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## **Researching citizen participation within the architecture of post-disaster housing reconstruction: Towards a methodology rooted in ‘ecologies of creative practice’**

### **Abstract**

*This paper explores an ecological view of citizen participation within the architecture of post-disaster housing reconstruction. Studies of citizen participation and their applications to disaster recovery tend to focus on socio-political relations, a view which tends to overlook the significance of environmental and material contexts. Consequently, this paper endeavours to develop more holistic understanding of citizen participation in post-disaster housing reconstruction by drawing from critical theory in architecture and design anthropology. It therefore re-frames the field as an ‘ecology of creative practice’, in which cultural, institutional, moral, material, and environmental forces converge. Here, users are regarded as architects in their own right. Moreover, dwelling serves as a metaphor for carrying on with life, and political participation merges with the intimate tactics of inhabitation. This paper will discuss an example -a ‘scene of practice’- from housing reconstruction after Typhoon Yolanda (Haiyan) in the Philippines to illustrate this ecological perspective. In doing so, this paper will lay down methodological principles and corresponding ontological assumptions to consider when designing research along this line of inquiry. The larger aim is to contribute to dialogue between academics and practitioners in humanitarian design and disaster management by showing how political decisions entangle with the creativity and anxiety of dwelling after catastrophe.*

Hope Village is a resettlement site in Eastern Visayas comprising around 400 core housing units that were provided to survivors two years after Typhoon Yolanda wreaked unprecedented death and destruction in the Philippines.<sup>1</sup> The site is home to some of the ‘beneficiaries’ of a women’s livelihood and relief programmes implemented by the Women’s Education Development and Productivity Research Program (WeDpro), an established Philippine non-government organization that was actively involved in response and recovery efforts following the catastrophe. The case discussed in this paper involves Lorna, one of the interlocutors of a

qualitative documentation project that Cajilig conducted on behalf of WeDpro to follow up on the lives of those who participated. The research consisted of case studies of eight NGO beneficiaries (including Lorna) from two adjacent resettlement sites in Eastern Visayas. Each participant went through two to three rounds of home visits for informal interviews and direct observation lasting 20 minutes to one hour each. Individual cases were supplemented with informal interviews with neighbours and former local NGO staff who also experienced resettlement after the typhoon. Conversations covered topics such as likes and dislikes about their current situation (including their housing), life changes since WeDpro wrapped up their projects in the affected areas, current livelihoods, and individual and collective priorities, hopes, and aspirations. Because criticisms of housing programs may affect a resident's status within their community, pseudonyms were used throughout this paper and in the report, while the location of the housing site is only broadly described as Eastern Visayas: a cluster of provinces in central Philippines that were affected by the typhoon. Notably, at the time of data collection, Helen Frichot's work that introduced 'ecologies of creative practice' had not yet been published.<sup>23</sup> This paper is therefore an attempt to reinterpret existing primary data (i.e., Lorna's case) from an ecological angle to show the methodological possibilities of such an approach when conducting process-oriented architectural research in post-disaster housing reconstruction.

That the inhabitants of Hope Village have started to settle into life after catastrophe could be gleaned from the collection of scrap materials, remnants from Yolanda, that adorned their houses, including pieces of plywood that served as room dividers. Lorna's family home, however, was bare, with only a few pieces of furniture. She recalled the controversy that enveloped the community as they prepared to move to Hope Village from their transitional 'bunkhouse' housing. The barangay (local political unit) captain repeatedly asked that the plywood from the bunkhouses be left behind as it was needed for building the town market. However, as most of Lorna's neighbours prepared to transfer to the more permanent dwelling arrangements of Hope Village, they took the plywood to re-use in their new homes. Lorna attributed their lack of belongings to her 'law-abiding' husband, Philip, who reminded her that taking plywood from the bunkhouses was prohibited. 'Let's not join the mess,' Lorna quoted Philip. 'If they said it's prohibited, let's just follow.'<sup>24</sup>

