



## 5.3 Apparels of Nomadism

The third thematic axis stems from the insufficiency of conventional classifications to explain informal artifacts. We will analyze the conception of the built artefact as a conceptually separable entity with respect to the rest of the world, for which we understand the built environment as a continuous medium where the separation between formal and informal design, the legal and the illegal, the natural and the artificial are confused in a constant state of renegotiation and redefinition.



Fig. 303. Lewis M. Stern. Agricultural vehicles on Giảng Võ Avenue in front of the collective apartment blocks, 1991, Hanoi. Source: Hanoist.

## 5.3.1 Ruralism and Urbanity<sup>1</sup>

### 5.3.1.1 The Streets of Phái

The collective housing blocks had been built on the fiction that modern material welfare and industrial design could be exported to the households of socialist Vietnam. It is therefore eloquent that one of Vietnam's most renowned artists, Bùi Xuân Phái (b. 1920, d. 1988), is so because of the Thirty-Six Streets cityscapes he painted during the socialist period.<sup>2</sup> The sleepy, economically depressed cityscapes of what had previously been the buoyant Thirty-Six Streets were disliked by the Party because they quietly challenged the developmentalist narrative celebrated by socialist realism (fig. 305). His support for the critical movement linked to the literary journal *Nhân Văn* ('Humanities'), which would have its European reflection in the Prague Spring (1957), would cause his fall from grace with the regime and delay his official recognition until a few years before his death.

His painting technique, a product of his pre-war French academic training and which extended to his own image and private life, shaped an alluring image of a tortured intellectual that was maintained for the rest of his career - mostly under very difficult material conditions - until his death in 1988. His melancholic landscapes of Hanoi were colloquially known as *Phố Phái* ('the streets of Phái') and recurrently focused on the landscape of old Hanoi during the socialist era, which was described by many foreign visitors as a grey, 'dreary and pale' city with deserted streets.

Phái's 'brown' and 'grey' periods correspond to the war period where the earthy tones portray a deathly atmosphere; all the doors and windows appear closed and

1 This section is predominantly based on the author's article 'Arte, Informalidad y Ciudad En El Hanói Contemporáneo'. *Revista Europea de Investigación En Arquitectura*, no. 20: 159–76.

2 Dinh Quoc Phuong and Derham Groves, 'The Aesthetics of Hanoi's Architecture: Sense of Place through the Eyes of Local Painters', *Journal of Aesthetics and Art Criticism*, 69.1 (2011), 133–42>.



**Fig. 304.**  
Rév Miklós, *Hanoi*, 1959. Source: The Hanoist.

the city seems muted and devoid of human activity.<sup>3</sup> *Phố Hàng Bè* (1963) and *Phố Hàng Bạc* (1963) refer to their respective trades: the street of embroidery and the street of silversmithing. Phái's preference for earthy tones, beyond the material scarcity of paint aimed to represent, according to his son Bùi Thanh Phương,<sup>4</sup> a sense of emptiness that did not fit with the unofficial propagandistic vision of socialist realism (fig. 306). His paintings during the 1970s do not, in fact, show any appreciable transformation in the landscape of Thirty-Sixth Street; the tones changed to grey, and occasionally a human presence or a sign of activity was visible, such as the sign of a small tea stall or a street name sign.

Having been purged from the university in the 1950s, and having had no official income since then, Phái found himself marginalized from the art spheres. The 1980s, however, would show a new vitality, depicting 'vibrant and lively' cities with street markets, brightly dressed people and sunny landscapes. This would be reflected in paintings of his time such as *Chợ Gạo* ('rice street') in 1986 or *Hàng Giầy* ('shoe street').<sup>5</sup> Some of them would show nocturnal landscapes, but still enlivened by the implicit presence of social life, reflecting a higher level of optimism (fig. 251, 309).

It is with Nora Taylor, however, that we understand the posthumous importance of Phái's work once it was exposed to the eyes of Western collectors seeking 'truthful' portraits of Vietnam. Beyond the portrait of post-war, moribund Hanoi, Phái's landscapes were defining in the 'cultural production of taste' and the creation of a system of perceptions about Vietnam.<sup>6</sup>

3 Phuong and Groves, op. cit., p. 135.

4 Op. cit., p. 137.

5 Op. cit., p. 137.

6 Nora A. Taylor, "'Pho' Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese



**Fig. 305.**  
Xuân Phái, *An Urban Scene*, oil on board, 28 x 37 cm.  
Source: Christies, 2020.



**Fig. 306.**  
Bùi Xuân Phái, *Streets of Hanói*, oil on canvas, 58 x 78 cm.  
Source: Christies, 2020.

The aforementioned divergence between Asia and the West when it came to ethically valuing the production of artistic copies, which has been discussed in the cases of Dafen and the Shanzhai culture in China, favored this situation, since there was no genuine interest in drawing a line between the original and the counterfeit. With the end of the American embargo in 1994 and the massive influx of French and American expatriates, a renewed interest in Vietnamese art was born, which Taylor frames within the global interest of the moment in primitive and aboriginal arts.<sup>7</sup>

Since Phái was in the habit of gifting his friends with his works without keeping any kind of record, it has been very difficult to catalogue his work. While it was an obvious fact for Vietnamese artists and gallery owners that all art buyers were foreigners, the flood of fakes during the 1990s took Western collectors by surprise. While Chinese painters were trying to outdo the master by repeating his works, the Vietnamese created a market for fakes that had become detached from the original sources.<sup>8</sup> Forgeries of the forgeries themselves thus emerged as a Western demand for Vietnamese art was created which, for Taylor, 'could only be supplied by the forgery industry'. It is in this context of sustained cross-cultural confusion over time that the reading of Phái's work, including the nebula of fake and apocryphal works, connected with the Orientalist desire of Western audiences.

Pho Phái's paintings celebrated nostalgia for an exotic place, preserved by decades of inactivity and decaying before the eyes of foreigners: history was conceived, to quote James Clifford, 'not as an inventive life', but as 'irresistible decay' (fig. 308). Modern and tasteless constructions, obeying the aesthetic yearnings of the Vietnamese *nouveau riche*, obliterated the historical heritage of an ancient city where notions such as building quality and historical authenticity lost all relevance (fig. 256, 257). On the other hand, it should be noted that the Vietnamese view diverged from that of foreigners for whom the ruin was a romantic artefact or al-

---

National Symbol', *Ethnos*, 64.2 (1999), 232–48.

7 Taylor, "'Pho" Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese National Symbol', p. 237.

8 Taylor, "'Pho" Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese National Symbol', p. 234.



**Fig. 307.** Phái addressing the public during the opening of his first exhibition on 22 December 1984. Source: Facebook.

**Fig. 308.** William E. Crawford, *Houses seen from Dinh Liet Street*, 1986. Source: Crawford, W, *Hanoi Streets 1985-2015: In the Years of Forgetting* (Images Publishing Group, 2018).



**Fig. 309.** Bui Xuân Phái, *Scene from a Street in Hanoi*, 1978, oil on canvas, 52 x 72 cm. Source: Christies, 2021.

legory that somehow linked with eternity. Panivong Norndr had claimed in 1996 that the '[foreign] nostalgia for Old Hanoi' was nothing more than the return of the old colonial fantasy of an Indochinese Confederation, a reverie for which Phái's visual universe constituted, almost fortuitously, the appropriate visual language in the political context of the *Đổi Mới*. Those interviewed by Nora Taylor showed an open rejection of these pictorial landscapes: 'we lived thirty years in that misery' or 'who would like to go back to that'.<sup>9</sup> However, at the beginning of this century, a singular twinning of interests would take place in the cultural policy of the French and Vietnamese governments: while the former needed to vindicate the cultural legacy of its colonial period through a deployment of *soft power* to participate in Vietnam's economic take-off, the latter needed to heal the wounds of three decades of wars while benefiting, in parallel, from the economic potential of the Viet-

<sup>9</sup> Taylor, "'Pho" Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese National Symbol', p. 237.



Fig. 310. Current state of the Sino-Vientamite houses in the Thirty-Six Streets Quarter, Hanoi, 2016. Source: author.



Fig. 311. Contemporary Europeanizing ornament in the Thirty-six Streets Quarter, Hanoi, 2016. Source: author.

namese diasporas in Europe and North America.<sup>10</sup> In this way, both governments converged in their renewed interest in Pho Phái; his personal style, unmistakably scholarly and European and which had been considered decadent and contrary to the optimism of socialist realism, was then presented as that of a patriot imbued with a deep love for his hometown. The French education that had stigmatized him as a bourgeois intellectual was constituent part of the mixed heritage that incarnated the contradictions that constituted the national cultural legacy.

Phái's first public exhibition was in 1984 (fig. 307), four years before his death, thus initiating a process of public rehabilitation that culminated in the posthumous awarding of the Ho Chi Minh Prize. The government was thus sending the message that, at last, melancholy was no longer a counter-revolutionary sentiment. In short, Taylor shows us that Phái's value as a creator of the visual universe of post-war Hanoi lies in the surprising convergence of interpretations of a very different nature on the part of the official Vietnamese narrative. On the one hand, a testimony to the colonial past, a truthful chronicler of the harshness of post-war times, a 'real' artist who lived his whole life in economic hardship and deprived of official recognition; on the other, the West's need for self-representation through the nostalgic orientalizing of old Hanoi, articulating an a posteriori legitimisation of the colonial experience.

The last years of Phái coincided with the appearance of the first independent art space in Hanoi: Salon Natasha, founded by the artist Vũ Dân Tân (b. 1946, d. 2009) and his Russian wife Natalia Kraevskaia (b. 1951). Vũ Dân Tân had just returned from a stay in the Soviet Union, which in the late 1980s was immersed in the wave of artistic experimentation that accompanied *perestroika*. Salon Natasha would become the first place in Vietnam where experimental photography, installations or interactive and undisciplined events would take place (fig. 312, 313).<sup>11</sup> In view of a contemporaneity that started from scratch, with the US embargo still in place, the ethnic mosaic that makes up Vietnam would serve as an initial repository of

10 It should be remembered that these diasporas are made up, to a very significant degree, of descendants of refugees fleeing the North Vietnamese regime. See the data of the Migration Policy Institute for the case of the United States, where Vietnamese immigrant immigration before the Vietnam War was insignificant; only in the days after the fall of Saigon (1975) 130,000 refugees would arrive in the country and 30% of them were doctors or technological professionals.

11 Natalia Kraevskaia, 'Salon Natasha. Opposing the Sanctioned Mainstream.' (Bangkok: BACC, 2014), p. 187.



**Fig. 312.**  
 Bui Xuân Phái portraying Phan Thị Thu Hà (a Hanoi art student) in the studio of Vũ Dân Tân on 19 December 1984, Salon Natasha, Hanoi. Source: Asian Art Archive online archive, Hong Kong.



**Fig. 313.**  
 Vũ Dân Tân and Natalia Kraevskaia at a meeting with friends and artists on 19 December 1984, Salon Natasha, Hanoi. Source: Asian Art Archive online archive, Hong Kong.



**Fig. 314.**  
 Vũ Dân Tân, Elephant, 1996, from the exhibition Black & White, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong



**Fig. 315.**  
 Vũ Dân Tân, Black Angel, 1996, from the exhibition Black & White, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong



**Fig. 316.**  
 Vũ Dân Tân, Mask, 1996, from the exhibition Black & White, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong.

forms and motifs. Against the commercial picturesqueness, Kraevskaia warned against the growing opportunism of opportunistic affiliations with political causes to construct identity discourses as ‘promotional tools within the framework of the international art community’.<sup>12</sup>

Vũ Dân Tân, the son of a disgraced critical intellectual and thus also deprived of material means and institutional platforms, had developed his work by transforming waste objects into fantastic creatures that were nonetheless mundane symbols of opulence such as matchboxes or household appliances (fig. 314-316).

The project *Rien Car Nation* (1999-2000) by Vũ Dân Tân and Lê Hồng Thái (b. 1966) will address the question of identity derived from the importation of the capitalist way of life. The relationship between nation, ethnicity and object was made manifest in the final sculpture, *Cadillac-Icarus*, a 1961 American Cadillac that was modified and transformed into a kind of flying Vietnamese being. Organized by Pacific

<sup>12</sup> Natalia Kraevskaia, ‘Collectivism and Individualism in Society and Art after Doi Moi’, in *Essays on Modern and Contemporary Vietnamese Art* (Singapore: Singapore Art Museum, 2009), pp. 103–10 (p. 107).

Bridge Contemporary Southeast Asian Art, the project involved purchasing a vehicle from an Oakland *Pick-n-Pull* and transforming it into a winged entity with a life of its own (fig. 317). Neither artist had ever driven a car before; the very choice of the Cadillac alluded to the hidden desire that the imagery of American capitalism awakened in nascent Vietnamese capitalism. Once transformed into one of Vũ Dân Tân's fantastic creatures, the vehicle was shipped by boat to Hai Pong, the port of Hanoi. There, against the backdrop of modified houses and semi-rural practices in an incipient capitalism, that its winged, hybrid silhouette seamlessly blended into the urban landscape. *Cadillac-Icarus* was painted by Eric Leroux, a regular collaborator of Salon Natasha; all that remained then was the ceremony of *Vietnamization* to transform this object into a genuinely local entity, metabolizing its hybridity within the national mestizo heritage. A ritual based on indigenous rites of northern Vietnam was executed for this purpose and performed by performance artist Đào Anh Khánh (b. 1959). *Cadillac-Icarus* would thus come to condense in a *bastardized* object the tensions between the visceral desire for Westernness (in Frantz Fanon's sense) and one's own identity. A flying domestic creature that was born from the hybridization, assimilation and reappropriation of foreign artefacts.



**Fig. 317.** Vũ Dân Tân and Lê Hồng Thái, documentary photographs of the sculpture and performance Cadillac-icarus, 1999-2000, by Rien Car Nation with welcome to Vietnam performance by Dao Anh Khanh and paintings by Eric Leroux, Pacific Bridge Contemporary Southeast Asian Art, Oakland/Hanoi. Source: Asian Art Archive, Hong Kong



Fig. 318. William E. Crawford, *Edge of the Rice Fields*, 1988. Source: Crawford, W, *Hanoi Streets 1985-2015: In the Years of Forgetting* (Images Publishing Group, 2018).

### 5.3.1.2 At a Turtle's Pace

Nora Taylor affirmed that the critic often characterized the Vietnamese artists' 'seemingly reclusive status' by focusing on 'the "naïve" and "folk" qualities of Vietnamese painting'.<sup>13</sup> The anticolonial movement invented indigenous origins for many aspects of Vietnamese culture that had partially foreign origins. On the other side, the socialist promise of a bright future represented through ambitious programs of ports, highways and outer space satellites is a recurring feature of the official government narrative that was named 'utopian infrastructuralism' by Christina Schwenkel (fig. 320).<sup>14</sup> Once economic reforms are consolidated, these infrastructure projects are presented as another step towards the achievement of pure socialism. The visual contrast between futuristic progress and the humility of rural ways is in no way indicative of scepticism or subtly expressed cynicism, but rather serves as a reminder not to lose reference to national identity (and its supposed moral qualities of humility, tradition and community) in the face of the superficial seduction of modernity.

In 2011 Đinh Quốc Phương and Derham Groves posited in *The Aesthetics of Hanoi's Architecture: Sense of Place through the Eyes of Local Painters* a bold but illustrative comparison between the classical work of Bùi Xuân Phái and that of a contemporary artist, Nguyễn Mạnh Hùng (b. 1976) whose urban subject matter portrayed the aspirations of a Hanoi very different from Phái's.<sup>15</sup> Nguyễn Mạnh Hùng deals with the visual relationships between dislocated, decontextualized and de-escalated elements. Juxtaposition of conflicts, as in *Go to Market, Barricade* (2013), a clear exponent of the impact of socialist housing on the identity of the city and its architectural dioramas and presented during his exhibition at Hanói *One Planet's* Manzi Gallery in 2013 (fig. 323).

13 Nora A. Taylor, *Painters of Hanoi: An Ethnography of Vietnamese Art* (Honolulu: University of Hawaii Press, 2004), p. 7.

14 Christina. Schwenkel, 'Spectacular Infrastructure and Its Breakdown in Socialist Vietnam', *American Ethnologist*, 42.3 (2015), 520–34; Suan Bayly, 'Beyond "Propaganda": Images and the Moral Citizen in Late-Socialist Vietnam', *Modern Asian Studies*, 2020, 1–70.

15 Phuong and Groves.



**Fig. 320.** Diverse examples of renderings of future infrastructure works in province cities of Vietnam. Source: google images.



**Fig. 319.** Nguyễn Mạnh Hùng, *Go to Market* (detalle), 2014. Source: Idesign.vn.

It is common that, when people are crammed into ‘dense verticalized urban villages’, the natural impulse is to colonize as much space as possible by adding new rooms, as there is budget and symbolic capital to maintain control of what you ‘consider rightfully yours’.<sup>16</sup> Hùng grew up in these apartments and enjoyed as a child the socialization characteristic of collective apartments, as well as the everlasting cohabitation conflicts that could turn ‘rural high-rise living’, into a succession of arguments and tribulations. In reaction, residents turned their apartments into ‘barricades against inquisitive neighbours’ and against the efforts of district officials determined to remove illegal structures. The son of a Vietcong jet pilot, aviation, probably one of the regime’s most widely used symbols of progress and modernity, appears recurrently in his works (fig. 319).

The intersection between modernity and self-construction, the manufactures of everyday life in a developing society is the central theme of his work. Hanoi, which as discussed above is often conceived of as a ‘city of villages’,<sup>17</sup> where ‘everyday life is characterized by the intersection of urban and rural elements’ (fig. 321).

<sup>16</sup> Phung and Groves.

<sup>17</sup> See references to Stephanie Geertman, ‘The Self-Organizing City in Vietnam; Processes of Change and Transformation in Housing in Hanoi’ (Technische Universiteit Eindhoven, 2007).’s doctoral thesis.



Fig. 321. Nguyễn Mạnh Hùng, *Living Together in Paradise*, 2011, 7th Asia Pacific Triennial of Contemporary Art, Queensland. Autor: Fee Harding. Fuente: Nguyễn Mạnh Hùng.



Fig. 322. Nguyễn Mạnh Hùng, paintings from *Painting the flags* series, 2003, Galerie Quynh, Ho Chi Minh City. Source: Quynh.



**Fig. 323.** Nguyễn Mạnh Hùng, *One Planet / The Barricade - Chiến Lũy*, 2013, Galerie Quynh, Ho Chi Minh City. Source: Galerie Quynh.



**Fig. 324.** Lewis M. Stern. Soviet-made ZIL agricultural vehicles in front of collective apartment blocks in Giảng Võ, 1991, Hanoi. Source: Lewis M. Stern.

Modern socialist architecture coexists with and is gradually sifted by traditional old uses. The recurrent juxtaposition of these elements is mediated by Hùng's childhood memories, depicting military planes towing a *Xe cai tien* (agricultural carts usually pulled by oxen) as in *Building* (2006), thus showing how rural life somehow remains in the life projects of KTT inhabitants.

It is thus an essentialist representation of the identity of Hanoi, of the assumption of some vital uses, despite the ramshackle appearance of the *chùa cốp*. Ugliness and constructive decrepitude thus become an identity resource that, unlike in the case of Phái, has found, not without great resistance, a place in the official discourse.

The transformation of the KTT is thus presented as a product of Vietnamese idiosyncrasy that extends its roots to the country's past identity and links to a future pointed to by jet planes and that has been modelled on the basis of this particular identity. The embarrassing presence of the tiger cages is transformed into an identity claim, a national trait; the surrealist devices of works such as *One-Planet*, where the housing blocks rise above the clouds like a kind of postmodern bean-



Fig. 325. Nguyễn Mạnh Hùng, *In Case of Emergency*, 2016, 125 × 55 × 40 cm, Galerie Quyn.



Fig. 326. Phạm Huy Thông, *Planting Dreams*, 2014, 100 × 100 cm.

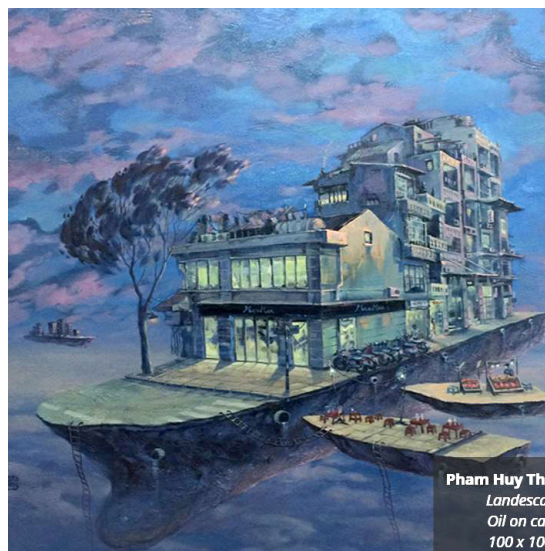


Fig. 327. Phạm Huy Thông, *Landscape 2*, 2014, 100 × 100 cm.

stalk, thus serve to provide a new re-reading of these appropriations, a patriotic manifestation. Phuong and Groves also interpret *Painting the flags* (2004) as a critique of nouveau riche culture.<sup>18</sup> A ‘Tube House’ upright by a nouveau riche Hanoi, a dragon dance performance characteristic of celebrations such as the opening of a new business or a family event, and hired as a sign of social status, are nevertheless shown over a deserted wasteland. *Dau su tu* rigs (the animal heads used in Sino-Vietnamese lion dances) are transported by a Soviet ZiL truck (*Zavod imeni Likhachyova*) that was widespread used during the socialist era (fig. 322). A similar theme - the display of family wealth, the high-rise apartment as a symbol of prosperity - had been presented by Nghiêm Xuân Bình in ‘The Wedding’ in 2004, The signs of status and supervening wealth are relativized by being hauled by the sturdy truck which is, very significantly, imported foreign technology and yet

18 Phuong and Groves.



**Fig. 328.** Old lady in Kim Liên lake. Rural life within the rationalist urbanism. A growing number of *Đổi mới* structures stand around the lake. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009.

lacking the *nouvelle riche* glamour of capitalist brands. However, we see again the identity traits: the jet fighter carrying the bale of hay and the man watering flags at ground level, which we can interpret as the authentic virtue of those who cultivate the future with patience and humility. Against this questioning of the pretentiousness of the newly enriched peasant, the quintessence praised in its modesty but driven by the power of the jet engine above the sky manifests itself again. Hung's work is therefore very eloquent of the new tactics of reworking a narrative where a stigmatized artefact is metabolized into an identifying feature of a place or a city.

The work of Nguyễn Minh Phước (b. 1973) focuses on the conflicts of displaced rural workers who are forced to live in the frenetic life of the city. The *Red Étude 1* (2009) series of photographs present the contrast between the highly rural life and the frenetic city life. Or the happening *Sleepwaking 1* (2003). Like Nguyễn Mạnh Hùng, Quang Huy resorts to the juxtaposition of disparate elements. The ongoing conflict between the new and the old, identity and modernity, often transpires in the juxtaposition of traditional elements with a strong symbolic charge with other elements that can be modern kitsch, or shocking. *In Case of Emergency* (2016) by Mạnh Hùng, is an installation featuring a fire truck based on a Soviet Ural4320 fire truck (design from 1976) piggybacked by six giant turtles (fig. 325). Turtles are an emblematic animal of Vietnamese nationalism and are a symbol of the timelessness of its national essence. Having won independence against China, a mythological turtle received the sword from King Lê Lợi and took it with him to the bottom of Hoàn Kiếm Lake ('The Lake of the Returned Sword'), today located in the centre of the capital. The contrast between modern vehicles (now obsolete but still recognizable to the middle-aged public) and their giant turtles as leisurely means of locomotion is thus unmistakably patriotic. Foreign technology advances, in its expiration and precariousness, over the slow but steady pace of national progress; the imperfections of everyday life, the 'nine makes a ten', the feeling of being less rich or industrious than other nations are thus understood as joking manifestations, typical of the people - let's remember the Chinese minjian and the ethics of the 'common folk' - whose underlying wisdom develops however on another time and value scale. It can be seen how, along with national economic progress, the sense of decorum evolves from the demands of cleanliness and discipline required

by the socialist regime to a more advanced vision, in which the imperfections of everyday life are seen as a constituent element of the national character.

In analysing the reactions of the Hanoi public to post-war war memorials, Susan Bayly distinguishes two clear families of reactions: those that lacked the 'Vietnamese heart' and were 'too Soviet'<sup>19</sup> and those that were somehow perceived as sincerely embedded in the Vietnamese tradition. From the vertical analysis in the third section, it is easy to deduce which public monuments could be assigned a 'more Vietnamese' spirit: less robust figures and softened facial features, avoiding overly stern or severe gestures, displaying traditional decorative motifs, not overly geometrized, and spaces designed for the ritual presentation of offerings. Offerings that should be made with a civic character but whose rituality was based on pre-colonial cults. Urban monuments were also required to have a more dispersed landscape conception, without the excessive focus on hyper-masculinized landmarks that was typical of Soviet monumentalism.<sup>20</sup>

Phạm Huy Thông (b. 1981), the youngest of these artists, naturally assumes his belonging to a rapidly changing globalized world. *The Fall of Saigon* (2009), references the evacuation of the American embassy in Saigon, showing the masses of upper-class South Vietnamese trying to flee to the United States whose efforts and desperation in the final hours of the war were vividly documented by journalists of the time. This is probably one of the most bitter and politically explicit paintings presented here and is hardly exportable as it alludes to a Vietnamese diaspora situated at the opposite ideological pole (recall Carina Hoang's *Vietnamese Boat People* project); nevertheless, this work is very descriptive of the ideological substrate in which these creative processes take place, as they have been shaped by a web of moral and nationalistic references to which foreign critics and collectors may remain blind due to the language barrier. Another oil painting, called *Planting Dreams* (2014) is also significant in its vindication of socialist neighbourhoods as the identitarian seed of present-day progress (fig. 326). The farmer planting skyscrapers in the rice paddies. Concerning real estate development and the evacuation of North Vietnamese communities is the subject of the oil painting *Land for Sale* (2015). The surrealism of Đào Anh Khánh and Vũ Dân Tân that articulates the fetishism for the industrial and architectural artefact, uniting the impulses between national identity and foreign technology, survives, although the ideological withdrawal can be noticed in relation to the experimental atmosphere of the turn of the century.

Like Mạnh Hùng, Vietnamese-American Tiffany Chung (b. 1969) is the daughter of a fighter pilot. However, Chung's father serviced in the South Vietnamese forces and was taken prisoner by the North. Although Chung is known for her experiential cartographies, her installation *D-CITY* (2010) delivers an interpretation of Vietnam's urban scenery (fig. 329). *D-CITY, where the sidewalk cafés meet the stars.*

<sup>19</sup> Bayly, p. 52.

<sup>20</sup> One can evoke the Seven Sisters, the Soviet skyscrapers in the classicist style before the Krushsev reform that were also informally referred to as Stalin's *phalluses*.



