

NATURE OF HOPE

INTERNATIONAL ARCHITECTURE BIENNALE ROTTERDAM 2024

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16% of European architecture practices participated in a competition in 2022. ➤ Belgian firms work an average of 1,903 hours each year on competitions, while Danish firms invest just 95 hours. ➤ Austrian firms invest an average of €214,261 (incl. staff costs) in competitions per year; Italian firms invest just €4,154 (incl. staff costs). ➤ The average prize money is €120,960 in Norway and €1,756 in the Czech Republic.

Liaison-Building as a Cultural Strategy Saskia van Stein

The disciplines of architecture, landscape design, and urban planning play a substantial role both in the genesis of the present accumulation of socio-ecological crises and in the radical changes necessary to address this planetary condition. Despite the fact that architecture as a discipline is a meaningful proponent and fabricator of alternative environments, the leeway architects as a profession actually possess to create better conditions of coexistence is currently highly limited. Rather than committing resources to economically, socially, environmentally, and materially sustainable practices by championing regulations and standards that could drive beneficial change, the political-economic framework at the national and supranational levels across the Global North continues to uphold a construction industry responsible for 40 percent of greenhouse gas emissions and one-third of all waste produced globally.

Since its first edition in 2003, the International Architecture Biennale Rotterdam (IABR) has drawn attention to architectural culture in a broad sense, and in particular to the value of analysis, research-based design, and the importance of producing alternative models. While historically, architecture has been narrated in triumphant terms, lionizing so-called starchitects and revering spectacular objects, this eleventh edition of IABR is a discipline's reflection on its complicity in processes of material extraction, real estate speculation, labor exploitation, toxic waste production, and CO₂ emission. As such, IABR functions as a platform to participate, host, make, learn, and engage with the disciplinary self-interrogation of architecture.

As the title *Nature of Hope* suggests, the 2024 IABR's stance is, however, not one of resignation. Rather, the Biennale takes up Immanuel Kant's conceptual question "What may I hope?" through an architectural and territorial, practice- and materials-based lens. Within this research frame, the curatorial team, consisting of Janna Bystrykh, Catherine Koekoek, Alina Paias, Hani Salih, Noortje Weenink, and myself, has built and initiated multiple liaisons, culminating in the main exhibition, an assembly space called "Practice Place," twenty-six "Botanical Monuments" spread throughout Rotterdam, in addition to an extensive public program. As an ensemble, *Nature of Hope* works with an understanding of the inseparability of "nature-culture," generating public awareness of the real risks of the current polycrisis, while showcasing design-based perspectives that move beyond quick-fix solutions and toward substantial socio-ecological transformations.

Nature of Hope highlights architectural propositions that critically reevaluate traditional methods, operate beyond disciplinary confines, and minimize environmental impact while maximizing material efficiency and resilience. However, this transitional moment for architecture calls not only for reducing the carbon footprint of built objects by transitioning to new, bio-based materials, but rather for the mainstreaming of a systemic and circular understanding of a broader construction economy.

The Dutch landscape, for one, has been the negotiating table for many fundamental changes linking space to the forces that define it. This situation is best captured by the term *polderen*. At once a noun designating the large swaths of land in the country protected from the sea by a system of dikes and a verb denoting the activity of discourse and consensus-seeking, the term reflects the technocratic, rationalized origin of the Netherlands—i.e., its territory—on the one hand, and its consensus-oriented democracy—i.e., its map—on the other hand. A series of farmer-led protests in the Netherlands, which started as a way to air grievances over a national directive seeking to halve the country's livestock, and which grew into large-scale protest movement against top-down planning, came to a head in 2022. These protests can be understood as a particular instance of a more pervasive schism between territory and map, as stakeholders experience pressure under transitional reforms. It was against this backdrop that the mission of IABR 2024 started to emerge: The obfuscation of complex, systemic issues and false reactionary promises of nostalgia as implicit admissions of a futureless vision draws attention to the urgency for cultural initiatives to elaborate alternative desirable futures for the way we share space. Simultaneously, the demands for fundamental shifts in design practice must also be reflected in an altered role for cultural institutions. No blueprints are readily available for either of those tasks. We begin, therefore, from the bottom up, step by step, practice by practice, learning how to forge paths in entangled conditions, without the naïvely hubristic certainty of a masterplan.