Unlike their neighbours who had plenty of plywood to start with, Lorna and Philip struggled with finding materials to develop their new home. Lorna therefore improvised, using materials she randomly found within the permanent housing site. Lorna herself runs a tiny (and equally

spartan) provision store from their living room window. She constructed the display shelves from pieces of wood and nails found during her afternoon walks around the site; she learnt her carpentry skills from her father whilst growing up. 'During my walks, I look for what I can pick up for future use. Once, I needed wire (to make a chair), so I went around the housing to look for wire.' When Lorna wanted to install a barrier by their front door to keep their toddler safe indoors, she asked Philip to bring home any material from his work at a catering company suited to this purpose. He returned with a bamboo pole used for grilling *lechon* (roast pig) for a party that day, a concession from his employer. Lorna soon got to work using improvised tools and eventually installed the barrier.<sup>5</sup>

### **Citizen Participation and the Built Environment of Post-disaster Housing Reconstruction**

Lorna's case illustrates what housing, as part of the built environment, can do in the context of citizen participation in disaster recovery: housing can function as the public sphere.<sup>6</sup> The built environment shapes what citizens pay attention to and this, in turn, influences perceptions of which 'people, perspectives, and problems are present in the democratic sphere'.<sup>7</sup> For example, the barangay captain's prohibition regarding the re-purposing of plywood spurred the discussions within the neighbourhood. Participation was expressed through these public discussions, as well as through more intimate conversations between Lorna and her husband. As Arendt and Habermas proposed, public space unfolds where and when we voice to others our once private thoughts about what constitutes ideal society.<sup>8</sup> 'Civitas – or public space – might emerge anywhere', from the English coffeehouses in Habermasian texts to the transitional plywood abodes that marked a recovering post-Yolanda Philippines.<sup>9 10</sup>

The attention to the entanglements of citizen participation and architecture is a departure from current literature on participatory models and, more specifically, on participatory planning in post-disaster recovery. This literature underscores the debate between centralised and decentralised planning methods, where advocates of command-and-control techniques assert the need to circumvent bureaucracy during complex emergencies, whilst proponents of decentralised approaches argue that local participation in post-disaster housing reconstruction more effectively bridges the gap between recovery and development (International Federation of Red Cross and Red Crescent Societies, 2018).<sup>11</sup> Furthermore, advocates of 'bottom-up' strategies for disaster recovery argue that centralised methods tend to exclude the knowledge and values of those affected.<sup>12 13</sup>

Consequently, participatory planning models, including those applicable to post-disaster housing reconstruction, differ as a result of the extent to which decision-making power is accorded to 'the community' versus other human actors and institutions: some believe that design decisions need community consultation, but built environment practitioners are ultimately responsible for the design and planning of cities.<sup>14</sup> Meanwhile, others advocate for locally-driven recovery shelter and overall decision-making.<sup>15</sup> These models are similar in assuming that citizen participation necessarily happens through the direct sponsorship of State agencies. Yet, a consideration of the built environment as integral to the public sphere shows that this need not be the case, and public spaces in which issues of citizenship are debated may emerge even outside officialised spaces for invited participation by the State.<sup>16 17</sup>

### **Ecologies of Creative Practice: a broadened view of participation**

Assuming that the built environment is foundational to the cultivation of the public sphere, this paper ventures into a broader assertion: citizen participation is a generative process shaped by forces other than humans, such as materials. In particular, talk about rules and responsibilities as Lorna's neighborhood transitioned into permanent resettlement centred around the acceptable uses of the plywood comprising the vacated transitional shelters. Furthermore, Lorna and Philip addressed their household's lack of resources and concern for their toddler's safety (following their decision to heed the barangay captain) through sourcing bamboo from Philip's employer to construct their front door barrier, and by obtaining wire from around their permanent resettlement site. Thus, according to Tim Ingold, we can be said to live not in a material world, but in 'a world of materials, of matter in flux', and to join this world is to entangle oneself in its material flows. Ingold likens the world of materials to 'a huge kitchen, well-stocked with ingredients of all sorts'.<sup>18</sup> Inhabitants of this world are like cooks, painters, and alchemists, who, instead of shaping matter into pre-conceived forms, are in the business of 'bringing together diverse materials and combining or redirecting their flow in the anticipation of what might emerge'.<sup>19</sup>

