

What if we reimagine  
Architecture through an  
Ecofeminist lens?

Hi there,

The journal in your hands contains the results of the research I did during my architecture graduation project. It contains my 18 insights on reimagining architecture through an ecofeminist lens but also some empty pages. This is because my insights, the results of my research, are neither conclusive nor exhaustive. This is not a final research product but rather an ongoing exploration.

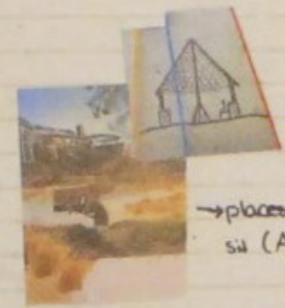
I have supported each of my insights with snippets from my ecofeminist framework and my four Imaginaries. Together, these form the body of my research and if you want to explore that in more depth you can find them on the black boards in this room!

The empty pages in this journal are not just symbolic for the continuity of my project, they are also a way in which I hope to encourage you to engage with this project yourselves. Please don't treat this journal as a finished publication but use it! Get inspired, draw your reflections, add your own insights, do whatever! I hope that this way, maybe, we can start imagining alternative worlds together.

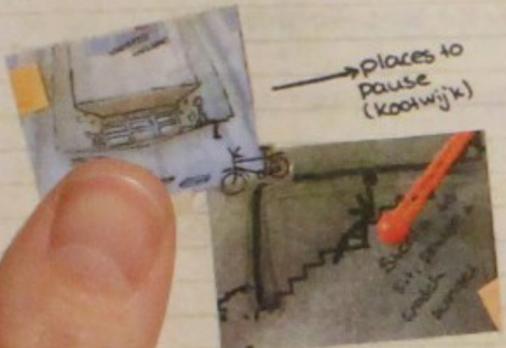
Lots of love,  
Elise

While a sharp shovel would make digging more efficient, the truth is that it makes the work too fast. If I could get all the leeks I needed in five minutes, I'd lose that time on my knees watching the ginger poke up and listening to the oriole that has just returned home. This is truly a choice for "slow food." Besides, that simple shift in technology.

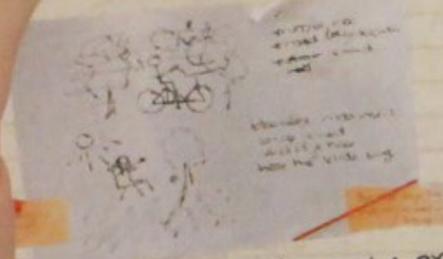
↳ R.W. Kimmerer (framework)



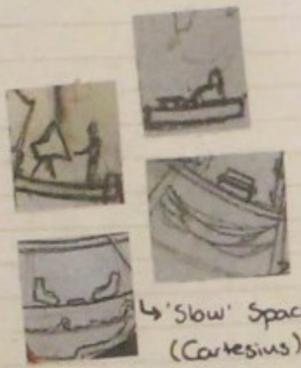
→ places to sit (Artis)



→ places to pause (Koolhaas)



↳ speed & experience (Koolhaas)



↳ 'Slow' Spaces (Cartesius)

to make futures for coming generations. Staying with the trouble does not require such a relationship to time called the future. In fact, staying with the trouble requires being to be truly present, not as a vanishing pivot between awful or edenic pasts and...

↳ D. Haraway (framework)

Insight N° 01  
By Elise  
Date 12/06/2025

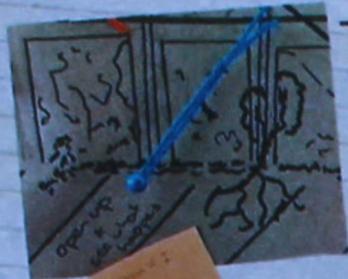
## Disrupt Tempo

Our relationship to time, progress and the 'future' plays an important part in both my Imaginaries as well as my theoretical framework. Both Haraway and Kimmerer express clear critique on our constant engagement with the future and our constant focus on efficiency & progress.

By disrupting tempo we are forced to slow down ~~and~~ which allows us to better notice the world around us. Kimmerer describes this experience as she talks about digging with a blunt shovel, I personally felt a similar shift at radio Koolwijk when I compared my experiences of cycling through the Area and sitting still on a bench. When we are slowed, we start to actually feel the breeze, notice the song of the Sparrow and see the Turkey Tail poke its head above the surface.

In my Imaginaries, this insight takes the shape of many, many places to sit or pause as well as through deliberate refusal to designing for efficiency (see for example the slow cooking space in Cartesius) and the introduction of stairs in several of the Imaginaries)

All in all, disrupting tempo questions the need for consistent focus on the future with which it allows ~~to be~~ and encourages us to be truly present with our environment.



→ Removing Boundaries (Koolhaas)

Boundaries re-inforce dichotomous thinking

Experiencing Boundaries (Koolhaas)



↳ Boundaries & Dichotomy (Artis)

→ Removing Boundaries (Cartesius)

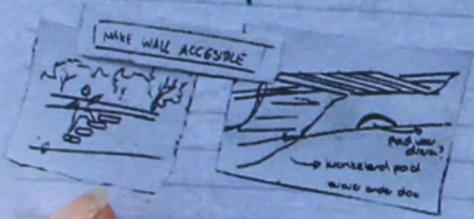


alluring the thought of warmth, there is no substitute for making it the rain to waken every sense—senses that are muted within four walls where my attention would be on me instead of all that is more than me. Inside looking out. I could not hear the loneliness of being dry as a wet

these trees, these mosses, and these four-legged are creatures of the land. But here in these misty forests those edges seem to blur, with

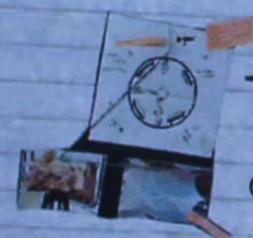
→ Kimmerer on boundaries (framework)

rain so fine and constant as to be indistinguishable from air and mist wrapped with cloud so dense that only their outlines emerge. Water



→ Wall transformation (Koolhaas)

Tsuneyama & Nausaku's 'Holes in the House' (framework)



→ Shifting/ Changing Boundaries (Cartesius)



roofless shower (Cartesius)

creating a cool spot generating breezes in the summer. We began by dismantling, creating holes in the structure. The outcome will be reconnection of the building to the urban ecosystem.