Against a climate of schism, IABR approaches its mandate through liaison-building at various scales of what one might consider locality. In a rapidly changing, risky world, exhibitions are vital platforms for education, cultural exchange, and innovation. Beyond the event every two years, the institution can ensure enduring support of burgeoning practices, agents, architects and designers, ideas, and experimentation that follow very different temporalities. The work of liaison-building is not only a step toward dissolving the dichotomy between proximity (here) and distance (there), it also constitutes tangible efforts at a material and intellectual strengthening by trying to distribute the "load" of our times more equitably. From policy-making, to brick composition, to self-repairing concrete, these different prototypes—whether material, conceptual, activist, or legislative—play an essential role as structural supports in the renovation of our field. For *Nature of Hope*, we drew inspiration from German philosopher Ernst Bloch, who wrote: "The work of [hope] requires people who throw themselves actively into what is becoming, to which they themselves belong." We took this call literally by actively throwing ourselves into the future of the architectural practice, by creating a space of collective, sometimes complicit, belonging. Climate justice can only germinate when materials and ideas across geographies, histories, and disciplines such as our own, can invent ways of interfacing beyond their locales. If any desirable, viable, and joyful future is collaborative in structure, its medium is the liaison.



Fig. 1 Installation view

Learning from Land-Based Practices

Janna Bystrykh

The term “regenerative” first became associated with spatial practices in the 1980s in the United States. In the context of organic farming, it captured attempts at improving soil health and biodiversity and has since grown into a holistic approach seeking to restore soils, rebuild local communities, and repair systems of food production. Regenerative farming connects different scales, from small vegetable producers to large-scale precision agriculture, organic farms, ranches, and many more. Although no certificate codifies adherence yet, regenerative agriculture is both a movement and a practice based on five shared principles focused on improving and maintaining soil health, including the maintenance of soil coverage, limits on chemical or mechanical soil disturbances, a focus on the biodiversity of crops, keeping living roots in the soil, and the integration of livestock grazing into crop-farming cycles. A growing number of farmer-led organizations focused on building and sharing practice-based, ecological, and indigenous knowledge has emerged across the United States and internationally, offering important primary input for academic research on soil health and food systems and for governmental agencies responsible for regulating agriculture, food safety, and conservation.

A similar knowledge exchange does not yet seem to exist between architects and built- and natural-environment regulators. In 1996 landscape architect John T. Lyle applied the spatial concept of regeneration to the realm of design, linking buildings and the built environment to their potential impacts on ecosystems and human well-being.¹ Trying to approach architecture as a regenerative practice—as the combined situated, architect-defined, and profitable best practices for designing, constructing, and managing the built environment and contributing to the restoration of ecosystems—could help accelerate a comprehensive shift toward a just and ecological practice of architecture. This can only be achieved by integrating collective, practice-based professional knowledge, and fostering its exchange with other fields of expertise.

Our relationship with nature should be informed by more than its capacity to store carbon. A 2021 United Nations report found that while many actions currently aimed at mitigating climate change have fewer positive outcomes for biodiversity than expected, those aimed at preserving and restoring biodiversity generally have a net-positive effect in terms of achieving climate goals.² Climate action today often solely

focuses on reducing carbon emissions through technical solutions and shifting to renewable energy, preserving and expanding carbon sinks, and emission trading schemes, which, while certainly having a positive impact, frequently reveal themselves to be detrimental to biodiversity. Similarly, shifting the focus away from simply reducing emissions to strengthening the bonds undergirding the built environment might bring about necessary transformations in the construction industry. A regenerative architecture practice could help connect the needed restoration of biodiversity to community well-being, material circularity, just labor practices, and the realization of a built environment based on co-existence. In transitioning to renewed, renewable, or circular materials, architects should seize the opportunity to reconsider these materials’ entire chain of production—from their source to their next use, including working conditions, transportation systems, and more.