Indeed, Lorna has made a habit out of regularly scanning the surroundings of the permanent resettlement site for all sorts of materials. This habit provides her access to things which could be improvised upon to address the family's architectural needs given their financial and political constraints. As such, the larger environment also has the potential to be an agent of citizenship

practice. However, this potential can only be harnessed through cognitive processes that rely on our physical senses: Lorna first had to see the piece of wire amidst the other things that populated the surroundings of the resettlement site, before deciding on how she might use it.<sup>20</sup> Her perception of alternatives for using this wire through cross-categorising its meanings furthermore depends on 'cognitive flexibility and divergent thinking'.<sup>21</sup> These possibilities are drawn 'from the shared human ability to infer new functions for these objects through their tactile affordances' as well as 'from individual past lived experiences of these everyday objects'.<sup>22</sup> For Lorna, past lived experiences that informed her improvisations presumably include her learning basic carpentry from her father when she was younger. Consequently, Lorna's participation through architecture became possible through her entwinements with both human and non-human agents that inhabit the larger *environment*, where 'every constituent – humans, animals, plants, stones, buildings have a continuous trajectory of becoming'.<sup>23</sup>

This interpretation of Lorna's participation in post-disaster housing reconstruction is similar to H el ene Frichot's notion of 'ecologies of creative practice'.<sup>24</sup> Frichot's formulations allow us to apprehend the ways in which the negotiation of specific categories, rules, and expectations that characterise life (for example, after a catastrophe) unfold through the entanglement of social, cultural, material, environmental and biological forces. 'Ecology' in this sense 'is cracked open and allowed a wider sense that extends from special interest groups and the specialisations of the natural sciences, towards political, social and subjective relations'.<sup>25</sup> 'Ecology' might pertain to the 'household of nature and its economic organization', but it also extends to the study of individual and collective organisms as they relate with themselves and with the environment, through perceptions that are mediated by the senses.<sup>26 27</sup> Furthermore, 'creative ecologies' sheds light on how the interconnections and interrelationships of various practices are informed by generative rather than destructive ends. To borrow from Williams and Hernandez, the goal is to move 'beyond mere survival toward thrival and full participation'; the goal is to 'participate in the making of liveable environments', as Frichot also maintains.<sup>28 29</sup> Here, inhabitants of post-disaster housing reconstruction sites, such as Lorna and her family, are not just citizens; they are citizen-organisms (based on the term 'person-organisms' as used by Ingold), who must harness and grapple with mutually constitutive socio-political, material, cognitive, and environmental fields to make their dwelling habitable.<sup>30</sup>

This paper asserts that participation in post-disaster housing reconstruction can be perceived as interrelated ecologies of creative practice made possible by architecture. This orientation can,

moreover, become the starting point for understanding the roles and interrelationships of human and non-human actors in participatory processes. Building on Christopher A. Howard, this position does not aim to replace the human as the primary object of social science (anthropological) inquiry; it does not assume that 'humankind has a sovereign right and duty to both appropriate and conserve the world' nor does it subscribe to the dichotomy of anthropocentrism' versus non-anthropocentrism.<sup>31</sup> As with Howard, this paper responds to Karen Barad's observation, 'Language matters. Discourse matters. Culture matters. The only thing that does not seem to matter anymore is matter'.<sup>32</sup> This paper thus extends Howard's ideas to participation in disaster recovery by 'de-centering and re-centering' the human within the relational logics of post-disaster housing reconstruction. This logic reveals that human existence is but 'enacted co-existence'.<sup>33 34 35</sup> Lorna, Philip and their neighbours do not merely use plywood, wire and bamboo to materialise their citizenship; their reasons and capacity to participate in the socio-political processes of dwelling are contingent on these non-human agents, as well as on other agents that bring these things into being, such as machinery, tools, heat, information, sunshine, rain, and other people.

