

# The Architecture of (hu)Man Exceptionalism Redrawing our Relationships to Other Species

EVA PEREZ DE VEGA

Pratt Institute School of Architecture  
The New School For Social Research

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**Architecture and human-built structures are embedded with speciesist practices of domination over the environment, where humans are considered special and superior to other species. This (hu)man exceptionalism has driven architecture and the built environment to be conceived in opposition to ‘nature’, dominating natural terrains and consequently displacing or instrumentalizing the many other species who are given little to no ethical consideration. This way of intervening in the world is leading to the existential questions that must be posed given our global climate crisis. A reframing of human intervention as ‘built environment’ placed in opposition to the ‘natural environment’ of supposedly passive nature, is urgently needed.**

**The motivation for this paper is rooted in a deep concern for the role of humans in the climate crisis and a realization that architecture as a discipline is complicit in elevating the human category above all other beings in nature. There are biases embedded in our practices and teaching of architecture that need to be interrogated and reflected upon, starting with our own education; the role models and ideals that we unwittingly operate within.**

**To contextualize the idea of human exceptionalism in architecture, this paper will explore deep-seeded ideals in architecture linked to the concept of Rectitude<sup>1</sup> as a form of ‘rightness’ -or correct- mode of intervening in the world, conceptualized by Western men as a human-centric practice distinct from nature-made. Supported by Ecofeminist<sup>2</sup> thought, the aim is to open alternative models for world-building and housing humans on an earth living its sixth extinction.<sup>3</sup>**

## SPECIESISM AND THE HUMAN CATEGORY

While most of us claim to know what it is to be a human and see it as a self-evident biological category, this view is far from uncontroversial. Most unjust-inhuman- actions by humans have taken place under the umbrella of the human as dominant species over other animals. There is a deep-seeded assumption that humans are cognitively and morally superior to other animals, which has

been fundamental to the legitimization of atrocities inflicted not only to nonhuman animals but also to members of our own humankind. Feminist philosophers, such as Rosi Braidotti have long argued that the category of *‘the human’* is never a neutral one, but rather one always linked to power and privilege. The opening to her publication *The Posthuman* points to the problematic nature of the category of human:

Not all of us can say, with any degree of certainty, that we have always been human, or that we are only that. Some of us are not even considered fully human now, let alone at previous moments of Western social, political and scientific history. Not if by ‘human’ we mean that creature familiar to us from the Enlightenment and its legacy: The Cartesian subject of the cogito, the Kantian “community of reasonable beings”.<sup>4</sup>

These words reveal how Western societies have historically conceived of the human as a rational being with mind, culture and political will, in contrast to those who are not considered to be “fully human”. In her work, Braidotti elaborates on how women, people of color, people of low income, have been historically associated, not with the *‘human’* category, but with the *‘nature’* category, which has been historically used as a tool for injustice. The philosopher Immanuel Kant, who Braidotti references, famously wrote about how humans are ends in themselves but that nonhumans are means to an end and can be treated and disposed of by humans at will: “altogether different in rank and dignity from things, such as irrational animals, with which one may deal and dispose at one’s discretion.”<sup>5</sup> Implicitly, one has moral obligations towards humans but not towards nonhumans, or humans categorized as “irrational animals” which are linked to the *‘nature’* category. In this view, making a distinction between what is human and what isn’t has serious moral implications. Thinking in terms of one large group ‘Man’ versus the nonhuman world of ‘animals’ or ‘nature’ entrenches the divide further and gives a false sense of power that legitimizes instrumentalizing the nonhuman world. It also negates how different humans are vulnerable in different ways to climate change. Yet, it is important to hold on to the term *‘nature’* rather than aim to find ways in which ecology can exist without it.<sup>6</sup>

As the work of Ecofeminist Vandana Shiva<sup>7</sup> shows wishing away the category of ‘nature’ will not erase the injustices that are done in her name.

Braidotti, uses the notion of the *Posthuman* as a mode of reconceptualization -what she calls a navigational tool - that aims to move us away from the Eurocentric and anthropocentric conception of the human, inviting us to move “beyond the sexualized and racialized others that were excluded from humanity”. Similar terms have emerged in Feminist theory, as tools to reframe the problematic ‘human’ category; Chiara Bottici’s development of the concept of *Transindividuality* sees the human body existing as a consequence of its relations with other individual things<sup>8</sup> and Stacy Alaimo’s concept of *Trans-corporeality* reframes the opposition between humans and nature by illustrating how our bodies are already *enmeshed* with the environment:

Emphasizing the material interconnections of human corporeality with the-more-than-human world (...) allows us to forge ethical and political positions that can contend with numerous late twentieth - and early twenty-first century realities in which “human” and “environment” can by no means be considered as separate.<sup>9</sup>

These contemporary feminist thinkers are part of a growing movement of feminist thought that aims to reconceptualize materiality, the body and environment, which has been the domain of Materialist theories put forth mostly by Western men, without giving up on “nature”. These outlooks, on which the work presented here rests and grows from, departs from a (hu)man-centric, account of matter by understanding our bodily enmeshment with the physical material world. This way of thinking about interconnectedness of humans and environment is, of course not new, indigenous cultures have operated this way from the start<sup>10</sup> but in the West, we have lost this knowledge: it has been supplanted by dualism and these voices have been suppressed and subjugated. As dominant and dominating species, humans have a mandate to question the effects of our exceptionalism.

