

Informal Methodologies:

Using methods of material culture and spatial narrative to understand the temporal systems of Teusaquillo

Robert Stubbs
Emilia Gołębiewska

Introduction

Through reflecting on the Research Methods course, we have come to an understanding of research as a process of gaining knowledge through *un-learning*.

Broadly speaking, the views that we have on life are shaped by the socio-economic context that we grew up in, which varies not only from country to country, but also within each nation down to the different neighbourhoods of the city. Relying on these preconceived assumptions and judgements to guide our research inevitably prohibits learning by limiting our possibilities for exploration. Unlearning the preconceptions and prejudices about society that one grew up in is a difficult task, but essential for conducting research – architectural or otherwise. What we have tried to do in our approach to the graduation studio is to question the ways architecture can be studied and understood, as well as what we consider as ‘legitimate’ architecture. In this sense, we have tried to be more critical of the way we have been approaching our research in relation to the subjects we are studying. The question of knowledge and ways of knowing is a recurrent theme within both our graduation project and the studio in general.

Our graduation studio within the chair of Methods & Analysis, “Positions in Practice: Constructing the Commons in the Latin American Metropolis”, is situated in Bogota, Colombia and focuses on the theme of “...commonality and the idea of knowledge as a common pool resource, which is essential for the production of the built environment.”¹ In accordance with this theme, our investigations thus far have been situated in the neighbourhood of Teusaquillo, which is characterized by the many dispersed public and private knowledge institutions (universities, theaters, bookstores, etc...) that it contains. Our ultimate goal is to stage interventions that use multiple methods and agencies to introduce relations of meaningfulness, appropriation, and integration to the area.

Throughout the studio, as a result of our critical approach of questioning what constitutes architecture, we have developed an interest in studying the complex processes of informal activity that exist in Teusaquillo. In response to the chair’s position of questioning conventional definitions of architecture that subscribe to the notions of problem-solving, we would like to broaden the definition of informality beyond those created from typical binary thought processes. To begin this process we have looked at the work of different theorists that aim to address conflicts resulting from generalizations associated with the established dichotomy of formal and informal.² One of such thinkers is Rahul Mehrotra, who introduced the theory of the kinetic and static city as an episteme that moves beyond the humanitarian dimension of informality, and instead sees it as a means of generating innovation in response to imposed constraints.³ We intend to proceed with our work by recognizing any actor that corrects, adjusts, or disrupts the order of the hegemonic static city as contributing to the act of informalization.

In his text, Mehrotra distinguishes the kinetic city from the static city by how it is represented through public spaces and human occupation, rather than by the built environment. As such, to grasp its dynamic nature, the kinetic city demands a system of analysis that is based on its qualities of flow, indeterminacy, and instability. For this reason, it does not seem appropriate to adopt a methodology that is tailored to the study of the fixed and predictable elements of the static city such as building typology or territorial landscapes.

In the following essay, we will explain further our reasoning for implementing methods of research that we feel are necessary for conceiving an intervention that touches on the temporal, transient, and flexible qualities of Teusaquillo in a more socially inclusive and locally specific way. Ultimately, the goal of our research can be currently defined as searching for ways in which these two faces of the city of Bogota – the static and the kinetic – can work together through activating the idea of knowledge as a common pool resource. In pursuit of this goal, we must first ask the question: How

can formal and informal systems of knowledge collection and sharing coexist in the city of Bogota, Colombia?

We felt that the best way to approach our research question was to use methods which would allow us to understand people and their relationship to space, rather than space itself; to understand people through the objects that they use to appropriate the city. Therefore, the research methods that we have used thus far in our project are those within the fields of material culture and literary analysis.

Research Method Discussion and Reflection: Material Culture

The interdisciplinary research field of material culture has stemmed from the broader scientific fields of anthropology, sociology, and archaeology as the study of objects and their relationship to other objects, people, and the meanings we attach to them.⁴ We believe that investigating these relationships can allow us to form a better understanding of what is the nature of informal living as present in the Teusaquillo neighbourhood in Bogotá.