**Fig. 329.** Tiffany Chung, *D-City: Where Sidewalk Cafes Meet the Stars*, 2009-2010, 100 × 600 × 200 cm MDF, plexiglass, expanded polystyrene, decorative tape and hot-melt adhesive, MC2Gallery, Milan. Source: courtesy of MC2Gallery.

Cafés and beauty salons are a sign of the country's rapid modernization. *D-CITY* is a miniature landscape of skyscrapers formed by the aggregation of colourfully painted polystyrene foam wrappers. Around them, photographic montages of panoramic views of the landscapes of Hạ Long Bay enhance the architectural character of the work, contextualizing it geographically and dimensioning it in its intended scale as a miniature skyline. The aggregation of unpredictable events, each minuscule and intelligible in its own right, a product of the constructive anarchy of the post-Đổi Mới era, forms an alternative reading of the 'landfill aesthetic' reviled by Schumacher. It is not known whether the choice of polystyrene packaging - artefacts of unpredictable shapes with a vague mechanistic semblance, evoking a small subtropical Shibuya - may allude to the precariousness of the constructive solutions of the semi-domestic economies of Hanoi's street life. Usually materialized by materials imported from China but with a superficial pretentiousness (golden, marble) that responds to the aspirations ('cafés meet the stars') of the new middle class. Street-side café, now fully metabolised into everyday Vietnamese usage, and beauty salons, the Vietnamese manicure is a typical export in the region - make up this balance between 'cute' decoration, social aspirations and street-side life. An analysis also present in Thế Sơn Sơn's work on commercial signs in the tube-houses in *Nắng Sài Gòn* (2017). Architectures dependent on an intensive use of air conditioning and an unbridled consumption of plastic.<sup>21</sup> They are materialized by the use of cladding, decorative details, imported Chinese ornaments, poorly executed air-conditioning and plumbing environments.

Such a tension does not seem to have been explicitly exploited any more in Chung's work, but it appears recurrently in the new pop examples of Vietnamese graphic arts. State monitoring and a younger economy where there is less room for sar-

<sup>21</sup> The Ministry of Natural Resources estimated in 2019 that Vietnam generated 6% of the plastic waste dumped into the oceans.

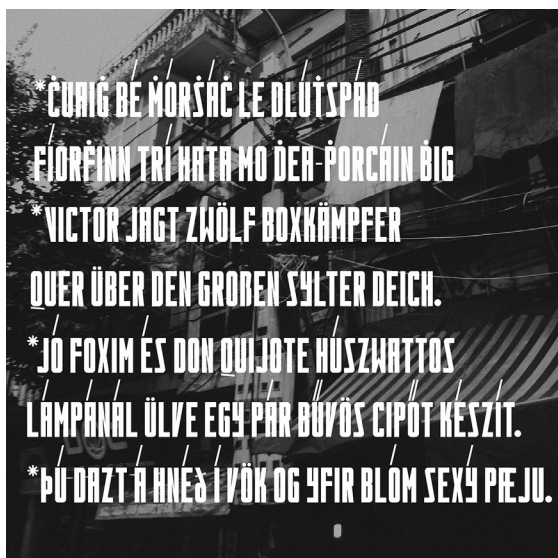


Fig. 330. Illustrated alphabets, 2019. Source: Nguyễn Minh Ngọc and Trần Đức Minh/Behance.

Fig. 331. Nguyễn Thế Mạnh, *Cột điện*, typeface typeface, 2019. Source: Nguyễn Thế Mạnh/Behance.

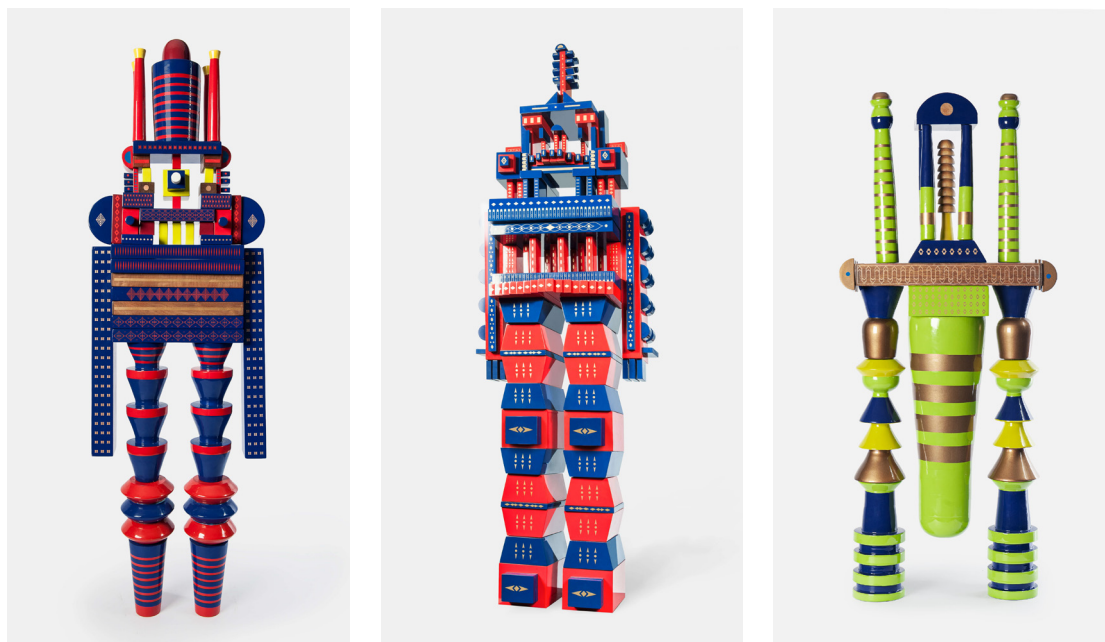


Fig. 332. Reborn Design, *The Dancer of Nebula, The Real Robot God and The Interstellar Traveller*, toys from the *Knock Knock Stationery* series, 2019. Source: Reborn.design.

casam make it difficult to find the semiotic complexity of Hong Kong's creative media here; however, it is still significant how habitual motifs of informal urban spatiality are claimed as idiosyncratic national traits. One can cite the typographic font based on Hanoi's electric poles *Cột điện* created by Nguyễn Thế Mạnh (fig. 331), in line with other typographies by the same author based on Hanoi's art deco and Saigon's modern movement and claiming these precarious infrastructural arrangements as a representative feature of the capital. A similar mechanism is employed in the illustrated alphabets of Nguyễn Minh Ngọc and Trần Đức Minh (fig. 330).

Domestic iron lattices were already been noted by Cornell-Smith in *Very Thai* as an element of popular urban culture in Thailand. However, tracing their genealogy in the region is challenging due to by the vast variety in which they can be found: from the figurative religious motifs of Buddhist temples to colonial *beaux-arts* or



**Fig. 333.** Diego Cortizas, *Rebirth: New life - Old memories*, 2020, Vietnam Design Week, Ho Chi Minh City. Source: Vietnam Design Week.



**Fig. 334.** Nguyễn Tiêu Quốc Đạt, Vũ Văn Kỳ, Vũ Doãn Cảnh and Chu Kim Đức (*Think Playgrounds*), *Tái chế ô tô cũ thành không gian chơi* [‘Old cars turned into playgrounds’], 2021, Hanoi. Source: Vietnam Design Week.

the temples of syncretic cults such as the Cao Đài. Tracing decorative details hidden under modern interventions has thus become a practice of urban exploration thanks to social networks that allow the creation of communities of enthusiasts and the sharing of findings. This makes it possible for local creatives to identify opportunities and trends of interest. Reborn Design’s toys such as *The Real Robot God* or *The Interstellar Traveller* from the *Knock Knock* series (fig. 332) are thus based on ornamental patterns of the urban trellises of Hanoi and Saigon, which are articulated by creating toys for collectors that have a strong nostalgic significance. These creations are aimed at an audience not unlike ‘Goods Of Desire’ in Hong Kong, but stripped of the double entendre and unabashed attitude of the Cantonese brand. Nevertheless, one can guess the hybrid and surreal character of Vũ Dân Tân’s masks in the conception of *Knock Knock* toys, where everyday domestic affairs are reinterpreted to create fantastical characters. Another example of the re-reading of urban trellises as a contemporary design object is *Rebirth: New life - Old memories* presented at *Vietnam Design Week* in 2020 by Diego Cortizas, a fashion designer based in Hanoi (fig. 333); in *Rebirth* the strategy developed by other creators is again applied, sublimating mundane objects such as building site fences with traditional motifs. At this event, however, a project was presented that would have been unthinkable a few years earlier, and which, despite its extremely basic workmanship, marks a definite change in the informal notion of decorum and quality. *Tái chế ô tô cũ thành không gian chơi* (2021), translated as ‘Old cars turned into playgrounds’ (fig. 334) presented a series of junkyard vehicles transformed into children’s playgrounds. These reconfigured cars by Nguyễn Tiêu Quốc Đạt, Vũ Văn Kỳ, Vũ Doãn Cảnh and Chu Kim Đức of the ‘Think Playgrounds’ collective hark back to Vũ Dân Tân’s Cadillac of twenty years earlier, whether a conscious refer-

ence or not, and illustrate the peculiar coordinates upon which creativity in Vietnam unfolds. Although both works share a formal strategy, the identity mysticism of Vũ Dân Tân is replaced by generic pleas for recycling and environmental sustainability. It is noted a shift from the romanticizing the past to the critique of the emerging consumer society, offering an identitarian re-reading of informal urban architecture and the uses that shape it. At a time when Hanoi faces the dilemma between the demolition and preservation of many of these structures, the creative works presented update the terms of the valorisation of the past and present them to a more informed public opinion. Such evolution has been possible, paradoxically, to the slow progress of the redevelopment projects of the KTT neighbourhoods. They represent the creation of an aesthetic universe that is less dependent on informal notions of decorum and more oriented towards the reality of everyday life in Hanoi.



Fig. 335. Mouth of Bangkok Noi canal on the western bank of Chao Phraya River. Excerpted from the 1887 Map of Bangkok and Tonburi. From Likitpornawan, Thongchai, ed. 2430 [Map of Bangkok in 1887] (Bangkok: Kasikorn Thai Bank and Cultural Affairs Association, 2015).

### 5.3.2 Urban Bastards

Edward Luythens, the British architect of New Delhi, feared that *crowds of millions* would gather at the entrance of the new Secretariat building should a monumental staircase be built there,<sup>1</sup> and so, as in an early display of defensive architecture, terraced steps flanked by solid masonry parapets were erected. The expression ‘masses of millions’ thus reflected colonial fear of the incommensurability and vastness of Asia and its colossal demography. For colonial regimes, it was not worth the effort to map in detail the extensive and convoluted morphology of the pre-colonial organic city. In the context of a resource extractive economy it was not worth the colossal effort required to represent such crowds. In defiance of Certeau’s vantage point of strategic supremacy, the ethnic identities, ‘imagined by the (confusedly) classifying mind of the colonial state’, were pending of a ‘reification which imperial administrative penetration would soon make possible’. A task that was even more unattainable due to ‘the census-makers’ passion for completeness and unambiguity. Hence their intolerance of multiple, politically “transvestite”, blurred, or changing identifications’.<sup>2</sup>

In early colonial Hanoi it has been shown how French maps simply desisted from mapping the urban fabric of the old city. The omission of certain ways of life or social groups from the hegemonic representation results in their exclusion from the graphic representation of the place, making them an ungovernable and unknowable entity. It is reasonable to venture that it is not only a matter of the desire to hide reality; there is an assessment that the effort required to carry out such a

1 This anecdote, which could be apocryphal, is recounted in Ridley, Jane, Edwin Luythens: His Life, His Wife, His Work, Pimlico (Series) (Pimlico, 2003), p. 321.

2 Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991), p. 166.



Fig. 337. Triệu Chiến, *Drone view of the village of Nha Xá*, 2019. Source: Triệu Chiến.



Fig. 336. Tiffany Chung, *Flowering city*, 2010-2011, plexiglass, wood veneer, plastic, aluminum, paint, steel cable, foam and copper wire, 11,5 × 5,5 m, Galerie Quynh, Ciudad de Ho Chi Minh.

survey is not necessary. For a town planner, it makes no difference whether the roof of a certain illegal shed, one of several hundred in a settlement, faces east or west. The arbitrariness of the forms and their infinite variations in each of the elements of the whole discourage the remarkable effort of their cartographic survey. This is why the *slum* remains in a permanent shadow zone. On the other side of the coin, the graphic surveys can reveal regularities in the forms of spatial appropriation, tendencies, uses and preferences of the settlers that no one had talked about. Dwelling solutions that had been overlooked, have become a typological artefact of a vernacular character by the force of use and their consolidation as a socially admissible practice.

Despite the supposed objectivity of maps, which are understood to be governed by the rigour of geometric projections, postmodernism tells us that their underlying ideology (what would be known as the 'scientific-technical apparatus') ultimately depends on who makes them and for what purpose. The making of a map involves a multitude of small decisions - most of them not even consciously made - about

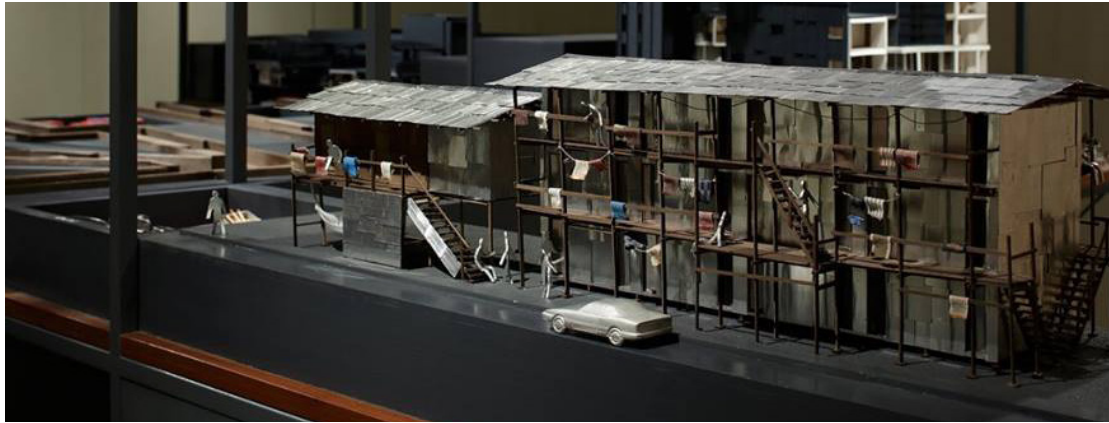


Fig. 338. Chat Architects, *Bangkok Bastards*, Architectural model at the exhibition *The Asian Everyday- Possibilities in the Shifting World*, Gallery Toto, Tokyo, 2015. Source: Gallery Toto.

what and how to represent; decisions that will be subject to the biases and interests of the cartographer. To elaborate on this situation, two experiences of working with mapping and surveying will be detailed below: the first based on map drawing based on subjective experiences in Vietnam and other conflict zones guided by artist Tiffany Chung and the second on the architectural plans of the slums of Bangkok by Chat Architects, led by Chatpong Chuenrudeemol in Bangkok. The exhibition *The Asian Everyday: Possibilities in the Shifting World* hosted by Toto Gallery in 2015 and curated by Erwin Viray, Chatpong presented Chat alongside other renowned Asian architects such as Võ Trọng Nghĩa. The common thread was again the architectures of the everyday: '[Chatpong and the other artists] have the ability to question existing landscapes and conventional methods of shaping the environment. They perform a destructive act'.<sup>3</sup> To this end, and perhaps in line with the meticulous graphics of Atelier Bow-wow, the power of cartographic representation as a tool for reflection will be based, in this case, on its geometric precision (fig. 338).

Kasian Tejapira's texts about the 'postmodernization of *Thainess*' (p. 221) argued how the recourse to essential national virtues had become a multi-purpose vessel devoid of significance. Unlike many of the architects of his generation, Chatpong claimed to be unconcerned with the search for a contemporary interpretation of *Thainess*, whether as an identity artefact or as a tool for positioning Thai creative industries within global markets. Chatpong argues that low-rent wooden architecture, despite making up most of the original urban fabric and pre-industrial housing stock, was historically ignored in favour of western roads from the construction of Chaoren Krung which was itself flanked by *hongthaew*, a hybrid typology in its own right.<sup>4</sup> The typical Bangkok *hongthaew* was an adaptation of the *shophouse* imported as a form of affordable modernity (p. 130), which in turn was the result of the intermingling of southern Chinese ways of life (fig. 339) with the commercial traffic of the colonial ports.

3 Erwin Viray, 'Message from the Guest Curator', *Asian Everyday*, 2015 <[https://jp.toto.com/gallerma/ex151017/profile\\_e.htm](https://jp.toto.com/gallerma/ex151017/profile_e.htm)> [accessed 1 August 2017].

4 Chatpong Chuenrudeemol, 'Personal Communication' (Bangkok, 2016).



**Fig. 339.** Malaysian Shophouses in a variety of architectural styles in Georgetown, Penang, Malaysia. Source: author, 2016.



**Fig. 340.** Prewar shophouses, also known as hongthaew, in Bangkok. Source: author, 2018.



**Fig. 341.** Thai shophouses of reinforced concrete, known as *tuekthaew*, near Rama 4 expressway in Bangkok. Each unit has been covered by grilles to avoid burglaries. Source: author, 2019.

The utilitarian character of the shophouse turned it into the most versatile, malleable yet abused urban type in Asia. Their front façades are interchangeable like masks that can shift smoothly from Western cosmopolitanism to ostentatious displays of Chinese prosperity without altering its inner working. Street levels were optimized for the retail activity, prioritizing the display of goods. Trade and commerce replace any other architectural feature. Its mixed genealogy, imported through countless melting pots of international ports, always at the forefront of exchanges between the free trade introduced by the foreign steamboats and the nebulous, impenetrable darkness of the indigenous world. The crude pragmatism



Fig. 342. Interiors of *tuekthaews* in Bangkok, from the series *Shophouses 4 x 8*. Peter Nitsch, 2019. Source: Peter Nitsch.

of the *tuekthaew* extended to the urban scale as they are serialized in never-ending rows, exploiting the roadsides turned into the golden mile of the new automobile civilization. When the shophouse was still a novel type freshly imported from Singapore, architects still paid some attention to surroundings: the beaux-art *hongthaew* responded to street junctions with ornamental accents aiming to achieve symmetry, as in the avenues in Europe. However, once modernity and its rationalist rhetoric were generally adopted, developers lost any incentive to adapt their new shophouse to their context. They were repeated ad infinitum, maximizing their performance as commodified, interchangeable unit of real estate currency.

However, new changes in the social and productive fabric would cause the post-war *tuekthaew* shophouses to decline as well as the model of the city they served. With the middle classes retreating to the suburbs and the commercial centres erected as new magnets of prestige and consumption, the old *tuekthaew* lost the charm of modernity. Various experiences of modernization and upgrading projects have resulted into a spatial, programmatic impoverishment of the urban fabrics and the homogenization of their human geography. There is a gradual disappearance of the spatial complexity and social granularity that used to conform these enclaves. The historical heritage, in some occasions, may still be sanitized and preserved in order to invest of the new gentrified environments of a renewed prestige. However, the prevailing trend is not only the destruction of the architectural legacy but the erasing of 'locally produced differences', which are 'hybrids formed at particular crossings of histories'.<sup>5</sup> However, we will attend to those local traits that still thrive through such modernization processes. While history and culture may be razed by new real estate developments, such 'local differences' find a way to express themselves through the live of the urban proletariat that the globalized city requires in order to exist. There where there is no land left by property speculation and the insatiable need for space of ever growing infrastructure networks, local differences are left to sail the urban interstices in a permanent state of precariousness and displacement. The lack of social or labour security, the impossibility of accumulating capital and jumping onto the 'property ladder' prevents the creation of any

5 Nihal Perera, 'Critical Vernacularism: A Locally Produced Global Difference', *Journal of Architectural Education*, 63.2 (2010), 79–77 (p. 76).

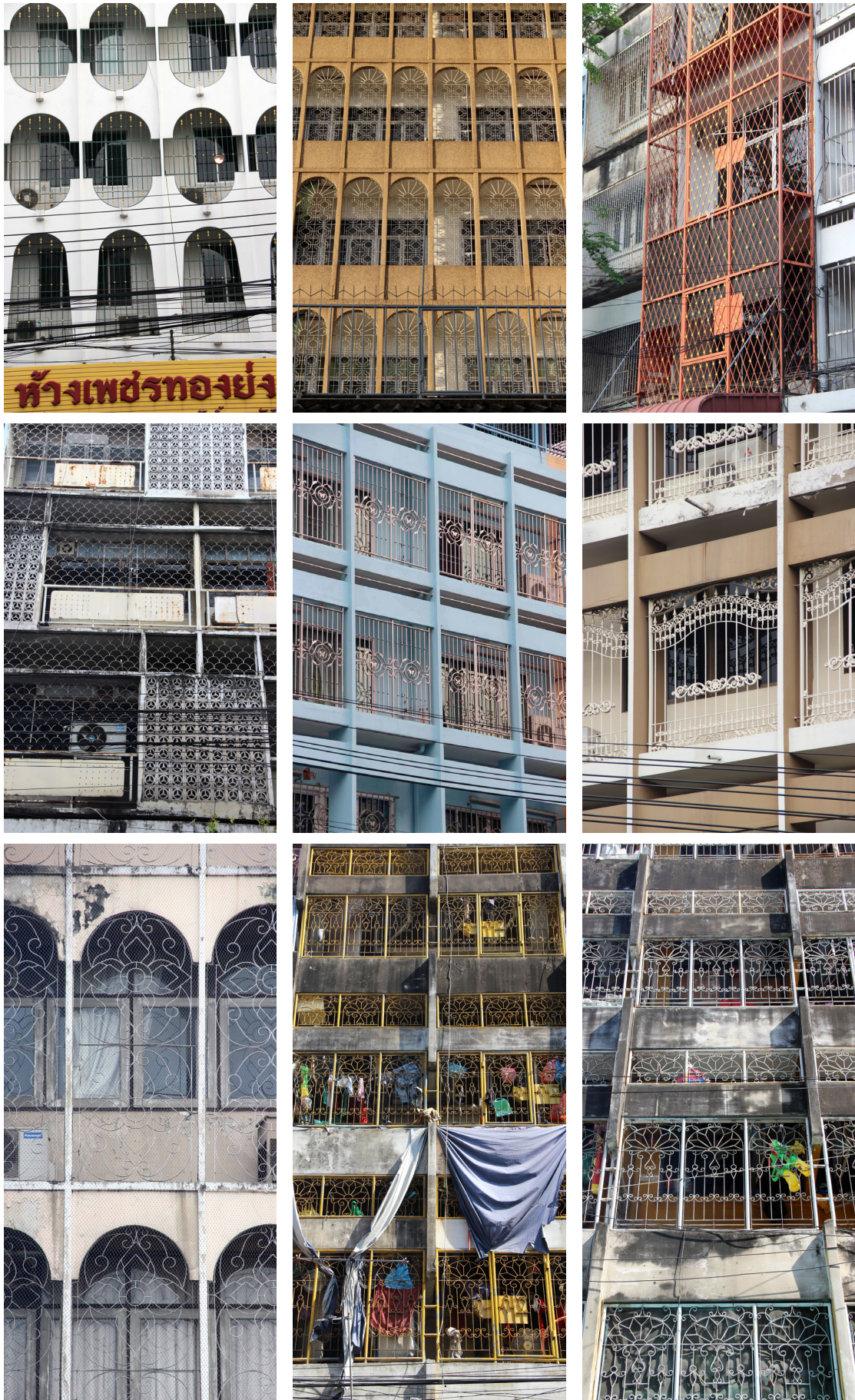


Fig. 343. Interiors of *tuekthae*s in Bangkok, from the series *Shophouses 4 x 8*. Peter Nitsch, 2019. Source: Peter Nitsch.



**Fig. 345.**  
Front Arched *tuekthaew* façades with safety enclosures in Bangkok. Source: author, 2019.

**Fig. 344.**  
Rear ends of *tuekthaew* shophouses facing Khlong Bang La Phu in Bangkok. Source: author, 2019.

life project that goes beyond the day-to-day survival. Temporality, nomadism and mobility get then imbricated by a built continuum formed by food stalls, vehicles and provisional settlers taking refuge in the voids and gaps left by the *junkspace* of the modern city.

The utility of many of them was often reduced to the exploitation of the commercial space on the ground floor, while the upper floors were relegated to storage or employee accommodation. From being a symbol of petty-bourgeois prosperity, the shophouses became occupied by the urban proletariat and the ground floors of the *tuekthaew* are invaded by 'a conglomeration of cheap objects piled up like archaeological sections detailing tastes and needs'.<sup>6</sup>

However, just as the advent of high-rise buildings and the widespread use of lifts marked the decline of the *tuekthaew*, the updating of fire regulations accompanied their conversion. From 1992, high-rise buildings would be obliged to incorporate active fire resistance tools such as sprinklers and fire extinguishers, and in 1997, those built under older regulations would be instructed on how to incorporate them. Stipulated both by the Building Act passed in 1992 and by Ministerial Reg-

<sup>6</sup> Regina Months, 'Shophouses 4 x 8 m Bangkok', *Peter Nitsch*, 2019 <<https://petermitsch.com/works/shophouses-4-x-8-m-bangkok/>> [accessed 15 February 2023].



**Fig. 346.**  
Rooftop cages in an industrial building in Bangkok. Source: author, 2019.

**Fig. 347.**  
Cages and grills in a tuekthaew in Bangkok. Source: author, 2019.



**Fig. 348.**  
Intersection between modern tuekthaew design and informal architecture in Bangkok. Source: author, 2021.

ulations No. 33 of 1992 and No. 47 of 1997, the latter specifying the adaptation of buildings constructed under obsolete legislation to the new fire regulations. However, the requirement to maintain at least one escape route per floor had been in force since 1931. It dates back to the 1931 Building Act or the 1933 Fire Prevention Regulations. However, due to the country's economic growth during the last quarter of the 20<sup>th</sup> century, the regulation with the greatest impact on Thailand's building stock was the 1979 Building Act. The trellises allow views from the inside and the passage of air, but they are death traps in case of fire. To get around the municipal inspections, which had become more active due to the new regulations, grilles were installed on the façades. At least one per floor, as required by the old regulations. It seemed to matter little that these emergency exits were difficult or



**Fig. 349.**  
Fire-safety doors installed in the  
façades enclosures of tuekthaew in  
Bangkok. Source: author, 2020.

impossible to reach from the windows for people with average mobility. Nor that these doors remained padlocked to prevent intrusions, thus denying their use as an escape route, as long as the opening was open at the time of the municipal inspection, with administrative approval of the building's viability (fig. 349).