Insight N° 02  
By Elise  
Date 12/06/2025

## Break/Change/Remove Boundaries

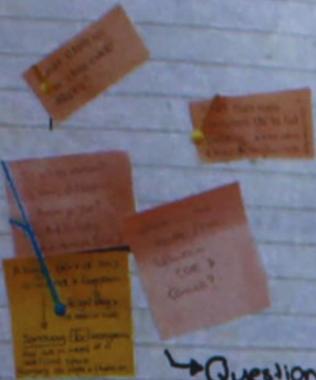
In order to reimagine architecture beyond the boundary-making discipline it is today, we will have to go from making barriers to making holes. This means transforming architectural elements that traditionally enforce separation into elements that facilitate interspecies connection, challenging the persistent human-nature dichotomy rather than reinforcing it.

While 'making holes' has intuitively been a part of my thinking from the start of this project, it is also reflected in many of the works in my theoretical framework. We can learn, for example, from Tsuneyama's and Nausaku's holes in the house, where dismantling and making holes in an existing structure is used to create connections with the environment. Similarly, Kimmerer helps us understand how walls mute our senses and fold attention back onto ourselves, ~~confirming~~ suggesting that architectural boundaries actively create separation even beyond their physical presence.

As reflected in my Imaginaries, the architectural translation here should go beyond 'making holes'. It concerns transforming a wall into a platform or rethinking the inherent need for boundaries altogether (e.g., removing ground-floor surfacing or shower-space roofing). It is about making physical as well as mental space for reconnection by questioning existing boundaries and the inherent right to space they imply.



→ A Tsing [Framework]



→ Questions on Control (& care) [Artis]

Influence natural processes to exceed previously regimented expectations. The most effective would be when both happen simultaneously. Interaction with processes that happen beyond our control might make us more aware, humble and careful.

↳ Oskam & Mota [Framework]



→ Non-Human take-overs [Koolhaas]



→ Opening up the Earth [Koolhaas]

↳ in Garden Futures [Framework]

olutions and more about starting small. Or, as music and Brian Eno puts it: "Think like a gardener, not an architect: design beginnings, not endings."<sup>19</sup>

Mithal & Gajjar on Ruins [Framework] ↑ (added later)

struction. However, precisely because of the status of human the ruins take on a new meaning. Ruins have the capacity to invert the colonial and progress-oriented...

Insight N° 03

By Elise

Date 12/01/2025

14/09

## Let go of Control

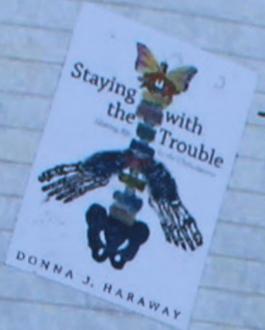
Our broken relationship with nature is directly reflected in our tendency & desire to control it. This impulse is rooted in Capitalists' need for predictability & scalability, where only 'controlled forms of nature' can effectively be used as a resource. Tsing's reflection on the matsutake mushroom makes this abundantly clear: simply by being uncultivable (uncontrollable), this mushroom naturally operates (at least partly) outside of our capitalist system. By letting go of control, we challenge colonial, patriarchal & capitalist systems that depend on human dominance over nature.

The architectural implication of this is that we will have to learn to embrace messiness, wilderness & uncertainty. Letting go of control forces us into interconnected entanglements that embrace more than human world-making. In my Imaginaries this is strongly reflected in the Questions and uncertainties that arise.

Mithal & Gajjar use the analogy of ruins to show how modern colonial and progress-oriented thinking can be challenged directly by spaces that are released from human control. They do this by showing how life and value emerge in ruins outside of the logics of control and optimisation.



→ Designs for Temporality [Kootwijk]

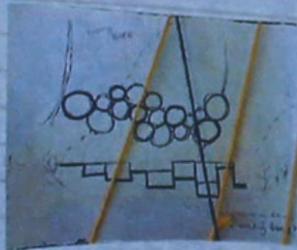


→ D. Haraway [framework]



↳ Seasonal walls [Cartesius]

Experiencing Light [Kootwijk]



↳ The water leaving traces [Artis]

ership, or movements of populations. In the human perspective of progress, a ruin has a negative connotation, as it emerges when humans stop caring for it. Ruins stand for the antithesis to growth, development, construction, and modernity. During the

Ruins become places where wilderness flourishes. The rules of the human world do not apply to ruins; ruins rather alienate humans, unless the humans agree with the terms of the new rules. Ruins are never static but always in a process of ruination. Thus,

→ Mithal & Gajjar defining Ruins [framework] (added later)

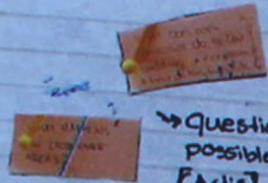
Insight N° 04  
By Elise  
Date 12/06/2025  
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## Design with Temporality

Designing with temporality means thinking through concepts of precarity, decay, weathering, rhythms, growth and change. It challenges the modern tendency of designing for permanence and a finished result and rather focuses on designing for Cycles or change. It's almost like exploring time as a material, allowing architectural meaning to shift over time.

In my Imaginaries I find a lot of moments where I have designed or explored temporality. From moments where part of my Imaginations would have to grow to take shape, to systems designed to decay and leave traces of spatial experiences that shift over time. Examples of this are the steps in Artis that get marked by the tides and the seasonal growth and decay of silk curtains in my Imagination of Cartesius.

Mithal & Gajjar's understanding of ruins pairs nicely with this insight. By recentring the concept of ruin about their being a 'constant process of ruination', they challenge the architectural tendency to treat decay as a terminal state. Thinking through ruination as an asset can help us rethink architecture as a temporal condition, continuously being reshaped through interspecies world-making.



Questions on possible processes [Artis]

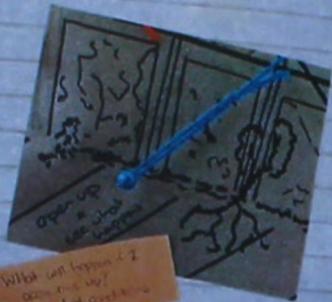
solutions and more about starting small. Or, as music legend Brian Eno puts it: "Think like a gardener, not an architect: design beginnings, not endings"<sup>19</sup> ●

→ In Garden Futures [Framework]



↳ Thinking about mess [Kootwijk]

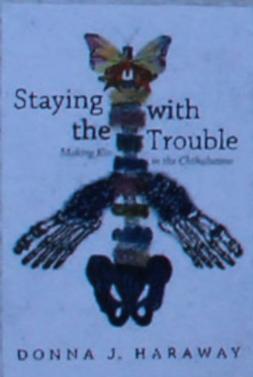
overgrowing toilet cabin [public toilet]



What can happen if I open the door? toilet cabin da? Kootwijk?