Seminal to the creation of the field of material culture and the expansion of general ethnographic study, has been Marcel Mauss' work entitled, 'The Gift'. Mauss establishes his 'gift-giving theory' from a study that is based on the premise that gifts contain a powerful meaning of reciprocity in Māori culture that is distinct from "western society". His key finding was that the gift in this context is a "total prestation", in which the exchange of a thing is imbued with a social obligation or bond that requires the receiver of the thing to respond or risk corrupting their honour and status.⁵

In this instance, the people involved in the exchange are theoretically never separated from the things they are exchanging. Following this logic, to study the biographies of the things (objects, materials, clothing, etc...) of exchange is also a way of learning about the life and motivations of the people who use them.⁶ Many anthropologists, some of which include Arjun Appadurai, Ian Hodder, Victor Buchli and Joseph Rykwert, have attempted to expand on this theory of exchange by providing different ways to understand the role of materials in various social and economic interactions.⁷ A major benefit of choosing this method of study is its potential to aid us as architects to better understand the conceptual drivers of the informal practices of appropriation that take place within our site.

Over the course of this semester, we have used a collection of in-situ (on site) and post-situ (off site) techniques to utilize this methodology in our research. While in Bogotá, we began our work by participating in the studio workshop 'Thinking Through Things', which challenged us to re-think – or *unlearn* – how objects and materials can be used in analytical research. This proposed method, as described in Amiria Henare, Martin Holbraad, and Sari Wastell's book, also titled, 'Thinking Through Things', seeks a "more open and heuristic form of analysis," that allows the objects of our environment to reveal new theoretical possibilities by making apparent things that were previously unanticipated and inconceivable.⁸ An important concern of this new approach is addressing the issues that the field of material culture studies has dealt with since its founding: dealing with how to operate in foreign environments. As foreign students operating in a Latin American context – a situation that for us is completely new – this method of operating with material culture has allowed us to analyse the existing in a productive and unprejudiced way.

As a branch of anthropology, some of the first material culture studies grew from the examination of non-western contexts. As a starting point, these studies had tendencies of categorizing their observations in a way that inherently implied a structure that hierarchized cultures to fit a desired global narrative of a shift from simple to sophisticated or uncivilized to civilized.⁹ More recent approaches have attempted to correct this flaw in material culture's framework in a variety of ways. The way that 'thinking through things' suggests conducting more locally specific research in a new

environment is to move away from the idea that anthropologists have historically pushed for, which was the necessity to separate meaning from objects; or rather to impose the meaning inscribed within the 'finder' onto the 'found'. In order to understand an object within its context, we need to *unlearn* the associations that our cultural upbringing has taught us.

We followed this model of thinking through things for our in-situ method of research by performing an ethnographic study within our site that comprised of two stages. The first stage involved exploring the neighbourhood through the use of a domestic object of our choice. Conversely, we have tried to defamiliarize ourselves with the meanings of our objects, to enable us to see them as tools that can take us to unexpected places in the neighbourhood (see Figure 1). By transferring agency from ourselves to the objects, we explore how these objects can change the way we see the city. This process of exploration through objects forced us to cleanse ourselves of any assumptions that we might have had regarding the site, and to approach it 'as found' by analyzing it on its own merits. The second stage then involved using this object to discover a 'found object' in the neighbourhood. Because the process that we have used to find this object, we were able to approach it without projecting any meaning onto it from our own knowledge, but rather to analyse it within the context of the neighbourhood (see Figure 2).

This ethnographic method of research shaped the way we developed our understanding of the site by placing ourselves at a more local point of view, through participating in acts of appropriation with our objects. In the case of our study, the discoveries we made were the multiple ways in which informal actors appropriate their surrounding infrastructure to meet their needs.



Figure 1 (above): Stills from the 'Thinking Through Things' workshop in Bogotá, September 2018.

Figure 2 (below): Vendors appropriating the neighborhood of Teusaquillo, Bogotá, September 2018.