This decrepitude would, however, bring a new life. Its semi-abandonment would generate an amalgam of illegal structures and coverings to camouflage its, generally, poor state of maintenance. Commercial signs covered the windows and balconies. Sunshades on the facades became invitations for night-time assaults, and it was necessary to close the openings with trellises that covered even the roofs, which could be enveloped within trellised prisms of up to two additional heights. This second envelope had to be adapted to the forms conceived decades earlier by the architect. The parasols of modernist aesthetics created in previous decades became unexpected frames for these lattices, since they had to fit the shapes of the openings. As in the best vernacular architecture, a new type of urban artefact, the façade cages, emerged spontaneously from a neglected city fabric.

While the rear walls, usually harbouring kitchens and bathrooms, get often transformed without restraint, the front façade remain as welcoming space for architectural polity. Not even the intensive use of prefabricated elements can diminish the variety of subtle architectural solutions found on the façade planes along the street alignments. Ornate grills, once a prominent feature of rural life as a sumptuary element of Buddhist temples and foreign villas, acquired a new sense and purpose when placed in-between the concrete frames flanking the *tuekthaew* front openings. Grills, themselves a hybrid creation, built on the intersection between beaux-arts and religious architecture (which, indeed, was the only realm for creative expression before modernity). While façade cages in Macau or Hanoi did tend to circumvent the entire building, engulfing it into a three-dimensional mesh, the grills and lattices of Bangkok *tuekthaew* remain constrained to the bi-dimensionality of the street front. The space in-between the irons and the brick wall is rarely occupied by anything other than occasional air-con units or small utensils. Only in the areas occupied by street markets such as Saphan Lek (cleared in 2016) or Thalad Bobi, where illegal constructions encroached every single centimetre of



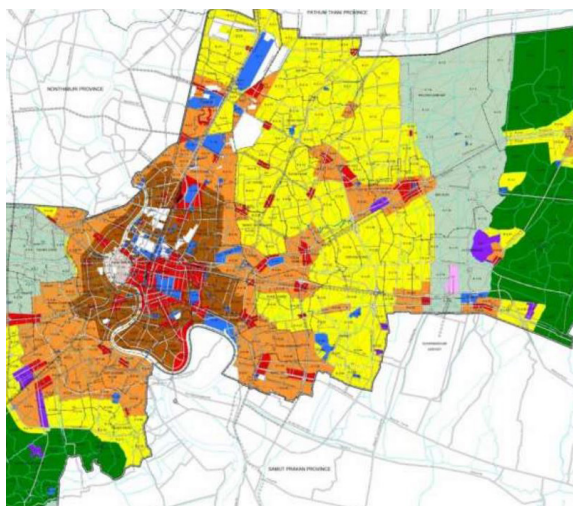
Fig. 350. Locally-produced differences. Window cages and grills in Bangkok. Source: author, 2019-2020.



Fig. 351. Textured surfaces in postwar *tuekthaew*. Source: author, 2019.



Fig. 352. Grilled rear façades of *tuekthaew* in Bangkok. Source: author, 2020.



**Fig. 353.**  
Zoning of Bangkok Master Plan of 2013. Source: BMA.



**Fig. 354.**  
Planned mass transport grid of Bangkok for 2029.  
Source: Coconuts Bangkok, 2023

open space, creating a sense of legal exception like if they were *laissez-fair* islands within the municipality, do *tuekthaew* modifications achieve more significance.

The 2013 Bangkok Masterplan established generous development bonuses for developments in close proximity to metro and skytrain stations (fig. 353, 354). Real estate pressure, combined with low public appreciation of the decrepit *tuekthaew*,<sup>7</sup> force the demolition of entire city blocks almost on a daily basis in order to build massive condominium towers, following the routes laid out by the new skytrain line. Jane Jacobs affirmed that successful cities tend to ‘destroy itself—purely as a result of being successful’.<sup>8</sup> Somehow, the forces of gentrification, a notion that was not yet articulated in her current form in times of Jacobs, who saw it instead a loss of diversity organically driven, somehow unavoidable. Inside the blocks circled by the new city infrastructure, far from the areas graced by floor-to-area bonus, urban transformation persisted, although at a different pace: height limitations and the dispersion of owners give way to more subtle gentrification processes. Cafés, restaurants, doctors’ surgeries and all sorts of small businesses are springing up, opting to renovate existing buildings. Among Korean dessert shops and Japanese restaurants, *tuekthaew* find space for a new life; while new facades are often erected to conceal them, various architectural practices have found a space in which to develop a critical reading of contemporary urban space in Thailand.

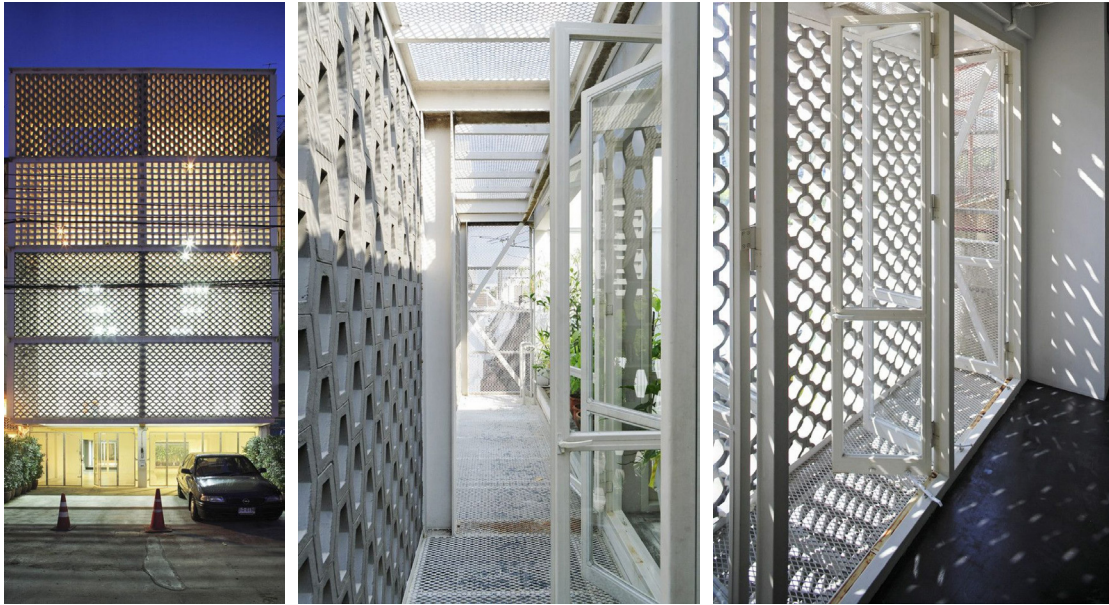
There is a growing plethora of such modern interventions. We could present the transformation of two *tuekthaew* units by Allzone Studio (2009) (fig. 356) with a studied front-façade interstice, creating interstitial ventilation spaces that were also suitable for lounging outdoors, planting planters and housing outdoor air-conditioning units. Other significant proposals include the art gallery *The Shophouse 1527* (fig. 357) by Nattapong Phattanagosai, Donlaporn Chanachai and Natnaree Wichiansin (2019), the flagship store for sneaker’s brand *24 Kilates* by Barcelo-

7 Peter Janssen, ‘Want to Save Bangkok’s Shophouses? Don’t Count Me In’, *Asia Nikkei*, 2018 <<https://asia.nikkei.com/Editor-s-Picks/Tea-Leaves/Want-to-save-Bangkok-s-shophouses-Don-t-count-me-in>> [accessed 3 February 2023].

8 Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1992), p. 142.



Fig. 355.  
Façade enclosures in modern  
*tuekthaew* buildings in Bangkok.  
Source: author, 2020.



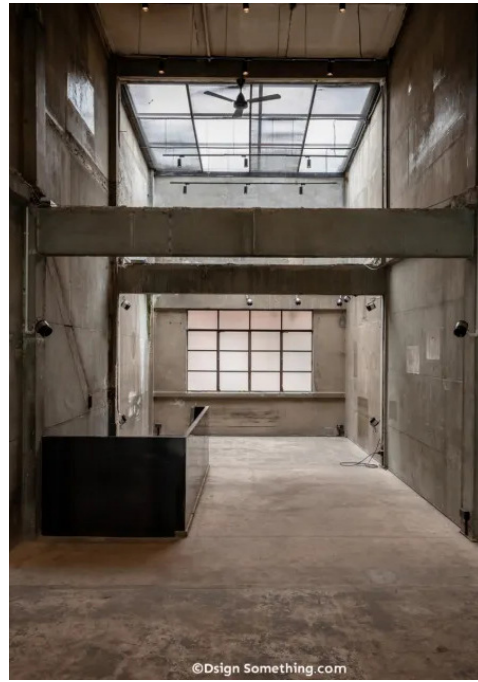
**Fig. 356.** Renovation of a Tuekthaew by Allzone. Details of space between inner and outer façade layers. Bangkok, 2009. Photography by Piyawut Srisakul. Source: Arch2O.

na-based studio External Reference (2019) (fig. 358) and the hotel 'Shophouse 26', designed by Thanipath Thanawuttima-nas (2021).

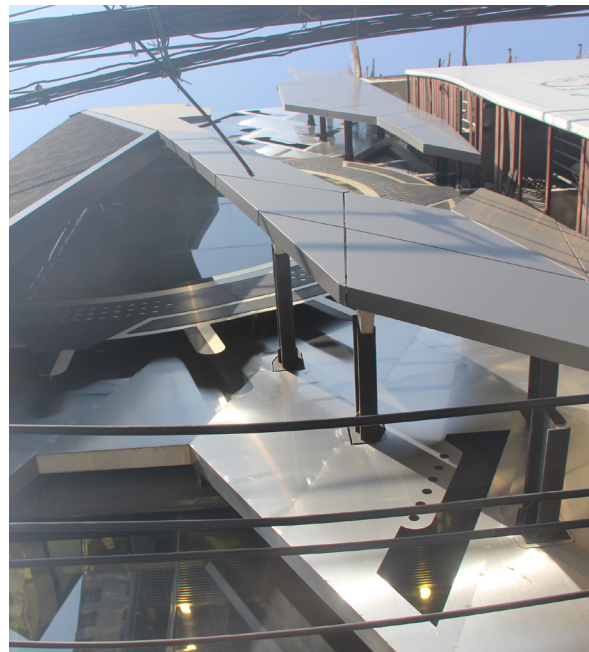
Meshes and lattices are recurrently used, creating translucent layers that do not hide but sift the brick walls beneath. In contrast to the formalist reworking of epidermal ornamentation, the creativity here derives from the creation of interstitial spaces through the superimposition of textures, creating lighting effects which, precisely because of their transitory quality, serve as one more layer of the epidermis.

Concrete (as the original material), wood (generally reclaimed from demolition sites, probably bought at some scrap shop, sometimes retaining the marks of their old joinery), and the rusted metal of artefacts with forgotten functions and purpose, are the main materials. White paint, because of its light appearance, is often used when a counterpoint is sought against the hardness of the aforementioned materials, working as a versatile canvas towards light-effects and slender metal add-ons. On other occasions, however, the roughness of iron and concrete is exploited with the intention that a contrast will be created by the presence of other, more delicate, vivid objects in the interior, such as the canvases in an art gallery.

The main distinction of this architecture from other comparable restoration/reconstruction actions is the manifest desire to reinscribe the shophouse, in its local *tuekthaew* variety, within contemporary creative discourse. The aim is not to create historicist scenographies, but to interpret the structures and artefacts present in everyday life. The illegal interventions in the *tuekthaew* are incorporated as a constituent part of the collective identity heritage, fully assuming the mixed emotions and reactions that they evoke in the common memory. These small businesses in back alleys turned into an opportunity for small architecture and interior design firms. Although there is little doubt that such aesthetic codes are a trend



**Fig. 357.** Shophouse 124 por Nattapong Phattanagosai, Donlaporn Chanachai y Natnaree Wichiansin (2019)



**Fig. 358.** Shop 24 Kilates in a refurbished tuekthaew in Bangkok by External Reference (2019). Source: author, 2021.



**Fig. 359.** Chatchavan Suwansawat, 'pocket gardens in the alleys of Bangkok, 2019. Source: Chatchavan Suwansawat.

that will eventually fade, it must be acknowledged that the blending with post-war *tuekthaew* respond to a more nuanced perception of the place, less dependent on foreign forms and more oriented towards the reclamation and revalorization of local materials, artefacts and spatialities. Cultural usages such as ‘pocket gardens’ (fig. 359) are finally metabolized in the purpose of contemporary design as an item an practice that was there before the designer arrived. They find their room in the tacit tolerance of the gaps left by the urban ordinance (the one-and-a-half-meter strip that the *tuekthaew* must leave clear towards the public road) and are not the object of concerted planning actions, in despite their importance to the well-being of the community. The ‘hidden order’ and the ‘structural humanity’ quality of Asian cities that Wang Shu had described are reflected on these designs, even if they are relatively modest in budget and scale.

The ‘non-good’ buildings evolve into ‘bastard’ architecture, defined by its impure, hybrid origin, which defies the virtuous genealogy of the national character. These constructions have been kept apart from the official vehicles of representation constituting an unofficial history book from which we have the opportunity to re-learn outside the official academic discourse.<sup>9</sup> We may refer again to Michael Wolf and his photographic series on casual bricolage in the streets of China: *Hong Kong Informal Seating Arrangements* and *Sitting in China* (2002). Wolf calls ‘bastard chairs’ the catalogue of improvised and extremely precarious solutions to the sociability of street life, which is spiced up by board games and chats; they are usually made by a neighbourhood handyman and, although their ownership is collective, their use and enjoyment is subject to local hierarchies at the street level (fig. 360).<sup>10</sup>

In the case of Bangkok we have presented a variety of creative movements, whether progressive or involutionary, that have acted from a critical stance towards the past and in relation to questions of religion, identity or capitalism. This is not the case in Hanoi, whose creative landscape lacked such a diversity of options. A lag that has been attributed to Confucian heritage of the Red River capital, particularly when opposed to the economic and social dynamism of the South, as well as the statist, highly monitored nature of cultural policies.<sup>11</sup>

The successive political regimes aspiring to make a *tabula rasa* of the vices of previous societies always understood art as a mechanism to educate and enlighten the people. The impact of Socialist Realism was, in the words of Huynh-Beattie and Taylor, particularly devastating for Vietnamese artistic creation throughout the successive waves experienced from the arrival of the first Chinese advisors in 1949 until the fall of Saigon in 1972 and the ideological purge of 1974.<sup>12</sup> The eco-

9 Melalin Mahavongtraukul, ‘Building the Bigger Picture’, *The Bangkok Post*, 2016 <<https://www.bangkokpost.com/life/social-and-lifestyle/836172/building-the-bigger-picture>> [accessed 22 May 2021].

10 Michael Wolf, *Sitting in China* (Hong Kong: Steidl, 2002); Michael Wolf, *Hong Kong Informal Seating Arrangements*, ed. by Hong Kong (Wolf, Michael).

11 Lynne Ciochetto, ‘Advertising in Contemporary Vietnam’, *Media Asia*, 29.2 (2002), 92–101 (p. 97).

12 Nora A. Taylor, ‘Art without History? Southeast Asian Artists and Their Communities in the Face of Geography’, *Art Journal*, 70.2 (2011), 7–23.



Fig. 360. Michael Wolf, photographs from the series *Bicycle Chairs*, 2002, from Wolf, Michael, *Sitting in China* (Hong Kong: Steidl, 2002).



Fig. 361. Street access and section of *Saigon House* in Ho Chi Minh City by A21 Studio, 2014. Source: A21 Studio.



Fig. 362. Façade details with aesthetized cages and greenery in *Hotel Myst* in Ho Chi Minh City (2016) by A21 Studio. Source: A21 Studio.



**Fig. 363.** Chat Architects, *Mapping of informal houses in Sam Saeb canal*, 2016, Bangkok. Source: Chat Architects

conomic opening, on the other hand, was characterized by a radical opportunism encouraged by ‘unscrupulous gallery owners’ and ‘ill-informed collectors’, fostering a voracious market of fakes and impostors that only hindered the flow of capital to genuine creators.<sup>13</sup>

That, unlike in Thailand, has made it difficult for a contemporary creator to position his or her work as a natural continuation of some live tradition. The only option if someone wants to keep a foot with the inherited culture is the *revival*, the rescue of past forms of aborted movements or the recourse to vernacularism through the recollection of cultural artefacts engendered by the vast number of indigenous minorities in the country. A strategy that is admissible as long as it accompanies a discourse celebrating national unity in diversity. Irony, scorn and satire are firmly discouraged, even if they align with officially endorsed principles, since commissars know well that rhetorical figures, so favoured by the educated classes, can easily be retooled as Trojan horses for any sort of dissidence. Censorship acts from a common enunciative minimum that must be valid for all audiences, from the humblest to the most educated; special care is taken not to fall into the rhetorical traps of polysemy or postmodern ambivalence. It is illustrative that Vietnam has not given rise to any current similar to the Cynical Realism that triumphed in China during the 1990s with the work of artists such as Zhang Xiaogang, Yue Minjun or Fang Lijun. Nihilistic, ambiguous or hedonistic attitudes would have no place in Vietnam.<sup>14</sup> The platitude of the resulting artistic production should be understood as a price to pay for the cohesion of society as a superior good. Because of their relational, immaterial and transitory nature, performance art is probably the work that has most easily escaped censorship, even though it

13 Nora A. Taylor, ‘“Pho” Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese National Symbol’, *Ethnos*, 64.2 (1999), 232–48.

14 Other than the imitators that flourished during the early reform years as pointed by Taylor.

generally avoids explicitly addressing the issues most denounced by critics of the regime, such as growing inequality, LGBT rights, environmental destruction and the lack of civic freedoms.

The art spaces that emerged in Hanoi were mostly small-scale personal projects, generally promoted by foreigners or Vietnamese returnees. Faced with this panorama, private initiatives such as Salon Natasha were crucial in introducing international avant-garde, in her case through Soviet *perestroika*, to the creative scene in Hanoi. However, the survival of such personal projects are also very sensitive to any circumstance affecting the founding team. Spaces managed by diplomatic institutions such as the French Alliance or the Goethe Institute enjoy relatively large budgets and decent exhibition venues but are still far from what could be reasonably expected.

It is instructive to note that Vietnamese advertising does not convey aspirational images of lifestyles. Ciocetto observed in 2002 that, unlike in so many other developing countries, there was a total absence of English language words<sup>15</sup> and foreign representations.<sup>16</sup> The tactic of arousing and exploiting desire in the audience, by surreptitiously appealing to the most vulnerable fibres of the psyche, is absent from Vietnamese advertising. Far from the creativity and expressiveness of Thai advertising, which does not hesitate to combine religious, sexual or political references.

However, perhaps unexpectedly, it is in contemporary architecture where Vietnamese creativity and artistic talent stand out. Current production has reached a singular level of critical novelty, articulating a reinterpretation of the urban vernacular autonomous from both Western and Japanese trends. An architectural language which is based on the specificity of the local context, search for the urban vernacular that re-examines the forgotten, rejected by-products of the construction city's self-construction. Before vapid, green-washing vertical gardens starting showing up in corporate architectural renderings, architects like Võ Trọng Nghĩa had understood the particular connection between greenery and lattice-façades. Standing outside official representations of decorum, dismissing the pretentious, frenchified horrors built in the new KDTMs, but still appreciating the valuable features of French heritage, the new designers could appreciate and reappropriation the ugliness and imperfection of the city of Hanoi, turning it as a creative resource. Such operation was made in the absence of any rhetorical cover, without 'supporting theories' that Western-educated architects (particularly American) were often trained to eloquently pitch to school and council boards. Here, the only resources were window grills, tin sheets and brick and plaster, applied devoid of any declared ideology but still closely related of the context, as if contemporary houses

<sup>15</sup> Probably a consequence of the government's 1996 campaign against 'Social Demons'.

<sup>16</sup> Ciocetto, p. 97.

were organically popping out from the seas of self-built rooftops and pocket gardens.

It is a paradox to see the success of contemporary Vietnamese architecture, which has nevertheless found its own motifs and originality in the peri-urban regions of its metropolises (Danang, Hanoi, Ho Chi Minh City), generating a critical subtropical vernacularism based on the use of unapologetically local materials, spatialities and motifs, avoiding both the pastiche and the endless, politically adulterated identity debates of other latitudes.

The works of A21 (fig. 361, 362) and Võ Trọng Nghĩa, among others, managed to adapt to the technological capacity of local construction, avoiding the pretension of mimicking foreign trends that are technologically out of reach for the local contractors, creating an architecture of human scale, contemporary and climatologically sensible. One could suggest several reasons for the disparate quality of contemporary art and architecture in Vietnam, such as the existence of more open-minded management cadres in the private sector and that, paradoxically, the absence of identity-rooted state aesthetic guidelines left this new breed of managers free hands to select the highest quality architectures.

The civilizing process of Bangkok, first driven by the Parisian avenues of absolutist monarchy, then by post-war developmentalism and today by the conjunction between infrastructure and real estate speculation, is opposed to the informal flows of mobility that run underground to the city's epidermal modernity. The neglected network of canals, of a importance is recalled by the regular flooding of the most neuralgic enclaves of the business district is superimposed on many other flows, economic and human, that find their way through the blind spots of the city's formal planning. The networks of bikers described by Sopranzetti, the daily logistics of street food sales and preparation, the itineraries of the mafia, the daily transport of migrant workers to construction sites and their accommodation in shacks in subhuman conditions, all consist of flows. These networks cannot be spatialized through Cartesian frames of reference, nor do they respond to fixed locations that can be geographically located; their spatial trace makes full sense only when it is in keeping with their fluid character that has to be socially reconstructed on a daily basis due to the precariousness and unpredictability of day-to-day circumstances. This condition acquires today a new dimension due to the availability of mobile messaging applications such as Line that allow groups dispersed over the territory to share information and synchronize instantly.

The Bastard Typologies emerged from the tension between the precise (sometimes almost obsessive) documentation of urban events and their terrible underlying human conditions. From the clinically aseptic documentation of the phenomenon social critique may emerge directly. This is the case of Thamarong Wanarithikul's meticulous work *8 a.m.* (2019). Thamarong documented every day at eight o'clock in the morning for a month the passage under a bridge of vans transporting workers to construction sites. A universe in the uniformity of the small daily



Fig. 364. Chat Architects, *Samsen Street Hotel*, 2018. Source: Chat Architects and author, 2019.

variations of these second-class citizens (Laotians, Cambodians, or Burmese) who erect Bangkok's brand-new skyscrapers under gruelling working conditions (fig. 365). More recently, photographer Panasarn Pattanakulchai portrayed these same workers in *Building the Apartments They Cannot Live In* (2021). They posed before Pattanakulchai in the privacy of their corrugated iron shacks; they held behind them photographs of the luxury apartments they work in (usually in deplorable conditions) as if they were some kind of fantasy prop.<sup>17</sup> Having visited a multitude of substandard dwellings in the region it is clear that the inhabitants, no matter how harsh their circumstances, prefer to hide them so as not to 'lose face', no matter how flimsy and implausible their attempts to camouflage them may be. In Pattanakulchai's portraits we can see the effort of his protagonists to adopt a dignified, self-sufficient and decorous pose within their material scarcity. A decorum that responds to the practice of 'saving face' *weinaa* ('respecting the dignity of others').

The 'Bangkok Bastards' series attends to the ugliness but accidental purposefulness of stigmatized constructions found in the backstreets, verges and vacant interstices (fig. 366). The term *bastards* refers to the unwanted accidental accumulation of ideas and resources in architecture erected by those rejected by society, such as migrant workers. The social scope of his work is thus derived from his technical activity. The tools deployed are those specific of the architectural practice: surveys and drawings. Architectural plans, construction sections and scale models serve to document physical spaces, materials and ensemble details.

Sahm Saen's detailed survey of the canal *slums* provides an anatomically detailed description of the living environment of this informal settlement, including even the precise, crude but honest delineation of the garbage floating in the putridity of the canal. When he advocates the value of this architecture, there is not, on the other hand, the technological solutionism that present in many similar architectural proposals. The designer does not offer himself as a superhero invested with technical knowledge to come up with mental elucubrations that straddle the line between some form of standardization and social engineering (fig. 309).

The *Samsen Street* project is probably the project where Chat Architects materialized their notion of 'Urban Bastards' in the most eloquent manner (fig. 364). Samsen Street has been converted an old *love hotel* into a modern *boutique hotel*, a type of establishment that offers a distinct and often themed aesthetic experience. The *tuekthaew* heavily covered by illegal cages are typical of this area of old Bangkok, where the historic streets mix with cheap backpacker hostels, and it is reflected in the façade design. Since this project was conscious aesthetization, a formalist elaboration of pre-existing spontaneous architectures, Chat Architects decided to 'spatially activate the façade' by turning it into a sort of theatre stage

17 Panasarn Pattanakulchai, 'Khñ Xyù Mì Dì Sřāng Khñ Sřāng Mì Dì Xyù' Chud Phāph Sathñn Chīwit Khñ Kksřāng ['Construyen Aquello En Lo Que Lo Que No Pueden Vivir'], *Urban Creature*, 2021 <[https://urbancreature.co/construction-worker-life-contrast-building/?fbclid=IwAR1qu5zXPmJyHm8rqfuvG3pHjdH3DOv9\\_LM8wZvzdR5GSj6q6g3jjn08c88](https://urbancreature.co/construction-worker-life-contrast-building/?fbclid=IwAR1qu5zXPmJyHm8rqfuvG3pHjdH3DOv9_LM8wZvzdR5GSj6q6g3jjn08c88)> [accessed 21 June 2021].



Fig. 365. Panasarn Pattanakulchai, They build what they cannot live in, 2021, Bangkok. Source: Urban Creatures.



Fig. 366. 'Thai Vernacular House 2014'. Chat Architects, Burmese workers' accommodation shacks in Bangkok, 2015. Source: Chat Architects.

suitable for nightly film screenings that could also be inhabited by the guests. The ground floor was conceived as an area for street food events and festivals, serving as an extension of the amalgamations of food carts and street stalls that still stand a few meters in their raw and genuine form.



**Fig. 367.** Examples of maladaptations of air-con units to built-in façade receptacles in apartment buildings in Macau, 2008. Source: author.







**Fig. 368.**  
A Bridge of Houses, pag 10-Talad Noi PHoto Studio -  
The Fascination of Siam-oriental hotel- 1920. Source  
Cornell University Library Digital Collections.

### 5.3.3 Flows, Vessels and Spires

Just as both mandala and grid could be sustained within the city plan, utopia and dystopia became entwined.<sup>1</sup>

Before the reign of Rama IV, Bangkok was orchards and canals, which is very eloquent about 'how Thais think':<sup>2</sup> the canal network is not an orthogonal grid but a 'soft' system in constant reconfiguration depending on seasonal flows. Thailand was a multicultural country built on the hybridization of diverse cultures. A society that had been formed, due to the annual cycle of floods, as essentially nomadic, agrarian and aquatic. With the exception of the temples, built in brick, Thai technology was not designed to be timeless in the European sense. It is therefore a society built on water where, in the absence of geographical coordinates, water flows replace the cardinal points. This generates a specific mode of spatial production that is reflected in the way cities are built and inhabited.

