the patience in waiting for the information. Rather, independent research was conducted on the winning artists through Google search. The intent is to map the current interdisciplinary content produced by the grant award recipients by segregating the disciplines that are being combined, referenced or explored. The following pages outline the result of this research.

INTER-ARTS GRANT TO ARTIST 2013



INTERVAL

MARIANGELA PICCIONE

WESTON PUBLIC: A COLLABORATIVE NARRATIVE PRACTICE

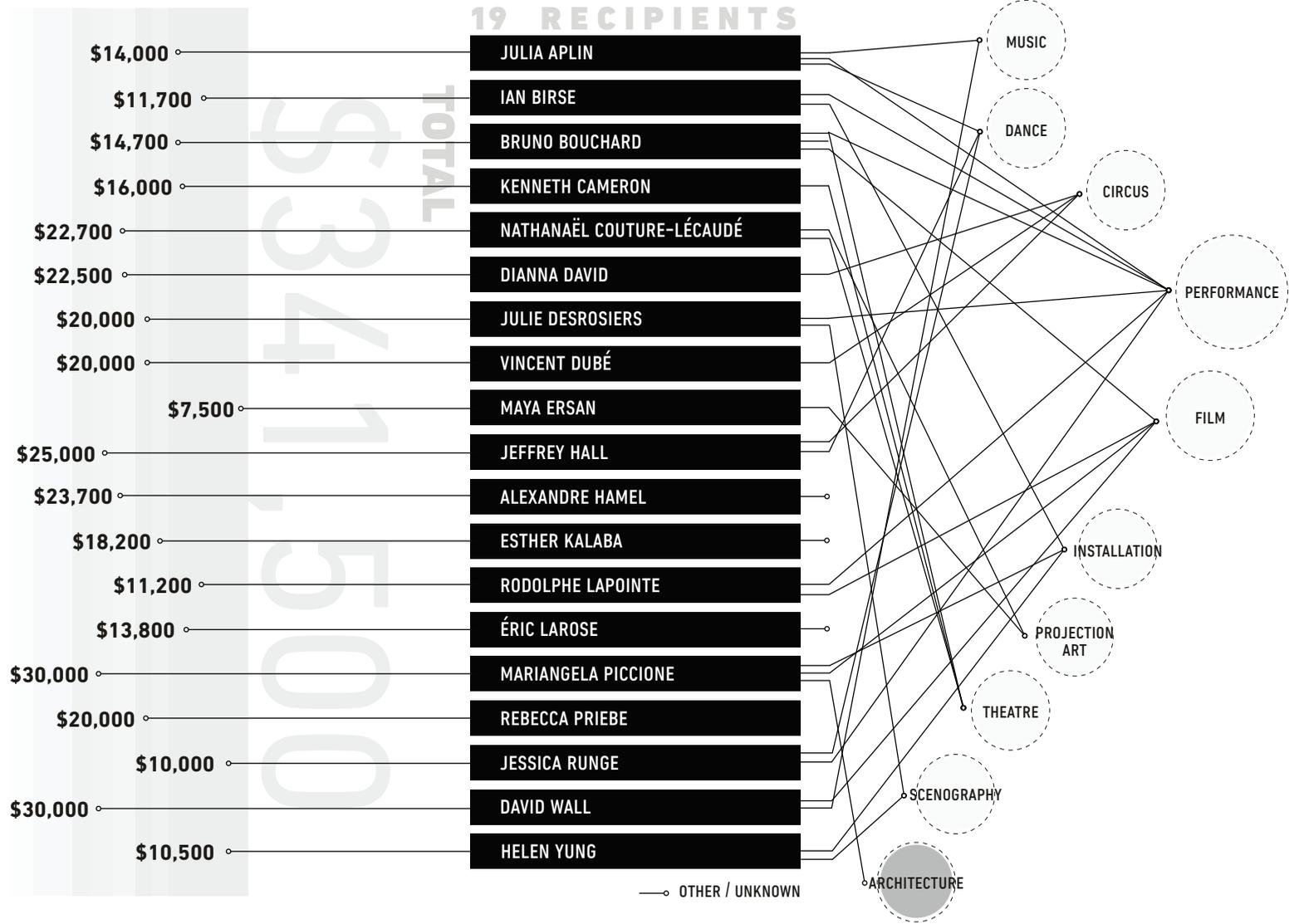
"Weston Public is a site-specific collaborative research project that exists at the intersection of documentary filmmaking, architecture and community. A process-oriented project, our research centred on Weston-Mount Dennis, an economically and racially heterogeneous neighbourhood in Toronto's 'rust-belt'. The final object takes the form of a site-specific multimedia installation that explores the complexity of experience in public space. It attaches new meaning to architecture and urbanism through the analysis and interpretation of stories, developing a layered understanding of the neighbourhood as it exists. As a research initiative, Weston Public leads with an idea that specificity and complexity of human experience can open up a rich field for inquiry in the design process."



<http://mariangelapiccione.com/weston-public/>



INTER-ARTS GRANT TO ARTIST 2012



INTERVAL

MICHEAL TOPPINGS

DIARY OF A NEIGHBORHOOD

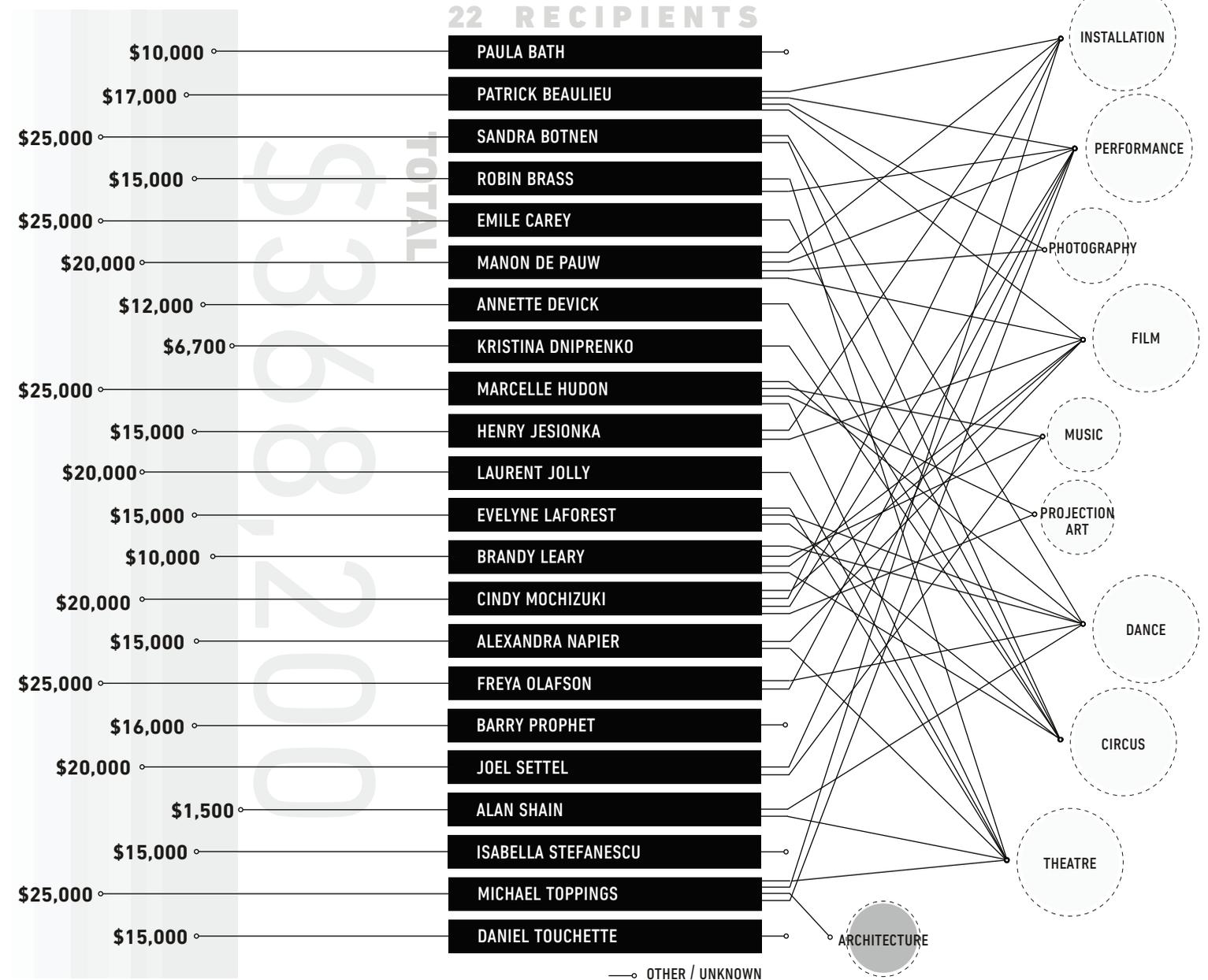
"Diary of a Neighbourhood utilizes a series of apartment fronts, notably the windows, to 'publish' a self-penned literary work. It is a community-based initiative, implicating the residents of one street in one Montréal neighbourhood. Envisioned as a trans-disciplinary project, Diary of a Neighbourhood encompasses public art, print art, installation, street theatre and performance but remains, in essence, a literary work.

Diary of a Neighbourhood is designed to appear as if an entire neighbourhood arose one morning compelled to express, by writing in their windows, their most heart-felt convictions - a fictional privacy made public, a vehicle for opinion, confession, disclosure, and revelation. The texts have been written to reflect difference and to lay bare a multitude of voices - in effect, a neighbourhood consisting of a diversity of residents (gender, race, social class and generations). The overall texts are a mix of observations, opinions, slogans, confessions, poetic and political musings, facts, viewpoints, disclosures and perceptions the bulk of which have been written by Michael Toppings. Dispersed throughout these fictitious texts are quotations from a large pool of disparate sources - David Wojnarowicz, Hart Crane, WU LYF, Nietzsche, Jeanette Winterson to name a few. Texts will be predominantly in French with certain sections in English, Spanish, Arab, Chinese and in Braille."

<http://www.akimbo.ca/44576>



INTER-ARTS GRANT TO ARTIST 2011



INTERVAL

MALGORZATA KRAWECKA

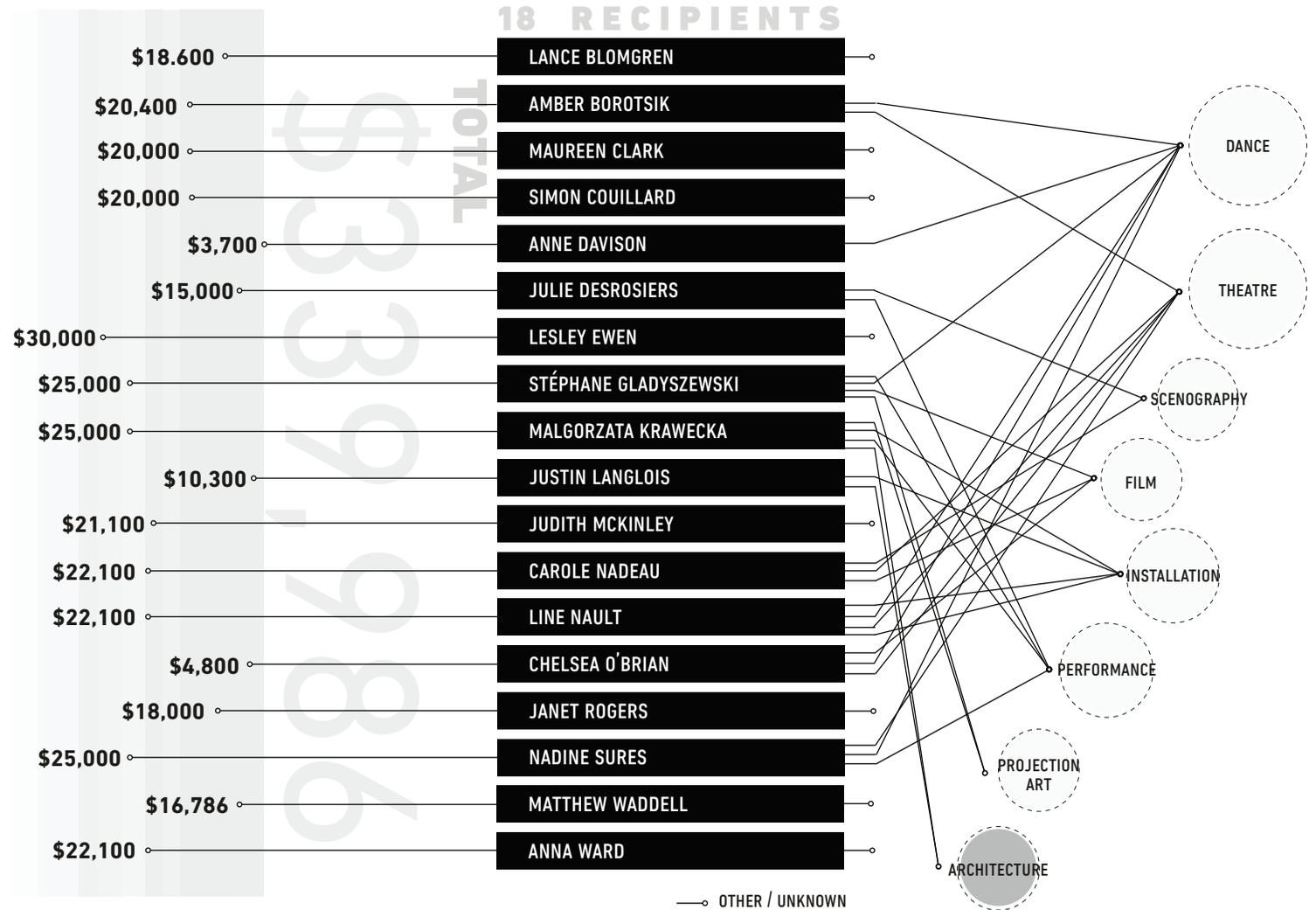
THE HUNGER

"The project is an adaptation of the classic folk tale of Hansel and Gretel into an immersive, multi-layered performance installation that examines entrapment cycles of escapism and consumption in modern consumer society. Here, instead of recounting the original story in a linear fashion, its essence is distilled into a spatial mechanism, or diagram, to be experienced by an ambulatory audience through movement in time. The end result was a multi-sensory immersive narrative space which integrated installation, sound, live choreography, video projections and lighting. The project was developed in several stages."