In order to further understand these processes of appropriation in our post-situ method, we utilized a strategy similar to Ray Lucas' study 'Graphic Anthropology', which uses a combination of different architectural drawing techniques to analyse the material culture of Namdaemun market in Seoul, South Korea (see Figure 3).¹⁰ The aim of Lucas' analysis was to more fully understand the ways vendors occupied space in the market through making plan, section, elevation, and axonometric drawings of their prefabricated carts. By studying vending carts through the use of drawing techniques that are usually reserved for documenting elements of the static/formal city, a position is stated here that argues for taking these elements of the kinetic/informal city more seriously, as a legitimate informal architecture. For our graduation project, we also wish to adopt this approach, which is expressed by Felipe Hernandez in his book 'Bhabha for Architects':

“[Western] methods of historical inscription dismiss the architectures produced by common people in the act of survival. By this I mean (...) also the appropriations of space that they carry out in the centres of cities in order to live and work, to survive in a world system that is adverse to poverty”.¹¹

Similar to Lucas, we have performed a study on a selection of vendors that operate in Teusaquillo's informal economy. By using the drawing techniques (technical, diagrammatic, perspective, axonometric, ect..) to analyze these case studies (see Figure 4), we were able to uncover some of the recurring strategies and mechanisms that informal actors used to navigate constraints imposed on them by the static/formal city. However, what we find missing in this study are the aspects of time and transformation, which we have sought to address through the support of an additional method of analysis: the one of literary narrative.



Figure 3 (above): Selected works from Ray Lucas' 'Graphic Anthropology', 2014.

Figure 4 (below): Vendor Analysis: Student Vendor Case Study, 2018.

Student Vendor - Plaza Che

A few years back they cut financial aid. Oh, of course, there were protests, and petitions, a hunger strike or two. I wasn't here yet when it was all going down, but I've heard stories. All for nothing, of course. So now we are here; and it's difficult, to study like this, to survive. The lucky ones have part-time jobs around the city, with real pay and set working hours. The rest of us, we do this — sell food for a minimal profit, sitting outside, always available. We manage. The stand I'm working at now, we usually set it up in Plaza Che. We, as in — myself and four other students, equally desperate. We're not really friends, but we burnt the cost of setting it up together, and now we split the profits and shifts. There's a lot of competition across the university, in studies and business alike. It's easier to stay afloat with someone having your back. It's a delicate ecosystem, sure. But there is a sense of solidarity in all this, or at least I like to believe that there is. A kind of pride, you know?

Student Tent - Plaza Che

Up and down, up and down, over and over and over. It's exhausting, for me and for them. Up in the morning, down at night, every day. No other way around it — they cannot leave me standing overnight for fear of theft. And so — every day a rebirth. My moments of rest are fleeting — I stay in a different location each night, a planned rotation of four houses. Once set up, I usually stay in one place until the evening. I stand in Plaza Che often; the square is busy and brings business. I do change locations though, based on a variety of circumstances — the crowd, the exam schedule, the weather. It's all up in the air most of the time, the decisions are made on the spot. My favourite spot on the campus is next to the music building. I like hearing the students sing and play. It creates a completely different atmosphere than the rest of the campus, much calmer. The music fades in and out, sometimes you have to strain your ear to hear it, other times it booms across the lawn. It goes up and down.

Research Method Discussion and Reflection: Literary Narrative

The kinetic layer of Bogotá, sprawling and busy, is characterized by its informal, mobile inhabitants - street vendors, cleaners, the homeless - who both operate within and also disrupt the flows of the static city. These informal actors present in the city operate beyond the so-called 'norm', the formal constraints that are usually placed upon any person living within a modern society. Diana Agrest, in her text *Architecture from Without*, touches upon the subject of exclusion and otherness: "Society establishes a certain kind of symbolic order where not everyone has an equal chance of fitting. Those who do not fit have to find their place between symbolic orders, in the interstices; they represent a certain symbolic instability."¹² While in her text Agrest specifically focuses on women as the object of exclusion, we felt there was a certain resonance between her writing and the topic of our graduation project, as well as the concept of the kinetic city.