In architecture, as in many other realms of life, we operate with an ingrained exceptionalist view of the world, that privileges our species’ concern over all others. There is a deep-seeded assumption that humans are cognitively and morally superior to other animals, which legitimizes claims of domination over *nature*, materialized through the built environment. This dualistic worldview that distinguishes between ‘animal’ as nonhuman nature and ‘human’ as superior “minded” species, is arguably the root of the climate crisis we are living today. True ecological thinking in architecture has to disturb the human–nonhuman divide. This paper, and accompanying images (see Fig. 4) is part of that disturbance.

## (HU)MAN RECTITUDE IN ARCHITECTURE

At the start of it all there is He: the classical ideal of ‘Man’, formulated first by Protagoras as ‘the measure of all things’. Later renewed in the Italian Renaissance as a universal model and represented in Leonardo da Vinci’s Vitruvian Man.<sup>11</sup>

—Braidotti, *The Posthuman*.

### THE BODY IDEAL

Architectural thought in the West starts with Vitruvius’ influential treatise on architecture, *De Architectura*. A first in its attempt to systematize the practice of building for humans, *The Ten Books on Architecture* penned by the first century BC roman architect was largely a forgotten text until rediscovered by Renaissance architects such as Leon Battista Alberti, Sebastiano Serlio, and Andrea Palladio, who all had a go at authoring their own versions of the canon. Interestingly, the new treatises also entailed the emergence of new images intended to illustrate Vitruvius’ words while actually embodying agendas specific to the time of their own production.

Vitruvius’ text covered a wide range of topics related to the built environment, emphasizing the ‘optimal proportions’ of architectural elements and the design of temples, most of which are based on a perceived ideal of the (hu)man body. At the epicenter of western thought, Architecture was emerging as a unified body, ordered through an appreciation of the human body as its regulating system. In the text, the presence of the body reaches its emblematic moment in the first chapter of Book Three, when Vitruvius articulates the geometric links between architecture and the body and the role of the circle and the square geometry as organizers of architectural proportions made analogous to those of a perfectly proportioned male body.

That we know of, the original text was not accompanied by an illustration<sup>12</sup> and yet it is most known through its imaginal translation drawn by Leonardo da Vinci over a millennium afterwards: the *Vitruvian Man*. As masterful and emblematic as this image is and has become - with its many different variations- it is worth paying close attention to Vitruvius’ words in describing this diagram, as the man is “placed flat on his back”<sup>13</sup> illustrating the geometric proportions described in a more passive disposition. He is a man with no thickness, a two-dimensional geometric figure used to illustrate proportion and symmetry. Da Vinci’s Vitruvian Man drawing (Fig. 1) and the subsequent versions which have been reproduced so exhaustingly, invariably show a *standing* naked man actively illustrating the ideal proportions between the (hu)man body and geometrical figures of a circle and a square. The change which provoked illustrating the Vitruvian man as standing instead of lying down, is an indication of a conceptual shift, that emphasizes the homo-erectus or ‘upright man’. What might obscure the intent of Vitruvius is in fact illuminating of the Renaissance humanistic concepts of *Rectitude*:

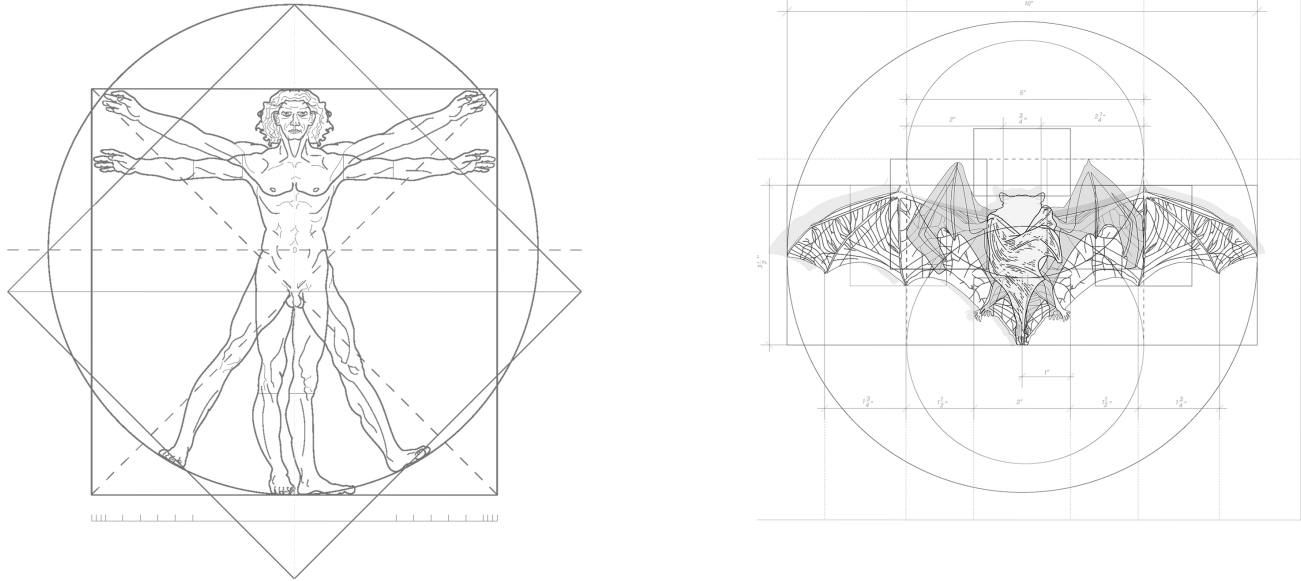


Figure 1. Drawing based on Da Vinci's Vitruvian Man, by Eva Perez de Vega, with a Vitruvian Bat, drawn by Meryem EsSaoudi and Jasper Anderson

The “upright man” of which the tradition speaks, more than an abused metaphor, is literally a subject who conforms to a vertical axis, which in turn functions as a principle and norm for its ethical posture.<sup>14</sup>

The uprightness of the human body is also a marker of difference between humans and nonhuman animals. While humans wouldn't be given their official separate *Homo* species status until the eighteenth century this separation was already active in the Renaissance.<sup>15</sup> The category of *Homo Erectus* marked the official death of the animal in the human; now an upright being distinguishing (him)self from the rest of the animal kingdom.

This upright postural figuration epitomizes the moral *rightness* of depictions of the (hu)man as an upright figure, providing ideals for all of humanity to follow, as eloquently analyzed by Italian Feminist philosopher Adriana Cavarero in *Inclinations. A Critique of Rectitude*. Indeed, the uprightness of the Vitruvian man can be placed in dialogue with Da Vinci's other depictions such as ‘The Virgin and Child with Saint Anne’ analyzed by Cavarero in a chapter called “Leonardo and Maternal Inclination”. Her book is an eloquent critique of the concept of Rectitude as a model of the ‘rightness’ or ‘correctness’ of Man depicted in the upright disposition. Cavarero provides a feminist critique of the long-standing set of assumptions in moral philosophy by contesting this classical figure of the homo erectus and providing an alternative model that relies on the concept of *inclination*. An open and altruistic model, inclination is what has characterized the depiction of women, as a subject that inclines, altruistically, towards others.<sup>16</sup>

The Vitruvian Man ideal as evocative of the uprightness of *humanitas* emerges again in western canon in full force with the work of Le Corbusier. Despite his proclamations of cutting ties with the past, the image which glorifies the male body as

measure of all things is enthusiastically re-adopted and repackaged by Le Corbusier, with what he called The *Modulor* – his own version of the Vitruvian Man. Here, we see a ‘modern man’ who nonetheless follows the footsteps of the humanistic Vitruvian Man by proposing ideal proportions of architecture based on idealized proportions of a man created with his own proportions. Notably the term “modulor” also refers to the goals of it being an example to follow, a “model” to be repeated (as a “module”). This Modulor provided a modernized methodology of regulating lines that would dictate certain proportions of built spaces: it intensified the humanistic idea of the primacy of Man and further entrenched the idea of [hu]man exceptionalism in architecture.

One might ask, why do we question these dated images, that no contemporary architect follows anyways? Drawings are the tools with which architects communicate ideas: they are a language and as such have -and have had- a transformative role in the conception of architecture itself. The bodies we draw to represent what is “right” have not only a historical significance but a role in upholding inequalities and ways of being in the world that are at odds with its flourishing. What happens to our imagination if we were to draw a radically different ideal: a Vitruvian Man that is no longer a male body but rather a...woman, or a bat? (Fig. 1). Just as our language holds biases that need to be interrogated in order to debunk the bias, so too as architects we need to question the bodies that dominate our representations. Redrawing our ideals matters!

#### THE BUILDING IDEAL

In *Architecture, Animal, Human: The Asymmetrical Condition*, architecture critic and theorist Catherine Ingraham writes about the asymmetries between human histories in architecture and nonhuman histories or animal life. Ingraham connects the project of Modernism to the Renaissance by its continued centering and “rightness” of the human:

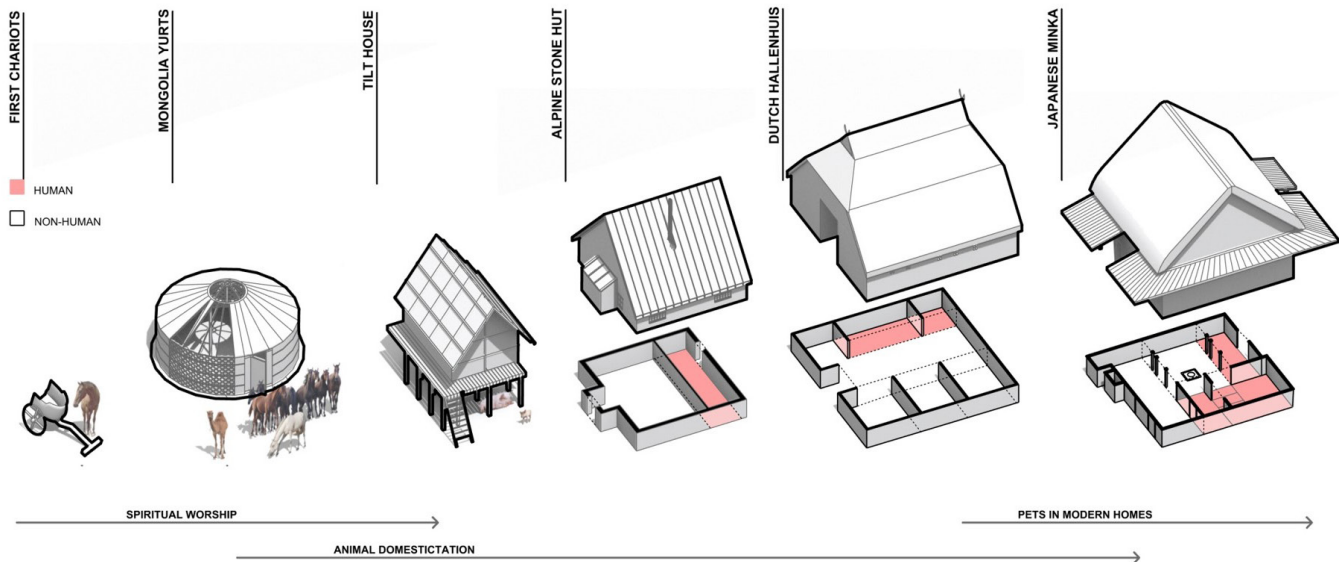


Figure 2. In these domestic typologies we can see that with the ‘specialization’ of human and nonhuman spaces (shown in red) within the built envelope, goes hand in hand with deeper levels of domestication and forced adaptation. By Eva Perez de Vega and Ziyu Chen.

Le Corbusier’s claim that the existence of right angles and straight lines are primary evidence for the “rightness” of the human mind, particularly the “uprightness,” i.e propriety of the architectural mind.<sup>17</sup>

Modernism in architecture, continues the Renaissance project of glorifying Man, but more explicitly emphasizing his production and what distinguishes it from ‘nature’. The humanistic ideas of the ‘rightness’ extend to the aesthetic of the right angle separating us humans from nonhuman nature. It may seem paradoxical to elevate the ideal body of a Modulor Man, to also deny the body as “nature”, but this is in favor of the abstraction of the body, steps removed from its “natural-ness” as a body to emphasize the move away from the Nature and towards an abstracted *machine aesthetic*.

Villa Savoye by Le Corbusier is a building which embodies these ideals: it is conceived as an object, lifted above ground on its piloti barely touches the natural terrain. Nature is not excluded entirely, but it is treated as a painting to be hung in the architecture: it is framed by the architecture forming a precise rectangle of green with a stripe of blue of the sky. Nature is thus something out there distinct from the human and distinct from architecture. The materiality of the walls also fades away in favor of abstract white stucco, or colored surfaces that do not resonate with materials “in nature”. They are a form of abstraction – of removal from the human- that makes domination more acceptable, in

fact enticing: *Man undermines and hacks at Nature. He opposes himself to her, he fights with her, he digs himself in.*<sup>18</sup>

Like painting, architecture too was moving towards abstraction, and separating itself from the material resources that makes it possible. Textures and textiles which are perceived as the more ‘feminine’ or ‘natural/ bodily’ aspects of the domestic space are emphatically criticized and devalued. The work of Eileen Gray, for example did not follow the dogmas of Le Corbusier’s modernism, so it was cast aside and subsumed under the figure of Le Corbusier. A self-taught architect, Gray designed the famous house E1027, that was often attributed to Le Corbusier, possibly because he became so obsessed by it and infamously painted murals in its interior. Only recently has Eileen Gray been recognized as a Modernist architect in her own right, with the restoration of E1027, possibly saved from ruin due to Le Corbusier’s “gift” which were deemed worth preserving. Her work did not follow these precepts so was cast aside and seen as threatening to Le Corbusier and his ideals.<sup>19</sup>

Epitomized by the right angle and orthogonal geometry, Modernism strives to separate the human from nature, to dominate it and change it from ‘chaotic and unhygienic’ into ‘ordered and pure.’ These precepts have extended into the way architecture is taught and practiced in the West today: architecture still identifies itself with a clear separation between *human* and everything other as *nonhuman*, proclaiming superiority of the human category over other species. To be human for modern