### **'Scene of practice'**

The 'ontological relationism' that underpins the ecologies of creative practice through architecture requires methodological approaches that 'shift our understanding from a world of separate entities to one of interdependent processes'.<sup>36</sup> Veering away from dualisms such as 'nature and culture' and 'humans and technology', this paper leans on Frichot to assert that such a methodology requires the disentangling of scenes of practice.<sup>37</sup> Frichot particularly drew inspiration from the definition of a 'scene' as a 'circumscribed part performed in a movie, a play or an opera' in which actors 'rehearse various roles only to recede again into the shadows'.<sup>38</sup> This, according to Frichot, raises questions about the subjectivities and processes that inform the composition of a scene, which resources were used, how the scene produces responses, and how its parts might be redistributed. A methodological orientation anchored on scenes of practice also necessitates the apprehension of the tools, gestures, movements, materials and lines in a scene. In Lorna's case, these include the found objects in the permanent resettlement site, the motions and equipment used to assemble new things out of these found objects, personal relationships from which more materials could be sourced, memories of building techniques learnt during childhood, the community's transition from permanent to transitional shelter, and the politics of reconstruction clustered around plywood.<sup>39 40</sup>

### **Ontological assumptions**

At this point, we wish to clarify further the ontologies that ground our understanding of citizen participation in post-disaster housing reconstruction, which are anchored in relational ecologies. These assumptions relate to the orientation from which architecture is perceived, the definition of 'architect', alternative notions of design and making, as well as the idea of meshwork as a metaphor for the creative and intertwined processes of living. We will continue to relate these ontological assumptions to Lorna's case.

***Architecture from the background.*** We return to Frichot, who noted that object-oriented notions of architecture privilege 'space, form, program, typology and material distribution'.<sup>41</sup> Here, the architectural object remains independent from its background, which is indistinct and irrelevant. The first shift, therefore, entails discarding 'frontal views' of architecture to allow its 'facilitative background' to emerge; the architectural object then becomes indistinguishable from its surroundings.<sup>42</sup> In a similar vein, Foucault emphasised the intentions and human relationships that underpin new ways of doing architecture:

Why did people struggle to find the way to put a chimney inside a house? Or why did they put their techniques to this use?... It is certain, and of capital importance, that this technique was a formative influence on new human relations, but impossible to think that it would have been developed and adapted had there not been in the play and strategy of human relations something which tended to that direction. What is interesting is always interconnection, not the primacy of this over that, which never has any meaning.<sup>43</sup>

Indeed, we can apply the curiosity with which Foucault regards the development of the chimney to Lorna's bamboo barrier by her front door. Consequently, a view of architecture that underscores processes of formation reveals how the barrier converges Lorna's relationship with Phillip, the couple's relationship with their neighbours and local officials, Philip's employment at the catering service, roast pig and bamboo as resources of the catering team, and, Lorna's knowledge and skills related to building. Furthermore, a broader understanding of the interrelationship between architecture and citizenship within the permanent resettlement site could also be formed by examining processes of becoming that involve the neighbours who did

decide to go against the barangay captain's directive, and who therefore re-used the controversial plywood of their transitional shelters to further develop their new homes.

