THE SOCIAL [Re]PRODUCTION OF ARCHITECTURE

POLITICS, VALUES AND ACTIONS IN CONTEMPORARY PRACTICE

Doina Petrescu and Kim Trogal

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NOTES ON CONTRIBUTORS

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Katherine Gibson is an economic geographer with an international reputation for innovative research on economic transformation, and over 30 years' experience of working with communities to build resilient economies. As J.K. Gibson-Graham, the collective authorial presence she shares with the late Julie Graham (Professor of Geography, University of Massachusetts Amherst), her books include *The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy* (Blackwell, 1996) and *A Postcapitalist Politics* (University of Minnesota Press, 2006). Her most recent books are *Take Back the Economy: An Ethical Guide for Transforming Our Communities*, co-authored with Jenny Cameron and Stephen Healy (University of Minnesota Press, 2013), *Making Other Worlds Possible: Performing Diverse Economies*, co-edited with Gerda Roelvink and Kevin St Martin (University of Minnesota Press, 2015) and *Manifesto for Living in the Anthropocene*, co-edited with Deborah Bird Rose and Ruth Fincher (Punctum Press, 2015).

Nasser Golzari and **Yara Sharif** are practising architects and academics. Both teach at Oxford Brookes University as well as the University of Westminster, London. Having lived and worked in conflict zones, they developed a special interest in the subject of cultural identity, politics and responsive architecture. They mainly look at design as a mean to facilitate and empower communities. Combining practice with research, they co-founded the Palestinian Regeneration

Team (PART), which aims to explore creative and responsive spatial practices that can heal the fractured landscape of Palestine. Their work has been published widely, Sharif has been granted the 2013 commendation award – RIBA's President Award for Research for Outstanding PhD Thesis. Their collaborative work with PART on the historic centre of Birzeit won the 2013 Aga Khan Award for Architecture, while the revitalization of the historic centre of Beit Iksa won the 2014 Holcim Award for Sustainable Construction.

Rainer Hehl is an architect/urban planner and is currently Professor for the Architecture and Urban Design Innovation Program at the Technische Universität Berlin. He directed the Master of Advanced Studies in Urban Design programme at the ETH Zurich, conducting research and design projects on urban developments in emerging territories, with a focus on informal settlements and mass housing in Brazil. In addition to having lectured widely on urban informality, popular architecture, and hybrid urbanities, he is founder of the Bureau for Architecture Urban Design and Collaborative Action (BAUCO). Rainer holds a PhD from the ETH, Zurich, on urbanization strategies for informal settlements, focusing on case studies in Rio de Janeiro.

Gabu Heindl is an architect and urban researcher in Vienna. She is the director of GABU Heindl Architektur, a practice specializing in public interventions, cultural and social buildings, and urban research/planning. She is the curator of exhibitions, lectures and symposia on issues of politics in architecture and urban planning. Gabu currently teaches at the Academy of Fine Arts in Vienna, having studied in Vienna, Tokyo and Princeton. She is the author of several publications in books and architectural journals (JAE, Umbau, GAM, dérive a.o.), editor of *Just Architecture* (ERA21, 2012), *Arbeit Zeit Raum. Bilder and Bauten der Arbeit im Postfordismus* (turia+kant, 2008) and co-editor of *position alltag – Architecture in the Context of Everyday life* (HDA Verlag, 2009). Since 2013, she has been Chairwoman of the Austrian Society for Architecture (www.gabuheindl.at).

Mathias Heyden is the co-founder of the Berlin community project, K 77, where he is engaged as a political activist and cultural worker, inhabitant and builder, craftsman and designer. With his office ISPARA, he co-produced, among other works, the event and book, *Under Construction: Strategies of Participative Architecture and Spatial Appropriation*, the exhibition and pamphlets, 'An architektur 19–21: community design. involvement and architecture in the US

since 1963', and the visual research project, 'Where if not us? Participatory design and its radical approaches'. Parallel to lecturing in Europe and the USA, he was guest professor at Akademie der Bildenden Künste in Nürnberg, and is research assistant at the Technische Universität Berlin.

Rory Hyde is the Curator of Contemporary Architecture and Urbanism at the V&A Museum, London, Adjunct Senior Research Fellow at the University of Melbourne, and author of *Future Practice: Conversations from the Edge of Architecture* (Routledge, 2012).

Elke Krasny is a curator, cultural theorist, urban researcher and writer. She is a professor at the Academy of Fine Arts Vienna, Austria. Elke's theoretical and curatorial work is firmly rooted in socially engaged art and spatial practices, urban epistemology, post-colonial theory, and feminist historiography. In her conceptually driven and research-based curatorial practice she works along the intersections of art, architecture, education, feminism, landscape, spatial politics, and urbanism. Recent curatorial works include *The Force Is in the Mind: The Making of Architecture,* including a publication of the same name (Birkhauser, 2008). *Women and the City: A Different Topography of Vienna* (2011), *Penser Tout Haut. Faire l'Architecture* (2011), *Hong Kong City Telling*, Hong Kong Community Museum Project, (2011); *Hands-on Urbanism 1850–2012.* Her *The Right to Green* was invited to the 2012 Venice Biennale. She has edited and authored a number of books on architecture, urbanism, and feminist historiography, and her writing has been published widely in edited volumes, exhibition catalogues and magazines.

Phil Langley is an architect and computational designer, based in London, and is also a PhD candidate at the School of Architecture at the University of Sheffield. Phil has worked in practice for over ten years and specializes in the design of digital tools and hacks to modify and disrupt the existing, proprietary software platforms currently used in the industry. His research further explores other ways of engaging with digital technology for spatial design practice, with a particular focus on open source approaches to software and coding. He is also a founding member of OPENkhana, a collaborative group that works between architectural, computational and artistic practice.

Helge Mooshammer is the director of the international research projects, Relational Architecture and Other Markets (www.other-markets.org) at the School of Architecture and Urban Planning, Vienna University of Technology, Austria. He is currently a Research Fellow in the Department of Visual Cultures at Goldsmiths College, University of London. His research is concerned with changing forms of urban sociality arising from the processes of transnationalization, capital movements, informal economies, and newly emerging regimes of governance.

Ruth Morrow is the curatorial advisor to PS² and Professor of Architecture at Queen's University Belfast. Ruth has a long-standing interest in people and place and believes that fundamentally architectural practice is pedagogical: the focus of her next project.

Peter Mörtenböck is Professor of Visual Culture at the Vienna University of Technology, and visiting researcher at Goldsmiths College, University of London, where he has initiated the Networked Cultures project (www.networkedcultures.org), a platform for global research on collaborative art and architecture practices. His current work explores the interaction of such practices with resource politics, global economies and urban transformation.