The hybrid character of national identity is apparent, if unintentionally, from photographs of King Chulalongkorn's reception of his new Mercedes-Daimler, surely taken on his return from one of his trips to Europe. This fleet of vehicles - the king bought two for himself and then a dozen for his sons - was among the first private vehicles in Thailand and, in the absence of qualified drivers in the country, the royal vehicle had to be driven by his own son, Prince Rajburi.<sup>3</sup> The decorations added to the chassis of the vehicles placed them at the service of the national project; a Garuda bird, the royal heraldic symbol, was mounted on the chassis of the Mercedes and this, in turn, carried Lord Rama, the divine reflection of the monarch himself (fig. 369). The beauty of these images does not only rely on the juxtaposition of European Belle Époque artefacts with royal Thai imagery, but on the crossroads of long-standing traditions. In a country new to road traffic, cars were, on a conceptual basis, still considered as boats, they were thus decorated with the same heraldic symbols as the royal barges. Foreign luxury objects are metabolized into such divine abodes; hybridization and the highest spheres of essentialist discourses seem not to generate frictions. It is appropriate to remark that this

1 Chua, I. 5109.

2 Chatpong Chuenrudeemol, 'Comunicación Personal' (Bangkok, 2016).

3 Steve Van Beek, *Bangkok. Only Yesterday* (Hong Kong: Hong Kong Publishing Company, 1982).



**Fig. 369.** Reception ceremony for King Chulalongkorn's vehicles. Excerpted from Steve Van Beek, Bangkok. Only Yesterday (Hong Kong: Hong Kong Publishing Company, 1982), p.43.

miscegenation is not the product of a sustained assimilation over time of different cultures, nor the result of a negotiation with a mutual agreement between parties or a conscious design statement. This merging of symbols are the product of the absence of formal, conscious planning itself; whether by omission of the authorities in charge, by discrepancies between the legal apparatus and political agendas, by lack of adherence to norms or human error. In any case, the absence of effective planning constitutes in itself the idiosyncratic feature of this disordered hybridisation of visual languages. An identity characterised by the ingestion of foreign bodies and yet in conflict with the discourse of timeless and essential wisdom by which the monarchy legitimises itself.

In his research on Bangkok's motorcycle taxis, *Owners of the Map* (2013), Claudio Sopranzetti explains their vital importance to the city's daily life.<sup>4</sup> Making up for the shortcomings of public transport networks, rural immigration to the capital, the ubiquity of motorcycles facilitated their emergence as the capital's most versatile transport system. Thaksin's policies allowed them to organize themselves effectively and reduce their dependence on the police and military mafias, which partly explains the unconditional support of this collective by the Shinawatra clan. Bangkok's social granularity, understood as an ecosystem where huge social differences constantly create 'gaps' or zones of opportunity, partly explains how these semi-formal networks can make up for the deficiencies of formal planning. Same as the typological classification of informal spaces and building customizations has been questioned, such merging shall extend to the architecture of mobility, understood as the material trail of an urban civilization that, in spite of Western urbanism, is still built on flows, for which they still govern cities and live hoods.

Ananya Roy had proposed the Indian term *jugaad* as an example of informal manufacturing, a craft that can indistinctively be deployed in either mobility, furnishing or architecture. Materials and actions (welding, screwing) are the same, performed by the same operators and there is no factual distinction among disciplines. So-called *jugaad* vehicles are constructed by arranging discarded parts and

<sup>4</sup> Claudio Sopranzetti, *Owners of the Map: Motorcycle Taxi Drivers, Mobility, and Politics in Bangkok* (Oakland, California: University of California Press, 2017).



Fig. 370. Catalog of modified tuk-tuks, including upgraded versions of the Skylab model. Source: Atipong Motor.

wooden carts, powered by diesel engines and run ‘unlicensed, unregulated and uninsured’.<sup>5</sup> Kisanphol Wattanawanyoo described the motorized carts of Thai informal vendors.<sup>6</sup> Again they are seen as an extension, or continuation, of the boats and thus a continuation of Siamese cultural practices in modern Thailand. In this way, the so-called *talaad sod* (‘perishable food market’) or *talaad naam* (‘water markets’) functionally merge with street markets in a new conception of spatially dispersed buying and selling scenarios of which street vending and its mobile gear are an integral part. *Rod-re* (‘vehicle’) as well as the various typologies of mobile artefacts thus reflect the existence of an earlier, ‘Thai’ culture underlying modern infrastructural networks.<sup>7</sup>

Moreover, because of their tactical nature, mobility capacity and low cost, they allow for the tactical occupation of the city, so that vendors can operate in interstitial spaces and contribute, in an informal way, to the granularity of the social fabric. The nature of the vehicle defines the category of the street vendor: its radius of action, its products, and its daily or weekly routes. Thus we have the *habre* (street vendor with a bamboo pole from which he hangs baskets with his products and moves on foot); *rodkhen* (human-powered carts); bicycles and tricycles; motorcycles and sidecars - both those with an attached container and those with a sign on them; *rodre* (modified van with covered rear storage for displaying food and goods for sale). This last vehicle typology can be divided into other categories depending on the nature of the product: *rodkubkhao* (selling fresh meat and vegetables); *rodphak phonlamai* (fruits and vegetables); *rodkhongcham* or *rodchohuay* (offering a wide variety of clothes, accessories and consumer goods).

The almost artisanal nature of the construction and maintenance of these vehicles has given rise to countless vernacular adaptations throughout the region. These adaptations can respond to specific uses-agricultural, commercial, transport-or merely functional claims. Among them is the Skylab tuk-tuk, invented in 1977 in Udon Thani and still very common in the Isaan region. The influence of American

5 Shahana Chattaraj, ‘Jugaad (India)’, in *The Global Encyclopaedia of Informality. Volume 2*, ed. by Alena Ledeneva (London: UCL Press, 2018), p. 134.

6 Kisanphol Wattanawanyoo, ‘Rod- Re (Thailand)’, in *The Global Encyclopaedia of Informality. Volume 2*, ed. by Alena Ledeneva (London: UCL Press, 2018), pp. 144–117.

7 Kasama Polakit and D Boontharm, ‘Mobile Vendors: Persistence of Local Culture in the Changing Global Economy of Bangkok’, 2008, pp. 175–201.



Fig. 371. Chatchavan Suwansawat, photographs of street food trollers, 2019, Bangkok. Source: Chatchavan Suwansawat.



Fig. 372. Nguyễn Thế Sơn, *Carrying-the-Carriers*, 2016. Source: Nguyễn Thế Sơn.

culture in the region due to military base personnel did not only translate into music or entertainment, but permeated all aspects of popular culture. The Skylab tuk-tuk was a hybrid between a tuk-tuk *samlor* ('three-wheeler') and a motorcycle named after the American space station that disintegrated in the atmosphere in 1979; a humorous way of referring to the shiny appearance of its chrome components and the bulkiness of its cabin in comparison to conventional tuk-tuks (fig. 370).

For Krzysztof Wodiczko (b. 1943), for whom the homeless had become *performers* of his own urban installations, his aim was generating new situations by attracting questions from passers-by. The debate was part of Wodiczko's relational approach: 'on the one hand: emergency aid; on the other, a thought-provoking situation'. Wodiczko had conceived his trolleys as projectiles against the established order. However, in Asia we see in the de-ideologization of informal mobility or, more precisely, we see the dislocation of the ideological frame of reference, constructing an intellectual space for which Western political coordinates do not seem to have been deemed appropriate. The position of the creators varies according to their own identity, standing often as a counterpoint to the Western imagery (by North American or European) and based on their own memories. Very often, particularly when creators arrive from a business or engineering background, there is a palpable technological solutionism behind the conception of artefacts to 'facilitate' informal street vending operations; there is hardly any questioning of the established order, of the socio-economic system that informs it or of the vendor-consumer or vendor-city relations.

While Pink Man, with his pink cart, questions Thai patronage society (fig. 373), Surasi Kusolwong embraces it with its contradictions and accepts its cynical component as part of its complexity. His 'little spirits', his shoppers scavenging through



Fig. 373.  
Manit Sriwanichpoom, *Hungry ghost No1*, 2003. Source: Rama 9 Art.



Fig. 374.  
Surasi Kusolwong, *Golden Ghosts*, 2017, Center for Contemporary Art, Pekin.

the skeins of flax in an induced gold rush reflect the contradictions of society; his allusions to his mother hark back to memories forged in his childhood in Ayutthaya that conceive of the street market as an ingredient of his own identity.

Surasi Kusolwong (b. 1965) would find his inspiration in the hangover of the crisis of the 1990s, as had Sriwanichpoom, of the same generation and also linked to *Cities on the Move*. 'When I returned to Thailand in 1996 [having been trained in Germany] the country was in the throes of a financial crisis that forced me to question modern consumption and capitalist democracy.'<sup>8</sup> The wave of pseudo-classicist kitsch had faded and earlier forms of living and socialising seemed to take on a

8 Nicolas Bourriaud, *Relational Aesthetics*, Collection Documents Sur l'art (Les Presses du réel, 2002).

renewed meaning. It was the case, in Kusolwong's eyes, that street markets, those vibrant social situations on the streets of Asia and surely the most striking, visual and sensory expression of the informal economy, could be understood relationally as pure and spontaneous art:

In a traditional market, for example, people talk, sing, dance and stroll and go about their business. For me, what we know as 'installation' is actually a more familiar phenomenon.<sup>9</sup>

The experience of the street market was formed for a myriad of small social interactions: negotiations as affirmative acts, the *flâneur* through a territory made up of mobile street stalls, the unexpected encounters with vendors through an *instant-city*. Nicolas Bourriaud, articulator of Relational Art theory, had been the curator of the Taipei Biennale where Kusolwong presented in 2014. In the installation *Golden Ghost (Reality Called, So I Woke Up)* (2014) Kusolwong hid twelve gold necklaces under five tons of industrial linen. Visitors were invited to search for the necklaces by digging with their own hands, turning them into unintended gold rush miners (fig. 374). Another finding of *Golden Ghost* was the subtle and almost imperceptible unease created among the audience as they wandered among the skeins of linen, making evident both the capitalist 'dreams of gold' and the 'ghosts' of hidden greed. The title of the installation can also be understood as the figure of the Asian 'spirit', an entity in an eternal state of hunger and thirst and is a remnant of the animist cults that still permeate contemporary societies today. The sign 'Golden Ghost Welcome Back the Spirits' is placed on a mirror, projecting itself onto the reflection of the visitor, who is facing himself in the middle of the skeins.

The installation *One Pound Turbo Market (You'll have a good time)* (2006) at Tate Modern was a relational installation consisting of a literal flea market featuring worthless items that visitors could buy for a dollar (or a pound or a euro, depending on the country). The apparent simplicity of the installation was meant to enhance the relationship whereby the visitor strolled through, looked at various products, and perhaps bought something (fig. 375). The Thai flea market experience was synthesized to be transplanted into the aseptic container of a contemporary museum. Enhancing the everydayness of the experience itself, Kusolwong explained how her mother (like so many others in her hometown Ayutthaya) already lived it on a daily basis "except that she never called it an 'art installation'".<sup>10</sup>

This is precisely why Surasi Kusolwong's installations at the Tate Gallery and the Centre for Contemporary Art in Beijing were so intense despite their apparent formal banality as mere flea markets. The consideration of the act of buying and selling as a cultural element recognizable to all was contraposed to the understanding of abstract art as an elitist artefact imported from the West.<sup>11</sup> In conversation with

9 Yidi Tsao, 'Surasi Kusolwong — Thailand Every Day', *Cobo Social*, 2019 <<https://www.cobosocial.com/dossiers/surasi-kusolwong-thailand-every-day/>> [accessed 28 April 2021].

10 Tsao.

11 This has been argued in discussing the introduction of Abstract Expressionism in Thailand in section 3.1.



Fig. 375. Surasi Kusolwong, *One Pound Turbo Market, (You'll have a good time)*, 2006, Tate Gallery, Londres.

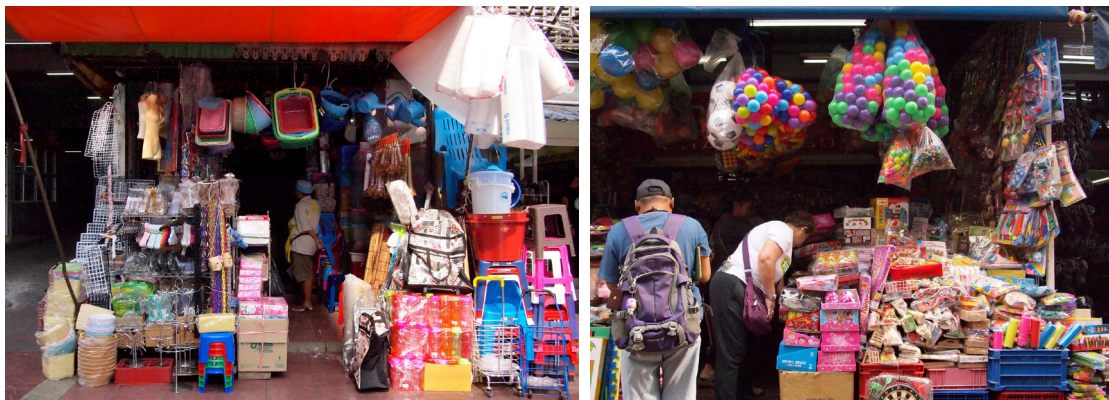


Fig. 376. Chatchavan Suwansawat, fotografías de puestos de venta, Bangkok. Source: Chatchavan Suwansawat, 2019.

Rasheed Araeen, Kuan-Hsing Chen asserted that the limits of 'European modes of knowledge' included cultural studies and postcolonial studies. To articulate a 'proper mode of thought production' would require an external system of thought, something that would necessarily include language. Consequently, in order to even consider the possibility of a decolonization of modes of thought, the use of English as a universal language would have to be overcome.<sup>12</sup>

Despite the ground-breaking aura of abstract art, in post-colonial contexts it will be understood as an instrument of American imperialism, not only because of its well-known impenetrability for the general public, but also because of the socio-economic dynamics that fed its spheres of creation and diffusion (galleries, embassies and collectors belonged to the *establishment*). This association between abstract art and American cultural imperialism is not always perceptible to Western audiences who, due to their own historical development, understand the artistic avant-garde as a progressive movement. For Third World audiences, however, abstract art was born much later: it only became conscious of it when

---

mainly based on the analyses of Apinan Poshyananda.

12 Rasheed Araeen, 'A Conversation Between Chen Kuan-Hsing and Rasheed Araeen', *Asia Art Archive*, 2013 <<https://aaa.org.hk/en/ideas/ideas/a-conversation-between-chen-kuan-hsing-and-rasheed-araeen>> [accessed 22 May 2021].



Fig. 377. Surasi Kusolwong, *Naked Machine (Volkswagen Modern)*, 2011, in the exhibition *Play Van Abbe Part 4: The Pilgrim, the Tourist, the Flaneur (and the Worker)*, Van Abbemuseum, Eindhoven.

the American government and large corporations began to export it as an ambassador of capitalist ideology. It is not surprising therefore that the great Thai abstract artists had to emigrate to Europe and the United States in order to make a career out of it.<sup>13</sup> Rasheed Araeen gives the penetration of abstract art in Pakistan as an example, although this can be extended to the whole of Asia. Arriving in Pakistan in 1958 under the military dictatorship of Ayyub Khan (1958-1969), abstract art was accompanied by American consumer products with the clear intention of replacing in Pakistan, as in the rest of the Third World, the economy of need with the economy of desire.<sup>14</sup> According to Araeen's postcolonial vision, Abstract Expressionism created artists subordinate to what was happening in New York; their work would always be seen as 'regional' or 'vernacular' varieties of Western centrality.

The style called, perhaps with a tone of disdain, the 'Floating Market School' was therefore neither a mere pictorial industry for tourists nor a *naïve* traditionalist romanticization. These themes reflected the difficult position of the post-colonial creator who, having achieved political independence, faced the chimerical task of carving out an aesthetic path of his own without the tutelage of the West. The successive irruptions of colonialism, socialism and capitalism made it impossible to return to the path of a tradition where cultural and social roots had been blown up. The floating markets thus constituted an imagery in which the public felt themselves portrayed, without detriment to the use of realist techniques developed by European academicism but, in this case, placed at the service of the national tradition. In contrast to their Western peers it was impossible for Southeast Asian artists to avoid positioning themselves in relation to questions of modernity and national identity.

13 Apinan Poshyananda en (Oxford: Oxford University Press, 1992). This is recounted by Apinan Poshyananda in *Modern Art in Thailand: Nineteenth and Twentieth Centuries*(Oxford: Oxford University Press, 1992).

14 Araeen.



Fig. 378.  
Kacey Wong, *Wandering Home*,  
2008. Source: Kacey Wong.

High-density public housing blocks have been determinant in the constitution of a Hong Kong identity and, therefore, susceptible to being employed as a symbolic artefact in political confrontation and, especially, during protests such as the 2015 'Umbrella Movement' and the 2019 Anti-Extradition Law protests. Kacey Wong's performance *Wandering Home II* (2014) denounced the limited scope for the majority of Hong Kong's population to participate in urban and housing policies (fig. 379). Consisting of a half-square-metre habitat that evoked the architectural features of 1960s composite buildings, again alluding to nostalgia for a mystified past, carried by a pedal-powered *rickshaw*. Once again we see the *rickshaw* as an expression of precariousness, of migration and the effort of carrying one's life by means of a mobile artefact in the absence of a ground, a land of rootedness where the only compass is precisely the identity baggage symbolized by post-war architecture.<sup>15</sup>

Manuel Castells argued that the creation of public housing in Hong Kong was initially aimed at freeing up land for industrial development rather than for any altruistic purpose.<sup>16</sup> The creation of urban industrial plants close to workers' homes reduced the problem of transportation and facilitated the growth of small businesses in urban areas. As a result, people became accustomed to living in high-density environments and became accustomed to basing their daily routine on short-distance commuting.<sup>17</sup> Are the Chinese better equipped to withstand these high-density conditions better than Westerners? Rooney cites the work of E. N. Anderson<sup>18</sup> as well as a large number of anthropological and psychological studies on human adaptability to high-density circumstances, and culturally rooted psychological differences. Anderson pointed out that Chinese family members were not expected to have a need for private space within the home because the home was primar-

15 Kacey Wong, 'Wandering Home II', *Kaceywong.Com*, 2018 <<http://www.kaceywong.com/wandering-home-ii>> [accessed 28 April 2021].

16 Manuel Castells, L Goh, and Reginald Yin-Wang Kwok, *The Shek Kip Mei Syndrome : Economic Development and Public Housing in Hong Kong and Singapore* (London: Pion, 1990).

17 Nuala Rooney, 'At Home with Density. Spatial Representation in Hong Kong Public Housing' (Napier University, 1997), p. 128 <<https://www.napier.ac.uk/~media/worktribe/output-285322/rooney.pdf>>.

18 "Some Chinese Methods of Dealing with Crowding" *Urban Anthropology*, vol. 1, (2) 1972 pp. 141-150, quoted by Rooney, p. 68.



Fig. 379. Kacey Wong, *Wandering Home II*, 2014. Source: Kacey Wong.

ily focused on social activities. Within the Chinese family, members were always expected to eat together. Bedrooms were used exclusively for sleeping and were never occupied during the day. He concludes that the Chinese have developed cultural and social mechanisms to cope with high-density situations.<sup>19</sup>

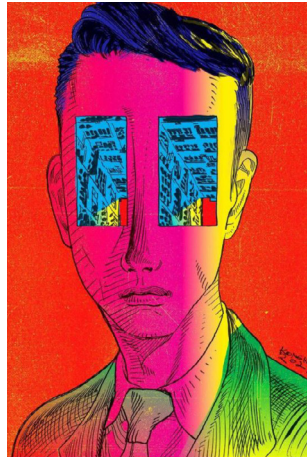
David Lai studied the living conditions in Hong Kong's oldest public housing blocks, the 'Mark I' apartments.<sup>20</sup> He suggests that it was not just specifically the lack of space that caused frustrations but the poor quality of the housing and lack of facilities. Lai pointed out that a community of Europeans would not tolerate living under such conditions for a long time and would probably experience a social and mental health crisis. All members of the Chinese family have a sense of their own hierarchical position, implying that family relationships depend on status and hierarchy. What then is the nature of this tolerance of high density? Anthropologist Barbara Ward describes one possible method: 'Adults ignore a child who has an outburst of crying, until the child learns self-control. The child learns that such behaviour should be restrained'.<sup>21</sup> Ward suggests that this early temperament helps people adapt to high-density environments where frustration and lack of privacy may lead to conflict both within the family and with neighbours.

The main concern for Chinese immigrants, a very substantial percentage of the population in these neighbourhoods, was to build a life project in Hong Kong, for which any other need was relegated as an unnecessary luxury. Paradoxically, from

19 Rooney, p. 68.

20 Chuen-Yan David Lai, "Human Crowding in Hong Kong: A Study of its Earliest Type of Public Housing" in M. C. R. Edgell & B. H Farrell (eds. ) *Themes on Pacific Lands*. Western Geographical Series vol. 10, Victoria, British Columbia: University of Columbia, 1974. p. 158, collected by Rooney, p. 90.

21 Barbara E. Ward, *Through Other Eyes: An Anthropologist's View of Hong Kong* (Hong Kong: The Chinese University Press, 1985).



**Fig. 381.** Kong Kee, illustrations from the Dragon Delusion series, 2021. Pen drawing and digital coloring. Source: Kong Kee.

**Fig. 380.** Façade of the Herring Gull House (1981) at Sha Kok Estate, Sha Tin, 2016 Hong Kong. Source: author.

Beijing's point of view, housing is also seen as the unspoken seed of the conflicts in the former colony. Beyond the literal 'Five Demands' demanded by pro-democracy activists during the 2019 protests, the government in Beijing always understood the underlying cause of the unrest to be housing affordability, as the younger generation had been excluded from the property ladder.<sup>22</sup> Perhaps due to the economic take-off and the fulgurating rise of the Chinese middle classes and the avid consumption of capitalist status symbols, there is a tendency to ignore the weight that historical materialism still has in the interpretation of contemporary events by the Chinese Communist Party, for whom the struggle for control of the means of production continues to be the motor of historical conflicts.

As early as 1842, as soon as it took possession of its new colony, there was concern in the United Kingdom about the legal security of land rights over the territory. It should be recalled that China was at that time ruled by the Qing dynasty and that it was a vast and unwieldy territory, governed by a tangle of pre-colonial customs, and plagued by peasant revolts and warlords. However, the agreement with China stipulated that the enclave should be returned at an agreed date. To ensure that land transactions on colonial territory enjoyed sufficient guarantees, it was decided that the colonial government would retain a monopoly on land development and that land would be placed in private hands only on a long-term leasing basis. A system not unlike that used today in socialist nations and by which the United Kingdom would protect its legal system from hypothetical turbulence due to the transfer of sovereignty over its real estate assets to a nation of dubious reliability. Thus, at the end of the *leasing* period the liability of the colonial government would have expired, protecting the security of real estate transactions within the Empire. Thus, what should have been a mere legal device to ensure the soundness of British property rights became instead a mechanism by which the

<sup>22</sup> The term '*Property ladder*' refers to the consolidation of a life project that a young person realizes through his first real estate acquisition, just as composite buildings had enabled previous generations during the 1960s.



Fig. 382. Kacey Wong, *Sleep Walker*, 2011. Source: kaceywong.com.

colony's government, in collusion with business groups linked to the Kwok (Sun Hung Kai Properties), Li (Henderson Land Development), Lee (CK Asset Holdings) and Cheng (New World Development) families artificially restricted the supply of housing and land in order to maximize the value of their assets.<sup>23</sup> Despite the widespread perception that Hong Kong's high density is due to a lack of land, as much as 40% of the land is devoted to natural parks and only 7% to residential land, and therefore lack of land is not the main factor leading to overcrowding. In Beijing's view, the long-term answer would be to encourage the construction of new affordable housing, consolidating social peace once again;<sup>24</sup> the big business groups were thus left in a tricky situation as they were accused by the Communist Party's media mouthpieces of having encouraged the terrible economic inequality that had given rise to the protests.<sup>25</sup> The housing shortage and the helplessness of a significant part of Hong Kong's population are thus revealed as the crucial piece shared by two ideologically antagonistic and irreconcilable positions, especially for those born since the 1990s.

For this reason, Kacey Wong's performances and installations, made prior to the 2019 protests when the climate of political unrest was already fully palpable, questioned the guiding principles instilled in several generations of Hong Kong whereby the acquisition of property is the main milestone in the construction of a vital project. The precariousness of the habitable artefact, as opposed to the monster buildings, reclaims the idealised 'old Hong Kong' as a moral compass that can

23 A Poon, *Land and the Ruling Class in Hong Kong* (Enrich Professional Pub., 2011).

24 Blake Schmidt and others, 'Why Hong Kong's Property Tycoons Are Beijing's Scapegoats', *Bloomberg*, 2019 <<https://www.bloomberg.com/graphics/2019-hong-kong-property-tycoons/>>.

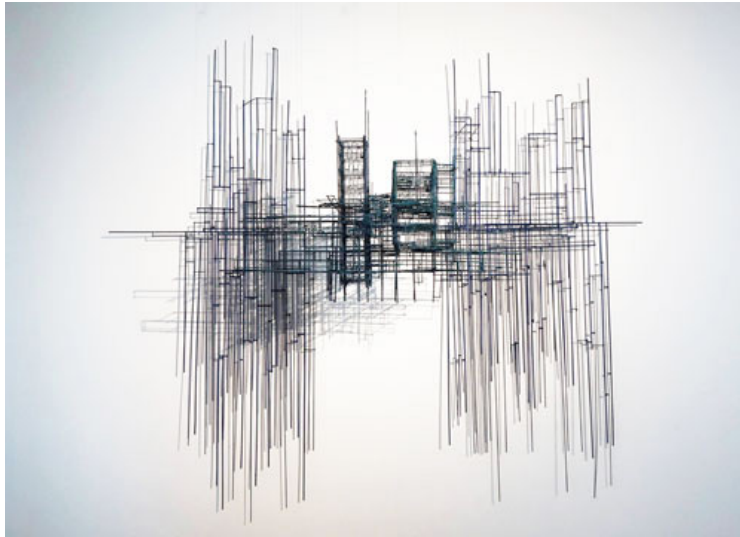
25 Chen Qingqing, Bai Yunyi, and Zhao Juecheng, "Global Times," *Global Times*['Hong Kong Can't Wait Any Longer to Solve the Housing Problem!'] *People's Daily*, 2019 <<https://wap.peopleapp.com/article/4585666/4466706>>



**Fig. 383.**  
Kacey Wong, *Paddling-Home*,  
2009. Source: kaceywong.com.

still guide the journey. *Padding Home*, meanwhile, alludes to the prefabricated concrete facades clad in tiles characteristic of the next generation of public housing (figs. 383). Again, a small habitable artefact drifting in the vastness of the bay, with the recognizable towers of Sung Kai and New World Properties visibly placed in the background.<sup>26</sup>

<sup>26</sup> Kacey Wong, "Padding Home," *Kaceywong.com*, 2009 <<http://www.kaceywong.com/new-gallery>> [accessed 27 January 2021]



**Fig. 384.** Rattana Salee, *Vanishing Point*, 2018. Source: La Lanta Fine Art, Bangkok.

### 5.3.3.1 Street Shamans

Rattana Salee (b. 1982) is a Thai sculptor who achieved notoriety with her exhibition *Suspended Memory* at the *People's Gallery* at BACC in 2018. Again her sculptures are inspired by scaffolding and building forms. Denouncing real estate speculation, the alignment produced by unbridled urban development but, like Manit Sriwanichpoom's work, in the context of Bangkok they are also read as dismay at the missed opportunities for progress, which remain ascertained by unfinished structures, failed projects due to corruption and incompetence, spread throughout the city.