Afforestation projects have become established climate actions to increase carbon sinks and source bio-based materials but may cause a loss of biodiversity as they often follow a monoculture approach. So-called trait-based forestry, on the other hand, is an example of regenerative, biodiversity-focused action that links ecological forest management and harvesting specific tree species for timber while potentially enhancing the biodiversity of a forest area, and simultaneously achieving climate goals.³

Limited research has been conducted on the economic viability of a transition to a regenerative architectural practice. The economic profitability of regenerative agriculture in comparison to conventional farming practice is evident in the reduced input (of fuel, fertilizer, chemicals, and labor) and the buildup of topsoil.⁴ Such a type of tangible financial incentive is also necessary for a collective shift away from today’s building practice, and will likely have to emerge initially through external financial mechanisms and legislation as we gain more knowledge about its potential financial advantages, which could lie, for example, in reduced costs for materials and their transport. The 2024 IABR offers an array of insights into how the relationship with nature and communities is becoming a stronger part of the profession and its economy. Emerging is a shared narrative and practice-based movement offering a beginning of a regenerative model for architecture, possibly also based on a set of shared principles aimed at improving social and natural ecosystems, similar to soil health principles in regenerative agriculture.

Infrastructure and Systems
Hani Salih

Whether through intentional decisions or unplanned externalities, most of the things around us are designed, as direct or indirect results of policy and investment. Our everyday lives are supported by layers of infrastructure, from systems of delivery, such as the logistics machine that waits for us to tap “buy now” on our phones, to the value systems that dictate what is prioritized when making planning or political decisions.

In architecture, this notion of predictability depends on a network of actors to facilitate the flow of means of production, labor, and raw materials on any building site. But beyond the material aspects, various incentives and disincentives prop up patterns of consumption and depletion, path dependencies, or extractive economies far from the actual construction site. Political allegiances, by-products of decisions made centuries ago, ossified into notions of what and, perhaps more importantly, who goes where; the inertia of what has come before still bending the waters of this river to its will, tainting its waters with its own muddled history.

Systemic thinking is at the heart of the way in which we’ve approached this edition of the biennale. Scanning the horizon for those who are working at the juncture of architectural practices and other disciplines—planning policy, community empowerment, or ecological preservation, to name a few—*Nature of Hope* showcases different ways in which these practices have articulated themselves within a network of relations.

Architects and designers have an ability to analyze systems, holding them in respect to their other parts and reinterpreting their outcomes. The challenge of what can be done in the face of the current polycrisis can be addressed by deploying architectural thinking and critical spatial analysis as a means to draw together different political-economic layers. Occupying the spaces between these systems to test new configurations of design, production, and knowledge is, therefore, an important first step, as is thinking more deeply about how we can form connections across various systems—be they operational systems or systems of value.

At the far end of Gallery 0 in the Nieuwe Instituut, for example, draped from the ceiling, a thirty-meter-long white curtain is inscribed with the graphical representation of the logic framework that makes up (part of) the English land-use and planning policy. This work, “Rules as Code: Plan X,” began as a collaborative effort between Open Systems Lab and the local authorities of Southwark, Lambeth, and Buckinghamshire in the Greater London Area. Its aim was to provide assistance on the necessity of a planning permission to make alterations to a house or property in England.

The project sought to simplify and reinterpret the thousands of pages of policy palimpsest, a result of decades, if not centuries, of legislation, into easily navigable code. Using digital tools to address the challenges of the past, its impacts are manifold, allowing the public to engage more directly with the system democratically, but also helping to reduce the burden placed on often under-resourced local planning authorities. The result is design thinking used as a tool beyond the built form, turned inward at the discipline’s own infrastructure, carving out time for architects to think about alternative ways of practicing in an increasingly complex landscape.