<http://www.spaceandstory.com/thehunger/>



INTER-ARTS GRANT TO ARTIST 2010



INTERVAL

JEAN-FRANÇOIS PROST

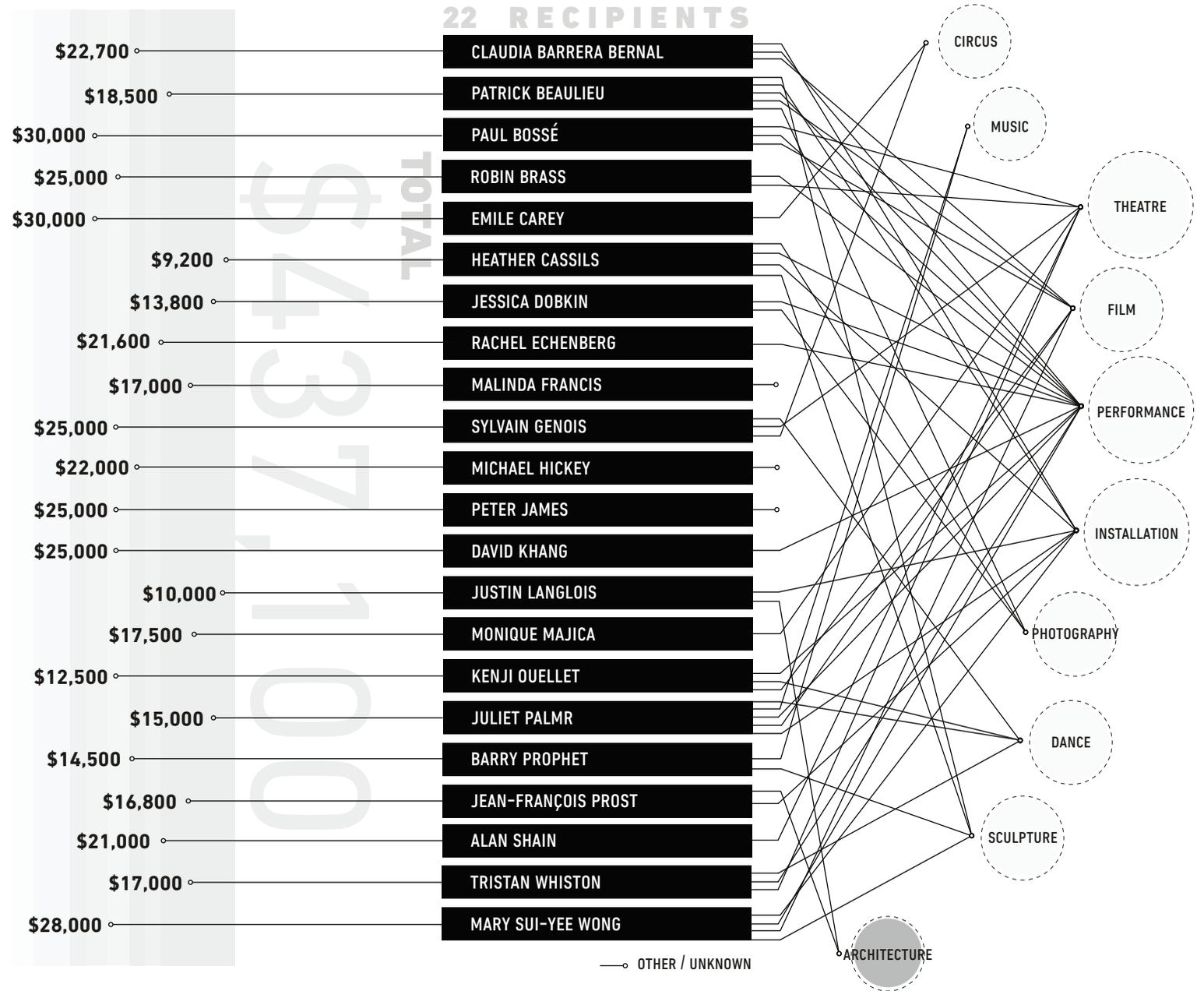
ADAPTIVE ACTIONS

"Adaptive Actions based in Montreal and initiated in London in 2007 by Jean-François Prost explores alterations in the workplace, the home and public spaces in general. Identifying the variety of these personal and found alterations in the city as different forms of adaptation creates a vocabulary for the expression of the collective imagination, through the existing urban structures therein. These 'actions' modify and activate the intended use of architecture and enhance the character of urban environments. They create positive tensions that test the limits of tolerated appropriation. Can these simple actions, images and ideas, such as the hybridisation of conventional and unusual urban realities, infiltrate our collective imagination to promote feelings of identity and a sense of cultural belonging?"

<http://www.adaptiveactions.net/information>



INTER-ARTS GRANT TO ARTIST 2009



PART IV

The Proposal

6.0 A Knowledge Repository for the Canada Council for the Art

Where has this research lead us? This research challenges the normative notions of architectural production, as merely a tectonic discipline, through highlighting the importance of interdisciplinary methodologies. Architect and author of the book *The Nightmare of Participation*, Markus Miessen, states that “In order to be able to unmark these common formats of architectural conception, it might be helpful to think of architecture as a post-disciplinary force field of knowledge, a practice concerned with spatial realities and their becoming.”¹

Using the Canadian Council’s Inter-Arts program, as the lens to understand the interdisciplinary content being produced, generated two specific critiques. First, in order for the institution to fully

embrace interdisciplinary modes of production, it must release the tendency for artists to declare the disciplinary boundaries that they are pushing.

The second criticism steams from the tedious process of research undertaken in searching for information about the interdisciplinary content generated from the Grant to Artists award. The Canada Council for the Arts lacks in connecting the content or knowledge produced into a tangible system of storage. How could the storage and access of interdisciplinary knowledge be thought? How do we anticipate the fluctuating modes of production of knowledge and how we strive to archive it? Can architecture provide a system of infrastructure that mimics both aspects of virtual and analogue storage

in an attempt to push how we might evolve further interdisciplinary production of content?

A repository can be simply defined as a place, building, or receptacle where things are or may be stored. Immediately, we tend to think of the static archives found in a library or the presentation of art in a museum; both are forms of content management that architecture has extensively explored programatically. On the other hand, a Knowledge Repository is a term used to reference content management or a computerized system that systematically captures, organizes and categorizes an organization's knowledge. Of course, we have begun to see a shift in how one accesses stored knowledge through the impact of technological advancements. Access to knowledge has become instant, via the resource of computer networks that have developed the world wide web, resulting in an accumulation of intangible content ranging from social networking

sites, blogs, online video platforms, live news updates, downloadable and sharable music files, and video games. This new mode of content storage poses an unprecedented conflict as knowledge is easily duplicated within this unregulated field of accessibility. In fact, Mark Wigley, in the article *The Architecture of Content Management*, argues that "This gives rise to major legal questions of intellectual property, privacy and free speech... Content management attempts to shape new kinds of flow when products are no longer clearly defined but exist only as versions."²

Mark concludes that the Internet has given rise to the thought that "...consumption becomes a kind of authorship, new protocols of access and archiving are needed."³ The analogy can be made to the content generate from of interdisciplinary endeavours.

Thus, the proposal is a repository for knowledge, to be situated within the known context of the existing Canada Council for the arts building, will act figuratively as a hyperlink which connects, bridges, layers, and informs content to any a user, participant, or observer. How can we begin to apply organization strategies of a knowledge repository to an archiving system of interdisciplinary knowledge?

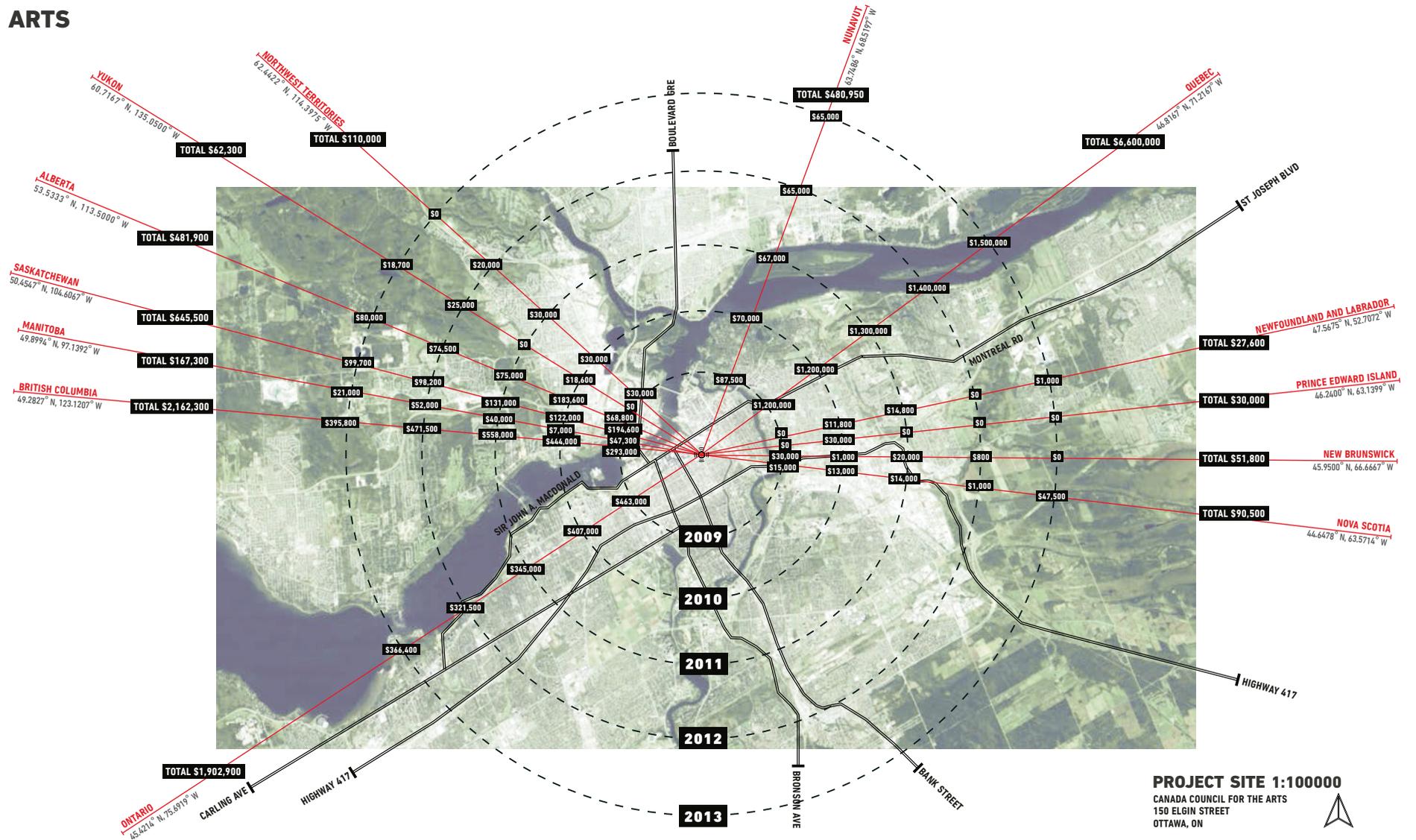
Notes

1. Miessen, Markus. *The Nightmare of Participation: Crossbench Praxis as a Mode of Criticality*. New York: Sternberg, 2010. p.30.
2. Wigley, Mark. "The Architecture of Content Management." Volume 17: *Content Management*. C-Lab Columbia, 2008. p.4.\
3. *Ibid.*

CANADA COUNCIL FOR THE ARTS

The Site

To map the flow of content, we are looking at the funding distribution. Directed towards the capital cities.



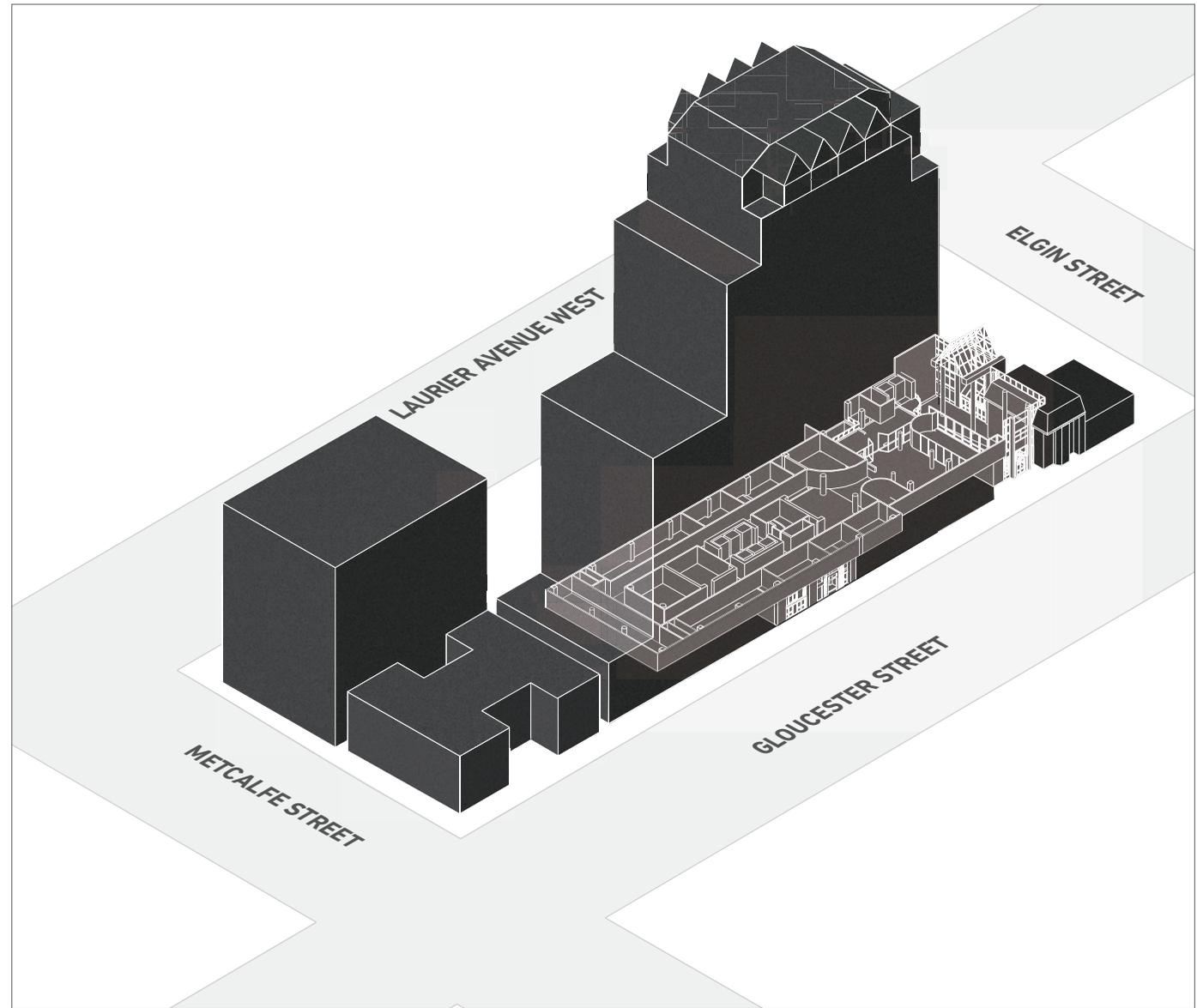
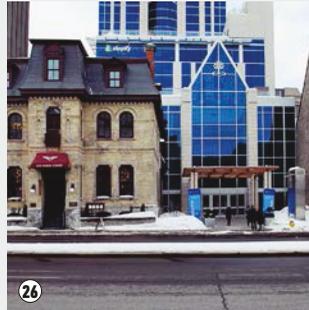
CANADA COUNCIL FOR THE ARTS

Existing Site

150 ELGIN PERFORMANCE COURT

The Canada Council occupies the second floor and sections of the first floor of 150 Elgin Performance Court. This newly constructed building, completed in 2014, is composed of 21 storeys, 3 underground parking levels, and is certified LEED Gold.

In addition to the Canada Council notable tenants include accounting firm KPMG, the web platform Shopify, and Ottawa Tourism. The total rentable office space for the building is 345,100 sq. feet with the Canada Council leasing approximately 80,000 sq. feet.



SITE AXONOMETRIC

CANADA COUNCIL FOR THE ARTS

Existing Site Program

ÂJAGEMÔ EXHIBITION HALL

The Âjagemô Exhibition Hall, operated by the Canada Council, features contemporary Canadian art from paintings, drawings, photography, installations and sculptures. Open to the general public, the space is curated using the collection from the Art Bank, a sub-division of the Canada Council, that provides art for loan for public and private organizations across Canada.