**Redefining 'architect'.** Frichot also maintained that processual views of architecture shine a light on practitioners from the margins, such as women. Related to the first shift, then, is a second shift as regards to who qualifies to be called 'architect'. And so, this paper builds on Jonathan Hill, who was critical of the 'policing function' of the architectural institution, where 'the architect is assumed to be the superior and the user the inferior one'.<sup>44</sup> Hill's understanding of the user in architecture is primarily indebted to Roland Barthes' notion of the 'The Death of the Author'. This suggests a new model for the architect, one who recognises that the inhabitation of architecture is itself a creative activity; architecture is the gap between building and using, just as literature is the gap between writing and reading.<sup>45</sup> As such, Hill developed the term 'illegal architect' to refer to 'one who questions and subverts the conventions, codes and "laws" of architecture', who can either be a licensed or an unlicensed architect.<sup>46</sup> In Hill's view, architecture can be made of anything, anywhere, anyhow, by anyone'.<sup>47</sup>

However, Wendy Gunn and Jared Donovan go even further than Hill in asserting that the distinction between design and use is an artificial one in that the ways in which people often use things far beyond what designers intend is evidence of design capacity inherent in all human beings.<sup>48</sup> As such, and drawing from both Hill as well as Gunn and Donovan, Lorna's addition of the bamboo barrier by her home's front door to keep their toddler inside the house could be viewed as a mode architectural practice. More significantly, a notion of dwelling as everyday creativity underscores how Lorna's citizenship in the institution of architecture is implicated in her response to the material consequences of deciding to follow the barangay captain. If Lorna's material negotiations of her husband's political stance counts as architecture, then Lorna is by all means an architect, albeit being an unprivileged and unofficialised one.

**Design as improvisation.** Perceiving architecture as creative practice in everyday dwelling emphasises the dynamic and continuous processes of making. According to Gunn and Donovan,

'Making is always in a process of transformation, it is fluid and improvisational. Making thus gives way to using and designing as a process of *carrying on* whereby things are not actually finished'.<sup>49</sup>

This improvisational view of design is a departure from hylomorphism, the process of moulding matter into pre-conceived form.<sup>50</sup> Critique of *hylomorphic* models highlight their inability to catch up with a world that is 'forever on the verge of the actual' and a world in which inhabitants are perpetually enmeshed in processes of becoming.<sup>51</sup> In contrast, Ingold argues that a *textilic* model of design views creation as 'not so much of imposing form on matter as of bringing together diverse materials and combining or redirecting their flow in the anticipation of what might emerge'.<sup>52</sup> For example, Lorna did not first develop a sketch or a blueprint to guide her design process, as a formally trained architect might do. Instead, she improvised 'ingredients' from the world at large as a way to correspond to the consequences of the couple's political decision. This future-oriented and materially grounded view of design as correspondence to the world applies to both human and non-human organisms: to inhabit this world is to design it; design is life itself.<sup>53</sup>

**Agency, network, meshwork.** This paper has so far endeavoured to illustrate that Lorna's citizenship materialised through the interrelationships of both human and non-human agents: her husband, the local officials, certain materials, and building and knowledge skills. The question of 'agency', therefore, becomes more complex at this juncture, and we shall consequently revisit the formulations of certain scholars who have problematised the relationship between the actions of humans and objects, and who, says Ingold, 'have been 'guided by the thought that the difference between them is far from absolute'.<sup>54</sup> To Alfred Gell, works of art solicit reactions from human beings not because they have in themselves agency, but because their agency is essentially the 'distributed mind' of the artist who made them.<sup>55 56</sup> Thus, the agency that art objects possess is 'distributed agency', or, the inferred intentionality of human actors.<sup>57</sup> As with Gell, Bruno Latour attributed agency to objects.<sup>58 59</sup> Latour, however, carefully distinguished actors from 'actants': actors intentionally *act*, whilst actants cause motion in ways that do not require the human capacity for intentionality and meaning: rocks fall, computers crash, and cars break down. Furthermore, humans may lose or gain, without specifically intending to do so, as our actions intersect with the motion of actants within a broader network of beings and artifacts that are all imbued with agency.