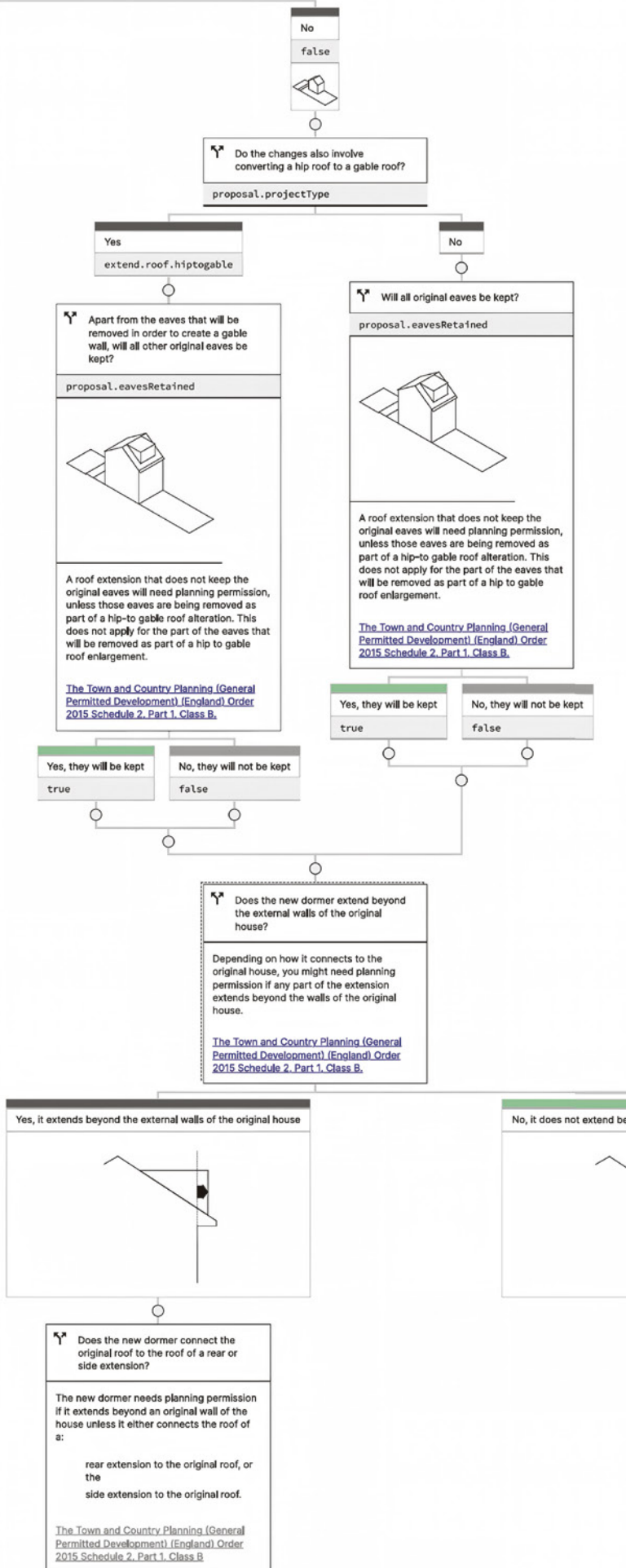


Fig. 2 Detail of the flowchart of the Plan X interface developed by Open Systems Lab, which simplifies English planning law into an easy-to-use platform intended to help homeowners, planners, and authorities alike navigate the complicated system



Fig. 3 *The Beacon* is held in place by the principle of tensegrity (a portmanteau for tensional integrity): The bamboo elements are compressed inside a network of tensioned cables. The removal or cutting of any piece of the structure leads to its collapse, making it hard to remove quickly. These structures have become useful architectural elements of protests around the world since their first use by Extinction Rebellion UK in 2019. *The Beacon* shown in the *Nature of Hope* exhibition space was assembled collectively with Extinction Rebellion Rotterdam and several activists from northern and central Europe.



Fig. 4 The Uruguayan Federation of Mutual Aid Housing Cooperatives (FUCVAM) promotes bottom-up housing development based on the self-organization of local communities. The mutual aid model has played a crucial role in Uruguay's sociopolitical history and in the democratization of urban development. With the project COVIVEMA 5, the mutual aid housing model was brought to the center of Montevideo, the Uruguayan capital. Rising land values forced the cooperative to increase the density of its development and pioneer the country's first ten-story self-construction project. The massing is organized around a public square, which was co-designed by future residents and neighboring communities.

Resistance as (Architectural) Practice

Noortje Weenink

Resistance requires a fundamentally positive outlook: a belief in the potential to improve current circumstances and in other people's ability and desire to partake in this imagined future. Resistance of any kind embodies an active form of hope: one of choice, determination, and persistence. To resist is to fight, withstand, refuse, and counteract. Every gesture of resistance implies the desire to replace what is countered with something else—however hopeful or bleak that something may be.⁵ Spatial designers can encourage social and political change by designing the built environment to facilitate such activist events. However, architecture also has the potential to overcome its passive role as an environment in which these actions take place and, instead, to become an *actor*.