→ Observing present more-than-human take-over [Kootwijk]



→ D. Haraway [Framework]



↳ Creating ground

Insight N° 05  
By Elise  
Date 12/06/2025

## Facilitate Processes

Facilitating processes concerns an architectural methodology that designs beginnings rather than endings. It focusses on allowing for an ongoing process of more-than-human world-making by creating conditions rather than final objects.

In my Imaginaries this approach is reflected in spaces that invite growth and overgrowth or change boundary conditions - for example, the removal of the entire ground floor at Radio Kootwijk. It also comes back in the moments where I question how existing more-than-human takeover can be supported or intensified rather than contained or reversed.

Facilitating processes aligns with Haraway's concept of 'Sympoiesis', emphasizing making with rather than making alone and acknowledging the messy entanglements that shape life. It reframes architecture not as a practice of control & stabilisation, but as an enabling, relational practice that supports ongoing ecological and social transformation.

Waarom we moeten leren rouwen om ecologische ontwrichting  
Op zoek naar een nieuwe gevoeligheid voor een nieuwe tijd  
Evanne Novak 21

↳ Novak in De Stem van de Noordzee  
[Framework]

INCLUDE A  
PLACE TO  
GRIEVE?  
(2 things / things)

↳ Reframing the  
concept of 'zoo' [Artis]

What could such a vision create other than woe and tears? Joanna Macy writes that until we can grieve for our planet we cannot love it—grieving is a sign of spiritual health. But it is not enough to weep

"Weep! Weep!" calls a toad from the water's edge. And I do. If grief can be a doorway to love, then let us all weep for the world we are breaking apart so we can love it back to wholeness again.

↳ Kimmereer on Grief  
[Framework]

Grief is a path to understanding entangled shared living and dying; human beings must grieve *with*, because we are in and of this fabric of undoing. Without sustained remembrance, we cannot learn to live with ghosts and so cannot think. Like the crows and with the crows, living and dead "we are at stake in each other's company."<sup>25</sup>

Importance of ↓  
Grief by Haraway  
[Framework]

Insight N° 07

By Elise

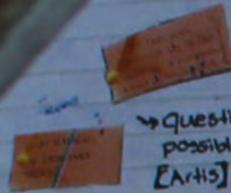
Date 12/06/2025

## Create Space for Grief

In one of the first books I read, *De stem van de Noordzee* (Voice of the North Sea), Evanne Novak introduced me to the concept of ecological grief. In her essay she argues that we have to learn to mourn ecological decay and make space for our emotions. Because, if we want to create a better world, we will need space to imagine & think outside of the current systems, which is impossible if we're busy suppressing our emotions.

Later, I kept on running into this concept of ecological grief throughout my readings. I realized that learning to grieve is also a part of learning to care and feeling a part of the system. Haraway describes grief as a path to understanding entangled shared living and dying, because we are in and of this fabric of 'undoing'. Kimmereer explains that we need to learn to grieve our planet in order to love it.

I believe that creating space for grief is, in a way, about confrontation. But this is a confrontation with ourselves, it's about acknowledging what we already feel. It is a confrontation that will make us aware of the connection we already have.



Questions on possible processes [Artis]



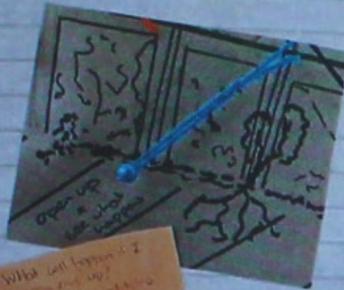
↳ Thinking about moss [Koolwijk]

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↳ In Garden Futures [Framework]



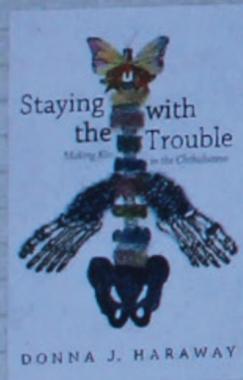
overgrowing toilet cabin [public toilet]



Will it happen? Or not? Or will it be a bit of both?



↳ Observing present more-than-human take-over [Koolwijk]



↳ D. Haraway [Framework]



↳ Creating fertile ground [public toilet]

Insight N° 05  
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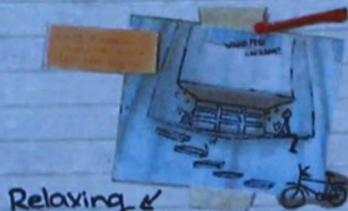
↳ More-than-Human Community? [Cartesius]

rearranging and reconnecting them. Before taking on the role of "giver of forms," the architect should first function as a "follower of things." Architectural forms should emerge from the relationship between things and crystalize after the fact. This is not an architecture of established models, but a "mongrel" architecture made up of a collection of things that happen to be available in each particular instance. However, such architecture should be not simply a process of accumulation, but one of refined design aligned with the gifts that matter and energy present.

↳ Nausaka [Framework]

Too much for a tiny slogan, I know! Still, try. Over a couple hundred years from now, maybe the human people of this planet can again be numbered 2 or 3 billion or so, while all along the way being part of increasing well-being for diverse human beings and other critters as means and not just ends. So, make kin, not babies! It matters how kin generate kin.<sup>14</sup>

→ Haraway on making Kin [Framework]



Relaxing & together [Kootwijk]

Restoring land without restoring relationship is an empty exercise. It is relationship that will endure and relationship that will sustain the restored land! Therefore, reconnecting people and the landscape is as essential as reestablishing proper hydrology or cleaning up contaminants. It is medicine for the earth.



↳ Working with Bees & plants [Artis]

...such thing as random. Everything is steeped in meaning, colored by relationships, one thing with another. Where new ground means...

My natural inclination was to see relationships, to seek the threads that connect the world, to join instead of divide. But science is rigorous in separating the observer from the observed.

↳ Kimmereer on relationality [Framework]

zoop → Bijkomst & stevigheid van alle relaties  
↳ identificeren van lichamen  
web van beestjes  
de waagarder scoot speler  
kalamus  
kalamus in wat betonnen plekken



Notes from a Conversation with Thijs de Zeeuw [Framework]

Insight N° 06  
By Elise  
Date 12/06/2025

## Work through Relationality

Relationality is an essential part of ecofeminist thinking and thus a concept that finds itself in a large part of my framework (from Nausaka to Kimmereer and Haraway). It is, in Haraway's words, about making kin; it's about facilitating connections to diverse forms of life, as making connections is the most straightforward way to feel a part of this "bigger system" of nature.

In practice, it might be about following the things and imagining how and where these alliances can take place. This is also reflected in the work by more-than-human representative Thijs de Zeeuw, who tracks & traces life at ZOOP de Ceuwel to understand how the space is used but also to show humans how they share their space with more-than-human life. Nausaku also talks about the architect as a "follower of things"; about shifting our perspective before we are capable of shifting our design.