Mörtenböck and Mooshammer have published numerous articles on contemporary art, bottom-up urbanism and collaborative forms of spatial production, including in *Grey Room*, *Architectural Research Quarterly* and *Third Text*. Their recent books include *Visual Cultures as Opportunity* (2015), *Informal Market Worlds: The Architecture of Economic Pressure* (2015), *Space (Re)Solutions: Intervention and Research in Visual Culture* (2011), and *Networked Cultures: Parallel Architectures and the Politics of Space* (2008) (www.thinkarchitecture.net).

Peter Mutschler is an artist, curator and director of PS², Belfast. His curatorial focus is on projects which are artistically and socially relevant with the aim of re-connecting art with society. Besides the rotating programme in PS², he works on two long-term projects with artists and communities in the small village of Ballykinler and at an interface site in North Belfast.

Doina Petrescu is Professor of Architecture and Design Activism at the University of Sheffield. She is co-founder, together with Constantin Petcou, of atelier d'architecture autogérée (aaa), a collective platform which conducts explorations, actions and research concerning participative architecture, resilience and cities co-produced transformation. Recent projects include Ecobox and Passage 56 in Paris and R-Urban, a participative strategy for local resilience in the Parisian Region. These projects have received international recognition and numerous awards across the years including the Zumtobel Award (2012), the Curry Stone Prize (2011), and the European Public Space Prize (2010). Her publications include *R-Urban Act: A Participative Strategy of Urban Resilience* (2015), *Trans-Local Act: Cultural Politics Within and Beyond* (2009), *Altering Practices: Feminist Politics and Poetics of Space* (2007), *Urban/ACT: A Handbook for Alternative Practice* (2007) and *Architecture and Participation* (2005).

PS² is a voluntary artist collective with studio space in the centre of Belfast. A project space is used for an experimental, fast-revolving series of art projects and cultural activities. Alongside the 'indoor' programme, PS² curates long-term 'outdoor' projects at 'critical' locations. The focus of these neighbourhood-centred projects is urban intervention and social interaction by artists, cultural practitioners, architects and multidisciplinary groups and theorists. On-going outdoor sites are in the village of Ballykinler and an interface area in North Belfast. The projects are initiated and organized by **Peter Mutschler**, PS² Director with **Ruth Morrow** (www.pssquared.org; www.temporaryplaces.org; www.villageworks.org.uk).

Gabriela Rendón is an architect, urban planner and co-founder of Cohabitation Strategies, a not-for-profit co-operative for socio-spatial research, design and development based in Rotterdam, The Netherlands, and New York City, USA. Her research areas of interest and expertise include neighborhood decline and restructuring processes, as well as collective and non-speculative housing models providing affordable housing and equitable development. Rendón is an Assistant Professor of Urban Planning at The New School, in New York City. She has also taught postgraduate urban studies at Delft University of Technology in the Netherlands, where she received a Masters in Urbanism and is currently following doctoral studies at the Chair of Spatial Planning and Strategy.

Miguel Robles-Durán is an urbanist, Assistant Professor of Urbanism at The New School/Parsons the New School for Design in New York City, and co-founder of the not-for-profit Cohabitation Strategies, a co-operative for socio-spatial research, design and development based in Rotterdam, The Netherlands and New York City, USA. His main research is centered on the strategic definition/coordination of trans-disciplinary urban projects, as well as on the development of tactical design strategies and civic engagement platforms that confront the contradictions of neoliberal urbanization, such as homelessness, housing crises, gentrification, the effects of financialization in the real-estate industry, inter-urban competition and urban social movements.

Meike Schalk is an architect based in Stockholm and in Berlin. She is Chair of the cross-disciplinary MSc programme, Sustainable Urban Planning and Design, at KTH School of Architecture and the Built Environment. Her research on architecture and urban questions combines critical inquiry into issues of sustainability and resilience, critical-creative participation in urban development processes, and practice-led research. Schalk is co-founder of the feminist architecture teaching and research group *FATALE* and an editor of *SITE* magazine. Since 2013, she has run the not-for-profit association Action Archive (Aktion Arkiv) together with Helena Mattsson and Sara Brolund de Carvalho.

Tatjana Schneider is a researcher, writer and educator based at the School of Architecture in Sheffield, UK. She is also co-founder of research centre 'Agency' and was a founder member of the workers cooperative G.L.A.S. (Glasgow Letters on Architecture and Space), which aimed to construct both a theoretical and practical critique of the capitalist production and use of the built environment. Her current work focuses on the changing role of architects and architecture in contemporary society, (architectural) pedagogy and spatial agency. She has an interest in employing and implementing theoretical, methodological and practical approaches that expand the scope of contemporary architectural debates and discourses by integrating political and economic frameworks that question normative ways of thinking, producing and consuming space. She is the co-author of *Spatial Agency: Other Ways of Doing Architecture* (2011), *Flexible Housing* (2007), *A Right to Build* (2011), and co-editor of *Agency: Working with Uncertain Architectures* (2009) and the journal *glaspaper* (2001–2007).

studioBASAR was established in 2006 by **Alex Axinte** and **Cristi Borcan**, both as an architectural studio and as a team of urban observation and intervention. Preoccupied in the last few years with the dynamics of local urban culture and the disappearing importance of public spaces in transitional Bucharest, studioBASAR's projects range from public space interventions, art installations, urban research, educational workshops to competitions and different typologies of residential and public buildings. In 2010, studioBASAR published the book *Evicting the Ghost: Architectures of Survival*, which was awarded Best Book at the Bucharest Architectural Annual. In 2014, the project Public Bath was a finalist in the European Prize for Urban Public Space.

Apolonija Šušteršič is an architect and visual artist. Her work is interested in the critical analysis of space; usually focused on the processes and relationships between institutions, cultural politics, urban planning and architecture. Her broad-ranging interests start with a phenomenological study of space and continue their investigation into the social and political nature of our living environment. She usually undertakes extensive research into specific situations found on location, which she uses as a starting point of her projects. Apolonija has a PhD from the University of Lund, Malmö Art Academy, Sweden; and runs her own art/architecture studio practice in Lund, Sweden, and in Ljubljana, Slovenia. Recently she was appointed Professor in Visual Art at Oslo National Academy for the Arts, to build up the MA studies under title Art & Public Space.