Architect Morgan Trowland and artist Julian Maynard Smith's *The Beacon*, centrally located in the exhibition space, is another example illustrating how architecture can empower both design professionals and activists in the collective fight for systemic change. Designed as part of Extinction Rebellion's 2019 protests in the United Kingdom, *The Beacon* draws on historical architectural experiments with a structural principle called tensegrity, developed in the 1960s and 1970s by figures like Buckminster Fuller and Cedric Price. The structure is composed of a network of bamboo poles held in compression and steel cables held in tension and is easily reproducible. Employed in climate protests around Europe, bamboo beacons are used to quickly occupy public spaces, and can be climbed by activists to gain an overview of the situation. Climbing the beacon also delays its removal by the police: Cutting the interconnected elements would cause the structure to

collapse and the height of the structure requires police to use special equipment, which complicates eviction. Thus, the architecture itself effectively becomes part of the action.

Even after people and physical structures have been removed from the protest site, the networks and social bonds that are formed persist.⁶ In Uruguay, the mutual aid system illustrates how relations between governments and citizens can be reshaped to resist the commodification of housing development through collective spatial production. The IABR shows the history of mutual aid construction in the country through four exemplary buildings, including COVIVEMA 5, a residential complex located in the center of the Uruguayan capital, Montevideo. In the mutual aid system, which has been well established in the country following a series of protests in the late 1960s, future residents—often from a poor, working-class background—form a cooperative. They purchase construction land to build, own, and maintain housing as collective property. Nonprofit, independent Institutes for Technical Assistance advocate and coordinate collective land acquisition, assisting the cooperatives by giving legal advice and supporting financial negotiations, design, and construction work, as well as democratic decision-making throughout the process. The Uruguayan Federation of Mutual Aid Housing Cooperatives (FUCVAM) is the country's oldest, largest, and most active social movement on housing and urban development: Today, more than 730 cooperatives with over 35,000 members are federated under FUCVAM.⁷

By employing their familiar tools, skills, and knowledge for non-violent activism, both architects as individuals and the architecture they produce can join the resistance for a hopeful and livable future.