In my Imaginaries this is reflected in both the observations of all forms of life present on the site, as well as the creation of a set of spaces for interaction, mutual chilling and the building of interspecies community.

Waarom we moeten leren rouwen om ecologische ontvrichting  
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INCLUDE A  
PLACE TO  
GRIEVE?  
(↳ 'sing' / 'sing')

↳ Reframing the  
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Importance of ↓  
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[Framework]

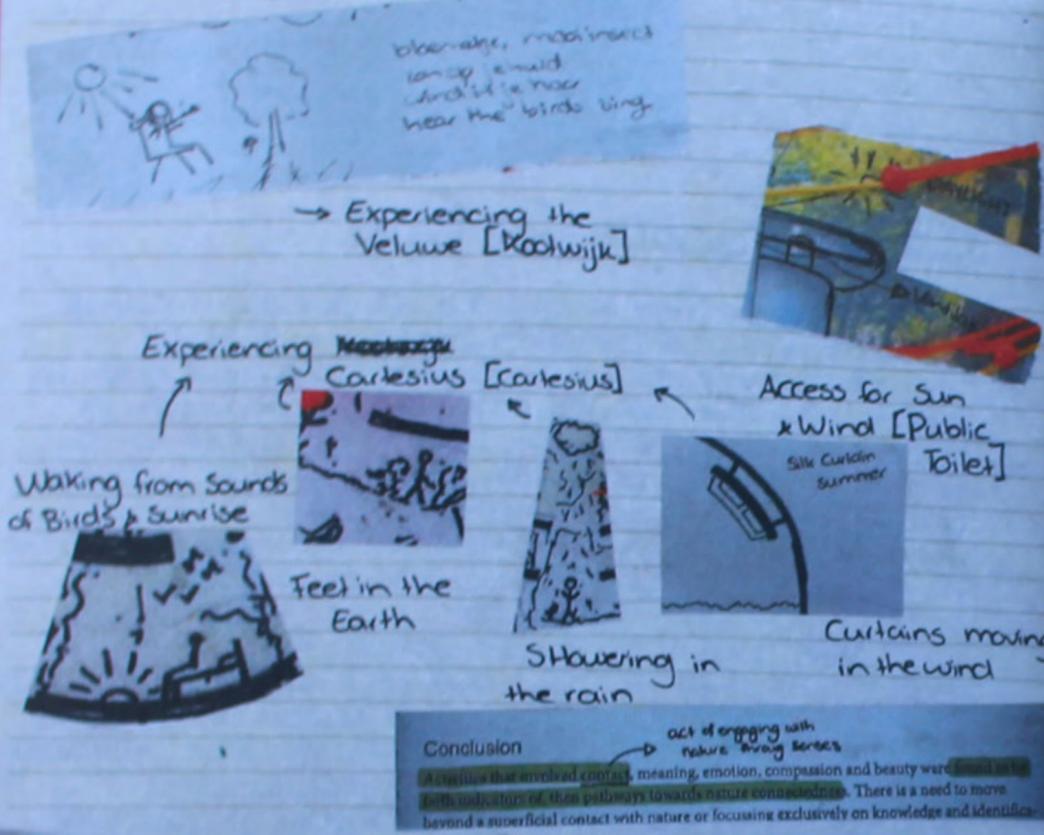
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Later, I kept on running into this concept of ecological grief throughout my readings. I realized that learning to grieve is also a part of learning to care and feeling a part of the system. Haraway describes grief as a path to understanding entangled shared living and dying, because we are in and of this fabric of undoing. Kimmerer explains that we need to learn to grieve our planet in order to love it.

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## Highlight Sensory Experiences

To me, this Insight feels deeply intuitive, which may explain why it is so present throughout my Imaginaries. By highlighting sensory experiences, our attention is drawn to the world around us, and we are invited to be a part of it.

Lumber, Richardson & Sheffield provide a scientific and psychological foundation for this insight, showing that active sensory engagement with 'nature' increases feelings of nature-connectedness. Tanizaki and Kimmerer offer more poetic articulations of the same idea, describing the beauty of experiencing the world around us. Kimmerer even expresses a longing to be soaked alongside the forest, to really become a part of the downpour.

altering the thought of warmth, there is no substitute for standing in the rain to waken every sense—senses that are muted within four walls, where my attention would be on me instead of all that is more than me. Inside looking out, I could not bear the loneliness of being dry in a wet world. Here in the rainforest, I don't want to just be a bystander to rain, passive and protected; I want to be part of the downpour, to be soaked, along with the dark fungus that squashes underfoot. I wish that I could stand like a staggly cedar with rain seeping into my bark, that water could dissolve the barrier between us. I want to feel what the cedars feel and know what they know.

But I am not a cedar and I am cold. Surely there are places where

Lumber, Richardson & Sheffield [Framework]

R.W. Kimmerer [Framework]

Tanizaki [Framework]

Notes from Mycelium workshop for Fungataria [Framework]

Experience of living with mycelium

As I have said there are certain prerequisites: a degree of dimness, absolute cleanliness, and quiet so complete one can hear the hum of a mosquito. I love to listen from such a toilet to the sound of softly falling rain, especially if it is in the Kantō region.

moss about the stepping stones. And the toilet is the perfect place to listen to the chirping of insects or the song of the birds, to view the moon, or to enjoy any of those poignant moments that mark the change of the seasons. Here, I suspect, is where haiku poets over the ages have come by a great

Crucially, however, Kimmerer acknowledges that, unlike the Cedar, she is not made to be soaked by the rain; she will get cold. Highlighting Sensory experiences extends beyond wonder and will also create discomfort. Rather than designing this out, I argue that this discomfort holds value too. It is through moments of unease as much as moments of ~~beauty~~ beauty that we truly become a part of the world around us. Discomfort, not as a call for constant suffering, but as a means of encountering the world in its full intensity.

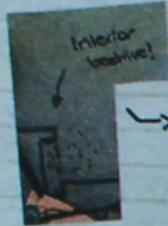


→ A. Baaijens [framework]



↳ Attuning to the world [Cartesius]

tion in the scholarly mode. It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories. Strathern wrote about



↳ Learning from Bees [KOOTWIJK]

↳ D. Haraway [framework]

ence. [The questions scientists raised were not "Who are you?" but "What is it?" No one asked plants, "What can you tell us?" The primary question was "How does it work?" The botany I was taught was reductionist, mechanistic, and strictly objective.] Plants were reduced to objects; they were not subjects. The way botany was conceived and

↳ Kimmerer on learning from plants [Framework]

need them to remind us what we are capable of. We have an opportunity to learn from them, to understand ourselves as students of nature, not the masters. The very best scientists are humble enough to listen.