Pelin Tan, sociologist and art historian, is an Associate Professor in the Department of Architecture at Mardin Artuklu University and Research Professor at Hong Kong Polytechnic, Design Strategies (Spring, 2016). She completed her Phd on locality in urban art project at ITU, her postdoctoral study on artistic research methodology at MIT, Cambridge, MA. Her publications on architecture, urbanism and art include 'Transversal Materialism' featured in *2000+: Urgencies of Architectural Theories* (GSAPP, 2015), chapters in *Becoming Istanbul: An Encyclopedia* (2008); *When Things Cast No Shadow* (5th Berlin Biennale, 2008); *Megastructure Reloaded* (2008); *Contemporary Art in Turkey: 1986–2006* (2007) and *With/Without Spatial Politics in the Middle East* (2007), *Recht-auf-Stadt* (2011). edited with A. Çavdar, *Istanbul'un Neoliberal Kentsel Dönü ümü* (Neoliberal Urban Transformation of Istanbul, Sel Pub. 2013). Tan is a lead author of the international panel on Social Progress (IPSP), and

contributed a chapter in *Towards an Urban Society*, edited by Saskia Sassen and Edgar Pieterse (2015–2017). Tan is a principal researcher of the 'Spatio-Social Analysis of Refugee Camps in Southeast Turkey' project (2015–2016, MAU).

Kim Trogal is a Postdoctoral Researcher at Central Saint Martins, University of the Arts London. She completed her architectural studies at the University of Sheffield, including a PhD in Architecture (2012) for which she was awarded the RIBA LKE Ozolins Studentship. Kim was research assistant to Professor Irena Bauman at the University of Sheffield (2012–2015), exploring issues of local social and ecological resilience. Kim's research examines the intersections of ethics and economies in spatial practice from feminist perspectives.

Jeanne van Heeswijk is a visual artist who facilitates the creation of dynamic and diversified public spaces in order to 'radicalize the local'. Van Heeswijk embeds herself as an active citizen in communities, often working there for years at a time. These long-term projects, which have occurred in many different countries, transcend the traditional boundaries of art in duration, space and media and questions art's autonomy by combining performative actions, meetings, discussions, seminars and other forms of organizing and pedagogy. Inspired by a particular current event, cultural context or intractable social problem, she dynamically involves community members in the planning and realization of a given project. As an 'urban curator', van Heeswijk's work often unravels invisible legislation, governmental codes and social institutions, in order to enable communities to take control over their own futures. Her work has also been featured in numerous books and publications worldwide, as well as in internationally renowned biennials such as those of Liverpool, Busan, Taipei, Shanghai, and Venice. She is currently Keith Haring Fellow in Art and Activism at Bard College and has received the 2012 Curry Stone Prize for Social Design Pioneers, and in 2011, the Leonore Annenberg Prize for Art and Social Change.

Ana Vilenica is a researcher, theoretician and activist, based in Serbia. She holds a PhD in Theory of Art and Media from the University of Art in Belgrade. She is co-editor of the book, *On the Ruins of the Creative City*, and editor of the journal for art, theory, politics and activism *uz)bu))na)))*. She is a member of the Smarter Building initiative, Belgrade.

Supreeya Wungpatcharapon is a full-time lecturer in the Faculty of Architecture, Kasetsart University in Bangkok, Thailand. Her main research interests are a participatory approach in building and urban design, low-income housing, empowerment, and sustainable community development. She has also been involved in the development of the Community Architects Network (CAN), in association with the Asian Coalition for Housing Rights (ACHR), to support community-driven projects in Asia and Thailand.

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7 — NEIGHBOURHOOD CLAIMS FOR THE FUTURE: FEMINIST SOLIDARITY URBANISM IN VANCOUVER'S DOWNTOWN EASTSIDE

Elke Krasny

This chapter is about the social reproduction of architecture as a resistant feminist practice at the urban neighbourhood scale. Architecture is not understood as a given or immobile object, but rather as the ongoing work of spatialized social relations. This work entails agency and positive change as well as counter-action and resistance. Both positive change and resistance are considered 'social reproduction work' in the development of urban neighbourhoods. This contention is explored through the example of the Downtown Eastside Women's Centre's (DEWC) involvement in the changing neighbourhood of Vancouver's Downtown Eastside over the past three decades. Social reproduction theorists like Silvia Federici and Mariarosa Della Costa have emphasized that reproductive labour is, for the most part, unpaid labour. It is also frequently referred to as hidden labour (Federici, 2012: 31). Histories of urban struggles and of feminist counter-planning, everyday feminist solidarity, practices of self-organization, urban activism, and right-to-the-city movements can, following this work, largely be understood as hidden labour that not only keeps the 'social reproduction of architecture' alive, but makes cities places of life, despite all the odds of rising inequality, vulnerability and precarity. Even though urban activism and right-to-the-city-movements make claims and demands visible, the better part of its social reproduction work remains hidden. It is mainly this hidden work that forges friendships, nourishes trust, instils hope, builds alliances, and supports resistance. Therefore, this chapter is also about hope and resistance focusing on the social reproduction of architecture as one that must be about feminist solidarity, one that is working across and between different claims and conflicts.

This chapter builds upon my 2011–2012 urban curatorial project,[1] *Mapping the Everyday: Neighbourhood Claims for the Future* that centred around a mapping of the claims and demands put forward by the DEWC since its inception in 1978 (Figures 7.1–7.3). The DEWC's claims can be understood as contributing to the development of the neighbourhood, and the social reproduction of architecture in (at least) two ways. First, articulating claims that influenced (or attempted to intervene in) the dominant planning and development processes, led in the main by the Simon Fraser University and the School for Contemporary Arts. These claims and demands informed (to differing degrees) the development and at the same time constitute a form of unrecognized labour. Second, the processes of collectively articulating claims and demands as the process of social solidarity and more importantly the everyday activities of the Women's Centre, foreground the *reproduction of spaces and relations that sustain the life of the neighbourhood* yet are mostly unrecognized.

Figures 7.1, 7.2, 7.3 (opposite page) *Mapping the Everyday: Neighbourhood Claims for the Future* installation view, Audain Gallery, Vancouver, 2011–2012. Source: Photo: Kevin Schmidt.

1   Meike Schalk has written a seminal piece on the multifaceted social and political dimensions of urban curating. See Meike Schalk, 'Urban curating: a critical practice towards greater "connectedness"', in *Altering Practices: Feminist Politics and Poetics of Space*, ed. Doina Petrescu (London: Routledge, 2007) pp. 153–166. My own writing on urban curating includes: 'Het Verschil Maken: Strategieen in urban curating. ma(r)king a difference: strategies of urban curating', in *OpTrek in Transvaal. Over de Rol van Pubieke Kunst in de Stedeijka Ontwikkeling. OpTrek in Transvaal. On the Role of Public Art in Urban Development. Interventions and Research*, ed. Veronica Hekking, Sabrina Lindemann and Annechien Meier (Heijningen: Jap Sams Books, 2010), 'In search of the present', in *In Search of Spaces of Negotiation*, ed. Kateryna Botanova (Kiev: ADEF Ukraine, 2012), pp. 134–141, and 'Urban curating: Jetzt Wi(e)der/Urban Curating: once again(st)', in *Die Kunst des urbanen Handelns/The Art of Urban Intervention*, ed. Judith Laister, Anton Lederer and Margarethe Makovec (Vienna: Löcker Verlag, 2014).