ACCESS TO INFORMATION (ATIP)

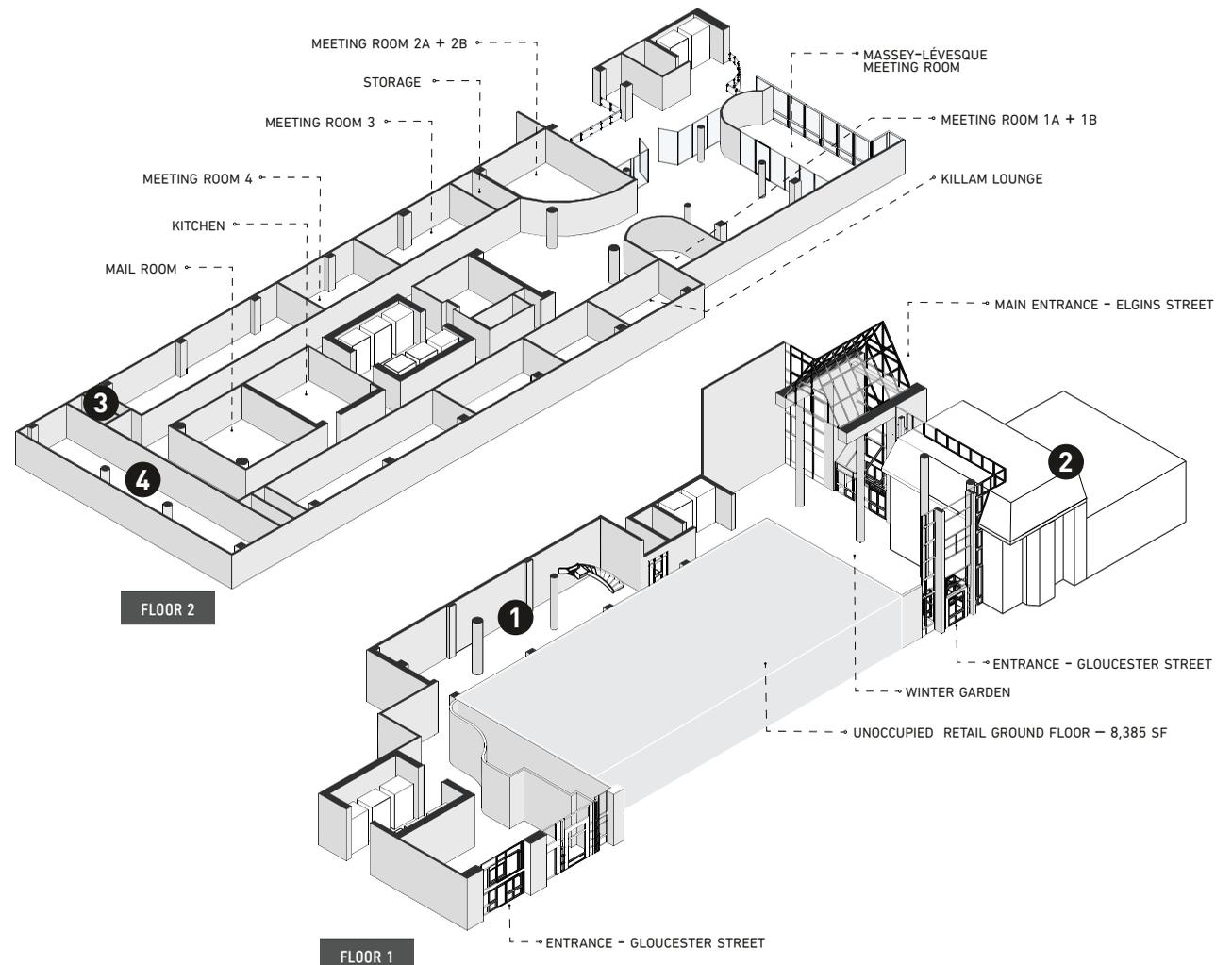
The Access to Information Act (ATIA) gives Canadian citizens, permanent residents, individuals present in Canada, and corporations located in Canada the right to have access to information in federal government records that are not of a personal nature.

GRANT HOUSE

This building, built in 1975, is designated by the City of Ottawa under Part IV of the Ontario. The house protrudes the Performance Court by 3.0 m as seen in the Winter Garden area. A curtain wall encases the house leaving the original construction intact. The restaurant Beckta is the current tenant of the house.

REFERENCE AND DOCUMENTATION

Limited information is given about the reference and documentation area of the Canada council. This space is not accessible by the general public but information is accessible through a formal request.



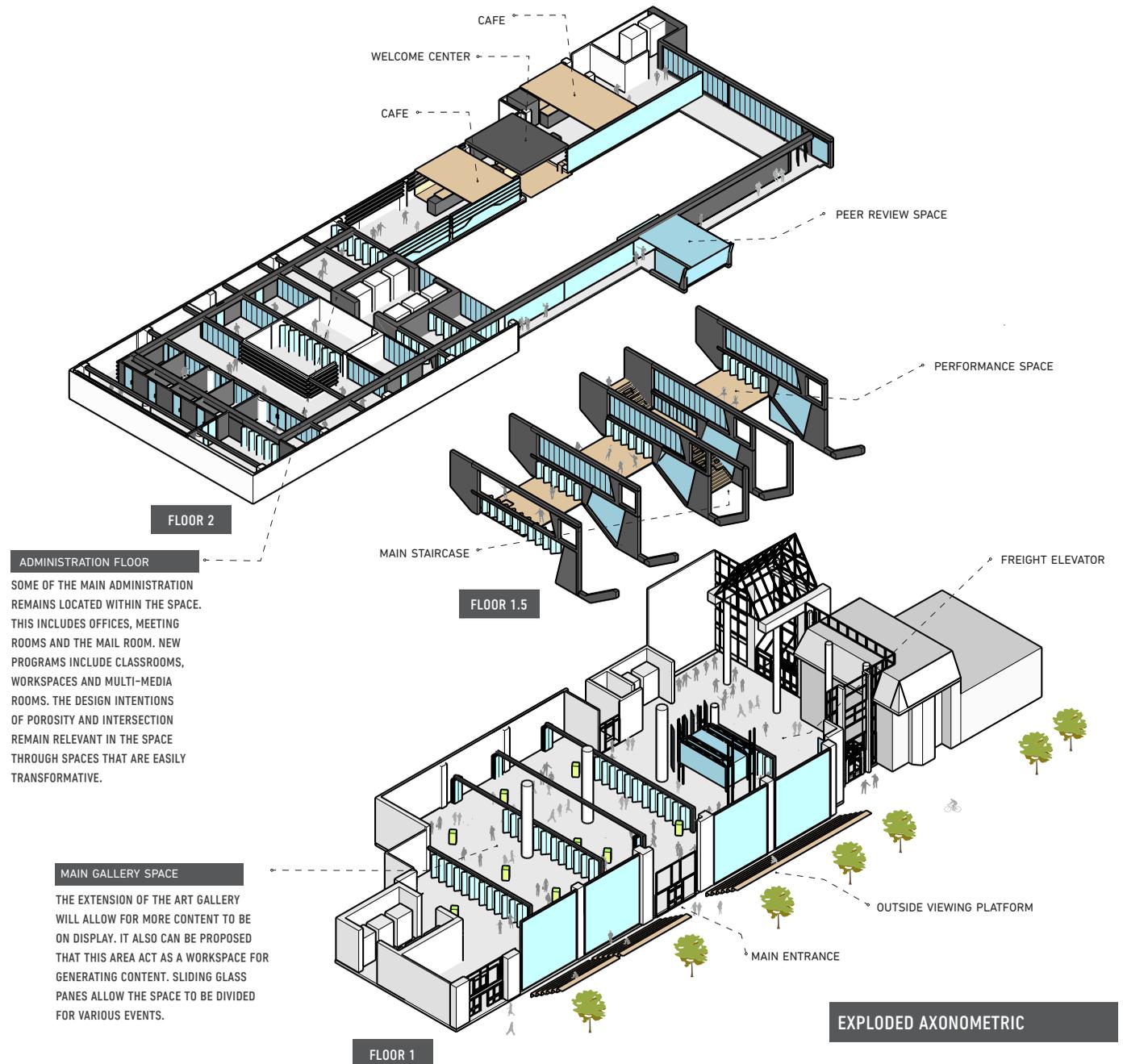
EXPLODED AXONOMETRIC

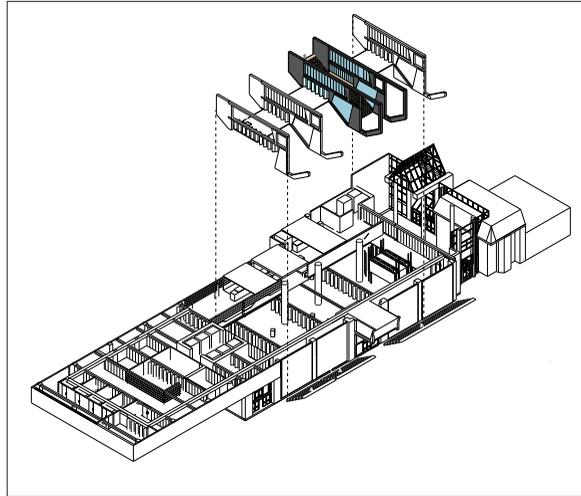
CANADA COUNCIL FOR THE ARTS

Proposal

A Knowledge Repository is a term used to reference content management or “a computerized system that systematically captures, organizes and categorizes an organization’s knowledge.”³ The analogy can be made to the content generate from of interdisciplinary endeavours. Thus, the proposal is a repository for knowledge, to be situated within the known context of the existing Canada Council for the arts building, will act figuratively as a hyperlink which connects, bridges, layers, and informs content to any a user, participant, or observer. How can we begin to apply organization strategies of a knowledge

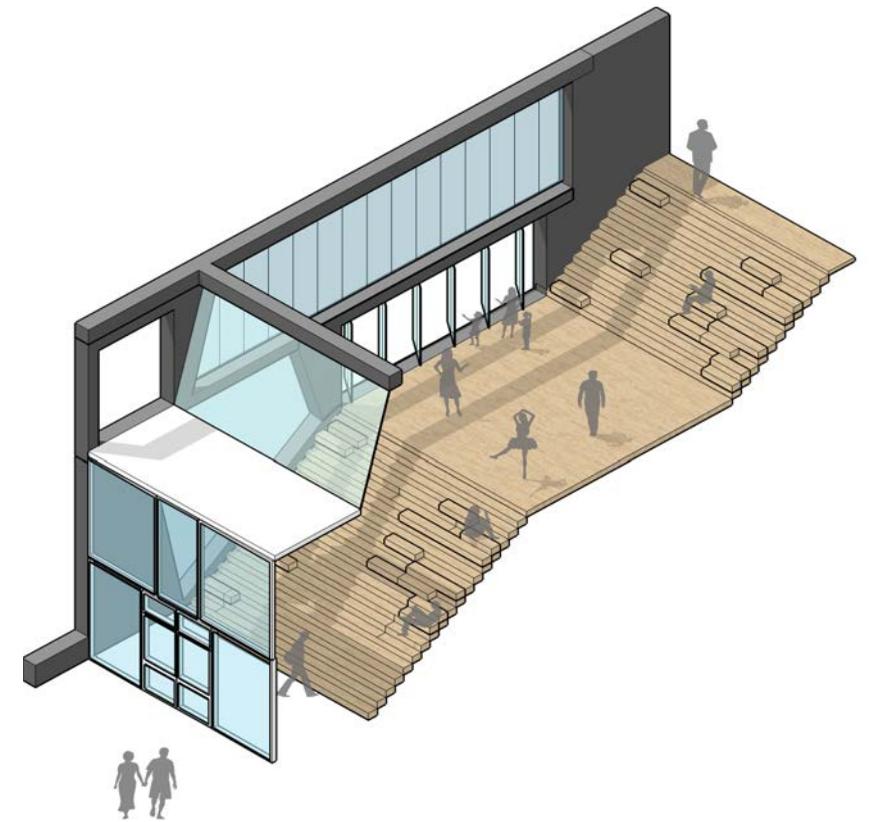
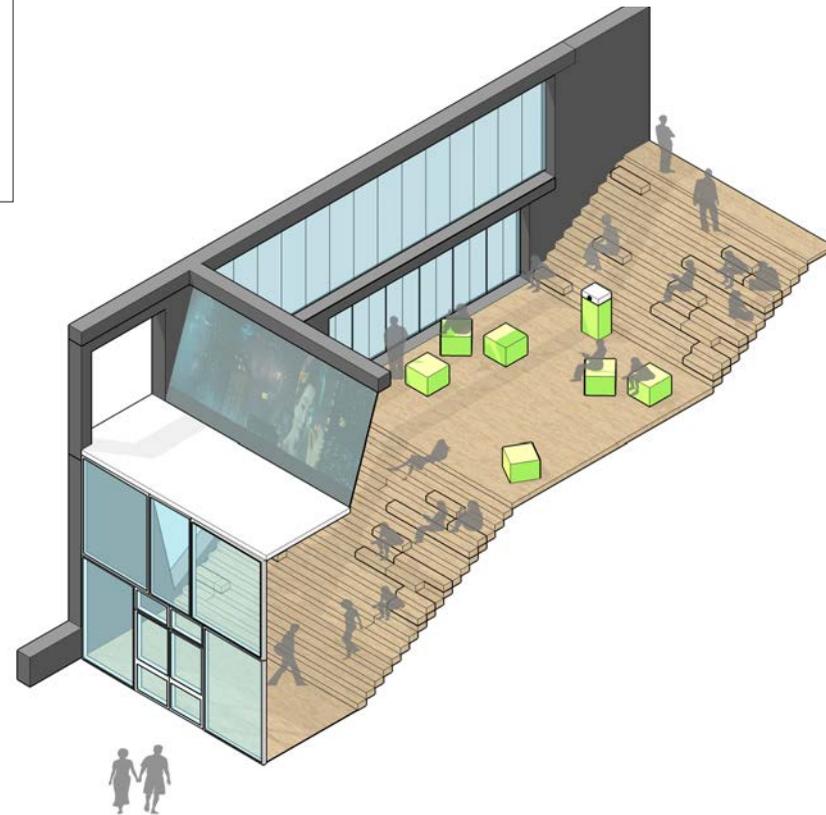
repository to an archiving system of interdisciplinary knowledge? This proposal re-imagines the head offices of the Canada Council for the Arts. Rather than a place for administration and a simple gallery, both the first and second floor are imagined as a Knowledge Repository. Content is generated by the participant on view for the observer and to be further explored by the user.

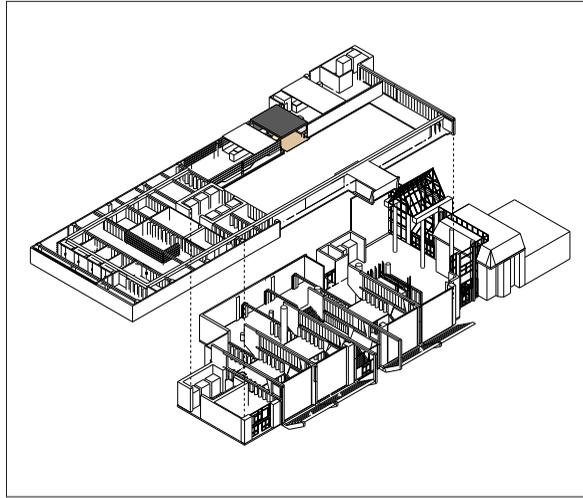




MAIN STAIRCASE

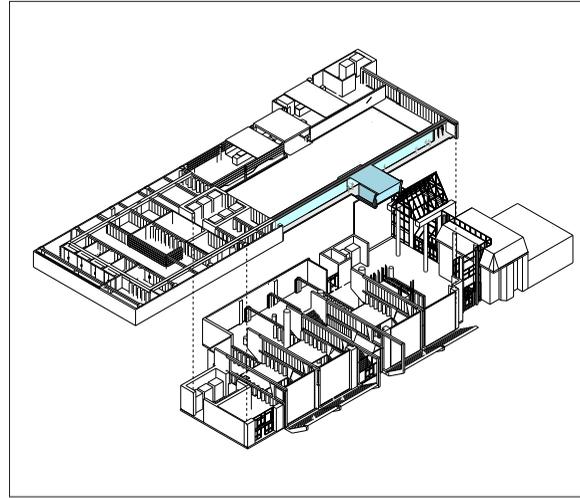
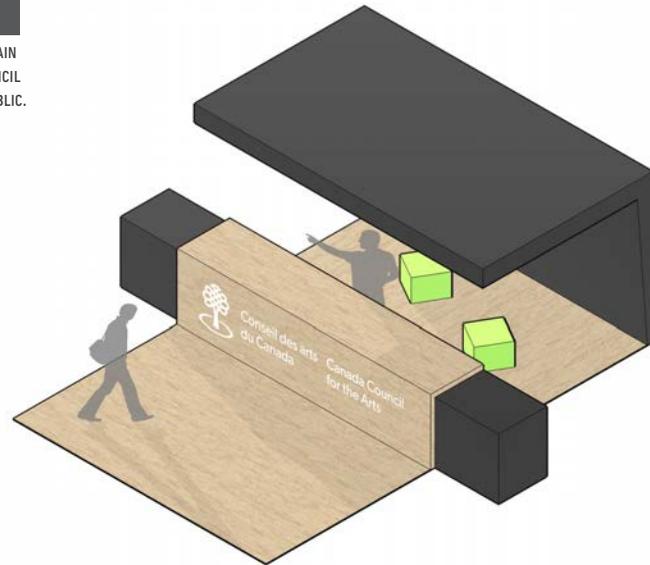
THE MAIN STAIRCASE ACTS AS AN ACCESS POINT FOR THE PUBLIC. IT IS A VIEWING AREA FOR THE PERFORMANCE SPACE ON EITHER SIDE, AS WELL AS, CAN BE FURTHER USED FOR PROJECTING FILMS. THE SPACE LEADS TO THE WELCOME CENTER AT THE SECOND FLOOR WITH HIS FLANKED BY TWO CAFES WITH SEATING AREAS.