A. Escobar [Framework]



↳ SPACES to Learn [Artis]



Insight N° 09  
By Elise  
Date 12/06/2025

## Facilitate space to learn (from)

Central to ecofeminist theory is the embrace of other ways of knowing and being in the world - engaging with pluriversality and the otherwise. This is essentially what this entire research process has been for me: an attempt to rewire my thinking and decolonize my mind. It is precisely because of this lived experience that I have come to understand the importance of this shift.

Facilitating space(s) to learn (from) embodies the architectural translation of this need to change perspective. By creating spaces centred around learning otherwise (for example: learning from plants) architecture can not only accommodate, but also actively encourage other ways of knowing.

A key question in designing such spaces is how to make away from the position of the detached observer, and instead create environments that reduce our tendency to objectify the other. These should be spaces that teach us to listen rather than analyse and to engage in relation rather than through distance.



→ Tree trunk seating [Artis]



→ Growing & Decaying Walls [Cartesius]



J. Watson [Framework]

my desk. I naturally give... reflective moment for plastic. It is so far removed from the natural world. I wonder if that's a place where the disconnection began, the loss of respect, when we could no longer easily see the life within the object. And yet I mean no disrespect for the diatoms and marine invertebrates that lived well and fell to the bot-

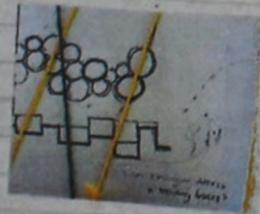
ocean as a... be a sandy beach, to be a Saturday, all are possible verbs in a world where everything is alive. Water, land, and even a day, the language a... of the world, the life that pulses through

R.W. Kimmmerer [Framework]

into pieces (thighs, breasts, white meat, etc.) wrapped in plastic wrap, and lined up in neat rows. In the supermarket where I now stood, however, all signs that animals and plants are living things had been removed, and the shelves were instead stocked with signifiers of foods. In an artificial environment, clean and well-maintained for human beings, it feels like humans are the world's only inhabitants.



→ Mushroom Wall [Public Toilet]



→ Leaving Tidal traces [Artis]

Overgrowing Moss - [Kootwijk]



Insight N° 10  
By Elise  
Date 12/06/2025

## Show Life in materiality

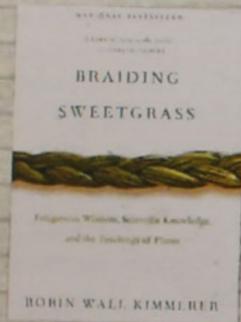
Using bio-based or natural materials might intuitively be one of the first things people would associate with ecofeminist architecture. But showing life in materiality goes beyond sustainability metrics; it's about making the aliveness of the non-human world that we use perceptible. Cultivating respect & relational awareness. Unlike biobased design, which often still treats the more-than-human world instrumentally, this approach foregrounds experience & relationality, aligning with ecofeminist attention to interdependence.

Kimmerer connects 'seeing the life in things' to respect and wonders if it's this loss of respect that has ~~also~~ instigated the loss of connection to our environment. We could say that contemporary Architecture often reinforces a separation of human and 'nature' by prioritising sterility & cleanliness, erasing visible forms of life in the name of comfort. As a result, our built environment feels increasingly detached from the living world that supports us.

Beyond living materials (such as the mushroom walls) my Imaginaries also contain materials that reveal their past aliveness (such as the tree trunks at Artis) or materials that support and facilitate the aliveness of others (for example, through surfaces that support algae or fungi growth)



Camille stories  
→ by Haraway  
[Framework]



→ Storytelling,  
Kimmerer  
[Framework]



↳ reflecting as a  
part of the day  
[Cartesius]



Some  
Spaces of  
Storytelling & Reflection  
[Artis]



↳ Alternative  
Knowledge  
[Framework]



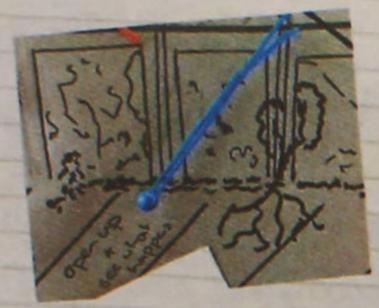
↳ Brainstorm  
On Contemplation  
Spaces [Cartesius]

Insight N° 11  
By Elise  
Date 12/06/2025

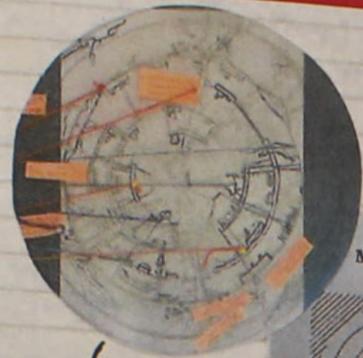
## Foster Reflection & Storytelling

Especially my Imaginary of Artis is rich in spaces that foster reflection & storytelling, although we can also find some in Cartesius and, more indirectly, in Radio Kootwijk. All these spaces offer opportunities for conscious pause or sharing. They are oriented either inwards, creating settings for sharing stories, or outwards, allowing for presence and reflection in relation to the environment.

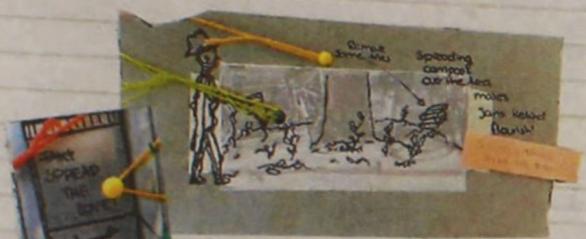
Storytelling and reflection are essential to ecofeminist thought, as they are methods to translate, share and embrace other ways of being in this world. Haraway emphasizes how storytelling is a world-making practice; "it matters what stories make worlds and what worlds make stories". Beyond this, both Haraway and Kimmerer demonstrate the power of storytelling through their own writing. For me, in particular Haraway's Camille stories (these conclude 'staying with the trouble') show how storytelling as a practice can help us imagine the world otherwise. Spaces designed to foster storytelling & reflection thus become places where alternative forms of knowledge can be shared and rooted, while also enabling presence and teaching gratitude.