We believe that the position taken by Diane Agrest, with its sharp observations regarding the exclusivity of the built environment, in its approach to the profession, can be connected to the field of critical architecture. The field originated with Manfredo Tafuri in the late 1960s, as a way of grappling with the failed architectural utopias of decades past. Tafuri proposed the architect and the historian as two actors operating in opposition: a utopian vision against a critical approach towards the past.¹³ The argument posed by Tafuri then led to a new generation of architects - namely Koolhaas and Tschumi, at the forefront of this shift - trying out new ways of practicing architecture, combining other disciplines, which resulted in a hybrid approach.¹⁴ As per Murray Fraser, the question posed by the critical approach to architecture was one of complicity - to what extent can an architect practice honestly, within the existing system? Fraser also argues for theoretical architectural and spatial questions to be more inclusive and more closely related to their specific context.¹⁵ It is with this particular trajectory of the critical architecture discourse that we can link it back towards Agrest and her writings regarding social inclusion.

What has been thus far established, and what forms the argument for using the literary method as a means of understanding and producing architecture for our graduation project, is as follows. Our focus lies with the informal, 'kinetic' actors operating in the city. The stage for these actors, the space of openness, is the city street - a street as it is in reality, as can be experienced, rather than what is visible on an urban plan. Adding onto that from the writings of Agrest, the concept of the street as a space for otherness also implies the need for different method of exploration that is appropriate to the ephemeral nature of the subject in question.

We have used the field of material culture to understand the meanings of objects to people and infrastructure. To understand the nature and social relationships of the informal actors in the city, we have used the literary narrative method as a way to capture the intangible which cannot be revealed through practices of drawing. In the foreword to Klaske Havik's book *Urban Literacy*, Juhani Pallasmaa names the narrative approach as 'crucial' in developing architectural empathy.¹⁶ Narrative, then, can be used to understand the practices of daily life in an empathetic, inclusive way; avoiding judgement. For Havik, literary narrative can explore "how architecture is experienced, used and imagined."¹⁷ Narrative was a useful tool to understand the process of how things - and spaces - are made, rather than accept them at face value.¹⁸

Additionally, in her contribution to '*Strangely Familiar: narratives of architecture in the city*', Christine Boyer also mentions using narratives - in this case, cinematographic narratives - as a way to discover spaces. He writes: "(...) such devices as the detective story (...) offer an illusion of reality in narrated form; they focus, point out and remember parts of the city that have been covered over by mysterious events. Thus, (...) [the film] offered a set of mapping procedures that presented an imaginary centered and legible city, enabling the spectator to gain at least cognitive control over a place that was

no longer experienced directly.”¹⁹ It can be said, then, that the narrative method, to a certain degree, enables us to understand spaces from a distance and make the way they are experienced more legible.

Learning about things and places experientially allows us to imagine what living in that place is actually like, and helps to understand change; to analyze variables that are not fixed to a given location or time. This is particularly useful when considering informal actors such as street vendors, who are constantly moving with the flows of city life. Similarly to the ‘thinking through things’ exercise, it helps us as researchers to look at a given environment from the viewpoint of the actors that inhabit and use it, and thus - to empathize with them.

It is with this understanding of what the method of spatial narratives can achieve and why it is needed, that we began to use this approach in our study on the architecture of the informal economy of Teusaquillo, Bogotá. We have researched the creative process that informal actors - in this case, the street vendors - undergo to subvert and negotiate the constraints of their environment and the infrastructure of the city. We have specifically done this through a combination of storyboard drawings and two distinct types of narration: one from the perspective of the object, and one from the perspective of the vendor (see Figure 4). The texts, partially based on facts and partially imagined, have allowed us to intimately map out the experiences of the vendors, to understand the delicate push and pull of how they make a living on the street, of navigating the flows of traffic, of the opportunities and affordances present in the built environment, as well as the careful negotiations with, and maintenance of, everyday objects that are used for vending.

These narrations were, of course, only a starting point of our research. We are now moving into the broader waters of intervening in the site, with a large scope and the ambition to create spaces of belonging across the neighbourhood. We might, or might not, use the narrative method moving forwards - that is yet to be determined. It is important, however, to note that the narrative method, its sensitivity, the way it operates and the reasons for its use, have most definitely pointed us in the direction of rethinking informality.