In contrast, Ingold borrowed from Deleuze and Guattari in preferring to think of a living and dynamic world made of matter-flow, of materials jostling with forces, of things that leak – rather than a world comprised of objects 'deadened' by their forms; in other words, a world deadened

by the 'reductive logic of hylomorphism'.<sup>60</sup> For example, a kite flying is more than the kite itself. To Ingold, to limit the kite-in-the-air as merely an object, rather than a thing, is to overlook the wind that enables the kite to fly, and the human that tries to control its movement. Therefore, Ingold argued that to render the world alive is to perceive it as a meshwork of materials, forces, and things that collectively represent possibilities for becoming, rather than as a network of actors imbued with agency who only connect at certain points. Using the spiderweb to clarify the metaphor of meshwork, Ingold explained,

Thus the thread-lines of the web lay down the conditions of possibility for the spider to interact with the fly. But they are not themselves lines of interaction. If these lines are relations, then they are relations not between but along'.<sup>61</sup>

Bringing the discussion back to dwelling, Ingold prefers to think of the architectural as 'architectural'.<sup>62 63</sup> That is, Lorna's bamboo barrier for her toddler provides insight into the entanglements of lines of conversation, political tension, physical movement, skill, growth, force, and memory that brought the thing into being. Examining post-disaster housing reconstruction as meshwork, then, means tracing paths of becoming: how Lorna becomes a citizen and mother whilst becoming an architect, just as how the bamboo pole transitioned from being culinary equipment to becoming an architectural element and tool for parenting.

## **Conclusion**

Starting with a narrative that describes a neighbourhood's movement from transitional to permanent shelter, this paper proposes that a more holistic view of citizen participation within post-disaster housing reconstruction can be achieved by understanding the field as an ecology of creative practices, as defined by Frichot.<sup>64</sup> This ecological reframing requires a methodological approach that underscores interrelationships and interconnections in order to illuminate how citizen participation, as socio-political practice, can only be realised through processes of becoming that make, remake, and unmake both humans and non-human agents that cluster around specific subjectivities – as Ingold and Frichot would hold.<sup>65 66</sup> Specifically, this paper borrowed from Frichot to propose scenes of practice as a methodological starting point to examine how the subjective, social, political, cognitive, material, and environmental fields are intertwined within the generative processes of disaster recovery.

The skew towards an ecological orientation requires attention to several ontological assumptions. These include assumptions put forth by Gatt and Ingold regarding the processual, improvisational, and creative character of dwelling, which illustrate that resettlement site inhabitants, as with all forms of life, are capable of design.<sup>67</sup> Moreover, design practices, which, in turn, are mediated by cognitive processes, can be seen as indispensable to the practice of citizenship. Indeed, the transformation of citizens into architects require the simultaneous transformation of things as they move across various contexts. Citizenship and architecture are therefore mutually constitutive within the meshwork of possibilities that comprise the environment of post-disaster housing reconstruction, in which inhabitants are simultaneously citizens, designers, and, organisms.

Citizen participation in disaster recovery programs that are state-sponsored often seek to use discursive practices to draw out local knowledge and expertise for increased effectiveness and efficiency in meeting program objectives.<sup>68</sup> However, the discussion of ecological relations in this paper demonstrates that taking seriously the creative practices of 'non-designers' provides another avenue for understanding which types of everyday knowledge and skills are significant to post-disaster recovery, and which desires correspond to certain types of knowledge. Furthermore, recovery strategies gleaned from attending to practices of making can be used to justify programmes that strengthen social capital in housing sites; encourage making, sharing, and re-purposing of tools and materials within the community; develop women's skills for home improvement for livelihood purposes; and, provide long-term grants specific to maintenance, among others.