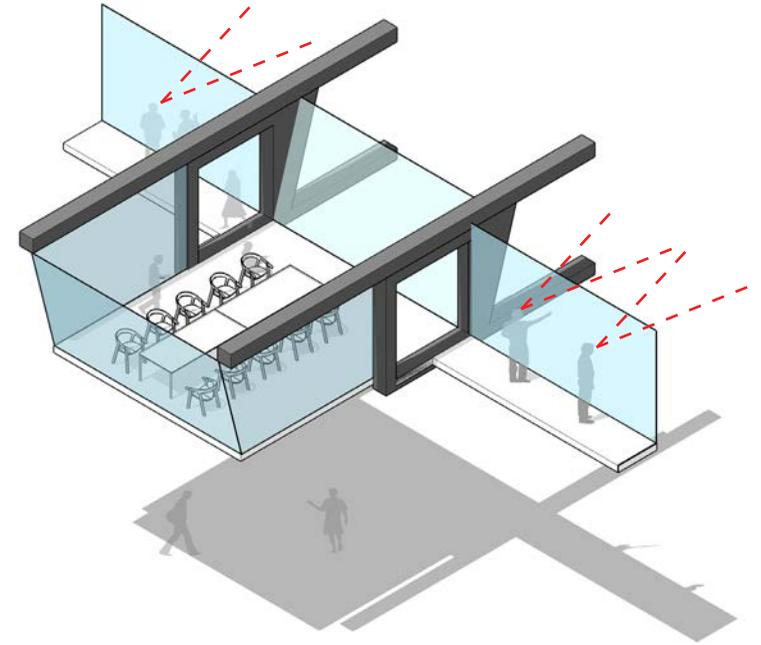
WELCOME CENTER

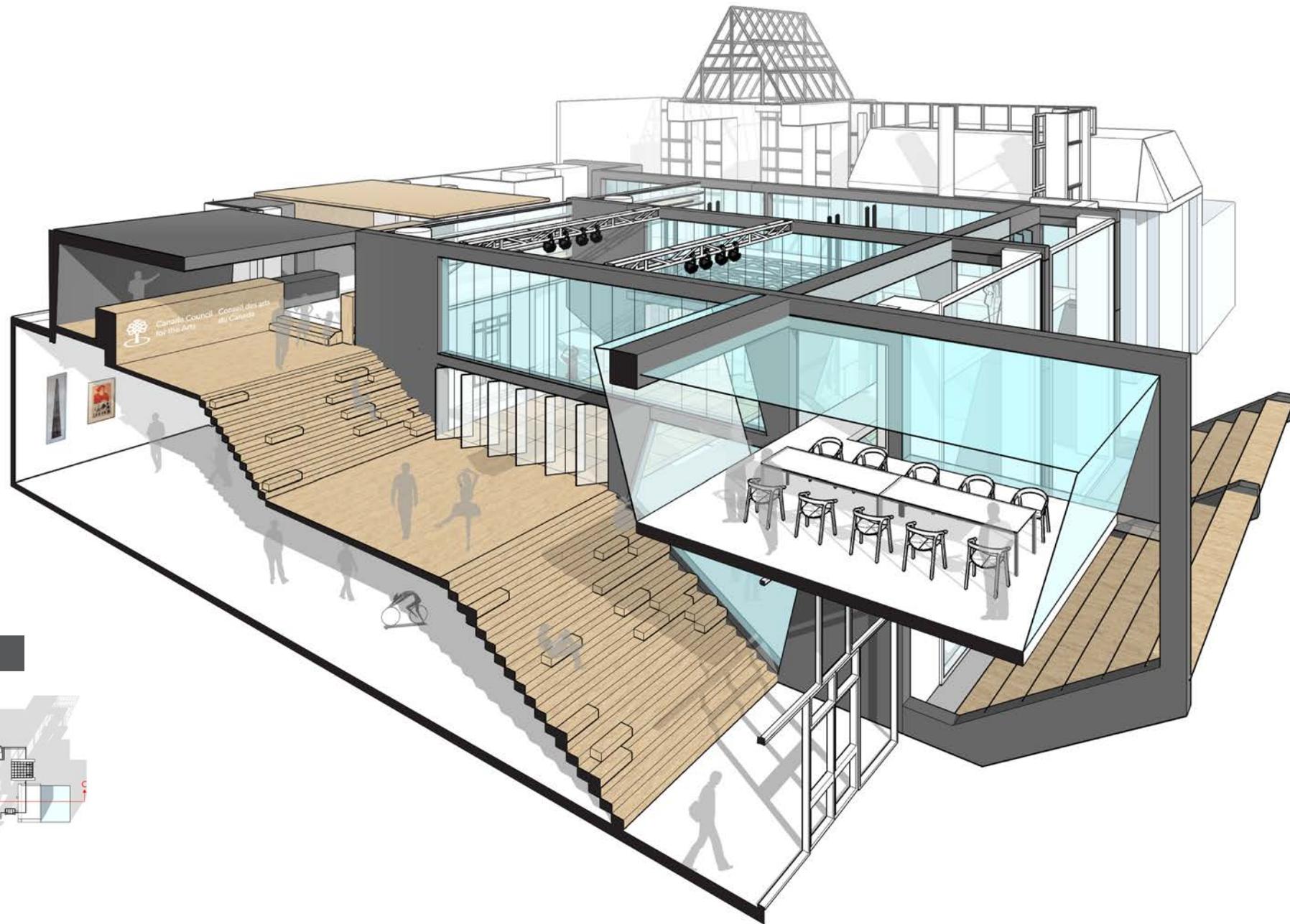
A WELCOME CENTER IS LOCATED AT THE TOP OF THE MAIN STAIRCASE TO WELCOME GUESTS TO THE CANADA COUNCIL FOR THE ARTS AND TO ENGAGE FURTHER WITH THE PUBLIC.



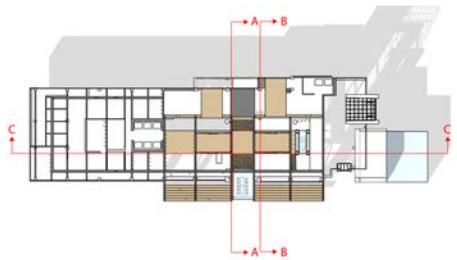
PEER REVIEW SPACE

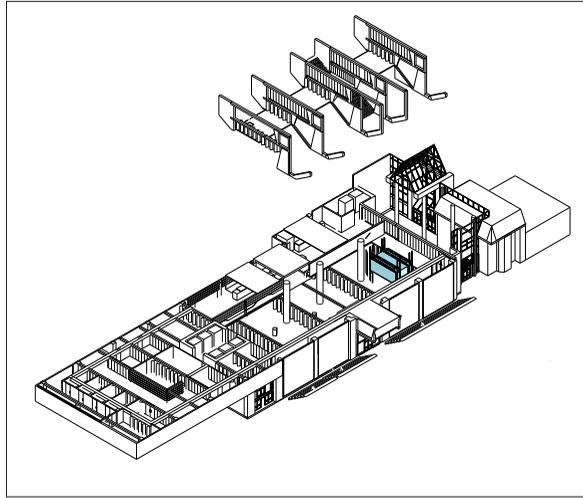
AN IMPORTANT SPACE FOR THE CANADA COUNCIL FOR THE ARTS - THIS AREA IS DESIGNATED FOR THE PEER REVIEW TEAMS THAT ARE FORMED FOR EACH GRANT OR PRIZE. THE SPACE ALLOWS FOR VISUAL CONNECTIONS WITH THE PERFORMANCE SPACE AND EXTENSION OF THE ART GALLERY. THE INTENT HERE, IS THAT THE PEER REVIEWERS WILL ENGAGE WITH CONTENT GENERATED IN REAL TIME.





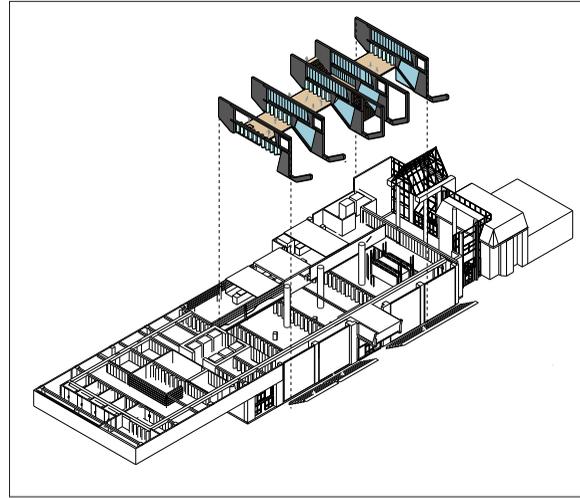
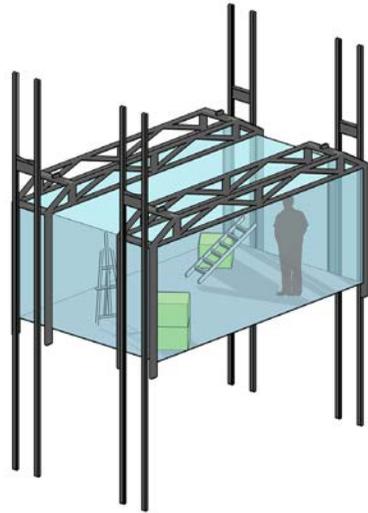
SECTIONAL PERSPECTIVE A





FREIGHT ELEVATOR

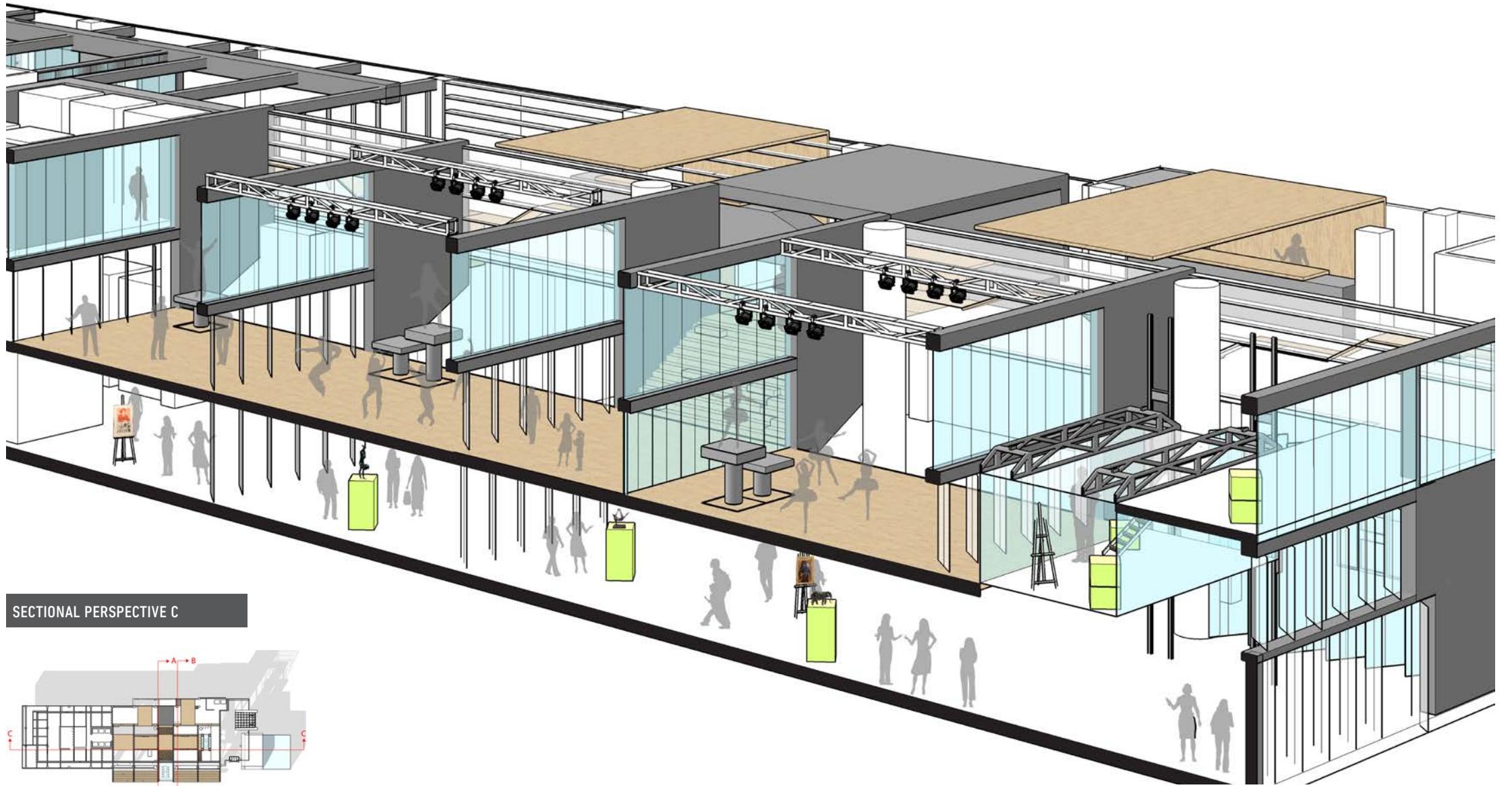
IN ORDER TO ALLOW FOR VARIOUS PERFORMANCES (THEATRE, CIRCUS, INSTALLATIONS) A FREIGHT ELEVATOR IS INTRODUCED THAT TRAVELS BETWEEN EACH FLOOR. A STORAGE AREA IS LOCATED ON THE SECOND FLOOR.



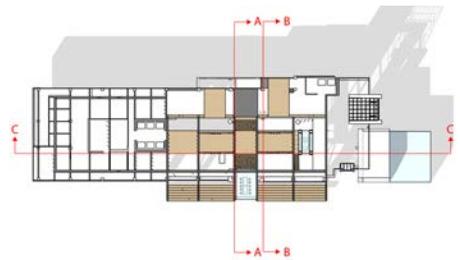
PERFORMANCE STAGE

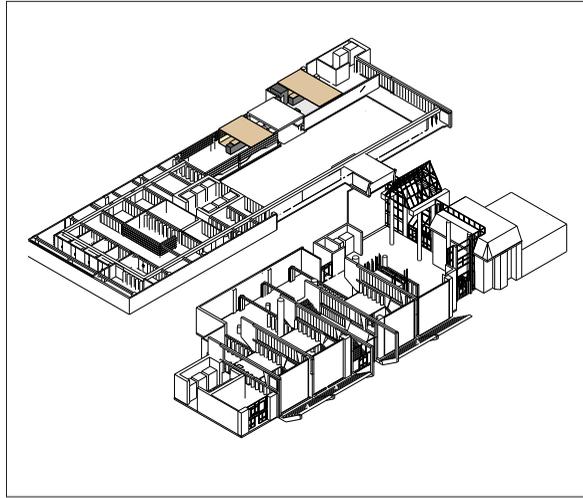
THE PERFORMANCE SPACE ACTS AS A MEANS TO ACCESS CONTENT GENERATED THAT IS MORE EXPERIENTIAL. THE STAGE EXPANDS THE ENTIRE LENGTH OF THE INTERMEDIATE SPACE WITH MOVABLE GLASS PANES SEPARATING THE SPACES. IN AN EFFORT TO CREATE A TRANSFORMATIVE SPACE - THE FLOOR PANELS ARE ADJUSTABLE TO DIFFERENT HEIGHTS.