In this sense (and although the confronted feelings differ) the work of Rattana Salee and that of Eliane Chiu reveal certain similarities beyond the formal representation of overwhelming structures: both reproduce the sensation of alignment and oppression of these spaces while, each under its own idiosyncrasy, they recreate the almost obsessive fascination that these spaces exert. Her sculptures have a marked constructive and geometric character, evoking a continuum constructed between the buildings under construction to the scaffolding and extending to the informal activities (flea markets, rigging) that surround them, forming an undifferentiated natural environment. However, the addition of paints and resins to the grids blur their Cartesian appearance, giving the structures a dreamlike character in the manner of three-dimensional sketches that emerge from empty space. The titles of the works refer precisely to this condition of loss: *Vanishing Point* (fig. 384).

In order to conclude this chapter, we should present one particular individual whose artwork blends in a unique, seamless manner into the charms and complexities of the urban life of Bangkok. In 2014, photographer Beer Singnoi, whose reports on Thailand's Brutalist architecture have helped to spread awareness and appreciation of this architectural style, shared on his Facebook account photographs of mysterious graffiti whose motifs appeared in various locations around the city (fig. 385). Those who stopped to look closely at them discovered a tan-



Fig. 385. Photographs of graffiti made by Sametr Rattanapornchai, 2014. Courtesy of Beer Singnoi/Facebook.

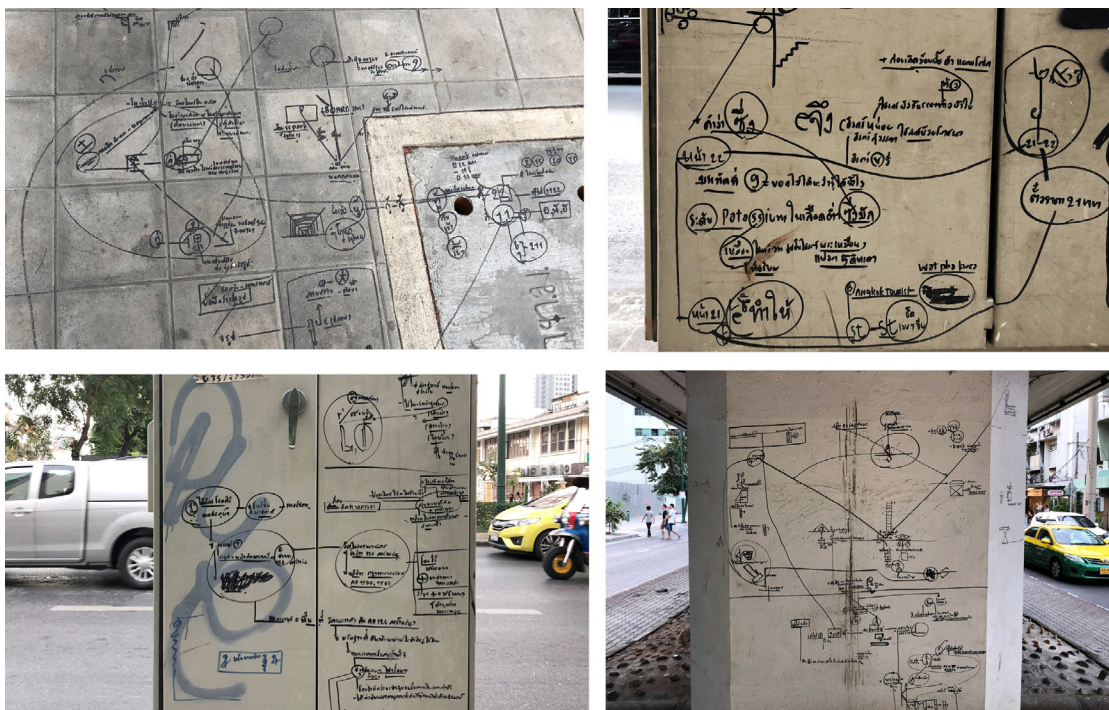


Fig. 386. Street drawings by Sametr Rattanapornchai in urban furnishes in Bangkok, 2018. Source: Michel Treza.

gle of disconnected electro-technical diagrams, annotations with no apparent meaning and mystical declarations. These drawings combined numerological calculations with geometrical patterns, which were accompanied by vaguely technical marks (always incomprehensible) indicating that the mysterious author might have some background in engineering. Singnoi collected testimonies attributing them to 'a man in his forties' with some psychological problem. The drawings were made with chalk, marker or paintbrush and appeared on all kinds of urban elements, such as manhole covers, pavements, pillars or concrete walls. They were generally found in areas of communication junctions, highway junctions and subways. When this author first encountered these drawings on the pavement of Ratchatewi, he initially thought that they were indications for some infrastructure work in the making. Then his eye caught religious motifs embedded within what looked like an electro-technical diagram, where a small isometry of Wat Aarun, a five-spired temple representing Mount Mehru, the sacred mountain of Buddhism, was connected

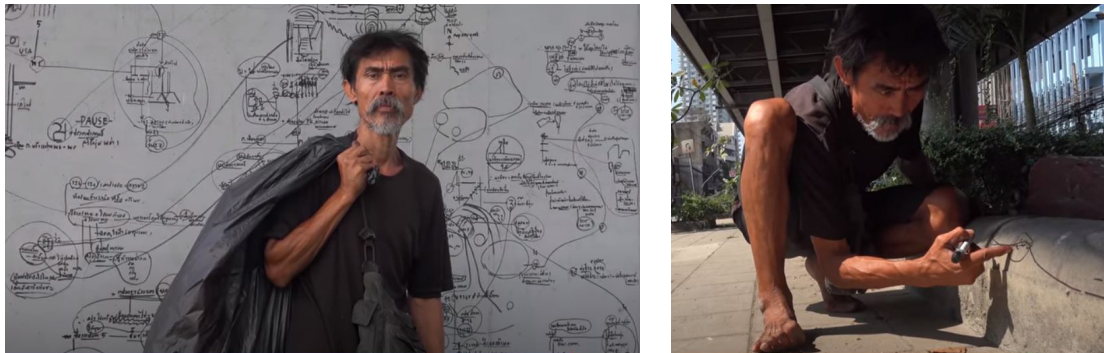


Fig. 387. Screenshots of documentary *Mystery Mind Maps* by Raphael Treza 2019, Bangkok. Courtesy of Raphael Treza/Youtube.

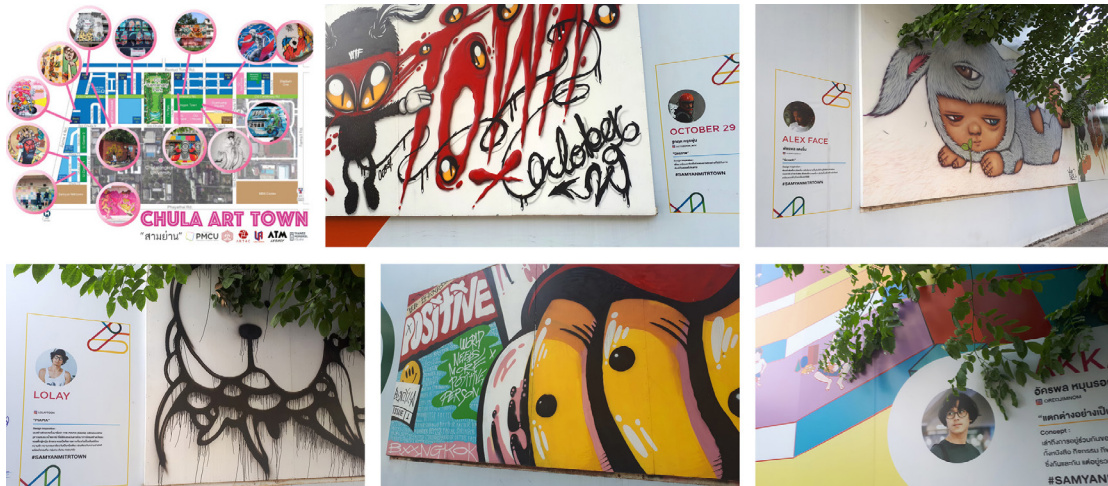
to an amalgam of technical diagrams accompanied by profuse non-sequitur annotations in both English and Thai. In 2016, the digital media Coconuts Bangkok had reported on this graffiti with the suggestive title 'Homeless man dedicated to unravelling Illuminati conspiracy under Ratchatewi Bridge'.<sup>27</sup> Although they had come up with the correct name of the author, he no doubt refused to be photographed, so the journalists, with a remarkable lack of scruples, photographed and interviewed a different homeless person posing as the artist.

In the documentary *Mystery Mind Maps* of Bangkok (2019), film maker Raphael Treza traced these diagrams until reaching to Pichai Rattanapornchai, also known as Sametr, who claimed to have been living on the streets for thirty years.<sup>28</sup> Sametr stated on camera that he had been expelled from the army and that the numerical calculations he wrote everywhere were aimed at uncovering the culprits of his personal misfortunes (fig. 386). Beings of evil intent were responsible both for his fall from grace in the army and for the death of several members of his family due to oesophageal cancer, which he attributed to poisoning. Simple events such as a butterfly landing to drink from the water were understood as symbolic clues that led inevitably to the resolution of his family's fatal destiny. 'It's not a map, it's just a drawing of a pigeon', he replied to the map Bangkok he had drawn, unmistakably identifiable by the delineation of the Chao Phraya River. Although Sametr did not consider himself an artist, his graffiti could be understood as Art Brut, a concept coined by Jean Dubuffet (b. 1901, d. 1985) to refer to 'art made by outsiders' who were alien to any artistic school. Art Brut was then riding a new wave of popularity thanks to the influence of exhibitions such as *Art Brut in America: The Incursion of Jean Dubuffet* at the Museum of Folk Art in New York in 2015-16, which would place great emphasis on the relationship between the compulsive disorders of many of these unschooled artists and the meticulous and intricate reiteration of formal motifs.

However, the scope of Sametr's diagrams goes beyond mere graphism. His sequences merge into the physical and programmatic continuum of the urban inter-

27 'Homeless Man on Quest to Scribble Illuminati Conspiracies on Ratchathewi Bridge?', *Coconuts Bangkok*, 2016 <<https://coconuts.co/bangkok/features/homeless-man-quest-scribble-illuminati-conspiracies-ratchathewi-bridge-photos/>> [accessed 12 September 2022].

28 Raphael Treza, 'Mystery Mind Maps', *Raphael Treza*, 2020 <<https://www.youtube.com/watch?v=bbVPzSGQ2Xg&t=78s>> [accessed 10 April 2021].



Work fence decoration on the site of future Samyan mix-used complex featuring some of most prominent street artists in Bangkok. Source: autho, 2017.



**Fig. 389.**  
Sametr Rattanapornchai, Untitled series, 2019, Bangkok Art and Culture Center, Bangkok Art Biennale. Source: author, 2020.

**Fig. 388.**  
Sametr Pornwattana, Untitled series, 2019, Bangkok Art and Culture Center, Bangkok Art Biennale. Source: author, 2020.

stices of the metropolis. Cursed areas discarded by urban development: motorway loops, railroad shoulders, forgotten pavements. Often their traces, especially when they are on particularly visible surfaces such as pavements or electrical boxes, are diligently erased by the city council. This cycle of creation-destruction continues throughout Sametr's itinerancy through the urban margins. Thus, unless a *flâneur* walker is always equipped with a quality camera, he may not be able to find the hieroglyphs he happens to stumble across again.

Sametr Rattanapornchai would go from being a homeless man discovered by bloggers and coolhunters on the streets of Bangkok to exhibiting on the Thai contemporary art circuit. In 2019, curator Suebsang Sangwachirapiban featured Sametr alongside a selection of Japanese and Thai artists in the show *Art Brut: Figure of Unknown Beauty* at the Bangkok Art and Culture Centre (BACC). Treza's documentary introduced the artist to an international audience. A year later, his definitive consecration took place at the Bangkok Art Biennale, curated by Apinan Poshyananda and sharing stage with the greatest figures of contemporary art such as Ai

Weiwei, Amish Kaphoor and Marina Abramovich, among many others. Rattana-ornchai still lives on the streets and refuses to give interviews or be entertained by the media, thus constituting the archetype of the accursed artist who devotes himself to pure creation with total disdain for the supervening attention and fame that distract him from his transcendental goal (fig. 388, 389).

Soon before the presentation at the biennale, Rattanaornchai moved to draw on packing cartons, probably at the suggestion of the police or some authority trying to prevent him from damaging public pavements. Before the confinement due to the 2020 pandemic he could be seen daily drawing on the roadway next to the Phra Kannong skytrain access, although his drawings were common in other neuralgic areas such as Ratchatatewi, Nana and On Nut among others. Cartons are easily to transport (and sell) and neighbours would easily donate markers to the 'mad professor', as he was commonly called by Thais. This change of media was undoubtedly a signal of the domestication of Sametr's creative instincts. The perennial conflict between street art and civility traces back, at least, to the first time a graffiti was praised as an artistic expression. Since then, street artists seem to have relied on questioning or taunting such contradictions, which is precisely the reason why Sametr's expressive drawings were so captivating. However, when actions are sponsored by governments, particularly there where Junta-appointed leaders arrogate themselves the duty to safeguard public morals, there is little room to tease the law. In the absence of firm government support, the aim of many young local artists is to obtain some sort of corporate sponsorship, entering a profitable cycle based on royalties and selling collector's goods. Therefore, it was not rare to see most of renowned graffiti artists in the city to join forces for a collective mural for the site of the future Samyam Shopping Mall, an extremely speculative development run on land belonging to a public university. Once Sametr's art was inserted into the institutional circuits, it had to be sanitized and civilized. His compulsive production still evoked the 'gestural tree' that Rilke had portrayed in *Mon Corps*. Pseudo-technological diagrams followed uninterruptedly the flows of traffic, pollution, dirt and people. In spite of the abandonment of street furnishings as pictorial media (may be temporarily), no one expressed the coexistence of technological and spiritual spheres in Bangkok in such a bold, candid, and eloquent manner.



## **6. CONCLUSIONS**

**Fig. 390.**  
(Previous page) Illegal cages in the inner courtyard in a mid-rise apartment building in Macau. Source: author, 2008.

## 6.1 The Spheres of Spirit and Reason

The spatiality generated by the cages is governed by two parallel systems: positivist thinking, a system originated in the Western origin but fully assumed in Asia, and a 'spiritual' thinking, which covers an interconnected mesh of social, traditional and community traits. Without risk of orientalising, it can be safely stated that kinship, social capital and religious rituals, whether they respond to inner supernatural beliefs or not, modulate contemporaneity societies in Asia. While responding to their own specific values, both spheres coexists autonomously. It has been proved how spatial configurations and domestic self-made architecture serve are expressions of the subtle, largely unnoticed frictions between both systems of values. Informal façade modifications, as they are located there where the confrontation of private and public domains is starker, are a very eloquent architectural expression of such discord. The introduction of western thinking and its overlay over local social organizations that had produced organically their own city making methods has given place, however, to a fertile terrain for unforeseen aesthetic artefacts, creative actions and architectural experimentation.

This research started from the implicit assumption that authored architecture, in general, relates poorly to the day to day experience of the urban dweller. Only when some successful features trickle down from high culture to retail architectural practice, captivating taste and aspirations of the general public, such connection may be effectively established. In order to be scaled into the broader markets, good design becomes itemized and packed into gimmicks that are appealing to the public and easy to imitate. Those gimmicks<sup>1</sup> that make it to the mainstream practice may not consist necessarily on the design innovations that were the most acclaimed by academic criticism.

Such premise, although very sceptical of the architect's alleged transformative power, could be universally valid with the exceptions of the few societies that have managed to bring high quality design in housing and environment to the daily experience of the common folk, like in central Europe. However, in Southeast Asia the mismatch between academia and city takes becomes even wider, and not only because of the stark socioeconomic inequalities. The misalignment between the desires for Western imagery and the way related goods are actually consumed in Asia is primary due to the fact that they are not intended to satisfy a necessity, but to satiate social aspirations. It is enough to visit a few of the ostentatious baroque classicist mansions being built by Thai and Vietnamese companies on the rice fields of all Indochina, from Laos to Sinakhuville,) to realize that their pompous marble chambers are inhabited in very different ways to the European polity the aim to evocate, responding instead to specifically local modes of dwelling and comfort. When setting the theoretical framework for this dissertation, it became clear that many of the postulates informed by Bourdieu's classic *Distinction: A so-*

---

1 Understanding 'gimmicks' as itemized design traits that are easily marketable.

*cial Critique of the Judgement of Taste*, that still conforming our appreciation of contemporary trends,<sup>2</sup> is not enough to explain the preferences of on aesthetics and decorum that take place in the region. Concepts as the ‘imposter’, or ‘symbolic capital’ that were so useful to understand the transactional side of the West cultural spheres, become useless when applied in Southeast Asia. The tensions between agenda and image modelled by the French thinker become frictionless and void when transplanted into Asia, particularly out of the social minorities that conform local internationally minded circles. The extent and nature of such misalignments exceed the scope of this work.

The primary aim was to describe the relationship between the discourses that conceived of planning spaces and those generated by everyday practice. This task has been developed in the field of narrative: the discourses, symbols and stories that can either stigmatise or revalue everyday architectures. The construction of narrative threads makes it possible to give a moral value to an action, a space or an object.

The cohabitation of animist practices with the symbolic and aesthetic apparatus of the modern Thai state has been detailed. A cohabitation that is not necessarily conflictive: flows of symbols, practices and narratives are moulded to the unspoken interdependence between official state tinsel and everyday practices. Despite their asynchrony, the coexistence of these universes of values pulsates in Bangkok’s processes of spatial production and negotiation. It has been shown how pre-colonial rituals and belief systems coexist in Thailand with a legal and political system built on a European model. Animistic beliefs external to Theravada doctrine are internalised by everyday rituals. Civic rituals overlap with religious ones, allowing the spheres of the spiritual and the rational to evolve without friction.

The transition from the economy of need to the economy of desire took place in Thailand with great momentum. The nation’s capital opened up to American habits, mediated by the aristocratic classes co-opting the penetration of brands and lifestyles. *Siwilai: decorum and identity* has addressed the definition of *Thainess*, the supposed national essence, through the articulation of contemporary visual codes. It has described the tensions between contemporary creativity and strict essentialist visions of national identity that Philipp Cornwel-Smith had described as ‘a missionary puritanism freed from foreign interference’. The formal exuberance of the bubble economy years has also been presented, as well as the subsequent period of nationalist retrenchment resulting from the *Tom Yum Kung* crisis. The fifth edition of *Cities on the Move* would be held in this climate of a hangover from the real estate excesses of a predatory business class and a corrupt and incapable political establishment. Given the absence of world-class exhibition spaces in Bangkok, prompting the use of its very streets as exhibition spaces, the city’s

2 Mark Greif, ‘The Hipster in the Mirror’, *The New York Times* (New York, 12 November 2010) <<https://www.nytimes.com/2010/11/14/books/review/Greif-t.html>>; Jonathan Y, Chuai, Sherman Tan Jun Hao, and Laura Tan Su Ying, ‘The Rise of “Hipster” Culture in Singapore: Spatial Transformation in Tiong Bahru’ (Singapore, 2014) <[http://www.academia.edu/7061683/The\\_Rise\\_of\\_Hipster\\_Culture\\_in\\_Singapore\\_Spatial\\_Transformation\\_in\\_Tiong\\_Bahru](http://www.academia.edu/7061683/The_Rise_of_Hipster_Culture_in_Singapore_Spatial_Transformation_in_Tiong_Bahru)>.

popular culture would claim itself as its main and most genuine creative banner. Controversies involving the guardians of the supposed national cultural essences and prestigious artists such as Rirkrit Tiravanija or Bhandit Thongdee have also been studied within the *pop* valorisation of items relegated to the folk and ethnographic sphere. The popularity of *hipster* antique markets and themed visual universes in leisure parks such as Changchui illustrate the relationship between middle-class consumption habits and the growing appreciation of urban informality as part of cultural and identity heritage.

The notion of national identity, even if enunciated as a primordial entity underlying external manifestations, is permanently redefined according to the fluid evolution of the political agenda. Nakrob Moontamas' *postmodern Collages*, characterised by the juxtaposition of Buddhist heraldry, *Ramakien* national epic and Europeanising monarchical tinsel, have been studied as a paradigmatic case of the crystallisation of these tensions. All this articulating texts that can be interpreted at different levels of critique and irony, widening the semiotic horizon of the work as a means of escaping censorship. The section *Karaokes and Neon* is devoted to the spaces of desire and clandestinity, the most accentuated expression, in architectural terms, of the divergence between public discourse and intimate viscosity. Taweewit Kijtanasonthorn's work conceived of neon lights as creating ephemeral, private spaces, giving rise to 'happy worlds' that are alien to the harshness of everyday life for the urban proletariat, and which mask the harsh relations of exploitation they harbour. The defensive architecture of hotels by the hour and their capacity to create bubbles of unreal universes will also be used by Prabda Yoon in his film *Hotel Myst* to criticise the hypocrisy of a patriarchal and hierarchical society.

Next, in *The Integral Collectivisation of Life*, he studied the ideological component of the collectivisation of Vietnamese housing, which was accompanied by the importation of technology from the communist orb. In order to study the implementation of socialist narratives, this work has referred to Nikita Khrushchev's reforms that coincided in time with North Vietnam's independence. It was not enough to improve prefabrication technologies, but it was necessary to educate about how to live in the new flats in a modern way. The new residential typologies proposed a novel city model and demanded the ideation of furnishings and consumer goods. Susan Reid's research has helped to understand the tensions between pedagogical representations of socialist housing and decorum and the everyday life of its inhabitants. The collective housing blocks or *Khu Tập Thể* were to become the residential areas for the regime's privileged groups: party militants, military, bureaucrats and academics. Imported into Vietnam was what Walter Mignolo would call the 'socialist future' which, despite its emancipatory rhetoric, shared with capitalism its skewed vision of universalist positivism.

*Visual Universes* has presented the fascination that the Walled City of Kowloon has exerted on audiovisual creation, inspiring the creation of images of urban futures representing a 'high-tech low-life' future. The future is thus depicted as a dense, verticalised, Asian city whose skyscrapers are covered with variegated in-

formal structures and orientalising illuminated signs. Yet this futuristic, dystopian universe today serves to visually shape the nostalgic pleas of Hong Kong's *millennial generation*. This apparent paradox has been explained through the use of small, informal modifications to their facades, the commercial signs of their street-side businesses and their slow but unstoppable disappearance due to new by-laws and urban improvement operations.

In *Neon Nostalgia* it has been argued why Hong Kong's composite buildings and neon signs constitute some of its main constituent elements of the visual language of a future past. Movements for the documentation, archiving and preservation of Hong Kong's neon signs not only respond to a renewed interest in urban historical heritage but to the social and economic fabric that gave rise to them. The visual imaginary of neon is thus reinterpreted to accompany social demands related to the social and economic transformations Hong Kong is currently experiencing. It has been shown how this visual and urban imaginary has become a narrative resource to communicate the anxiety and uncertainty that the ongoing political transformations of the former colony have brought about.<sup>3</sup> The survival of illegal structures is now understood as a matter of heritage preservation.

---

3 As these conclusions were being drafted in June 2021, the critical newspaper Apple Daily was shut down by the Hong Kong government in a move the White House said was aimed at 'suppressing independent media and silencing dissenting voices' < <https://www.whitehouse.gov/briefing-room/statements-releases/2021/06/24/statement-by-president-joe-biden-on-hong-kongs-apple-daily/> > [accessed 28 June 2021].

## 6.2 The Art of Muddling Through

Informal structures reveal a particular relationship between user and society, between domestic space and the public realm. It has been aspired to understand the social process by which spatial appropriations are mediated in the social and shared space of cities.

The first section, *The Charter of Rattanakosin*, has studied, with the help of Chatri Prakitnonthakan, the policies of beautification of the centre of Bangkok, which have been accompanied by the expulsion of local communities. At the same time, the historical heritage has been intervened in order to distort its iconographic programme with a view to vindicating the image of the absolute monarchy. It is within this national project that contemporary urban beautification operations in Bangkok's historic core are framed. Michael Herzfeld recounts how Pom Mahakan, one of the semi-formal communities that had thrived in the city's interstitial spaces, resisted eviction by the city council during a decade of negotiations. The re-appropriation of national identity through multiple cultural and artistic activities served as a legitimizing tool for the Pom Mahakan residents' claims, as well as for communicating this renewed status to international audiences.

On the other hand, it has been studied how Manit Sriwanichpoom's work has acidly criticised Thai patronage society since the 1990s, especially with his character *Pink Man*. His work reflects the trauma of the financial crisis and the ensuing real estate bust that left Bangkok dotted with contemporary ruins, with pretentious, half-built classicist buildings, compounded by the endless cycle of military coups and tumultuous civilian governments. Sriwanichpoom has denounced the predatory collusion between the political class and the small number of families that control all the levers of production, sustained by a flawed education system that promotes blind patriotism.

The living compartments that are illegally added to communist housing blocks in Hanoi are colloquially known as 'Tiger Cages', an onerous term of black humour because of its connotations as an instrument of torture. The relationship between these illegal modifications, impossible to ignore because of their size and audacity, and the Hanoi municipal authorities has been explored. Once the question of the appropriation of domestic space in communist collective housing has been introduced, the complex process of negotiation and construction of these constructions has been explained, taking into account the relations between neighbours and with municipal officials. Finally, the change in the government's attitude towards these illegal interventions was noted. It has thus confirmed the shift from direct censorship due to a supposedly shameful display of poverty to considering them a legitimate testimony of popular inventiveness during the times of scarcity prior to the *Đổi Mới* era. The artistic activity of several creators, especially Nguyễn

Thế Sơn, in relation to the collective memory and the unusual stylistic qualities of these slums has been decisive in this progressive change of attitude.