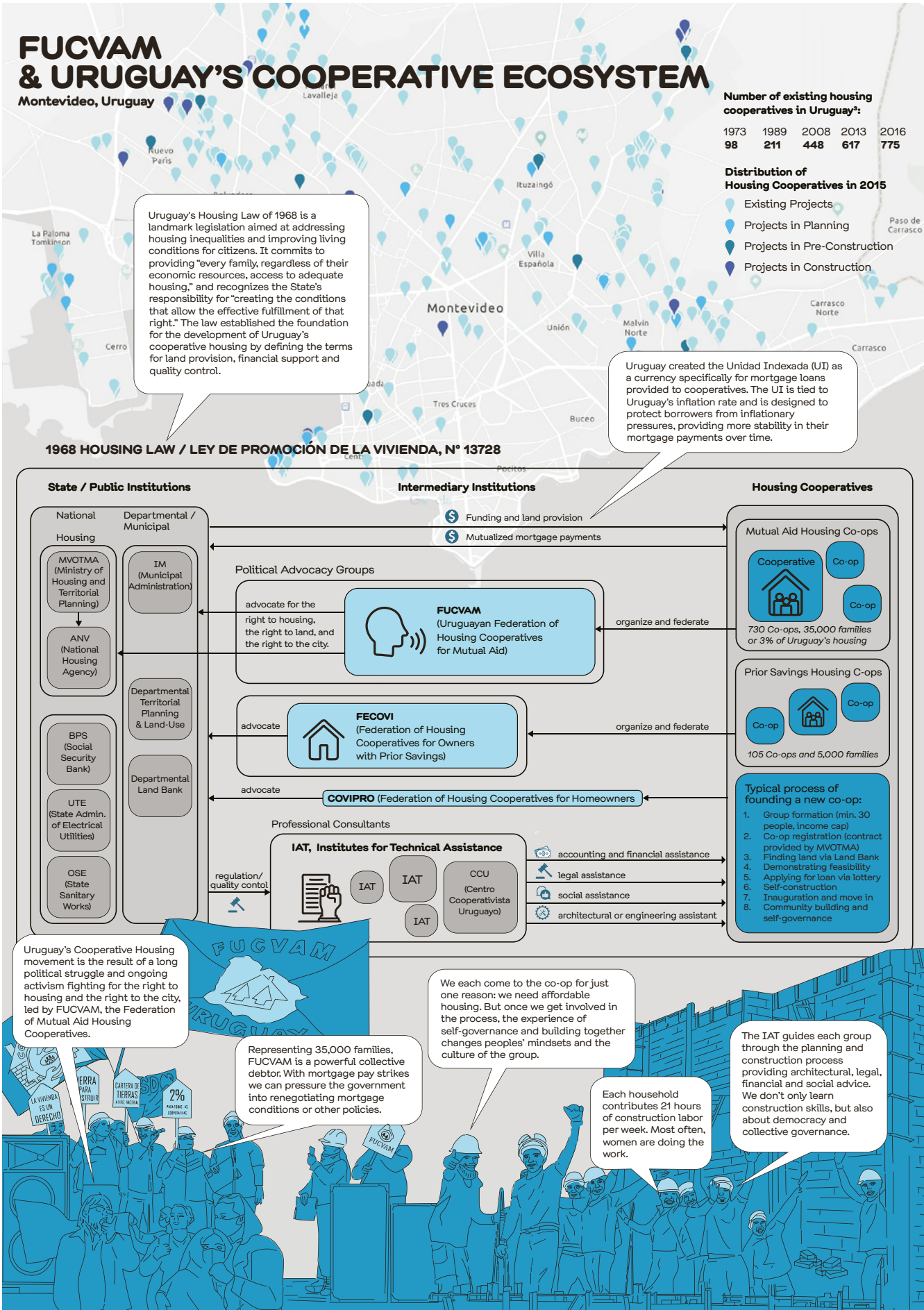


Fig. 5 "FUCVAM & Uruguay's Cooperative Ecosystem," part of the research project "Commoning the City" by the Remaking Cities Institute at Carnegie Mellon University led by Prof. Stefan Gruber in collaboration with Master of Urban Design students. The drawing is by Yi Zhou.

Collective Work and Knowledge

Alina Paias

The IABR places the notion of nature at the center of both its 2024 edition and the practice of architecture. By doing so, it engages in a critical contention with what this term means exactly. The matter of definitions is fundamental, as working with exclusionary definitions can make the practice itself exclusionary. It is worth asking what our common language as architects obfuscates and obstructs.

The research conducted for *Nature of Hope* has led us to practices that engage with nature in ways that are more urban, more queer, less scenic, or interpreted from perspectives that are not solely human. This broader understanding of nature requires spatial practitioners to revise their sources of knowledge, drawing from diverse fields and communities. Traditional communities, philosophers, Earth scientists, economists, legislators, organizers, activists, and, of course, construction workers and craftspeople are often those from whom spatial designers are currently learning the most.

Tapping into sources of knowledge in ways that are generative instead of exploitative involves looking at how we work together. Many practitioners we spoke with prefer to use the term “alliance” over “collaboration” for collectively authored work. This preference underscores the importance of definitions in architectural practice. These practitioners are wary of how the term “collaboration” is often associated with single projects with fixed start and finish dates. In contrast, alliances are formed for the advancement of a collective political and social project, implying longer lasting and deeper bonds beyond the immediate scope of work.

During the 2024 IABR opening symposium, architect and founder of the Bogotá-based office APLO Pedro Aparicio described his practice with Black, Indigenous, and traditional fishing communities on Colombia’s Pacific Coast. He likened it to the “deep hanging out” method in anthropological studies, based on the notion that prolonged engagement allows for the site’s embedded knowledge to reveal itself. The practitioner then acts as an interpreter of this knowledge, amplifying it through new spatial configurations.

Related to these themes, the “Listening Station on Practices of Hope amidst Extractive Violence” is a collective project from Sápmi in Sweden, involving the areas around the localities of Malmberget, Koskullskulle, and Gällivare. Malmberget, in particular, epitomizes the colonization of northern Sweden, with the mining town now being consumed by a growing crater resulting from mining activities. Karin Reisinger, a trained architect, has acted as a researcher and ally to the women of the region, who archive their traditions and document their loss through embroideries, collecting rubble from demolished houses, organizing farewell festivals for buildings slated for demolition, writing, and walking ancestral paths.