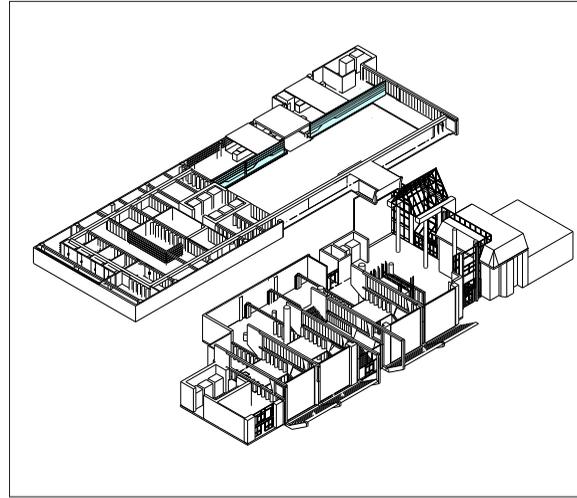
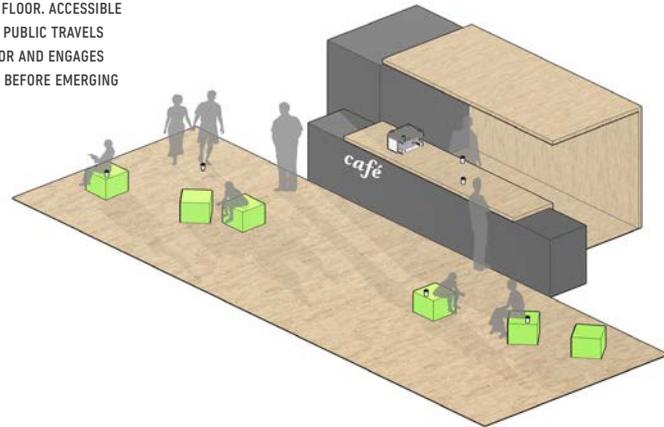
SECTIONAL PERSPECTIVE C





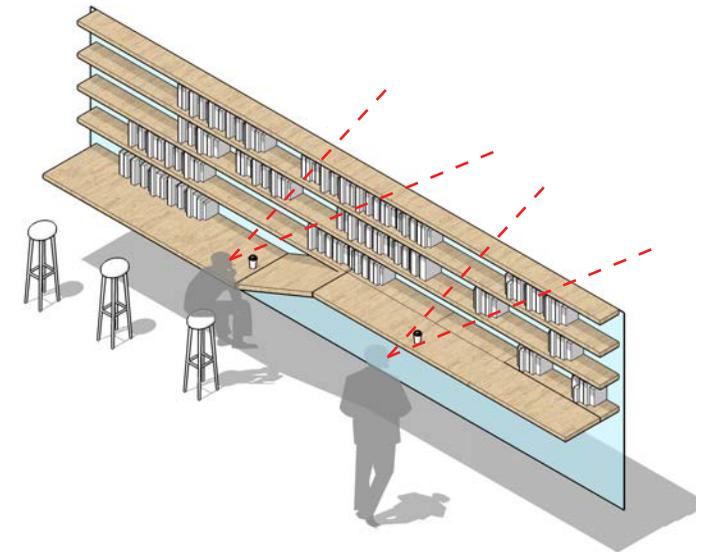
CAFE

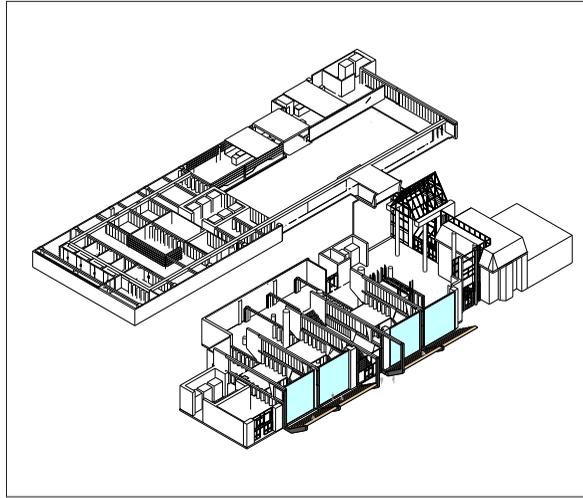
A CAFE PROGRAM IS ADDED IN AN ATTEMPT TO BRING THE PUBLIC INTO THE SPACE. INSTEAD OF BEING EASILY ACCESSIBLE AT THE FRONT THE OF THE BUILDING, THE CAFE IS LOCATED ON THE SECOND FLOOR. ACCESSIBLE THROUGH A MAIN STAIRCASE. THE PUBLIC TRAVELS THROUGH THE INTERMEDIATE FLOOR AND ENGAGES WITH THE ARTIST PERFORMANCES BEFORE EMERGING WITHIN THE CAFE SPACE.



CAFE + BOOKSHELF

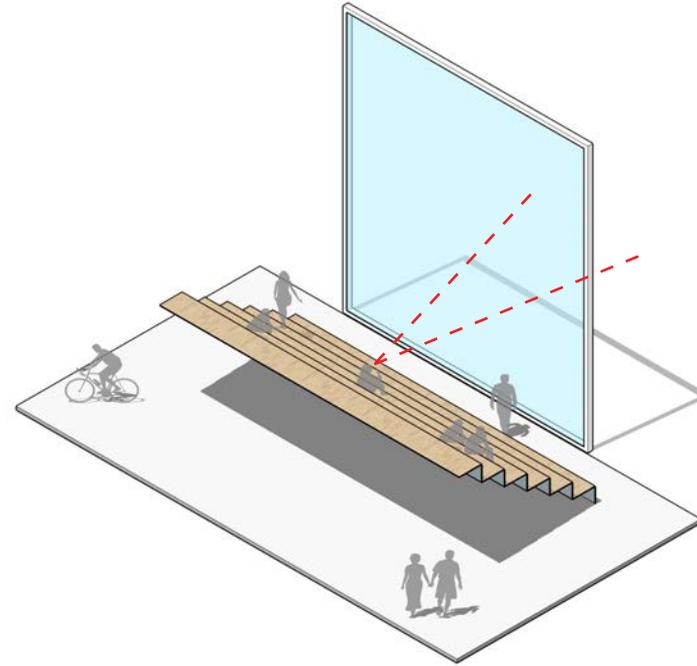
ACCESS TO BOOKS IS STILL SUPPORTED IN THE SPACE IN AN ATTEMPT TO CONTINUE PROVIDING NORMATIVE FORMS OF ACCESSING CONTENT. HOWEVER THE BOOKS ALSO ACT AS A PHYSICAL LENS FOR THE PUBLIC TO ENGAGE WITH OTHER FORMS OF CONTENT GENERATED ON THE PERFORMANCE STAGE. A GLASS PANE BACKS THE BOOKSHELF, SO THAT WHEN BOOKS ARE REMOVED - THE PERFORMANCE SPACE IS REVEALED.

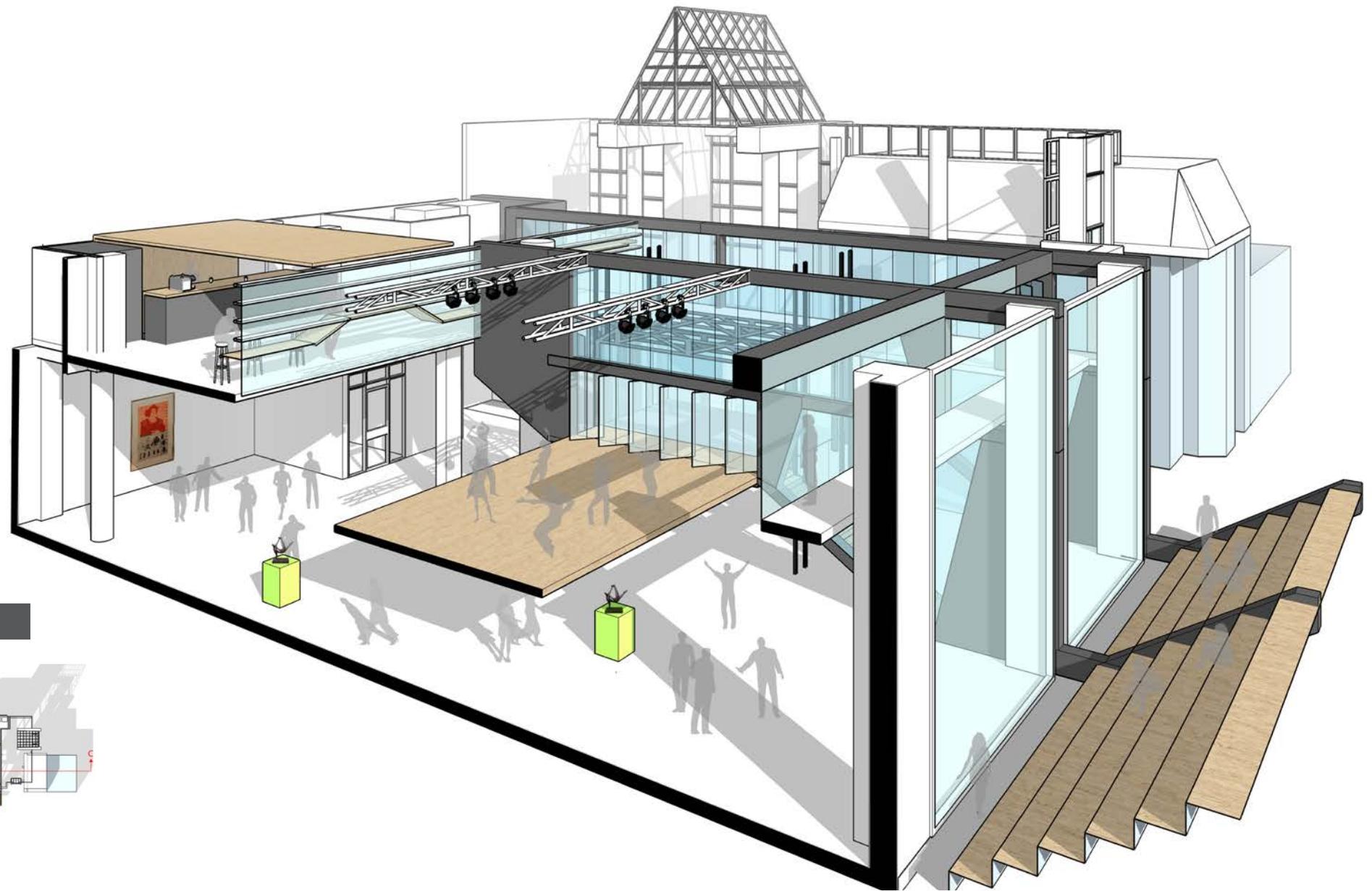




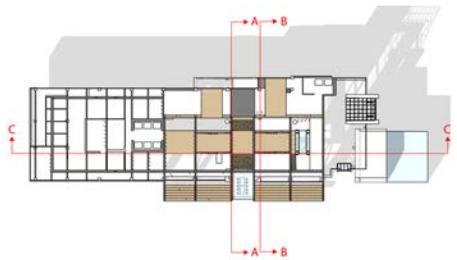
OUTSIDE VIEWING PLATFORM

IN AN ATTEMPT TO FURTHER ENGAGE THE PUBLIC - AN OUTSIDE VIEWING PLATFORM ALLOWS A VIEWER TO LOOK IN AT THE ACTIVITY INSIDE THE CANADA COUNCIL FOR THE ARTS. FROM THIS LOCATION, THE PERFORMANCE SPACE AND THE EXTENDED ART GALLERY ARE VISIBLE.





SECTIONAL PERSPECTIVE B



Post-Script

On January 20th 2015, the Canada Council for the Arts held an Annual Public Meeting at 150 Elgin Street in Ottawa. The current Director and CEO, Simon Brault, gave a speech that began to reveal some fundamental changes in motion behind the scenes at the Canada Council for the Arts. The most noteworthy comment begins to discuss the main argument of this thesis, as Brault reveals that,

“Our aim is to arm the Council with less than ten major national, non-disciplinary programs that cover all fields of artistic practice and its outreach in Canada and the world, and that take into account the specific issues of current arts disciplines and emerging art forms.”¹

A Canada Council for the Arts that is non-disciplinary? Brault was quick to note that this concept was in the early stages of development as the institution has histrionically been grounded within disciplinary categories. The logistics of implementing such a change to the structure of the institution is seemingly complex.

What does this mean for interdisciplinary? With this pending paradigm shift at the Canada Council for the Arts, the Inter-Arts Office would in fact become obsolete. The very foundation of interdisciplinary content production would become the norm for artists seeking grants and prizes. The larger question remains as to what the role of architecture as a discipline will have within this shift? At a point during this exploration, this thesis had to choose a direction in order to explore an in-depth aspect of the vast concept of interdisciplinary. In a sense, the Canada Council for the Arts is making a similar leap of faith by choosing a new organizational structure that addresses the growing need for recognizing interdisciplinary production. As argued in this thesis, for any discipline to expand its knowledge it needs to embrace an interdisciplinary framework. Similarly, the Canada Council for the Arts needs to address interdisciplinary production in order to expand as an institution in the new century.

Excerpt from speech by Simon Brault:

“Over the past six months, I’ve repeatedly reiterated my conviction that the Council cannot simply keep on doing the same thing with the same means, or even with greater means, if it wants to remain relevant in the 21st century.”

