Dual Ecologies, a collaborative practice, operates between architecture and art, from design-build spec projects intended for a broader audience to theoretical projects intended for exhibition and to offer a new lens on the nature of architecture and art. These theoretical projects maintain the freedom to create architectural projects for which it would be improbable to find clients/funding, while providing a feedback loop to normative practice by generating a temporal/mental locale in which experimentation can occur. This work emphasizes process as part of the finished artifact, be it art or architecture, and seeks to enrich our understanding of space, enhance the continuity between site and building, and establish new territories for architecture to inhabit. Dual Ecologies’ approach to process as a means and end is intended to reinforce space defined outside of program, as opposed to traditional architectural practice.
This methodology mirrors that of several artists that offer a significant model for architecture by stepping outside perceived limits within the discipline and standard modes of practice. Donald Judd established his own venue to house and display his work and that of his close associates in part because of the exclusivity of the gallery scene and the difficulty in getting gallery owners to recognize art that may not fit comfortably over the couch. Judd, Gordon Matta-Clark, and Robert Smithson divided their work between existing in the landscape and in the gallery, as well as crossing disciplinary boundaries from art into both architecture and landscape.

This paper will explore projects from Dual Ecologies that confront new territories and spaces, as well as how this work is a foil for critical practice. It will also expand on the generative value of using multiple modes of practice through the framework of several key artists whose work/modes of practice also operate outside traditional boundaries.

• Author(s) Biography (200 words each):

Genevieve Baudoin is an Assistant Professor of Architecture at Kansas State University and a Registered Architect in New Mexico. Her background prior to architecture is as a cellist, and she received her BA in cello performance and visual arts from Oberlin College. Her MArch is from the Graduate School of Design at Harvard University. She has worked professionally with both Foster + Partners and Antoine Predock Architect. Her focus as an academic and as an architect is in the changing tectonic relationship of site and structure in architecture, and in developing representational tools and strategies to understand and promote these complexities. Her collaborative practice, Dual Ecologies, with designer Bruce Johnson, focuses on site and infrastructural relationships and their coincident architectural and tectonic response. The medium for their practice is an amalgam of competitions, theoretical projects and built work. Her recently published book, Interpreting Site: Studies in Perception, Representation, and Design considers the relationship between site and architecture through its representation and artifact, examining the methods architects employ in the process of design.