↳ Opening up the ground floor [Kootwijk]



↓ Drawing using a model of Speculative Mapping [Framework & Cartesius]



↳ Working with/for the Soil [Public toilet]



↳ Moving the garden to connect to the soil [Cartesius]

Soil is the foundation of life. The ground below us teems with tiny, invisible microorganisms. The roots of plants are surrounded by my-

twine to form a resilient, integrated system. However, when soil is sectioned off or covered with concrete, the granular-unit structure formed by mycelia collapses, there are no pathways for water and air to pass through, and trees with deep roots wither away. For this



↓ For the Soil [Artis]

an economic driver. However, if cities do not start coexisting with the soil, they are destined to gradually decline and collapse. We are organisms that coexist with soil, and we should live in communities that biodegrade with soil's help. If we are to survive over the coming millennium, what we need is a vision of urban civilization grounded in soil's properties of decomposition and decay.

Nousaku on Soil [Framework]

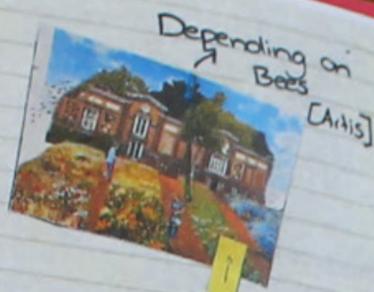
## Work with/for/from the Soil

Working with, from and for the soil is an insight that I first encountered in my Imaginaries. Reflecting on the various interventions I made, I realised that the opening of the soil was one intervention that intuitively came back every single time. Only after noticing this, did I realise that soil was also very present in my literary framework.

Soil sustains us; healthy soil provides clean water and food, we are dependent on it for many materials and it is essential to the regulation of our climate. There is also a lot of life that takes place in the soil towards which we seem completely oblivious. Working with/for the soil centres around shifting our perspective and attitude towards earth, creating an architectural practice that engages with earth instead of suffocating it. This includes raising floors and removing surfaces altogether, but also composting as ~~an alternative~~ way to actively engage with our soil. In order to explore how I could work with/for the soil, I applied one of Alexandra Arènes's models of speculative mapping, inverting my drawings and forcing myself to think through soil.

All of our flourishing is mutual.

↳ R.W. Kimmerer [Framework]



energy. Gas comes to us from oil fields via petrochemical complexes, and electricity from power plants via the grid. The modern human diet depends on having this infrastructure in place. Meanwhile, solar cooking uses the sun's energy and is done on rooftops, windowsills, or outdoor spaces, releasing ingredients from the kitchen and exposing them the sun. Solar cooking somehow resembles doing laundry. For those who endeavor to make greater use of this free solar energy, solar cooking can transform the kitchen itself, and one can imagine it transforming the way we plan our homes and even our ways of life.



'Rain' shower

↳ Nausaku [Framework]



sun-cooking



↳ A. Tsing [Framework]

↳ Engaging with the Systems [Cartesian]

Composting

is a revolutionary idea. In a consumer society, contentment is a radical proposition. Recognizing abundance rather than scarcity undermines an economy that thrives by creating unmet desires. Gratitude cultivates an ethic of fullness, but the economy needs emptiness. The

↳ Kimmerer on Abundance [Framework]

Insight N° 13  
By Elise  
Date 12/06/2025

## Embrace Dependency

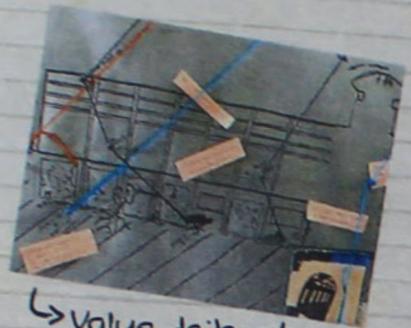
Embracing dependency is an important tool that can be used to enhance our being and feeling part of the wider system. Recognising our interdependence reinforces Kimmerer's notion that 'all flourishing is mutual', emphasizing the importance of reciprocal relationships.

In our modern Western world, Colonial and Capitalist logics make our dependence on the natural world invisible: the resources we rely on are abstracted which actively disconnects us from the living processes they come from. Engaging directly with these systems, for example through sun-cooking (which ~~releases~~ makes preparing food rely directly on the sun's presence), makes our dependence tangible.

Rather than experiencing this dependence as a limitation (through notions of scarcity), ecofeminist thinkers encourage cultivating gratitude and approaching the sun's presence as a matter of abundance. Although practical challenges may arise, ~~these~~ these practices can foster awareness, deepen appreciation and help cultivate a mindset centred on abundance rather than the scarcity driven thinking essential to capitalist societies.

SENSITIVE TO RESPONDING TO CIRCUMSTANCE  
 GROVE DEN - design to the landscape  
 met gebruik van kwalitatieve en kwantitatieve gegevens...  
 De focus is op...  
 ...

→ Understanding local ecology [Kootwijk]



↳ Value tailored to locality [Kootwijk]



↳ Considering local opportunities [Public toilet]



Local landscapes vs. displacement [Artis]



↳ Enhancing local ecology [Public toilet]

displacement x Colonial history



→ Learning about locality from Radical Indigenism [Framework]

The Multi-Sited Mentality

own - the impact of building it extends to the regions where materials are sourced, the plants where they are processed, and the workers at these sites. Tracking things in this way, one feels engaged with not just one site, but multiple sites expanding in all directions.

Insight N° 14  
 By Elise  
 Date 12/06/2025

Take locality as a Default

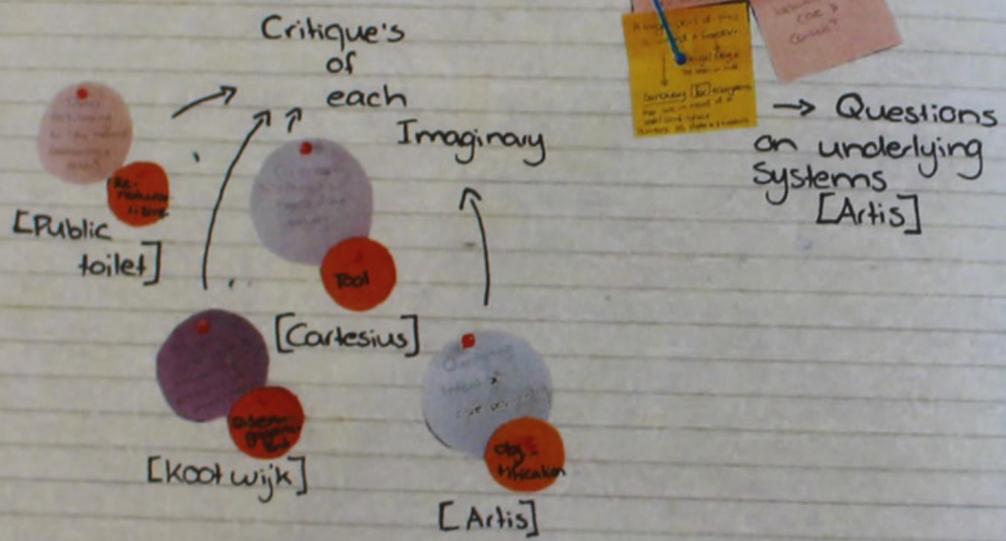
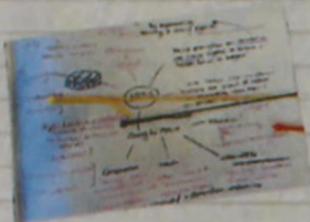
Every single Imaginary I Created started from an extensive exploration of the site, which ideally included a site visit. Situatedness is essential, not just as a Critique on Colonial displacement & globalisation (which fail to acknowledge the individuality of spaces) but also a fundamental starting point to ecological design. Indigenous and eco-feminist scholars remind us of the importance of engaging with the land itself, rooting interventions in place and acknowledging that design never starts from an empty state.