Positioning

Up to this point, we have been focusing on performing site-specific research through observation of how informality operates, and speculation on how it can be accommodated, in the neighbourhood of Teusaquillo. These efforts combined the material culture and spatial narrative methodologies as ways of understanding the human actors and their relationship to the infrastructure of the city. Because of our very specific emphasis on analysing human actions and behaviours - be it through objects or narratives - we would like to argue that the way we have used the aforementioned methodologies forms a part of a praxeological approach. If praxeology is defined, as per Marieke Berkers lecture during the course, as the study of human action and conduct, with the built environment as the stage for everyday practice, then we believe that our approach to using material culture and narrative methodologies forms a part of praxeological research.

Continuing on from our initial research methodologies, which sought to question the ways of understanding and learning about the existing environment of Teusaquillo, we would now like to move into designing our intervention with an equally critical approach. We have decided to take a position that combines the roles of the ‘Urban Activist and the ‘Urban Artist’ as a way to address the inclusion of informal systems in the city of Bogotá. By shifting between these two roles, we are operating in a similar way to what Mel Dodd has defined as the “Double Agent”.²⁰ The necessity to take on two roles simultaneously is to propose a piece of work that is socially engaged and advocates change, while at the same time not behaving in a way that is paternalistic or judgmental.

As defined in the writing of Camila Bustamante, “urban activists are able to reclaim some of the ground lost to professional exceptionalism and collectively shape a more just and social city.”²¹ We have chosen this stance based on one of the main arguments of our approach, which is that society can only benefit from gaining more knowledge by granting more voices to speak through the creation of a more inclusive urban infrastructure. A key criteria for our intervention in the city is to explore ways of empowering communities by improving their ability to project their feelings and hopes on urban planning strategies. Our hypothesis is that this is done by enabling appropriation by creating spaces that are usable, but not prescriptive to a particular function or imposing order.

Zeuler Lima and Vera Pallamin are architects working with this position of activists to create low-income housing alternatives within the historic city center of Sao Paulo. They believe that the way to do this is to foster ordered situations of conflict in the form of public argumentation. This disagreement is a political process that destabilizes existing realities by opening up their established framework of perception, action, and thought. One method of facilitating this disagreement has been the occupation of abandoned buildings by housing movement groups. This action creates political pressure that makes it more difficult to ignore the problems of vacant buildings and a lack of low income housing.²²

While we are not acting as activists through the organization of demonstrations in the way described by Lima and Pallamin, we are still contributing to this discourse by attempting to provide moments in the city for such social critiques to occur. To create these places of criticism, we have decided to look at site specific art that does so through acts of spatial provocation. Jane Rendell explains in her book “Art and Architecture: A Place Between”, how urban interventions are works that sit between theory and practice because of the way they foreground theories that comment on how we construct and perceive space in the medium of built form²³ and argues that “To develop as a critical practice, architecture must look to art, and move outside the traditional boundaries of its field to a place between disciplines.”²⁴

Another argument we have for intervening in the form of an urban intervention is that this approach does not attempt to problem solve. We would like to avoid an approach that involves casting judgement by determining which activities are right or wrong, and instead provide opportunities for a diversity of lifestyles to exist. Our provocation can be defined simply as searching for ways to “informalize” the city by adding, subtracting, and subverting variables in the existing static environment. To inform this design research project, we have decided to look for inspiration in socially driven art practices of individuals such as Gordon-Matta Clark, Rachel Whiteread, Do Ho Suh, Krijn de Koning, and Richard Wilson.

These practitioners do not have the objective of solving problems, but instead attempt to promote awareness and discussion of situations on site through destabilizes accepted, formal orders of the built environment by challenging our assumptions of their materials, forms, and locations.²⁵ Philosopher Stephen Walker explains the way artist Gordon Matta Clark has achieved this effect in his work through demonstrating the multi-faceted properties of matter by either combining, cooking, or cutting through objects in unexpected ways to reveal something that was previously hidden.²⁶ In the case of his building dissection projects, he is revealing spatial conditions created by social inequality through altering their transparency.