This hidden labour is public work, or put differently, it makes, what we call the public work. For practitioners of architecture, urbanism, research, theory, or curating, this means acknowledging the immense scale of hidden work necessary to make the (public) life of urban neighbourhoods. Although it is easy to critique social reproduction's hidden labour and its gendered nature, it is equally important, first, to open up new ways of thinking about social reproduction beyond the concept of waged labour (to acknowledge multiple economies and contributions) and, second, move it from the domestic scale of the household as it is normally understood to the urban scale of architecture, communities, neighbourhoods, and cities in order that we can more fully recognize the civic work involved in making neighbourhoods.

The project, and this chapter, posit 'social reproduction' as a field of 'transversal politics' (Yuval-Davis, 1999) and transnational feminist solidarity (Mohanty, 2003). It suggests that such approaches can result in the production of feminist urban infrastructure, i.e. built architecture or physical space, but also in counter-acting the dynamics of architecture that accelerate gentrification and cause evictions. This means working amidst contradictions that are not going to disappear but allow for agency only within the prevailing conditions of austerity, neoliberalism, neocolonialism, rising militarism, and new forms of sexualized and racialized segregation and exploitation. Therefore, the

'social reproduction of architecture' within these prevailing conditions needs to open up resistant spaces for feminist reproductions of space that are specifically anti-racist and emphasize the right to the city.

In the case of this project, *Mapping the Everyday*, the practice of 'urban curating' can also be seen as socially and spatially reproductive, involving aspects of 'hidden labour'. In this chapter, I introduce urban curating as a form of spatial practice before moving on to introduce the neighbourhood of the Downtown Eastside, and the importance both for this locality, and in general, of working with a 'transversal' and 'solidarity' approach to urban curating. I then introduce some of the elements of *Mapping the Everyday*, in the midst of its contradictory situation and history.

URBAN CURATING IN VANCOUVER'S DOWNTOWN EASTSIDE

Urban curating is an involved practice, working across and between differences amidst unresolved contradictions. Urban curating, as I understand it, is co-implicated in the work of social reproduction by way of alignments and collaborations. Analogous to social reproduction work, urban curating also has a non-hidden part that becomes public in the form of exhibitions in art and architecture contexts. In my own practice, I draw together critical urban studies, feminist thought, and the collaboration across urgent urban issues, contemporary histories of self-organization, politics of everyday life, and the fields of contemporary art and architecture.

Urban curating involves theory and practice, which are understood to be co-productive, co-dependent, and co-emergent. Urban curating that actively seeks to make itself part of the (hidden) work of social reproduction *moves across and between differences* in place and in time. There is a methodological analogy between my practice as an urban curator and my writing with my curatorial practice. As urban curating involves movements of 'across and between', these are also the movements of this chapter as it moves across and between theory and practice and between the DEWC and the Audain Gallery, the project's two architectural sites that are part of the same Vancouver neighbourhood. One of the sites does not surface in hegemonic urban histories or architectural monographs. The other site claims an important space in the city's history and equally in its architectural history. The social reproduction work of architecture, such as the work of the DEWC, does not necessarily lead to its inclusion in urban or architectural history. It does so in times of

exception, moments of struggle, demonstrations and in this case, the articulation of specific claims and demands. Yet, this everyday work remains largely unnoticed and uncredited. It flies under the radar of the politics of recognition. Yet, the people performing this work credit each other, appreciate and value its importance and its scale.

The Downtown Eastside of Vancouver, one of the city's oldest neighbourhoods, boasts a long history of community activism and residents' resistance. For decades, the Downtown Eastside (DTES) has been marked by uneven development, neoliberal economics, gentrification, poverty, precarity, and violence. The Downtown Eastside Women's Centre (DEWC) is a self-organized feminist space dedicated to women's empowerment and fighting inequality. *Mapping the Everyday* included an activist, archival mapping of the history of the DEWC. It mapped the demands and claims put forward by the women of the Centre and took on the form of a text-based installation at the Audain Gallery. This 'horizon line' of demands (Table 7.1) and claims on the gallery's walls served as a backdrop when using the gallery space in its entirety as:

> *[a] meeting ground for the production and sharing of different forms of knowledge. To achieve this, the collaborative project expanded to include the art collective desmedia, red diva projects, the art collective Coupe, Out of Bounds: Festival of Site-Specific Interventions, students from the School for the Contemporary Art at Simon Fraser University, and members of the Downtown Eastside community.[2]*
> (*Mapping the Everyday*, 2011: 1)

2   This chapter will focus on the archival mapping and the complexities of the practice of transversal feminist politics and transnational feminist solidarity in the temporary alliance of the Downtown Eastside Women Centre, the Audain Gallery, and myself. An in-depth analysis and theoretical reflection of all the different artistic and activist contributions to *Mapping the Everyday: Neighbourhood Claims for the Future* exceed the scope of this chapter.

"All My Relations

Stop Violence Against Women (1980 –)
Our Hearts Go Out (1980 –)
In Loving Memory (1980 –)
Battered Women's Support Group (1980 –)
Take Back the Night (1979 –)
Banner Making Party (1982)
You are Not Forgotten (1982)
Create a Powerful Force of Change (1984)
East Meets West Social Party (1984)
Know Your Rights workshop (1984)
Hope for the Family (1984)
Support One Another (1985)
Role Models (1985)
Positive Parenting (1985)
Working Women's Drop-In – Ring Buzzer (1985)
A Chance for Women (1985)
We are the Seers, the Healers, the Warriors (1985)
The Common Woman is as Common as a Common Loaf of Bread and Will Rise (1985)
Gather Together (1986)
Free Soup and Bannock (1986)
Take Back Your Power (1986)
Ongoing Social Action (1986)
No drugs or alcohol in the Centre. We don't want a reason for the cops to come here! (1986)
See Some of the Strengths That You Did Not Know You Had (1985)
All Women Band A Benefit Performance – all proceeds to raise money for musical instruments for our Sisters in Oakalla. Women's Event – At the Centre. Free if you are broke.
Condoms, street Talk and Badtrick Sheets Available (1986)
Gather Together (1986)
Take Back Your Power (1986)
Share Your Memories (1987)
Decrease the Grief (1987)
Bad Trick Sheets (1987)
Assertiveness with a Beat (1987)
Spruce You Up! Tie-dye to 50s music (1987)
Festival for Foods Parade (1987)
Grassroots Fundraising (1987)
Information and Support Sharing (1987)
No Way to Live (1988)
Take the Next Step (1988)
We Announce Our Solidarity (1988)
The Needs of Women Come First (1988)
Welfare Rates Under Attack (1988)
Tenants Rights Workshop (1988)
Becoming yourself through writing (1988)
Fight for Welfare Rights (1989)
Women's Right to Choose (1989)
Women's Forum (1989)
Willing and Able (1989)
No Homophobia (1989)
No Racism (1989)
Projects Collective (1989)
Fight City Hall (89-present)