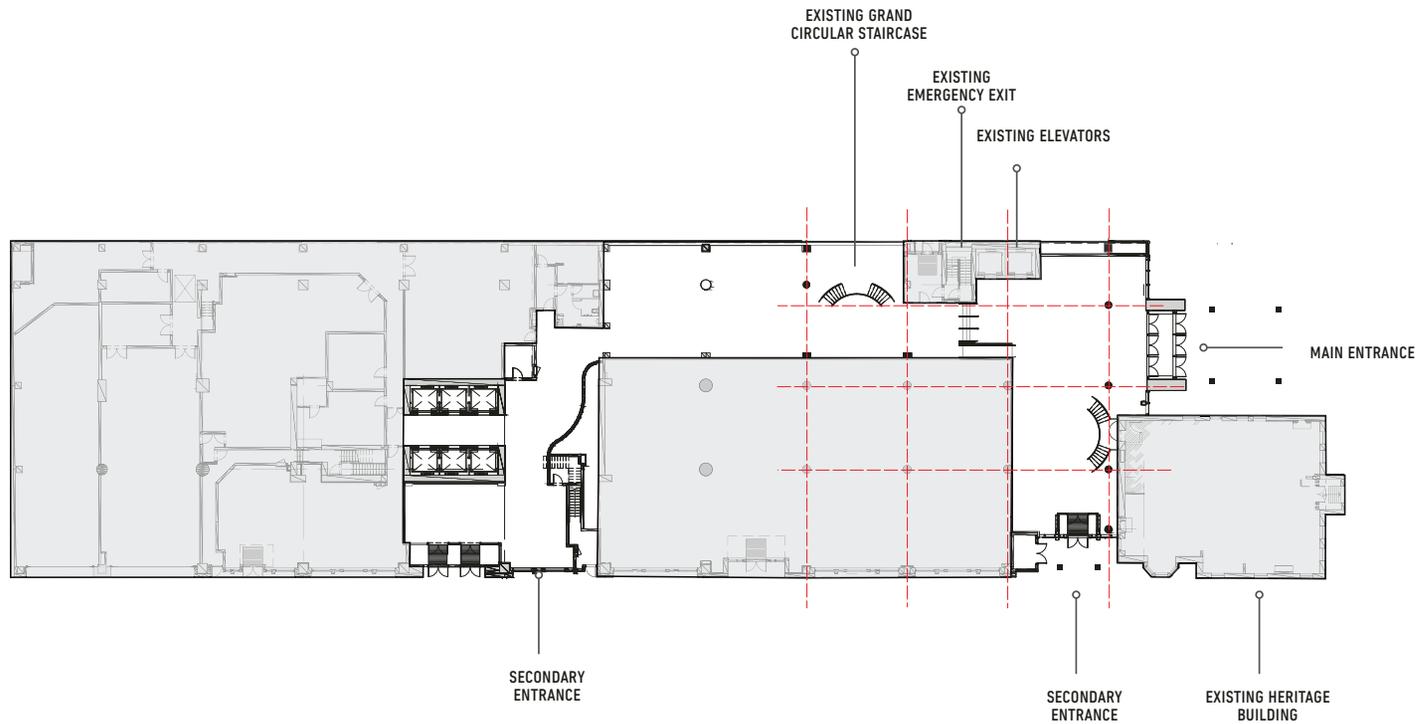
“The Council is determined to expand and demonstrate its impact, including by thoroughly re-examining the 142 grant programs it currently manages to significantly simplify them and reduce their numbers.”

“Like many other arts councils here in Canada and around the world, we need to simplify our administrative and decision-making processes so that artists and organizations can devote more of their creativity and energy to their art practices and interactions with the public, and less trying to wade through the maze of an excessive number of programs.”¹

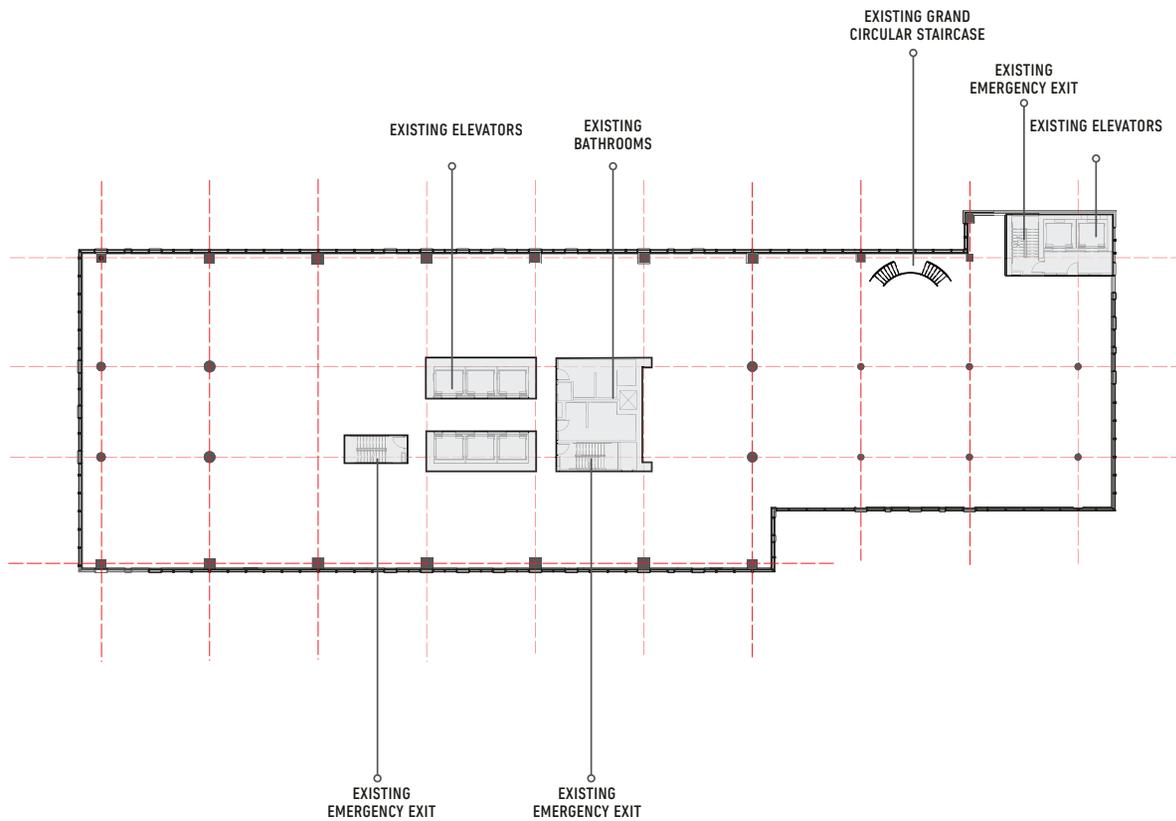
¹ Brault, Simon. “Canada Council Annual Public Meeting.” Annual Public Meeting, 150 Elgin Street, Ottawa, 20 Jan. 2015. Speech.

APPENDIX A

Existing Site. AutoCad drawings
provided by Linebox Studio Inc.



SCHEMATIC DESIGN GROUND FLOOR 1:400
CANADA COUNCIL FOR THE ARTS
150 ELGIN STREET
OTTAWA, ON *(scaled to fit)*



EXISTING DESIGN SECOND FLOOR 1:400
 CANADA COUNCIL FOR THE ARTS
 150 ELGIN STREET
 OTTAWA, ON *(scaled to fit)*

APPENDIX B

2013

This data was collected for the *Inter-Arts Grants to Artists* research. Each recipient of the grant is recognized for interdisciplinary production by the Canada Council for the Arts. This research was conducted by means of the search engine of past recipients of Canada Council for the Arts awards and grants. From here, with the knowledge of a name, location and the amount awarded, further research was conducted in order to link the grant recipient with the Inter-Arts Office.

* Duplicate Grant Winners:

Beaulieu, Patrick (2011,2009)
Brass, Robin (2011,2009)
Carey, Emile (2011,2009)
Desrosiers, Julie (2010, 2012)
Ersan, Maya (2012, 2013)
Langlois, Justin (2010, 2009)
Leary, Brandy (2011, 2013)
Nault, Line (2010, 2013)
Olafson, Freya (2011, 2013)
Prophet, Barry (2011,2009)
Shain, Alan (2011,2009)

2013 Missing Data:

Perron, Jimmy
Warren, David

Bortuzzo, Nans MONTREAL \$20,000

Nans Bortuzzo practice several distinct artistic disciplines, all included in a comprehensive, personal and inclusive. It is in a desire to synthesize all these practices that the project was scheduled for obsolescence. To transgress disciplinary boundaries, the universe of interactive devices is used as a gateway to a multitude of possibilities. Nans studied at the Conservatory in France. He worked on the music for the opening ceremony of the Sochi Olympics, for the collective *The 7 Fingers*, the artist Yann Perreau and choreographer Dave St-Pierre. His music has been used for commercials Chanel, H & M and Elle Magazine. In dance, he worked for several years with the second door on the left and Imprudanses. The world of interactive devices is used for the purpose of confusing dance, film and visual arts. The interdependence between the media and responsiveness of video-projections in relation to the music and the movements of the dancer is the center of the show.

<http://nansbortuzzo.com>

Haglund, Krin VERDUN \$20,000

Krin Maren Haglund, a multidisciplinary circus artist, performs alone and with many of today's most exciting circus and cabaret troupes. Krin's first solo-show, *The Rendez-Vous Galant*, premiered in June 2013 at the Irish Aerial Dance Festival and the St-Ambroise Montréal Fringe Festival. Critics called the show "Chamant!" and "...a wonderful show!"

http://www.festivalphenomena.com/filles/en/select/bio?id=haglund_kr

Leclerc, Andréane MONTRÉAL \$16,800

Andreane was born in Canada and began her circus career at the age of 9, attending the National Circus School of Montréal. Since then, she has travelled the world with several companies including Cirque Éloize, Pomp Duck and Circumstance, the Tiger Lillies Circus and Freakshow, as well as studying for a masters degree on the art of contortion at the University of Québec.

<http://www.nofitstate.org/andreane-leclerc>

Sereda, Michele REGINA \$15,700

Michele Sereda is an award-winning multi-media theatre/performance artist. Her work traverses in the worlds of theatre, performance art, and movement collaborating with artists from Saskatchewan and beyond. She performs, directs, and instructs provincially, nationally, and internationally while maintaining a base in Regina.

<http://www.curtainrazors.com>

Dreyfuss, Philippe QUÉBEC \$13,300

Circus versatile artist, he likes to play in various contexts. In spring 2013 he created with Francis Gadbois "The Dudes" a zany duo of street theater. In parallel to his artistic career, he leads the trampoline including Charles Thibault member of the Canadian team, which gives him the chance to participate in world cups as Canada's national coach.

<http://www.philippedreyfuss.com>

Kahre, Andreas VANCOUVER \$25,000

Andreas Kahre is an interdisciplinary artist and designer whose work combines images, sound and text in a variety of configurations. Born in Germany in 1959, he has lived in Canada since 1979, where he studied visual art, art history and film at the University of British Columbia. Based in Vancouver and on Gabriola Island, he has been working as a freelance artist, musician, writer and designer since the 1990s. His work encompasses interdisciplinary performances, audio art installations, and collaborations with theatre, dance and new media artists. Andreas was one of the director/curators of the Western Front artist run centre in Vancouver for more than ten years. He has taught as adjunct and sessional faculty at the department of Theatre, Film and Creative Writing at the University of British Columbia. He is currently the founding artistic director of the Xenographic Society and the Gabriola Institute of Contemporary Art artist-run centre.

<http://www.andreaskahre.net>

Nault, Line MONTRÉAL \$12,900

Line Nault develops projects that allow diverse domains (such as somatics, multi-media and digital) to reflect upon each other. Line Nault has collaborated as both interpreter and choreographer with various creators and creative bodies in dance, theatre, multi-media, installations and variety shows. She danced and presented her own productions on local and international stages. In 2011, Line Nault became a partner artist at Recto Verso. Moreover, she became an active member of *artificiel.org*. In 2007, she completed a post graduate degree in Somatic Education at UQAM; she now provides exploratory workshops based on her own creation tools (body and technology) and her knowledge of somatic education.

<http://www.nault.ca>

Ersan, Maya MONTREAL \$10,000

Maya Ersan is a visual artist, performer, and cultural worker whose practice ranges from projection, animation, and shadow puppetry to ceramics. Her performance work blends shadow puppets and shadow performers with drawings and animation using analog and digital projection techniques. Maya is interested in layering live and pre-recorded elements to create surprising and even seemingly impossible narratives. Similarly, her ceramics practice focuses on creating everyday objects that take on sometimes narrative and sometimes animate qualities. She has produced and exhibited her work, often collaboratively, primarily in Vancouver, Montreal, and her native Istanbul. Maya Ersan holds a BFA from Vancouver's Emily Carr University and currently lives and works in Montréal.

<http://www.ateliermake.com/>

Lane, Alexandre MONTREAL \$30,000

Alexandre Lane began his training at the National circus school of Montréal. He first discovered the Cyr wheel five years ago, when the discipline was just beginning to gain popularity in the circus world. Since that time he hasn't stopped pushing the limits of its potential. His goal is to present organic, symbiotic performances with his wheel. To continue his artistic development he co-founded The ReCircle collective, a group of independent circus artists who came together to share a common passion: creative research around the Cyr wheel and other wheel based circus disciplines. This collective work allows them, through the different perceptions of each member, to transform the boundaries between a performer and his discipline, and to explore the human relationship with his most crucial tool, the wheel.

http://www.outlanepformance.com/Devis_Outlane.pdf

Olafson, Freya WINNIPEG \$25,000

Freya Björg Olafson is an intermedia artist who works with video, audio, painting and performance. Her creations have been presented and exhibited internationally at venues such as SECCA - SouthEastern Center for Contemporary Art (North Carolina), OchoYmedio / Alas de la Danza (Quito, Guayaquil and Manta in Ecuador), The National Arts Center (Ottawa), High Performance Rodeo (Calgary), Tangente - Laboratoire des Mouvements Contemporains (Montreal), Sequences Real Time Media Arts Festival (Iceland) and Medea Electronique / Onassis Cultural Center (Athens, Greece).

<http://www.freyaolafson.com>

Frey, Sean TORONTO \$25,000

The *Water Thief* is an interdisciplinary performance project conceived by Sean Frey and Amy Siegel, that layers film, live performance, music and projection art. This "living film" is set in an abandoned East Coast town, where Charon maintains a clepsydra (trans. 'water thief'), a giant clock run by water. Over three nights, he is visited by a whale and spirits from his past. On the final night, Charon enters the whale and is completely immersed in the vivid and wild world of the afterlife. Performing at SummerWorks Festival, August 2014.

<http://seanfrey.blogspot.ca>

Leary, Brandy TORONTO \$8,000

Seismology is a visceral, interdisciplinary journey into our embodied experiences of environmental decline that lives in our attempts to just keep going, at any cost, in the spaces of mis-communication, mis-translation, missed/mixed messages, and false actions. Memory loss, melting, re-visioning history, fault lines, extreme opposites, seismic waves, little earth quakes, ropes, ice and dirt set the stage for Anandam Dance's newest performance offering. Working in the spaces of radical hope, imaginary landscapes and propositions, psychic transmissions and shamanistic frequencies we invite you into the intimate, immersive and participatory world of Seismology. Seismology is a performance collaboration between Choreographer Brandy Leary, Sonic Artist/Composer James Bunton, Visual/Video Artist Eamon Mac Mahon and dance/circus artists Amy Hampton, Ryan Lee, Marie France Forcier, Laura Stokes and Louis Laberge Cote.

<http://www.anandam.ca>

Przysieznik, Pierre OUTREMONT \$24,900

Twenty five years of experience as a professional artisan in decorative and scenic painting and all their fields of application: theatre, tv, commercials, film, museum installations, social events and promotions.

<http://pierre-le-peintre.com>

Veilleux, Alain NOTRE-DAME-DU-ROSAIRE \$18,700

Alain Veilleux is the founding president of La Centaure, laboratoire de cirque équestre and Clowns sans frontières (Quebec section). He is also a founding member and administrator of Corporacion el Circo del Mundo-Chile and administrator of En Piste.

<http://canadacouncil.ca/council/news-room/news/2014/victor-martyin-lynch-staunton#Alain%20Veilleux>

2012

2012 Missing Data:

*Hamel, Alexandre
Kalaba, Esther
Larose, Éric
Priebe, Rebecca*

Aplin, Julia TORONTO \$14,000

Julia Aplin is a Toronto based dancer, choreographer and teacher. She has been involved in dance for thirty years and plans to continue for another thirty at least. Thus far, she has had stellar opportunities to work with astounding artists. Most importantly, her 12-year association with Dancemakers under the artistic direction of Serge Bennathan has inspired and shaped her ever widening view of what dance can be. Currently, with Rick Hyslop and Aubrey Reeves, Julia leads ImPULSE Lab, creating improvisational and collaborative performances with dancers, musicians and visual artists. This July, she will be performing at the Sound Symposium in St John's with the musicians of The Shruti Project.

<http://www.radixlbody.com/julia.html>

Couture-Lécaudé, Nathanaël MONTRÉAL \$22,700

Nathaniel has over ten years of experience in design and production of devices interactive art. Combining his musical and video skills with programming and electronics (he apprehends as the arts in their own right), it focuses to develop expressive tools of the greatest stories service. For the stage, he has ensured the design videographic production Suitcases company Blitz Axes (recipient of a prize pig gold to achieve outstanding) and for Trilogy blurred the Company Daniel Danis. He also designed and implemented devices interactive for contexts atypical (cans rolling interactive external to the collective All, kiosks interactive for the Railway Museum Canadian). He founded in 2000 the collective creative studio imagination, where he makes objects interactive and intelligent (Table interactive, lamps multicolored smart).