As discussed earlier, models of citizen participation for disaster recovery tend to attribute participation in the design and construction of housing to only human actors, and more conventionally, to only built environment practitioners. However, in proposing to view post-disaster housing reconstruction as an ecology of creative practice, we have eventually re-conceptualised citizen participation as a mode of inhabitation in which humans and non-humans co-design the world's unfolding in specific ways. Citizens affected by disaster therefore do not only participate in socio-political processes, they join with non-humans in the creation of environments, in the generation of life. And so, who then rebuilds a city struck by catastrophe? In the words of Gabu Heindl (2014 p.245), 'The answer is not "one architect", but a multitude of human and nonhuman actors, many of whom have been left out of classical architecture history: women, political constellations, nonhuman actors, materials, etc.'<sup>69</sup>

## Endnotes

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<sup>1</sup> All proper nouns in this paper are pseudonyms.

<sup>2</sup> Helene Frichot, *Creative Ecologies: Theorizing the Practice of Architecture*, (New York: Bloomsbury Visual Arts, 2018),

<sup>3</sup> Pamela Cajilig, "Kumusta Ka Na (How Are You): WeDpro Beneficiaries in Disaster Recovery" (unpublished internal report, May 30 2017), PDF.

<sup>4</sup> Lorna (pseudonym). Interview by Pamela Cajilig. Informal Interview. Typhoon Haiyan resettlement site in Eastern Visayas, 15 May 2017.

<sup>5</sup> Discussions of other cases illustrating the overlap between architecture and participation can be found in 'Designing Life after the Storm: Improvisations in Post-Disaster Housing Reconstruction as Socio-Moral Practice'. *AVANT. The Journal of the Philosophical-Interdisciplinary Vanguard* VIII, no. Special (21 November 2017): 79–88.

<sup>6</sup> Susan Bickford, 'Constructing Inequality: City Spaces and the Architecture of Citizenship', *Political Theory*, 28, 3 (June 2000), 355–76.

<sup>7</sup> Bickford, 'Constructing Inequality', 356,

<sup>8</sup> Nick Axel, Nikolaus Hirsch, Ann Lui, and Mimi Zeiger, (eds), *Dimensions of Citizenship: Architecture and Belonging from the Body to the Cosmos* (Los Angeles, CA: Inventory Press, 2018).

<sup>9</sup> Axel, Hirsch, Lui and Zeiger, (eds), *Dimensions of Citizenship*, 60-61.

<sup>10</sup> Bonnie Calhoun, 'Shaping the Public Sphere: English Coffeehouses and French Salons and the Age of the Enlightenment', *Colgate Academic Review*, 3 (Spring 2008), 74–99.

<sup>11</sup> International Federation of Red Cross and Red Crescent Societies, *World Disasters Report 2018 - Leaving No One Behind - Executive Summary*, (International Federation of Red Cross and Red Crescent Societies, 2018).

<sup>12</sup> Christopher Dyer, 'Punctuated Entropy as Culture-Induced Change: The Case of the Exxon-Valdez Oil Spill', in Anthony Oliver-Smith & Susanna Hoffman (eds.), *Catastrophe & Culture: The Anthropology of Disaster*, (Santa Fe: School of American Research Press, 2000), 159-186.

<sup>13</sup> Angelito G. Manalili, *Community Organizing for People's Empowerment*, (Manila: Kapatiran-Kaunlaran Foundation, 1990).

<sup>14</sup> UN Habitat, *Public Space in the Global Agenda for Sustainable Urban Development: The Global Public Space Toolkit*, (UN Habitat, 2014).

<sup>15</sup> Anushu Sharma, 'Supporting Locally Driven Shelter Responses', in David Sanderson, Anushu Sharma (eds), *The State of Humanitarian Shelter and Settlements 2018 Beyond the Better Shed: Prioritizing People*, (Global Shelter Cluster, 2018), 19-24.

<sup>16</sup> Crystal Legacy, 'Is there a Crisis of Participatory Planning?', *Planning Theory*, 16, 4 (November 2017), 425–42.

<sup>17</sup> Kathy Riley, 'Participation and the State: Towards an Anthropological View of the "New Participatory Paradigms"', *New Proposals: Journal of Marxism and Interdisciplinary Inquiry*, 2, 2 (May 2009), 24–30.