On December 19th, approximately 2000 people gathered at City Hall to protest rising rents and growing homelessness (1989)
Red Road Warriors (1989)
Menopause Support Group (1989)
Clean and Sober Group meeting (1989)
Recovery (1989)
Family Clean and Sober Group (1989)
Please do not take things that are not yours (1989)
Hold Your Ground (1990)
Sleeping Hummingbirds (1990)
We've Survived the Long Winter (1990)
Always Play Safe (1990)
Impossible Takes a Little Longer (1990)
Their Spirits Live Within Us (1990 –)
Justice for Missing and Murdered Women (1990s)
Justice for Residential School Survivors (1990)
We are also always in need of clothes for women (1990 –)
Campaign to Get Welfare Raised (1991)
Reclaiming Your Power (1991)
Aboriginal Celebrations and Ceremonies (1991)
Sisters in Spirit (1990 –)
The February 14th Women's Memorial March Committee (1992 –)
We are committed to justice. (1992 –)
Tools for Change (1994)
A Safe Place for Women (1994)
Grief and Loss Support (1995)
Visualizing Workshops (1995)
Stop the War on the Poor! (1996)
Raise the Rates (1998)
Bad Date Sheets (1998)
Psychiatric Day Program (1999)
Healing Circle (1999)
Make a Wild Woman Out of You (1999)
Popular Education (1999-2003)
End Legislated Poverty (1999-2004)
The Learning Group (2000-02)
Learn how to make something from nothing (stone soup) (2000)
Today in One Circle (2001)
Welcome Home (2001)
We Must Stand Together for Peace Justice, Freedom and Equality (2001)
Honour our Sisters and Grandmothers (2001)
Join Us Women (2001)
Sisters Resist (2001)
Breaking the Silence (2001)
Positive Body Images (2001)
Appropriate Programming (2001)
There is joy in the struggle (2002)
There is joy in the struggle (2002)
Outings Rock Our World (2003)
University Access: Institute of Indigenous Government Canada's First Nations College, in Partnership with the DEWC – Tuition Free (2003)
Stop Police Violence (2003)
DTES, I Love (2004)
Stop Attacks on Women (2004)

Rise Up (2005)
Love and Support (2005)
Imagine the woman who honours the face of the goddess in her own changing face (2005)
Fight to get power back into women's hands at the Women's Centre (2005)
Donations Committee asking for your help (2005)
Pow Wow (2005)
Celebrate a New Beginning (2006)
Build Community (2006)
[first annual] Women's Housing March (2006)
This march is also being organized in solidarity with our sisters in the Women Against Poverty Collective in Toronto who on June 3rd are organizing a housing takeover in Toronto to draw attention to the links between safe housing and women's ability to live free from violence. We are joining together from Toronto to Vancouver to demand safe, long-term affordable housing for women to be made available immediately
Our Own Voices: of Pain and Hope (2007)
Vigil and March to Honour Women (2007)
Stop All Forms of Violence Against Women: End Patriarchy! (2007)
Power of Women (2007)
Safe Housing for Women (2007)
An Open Letter to Mayor Sam Sullivan and City Council from Women in the Downtown Eastside (July 2, 2007)
DTES Community Meeting at DEWC – Men Welcome. Open to All Concerned DTES Residents and Community Members (2007)
March for Women's Housing and March Against Poverty! Elders, Youth, Men Welcome Bring Drums and Your Friends (2007)
Stop Child Apprehension, Support Mothers (2008)
We Demand an Inquiry into the Missing Women (2008)
People Are Dying (2008)
Social Housing, Healthcare and Childcare Now! (2008)
No More Evictions and No More Condos! (2008)
Stop Criminalizing the Poor (2008)
End Global Hunger and Poverty. (2008)
Affordable and Safe Housing Now! (2009)
Stop Ticketing and Arrests Under Project Civil City (2009)
Fight Rapid Hotel/SRO Closures and Evictions (2009)
Stop Police Brutality (2009)
Housing Now (2010)
In Our Own Voices (2010)
No Olympics on Stolen Native Land! (2010)
People Before Olympic Profits (2010)
Survival, Strength, Sisterhood: Power of Women in the Downtown (2010)
Our Lives, Our Voices: Downtown Eastside women find healing through narrative (2010)
Respect Your Elders (2011)
We will be marching to demand action on women's safety (2011)

Women's Coalition of the Downtown Eastside: Women's Safety 24/7 Women's Coalition of the Gone but not Forgotten (2011)
Downtown Eastside is a newly formed network of women-serving organizations and women's groups in the Downtown Eastside of Vancouver, Coast Salish Territories. (2011)
Stop the Pantages Development (2011)
Boycott Sequel 138 (2011)
Gentrifuckation (2011)
Housing For All (2011)
Social Housing, child care and health care for all! (2011)
No more evictions and no more gentrification in the Downtown Eastside! (2011)
Stop criminalizing the poor! (2011)
DTES is Not for Developers (2011)
Many Paths of Our Resistance (2011)
Participant Groups in the Missing Women's Inquiry Pressure Premier Clark to Ensure Access and Justice (2011)
Committee Announces Non Participation in Sham Inquiry (2011)"
(Mapping the Everyday: Neighbourhood Claims for the Future, exhibition, 2011-2012)

Table 7.1 List of initiatives

The agenda of the DEWC and the curatorial intent shaping *Mapping the Everyday: Neighbourhood Claims for the Future* intersect issues of urban justice, urban transformation, antiracism, politics of recognition, politics of commemoration, and transnational feminist solidarity:

> *High levels of violence, homelessness, addictions and poverty characterize the Downtown Eastside community, and women and children are particularly vulnerable to exploitation, injustice and injury. Founded in 1978, DEWC is one of the few safe spaces within the Downtown Eastside exclusively for women and their children.*
> (Cecily Nicholson, e-mail correspondence with the author, 11 August 2011)