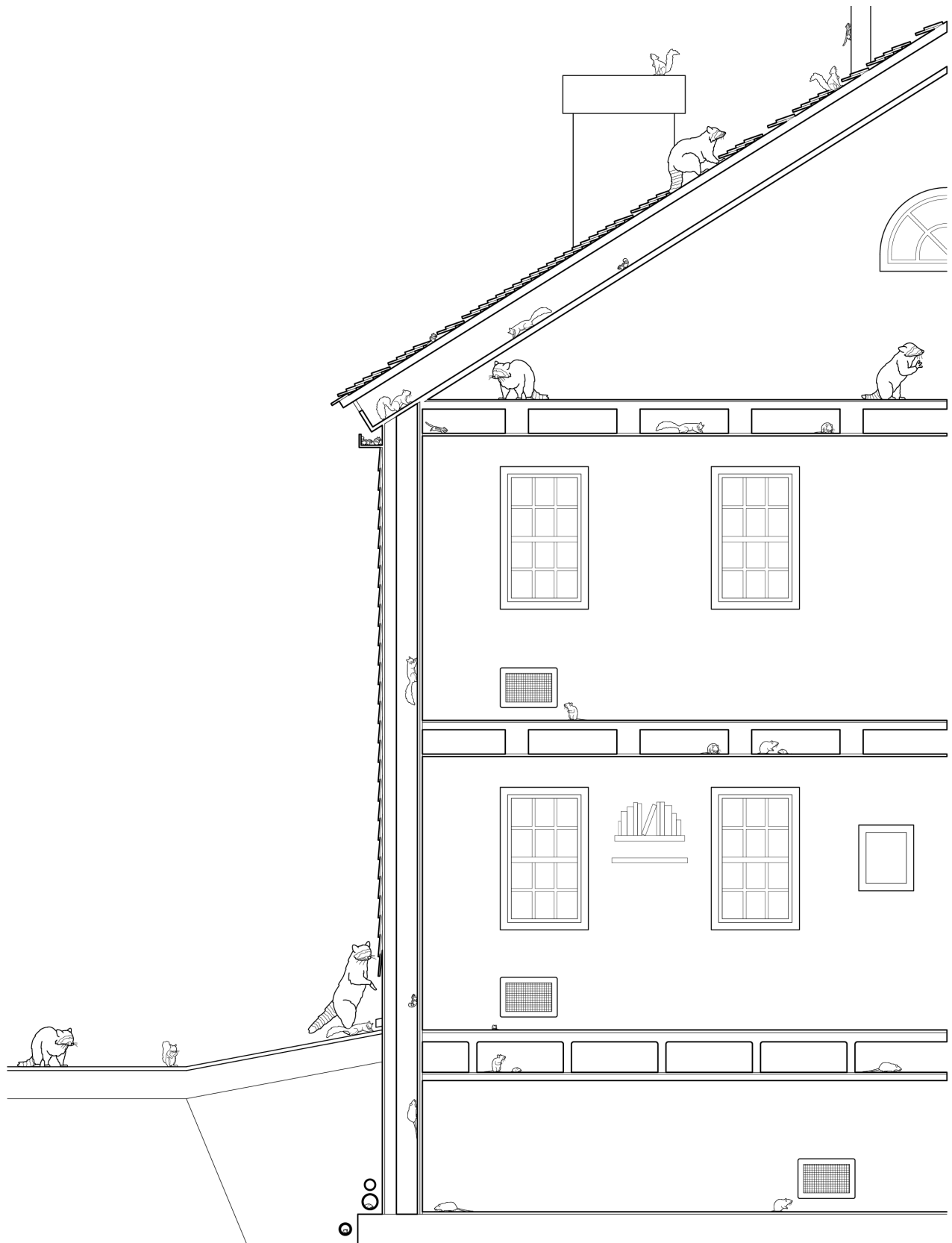


Figure 3. Section drawing of a suburban home, exploring animal life in and around human habitation. By author with Daniella Tero.





Figure 4. Speculative scenario for a project by e+i studio: it imagines an alternative life, where the now near-extinct Eastern Cougar and short-eared owl would return to a city no longer dominated by human presence to occupy the architecture and urban spaces that now almost exclusively serve humans. Published in *Choreographing Space*.

architects means to have finally separated oneself from animals. With its abstracted lines and orthogonal geometry, Modern Architecture becomes the fuel for the disappearing animal inside the human -it is an instrument of its erasure.

Pre-colonial domestic typologies of living (Fig. 2) allow us to explore how human relationships to nonhuman animals has evolved and changed. Prior to urbanization most households lived and worked under one roof where humans and nonhuman animals negotiated space. Exploring domestic typologies crisply analyzed by Maria Giudici, in *Counter-planning from the kitchen: for a feminist critique of type*, we can see the transition from a seamless co-habitation as in Mongolian Yurt to a sectional/ vertical separation in the Stilt house (which is a Southeast Asia typology, including the south part of China, Indonesia and Thailand) where nonhuman animals were outdoors at ground level protected by the domestic spaces above, likewise humans were protected by wild animals; to the three types (Mountain house in the Alps, Dutch Hallenhuis, and the Japanese Minka) where nonhuman animals would be included in the architectural typology, and prioritized (given much more space than humans)– but the spatial relationships would be quite dynamic

and vary according to the weather conditions outside. No room programs were fixed, they shifted seasonally. Indeed, the subdivision of a house into rooms with specific names is a relatively recent occurrence. In these pre-modern types we see a layered and changing condition of thresholds, where humans negotiate space with their nonhuman animals. In the words of Maria Giudici, on whose typological research informed the drawings: “humans were nomads in their own home.”<sup>20</sup>