We would like to approach our intervention in a similar spirit to these artists by subverting the “functional” elements of Teusaquillo and opening them up to new interpretations and meanings. Ultimately, the proposal of “Informalizing Teusaquillo” aims to create a network of informal spaces throughout the neighborhood that form direct connections with existing institutions. It is our hypothesis that counterpointing these existing knowledge institutions with spaces for informal knowledge sharing is a step towards a productive coexistence between two sides of Bogota - the static and the kinetic - that have historically been held in tension.

Endnotes

- ¹ Robert Gorny and Marieke Berkers, *Methods and Analysis - Lecture Series Research Methods, Fall 2018*, 2018, 1.
- ² Felipe Hernández, Peter Kellett, and Lea K. Allen, eds., *Rethinking the Informal City: Critical Perspectives from Latin America*, Remapping Cultural History, v. 11 (New York: Berghahn Books, 2010), 10.
- ³ Rahul Mehrotra, "Negotiating the Static and Kinetic Cities: The Emergent Urbanism of Mumbai," in *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, ed. Andreas Huyssen (Durham: Duke University Press, 2008), 206.
- ⁴ Ray Lucas, *Research Methods for Architecture* (London: Laurence King Publishing, 2016), 109.
- ⁵ Amiria J. M. Henare, Martin Holbraad, and Sari Wastell, eds., *Thinking through Things: Theorising Artefacts Ethnographically* (London ; New York: Routledge/Taylor & Francis Group, 2007), 16.
- ⁶ Lucas, *Research Methods for Architecture*, 103.
- ⁷ Lucas, 103.
- ⁸ Henare, Holbraad, and Wastell, *Thinking through Things*, 3.
- ⁹ Ian Woodward, *Understanding Material Culture* (Los Angeles: Sage Publications, 2007), 18.
- ¹⁰ Lucas, *Research Methods for Architecture*, 110.
- ¹¹ Felipe Hernández, *Bhabha for Architects*, Thinkers for Architects 04 (London ; New York: Routledge, 2010), 18.
- ¹² Diana I. Agrest, "Architecture from without: Body, Logic, and Sex," *Assemblage*, no. 7 (1988): 30, <https://doi.org/10.2307/3171074>.
- ¹³ Andrew Leach, "Choosing History: Tafuri, Criticality and the Limits of Architecture," *The Journal of Architecture* 10, no. 3 (June 1, 2005): 235–36, <https://doi.org/10.1080/13602360500162485>.
- ¹⁴ Murray Fraser, "The Cultural Context of Critical Architecture," *The Journal of Architecture* 10, no. 3 (June 1, 2005): 317, <https://doi.org/10.1080/13602360500162287>.
- ¹⁵ Fraser, 320.
- ¹⁶ Klaske Havik, *Urban Literacy: Reading and Writing Architecture* (Rotterdam: NAI010 Publ, 2014), 6.
- ¹⁷ Klaske Havik, "Acts of Symbiosis: A Literary Analysis of the Work of Rogelio Salmons and Alvar Aalto," *Montreal Architectural Review*, no. 4 (2017): 43.
- ¹⁸ Iain Borden, *Strangely Familiar: Narratives of Architecture in the City* (London; New York: Routledge, 1996), 7.
- ¹⁹ Christine Boyer, "Twice-Told Stories: The Double Erasure of Times Square," in *Strangely Familiar Narratives of Architecture in the City*, ed. Iain Borden et al. (London; New York: Routledge, 1996), 41.
- ²⁰ Rory Hyde, *Future Practice - Conversations from the Edge of Architecture* (New York: Routledge, 2013), 81.
- ²¹ Hyde, 104.
- ²² Zeuler Lima and Vera Pallamin, "Informal Practices in the Formal City: Housing, Disagreement and Recognition in Downtown São Paulo," in *Rethinking the Informal City: Critical Perspectives from Latin America*, ed. Felipe Hernández, Peter Kellett, and Lea K. Allen, Remapping Cultural History, v. 11 (New York: Berghahn Books, 2010), 50–51.
- ²³ Jane Rendell, *Art and Architecture: A Place Between* (London: I. B. Tauris, 2006), 13.
- ²⁴ Rendell, 191.
- ²⁵ Philipp Oswald, Klaus Overmeyer, and Philipp Misselwitz, eds., *Urban Catalyst: The Power of Temporary Use*, 1., neue Ausg (Berlin: DOM publishers, 2013), 139.
- ²⁶ Stephen Walker, "Gordon Matta-Clark: Matter, Materiality, Entropy, Alchemy," in *Material Matters: Architecture and Material Practice*, ed. Katie Lloyd Thomas (London ; New York: Routledge, 2007).