These practices are sustained by a combination of intelligent resource use and redirection from academic, cultural, and public institutions in Western Europe and the United States, along with non-commercial exchanges and relations. Among allies, housing, food, and transport can be traded for architectural services.

These non-commercial exchanges are also present at the R-Urban Poplar, a self-described “eco-civic hub” in Poplar, London. In addition to hosting the offices of the architecture studio public works and other collectives, the hub is home to anaerobic digesters, a mushroom farm, in-vessel composters, a kitchen, a dining space, a classroom, a workshop space, and a materials store. These are all shared with the local community in the Poplar district. In a substantial shift of what it means to be a steward of the built environment and its inhabitants, public works is an active and co-equal participant in this community-building effort sustained by microeconomies, gift economies, and swap economies, where skills for building, making, and repairing are traded as part of learning programs, enabling collective and informed interventions on the shared premises and beyond.

These examples highlight a shift in the definitions and types of knowledge that have historically constituted architectural practice, pointing to new forms of collective work and skill exchange. This shift suggests the possibility of an architectural practice liberated from commercial exchanges and strict terms of viability, focusing instead on collectively building space and knowledge through deep bonds.



Fig. 6 Bird's eye view of the R-Urban Poplar in London



Fig. 7 The installation *Give and Gain* by the London-based architecture office public works showcases the evolution of the R-Urban Poplar and maps out all the complex relations that make the project possible. The books, zines, and objects on the table were produced at the self-described “eco-social hub” in East London’s Poplar district.



Fig. 8 Event held in the exhibition's "Practice Place" in summer 2024

“Practice Place”: Conditions for Hope

Catherine Koekoek

If the design disciplines are to contribute to building hopeful futures (as *Nature of Hope* proposes they can), we need to transform both our practice and the concrete materials with which we build. This feminist insight—that, “it matters ... what thoughts think thoughts,” as Donna Haraway writes, or Audre Lorde’s observation that “the master’s tools will never dismantle the master’s house”—implies that process and product are inseparable.⁸

Prompted by the widespread feeling that, in times of socio-ecological crises,⁹ *we cannot go on like this*, an ecological approach to architecture is gaining prominence. Rather than asking: “What can architecture do for climate breakdown?”—a techno-optimist perspective viewing architecture as merely an external factor impacting planetary systems—an ecological approach recognizes that, as the research collective MOULD has boldly stated, “architecture is climate.”¹⁰ It considers that “all this stuff came from somewhere”¹¹—as IABR contributor Kiel Moe writes—and that the architectural discipline can only assess the nature of its impact if it recognizes how mutually implicated it is with these “somewheres,” their ecosystems, and their inhabitants. In an ecological approach, there is no outside; everything is entangled.

Such a radical implicatedness is demanding, and requires skills, tactics, and tools not traditionally part of an architect’s repertoire. While the desire for an ecological and regenerative practice is widely shared, it often runs into practical, economic, cultural, and political roadblocks. Transforming the architectural practice therefore means overcoming these roadblocks—and this entails changing the conditions of practice itself. For instance, one practitioner shared that

examining the history and potential of timber pile foundations—and subsequently challenging the applicable regulations—had turned them into a political activist.¹² To make room for the collective exploration and creation of conditions for a hopeful and ecological practice, *Nature of Hope* therefore had to be more than a space of display; it needed to turn into a space for assembly.

The “Practice Place” is such a space. Its cake slice-shaped elements made of layers of bio-based and recycled insulation materials, designed by Théo Demans and Clemence Seilles, allow for diverse forms of coming together. Throughout the IABR, the “Practice Place” hosts a series of events, inviting practitioners to collectively imagine, experiment with, and develop the conditions of a regenerative practice. The gatherings are documented in a “Live Archive,” an interactive installation designed by meta office. Drawing inspiration from alternative forms of organization, facilitation, care, solidarity and storytelling—found in feminist organizing, resident initiatives, neighborhood theaters, or protest movements—these events aim to engage personal, professional, and political spheres. They facilitate building relations on the basis of experiential knowledge—from architectural workers and civil servants to community arts practitioners, ecologists, educators, and construction workers—forging alliances between those who collectively hold power to enact social and material change.