### THE CITY IDEAL

In *The City of Tomorrow and Its Planning*, Le Corbusier opposes old city urbanism with his conception of a hygienic Radiant City which would be planned with straight lines and right angles. There was a keen and deliberate attempt by Le Corbusier to advocate for a holistic aesthetic vision, from the scale of city planning to that of the domestic space, that relied on orthogonal geometries used with the moralizing purposes characteristic of modernism. Indeed, his book on urban planning opens with a chapter called: *The Pack-Donkey’s Way and Man’s Way*, where he makes his ethical position about human exceptionalism quite clear:

Man walks in a straight line because he has a goal and knows where he is going; he has made up his mind to reach some particular place and he goes straight to it. The pack-donkey meanders along, meditates a little in his scatter-brained and distracted fashion, he zigzags in order to avoid the larger stones, or to ease the climb, or to gain a little shade... The Pack-Donkey's Way is responsible for the plan of every continental city.<sup>21</sup>

Le Corbusier juxtaposes the “scatter-brained” movement of nonhuman animals with the ‘straightness’ -or *rectitude*- of lines and paths with which humans make their mark on the world. Ancient cities according to Le Corbusier are problematic because of their connection to nonhuman animals with their meandering paths, that become the loci of disease and moral depravity. The notion of *rectitude* in city planning with straight orthogonal lines is juxtaposed to the meandering paths made by other nonhuman animals, such as a donkey, in order to affirm human superiority and moral status. The ‘rightness’ of the grid-city based on western standards of moral and morphological correctness, versus the chaotic unplanned ancient city.

Catherine Ingraham writes about the asymmetries she sees between human histories in architecture and nonhuman histories/ animal life. Of particular interest is her emphasizing the obsession Le Corbusier had with the image of a donkey and the meandering paths, with the term she coined “donkey urbanism”. This expression describes what Le Corbusier finds problematic

about European cities of the past, that have developed without planning, as a result of “animal paths”. Ingraham writes about how the modern movement espoused the superiority of human endeavors over anything generated by nonhuman animals:

Why, or how, a trivial, typically comical animal such as a donkey came to oppose the right angle, held as one of the most significant abstract productions of the human mind, the deep mathematical heart of Western architecture itself, is one aspect of a set of complex issues.<sup>22</sup>

The use of straight lines and right angles as a way to claim superiority and organize the occupation of land is not new to the modern movement. The Romans used it very deliberately as a strategy to colonize territory with what is called in Latin the *Cardo* and *Decumanus*: a north-south and east-west axis that is traced on occupied territory as a way to start new city planning. But in the modern movement straight lines and right angles have an added importance because of the aesthetic agenda tied to a moralizing dimension of hygiene; of them (animals) versus us (humans). They materialize control, precision, and the man-machine-made, further entrenching the dualities between (hu) man and nature.

The moralizing dimension of the use of right angles in modernism is used to advocate for a holistic aesthetic vision, from the scale of the body in domestic spaces to the scale of city planning. Indeed, it extends into dictums of how one should live:

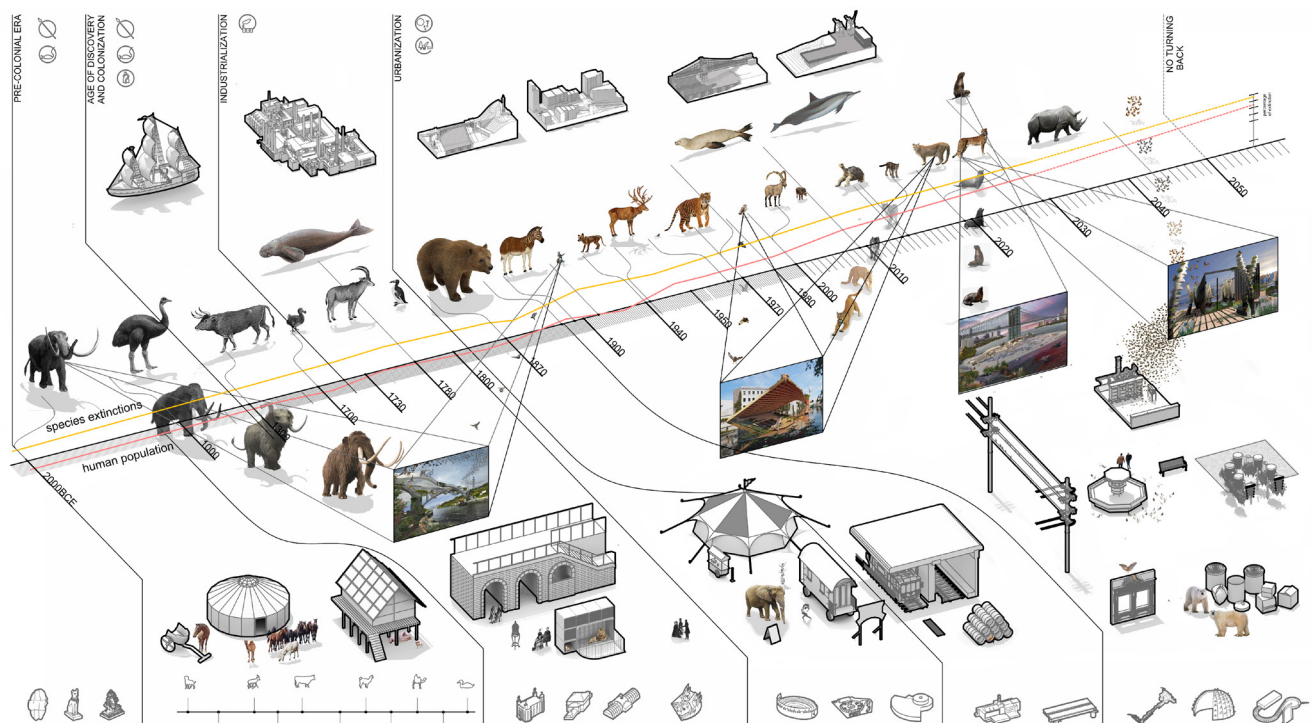


Figure 5. To explore the role that architectural typology has in excluding forms of life deemed inferior to the human, shown are animal extinctions with the emergence of specific architectural typologies that engage human-nonhuman cohabitation. By Eva Perez de Vega with Ziyu Chen.



“We are to be pitied for living in unworthy houses, since they ruin our health and our morale.” This goes hand in hand with the adopted aesthetic of the machine that sees the house as “a machine for living”. The concept of the machine is also invigorated by the invention of the automobile, that gains primacy in the design of cities as well allowing humans to use man-made transport instead of animal-based transport. Indeed, machines in general and automobiles in particular were seen as a symbol of progress and power.

With modernism came a fundamental questioning of what it is to be human. What is at stake is our fundamental understanding of our role on earth. Architecture is seen as an avenue to further entrench human superiority over other species, who -as exemplified by Le Corbusier’s donkey - are seen as unhygienic, lacking culture, or agency. The fascination with machine aesthetics was instrumental to further wedge the human-nonhuman divide, as way to continue to assert our superiority and separation from nature and other species. Even more explicitly, the colonizing power of the grid fueled the dualism between the grid-city of western urban planning- let’s call it “enlightened urbanism”, and the more emergent morphology of unplanned ancient cities still connected to animal life - *donkey urbanism*.

The grid is used in the practice and teaching of architecture as a default organizational tool, often oblivious to the roots of its colonizing goals. The prevailing ideology enforced the use of the grid as a ‘corrective’ tool for the chaotic lack of planning of indigenous peoples. Importantly, however, one has to note that it is not the intent of the paper to claim that anything non-western and non-male is by default better or more righteous. Rather, to provide the context from which one can question the practices we have inherited and consider counterpoints to the *human-all-too-human* western typologies we continue to rehash, teach, and pro-liferate on this side of the hemisphere. As Cavarero puts it:

the geometry intrinsic to *Homo erectus* adapts itself to all the realms of meaning in which the human manifests its condition, it is in fact philosophically even more urgent to ask what consequences this geometry produces for our discourses on subjects, human relations, and community.<sup>23</sup>

Cavarero asks us to put attention to the effects that “the geometry intrinsic to *Homo erectus*” has on the discourse of subjectivity and community. Similarly, one should pay attention to the geometries that pervade our built environment, used as innocent defaults that nevertheless embody centuries of exclusion and domination.

Geometry holds meaning and memory. Architecture expresses itself through, among other things, matter and geometry. Yet the geometries used by architects to house humans are embedded with unacknowledged biases. The timeline shown here (Fig. 5) aims to reveal connections between architectural typologies

that concern nonhuman animals to prevalent ideologies in specific blocks of time: pre-colonial, colonial, industrial and urbanized periods, up to what is considered by many climate scientists as the point of no return we are reaching in 2050. This timeline also illustrates how, maybe not surprisingly, nonhuman extinctions have increased with the growth in human numbers.

This text asks how architecture and the built environment can acknowledge the histories and biases embedded in building typologies, which have privileged a very narrow conception of ‘*the (hu)man*’. Given the climate crisis we have a mandate to question our exceptionalism, and realize that true ecological thinking demands a multispecies approach to architecture. It connects to a number of contemporary architects and artist who are asking similar questions with their work; from projects that are built for dwindling numbers of endangered bats, to those who monitor bees or give refuge to migrating birds. It is exciting to see that more and more projects are emerging that disturb the human- animal divide and take architecture as being concerned with all forms of life. This work, and the illustrations herein, are also part of that disturbance; aiming to put into question the assumption that architecture is only for humans. These images and others published in the publication *Choreographing Space*<sup>24</sup> re-introduce animal bodies into architectural representations of projects that stand on this contested ground: bodies that have been excluded from their own habitats.