From a theoretical perspective, *Mapping the Everyday: Neighbourhood Claims for the Future* and its activities of alliance building (Figure 7.4) within the social reproduction of architecture draw upon the concepts of transversal politics as described by Nira Yuval-Davis and upon the work of Chandra Talpade Mohanty, in particular, her critical insights on what is needed for feminist practice at the beginning of the twenty-first century. The 'social reproduction work of architecture' is concerned with both the reproduction of bodies and space, as well as bodies over time and in space. Much of this work remains hidden, some of this work, as manifestations, protests or community meetings underline, makes this hidden work publicly visible. (Yet one should add that a lot of this visible work still remains unpaid and precarious labour.) Its processes of alliance building and resistance are bound up with the 'politics of recognition' (Taylor, quoted by Yuval-Davis, 1999: 97) and the politics of commemoration. *Mapping the Everyday* followed the principles of 'transversal politics' that, according to Nira Yuval-Davis, are based on the following. First, 'standpoint epistemology, which recognises that from each position-ing the world is seen differently', second, 'difference by equality' and third, 'a conceptual differentiation between positioning, identity, and values' (Yuval-Davis, 1999: 94f). These principles were put into prac-tice throughout the project, and as much as the curatorial intent was about alliance building and establishing relations and connections, it was equally about acknowledging the many different borderlines crossing such a project, both from within and from the outside.
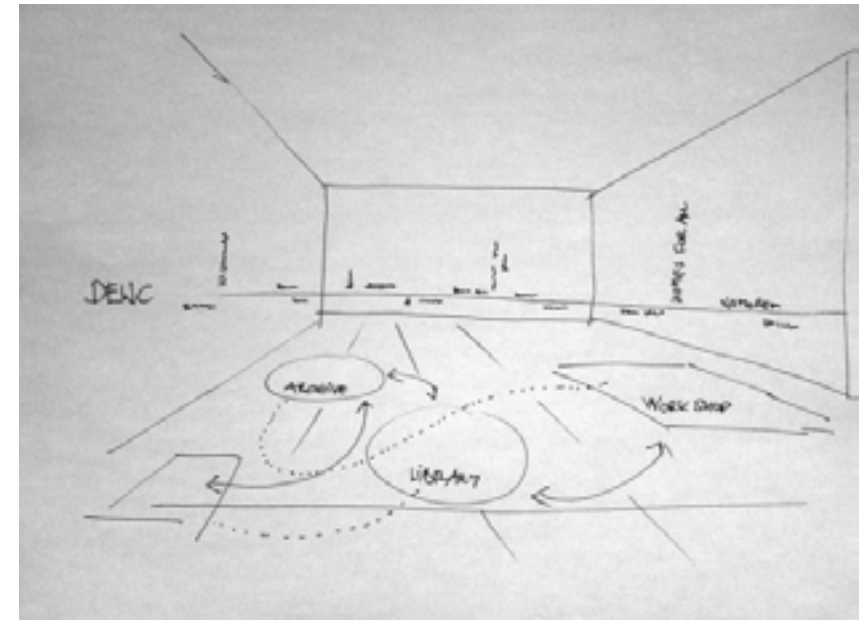
Figure 7.4 *Mapping the Everyday: Neighbourhood Claims for the Future* sketch showing the alliances and collaborations

> *Feminism without borders is not the same as border-less feminism. It acknowledges the fault lines, conflicts, differences, fears and containment that borders represent. It acknowledges that there is no one sense of a border, that the lines between and through nations, races, classes, sexualities, religions, and disabilities, are real – and that feminism without borders must envision change and social justice work across these lines of demarcation and division.*
> (Mohanty. 2003: 2)

Urban curating is necessarily plural in nature, not one thing, but many. It seeks to nurture support and temporary alliances. 'Hence decolonization, anticapitalist critique, and solidarity. I firmly believe an antiracist feminist framework anchored in decolonization and commit-ted to an anticapitalistic critique, is necessary at this time' (ibid.: 3).

THE IMPORTANCE OF WORKING WITH DIFFERENCE AND SOLIDARITY IN VANCOUVER'S DOWNTOWN EASTSIDE?

The DEWC and the Audain Gallery were the two venues connected through the people involved in *Mapping the Everyday: Neighbourhood Claims for the Future*. These two venues are in walking distance of each other; the DEWC is located at 302 Columbia Street at Cordova, the Audain Gallery at 149 W Hastings Street. One could argue that walking the short distance is already part of the social reproduction of architecture. Bodies moving through other spaces, crossing thresholds, opening doors, making themselves present in different territories, are part of the transversal politics and its recognition in space. The two sites are part of the same neighbourhood, yet they are set apart by the economies of power and influence. Vancouver has often been described as a city of neighbourhoods. 'The City of Vancouver is made up of a number of smaller neighbourhoods and communities; however, not everyone agrees on all of the names and boundaries of these areas.'[3] It is commonly understood that the neighbourhood, in the context of urban planning is taken for granted. Yet what actually makes a neighbourhood remains largely unclear. One might argue that neighbourhoods are in fact effected by the social reproduction of architecture, in that neighbourhoods come into being via the hidden work produced by all the social relations necessary to then self-identify as part of the neighbourhood. Locating the DEWC and the Audain Gallery in the shared context of the same neighbourhood acknowledges the invisible and visible borderlines cutting through a neighbourhood and the fraught relations between unequal neighbours. The arrival of the downtown campus of the Simon Fraser University and the Audain Gallery are accelerating gentrification. On a practical and a theoretical level, the means of resistance have to be nourished to effectively allow for the survival of the neighbourhood and its social reproduction against the onslaught of gentrification wrought in part by new architecture, such as the Woodward's Building in which the Audain Gallery is located.

In the fall of 2010, Simon Fraser University's School for the Contemporary Arts and the Audain Gallery moved to the DTES Woodward's Building. This is a landmark building fraught with historical significance, struggles, and occupation. Originally built in 1903 for the Woodward's Department Store, the building stood empty after Woodward's bankruptcy in 1993. In fact, it was the 2002 housing occupation that actually triggered the redevelopment.

> *In 2002, radical anti-poverty activists occupied the site of the former Woodward's department store, located in the centre of Vancouver's impoverished Downtown Eastside in what became a high-profile protest over gentrification, government cutbacks and homelessness … Highly politicized Woodsquat activists invoked a language of rights, social justice and insurgent citizenship. The City obtained an injunction, compelling the protesters to remove the encampment.*
> (Blomley, 2011: 1)

In 2004, the city of Vancouver selected Westbank Projects/Peterson Investment Group as developers for the project. The architectural design was undertaken by Henriquez Partners Architects. It includes 'market' and 'non-market' housing units and an extensive addition to Simon Fraser University's downtown campus. In 2006, the Woodwards complex, except for its oldest original part, was demolished.