Taking locality as a default requires a designer to develop a profound understanding of a site. This extends far beyond the sun-path wind-direction analyses we learn to do in our Architectural education. It requires presence on the site, observations and learning from - exploring the site not only through human perspectives but also through more-than-human lenses. It's not merely about understanding what is there, but more so about connecting with it.

Because how can your design foster connection with an environment you, yourself, haven't even understood or connected with?

Het strand, het bos, de bergen en zelfs een stadspark hebben één ding gemeen: ze hebben een meditatieve werking en helpen stress te verminderen. U voelt zich ontspannen en kijkt met een frisse, relaxte blik naar de wereld. Daarom creëert Cartesius een groene omgeving, midden in de stad. Hoe doen we dat?

↳ Nature as a tool [Cartesius]



→ Kootwijk's Colonial history [Kootwijk]

→ Critique on the Patriarchy [Public Toilet]

GLOBALIZATION (cultural history) → Colonialism

Insight N° 15  
By Elise  
Date 12/06/2025

## Critique underlying Structures

Eco-feminist thinking expresses strong critique's to the underlying structures of our modern western society. To me, Critique of singular, colonial, capitalist and patriarchal thinking form the very core of eco-feminism. The whole point of reimagining architecture through this lens is to be able to understand how it can be used to express and engage with this critique. Any design that embodies ecofeminist values will thus inherently question and ~~the~~ critique the underlying structures the structures that shape our society & practice.

This critique rarely takes the same form. At times it can be very comprehensive, embodying colonial, capitalist & patriarchal critique all in one, at other moments it focusses on a very specific moment of human-nature disconnection. It ~~can~~ might expose problematic structures in existing architecture or critique the practice by building something new but radically different.

In my Imaginaries I tried to actively reflect on the critique that each of them embodied (I tried to summarize them ~~at~~ in one term in the orange circles at the tops of the boards). The different questions that have emerged during the construction of each of these Imaginaries are an essential part of this Insight; as I believe that practicing eco-feminism requires ongoing questioning.

harvesters who love them to extinction. The difficulty of digging is an important constraint. Not everything should be convenient.

is perhaps as it should be—necessary services are delivered so smoothly that folks just take them for granted. The roads get plowed, the water

↳ R.W. Kimmmerer [Framework]



Exposed Living [Cartesius]



→ Mushroom walls [Public Toilet]

ways of living that emerge from these interactions. What I want to present is not a utopian vision for the future in which problems are solved by innovation in science and technology, nor is it an architectural aesthetic in which beauty transcends real-world problems. It is a vision of generative architecture, far removed from sterile-sounding "sustainability," which emerges when we find ways to get along somehow amid decomposition and decay.

→ Urban Wild ecology (?) [Framework]

Insight N° 16  
By Elise  
Date 12/06/2025

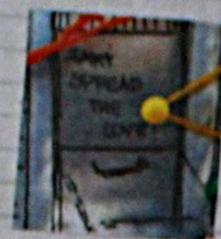
## Challenge Comfort

Anthropocentrism in architecture becomes abundantly clear when we reflect on how architecture prioritises human comfort over ecological life and relations. We have gotten accustomed to the idea that everything can, and should, at all times be convenient, smooth, clean and efficient often without considering the cost for the more-than-human world.

Challenging comfort means questioning this dynamic. It involves deliberately decentering human comfort in favour of more-than-human life - not only as a reparative justice practice, but also as a way to foster attentiveness, relational awareness and humility. This will require adapting to ~~the~~ mushrooms growing from mycelium walls, navigating dirt roads instead of asphalted paths or wearing extra layers because terrace heaters have been removed. These moments might feel frustrating, but there's no question of whether we can handle them - we will have to. Because to ensure ~~our~~ future on this planet, we will have to learn to be a little less comfortable, to sometimes 'stay with the troubles', and to find ways to get along amid chaos, compost and decay.



Composting



Practice [Public Toilet]



Human world. Building activities [Kootwijk]



- When Human presence is not valued [Kootwijk]



Gardening & Facilitating growth [Artis & Cartesius]

A lot of the time you hear people say that the best thing people can do for nature is to stay away from it and let it be. There are places where that's absolutely true and our people respected that. But we were also given the responsibility to care for land. What people forget is that that means participating—that the natural world relies on us to do good things. You don't show your love and care by putting what you love behind a fence. You have to be involved. You have to contribute to the well-being of the world.

How can we begin to move toward ecological and cultural sustainability if we cannot even imagine what the path feels like? If we can't

→ R.W. Kimmerer [Framework]

Note from Symposium 'Reimagining Constitutional ecology from indigenous perspectives' (R.C.E.I.P.) [Framework]

Insight N° 17  
By Elise  
Date 12/06/2025

## Value Human Presence

This Insight is one of the most important ones to me; it sometimes also feels like the most radical one. While it seems to logically align with ecofeminist thinking to establish insights that argue for decentering the human and prioritising more-than-human life, the aim of this research was to find ways to connect us to our environment, to make us feel part of the wider system again. Similarly to how it is important to understand our dependency on these wider systems, it is essential to see our value to them. If we believe that all humans can do is harm our environment, we will never feel like a part of it.

With ~~this~~ this insight I reframe reciprocity from an act of giving back to an act of participation. Allowing humans to have a role is not about saving the world but about being a part of it.

The opposite results in distance & disconnection, something I experienced when encountering a 'vulnerable, do not enter' sign at Radio Kootwijk. Kimmerer, too, gives a compelling example of describing how her students could <sup>causally</sup> name numerous human-caused damage but no positive human contributions to the natural world.