Having established the identity and sentimental value of Hanoi's illegal structures, *Preserving Neon* has analysed the work of Hong Kong artists and activists working to rescue, or at least preserve, neon signs as a fundamental part of the former colony's historical heritage.

The notion of social stability can be understood either as the preservation of the status quo or as the absence of the suffering that results from social conflict. This was Lee Kwan Yew's legitimisation in ordering the forced relocations of his celebrated public housing programme ('clearing the communist swamp')<sup>4</sup> and it was justified decades later by Kishore Mahbubani when he put the 'right to live in peace' before Western human rights.<sup>5</sup> The notion of illegal housing modifications as expressions of individual free will, a kind of silent revolt against the alignment of modern urbanism, is thus an overly heroic representation of the underlying dynamics.

Stephanie Geertman, whose work regarding the self-organizing qualities of Hanoi's urban fabric, also studied another genre of spatial appropriation practices: *skateboarding* and *parkour*, identifying 'small-scale, non-ideological and non-belligerent tactics' in the everyday life of Hanoi *skateboarders*.<sup>6</sup> These practices included recourse to empathy, progressive and gradual occupation of spaces, gradually increasing social acceptance of the activities by increasing the number of interveners and, perhaps most significantly, promoting a positive discourse of these new activities. The locations and degree of intensity of the sport activities avoid conflict with other users and municipal authorities.<sup>7</sup>

However, despite the formal and aesthetic mimicry with Western movements, born in subversion and defiance of social conventions, Nguyễn Phương An,<sup>8</sup> as well as Geertman, have demonstrated the limitations of these 'politics of confrontation' in understanding the 'transformations in state-society relations in Vietnam'.<sup>9</sup> Spatial negotiations, always mediated by a constructive and positive narrative that enhances the national essence under whatever Westernized forms mediate the negotiations between society and spatial forms. Again the appeal to feelings is the

4 Clancey, p. 72.

5 Mahbubani, p. 32.

6 Stephanie Geertman and others, 'Youth-Driven Tactics of Public Space Appropriation in Hanoi: The Case of Skateboarding and Parkour', *Pacific Affairs*, 89.3 (2016), 591–611 (p. 293).

7 Geertman and others, p. 594.

8 Phương An Nguyễn, 'State-Society Relations in Contemporary Vietnam: An Examination of the Arena of Youth', *Asia Pacific Viewpoint*, 47.3 (2006), 327–341.

9 Geertman and others, p. 595; David Koh, *Wards of Hanoi* (Singapore: Institute of Southeast Asian Studies, 2006).

best recourse to bureaucratic rationality,<sup>10</sup> becoming a constant in the tolerance of informal occupation of urban space.

Knowing that the government has control over the long-term time horizon, the lack of a structured plan in terms of objectives becomes an operational advantage: for a regime whose legitimisation is fundamentally based on efficiency, it is vital that its failures are not made explicit. Avoiding defining objectives with concise conditions makes failure dialectically impossible. Illegal spatial appropriations are the material and spatial crystallisation of this conflict. The frictions between the private and the public find in this intermediate zone ground to materialise, redefining its outer perimeter in social connivance with its neighbours and in the testing of the limits of state tolerance. Informal formations are assumed as a part of the very being and of the inheritance received where the different forces in conflict are metabolised as an inherent part of the visual imaginary of the collective memory, assuming the conflict as part of the same identity.

It indirectly reveals the existence of a social contract that runs along the lines of the paternalistic conception of civil society that is advocated by postcolonial thinkers such as Kuan-Hsing Chen and Partha Chatterjee. This contributes to the delineation of the conceptual framework advocated by Roy that understands urban informality as an entity governed by its own logic and not as a 'failure' or 'accident' of the legal system. This relationship is revealing of the place of the citizen in relation to society and the state, allowing the expectations that each holds for the other to shine through, and communicates the practices, subterfuge and tactics employed in the processes of spatial production at each site. It is here that the narratives and ideological programmes studied in the previous section are materialised through the constructive action of the dwellers in their social sphere. Dichotomies such as public-private, state-individual or casual-planned are broken down into a kaleidoscope of agents and crossed interests: administrative levels, neighbourhood associations, corporations, single parties and, articulating all of them in a fluid but invisible way, the informal networks of contacts and the personal charisma of local leaders.

---

10 Christina. Schwenkel, 'Reclaiming Rights to the Socialist City: Bureaucratic Artefacts and the Affective Appeal of Petitions', *South East Asia Research*, 23.2 (2015), 202–25.



**Fig. 391.**  
*Variation of "Buddhist Temple's Bird Cage". Kansuke Yamamoto, 1940. Source: Nagoya City Art Museum.*

## 6.3 The Birdcage

Finally, it is shown that these informal architectures are a cultural artefact. Instead of vindicating their worth from an anthropological perspective, as if we were amateur ethnographers, as orientalising wanderers exploring streets that have already been surveyed and narrated, we help ourselves with the tools and methods of the architectural theory and typological analysis. Such construction practices respond to very specific modes of spatial production and inhabitation. They should be considered as segments or episodes within the realm of the built environment, a physical continuum that amalgamates planned and spontaneous interventions, where some isolated, aestheticized highlights rise thanks to the sensitiveness of some particular user or a fortunate confluence of formal features and casual circumstances. They are distinctive, urban artefacts that reflect specific times and places, and also human productions susceptible to literary metonyms that can even lead to identify them with the essentialist self-representation of an entire nation.

Once both the discursive aspect of informal structures and the political implications of their spatial implementation have been articulated, attention must be paid to their objectual character, the physical trace of their deployment in the city. This last thematic axis has taken place in the intermediate zone between architecture and object; a territory in which, for example, the street vending cart is confused by its workmanship and materiality with the precariousness of the sheds that shelter it at night. This part of the research has found that the physical artefacts created in the informal processes of spatial production tend to avoid taxonomic classification from a functional and symbolic point of view.

It has become clear, mainly from Nora Taylor's research and the holdings of the Asian Art Archive, how Bui Xuan Phái's pictorial work has been instrumental in creating the urban imagery of Hanoi - languid and nostalgic, as opposed to the

economic and social dynamism of Saigon - and how Salon Natasha articulated the transition from the socialist economy to the contemporaneity of *Đổi Mới*. This research has seen how these early influences have shaped the identity impulses that lie between post-reform individualism and today's socialist rhetoric. The work and themes of local artists such as Nguyễn Mạnh Hùng, Nguyễn Minh Phước or Phạm Huy Thông have thus been contrasted with the positioning of diaspora members such as Tiffany Chung, making explicit different attitudes towards urban informality.

Having presented the Western notion of typology in the background section, its postcolonial critique has been analysed through the work of Atelier Bow-Wow, Wang Shu and William Li, Nihal Perera and Diana Agrest among others. As a consequence of this new conceptual framework, 'non-good' architecture, devoid of programmatic or symbolic legitimisation, has become the new centre of reference, a stylistic and methodological guide to understand the insertion of architectural interventions within the urban fabric. It is in this context that we can see how the work of Chat Architects has questioned the essentialist interpretation of building types in order to enhance their hybrid character. The amalgamation of uses and structures thus highlights those aspects of society that are made invisible by official narratives.

In 1990s Hanoi, Natalia Kraevskaia argued that Vietnamese art had bifurcated into two main trends: 'picturesque ethno-kitsch' that aimed to satisfy the orientalist demand of the international market, and modernity-tradition dichotomies to 'proclaim the primacy of national identity'.<sup>11</sup> The *Think Playgrounds* installation at *Vietnam Design Week 2021*, or the works of Nguyễn Thế Sơn would have been unthinkable just a few years ago and are indicative, once aware of the institutional filters of Vietnamese art, of a shift in position regarding what should be considered 'decorous' and can be praised as 'representative'. A change of attitude that has been largely made possible by the didactic work of Thế Sơn himself.

The mobile tacticism of food carts, tuk-tuks, motorbike taxis unfolds in the loopholes of the 'conceived' city. They are easily adaptable to uncontrollable exogenous conditions such as variable laxity in the enforcement of by-laws, the flow of customers and passers-by, or the variable availability of supplies. The marked social inequality between the conditions of street vendors and those of their customers, which are defined not only by their net incomes but also by the precariousness and informality of their work regimes, is another condition added to this forced tactical condition. It is noticeable how some creative and academic currents prefer to focus on mobile architecture from a purely solutionist point of view, conceiving them exclusively as technological artefacts whose users can be helped by functional improvements. The informal wheeled vehicle can even be conceived as a functional and symbolic extension of the boats that served the pre-colonial water city from Bangkok to Hong Kong, navigating a cartography devoid of cardinal

11 Natalia Kraevskaia, 'Collectivism and Individualism in Society and Art after Doi Moi', in *Essays on Modern and Contemporary Vietnamese Art* (Singapore: Singapore Art Museum, 2009), pp. 103–10 (p. 105).

points and defined only by the variable flows of water and directional landmarks. Vehicles as a physical artefact integral to informal networks of communication and resistance thus acquire a determining value in the qualification of the political question. Accordingly, Kacey Wong's mobile installations have been contextualised within the framework of the housing crisis in the former British colony, one of the roots of the social unrest that, in the opinion of several analysts, led to the pro-democracy protests of 2019. The political dimension of the architecture of mobility has been covered by researchers such as Claudio Sopranzetti who called Bangkok's motorbike taxis 'the masters of the map' due to the domination of territory they demonstrated during the 2010 protests through their extensive informal networks. Also featured is the research of Chatchavan Suwansawat who has systematically documented Bangkok's informal urban vernacularism. His installation for *Bangkok Design Week 2021*, which significantly coincides almost simultaneously with that of *Think Playgrounds* in Hanoi, notes the informal legitimisation of everyday informality as a cultural fact.

Positing informal urban appropriations as a bastard artefact, an unauthorised hybrid constructed from previous categorisations where legitimising narratives based on their functionality or symbolism are challenged, has the logical consequence that the human body itself is seen as the next contested terrain. The typological indefiniteness of the informal artefact can indeed extend to the scale of bodily function, so it should come as no surprise that the work of some of the creators studied has evolved precisely from the architectural to the posthumanist realm. It is in this context that the work of Sametr Pornwattana, the archetypal cursed artist, has been presented. His compulsive drawings, combining meaningless electro-technical diagrams with outbursts of mysticism, take the question of the appropriation of urban space through artistic action and bodily function to its most literal and visceral expression.

Serial repetitions of documentary photographs such as those by Chatpong Chuenrudeemol, Michael Wolf, Noritaka Mirami, Thamarong Wanarithikul, Chatchavan Suwansawat, Panasarn Pattanakulchai and Benny Lam have been used to critique essentialist identity discourses through the taxonomic classification of stigmatised objects. The worse the social consideration of the object, the greater the questioning of the usefulness of typology as a repository vehicle for timeless virtues, and yet the more pronounced the awareness of a collective identity underlying informal representations.

This analysis makes clear the breakdown of typological differentiations of the informal artefact in the post-colonial context, where its makers 'are forced to deal with their own affairs in a foreign language'. However, the implosion of taxonomic classification systems does not only affect the nomenclature of objects, but questions the dual functional and humanitarian agenda that, according to certain optics, legitimises their existence. Categorisations between use, scale and medium are blurred by the superimposition of different 'lived' territories, in a Lefebvrian sense, that respond to autonomous but interdependent systems of reference. The

mechanisms by which these categories vanish do not only respond to the classic dynamics of postmodernity, such as the reappropriation of symbols, the ambiguity of the relations between creativity and the market, the glorification of the stigmatised or pop culture. Other tensions emerge, such as the increasingly divergent notions of futurism employed by the Asian diaspora in relation to local creative spheres, digital cognitive bubbles, strategies of post-censorship and, above all, the growing thrust of a contemporary Chinese youth that, imbued with a deep nationalism, constructs its own notion of modernity. Many of these tensions have emerged very recently and are likely to offer interesting developments in the coming years.

Mobile architectures, tactical contraptions par excellence, are conceived to slip through the interstices created between official urbanism and the territories of everyday life. However, unlike Krzysztof Wodiczko's trolleys (conceived as missiles directed against capitalism) in our field of study, mobility and posthumanism emerge as adaptations to the existing situation that ultimately lead to the reproduction of the established order. Few creators have taken an explicitly critical stance, among them the writer and film director Prabda Yoon and the photographer Manit Sriwanichpoom in Thailand, or the sculptor and performance artist Kacey Wong. Aversion to direct confrontation, as Kishore Mahbubani states, and the deployment of the tactics of 'the poor', as James Scott would say, generally prevails. The notion of a civil society, reproduced by art and media, conceived as a compassionate patronage, thus persists. What are often presented by Western critics as heroic acts of user resistance to planning are, in the light of this research, picaresques that are absorbed by the selective tolerance of the paternalistic state in Asia where 'nine is accepted as ten'.





## 7. BIBLIOGRAPHY

**Fig. 392.**  
(Previous page) Illegal façade modifications in public housing buildings located in Patane, North Macau. Source: author, 2017..

## Research Methodology

- Cascardi, Anthony, and Michael Dear. 2016. 'What Are the Urban Humanities?' *Boom* 6 (3): 4–11. <https://doi.org/10.1525/boom.2016.6.3.4>.
- Cương, Võ Tây. 2010. 'Alphabetizing and Indexing Vietnamese Names'. Viet Nam Literature Project. 2010. [https://vietnamlit.org/wiki/index.php?title=Alphabetizing\\_and\\_Indexing\\_Vietnamese\\_names](https://vietnamlit.org/wiki/index.php?title=Alphabetizing_and_Indexing_Vietnamese_names).
- Daunton, Martin. 2022. 'Britain's Imperial Economy'. Edited by Nicholas Canny, Wm. Roger Louis, P J Marshall, Andrew Porter, Judith M Brown, and Robin W Winks. *The Journal of Economic History* 61 (2): 476–85. <http://www.jstor.org/stable/2698029>.
- Dear, Michael, Jim Ketchum, Sarah Luria, and Doug Richardson, eds. 2011. *GeoHumanities: Art, History, Text at the Edge of Place*. Routledge.
- Diaz-Trechuelo Spinola, Maria Lourdes. 1959. *Arquitectura Española En Filipinas (1565-1800)*. Sevilla: Escuela de Estudios Hispanoamericanos de Sevilla.
- Grijelmo, Álex. 2004. *El Genio Del Idioma*. Santillana.
- Hall, Peter, and Ulrich Pfeiffer. 2000. *Urban Future 21: A Global Agenda for Twenty-First Century Cities*. London: Routledge.
- Harvey, David. 2000. *Spaces of Hope*. University of California Press.
- Jung, Carl. 1993. *Psychology and Alchemy*. Princeton University Press.
- Perera, Nihal. 2010. 'Critical Vernacularism: A Locally Produced Global Difference'. *Journal of Architectural Education* 63 (2): 79–77. <https://doi.org/https://doi.org/10.1111/j.1531-314X.2010.01064.x>.
- Riza, Müge, Naciye Doratli, and Mukaddes Fasli. 2012. 'City Branding and Identity'. *Procedia - Social and Behavioral Sciences* 35: 293–300. <https://doi.org/https://doi.org/10.1016/j.sbspro.2012.02.091>.
- Rkasnuam, Hataipreuk, and Jeanne Batalova. 2014. 'Vietnamese Immigrants in the United States'. Migration Policy Institute. 2014. <https://www.migrationpolicy.org/article/vietnamese-immigrants-united-states-2012>.
- Stone, Edward Durell. 1962. *The Evolution of an Architect*. Horizon Press.
- Tzonis, Alexander, and Liane Lefaivre. 1981. 'The Grid and the Pathway. An Introduction to the Work of Dimitris and Susana Antonakakis'. *Architecture in Greece* 15.
- Warner, Malcom. 2014. *Culture and Management in Asia*. Edited by Routledge. Routledge.

## Postcolonial Theory

- 'Brilliant but a Bit of a Thug'. 1965. *LIFE* 59 (3): 43–48.
- Anderson, Benedict. 1991. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
- Appel, Susan, Nadia Rubaii, Sebastian Líppez-De Castro, and Stephen Capobianco. 2017. 'The Concept and Context of the University in the Global South: Lessons from Latin America to Guide a Research Agenda'. *Journal of Higher Education Outreach and Engagement* 21 (2): 7–33.
- Araeen, Rasheed. 2013. 'A Conversation Between Chen Kuan-Hsing and Rasheed Araeen'. *Asia Art Archive*. 2013. <https://aaa.org.hk/en/ideas/ideas/a-conversation-between-chen-kuan-hsing-and-rasheed-araeen>.
- Bell, Daniel. 2012. *The Economy of Desire: Christianity and Capitalism in a Postmodern World*. Baker Academic.
- Bhabha, Homi K. 2004. *The Location of Culture*. Routledge Classics. Psychology Press.
- Bourdieu, Pierre. 1970. 'The Berber House or the World Reversed'. *Information (International Social Science Council)* 9 (2): 151–70. <https://doi.org/10.1177/053901847000900213>.
- Bowersox, Jeff. 2020. 'Black Central Europe'. *Black Central Europe*. 2020. <https://blackcentral-europe.com/>.
- Canizaro, Vincent B. 2007. 'Architectural Regionalism'. In .
- Carrington, Gabriel Weisz. 2007. *Tinta Del Exotismo: Literatura de La Otriedad*. Breviarios Se-

- ries. Fondo de Cultura Económica.
- Castells, Manuel. 1984. *The City and the Grassroots: A Cross-Cultural Theory of Urban Social Movements*. University of California Press.
- Castro-Klarén, Sara. 2019. 'On Decoloniality. Concepts, Analytics, Praxis by Walter D. Mignolo and Catherine E. Walsh'. *MIn* 134 (2): 512–19. <https://doi.org/10.1353/mln.2019.0034>.
- Chan, Dawn. 2016. 'Asian Futurism'. *Art Forum*. 2016. <https://www.artforum.com/print/201606/asia-futurism-60088>.
- Chatterjee, Partha. 2001. 'Democracy and the Violence of the State: A Political Negotiation of Death'. *Inter-Asia Cultural Studies* 2 (1): 7–21.
- Chatterjee, Partha. 2020. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton Studies in Culture/Power/History. Princeton University Press.
- Chatterjee, Partha. 1986. *Nationalist Thought and the Colonial World: A Derivative Discourse?* ACLS Humanities E-Book. Zed Books for the United Nations University.
- Chen, Kuan-Hsing. 2010. *Asia as a Method: Toward Deimperialization*. North Carolina: Duke University Press.
- Ching-Yueh, Roan. 2015. 'Urban Phenomenon: Guerilla Architecture in Taipei'. *Architectural Design* 85 (3): 112–17. <https://doi.org/https://doi.org/10.1002/ad.1909>.
- Chua, Kevin. 2011. 'On Teaching Modern and Contemporary Southeast Asian Art'. *Third Text* 25 (4): 467–73. <https://doi.org/10.1080/09528822.2011.587947>.
- Clancey, Gregory. 2004. 'Toward a Spatial History of Emergency: Notes from Singapore'. *Beyond Description: Singapore Space Historicity*, no. 8: 30–59. <https://doi.org/10.4324/9780203643228>.
- Conrad, J, and C Watts. 2008. *Heart of Darkness and Other Tales*. Oxford World's Classics. OUP Oxford.
- Dufaux, Frédéric, Philippe Gervais-Lambony, Chloé Buire, and Henri Desbois. 2011. 'On Territorial Justice, Human Flourishing and Geographical Strategies of Liberation'. *Justice Spatiale Spatial Justice*, no. 4. <http://www.jssj.org/wp-content/uploads/2012/10/JSSJ4-5-en.pdf>.
- Eggenger, Keith L. 2002. 'Placing Resistance: A Critique of Critical Regionalism'. *Journal of Architectural Education* 55 (4): 228–37. <https://doi.org/10.1162/104648802753657932>.
- Emmerson, Donald K. 1984. "'Southeast Asia": What's in a Name?' *Journal of Southeast Asian Studies* 15 (1): 1–21. <http://www.jstor.org/stable/20070562>.
- Eric C. Thompson. 2009. 'Southeast Asia'. *International Encyclopedia of Human Geography* 10: 248–54.
- Frampton, Kenneth. 1983. 'Towards a Critical Regionalism'. *The Anti-Aesthetic*.
- Frampton, Kenneth. 1983. 'Prospects for a Critical Regionalism'. *Prospects* 20: 147–62.
- Galligan, Gregory. 2015. 'Atlas Bangkok: Who's/Whose "Thai Contemporary?"' *Art in America* May 2015.
- Giroux, Henry A. 1988. *On Critical Pedagogy*. New York: Continuum Publishing Corporation.
- Hall, Peter. 1984. 'Review of "The City and the Grassroots: A Cross-Cultural Theory of Urban Social Movements"'. *Environment and Planning B: Planning and Design*, 11: 349–51.
- Han, Wang, and Jia Beisi. 2015. 'A Morphological Study of Traditional Shophouse in China and Southeast Asia'. *Procedia - Social and Behavioral Sciences* 179: 237–49. <https://doi.org/https://doi.org/10.1016/j.sbspro.2015.02.427>.
- Harvey, David. 2008. 'The Right to the City'. *New Left Review* 53 (Sept-Oct). <https://davidharvey.org/media/righttothecity.pdf>.
- Hegel, G W F. 2007. *The Philosophy of History*. Cosimo, Incorporated.
- Heryanto, Ariel. 2002. 'Can There Be Southeast Asians in Southeast Asian Studies?' *Moussons* 5: 3–30. <http://journals.openedition.org/moussons/2658>; DOI: <https://doi.org/10.4000/moussons.2658>.
- Ho, Ming-sho. 2010. 'Understanding the Trajectory of Social Movements in Taiwan (1980-2010)'. *Journal of Current Chinese Affairs* 39 (3): 3–22.
- Kant, Immanuel. 2007. 'Of the Different Races of Human Beings (1775)'. In *Anthropology, History, and Education*, edited by Immanuel Kant. Cambridge University Press.

- Kassim, S J, N M Nawawi, and M Ibrahim. 2018. *Modernity, Nation and Urban-Architectural Form: The Dynamics and Dialectics of National Identity vs Regionalism in a Tropical City*. Springer International Publishing. <https://books.google.co.th/books?id=SO1ID-wAAQBAJ>.
- Kidder, Paul. 2021. *Minoru Yamasaki and the Fragility of Architecture*. London: Routledge.
- Krotz, Esteban, and Claudia Leonor Cabrera Luna Luna. 2002. *La Otredad Cultural Entre Utopía y Ciencia: Un Estudio Sobre El Origen, El Desarrollo y La Reorientación de La Antropología*. Antropología Series. Universidad Autónoma Metropolitana.
- Kwan, Peter. 1998. 'Invention, Inversion and Intervention: The Oriental Woman in The World of Suzie Wong, M. Butterfly, and The Adventures of Priscilla, Queen of the Desert'. *Asian Law Journal* 5: 99–136.
- Lefaivre, Liane, and Alexander Tzonis. 2003. *Critical Regionalism: Architecture and Identity in a Globalised World*. Architecture in Focus. Prestel.
- Lefebvre, Henri. 1968. 'The Right to the City'. *Writings on Cities*. <https://theanarchistlibrary.org/library/henri-lefebvre-right-to-the-city>.
- Lin, A. M. Y. 2012. 'Towards Transformation of Knowledge and Subjectivity in Curriculum Inquiry: Insights from Chen Kuan-Hsing's "Asia as Method"'. *Curriculum Inquiry*, 42 (1): 153–78. <https://hub.hku.hk/bitstream/10722/146543/2/Content.pdf?accept=1>.
- Liu, Yujun. 2017. 'Similarities and Differences of the Narrative Structure of Western and Chinese Short Narratives'. *Journal of Arts & Humanities* 6 (4): 27–41. <https://doi.org/10.18533/journal.v6i4.1141>.
- Lucas, Raymond. 2016. *Research Methods for Architecture*. London: Laurence King Publishing Ltd.
- Lykkeberg, Toke. 2016. 'Political Commitment Is a Beginning, Not an End'. *Kunstskritikk*. 2016. <https://kunstskritikk.com/political-commitment-is-a-beginning-not-an-end/>.
- Mahavongtraukul, Melalin. 2016. 'Building the Bigger Picture'. *The Bangkok Post*. 2016. <https://www.bangkokpost.com/life/social-and-lifestyle/836172/building-the-bigger-picture>.
- Mahbubani, Kishore. 2004. *Can Asians Think?* London: Times Editions.
- Mason, Richard. 1957. *The World of Suzie Wong*. 1976th ed. London: Collins.
- May, Simon. 2019. *The Power of Cute*. Princeton University Press. <https://doi.org/10.2307/j.ctvc77hsd>.
- McCann, Eugene J. 2002. 'Space, Citizenship, and the Right to the City: A Brief Overview'. *GeoJournal* 58 (2/3): 77–79. <http://www.jstor.org/stable/41147753>.
- McGillick, Paul. 2013. *Sustainable Asian House: Thailand, Malaysia, Singapore, Indonesia, Philippines*. North Clarendon: Tuttle Publishing. <https://doi.org/9781462913527>.
- Mees, Heleen. 2016. *The Chinese Birdcage: How China's Rise Almost Toppled the West*. Edited by Heleen Mees. New York: Palgrave Macmillan US. [https://doi.org/10.1057/978-1-137-58886-9\\_1](https://doi.org/10.1057/978-1-137-58886-9_1).
- Mignolo, Walter D. 2007. 'Delinking. The Rethoric of Modernity, the Logic of Coloniality and the Grammar of de-Coloniality'. *Cultural Studies*, 21 (2): 449–514. <http://dx.doi.org/10.1080/09502380601162647>.
- Mignolo, Walter D. 2011. *The Darker Side of Western Modernity*. Duke University Press.
- Mignolo, Walter D. 2011. 'Epistemic Disobedience and the Decolonial Option: A Manifesto'. *Transmodernity*, no. Fall: 44–66.
- Mignolo, Walter D. 2020. 'On Decoloniality: Second Thoughts'. *Postcolonial Studies* 0 (0): 1–7. <https://doi.org/10.1080/13688790.2020.1751436>.
- Mizoguchi, Yuzo. 2016. 'China as a Method'. *Inter-Asia Cultural Studies* 17 (4): 513–18.
- Mohamad, Mahathir. 2010. *The Malay Dilemma*. Singapore: Marshall Cavendish International Asia.
- Perera, Nihal. 2013. 'Critical Vernacularism'. In *Transforming Asian Cities: Intellectual Impasse, Asianizing Space, and Emerging Translocalities*, edited by Nihal Perera and Wing-Shing Tang, 78–93. New York: Routledge.
- Perera, Nihal, and Wing-Shing Tang. 2013. 'Introduction: In Search of Asian Urbanisms: Limited Visibility and Intellectual Impasse'. In *Transforming Asian Cities: Intellectual Impasse, Asianizing Space, and Emerging Translocalities*, edited by Wing-Shing Tang Nihal Perera, 1–19. New York.