Sociological analysis and urban scholarship have devoted a lot of attention to the processes of gentrification. In the burgeoning literature on gentrification, the co-implications of contemporary art and of university campuses as drivers of urban redevelopment and gentrification processes, have been worked out.[4] Therefore, the specific situation of the Audain Gallery bringing together *both* the contemporary art and a university campus in the midst of a major process of gentrification warrants hesitation and doubts regarding the politics and the ethics of alliance building with its neighbours.

> *Since Simon Fraser University's School for the Contemporary Arts and the Audain Gallery moved in the fall of 2010 to the Downtown Eastside of Vancouver, often described as the poorest postal code in Canada, questions of gentrification, representation, site-specificity, and research ethics have become crucial.*
> (Bitter, in *Mapping the Everyday*, 2011: 1)

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3   See http://vancouver.ca (accessed 3 December 2013).

4   Examples of gentrification efforts and urban renewal/or new urban development based upon universities and campus buildings abound. An example from the 1950s is the University City in West Philadelphia. A more recent example is the 2013 Campus of the Vienna University of Economics and Business that includes buildings by Hitoshi Abe, Peter Cook and Zaha Hadid, among other star architects.

Alongside the term neighbourhood, the term community[5] has also been widely used to describe different groups constitutive of social, spatial, economic, ethnic, or sexed difference in the urban topography. Distribution of difference is constitutive of uneven development and vice versa, uneven development is constitutive of the distribution of difference. Both marked and unmarked borders negotiate the territories of difference. Even though publicly accessible, the Audain Gallery is part of the security system of the Simon Fraser University. Visitors entering the gallery space must pass guards behind their glass windows in the security booth and guards doing their rounds in the Woodward's building. The community of students passes easily, the community of women from the Downtown Eastside Women's Centre garners the guards attention. Upon entering the Downtown Eastside Women's Centre, one sees a woman working the reception counter and feels the need to introduce oneself as a person new to the Centre and its community. At the gallery, a guard monitors the comings and goings of the visiting public. At the Women's Centre, a table next to the reception desk makes one stop. Here, a number of items such as candles or small memorabilia are displayed to commemorate the people who did not survive the last weeks or months. These objects demand attention, they remind visitors to respectfully commemorate the dead who are part of the everyday life in the Downtown Eastside.

The entanglements of activism, contemporary art, university campus architecture, gentrification, and neoliberal urbanization are what *Mapping the Everyday: Neighbourhood Claims for the Future* has made itself part of (Figure 7.5). Knowing the dangers and pitfalls of the incorporation of critical and feminist practices into capitalism[6] and the neoliberal logics of gentrification that pose threats to alliances and solidarity. This in turn, comes with a long history of feminist debates over the politics of representation and the politics of

recognition with regard to ethnic, economic, cultural, sexual, religious, or bodied differences. Differentiation and solidarity are therefore to be understood within the politics (and economics) that are their underlying structure. At the same time, this analytical understanding must not impede curatorial feminist agency and activist alliances. The contemporary feminist paradigm of transversal politics, as described by Nira Yuval-Davis, and of transnational feminism, as developed by Chandra Talpada Mohanty, offers not only a strong commitment to practice, at all times respectful of difference, but also a strong theorization of this very commitment. This allows us to conceive of the co-existence of differentiation and solidarity. Such a concept is foundational for the urban curatorial work of *Mapping the Everyday: Neighbourhood Claims for the Future*.

Figure 7.5 Collective Futures in the Downtown Eastside: forum and discussion led by the desmedia collective in Vancouver in the exhibition *Mapping the Everyday: Neighbourhood Claims for the Future* Source: Photo: Sabine Bitte.

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5   Community has warranted a lot of theoretical and philosophical attention. Jean-Luc Nancy, Alain Badiou Giorgio Agamben or Chandra Talpade Mohanty, to name just a few, have written extensively on community. Neighbourhood, on the other hand, has until now remained strangely under-theorized, even though neighbours are constitutive of interdependent spatial and social urban relations. In both urban planning and urban analysis, definitions and descriptions of neighbourhood remain rather imprecise and inadequate. Neighbourhood intersects local and global scales and allows for an understanding of cities not in their totality, but in their parts and specific particularities. Neighbourhoods in different cities might share more commonalities than adjacent neighbourhoods in the same city.

6   See Nancy Fraser, 'Feminism, capitalism and the cunning of history', *New Left Review* 56, March–April 2009 and Nancy Fraser, *Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis* (London: Verso 2013).

RECOGNIZING UNEQUAL POWER RELATIONS AND COLONIAL LEGACIES IN THE NEIGHBOURHOOD

From a curatorial perspective, the project relied on the critical and de-colonizing activation of formats that are implied in the colonial legacy of cartography and historiography. 'There are three key components in this collaboration: the archive, the map, and the library.'[7] These components are formal, foundational and conceptually important. If we situate these components in a genealogy of the history of ideas, we can see that their purpose is to collect, store, and convey different forms of knowledge.

The archive, the map, and the library have long been part of a set of governmental strategies of organization and consolidation. If read from another vantage, however, these strategies allow people to see how 'seeing like a state' functions. In other words, this alternative view makes it possible to see the inner operation of the state in the production and reproduction of hegemonic power. Ultimately, this view is double – the ways of viewing the state offers, while also seeing alternative ways of viewing that have been excluded by the state. This doubled viewing is profoundly dialectical. … Social movements, protest groups, emancipatory education movements, feminist collectives, and others have taken up both sides of this dialectic strategically.
(Krasny, in *Mapping the Everyday*, 2011: 2)

In order to avoid the pitfalls of representational reductionism or discursive colonialism, an urban curatorial project like *Mapping the Everyday: Neighbourhood Claims for the Future* has to rely on differentiated agency based upon a praxis of attentiveness, care, and listening. Chandra Talpade Mohanty has critically analysed 'discursive colonization on the lives and struggles of marginalized women.' (2003: 230). What was at stake in *Mapping the Everyday: Neighbourhood Claims for the Future* was the inherent danger of reproducing unequal power relations inextricably connected with the historic legacy of

colonialism, contemporary strategies of urban research and artistic pro-duction with regard to the politics of recognition and the distribution of knowledge, and the spatial effects of gentrification. In 2011, Vancouver commemorated its 125th anniversary. Even the city's name, named after George Vancouver, bears witness to the city's colonial history:

Dispatched to the region by the British in 1791, Vancouver conducted an exhaustive cartographic survey and has been represented as the 'true discoverer' of the coast. … this reconnaissance induced and supported a range of imperial and colonial practices. Vancouver's work played a central role in the creation of a system of imperial inscription that primed the coast for colonial intervention.
(Clayton, 2000: 371)