This Insight is perhaps best captured in this quote from a woman at the R.C.E.I.P. Symposium:

"Reject the idea that Earth would be better off without Humans. We belong to Earth, but we have to let go of the illusion that Earth belongs to us"

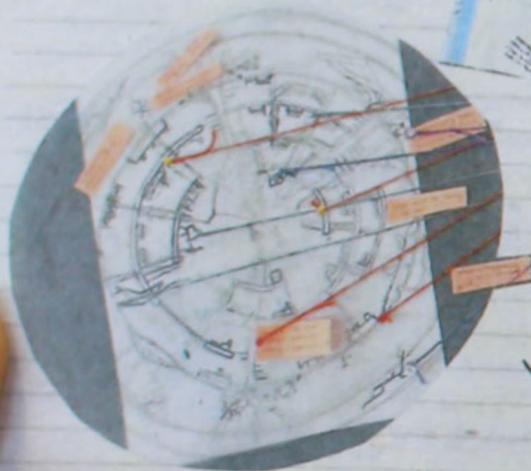
tion in the scholarly mode. It matters what matters we use to think other matters with, it matters what stories we tell to tell other stories with, it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories. Strathern wrote about

→ D. Haraway [Framework]



Designs for the Pluriverse

↳ A. Escobar [Framework]



↳ Drawing from Soil & in Circles [Cartesian]

Workshop on Representing the more-than-human [Framework]



destroy it. The stories we choose to shape our behaviors have adaptive consequences.

We are all the product of our worldviews—even scientists who claim pure objectivity. Their predictions for sweetgrass were consistent with their Western science worldview, which sets human beings outside of "nature" and judges their interactions with other species as largely negative. They had been schooled that the best way to...

→ Kimmerer on perspectives [Framework]

Note from Live on Earth Symposium [Framework]

Workshop on countermapping → can / only help to bring awareness to your thesis

Insight N° 18  
By Elise  
Date 12/06/2025

## Draw things Differently

How we draw not only reflects, but also shapes how we think. Drawing things differently therefore functions as an extension of my project's core value: exploring other ways of thinking, knowing and being in this world - engaging with the pluriverse.

I find it difficult to identify which parts of my project can be understood as practices of drawing otherwise; perhaps this applies to most of them, perhaps only to a few, or maybe, it depends on the observer. I believe, however, that the various inverse soil drawings I made for my *Cartesius Imaginary*, as inspired by the work of Alexandra Arènes & Frédérique Aït-touati, present a clear example. These drawings are not just visually compelling but they also represent a significant learning process. They generated a lot of insights in the process of making and forced me to think from the soil, as being all around us. This offered new spatial opportunities.

Beyond offering a new perspective to the viewer, drawing otherwise becomes a way of designing and thinking differently. It positions drawing not merely as a tool of representation but as an active practice of design in the pluriverse.

Insight N°  
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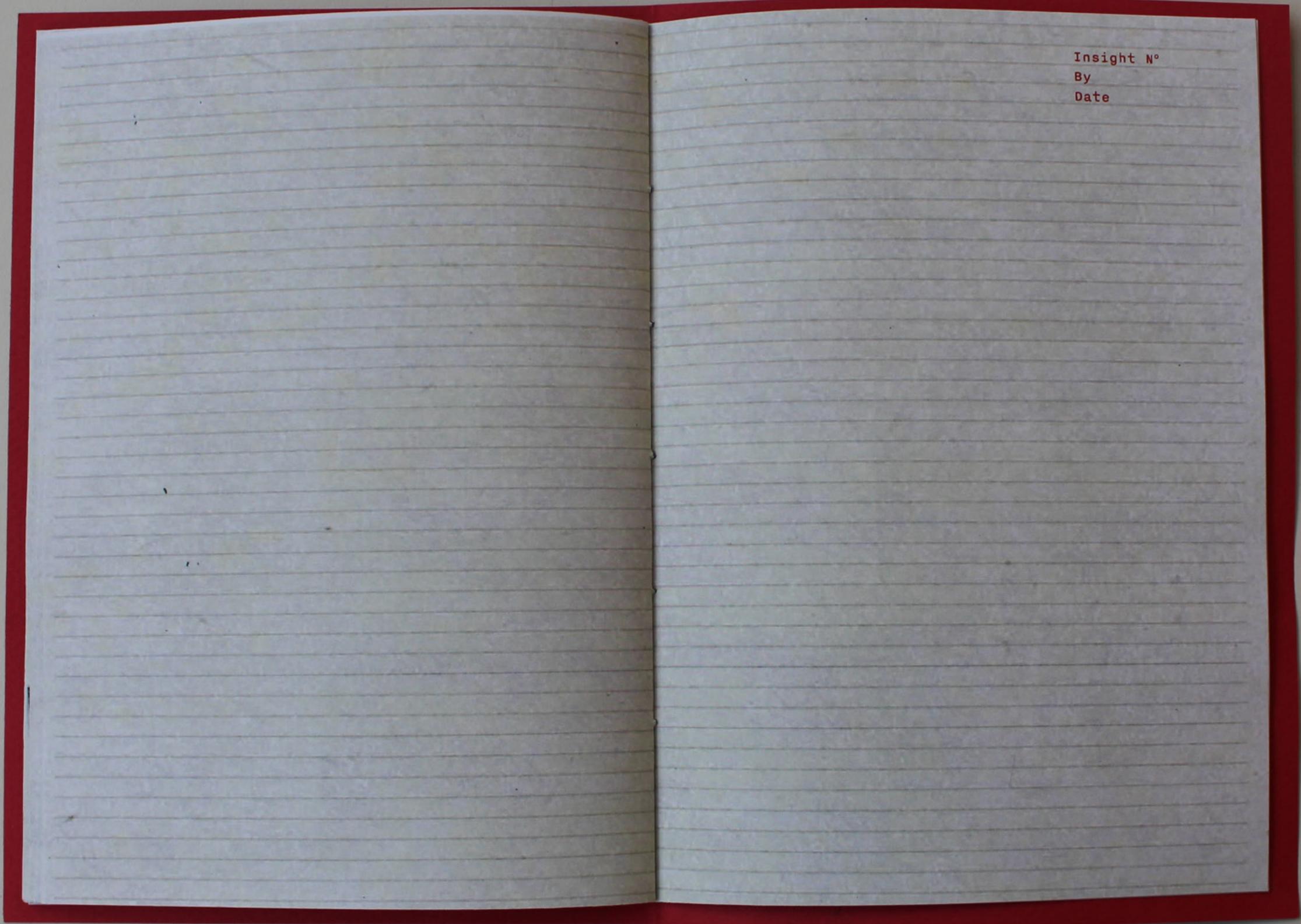


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*See the appendix to the reserach for the full ecofeminist framework, the Imaginaries and a complete reference list.*