<http://murmurationmontreal.com/equipe/>

Runge, Jessica TORONTO \$10,000

She began dancing at the age of five and completed her professional training as a scholarship student at The School of Toronto Dance Theatre. A member of Toronto Dance Theatre from 1998 through 2006, Ms. Runge also enjoys a successful career as a freelance dance interpreter, choreographer, and teacher. Ms. Runge is a co-winner of the 2005 K.M. Hunter Artists Award for Dance, and she has been nominated for three Dora Mavor Moore awards for her outstanding performances of, and choreography for new dance premieres. From 1994 - 2004, Ms. Runge was a co-artistic director of Series 8:08, a Toronto-based producer of innovative dance workshops and performances.

<http://www.jessicarunge.com>

Birse, Ian GATINEAU \$11,700

Ian Birse has been creating performances and installations as a team since 1997. Focused on the moment of creation, combining improvised actions with sound and image sequences generated in real time. From 2003—2010 he realized Instant Places projects on location across Canada, Australia, Japan, the United States, and South America.

<http://www.instantplaces.ca>

David, Dianna VANCOUVER \$22,500

Dianna David is a multi-disciplinary artist known to fuse traditional techniques with the modern tools to create entertaining pieces suitable for any crowd. She is a Canada Council for the Arts \$25,000 Inter-Arts grant recipient. She's created a multi-disciplinary show filled with her contact juggling, mime, clowning, shadow and interactive play with life size videos of herself. She has performed her show almost 200 times in the past 2 years.

https://www.facebook.com/diannadavidfanpage/info?tab=page_info

Hall, Jeffrey MONTRÉAL \$25,000

Jeff Hall has been a performing stage artists, dancer, actor, choreographer and circus director known for blending his spectacular athleticism with his artistic eclecticism, inventively blending humor, dialogue and physical performance together for the past 25 years. He has earned a wealth of knowledge in various artistic domains, creating a rich palate of work for the smallest black box theatres to the world's largest stages, exploring Dance, Film, Theatre and the Circus Arts, be it as a performer, choreographer, writer or director.

<http://www.jeffhallchoreographer.com/about/index.html>

Wall, David TORONTO \$30,000

David Wall is a composer, lyricist, singer and vocal coach. As lead vocalist of the much revered rhythm and blues band the Bourbon Tabernacle Choir he toured Canada extensively, appearing regularly on television and radio.

<http://www.davidwall.ca>

Bouchard, Bruno QUEBEC \$14,700

A collector of pre-cinema and speaker on education systems in the image . It is , since 2007 , the founder of the association " CINE THE DADDY ". That is why we say that we work undisciplined manner. There discipline as it was known , which can color the way we do : we risk a lot , you walk on the margin of things. But it is also that we do not defend a single discipline . We work a lot around music , but after that , mixing disciplines , like alchemists : theater , visual arts , performances.

<http://atelier-filmfest.com/atelier-bruno-bouchard/>

Desrosiers, Julie MONTRÉAL \$20,000

Julie Desrosiers is a puppeteer with a visual arts and scenography background. She designs, constructs and manipulates visual worlds to further her artistic research and provoke encounters between various art forms, objects and manipulations.

<http://www.juliedesrosiers.ca>

Lapointe, Rodolphe MATANE \$11,200

Since the 1980s , Rudolf -Yves Lapointe was turn round filmmaker , actor , humanitarian , journalist , communication researcher , translator and director of events in contemporary art . Interdisciplinary , his recent artistic production combines performance , install- action geo-poetic action and sound poetry. His works have been presented in Quebec , Canada and the United States , Europe and several countries in Latin America. Lapointe use of several interference patterns, decomposition of writing and speech , thus contributing to the " literacy " Art of the action . More physical , his latest series of works put on hold personal risk and responsibility of the viewer.

<http://www.interaccess.org/exhibition/escapist-action-performance-recession>

Yung, Helen TORONTO \$10,500

Helen makes art in the form of interactions, installations and interventions. These usually involve a combination of scenography, storytelling, public participation, technology and sound. Folks she's worked with include Canada Council for the Arts, Culture Days, Canadian Arts Coalition, Canadian Dance Assembly, Cultural Pluralism in the Arts Movement Ontario / CPAMO, Professional Association of Canadian Theatres, and Pixel Gallery.

<http://helenyung.com/>

Cameron, Kenneth CALGARY \$16,000

Ken Cameron is a Calgary-based playwright, director and all-around theatre producer. He is the author of more than fifteen plays, including the hit comedy Harvest and the alt-country musical Dear Johnny Deere which are performed across Canada. Together with co-conspirator Rita Bozi Ken has founded Productive Obsession, an independent inter-arts performance company. Since its founding in 2012 our work has been presented in Calgary, Banff and Iceland.

<http://kencameronplaywright.com/creative/>

Dubé, Vincent SAINTÉ-BRIGITTE-DE-LAVAL \$20,000

Machine de Cirque is a not-for-profit organization whose mission is to gather various players in the art world and technology field to produce circus shows. The organization relies on the excellence of its productions and the professional development of its members and employees.

<http://www.machinedecirque.com/>

Piccione, Mariangela TORONTO \$30,000

WESTON PUBLIC is a site-specific collaborative research project that exists at the intersection of documentary filmmaking, architecture and community. A process-oriented project, our research centred on Weston-Mount Dennis, an economically and racially heterogeneous neighbourhood in Toronto's 'rust-belt'. The final object takes the form of a site-specific multimedia installation that explores the complexity of experience in public space. It attaches new meaning to architecture and urbanism through the analysis and interpretation of stories, developing a layered understanding of the neighbourhood as it exists. As a research initiative, Weston Public leads with an idea that specificity and complexity of human experience can open up a rich field for inquiry in the design process.

<http://mariangelapiccione.com/weston-public/>

2011

2011 Missing Data:

*Bath, Paula
Dniprenko, Kristina
Jolly, Laurent
Touchette, Daniel*

Beaulieu, Patrick WATERLOO \$17,000

For the last ten years, the work of Patrick Beaulieu has been built around the initiation of performative trajectories resulting in a corpus of visual artworks combining installation, video, sculpture, photography and in-situ / in-socius interventions. With the collaboration of authors, philosophers, landscape architects, designers, and illustrators, he completed a trilogy of Transfrontier Odysseys in 2013 that consisted of following aerial trajectories of the annual migration of monarch butterflies via terrestrial paths (Vector monarch, 2007); chasing American winds over a 25-day continental tour (Ventury, 2010) and surrendering to fate and luck on the roads of chance (Vegas, 2012). His works have been presented in a variety of contexts in Canada and abroad and are part of public and private collections.

<http://artmur.com/en/artists/patrick-beaulieu/>

De Pauw, Manon MONTRÉAL \$20,000

My approach is materialized in various forms : single-channel video installation, video performance , interactive installation , photography . It comes from questions on accelerating the pace of life, the mechanized tempo of daily life, on the actions that bind us to others and to oneself. I try to establish a new relationship to the world, to take position physically and poetically face this vast field of concern. My works always include a choreographic element , either by their temporal structure and by the predominance of the body in the picture. "

<http://artmur.com/en/artists/patrick-beaulieu/>

Laforest, Evelyne MONTRÉAL \$15,000

Stimulated by the pleasure of pushing physical limits , Evelyne practiced rhythmic gymnastics for 10 years and was a member of Team Canada . After exploring more recreationally dance , theater and circus arts , she began her training at the National Circus School of Montreal. Upon graduation in 2007 , she has the opportunity to work with Daniele Finzi Pasca , Maria Bonzanigo and the team Teatro Sunil and Cirque Éloize , the creation of Nebbia , with whom she will turn to International until 2010. Passionate about dance , she followed thereafter LADMMI training at the School of contemporary Dance in Montreal while continuing to participate in various projects, including the Cirque Éloize, and Compagnia Finzi Pasca Fantastic circus. In collaboration with Rémi Laurin Ouellette , she explores more his own creative work, among others presented at Tangente . Currently, she is working again with the Compagnia Finzi Pasca to create and tour the show La Verità .

<http://artcrushshow.com/the-artists/>

Botnen, Sandra VANCOUVER \$25,000

Sandra began her dance career in the early 90s when she worked with several local choreographers including Peter Bingham, Joe Laughlin, Martha Carter, Susan McKenzie and more. Soon after, she moved to Montréal to work with Cirque du Soleil, Gilles Maheu, and Notre Dame de Paris, and present several of her own short pieces at studio 303. Her last performance at Dancing on the Edge festival was in 1998 with a self performed solo titled Timepiece. As a choreographer and teacher Botnen discovered a fascinating world of hybrid movement that blurred boundaries between contemporary dance styles, athleticism and physical theatre.

<http://www.instantplaces.ca> <http://www.dancingontheedge.org/program/wobble-tops-2/>

Devick, Annette KAMLOOPS \$12,000

A professional actor, physical comedian and circus performer, Devick's resume includes such skills such as acrobatics, dance, artistic bicycling, stage combat, juggling and Chinese chair balancing. Besides film and theatre work, she has performed around the world with Cirque du Soleil, Cirque Éloize, Axis Theatre and the Big Apple Circus. She just returned from Russia where she studied Russian clowning and physical theatre, thanks to a Canada Arts Council Research and Creation Grant. These days the Kamloops, B.C., resident is a teacher and director, working on new acts for her solo show and lending her talents to more character and traditional roles on stage and screen.

<http://www.windowmagazine.org/window/index.php?section=Stories&id=260>

Leary, Brandy TORONTO \$10,000

Seismology is a visceral, interdisciplinary journey into our embodied experiences of environmental decline that lives in our attempts to just keep going, at any cost, in the spaces of mis-communication, mis-translation, missed/mixed messages, and false actions. Memory loss, melting, re visioning history, fault lines, extreme opposites, seismic waves, little earth quakes, ropes, ice and dirt set the stage for Anandam Dancetheatre's newest performance offering. Working in the spaces of radical hope, imaginary landscapes and propositions, psychic transmissions and shamanistic frequencies we invite you into the intimate, immersive and participatory world of Seismology. Seismology is a performance collaboration between Choreographer Brandy Leary, Sonic Artist/Composer James Bunton, Visual/Video Artist Eamon Mac Mahon and dance/circus artists Amy Hampton, Ryan Lee, Marie France Forcier, Laura Stokes and Louis Laberge Cote.

<http://www.anandam.ca>

Brass, Robin REGINA \$15,000

Robin is an interdisciplinary artist originally from the Regina/Treaty IV region of southern Saskatchewan and a busy mom of three boys. She has studied at York University and completed her B.A. in Indigenous Fine Arts, First Nations University of Canada. Robin is co-founder of Sakewewak Artists' Collective, Circle Vision Arts Corp., Red Tattoo Theatre Ensemble, and Sakewewak's Distinguished Storytellers Series. In the fall of '99 Robin took a teaching position with the First Nations University of Canada, teaching Native Art History on several Saskatchewan reserves. She moved to northern Saskatchewan in 2000 where she has most recently created new work based upon the intimate relationships between Healers(plants) and Patients(humans), as well as delving deeper into new performance work based in the Nakawe language, further pursuing her true love of Indigenous orality.

<http://www.grunt.ca/engage/delegates.html>

Hudon, Marcelle BISHOPTON \$25,000

Puppeteer, artist of the new theater and interdisciplinary arts, Marcelle Hudon creates amazing performances that are both performing arts and visual arts. Invertebrate experimenter, she partners with new music composers and visual artists to compose her creations. Many times the market CALQ and CAC , she is interested in the connection between the shadow theater and video projection, the object and its manipulator, the association sound / image and language of Castelets . She is currently working on his second orchestra of automata puppets animated by the speakers vibration.

<http://www.aqm.ca/fr/membre/marcelle-hudon>

Mochizuki, Cindy VANCOUVER \$20,000

Cindy Mochizuki has created installation, performance, animation, drawings and collaborative works that consider spaces that embody both the fictional and documentary. Often working with archival sources, memory work and interviews; her practice revisits historical and personal memory. Her multimedia works experiment with moving images, optical illusions and magical realism through a hybrid of video, film, audio and animation. She has received her MFA in Interdisciplinary Studies from the School For Contemporary Arts at Simon Fraser University.

<http://www.cindymochizuki.com/about/>

Carey, Emile MONTRÉAL \$25,000

Emile Carey was born in Arthabaska, in the Province of Quebec, Canada. He began juggling in front of an audience in his school when he was twelve years old, and thought he could make a profession of it. After high school, he enrolled at the Ecole Nationale de Cirque in Montreal, where he graduated as a juggler in 2001. Meanwhile, as a Junior Competitor, he had already been awarded two consecutive Gold Medals (1999 and 2000) for his juggling technique by the International Juggling Association; Emile would later receive an additional three Silver Medals as professional juggler.

http://www.circopedia.org/Emile_Carey

Jesionka, Henry GRAZ \$15,000

Based on this speculative evidence, "Ancient Cinema" will present a working recreation of an ancient Roman movie projector, projecting the world's first animated "films." Along with this groundbreaking discovery, the installation will feature a short documentary about the sourcing and analysis of the artifacts, a comprehensive Website examining the precedents for the Roman projector and other proto-cinematic innovations in the ancient world, and the evidence itself: the original artifacts "discovered" in the flea market. The installation Website will also feature replicas of the ancient Roman coin and glass "animation frames".

<http://filmmakermagazine.com/46229-do-ancient-roman-artifacts-reveal-the-worlds-1st-motion-picture-projector/index.php?section=Stories&id=260>

Napier, Alexandra TORONTO \$15,000

Alex Napier, an established, Toronto based playwright and Theatre-maker.

<http://www.harbourfrontcentre.com/blog/2012/05/alex-napiers-interview-with-young-jean-lee/>

Olafson, Freya WINNIPEG \$25,000

Freya Björg Olafson is an intermedia artist who works with video, audio, painting and performance. Her creations have been presented and exhibited internationally at venues such as SECCA - SouthEastern Center for Contemporary Art (North Carolina), OchoYmedio / Alas de la Danza (Quito, Guayaquil and Manta in Ecuador), The National Arts Center (Ottawa), High Performance Rodeo (Calgary), Tangente - Laboratoire des Mouvements Contemporains (Montreal), Sequences Real Time Media Arts Festival (Iceland) and Medea Electronica / Onassis Cultural Center (Athens, Greece).

<http://www.freyaolafson.com>

2010 Missing Data:

*Blomgren, Lance
Clark, Maureen
Couillard, Simon
Ewen, Lesley
McKinley, Judith
Rogers, Janet
Waddell, Matthew
Ward, Anna*

2011 continued

Prophet, Barry TORONTO \$16,000

Barry Prophet is a composer, percussionist, instrument maker, sculptor, poet and playwright whose sonic creations have appeared in galleries, theatres and concert halls in Canada, United States and Europe. Creating unique sounds since 1979, he has composed and performed for 45.3, Jabberwok Full Theatre Co., Basic Elements and Bloomsburg Theatre Ensemble (USA) and Necessary Angel Theatre Co where he was also the resident playwright from 1979 - 1981.