<sup>18</sup> Tim Ingold, *Bringing Things to Life: Creative Entanglements in a World of Materials*, ESRC National Centre for Research Methods, 2010, 8.

<sup>19</sup> Ingold, *Bringing Things to Life*, 9.

<sup>20</sup> Tim Ingold, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*, 1st ed, (USA and Canada: Routledge, 2002).

<sup>21</sup> Pamela G. Cajilig, Diego S. Maranan, Kathryn Francis and Gintare Zaksaitė, *Sanay Kami sa Bagyo (We Are Used to Storms): Unpacking "irrational" evacuation decision-making within the sentient ecology during Typhoon Haiyan (Yolanda)*, Manuscript submitted for publication to Lexington Press (2018).

<sup>22</sup> Cajilig, Maranan, Francis and Zaksaitė, 2018.

<sup>23</sup> Ingold, *Bringing Things to Life*, 11.

<sup>24</sup> Helene Frichot, *Creative Ecologies: Theorizing the Practice of Architecture*, (New York: Bloomsbury Visual Arts, 2018), 8.

<sup>25</sup> Frichot, *Creative Ecologies*, 8.

<sup>26</sup> Frichot, *Creative Ecologies*, 8.

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- <sup>27</sup> Ingold, *The Perception of the Environment*.
- <sup>28</sup> Amanda Williams, and Andres Hernandez, 'Thrival Geographies (In My Mind I See a Line)', In Nick Axel, Nikolaus Hirsch, Ann Lui, and Mimi Zeiger (eds), *Dimensions of Citizenship: Architecture and Belonging from the Body to the Cosmos*, (Los Angeles, CA: Inventory Press, 2018), 42-44.
- <sup>29</sup> Frichot, *Creative Ecologies*, 8.
- <sup>30</sup> Ingold, *The Perception of the Environment*.
- <sup>31</sup> Christopher A. Howard, 'Posthuman Anthropology? Facing up to Planetary Conviviality in the Anthropocene', *IMPACT*, (Winter 2017).
- <sup>32</sup> Karen Barad, *Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter*, *Signs: Journal of Women in Culture and Society* 28, 3 (2003), 801.
- <sup>33</sup> Howard, 'Posthuman Anthropology?'
- <sup>34</sup> Ingold, *The Perception of the Environment*.
- <sup>35</sup> Frichot, *Creative Ecologies*.
- <sup>36</sup> Howard, 'Posthuman Anthropology?'
- <sup>37</sup> Frichot, *Creative Ecologies*.
- <sup>38</sup> Frichot, *Creative Ecologies*, 9.
- <sup>39</sup> Wendy Gunn and Jared Donovan (eds.), *Design Anthropology [Anthropological Studies of Creativity and Perception]*, (Burlington: Ashgate, 2012).
- <sup>40</sup> Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, (London New York: Routledge, 2011).
- <sup>41</sup> Frichot, *Creative Ecologies*, 7.
- <sup>42</sup> Frichot, *Creative Ecologies*, 7.
- <sup>43</sup> Michel Foucault, *The Foucault Reader*, 1st ed, Paul Rabinow (ed.), (New York: Pantheon Books, 1984), 253-254.
- <sup>44</sup> Jonathan Hill, *The Illegal Architect*, (London: Black Dog, 1998), 18.
- <sup>45</sup> Hill, *The Illegal Architect*, 26.
- <sup>46</sup> Hill, *The Illegal Architect*, 36.
- <sup>47</sup> Hill, *The Illegal Architect*, 36.
- <sup>48</sup> Gunn and Donovan (eds.), *Design Anthropology [Anthropological Studies of Creativity and Perception]*, 2012.
- <sup>49</sup> Gunn and Donovan (eds.), *Design Anthropology [Anthropological Studies of Creativity and Perception]*, 2012, 5.
- <sup>50</sup> Ingold, *Bringing Things to Life*.
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