Mapping the Everyday: Neighbourhood Claims for the Future was part of a number of projects officially funded by the city of Vancouver to commemorate the 125th anniversary of Vancouver. It became important to critically relate the artistic and curatorial practice of map-ping, used to create a timeline of demands of the Downtown Eastside Women's Centre, to the history of cartography and its colonial implica-tions. Moreover, it is of importance to commemorate the spatial politics at stake in the practices of the anniversary commemoration, particularly in the knowledge that the city of Vancouver is on unceded land:

Only in 2014 Vancouver city council has unanimously voted to acknowledge that the city is on unceded Aboriginal territory. Mayor Gregor Robertson declared a 'Year of Reconciliation' last summer, in the hopes of building new relationships between Aboriginals and Vancouverites … 'Underlying all other truths spoken during the Year of Reconciliation is the truth that the modern city of Vancouver was founded on the traditional territories of the Musqueam, Squamish and Tsleil-Waututh First Nations and that these territories were never ceded through treaty, war or surrender,' reads part of the motion from the city.
(Meiszner, 2014: online)

Astutely aware of the implications of a contemporary art/university campus in gentrification processes, on one hand, and the dangers of discursive colonization, on the other hand, I arrived at the curatorial suggestion of mapping the claims and demands that the women of the DEWC have put forward since its inception in 1978. These claims

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7   In the context of this chapter, the archive and the map are central. The third component resulted in a new mobile library for the Downtown Eastside Women Centre. A number of workshops realized by women of the Centre and students of the School for the Contemporary Art of Simon Fraser University resulted in a collection of books covering a wide range of themes and subjects ranging from poetry to law, from self-help to Vancouver's history. Following a suggestion of Sabine Bitter, who was the curator of the Audain Gallery at the time, the design for the mobile library is based on historic furniture that was part of the Simon Fraser University campus at the time of the Simon Fraser University Strike in 1968.

bear witness to the ongoing social reproduction work carried out by the women of the Centre. These claims put this hidden work into words. They name it. 'The DTES communities' profound sense of the logics and strategies of representation is expressed in the common use of the demand "Nothing About Us Without Us" (*Mapping the Everyday*, 2011: 1). Respecting this demand and working together accordingly was the premise for the alliance and the mapping process. Even though no formal archive has ever been established, the Centre has kept records and copies of the newsletters the women have issued regularly since 1978. These served as the basis for the mapping. A series of workshops at the DEWC inspired the formation of an ad-hoc group by the women of the Centre and created the opportunity to work through materials. The group consisted of Terri Marie, Karen Lahey, Debbie Ventura, Dalannah Gail Bowen, Sue Zhao, Sara, Ramona, Pat Haram, Audrey, Joan Morelli, Shurli Chan, Stirling, Stella August and Beatrice Starr. Drawing from the Centre's archival materials, the women organized their claims and demands chronologically and thematically, in the process revealing patterns of change and continuity. These claims and demands addressed issues of poverty, violence and uncertainty. Equally, the claims and demands are the shortest possible versions of intensified descriptions of what the women demanded from themselves, with regard to the social reproduction work they perform both on a daily basis and in times of crisis, exception, and increasing pressure.

As a physical site, the Centre continues to withstand removal. As a social site, the Centre provides support, and inspires hope. The social reproduction of architecture is addressed on a number of levels in the practice of the DEWC and in the temporary alliance built between the women of the Centre, the Audain Gallery, and myself as artist-in-residence/urban curator. The collected claims bear witness that the Centre is part of the neighbourhood's history as site, supportive of solidarity and friendship between indigenous women, Chinese women, and other women. The claims manifest the Centre's resistance through the women's counter-actions against neoliberal urbanization, gentrification, and austerity measures. The timeline also demonstrates that for over 30 years the Centre has been part of larger and global discussions of feminism, indigenous cultures, colonialism, poverty, urban justice, and housing rights. Not only have the women created a physical space in which support and friendship can be lived and practised on an everyday basis, they also continue to manifest their physical and political resilience and resistance in their daily movements to and from the Centre in the city of Vancouver, in

their marches and demonstrations, in neighbourhood meetings, and, in alliances with others, both with communities or people from the neighbourhood and from afar. All this taken together is part of the immense scale of (hidden) labour of the social reproduction necessary for their survival and for the resistance of the neighbourhood. The right to the city, expressed as the women's right to the neighbourhood, has both public and personal dimensions.

> Mapping the Everyday *foregrounds women of the Downtown Eastside's capacity to affect social transformation via sustained resistance to, and rearrangement of multiple, relational modes of ruling apparatuses and regulatory bodies including police, court and legal systems, the service industry, business, education, and media. Open to the voices and everyday actions of community members, the collaborative efforts subvert the representation of women in the downtown eastside as victims, fixed or pacified, and as abject components of a still-colonial and patriarchal gaze.* (Nicholson, 2011: 3)

Knowingly entering into the entanglements and inherent relations between economic globalization, the legacy of colonialism, neoliberal gentrification, contemporary art and new campus buildings, challenges any naïve, complicit or uncritical temporary alliance. Yet, one cannot let these conditions result in the postulation of the impossibility of such alliance. Affective relations, trust, friendship, and resistance are in turn supported through a temporary alliance of transversal feminist politics and feminist transnational solidarity. Through such a temporary alliance built by urban curating, a space like the Audain Gallery can be transformed by way of the 'social reproduction of architecture'. Together, we turned the space of the Audain Gallery into a public interior, enabling and making manifest a feminist alliance for the social reproduction of space/the reproduction of a social space:[8]

> *A transversal feminist politics and a transnational feminist practice depend on building solidarity across the divisions of place, identity, class, work, belief, and so on. In these very fragmented*

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8   An in-depth description and analysis of the formal and aesthetic appearance of the installation and the assemblies, meetings, reading groups, and performances exceed the scope of this chapter. Suffice to say, that my curatorial intent firmly rooted the conceptual aesthetics and research in the legacy of conceptual feminism within contemporary art practice in its activist dimension. Both appearance-wise and conceptually, projects like Lucy Lippard's c. 7.500 or Martha Rosler's If You Lived Here inspired *Mapping the Everyday: Neighbourhood Claims for the Future*.

*times it is both very difficult to build these alliances and also
never more important to do so. Global capitalism both destroys
the possibilities and offers up new ones.*
(Mohanty, 2003: 250)

In concluding, I want to invoke categories like trust, respect,
friendship and mutual support in order to advocate an urban curatorial
practice that makes itself part of the social reproduction of architecture
moving across and between hope and resistance, precarity and
vulnerability. Within the time and the space of a temporary alliance,
differentiation and solidarity move in tandem with conflict and hope. The
social reproduction work of architecture, even though largely hidden
work, proves it can provide platforms for transversal feminist politics
and sustained transnational feminist solidarity withstanding the contin-
ued legacies of coloniality, and the precarization of bodies and space.

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