This work is part of a (self)reflection on the practice and teaching of architecture in the West that aims is to understand how we got to the status quo in architectural practices. Exploring the inherited biases of thought can allow us to re-frame speciesist attitudes which see architecture as a practice of domination over the environment and its other species. The catastrophic predicament we are in as humans demands action but also thought. Architects are all complicit in internalizing and replicating human exceptionalist practices of domination over the environment. It is through a self-reflection of one’s own practices that we can open a dialogue on how to engage with a different kind of world-building. The act of re-drawing our spaces and acknowledging the presence of nonhuman life, is part of the effort to recognize the inter-connectedness between human and nonhumans, so that we can be critical of our role in a changing world that demands a radically different ways of intervening in it.



## ENDNOTES

1. The concept of Rectitude as eloquently developed by Italian feminist philosopher Ariana Cavarero in her book *Inclinations. A Critique of Rectitude* (Palo Alto: Stanford University Press, 2016).
2. Cavarero and other feminist thinkers that will be referenced in this paper do not necessarily identify with ecofeminism (Stacy Alaimo in fact actively critiques ecofeminism). However, the use of the 'eco' in front of feminism helps to frame the context and separate it from feminism which is being used for agenda's that are opposed to the goals of this paper. See recent uses of this word in conservative politics in the US and Italy for example.
3. Elizabeth Kolbert. *The Sixth Extinction: An Unnatural History*. (New York: Henry Holt & Company, 2014).
4. Rosi Braidotti. *The Posthuman*. (Oxford: Polity Press, 2013), 1.
5. Immanuel Kant, *Lectures on Anthropology*, ed. by Allen Wood and Robert Loudon (Cambridge: Cambridge University Press, 2012).
6. Some thinkers, such as Timothy Morton, have rejecting the use of the term "nature" altogether, claiming that the chief stumbling block to environmental thinking is the idea of nature itself and that paradoxically, in order to have a proper ecological view, one must relinquish the 'idea' of nature. See: Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*. (Cambridge MA: Harvard University Press, 2007).
7. Vandana Shiva, & Maria Mies, *Ecofeminism*. (London: Bloomsbury Academic & Professional, 2014).
8. Chiara Bottici, *Anarchafeminism* (New York: Bloomsbury, 2022), chap 5.
9. Stacy Alaimo, *Bodily Natures: Science, Environment, and the Material Self*. (Bloomington: IU Press, 2010), 2.
10. As this paper is a critique of human exceptionalism in the West, it will work within that framework, while also aiming not to fall into what Intuit scholar Zoe Todd reminds us: that indigenous knowledge is all too often unreferenced. See, Zoe Todd in "An Indigenous Feminist's Take on the Ontological Turn: 'Ontology' is Just Another Word For Colonialism." in *Journal of Historical Sociology*, 2016-03, Vol.29.
11. Braidotti, *The Posthuman*, 2.
12. Vitruvian scholar Indra Kagis McEwan details how Vitruvius favored words over drawing claiming that he was "writing the body of architecture" Indra Kagis McEwan, Vitruvius, *Writing the Body of Architecture*. (Cambridge: MIT press, 2003) 17.
13. Vitruvius, *The Ten Books of Architecture*, 73.
14. Adriana Cavarero, *Inclinations: A Critique of Rectitude*, (Palo Alto: Stanford University Press, 2016), 6.
15. Given by Swedish botanist Carl Linnaeus in 1730's, despite his not wanting to claim a separation between human and animal, this is the effect (and deliberately intended by certain theologies) of the taxonomic classification we use today.
16. In the Forward Paul Kottman synthesizes one of the main goals of the book: "Cavarero is interested, rather, in tallying the costs of depicting the human being as upright when it comes to our view of women, our overall understanding and collective self-conception."
17. Catherine Ingraham. *Architecture, Animal, Human: The Asymmetrical Condition*, (London & New York: Routledge, 2005), 13.
18. Le Corbusier, *The City of Tomorrow and Its Planning*. Trans. Frederick Etchells, (New York: Dover Publications Inc., 1987), 5.
19. This house was given the status of "subversive aesthetic" and threatening to Le Corbusier, to that point that he developed a life-long obsession with it. For more on this see *Occupying E.1027: Reconsidering Le Corbusier's "Gift" to Eileen Gray*. (*Space and Culture*, 2005), 8 (2).
20. Maria S. Giudici, *Counter-planning from the kitchen: for a feminist critique of type*. (*The Journal of Architecture*, 2018), Vol. 23, 7-8.
21. Le Corbusier, *Towards a New Architecture*, 5.
22. Ingraham. *Architecture, Animal, Human: The Asymmetrical Condition*, 134.
23. Cavarero, *Inclinations: A Critique of Rectitude*, 128.
24. e+i studio, *Choreographing Space* (London, Artifice Press, 2021).