- Peters, Heather. 2021. 'Failures of Development and the Development of Failure: Why Culture Matters'. Bangkok Tribune. 2021. <https://bkktribune.com/failures-of-development-and-the-development-of-failure-why-culture-matters/>.
- Ridley, Jane. 2003. *Edwin Lutyens: His Life, His Wife, His Work*. Pimlico (Series). Pimlico.
- Rommen, Henrich. 1998. *Natural Law: A Study in Legal and Social History and Philosophy*. Indianapolis: Liberty Fund Inc.
- Rooney, Sarah. 2012. *30 Heritage Buildings of Yangon: Inside the City That Captured Time*. Chicago: Serindia Publications.
- Roy, Ananya. 2014. 'Slum-Free Cities of the Asian Century: Postcolonial Government and the Project of Inclusive Growth'. *Singapore Journal of Tropical Geography* 35: 136–50. <https://doi.org/10.1111/sjtg.12047> Singapore Journal.
- Roy, Ananya. 2019. 'Property as Simulacrum: Informality and Illegality in the Postcolony'. Melbourne School of Design. 2019. <https://www.youtube.com/watch?v=zAlpmObSYss>.
- Said, Edward. 1981. *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*. New York: Pantheon Books.
- Sakai, Naoki. 2001. 'Modernity and Its Criticism; Problems of Universalism and Particularism'. *Multitudes Volume 6 (3)*: 86–98. <https://www.multitudes.net/Modernity-and-Its-Critique-The/>.
- Schindler, Seth. 2017. 'Towards a Paradigm of Southern Urbanism'. *City* 21 (1): 47–64. <https://doi.org/10.1080/13604813.2016.1263494>.
- Schouten, Peer. 2008. 'Theory Talk #20: David Harvey on the Geography of Capitalism, Understanding Cities as Politics and Shifting Imperialisms'. *Theory Talks*. 2008. <http://www.theory-talks.org/2008/10/theory-talk-20-david-harvey.html>.
- Schrader, Stuart. 2018. 'Henri Lefebvre, Mao Zedong, and the Global Urban Concept'. *Global Urban History*. 2018. <https://globalurbanhistory.com/2018/05/01/henri-lefebvre-mao-zedong-and-the-global-urban-concept/>.
- Scott, James C. 1985. *Weapons of the Weak: Everyday Forms of Peasant Resistance*. Yale University. <https://www.jstor.org/stable/j.ctt1nq836>.
- Scott, James C. 1990. *Domination and the Arts of Resistance: Hidden Transcript*. New Haven: Yale University Press.
- Seng, Loh Kah. 2009. 'Kampong, Fire, Nation: Towards a Social History of Postwar Singapore'. *Journal of Southeast Asian Studies* 40 (3): 613–43. <http://www.jstor.org/stable/27751588>.
- Sharif, Yara. 2017. *Architecture of Resistance: Cultivating Moments of Possibility within the Palestinian/Israeli Conflict*. London: Routledge.
- Shinohara, Kazuo. 1976. *Kazuo Shinohara 2 - 11 Houses and Architectural Theory*. Tokyo: Bijutsu Shuppansha.
- Skero, Nina. 2015. 'International School Tuition Fees in Singapore and Beyond'. Singapore. <http://www.thefrygroup.sg/wp-content/uploads/2015/11/The-Fry-Group-International-School-Tuition-Fees-in-Singapore-and-Beyond-2015.pdf>.
- Stern, Stewart. 1963. *The Ugly American*. USA: Universal International Pictures.
- Szakolczai, Arpad. 2015. 'Liminality and Experience: Structuring Transitory Situations and Transformative Events'. *Breaking Boundaries: Varieties of Liminality*, 11–38.
- Tamayo, A B, A Brillembourg, K Feireiss, H Klumpner, Urban Think Tank, and Kulturstiftung des Bundes. 2005. *Informal City: Caracas Case*. Urban Think Tank. Prestel.
- Tan Chin Tuan Foundation. 2016. *Shophouse/Townhouse: Asian Perspectives*. Edited by Yunn Chii Wong and Johannes Widodo. Singapore: Centre for Advance Studies in Architecture, National University of Singapore.
- Taub, Emmanuel. 2008. *Otredad, Orientalismo e Identidad: Nociones Sobre La Construcción de Un Otro Oriental En La Revista Caras y Caretas, 1898-1918*. Historia de Las Ideas. Teseo.
- Taylor, Nora A., and Boreth Ly. 2012. 'Introduction: Who Speaks for Southeast Asian Art'. In *Modern and Contemporary Southeast Asian Art*, edited by Nora A. Taylor and Boreth Ly, 2–15. Ithaca: Cornell University Press.
- Troin, Jean-François. 2000. *Les Métropoles 'Des Sud'*. Paris: Ellipses.
- Völgyi, Katalin. 2019. 'A Successful Model of State Capitalism': Seeking the Best Master, 275. <http://www.jstor.org/stable/10.7829/j.ctv138wqt7.13>.

- Völgyi, Katalin. 2019. 'A Successful Model of State Capitalism: Singapore'. In *Seeking the Best Master*, edited by Miklós Szanyi, 275–96. State Ownership in the Varieties of Capitalism. Central European University Press. <https://doi.org/10.7829/j.ctv138wqt7.13>.
- Soest, Christian von, and Julia Grauvogel. 2017. 'Identity, Procedures and Performance: How Authoritarian Regimes Legitimize Their Rule'. *Contemporary Politics* 23 (3): 287–305. <https://doi.org/10.1080/13569775.2017.1304319>.
- Wang, Xin. 2017. 'Asian Futurism and the Non-Other'. *E-Flux Journal*. 2017. <https://www.e-flux.com/journal/81/126662/asian-futurism-and-the-non-other/>.
- Winichakul, Tongchai. 1994. *Siam Mapped. A History of the Geo-Body of a Nation*. Honolulu: University of Hawai'i Press.
- Wolters, O W. 1999. *History, Culture, and Region in Southeast Asian Perspectives*. REV-Rev. Cornell University Press. <http://www.jstor.org/stable/10.7591/j.ctv3s8sdd>.
- Wong, Mimi. 2020. 'The Aesthetic Project of Remaking "Yellow" Identity'. *Asia Art Archive*. 2020.
- Wong, Y C, K H Tan, M K Siew, C L Low, and Urban Redevelopment Authority (Singapore). 2005. *Singapore 1:1 - City: A Gallery of Architecture & Urban Design*. Urban Redevelopment Authority. <https://books.google.co.th/books?id=RJPEGY5Y2V0C>.
- Y, Chuai, Jonathan, Sherman Tan Jun Hao, and Laura Tan Su Ying. 2014. 'The Rise of "Hipster" Culture in Singapore: Spatial Transformation in Tiong Bahru'. Singapore. [http://www.academia.edu/7061683/The\\_Rise\\_of\\_Hipster\\_Culture\\_in\\_Singapore\\_Spatial\\_Transformation\\_in\\_Tiong\\_Bahru](http://www.academia.edu/7061683/The_Rise_of_Hipster_Culture_in_Singapore_Spatial_Transformation_in_Tiong_Bahru).
- Yano, Christine R. 2009. 'Wink on Pink: Interpreting Japanese Cute as It Grabs the Global Headlines'. *The Journal of Asian Studies* 68 (3): 681–88. <http://www.jstor.org/stable/20619791>.
- Zieleniec, Andrzej. 2016. 'The Right to Write the City: Lefebvre and Graffiti'. *Environnement Urbain / Urban Environment* [Online] 10. <http://journals.openedition.org/eue/1421>.

## Art Theory and Southeast Asian Contemporary Art

- 'Toldos Verdes'. 2019. *El País*. 2019. [https://elpais.com/politica/2019/12/02/diario\\_de\\_espana/1575274289\\_254096.html](https://elpais.com/politica/2019/12/02/diario_de_espana/1575274289_254096.html).
- 'Big Earth Data'. 2021. <https://doi.org/10.1080/20964471.2021.1948178>.
- 'Art Brut: Figure of Unknown Beauty'. n.d. Baan Laen Suan. Accessed 22 May 2021. <https://www.baanlaesuan.com/161875/arts/art-brut-figure-of-unknown-beauty>.
- 'Francisco Mayor Maestro'. 2019. *Mas de Arte*. 2019. <https://masdearte.com/especiales/francisco-mayor-maestre/>.
- 'Cambridge Dictionary'. 2020. 2020. <https://dictionary.cambridge.org/>.
- 'Ahmet Öğüt'. 2020. Stedelijk Museum. 2020. <https://www.stedelijk.nl/en/digdeeper/ahmet-ogut>.
- 'CERITH WYN EVANS THE TATE BRITAIN COMMISSION 2017'. 2017. Tate Britain. 2017. <https://www.tate.org.uk/whats-on/tate-britain/exhibition/tate-britain-commission-2017>.
- 'Stanley Brouwn'. 2013. *Art Monthly* 245: 27.
- 'Homeless Man on Quest to Scribble Illuminati Conspiracies on Ratchathewi Bridge?' 2016. *Coconuts Bangkok*. 2016. <https://coconuts.co/bangkok/features/homeless-man-quest-scribble-illuminati-conspiracies-ratchathewi-bridge-photos/>.
- 'Toldo Verde: Hacia El Verdadero Patrimonio de Lo Común'. 2019. *Homovelamine*. 2019. <https://www.homovelamine.com/toldo-verde-hacia-verdadero-patrimonio-lo-comun/>.
- 'DP Curriculum | International Baccalaureate®'. n.d. Accessed 25 March 2019. <https://www.ibo.org/programmes/diploma-programme/curriculum/>.
- 'QS World University Rankings'. 2019. 2019. <https://www.topuniversities.com/>.
- 'Toldos Verdes'. 2019. *Yorokobu*. 2019. <https://www.yorokobu.es/toldos-verdes-patrimonio/>.
- 'Open Street Map'. 2020. 2020. <https://www.openstreetmap.org/>.
- Aguirre, Peio. 2018. 'Desescombros y Rescate Histórico: Sobre La "Exforma"'. *Campo de Relámpagos*. 2018. <http://campoderelampagos.org/critica-y-reviews/24/2/2018>.

- Althusser, Louis. 2019. 'Ideology and Ideological State Apparatuses (Notes towards an Investigation)'. Marxists.Org. 2019. <https://www.marxists.org/reference/archive/althusser/1970/ideology.htm>.
- Araújo, Ignácio. 2001. 'O Limbo Das Almas e a Anomalia Dos Corpos'. 2001. [http://www.heco.com.br/candeias/ensaios/03\\_04.php](http://www.heco.com.br/candeias/ensaios/03_04.php).
- Art Basel. 2017. 'Conversations | Cities on the Move | 20 Years On'. Youtube. 2017. <https://www.youtube.com/watch?v=2Wi7wh0-hP0&t=2229s>.
- Ashihara, Y, and L E Riggs. 1989. 'Hidden Order': Tokyo Through the Twentieth Century. Kodansha International.
- Baker, Kevin T. 2016. 'Model Metropolis'. Logic Magazine. 2016. <https://logicmag.io/play/model-metropolis/>.
- Bangkok Art Bienale. 2019. 'Pinchai (Samer) Pornwattana'. Bangkok Art Bienale. 2019. <https://bab20.bkkartbiennale.com/artist/Samer-Peerachai>.
- Bao, Yan, Taoxi Yang, Xiaoxiong Lin, Yuan Fang, Yi Wang, Ernst Pöppel, and Quan Lei. 2016. 'Aesthetic Preferences for Eastern and Western Traditional Visual Art: Identity Matters'. *Frontiers in Psychology* 7 (OCT): 1–8. <https://doi.org/10.3389/fpsyg.2016.01596>.
- Bassano, Clara, Sergio Barile, Paolo Piciocchic, James C. Spohrer, Francesca Landolob, and Raymond Fiske. 2019. 'Storytelling about Places: Tourism Marketing in the Digital Age'. *Cities* 87: 10–20. <https://doi.org/https://doi.org/10.1016/j.cities.2018.12.025>.
- Becher, Bernd, and Hilla Becher. 1967. *Anonyme Skulpturen: Formvergleiche Industrieller Bauten*. Düsseldorf: Städtische Kunsthalle Düsseldorf.
- Benjamin, Walter. 1969. 'The Work of Art in the Age of Mechanical Reproduction'. In *Illuminations*, Translated by Harry Zohn, edited by Hannah Arendt, 226–43. New York: Schocken Books. <https://doi.org/10.4324/9781351226387-29>.
- Benjamin, Walter. 2018. 'The Work of Art in the Age of Mechanical Reproduction'. *A Museum Studies Approach to Heritage*, no. 1936: 226–43. <https://doi.org/10.4324/9781351226387-29>.
- Bingaman, Amy, Lise Sanders, and Rebecca Zorach, eds. 2016. *Embodied Utopias: Gender, Social Change and the Modern Metropolis*. London: Routledge.
- Bonsiepe, Gui. 2006. 'Design and Democracy'. *Design Issues* 22 (2): 27–34. <https://doi.org/10.1162/desi.2006.22.2.27>.
- Borgonjon, David Xu. 2018. 'Continental Drift: Notes on "Asian" Art'. Rhizome.Org. 2018. <https://rhizome.org/editorial/2018/sep/05/continental-drift-notes-on-asian-art/>.
- Boudon, Philippe. 1969. *Lived-In Architecture: Le Corbusier's Pessac Revisited*. London: Lund Humphries.
- Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press.
- Bourriaud, Nicolas. 2015. *Estética Relacional*. Edited by Adriana Hidalgo.
- Bourriaud, Nicolas. 2013. 'What Is the Exform? Culture, History and Rejection in the Google Era'. Royal Academy of Arts. 2013. <https://www.royalacademy.org.uk/article/nicolas-bourriaud-what-is-the>.
- Bourriaud, Nicolas. 2002. *Relational Aesthetics*. Collection Documents Sur l'art. Les Presses du réel.
- Bourriaud, Nicolas, and E Butler. 2016. *Exform. Futures*. London: Verso Books.
- Brady, Jennifer. 2016. 'La Reubicación de Subjetividades En Espacios Marginales En Instrucciones Para Salvar El Mundo'. *Millars: Espai i Historia* 40 (1): 135–54.
- Breton, André, and Galerie Nina Dausset. 1948. *Le Cadavre Exquis: Son Exaltation Par André Breton ; Exposition Du 7 Au 30 Octobre 1948*. Paris: La Dragonne, Galerie Nina Dausset. <https://www.worldcat.org/title/cadavre-exquis-son-exaltation-par-andre-breton-exposition-du-7-au-30-octobre-1948/oclc/63102850>.
- Brouwer, Kirshner, Marianne Diserens, and Corinne Judith R. 1993. 'Gordon Matta-Clark'. Valencia: IVAM, Centro Julio González.
- Brown, Stanley, and Art & Project. n.d. 'Art & Project Bulletin 11: Stanley Brown at Prospect 69'. Accessed 9 September 2022. [https://specificobject.com/objects/info.cfm?object\\_id=4620#.Yxnp8z1BxrQ](https://specificobject.com/objects/info.cfm?object_id=4620#.Yxnp8z1BxrQ).
- Burnett, Billie, and Billie Burnett King. 1981. 'Coleridge's Mandala'. *Southwest Review* 66 (4):

404–10.

- Carelman, Jacques. 1984. *A Catalogue of Unfindable Objects: Objets Introuvables*. London: Century Hutchinson.
- Carelman, Jacques. 2003. *Catalogue d'objets Introuvables*. Paris: Le Cherche Midi.
- Caro. 2010. 'Interview with Mentalgassi'. *Taz*. 2010. [https://blogs.taz.de/streetart/2010/04/15/interview\\_mit\\_mentalgassi/](https://blogs.taz.de/streetart/2010/04/15/interview_mit_mentalgassi/).
- Casas, Ignacio de las, and Francisco Garcia Moro. 2004. 'Lugares de Soria, Vinuesa, Salduero y Molinos de Duero'. In *Lugares de Soria, Vinuesa, Salduero y Molinos de Duero*. Soria: Colegio de Arquitectos de Soria.
- Certeau, Michel de. 2011. *The Practice of Everyday Life*. University of California Press.
- Chan, Jin H, Hooi-Hooi Lean, and Xiaoguang Qi. 2017. 'Transition of Economic Structure and Demography: The Case of Tourism Gentrification in George Town, Penang'. In *International Society for the Study of Chinese Overseas Conference 2017*. Nagasaki: University of Greenwich.
- Chen, Adrian. 2017. 'Brad Troemel, the Troll of Internet Art'. *New Yorker*. 2017. <https://www.newyorker.com/magazine/2017/01/30/brad-troemel-the-troll-of-internet-art>.
- Chen, Jennifer. 2007. 'Shophouses: Reviving the Distinctive Face of Bangkok'. *The New York Times*. 2007.
- Chong, Fei Giap. 2020. 'Running Snail Studio'. *Running Snail Studio*. 2020. <http://www.runningssnailstudio.com/>.
- Cirujeda, Santiago. 1998. 'Andamio Pintado'. *Recetas Urbanas*. 1998. <https://www.recetasurbanas.net/index1.php?idioma=ESP&REF=1&ID=0003%0A>.
- Colomina, Beatriz. 1992. 'The Split Wall: Domestic Voyeurism'. In *Sexuality and Space*, edited by Beatriz Colomina, 73–130. New York: Princeton Architectural Press.
- Colomina, Beatriz. n.d. 'Intimacy and Spectacle: The Interiors of Adolf Loos'. *AA Files*, no. 20: 5–15.
- Contreras Capriles, MaFe. 2019. 'Ser Otra a Través Del Grafiti: Un Encuentro Con La Resistencia En El Arte Urbano de Barcelona', 133–48.
- Curtin, Brian. 2021. *Essential Desires: Contemporary Art in Thailand*. London: Reaktion Books.
- David Dibosa (chair), E.C. Feiss, Charl Landvreugd, Sophie Orlando. 2017. 'How to Talk about the Work: Discussion on Stanley Brouwn'. In *How to Talk about the Work: Discussion on Stanley Brouwn*, 168–83. Eindhoven: Van Abbe Museum.
- Derrickson, Scott. 2016. *Doctor Strange*.
- Dovey, Kim, and Kasama Polakit. 2006. 'Urban Slippage'. In *Loose Space: Possibility and Diversity in Urban Life*, edited by Karen Franck and Quentin Stevens. Routledge.
- Driessche, Maarten Van Den. 2008. '«Politics of Designing» Conference'. In *The Situational Theory of Architectural Typology*. Copenhagen: Copenhagen royal academy of fine arts, the school of architecture.
- Fernández Álvarez, Sofía. 2016. 'El Cuerpo y La Ciudad. Un Estudio de Caso de Artes Performativas Colaborativas En El Espacio Urbano'. *Kultur: Revista Interdisciplinària Sobre La Cultura de La Ciutat* 3 (5): 255–66.
- Fernández-Herrera, Alfonso, and Francisco Miguel Martínez-Rodríguez. 2016. 'Deconstruyendo El "Ser Emprendedor" Neoliberal. Una Perspectiva Crítica Desde Una "Conciencia Biofílica" Global (Artículo Publicado En Policy)'. *Futures in Education* 14 (3): 1478–2103.
- Fiennes, Sophie. 2012. *The Pervert's Guide to Ideology*. UK, Ireland.
- Finley. 2021. 'I Am Finley'. *I Am Finley*. 2021. <https://www.iamfinley.com/project>.
- Flew, Terry. 2014. 'Origins of Creative Industries Policy'. *The Creative Industries: Culture and Policy*, 9–32. <https://doi.org/10.4135/9781446288412.n2>.
- Florida, Richard. 2004. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community, and Everyday Life*. Edited by Brilliance Corp. Unabridged.
- Fong, Peter K. W., and Chan Chik. 1993. *Home of Yesterday*. Hong Kong: Joint Publishing.
- Foucault, Michel. 1984. 'Of Other Spaces: Utopias and Heterotopias'. *Architecture /Mouvement/ Continuité*, no. 5: 46–49.
- Galligan, Gregory. 2020. 'Curating the Contemporary in Decolonial Spaces. Observations from Thailand on Curatorial Practice in Southeast Asia'. In *A Companion to Curation*, ed-

- ited by Brad Buckley and John Conomos. John Wiley & Sons, Inc.
- García Moro, Francisco. 2022. 'Arte, Informalidad y Ciudad En El Hanói Contemporáneo'. *Revista Europea de Investigación En Arquitectura*, no. 20: 159–76. [http://www.reia.es/REIA20\\_ALTA.pdf](http://www.reia.es/REIA20_ALTA.pdf).
- García Moro, Francisco. 1996. 'La Aventura de Luciano En El Casiopea'. In *II Certamen de Cuentos Para Jóvenes*. Salamanca: Junta de Castilla y León.
- Gardiner, Susannah. 2018. 'How an Exquisitely Designed Cart for Homeless People Inspired a Wave of Artists' Activism'. *Smithsonian Magazine*. 2018. <https://www.smithsonianmag.com/smithsonian-institution/how-exquisitely-designed-cart-homeless-people-inspired-wave-artists-activism-180968519/>.
- Gibson, William. 1995. Preface. *Burning Chrome*. London: Harper Collins.
- Gimeno, Félix Ferrer. 1960. 'Teoría y Estética de Antonio Saura Armadans'. *Revista de Ciencias Sociales Del Instituto de Estudios Altoaragoneses*, no. 41: 63–70.
- Ginesta, Victor. 2013. 'Apología Del Emprendedor: Análisis Crítico Del Discurso Sobre El Interés Propio.' *OXÍMORA Revista Internacional de Ética y Política*, no. 3: 56–74.
- Greif, Mark. 2010. 'The Hipster in the Mirror'. *The New York Times*, 12 November 2010. <https://www.nytimes.com/2010/11/14/books/review/Greif-t.html>.
- Haraway, Donna. 1985. 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century'. In *Simians, Cyborgs and Women: The Reinvention of Nature*, 149–81. New York: Routledge. <https://web.archive.org/web/20120214194015/http://www.stanford.edu/dept/HPS/Haraway/CyborgManifesto.html>.
- Hegel, G W F, and J Gaos. 2017. *Lecciones Sobre La Filosofía de La Historia Universal: Introducción General*. Educació. Sèrie Materials de Filosofia. Publicacions de la Universitat de València.
- Isin, Engin F. 2000. *Democracy, Citizenship and the Global City*. Edited by Daniel Drache. London: Routledge.
- Jacobs, Jane. 1992. *The Death and Life of Great American Cities*. New York: Vintage Books.
- Jumsai, Sumet. 1986. 'Bank of Asia, Bangkok'. *Mimar: Architecture in Development*, 1986.
- Jung, Carl. 2017. *Mandala Symbolism: (From Vol. 9i Collected Works)*. Jung Extracts. Princeton University Press.
- Kee, Joan. 2011. 'Introduction Contemporary Southeast Asian Art: The Right Kind of Trouble'. *Third Text* 25 (4): 371–81. <https://doi.org/10.1080/09528822.2011.587681>.
- Kibby, Marjorie Diane. 2016. 'Monument Valley, Instagram, and the Closed Circle of Representation'. *M/C - Media and Culture* 19 (5).
- Kidder, Louise H, and Michelle Fine. 1987. 'Qualitative and Quantitative Methods: When Stories Converge'. *New Directions for Program Evaluation* 1987 (35): 57–75. <https://doi.org/10.1002/ev.1459>.
- Kiểm Văn Tim. 2011. 'KVT Interviews Nguyen Manh Hung'. *Hanoi Grapevine*. 2011. <https://hanoigrainvine.com/2011/04/kvt-interviews-nguyen-manh-hung/>.
- Kitiarsa, Pattana. 2005. 'Beyond Syncretism: Hybridization of Popular Religion in Contemporary Thailand'. *Journal of Southeast Asian Studies* 36 (3): 461–87. <https://doi.org/10.1017/S0022463405000251>.
- Klanten, Robert, and Matthias Hubner, eds. 2010. *Urban Interventions: Personal Projects in Public Places*. Berlin: Gestalten.
- Koolhaas, Rem. 1998. *The Generic City*. New York: The Monacelli Press.
- Koolhaas, Rem. 2002. 'Junkspace'. *October* 100: 175–90. <https://www.jstor.org/stable/779098>.
- Koolhaas, Rem, Bruce Mau, and Hans Werlemann. 1997. *S, M, L, XL*. New York: The Monacelli Press.
- Kroll, Simone, and Lucien Kroll. 2016. 'Lecture by Simone and Lucien Kroll at the Centre for Fine Arts, Brussels, 18.09.2016'. *Youtube*. 2016. <https://www.youtube.com/watch?v=Jx-bivmDkMOY>.
- Kwon, Miwon. 2002. *One Place after Another: Site-Specific Art and Locational Identity*. Boston: Massachusetts Institute of Technology.
- Leary-Owhin, Michael, and John McCarthy. 2019. *The Routledge Handbook of Henri Lefebvre, The City and Urban Society*. Edited by John P. McCarthy Michael E. Leary-Owhin. Taylor & Francis.