Bibliography

- Agrest, Diana I. "Architecture from without: Body, Logic, and Sex." *Assemblage*, no. 7 (1988): 29–41. <https://doi.org/10.2307/3171074>.
- Borden, Iain. *Strangely Familiar: Narratives of Architecture in the City*. London; New York: Routledge, 1996.
- Boyer, Christine. "Twice-Told Stories: The Double Erasure of Times Square." In *Strangely Familiar Narratives of Architecture in the City*, edited by Iain Borden, Joe Kerr, Alicia Pivaro, and Jane Rendell. London; New York: Routledge, 1996.
- Fraser, Murray. "The Cultural Context of Critical Architecture." *The Journal of Architecture* 10, no. 3 (June 1, 2005): 317–22. <https://doi.org/10.1080/13602360500162287>.
- Gorny, Robert, and Marieke Berkers. *Methods and Analysis - Lecture Series Research Methods, Fall 2018*, 2018.
- Havik, Klaske. "Acts of Symbiosis: A Literary Analysis of the Work of Rogelio Salmona and Alvar Aalto." *Montreal Architectural Review*, no. 4 (2017).
- . *Urban Literacy: Reading and Writing Architecture*. Rotterdam: NAI010 Publ, 2014.
- Henare, Amiria J. M., Martin Holbraad, and Sari Wastell, eds. *Thinking through Things: Theorising Artefacts Ethnographically*. London ; New York: Routledge/Taylor & Francis Group, 2007.
- Hernández, Felipe. *Bhabha for Architects*. Thinkers for Architects 04. London ; New York: Routledge, 2010.
- Hernández, Felipe, Peter Kellett, and Lea K. Allen, eds. *Rethinking the Informal City: Critical Perspectives from Latin America*. Remapping Cultural History, v. 11. New York: Berghahn Books, 2010.
- Hyde, Rory. *Future Practice - Conversations from the Edge of Architecture*. New York: Routledge, 2013.
- Leach, Andrew. "Choosing History: Tafuri, Criticality and the Limits of Architecture." *The Journal of Architecture* 10, no. 3 (June 1, 2005): 235–44. <https://doi.org/10.1080/13602360500162485>.
- Lima, Zeuler, and Vera Pallamin. "Informal Practices in the Formal City: Housing, Disagreement and Recognition in Downtown São Paulo." In *Rethinking the Informal City: Critical Perspectives from Latin America*, edited by Felipe Hernández, Peter Kellett, and Lea K. Allen. Remapping Cultural History, v. 11. New York: Berghahn Books, 2010.
- Lucas, Ray. *Research Methods for Architecture*. London: Laurence King Publishing, 2016.
- Mehrotra, Rahul. "Negotiating the Static and Kinetic Cities: The Emergent Urbanism of Mumbai." In *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, edited by Andreas Huyssen, 327. Durham: Duke University Press, 2008.
- Oswalt, Philipp, Klaus Overmeyer, and Philipp Misselwitz, eds. *Urban Catalyst: The Power of Temporary Use*. 1., neue Ausg. Berlin: DOM publishers, 2013.
- Rendell, Jane. *Art and Architecture: A Place Between*. London: I. B. Tauris, 2006.
- Walker, Stephen. "Gordon Matta-Clark: Matter, Materiality, Entropy, Alchemy." In *Material Matters: Architecture and Material Practice*, edited by Katie Lloyd Thomas. London ; New York: Routledge, 2007.
- Woodward, Ian. *Understanding Material Culture*. Los Angeles: Sage Publications, 2007.