Rather than a blueprint for the future, hope requires an active practice of engagement, solidarity, and facing what we’re up against. By incorporating perspectives that often remain marginalized in the field, this approach broadens our understanding of architectural practice. This is not a radical break but a realignment or repair.¹³ From the interstices of the current system, another future is possible—and emerging.



Fig. 9 In Laura Ajola's work *Regained*, anthropogenic materials, such as concrete and steel, are exposed to chemical processes similar to those occurring in buildings over time. The white crystals forming on their surface are called "efflorescence," and can be found on building parts exposed to harsh environmental conditions. The objects, with their similarity to core drills, are a reflection on the uncontrollable nature and porosity of the limits between built environment and "nature," undergirded by an ambiguity about human intentionality in these processes.

Find more information about IABR 2024, held at the Nieuwe Instituut in Rotterdam from June 21 to October 13, 2024, at iabr.nl/en/nature-of-hope or scan the QR code below:



Fig. 10 Installation view



Fig. 11 “Eco-systeem-dienst-plicht” (ecosystem conscription) by the Dutch-based collective -zee -plaats -werk -land (Studio Ester van de Wiel & Studio Joost Adriaanse) investigates the co-production of landscapes by human and non-human actors in the Rhine-Meuse-Scheldt delta, one of the most heavily tamed and domesticated ecosystems on the planet.

1 John Tillman Lyle, *Regenerative Design for Sustainable Development* (New York: John Wiley & Sons, 1996).

2 Cf. Hans-Otto Pörtner et al., *Scientific Outcome of the IPBES-IPCC Co-sponsored Workshop on Biodiversity and Climate Change* (Bonn: IPBES secretariat, 2021), 124–43, 10.5281/zenodo.4659158.

3 See Peter Osborne et al., “A Trait-Based Approach to Both Forestry and Timber Building Can Synchronize Forest Harvest and Resilience,” *PNAS Nexus* vol. 2, issue 8 (August 2023), doi.org/10.1093/pnasnexus/pgad254.

4 See Claire LaCanne and Jonathan Lundgren, “Regenerative Agriculture: Merging Farming and Natural Resource Conservation Profitably,” *PeerJ*, February 26, 2018, doi.org/10.7717/peerj.4428.

5 See Hakim Bey, *T.A.Z.: The Temporary Autonomous Zone. Ontological Anarchy, Poetic Terrorism* (New York: Autonomedia, 1991), 114.

6 See Irene Feria Prados et al., “Lützerath: Architectures of Everyday Activism,” video, 9m 9s, for IABR 2022, *It’s About Time*, accessed July 29, 2024, youtube.be/8mDbE7Ga-Ac.

7 See Ivonne Santoyo-Orozco, “Future Commoners,” *e-flux Architecture*, June 2023, accessed July 29, 2024, www.e-flux.com/architecture/in-common/529980/future-commoners.

8 See Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016); Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House,” in Jane Rendell et al., eds., *Gender Space Architecture: An Interdisciplinary Introduction* (London: Routledge, 2000), 53–55.

9 See Fonna Forman et al., “Democratic Coordination and Eco-Social Crises,” *Citizenship Studies* 26, nos. 4–5 (July 2022), 436–46, https://doi.org/10.1080/13621025.2022.2091225.

10 MOULD, “Architecture Is Climate: Chronograms of Architecture,” *e-flux Architecture*, February 2023, accessed July 29, 2024, www.e-flux.com/architecture/chronograms/519512/architecture-is-climate.

11 Cit. Niels Groeneveld, “Jonge Maaskantprijs 2021/2022,” *Werkstatt*, September 2, 2022, accessed July 29, 2024, www.werkstatt.nu/journal/2022/9/2/jonge-maaskantprijs-teruglezen-de-hele-tekst-nu-online.

12 Cf. “Are Timber Pile Foundations Feasible?,” *la-di-da*, accessed July 29, 2024, la-di-da.nl/questions/can-you-use-wood-for-the-foundation-of-a-house.

13 For change as re-alignment from the interstices, see Eva von Redecker, *Praxis and Revolution: A Theory of Social Transformation* (New York: Columbia University Press, 2021); Catherine Koekoek, “Return to the City to Claim It: Temporalities and Locations of Feminist Refusal,” *Res Publica* 27, no. 1 (2024), 23–29.