<http://www.pomer-prophet.com/barry.html>

Toppings, Michael MONTRÉAL \$25,000

Michael Toppings is a text-based, language artist born and raised in Québec though having lived nearly half of his life elsewhere. Since 1988, he has created a body of work that attempts to amend the reading experience - to coerce the role of the reader into that of viewer, of listener and of active participant. His art practice is also, therefore, about blurring a line between publishing and exhibiting. Works are mash-ups of the varnished and of the unvarnished, of popular cultural references and of social realism, oscillating between the sublime and the pedestrian, between the factual and the fictional. A language artist whose text-based works are rendered through the visual (installation, architecture), performing (performance, theatre) and literary arts (book works), his themes are dramatic and banal, tragic and bathetic, referencing social realism while inverting popular culture. His interdisciplinary, multi-genre works that fuse narrative and gesture, portraiture and identity are research into the architecture of language (verb, adjectives, nouns) as it pertains to meaning and definitions - what a thing means and what it does not - that is to say "all definition involves exclusion; in determining exactly what a thing is, we thereby implicitly determine what it is not. To define a concept is to declare by one and the same act what it does mean and what it does not" (The Logical and the Translogical by Phillip Wheelwright).

www.akimbo.ca

Gladyszewski, Stéphane MONTRÉAL \$25,000

Stéphane is an artist of the human body, light and images, studied photography before earning a degree in visual arts at UQAM in 1999, and another in fine arts (with a major in Interdisciplinary studies) at Concordia University in 2003. Interested in movement, Stéphane came to dance through contact improvisation. By serendipity - and a yen for taking on challenges - he went to an audition for the dance company Daniel Léveillé Nouvelle Danse in 2004. He would be part of the trilogy *Amour, acide et noix, La pudeur des icebergs and Crépuscule des océans*. His mark on the world of dance would also take the form of theatrical objects created for choreographer Hinda Essadiqui and for Mia Maure Danse.

<http://www.danielleveilledanse.org/en/pages/stephane-gladyszewski>

Settel, Joel MONTRÉAL \$20,000

Keenly interested in the use of technology in music production/performance. In addition to composing full time, Settel now is an associate professor in the Music Faculty at the University of Montreal (UdM), where he teaches music composition. He is also in (arts/science) collaboration with the Center for Intelligent Machines at McGill, working on immersive audio/music. From 2003-2008, Settel founded and directed the immersive audio research group at the Société des Arts Technologiques (La SAT) in Montreal, where he remains a resident artist. His latest musical exploration and research is focused on spatial organization and interaction in music composition, performance and listening. Settel has composed chamber works, studio works, as well as music for film, video, television, theater, dance, and opera. His music also includes the use of advanced live interactive electro-acoustic systems.

<http://www.sheefa.net>

2010

Borotsik, Amber EDMONTON \$20,400

Amber has studied theatre, contemporary dance, contact improvisation and flamenco throughout Canada, the United States and Spain. She received her Bachelor of Fine Arts in Acting (with distinction) from the University of Alberta in 2001 and now works as both a contemporary dance and theatre artist. Amber is the founder/Co-Artistic Director of the creation-based company Windrow Performance (formerly Dammitdance Theatre) whose premier production, *Sythe*, received two Elizabeth Sterling Haynes Awards (Outstanding Choreography, Outstanding Independent Production).

http://grants.edmontonarts.ca/2012_eatf_recipients/

Krawecka, Malgorzata TORONTO \$25,000

Margaret is an interdisciplinary artist and architectural designer who brings a unique, research-based, intercultural perspective to the process of spatial design. She focused her Bachelor of Architecture thesis on architecture and contemporary dance and then studied scenography in the UK, where she was exposed to promenade (environmental) theatre and site-specific performance installation. With many years of experience working internationally in architecture firms, theatre, dance, and on multimedia projects, Margaret continues to grow her practice working in different disciplines and focusing on immersive narrative space. She enjoys collaborating with dancers, sound designers, and other artists, every project an exploratory, process-based collaboration between designer and user.

<http://www.spaceandstory.com>

Shain, Alan OTTAWA \$1,500

Along with theatre, Alan's work has also gained recognition within storytelling, dance and stand-up comedy. He has toured with Yuk Yuk's Comedy and recently appeared at the John F. Kennedy Centre for the Performing Arts. His stand-up act is a hysterical rebuff at public attitudes to disability, he attempts to answer burning questions such as 'Do wheelchair-people related to each other? Do they ever think about sex?' You'll probably learn just a little bit more from Alan than you really wanted to know.

<http://www.magma.ca/~rickcurrie/shain/bio.htm>

Davison, Anne BROOKFIELD \$3,700

Brookfield artist, cellist and dancer Anne Davison will dedicate two months in 2011 to continue her research on the integration of movement, cello and text. Davison named her practice 'ArModa', an integration of movement and music until they are inseparable. During this research-intensive period, Davison will also spend an equal amount of time pursuing creation-based activities in her studio. She plans to share her work, process and discoveries at a later date with her artistic mentors, including Halifax-based dance artist Susanne Chui. Taking what she learned from the project, Davison hopes to create an improv-based solo work to tour to audiences across Canada. Davison received her first Canada Council grant of \$3,700 through the Integrated Arts and Contemporary Circus Art Program for Artists: Research/Creation, Production and Professional Development Grants to complete her research.

<http://canadacouncil.ca/~media/files/research%20-%20en/profiles%20of%20canada%20council%20funding%20to%20artists%20and%20arts%20organizations%20%20national%20overview%20provincial%20and%20territorial%20profiles/2010-11-nsen.pdf>

Langlois, Justin KINGSVILLE \$10,300

Langlois is an artist, educator, and organizer working across media and social practices. He is the co-founder and research director of Broken City Lab, an artist-led interdisciplinary research collective working to explore the complexities of locality, infrastructures, and participation in relation to civic engagement and social change. His practice explores collaborative structures, critical pedagogy, and custodial frameworks as tools for enacting divergent possibilities for gathering, learning, and making. Artistic, curatorial, and design-based methodologies intersect throughout his research and creative activity and support his interests in the capacity of gestural and tactical action to generate critical public dialogue.

<http://justinlanglois.com>

Stefanescu, Isabella WATERLOO \$15,000

Isabella is a painter, writer and arts activist based in Kitchener- Waterloo. Born in Romania, she studied mathematics, fine arts, and art history at the University of Waterloo, and then spent some formative years drawing and teaching in Britain and France. Back in Waterloo region Stefanescu established an artistic practice in Kitchener and became one of the founding members of Globe Studios, an artist-run centre; and one of the founders of CAFKA.

<http://cfcreates.com/alumni/1339>

Desrosiers, Julie BOUCHERVILLE \$15,000

Julie Desrosiers is a puppeteer with a visual arts and scenography background. She designs, constructs and manipulates visual worlds to further her artistic research and provoke encounters between various art forms, objects and manipulations.

<http://www.juliedesrosiers.ca>

Nadeau, Carole MONTRÉAL \$22,100

At the helm of Le Pont Bridge since the very beginning, Carole Nadeau has conceived, written and directed fourteen creations for this company. In April 2000, she won the John-Hirsch Prize of the Canada Council for the Arts awarded biannually to a promising stage director whose artistic vision has shown itself to be original. In 2007, Frank Ketchup was presented at the Festival TransAmériques in Montreal. In 2005, Provincetown Playhouse was presented at the Festival International d'El Galpon in Uruguay and was nominated in the category "best foreign show". In 2004, she presented the solo *MeMyLeeMiller* at the Festival AM/PM of the CJC in France. In 2003, she directed four Czech actors in a scenographic installation of *Recto-Verso*, as part of the Prague Scenography Quadrennial. In Norway, she also took part in staging the closing spectacle of the international event called *TheaterTextContext* at the BIT. She has taught at the University of Quebec in Abitibi, in the interdisciplinary department of the visual arts, as well as at l'École supérieure de théâtre and Design School of University of Quebec in Montreal.

<http://www.pontbridge.com/en/team.html>

2009 Missing Data:

Barrera Bernal, Claudia

Cassils, Heather

Dobkin, Jessica

Francis, Malinda

Hickey, Michael

James, Peter

2010 continued

Nault, Line MONTRÉAL \$12,900

Line Nault develops projects that allow diverse domains (such as somatics, multi-media and digital) to reflect upon each other. Line Nault has collaborated as both interpreter and choreographer with various creators and creative bodies in dance, theatre, multi-media, installations and variety shows. She danced and presented her own productions on local and international stages. In 2011, Line Nault became a partner artist at Recto Verso. Moreover, she became an active member of *artificiel.org*. In 2007, she completed a post graduate degree in Somatic Education at UQAM; she now provides exploratory workshops based on her own creation tools (body and technology) and her knowledge of somatic education.

<http://www.nault.ca>

Bossé, Paul MONCTON \$30,000

Paul received \$30,000 to research and create a project linking video, audio, theatre, performance, science-fiction, realism and fantasy. In collaboration with filmmaker Jean-Denis Boudreau, Bossé will use this grant through the Integrated Arts Program for Artists: Creation/Production Project Grants to create the *X-Ray Cam*, an ambitious piece of technology that consists of a video projector that projects pre-programmed static shots involving theatre extras and performance. To create the illusion of x-rays, some extras that appear in the projections also participate in the presentation. Once the *X-Ray Cam* is completed, Bossé and Boudreau will present and provide workshops at the Festival International du Cinema en Acadie in September 2010. The many layers of the *X-Ray Cam* will represent new artistic territories for both artists.

<http://canadacouncil.ca/~media/files/research%20-%20en%20profiles%20of%20canada%20council%20funding%20to%20artists%20and%20arts%20organizations%20-%20national%20overview%20provincial%20and%20territorial%20profiles/2009-10-nben.pdf?mw=1382>

Khang, David VANCOUVER \$25,000

David Khang is a visual and performance artist based in Vancouver. In recent works that incorporate live animals and organs of speech, Khang uses language as a trope to consider constructions and performativity of gender and race, contextualized within postcolonial history and contemporary popular culture.

<http://www.davidkhang.com>

Palmer, Juliet TORONTO \$15,000

Juliet is the artistic director of *Urbanvessel*, a platform for interdisciplinary collaboration.

<http://www.julietpalmer.ca>

O'Brian, Chelsea ROBERTS CREEK \$4,800

Chelsea is an artist, creator, and innovator. She has worked in the mediums of circus, dance, harness dancing, film, and theatre. She invented the *Aerial Kite*, a unique circus apparatus, and has developed its original technique.

<http://chelseao.com>

Brass, Robin REGINA \$15,000

Robin is an interdisciplinary artist originally from the Regina/Treaty IV region of southern Saskatchewan and a busy mom of three boys. She has studied at York University and completed her B.A. in Indigenous Fine Arts, First Nations University of Canada. Robin is co-founder of *Sakewewak Artists' Collective*, *Circle Vision Arts Corp.*, *Red Tattoo Theatre Ensemble*, and *Sakewewak's Distinguished Storytellers Series*. In the fall of '99 Robin took a teaching position with the First Nations University of Canada, teaching Native Art History on several Saskatchewan reserves. She moved to northern Saskatchewan in 2000 where she has most recently created new work based upon the intimate relationships between *Healers(plants)* and *Patients(humans)*, as well as delving deeper into new performance work based in the *Nakawe* language, further pursuing her true love of Indigenous orality.

<http://www.grunt.ca/engage/delegates.html>

Langlois, Justin KINGSVILLE \$10,000

Justin is an artist, educator, and organizer working across media and social practices. He is the co-founder and research director of *Broken City Lab*, an artist-led interdisciplinary research collective working to explore the complexities of locality, infrastructures, and participation in relation to civic engagement and social change. His practice explores collaborative structures, critical pedagogy, and custodial frameworks as tools for enacting divergent possibilities for gathering, learning, and making. Artistic, curatorial, and design-based methodologies intersect throughout his research and creative activity and support his interests in the capacity of gestural and tactical action to generate critical public dialogue. He holds an MFA from the University of Windsor and he is currently an Assistant Professor in the Faculty of Culture + Community at Emily Carr University of Art and Design.

<http://justinlanglois.com>

Prophet, Barry TORONTO \$14,500

Barry Prophet is a composer, percussionist, instrument maker, sculptor, poet and playwright whose sonic creations have appeared in galleries, theatres and concert halls in Canada, United States and Europe.

<http://www.pomer-prophet.com/barry.html>

Sures, Nadine MONTRÉAL \$25,000

Nadine Sures is an interdisciplinary artist and performer currently living and working in Montreal and Beirut. She studied theatre at the University of Alberta in Edmonton where she received a BFA in acting in 1999. After a brief collaboration with *Les Wacs* physical theatre troupe in Paris, France, she established herself in Montreal where she co-founded the Quebec Interdisciplinary Arts Network (RAIQ) with a group of local artists and cultural workers.

<http://www.nadinesures.com>

Carey, Emile MONTRÉAL \$30,000

Emile Carey was born in Arthabaska, in the Province of Quebec, Canada. He began juggling in front of an audience in his school when he was twelve years old, and thought he could make a profession of it. After high school, he enrolled at the *Ecole Nationale de Cirque* in Montreal, where he graduated as a juggler in 2001. Meanwhile, as a Junior Competitor, he had already been awarded two consecutive Gold Medals (1999 and 2000) for his juggling technique by the International Juggling Association; Emile would later receive an additional three Silver Medals as professional juggler.

http://www.circopedia.org/Emile_Carey

Mojica, Monique TORONTO \$17,500

She is a longtime collaborator with *Floyd Favel* on various research and performance projects investigating Native performance culture. Her published plays include *Princess Pocahontas* and *The Blue Spots and Birdwoman* and *The Suffragettes*. She is an acclaimed stage and film actor, nominated for best supporting actress by *Native Americans in the Arts* for her role in *Smoke Signals*. Monique is former Artistic Director of *Native*. She continues to explore theatre as healing as an act of reclaiming historical/cultural memory and as an act of resistance.

<http://www.playwrightscanada.com/index.php/monique-mojica.html>

Prost, Jean-François MONTRÉAL \$16,800

Prost is an artist who has studied architecture at Carleton University (Ottawa) and in Environmental Design at UQAM (Montréal); his keen interest in new urban research territories on the fringe of areas rarely explored by artistic intervention and aménagement – neglected, undetermined spaces, and those overcontrolled, sterile, with no apparent specificity – has brought him to rethink and question the city, architecture and urban material in a non-disciplinary way, with new approaches and practices sprung from the visual arts.

<http://jean-francoisprost.blogspot.ca/2008/11/franais-jean-franois-prost-est-un.html>

2009

Beaulieu, Patrick WATERLOO \$18,500

For the last ten years, the work of Patrick Beaulieu has been built around the initiation of performative trajectories resulting in a corpus of visual artworks combining installation, video, sculpture, photography and in-situ / in-socius interventions. With the collaboration of authors, philosophers, landscape architects, designers, and illustrators, he completed a trilogy of *Transfrontier Odysseys* in 2013 that consisted of following aerial trajectories of the annual migration of monarch butterflies via terrestrial paths (*Vector monarch*, 2007); chasing American winds over a 25-day continental tour (*Ventury*, 2010) and surrendering to fate and luck on the roads of chance (*Vegas*, 2012). His works have been presented in a variety of contexts in Canada and abroad and are part of public and private collections.

<http://www.magma.ca/~rickcurie/shain/bio.htm>

Ouellet, Kenji BERLIN \$12,500

His work includes experimental, fiction and dance films, media concepts for contemporary dance choreographies, and performances.

<http://imflieger.net/deutsch/kuenstlerinnen/kenjiouellet/>

Shain, Alan OTTAWA \$21,000

Along with theatre, Alan's work has also gained recognition within storytelling, dance and stand-up comedy. He has toured with Yuk Yuk's Comedy and recently appeared at the John F. Kennedy Centre for the Performing Arts.

<http://www.magma.ca/~rickcurie/shain/bio.htm>

Whiston, Tristan TORONTO \$17,000

Whiston is a multidisciplinary artist who has worked in Toronto's independent theatre community for the past 20 years as a director, writer, and performer. His work as an audio artist over the past five years has gained him international acclaim and attention.

<http://reddressproductions.blogspot.ca/p/rdp-profile-and-core-artist-biographies.html>

Wong, Mary Sui-Yee MONTRÉAL \$28,000

Mary Sui Yee Wong has been a CUPFA member since 2007. She is a long standing alumni of Concordia where she received her BFA and MFA. She is a multidisciplinary artist whose work involves performance, video and sculptural installation.

<http://www.cupfa.org/mary-sui-yee-wong/>

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