- Lefebvre, Henri. 1992. *The Production of Space*. 1 edition. Cambridge: Wiley-Blackwell.
- Lialina, Olia. 2011. 'One Terabyte of Kilobyte Age'. 2011. <https://blog.geocities.institute/>.
- López Marcos, Marta. 2014. 'Los Espacios Subversivos. Refugios y Oposiciones Frente Al Poder Establecido'. In *Os Estudos Socioespaciais: Cidades, Fronteiras e Mobilidade Humana*, edited by José Exequiel Basini Rodríguez, 141–53.
- Lumpur, AFP/Kuala. 2013. "'Lego' Street Mural Drives Malaysian Authorities up a Wall'. *Gulf Times*. 2013. <https://www.gulf-times.com/story/371545/Lego-street-mural-drives-Malaysian-authorities-up->.
- Madrid, Paula Santiago Martin De. 2020. 'La Producción Del Espacio En Henri Lefebvre'. *Universitat Politècnica de València*. 2020. <https://media.upv.es/#/portal/video/a317d46a-8c9d-48f3-ac0d-835900c21e7d>.
- McCloud, Scott. 2008. *Understanding Comics*. New York: HarperPerennial.
- McVey, Ruth. 2000. 'Of Greed and Violence and Other Signs of Progress'. In *Money and Power in Provincial Thailand*, edited by Ruth Thomas McVey, 1–29. NIAS Press.
- Milgrom, Richard. 2002. 'Realizing Differential Space? Design Processes and Everyday Life in the Architecture of Lucien Kroll'. *Capitalism, Nature, Socialism* 13 (2): 75–95. <https://doi.org/10.1080/10455750208565480>.
- Miller, David. 2001. 'Behind Close Doors'. In *Home Possessions. Material Culture behind Closed Doors*, edited by David Miller, 3–22. Oxford: Berg.
- Moneo, Rafael. 1978. 'On Typology'. *Oppositions* 13: 20–45.
- Morozov, Evgeny. 2013. *To Save Everything, Click Here: Technology, Solutionism, and the Urge to Fix Problems That Don't Exist*. Penguin Books Limited.
- Mukherji, P D, N P Ahuja, and K Singh. 2013. *InFlux: Contemporary Art in Asia*. EBL Ebooks Online. SAGE Publications.
- Nguyễn, Mạnh Hùng. 2022. 'Nguyen Manh Hung'. 2022. <http://hung6776.com/>.
- Như Hoa. 2013. 'Hà Nội Từ Phố Phái Đến "Phố Mặt Tiền"'. *Doanh Nhân Plus*. 2013. <https://doanhnhanplus.vn/ha-noi-tu-pho-phai-den-pho-mat-tien-62837.html>.
- Obrist, Hans-Ulrich, and Hou Hanru. 1999. 'Cities on the Move'. *Art4d*. 1999. [www.art4d.com/bangkokonthemove/2542/city/index\\_1.html](http://www.art4d.com/bangkokonthemove/2542/city/index_1.html).
- Obrist, Hans-Ulrich, Vivian Rehberg, and Stefano Boeri. 2003. 'Moving Interventions: Curating at Large'. *Journal of Visual Culture* 2 (2): 147–60. <https://doi.org/10.1177/14704129030022001>.
- Orrghen, Anna. 2017. 'Surveying the Literature on Technoscience Art: From Pioneer Stories to Collaborations between Artists, Scientists and Engineers as the Object of Study'. *Digital Creativity* 28 (2): 157–76. <https://doi.org/10.1080/14626268.2017.1322986>.
- Ortega, Antonio Santos. 2014. 'La Política En Manos de Los Empresarios: El Imparable Ascenso de La Ideología Del Emprendedor'. *Papeles de Relaciones Ecosociales y Cambio Global*, no. 127: 29–43. [http://www.revistapapeles.es/datos/portada/La\\_politica\\_en\\_manos\\_de\\_los\\_empresarios\\_A\\_Santos\\_Ortega.pdf](http://www.revistapapeles.es/datos/portada/La_politica_en_manos_de_los_empresarios_A_Santos_Ortega.pdf).
- Pariente Yela, Juan José. 2011. 'Arquitectura, Diseño, Escultura, Naturaleza: Una Identidad Proyectiva'. *Universidad del País Vasco*.
- Pazzini-Paracciani. 2014. *Anthropos* New York. *Navigating Human Depth in Thai and Singapore Contemporary Art*. Singapore: Sundaram Tagore Galleries.
- PHKA Studio. 2018. 'Abandoned One'. *Phkastudio.Com*. 2018. <https://phkastudio.com/Abandoned-One>.
- Quemin, Alain. 2013. 'International Contemporary Art Fairs in a "Globalized" Art Market'. *European Societies* 15 (2): 162–77. <https://doi.org/10.1080/14616696.2013.767927>.
- Quetglas i Riusech, Josep. 1980. 'La Casa de Don Giovanni'. *Universitat Politècnica de Catalunya*.
- Quetglas, Josep. 1980. 'Lo Placentero'. *Carrer de La Ciutat: Revista de Arquitectura* 9–10.
- Raggio, Salvador Luis. 2018. *Organismos: Relatos Sobre Otredad, Biopolítica y Materia Extraordinaria*. *Elektrik Generation*.
- RAKOWITZ, MICHAEL. 1998. 'ParaSITE'. MICHAEL RAKOWITZ. 1998. <http://www.michael-rakowitz.com/parasite>.
- Rilke, Rainer Maria. 2017. *When I Go: Selected French Poems of Rainer Maria Rilke*. Edited by S Petermann and D H Rosen. Cascade Books.

- Roberts, Nicola. 1994. *Philip K Dick: A Day in the Afterlife*. United Kingdom.
- Rossi, Aldo. 1976. *La Arquitectura de La Ciudad*. Barcelona: Gustavo Gili.
- Rowe, Peter G. 2005. *East Asia Modern: Shaping the Contemporary City*. London: Reaktion Books.
- Sanook. 2021. 'Xdit Ceaphx Xang "Chuwith" Wikheraah Hkum Him Thum Sux Xab Xo Nod Phost Khay 470 [El Padrino "Chuvit" Evalúa Si La Venta de Un Salón de Masaje Vale 470 Millones]'. Sanook.Com. 2021. <https://www.sanook.com/news/8485922/>.
- Singapore, Department of Statistics of. 2020. 'Singstat'. 2020. <https://www.tablebuilder.singstat.gov.sg/>.
- Smith, Craig. 2005. 'Aranita Equation: New Media Art and Imagining the City'. *Para-Site Summer*: 30–35. <http://www.para-site.art/publications/ps-no-26-visual-arts-and-culture/>.
- Smith, Neil. 1996. *The New Urban Frontier – Gentrification and the Revanchist City*. New York: Routledge.
- Soja, E W, Soja, and Verso. 1989. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Haymarket Series. Verso.
- Stallman, Richard, and David S. Bennahum. 1996. 'MEME 2.04'. Meme.Org. 1996. <http://mex.org/meme2-04.html>.
- Suridarno, Tarkok. 2015. 'Kampung Code: A Beautiful Urban Corner'. *The Jakarta Post*. 2015. <https://www.thejakartapost.com/news/2015/08/11/kampung-code-a-colorful-urban-corner.html>.
- Tan, Chang. 2012. 'Art for/of the Masses: Revisiting the Communist Legacy in Chinese Art'. *Third Text* 26 (2): 177–94. <https://doi.org/10.1080/09528822.2012.663974>.
- Tapié, Michel. 1994. *Un Art Autre: Où Il s'agit de Nouveaux Dévidages Du Réel*. Artcurial.
- Tati, Jacques. 1958. *Mon Oncle*. France.
- Taurens, Janis. 2008. "'Meaning" and "Context" in the Language of Architecture'. *Studies in Environmental Aesthetics and Semiotics* VI 6: 71–82.
- Taylor, Nora A. 2011. 'Art without History? Southeast Asian Artists and Their Communities in the Face of Geography'. *Art Journal* 70 (2): 7–23.
- Taylor, Nora A. 2004. *Painters of Hanoi: An Ethnography of Vietnamese Art*. Honolulu: University of Hawaii Press.
- Taylor, Nora A., and Boreth Ly. 2012. *Modern and Contemporary Southeast Asian Art*. Edited by Nora A. Taylor and Boreth Ly. First Edit. Ithaca: Cornell University Press.
- Thea, Carolee. 2010. 'The Extreme Situation Is Beautiful'. In *Who Cares? 16 Essays on Curating in Asia*, edited by Michael Lee. Hong Kong: Para-Site.
- Troemel, Brad. 2020. 'Brad Troemel'. 2020. <https://bradtroemel.com/>.
- Truong, Thanh Hai, and Hai Nam Vu. 2019. 'The Crisis of Plastic Waste in Vietnam Is Real'. *European Journal of Engineering and Technology Research* 4 (9): 107–11.
- Tunali, Tijen. 2021. *Art and Gentrification in the Changing Neoliberal Landscape*. Routledge Research in Art and Politics. Taylor & Francis.
- Tyler, Christopher W, and Chien-Chung Chen. 2011. 'Chinese Perspective as a Rational System: Relationship to Panofsky's Symbolic Form'. *Chin. J. Psychol* 53 (4): 371–91.
- UNESCO. 2007. *The Nara Document On Authenticity*. <https://whc.unesco.org/document/116018>.
- Venturi, R, D S Brown, and S Izenour. 1972. *Learning from Las Vegas*. MIT Press.
- Vera Bovino, Emily. 2021. 'Neon Crisis in Hong Kong'. *Architectural Review*, no. 1484: 56–61. <https://www.architectural-review.com/essays/neon-crisis-in-hong-kong>.
- Watson, Ruth. 2009. 'Mapping and Contemporary Art'. *Cartographic Journal* 46 (4): 293–307. <https://doi.org/10.1179/000870409X12549997389709>.
- Wolf, Michael. 2002. *Sitting in China*. Hong Kong: Steidl.
- Wolf, Michael. n.d. *Hong Kong Informal Seating Arrangements*. Edited by Hong Kong. Wolf, Michael.
- Wolf, Michael, and Boris Von Brauchitsch. 2011. *Real Fake Art*. Hong Kong: Peperoni Books.
- Wu, Ying Qi, and Yue Cao. 2021. 'Wall Art in George Town: The Effects of Aesthetic Gentrification in a Cultural Heritage Site'. *JATI-Journal of Southeast Asian Studies* 26 (2): 174–206. <https://doi.org/10.22452/jati.vol26no2.8>.

- Wubin, Zhuang. 2021. 'Putting Pink Man into History: Photography , Art and Politics'. In Pink Man Story Exh. Cat. Bangkok: Kathmandu Photo Gallery.
- Yang, Ya'nan. 2015. 'An Analysis on Traditional Chinese Painting Art Characteristic A Case Study of "Qunxian Zhushou Tu"', no. 1. *icadce*: 87–90. <https://doi.org/10.2991/icadce-15.2015.17>.

## Informality and Development

- 'Aranya Community Housing'. 1989. Agha Khan Award for Architecture. 1989. <https://www.akdn.org/architecture/project/aranya-community-housing>.
- 'The Informal Economy'. 2005. *The Handbook of Economic Sociology*. 2005. [http://www.credoreference.com/entry/preconsoc/the\\_informal\\_economy](http://www.credoreference.com/entry/preconsoc/the_informal_economy).
- 'Enhancing Urban Safety and Security. Global Report on Human Settlements 2007'. 2007. London.
- 'Apartments of Hao'. 2019. *World Architects*. 2019. <https://www.world-architects.com/en/drawing-architecture-studio-beijing/project/apartments-of-hao>.
- Agrest, Diana. 1991. 'Design versus Non-Design'. In *Architecture from Without. Theoretical Framings for a Critical Practice*. Boston, MA: MIT Press.
- Bansal, Rashmi, and Deepak Gandhi. 2012. *Poor Little Rich Slum*. Mumbai: Westland.
- Bardi-mila, Berta, Daniel García-escudero, and Joan Moreno Sanz. 2018. 'La Forma Urbana Como Objeto Pedagógico: Los Casos de Learning from Las Vegas y Made in Tokyo'. *Ciudad y Formas Urbanas. Perspectivas Transversales* 10: 35–45.
- Beroš, Ana Dana, Alan Kostrenčić, and Roman Šilje. 2008. 'Made in Tokyo'. *Oris*, no. 53.
- Bow-Wow, Atelier. 2002. *Pet Architecture Guide*. Tokyo: World Photo Press.
- Burlaka, Oleksandr. 2019. *Balcony Chic*. Kyiv: Osnovy Publishing.
- Castells, Manuel. 1992. *The Informational City: Economic Restructuring and Urban Development*. Wiley-Blackwell.
- Castells, Manuel. 2011. *The Rise of the Network Society*. 2nd ed. John Wiley & Sons, Ltd.
- Castells, Manuel. 1979. *The Urban Question: A Marxist Approach*. MIT Press.
- Center for Architecture. 2011. 'Jugaad Urbanism Exhibits Energy of the Streets in India'. *Center for Architecture*. 2011. <https://www.centerforarchitecture.org/news/jugaad-urbanism-exhibits-energy-of-the-streets-in-india/>.
- Chattaraj, Shahana. 2018. 'Jugaad (India)'. In *The Global Encyclopaedia of Informality*. Volume 2, edited by Alena Ledeneva. London: UCL Press.
- Chiodelli, Francesco. 2019. 'The Dark Side of Urban Informality in the Global North: Housing Illegality and Organized Crime in Northern Italy'. *International Journal of Urban and Regional Research* 43 (3). <https://doi.org/10.1111/1468-2427.12745>.
- Chodoriwsky, Steve. 2010. 'The Micro-Urbanism of Atelier Bow-Wow'. *On Site Review*, no. 23.
- Cirujeda, Santiago. 1998. 'Andamio Pintado'. *Recetas Urbanas*. 1998. <https://www.recetasurbanas.net/index1.php?idioma=ESP&REF=1&ID=0003%0A>.
- Connah, Roger. 2011. *How Architecture Got Its Hump*. The MIT Press.
- Corbetta, Piergiorgio. 2007. *Metodología y Técnicas de Investigación Social*. Edited by José Manuel Cejudo. Madrid: Mc-Graw/Hill.
- Davis, Mike. 2007. *Planet of Slums*. London: Verso.
- Soto, Hernando De. 2003. *The Mystery of Capital: Why Capitalism Triumphs in the West and Fails Everywhere Else*. Basic Books.
- Departamento de Asuntos Económicos y Sociales. 2014. 'La Mujer En El Mundo, 2010'. New York.
- Eshelman, Jill. 2016. 'The Social Ownership of Community Gardens: Implications for Environmental Justice, Food Access, and the Right to the City'. Northeastern University.
- Estadística, Departamento de. 2013. 'Estadísticas Del Trabajo, El Empleo y La Subutilización de La Fuerza de Trabajo. 19.a Conferencia Internacional de Estadísticos Del Trabajo'. Ginebra. [https://www.ilo.org/wcmsp5/groups/public/---dgreports/---stat/documents/publication/wcms\\_220537.pdf](https://www.ilo.org/wcmsp5/groups/public/---dgreports/---stat/documents/publication/wcms_220537.pdf).

- Foner, Nancy. 1990. 'Unofficial Work'. *Science* 247: 731.
- Friesen, John, Peter Pelz, Hannes Taubenböck, and Michael Wurm. 2018. 'The Similar Size of Slums'. *Habitat International* 73: 79–88. <https://doi.org/https://doi.org/10.1016/j.habitatint.2018.02.002>.
- García Moro, Francisco. 2016. 'Rule and Form of the Illegal Façades of Southeast Asian Streets'. In *Crossroads: Asian Streets in the Streets in the Dynamics of Change*. GASS2016 Great Asian Streets Symposium, edited by Heng Chye Kiang and Zhang Ye, 157–62. Singapore.
- Gerpott, Fabiola H, and Alfred Kieser. 2020. 'The Fairytale of the Successful Entrepreneur: Reasons and Remedies for the Prevalent Ideology of Entrepreneurship BT - Against Entrepreneurship: A Critical Examination'. In , edited by Anders Örténblad, 133–51. Cham: Springer International Publishing. [https://doi.org/10.1007/978-3-030-47937-4\\_8](https://doi.org/10.1007/978-3-030-47937-4_8).
- Ghosal, Sayantan. 2013. 'The Design of Pro-Poor Policies: How to Make Them More Effective'. Chatham House. 2013. <https://pdfs.semanticscholar.org/077d/eb2ca8969ec90b-270beea161a9ad2adc569e.pdf>.
- Goldman, Marshall. 2003. *The Piratization of Russia: Russian Reform Goes Awry*. Taylor & Francis.
- González García, Isabel. 2013. 'Una Aproximación a La Definición de Variedad Urbana Desde La Complejidad: Aplicación Al Análisis Urbanístico de Tres Barrios Madrileños'. Universidad Politécnica de Madrid.
- Granér, Staffan. 2007. 'Hernando de Soto and the Mystification of Capital'. *Eurozine*. 2007. <https://www.eurozine.com/hernando-de-soto-and-the-mystification-of-capital/>.
- Guerín, José Luis. 2001. *En Construcción*. Spain.
- Hao, Pu, Stan Geertman, Pieter Hooimeijer, and Richard Sliuzas. 2011. '14th AGILE Conference on Geographic Information Science'. In *Measuring the Development Patterns of Urban Villages in Shenzhen*. Department of Urban and Regional Planning and Geo-Information Management, Faculty of Geo-Information Science and Earth Observation, UT-I-ITC-PLUS.
- Hardin, Garrett. 1968. 'The Tragedy of the Commons'. *Science*, no. 162: 1243–48. <https://doi.org/10.1126/science.162.3859.1243>.
- Hart, Keith. 1973. 'Informal Income Opportunities and Urban Employment in Ghana'. *Journal of Modern African Studies* 11: 61–89.
- Kamalipour, Hesam, and Kim Dovey. 2020. 'Incremental Production of Urban Space: A Typology of Informal Design'. *Habitat International* 98 (January): 102133. <https://doi.org/10.1016/j.habitatint.2020.102133>.
- Kamalipour, Hesam, and Kim Dovey. 2019. 'Mapping the Visibility of Informal Settlements'. *Habitat International* 85 (November 2018): 63–75. <https://doi.org/10.1016/j.habitatint.2019.01.002>.
- Kroll, Lucien. 1986. *The Architecture of Complexity*. Batsford.
- Kuroda, Junzo, and Momoyo Kaijima. 2001. *Made in Tokyo*. Tokyo: Kajima Institute Publishing Co.
- Kuroda, Junzo, and Yoshiharu Tsukamoto. 2006. *Made in Tokyo: Guide Book*. Tokyo: Kajima Institute.
- Ledeneva, Alena. 2018. *The Global Encyclopaedia of Informality*. Volume 2. Edited by Alena Ledeneva, Anna Bailey, Sheelagh Barron, Costanza Curro, and Elizabeth Teague. London: UCL Press. <https://doi.org/10.14324/111.9781787351899>.
- Ledeneva, Alena. 2018. *The Global Encyclopaedia of Informality*. Volume 1. Edited by Alena Ledeneva, Anna Bailey, Sheelagh Barron, Costanza Curro, and Elizabeth Teague. London: UCL Press. <https://doi.org/10.14324/111.9781911307907>.
- Lewis, Penny, Lorens Holm, and Sandra Costa Santos. 2021. *Architecture and Collective Life*. Edited by Penny Lewis, Lorens Holm, and Sandra Costa Santos. Routledge. <https://books.google.co.th/books?id=izFCEAAAQBAJ>.
- Li, William. 2014. *Public Space in Urban Asia*. Singapore: World Scientific.
- Lindblom, Charles E. 1959. 'The Science of "Muddling Through"'. *Public Administration Review* 19 (2): 79–88. <https://faculty.washington.edu/mccurdy/SciencePolicy/LindblomMuddlingThrough.pdf>.

- Luckman, Susan. 2013. 'The Aura of the Analogue in a Digital Age: Women's Crafts, Creative Markets and Home-Based Labour After Etsy'. *Cultural Studies Review* 19 (1). <https://doi.org/10.5130/csr.v19i1.2585>.
- Making, T H E, and O F Global. 2007. 'Relevant Actors, Formal and Informal Power Structures'. In *The Making of Global City Regions*, edited by Klaus Segbers, 384. Baltimore: Johns Hopking University Press.
- Makovicky, Nicolette. 2018. 'Introduction: Economies of Favours'. In *The Global Encyclopaedia of Informality*. Volume 1, edited by Alena Ledeneva, 35. London: UCL Press.
- Mariara, Jane. 2015. 'Pro-Poor Growth Policies'. *Include Platform*. 2015. <https://www.include-platform.net/contribution/pro-poor-growth-policies/>.
- Mass Observation Project. 1943. *People's Homes*. London: ASG Bulletin.
- Mehta, Suketu. 2006. *Maximum City: Bombay Lost and Found*. Penguin Books.
- Mike Davis. 2006. *Planet of Slums: Slum Ecology*. Verso.
- Milgrom, Richard. 2008. 'Lucien Kroll. Design, Difference, Everyday Life'. In *Space, Difference, Everyday Life*. Reading Henri Lefebvre, edited by Kanishka Goonewardena, Stefan Kipfer, Richard Milgrom, and Christian Schmid. New York: Routledge.
- OECD. 2007. 'Promoting Pro-Poor Growth. Policy Guidance for Donors'. OECD Publishing. 2007. <https://www.oecd-ilibrary.org/docserver/9789264024786-en.pdf?expires=1555490582&id=id&accname=guest&checksum=3F7F827C63C799A0443F94559DD09B93>.
- Oficina Internacional del Trabajo. 2002. 'El Trabajo Decente y La Economía Informal'. 90.a Reunión. Conferencial Internacional Del Trabajo. Ginebra. <https://www.ilo.org/public/spanish/standards/relm/ilc/ilc90/pdf/rep-vi.pdf>.
- Ong, Justin. 2019. 'In Johor, Forest City Set to Deliver 20,000 Units to China, Other Buyers This Year Johor Bahru'. *Malay Mail*. 2019. <https://www.malaymail.com/news/malaysia/2019/09/10/in-johor-forest-city-set-to-deliver-20000-units-to-china-other-buyers-this/1788986>.
- Portes, Alejandro. 1996. 'The Informal Economy: Perspective from the Latin America'. *Exploring the Underground Economy* 7: 147–65. <https://doi.org/10.17848/9780880994279.ch7>.
- Portes, Alejandro, and Manuel Castells. 1989. *The Informal Economy: Studies in Advanced and Less Developed*. Edited by Alejandro Portes, Manuel Castells, and Lauren A. Benton. The Johns Hopkins University Press.
- Portes, Alejandro, and William Haller. 2004. 'La Economía Informal'. Santiago de Chile.
- Portes, Alejandro, and William Haller. 2005. 'The Informal Economy'. *Handbook of Economic Sociology*, no. December: 403–25.
- Rapoport, Amos. 1969. *House, Form and Culture*. New Jersey: Prentice-Hall.
- Recetas Urbanas, and Santiago Cirujeda. 2010. 'Recetas Urbanas'. *Jornal Arquitectos*. 2010. <http://www.recetasurbanas.net>.
- Roy, Ananya. 2015. 'Governing the Slum'. *USPSheffield*. 2015. [https://www.youtube.com/watch?v=Y\\_6SFIFxYP4](https://www.youtube.com/watch?v=Y_6SFIFxYP4).
- Roy, Ananya. 2009. 'Why India Cannot Plan Its Cities: Informality, Insurgence and the Idiom of Urbanization'. *Planning Theory* 8 (1): 76–87. <https://doi.org/10.1177/1473095208099299>.
- Roy, Ananya. 2005. 'Urban Informality. Toward an Epistemology of Planning'. *Journal of the American Planning Association* 71 (2): 147–59.
- Rudofsky, Bernard. 1987. *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture*. University of New Mexico Press.
- Rudofsky, Bernard. 1964. *Architecture without Architects, an Introduction to Nonpedigreed Architecture*. The Museum of Modern Art: Distributed by Doubleday, Garden City, N.Y.
- Said, Edward. 1979. *Orientalism*. New York: Vintage Books.
- Sanders, Nacy Margaret. 2005. 'Conference on Sustainable Building South East Asia'. In *Super-Podium: Hong Kong's New Multi-Functional Housing Base*, 158–66. Kuala Lumpur. [http://www.irbnet.de/daten/iconda/CIB\\_DC23428.pdf](http://www.irbnet.de/daten/iconda/CIB_DC23428.pdf).
- Sassen, Saskia. 1994. 'The Informal Economy: Between New Developments and Old Regulations'. *The Yale Law Journal* 103 (8): 2289–2304.
- Saunders, Peter. 2013. *Social Theory and the Urban Question*. Routledge Library Editions: The City. Routledge.

- Schumacher, Patrik. 2013. 'Free Market Urbanism - Urbanism beyond Planning'. In *Master-planning the Adaptive City – Computational Urbanism in the Twenty-First Century*, edited by Tom Verebes. New York: Routledge. <https://www.patrikschumacher.com/Texts/Free Market Urbanism - Urbanism beyond Planning.html>.
- Schumacher, Patrik. 2012. 'My Kind of Town: The Parametric Jungle'. *Architecture Today* 227.
- Schumacher, Patrik. 2016. 'Advancing Social Functionality via Agent Based Parametric Semiology'. *AD Parametricism 2.0 – Rethinking Architecture's Agenda for the 21st Century* 86 (2): 108–13. <https://doi.org/10.1002/ad.2031>.
- Schumacher, Patrik. 2012. 'Contribution to Writing Cities Symposium "Distance and Cities"'. London. <https://www.patrikschumacher.com/Texts/Distance and Cities.html>.
- Schumaker, Patrick. 2018. 'Only Capitalism Can Solve the Housing Crisis'. Adam Smith Institute. 2018. <https://www.adamsmith.org/capitalismcansolvethethehousingcrisis/>.
- Schumaker, Patrick. 2012. 'Free Market Urbanism - Urbanism beyond Planning'. In *Master-planning the Adaptive City: Computational Urbanism in the Twenty-First Century*, edited by Tom Verebes, 312. Routledge.
- Sharma, Kalpana. 2000. *Rediscovering Dharavi: Stories from Asia's Largest Slum*. Mumbai: Penguin Books.
- Sharp, Joanne; Pollock, Venda; Paddison, Ronan. 2005. 'Just Art for a Just City: Public Art and Social Inclusion in Urban Regeneration'. *Urban Studies* 42 (5/6): 1001–23.
- Shu, Wang, and Hsieh Ying-chun. 2012. *Illegal Architecture*. Garden City.
- Storper, Michael. 2016. 'The Neo-Liberal City as Idea and Reality'. *Territory, Politics, Governance* 4 (2): 241–63. <https://doi.org/10.1080/21622671.2016.1158662>.
- Tatsuno, Sheridan. 1990. *Created in Japan: From Imitators to World-Class Innovators*. Michigan: Ballinger Pub Co.
- Tewari, Saurabh. 2018. 'Jugaad'. *The Bloomsbury Encyclopedia of Design*, no. April 2016: 10–12. <https://doi.org/10.5040/9781472596161-bed-online-011>.
- Thronhill, John. 2008. 'Sarkozy Sets out Bigger State Role'. *Financial Times*. 2008. <https://www.ft.com/content/58bc11e4-8b35-11dd-b634-0000779fd18c>.
- Turner, John. 1972. *Freedom to Build, Dweller Control of the Housing Process*. New York: Macmillan.
- Viray, Erwin. 2015. 'Message from the Guest Curator'. *Asian Everyday*. 2015. [https://jp.toto.com/gallerma/ex151017/profile\\_e.htm](https://jp.toto.com/gallerma/ex151017/profile_e.htm).
- World Bank. 2019. 'World Bank Country and Lending Groups'. 2019. <https://datahelpdesk.worldbank.org/knowledgebase/articles/906519-world-bank-country-and-lending-groups>.
- Wright, Will. 1989. 'Sim City'. Maxis.
- Zusi, Peter. 2018. 'Introduction: The Grey Zones between Cultural and Political'. In *The Global Encyclopaedia or Informality*. Volume 1, edited by Alena Ledeneva, 336. London: UCL Press.

## **Socialist Housing and Political Science**

- Alexseev, Mikhail A. 2006. 'The Houses That Khrushchev and Brezhnev Built Citadels of Support or Incubators of Political Protest?' *Policy*, no. 419: 1–7.
- Blazhan, Roman. 2020. *Enter Through The Balcony*. Ukraine: Minimal Movie.
- Bristo, Katharine G. 2004. 'The Pruitt-Igoe Myth'. In *American Architectural History*, edited by Keith Eggner, 163–71. London: Routledge.
- Choate, Ksenia. 2010. 'From "Stalinkas" to "Khrushchevkas": The Transition to Minimalism in Urban Residential Interiors in the Soviet Union from 1953 to 1964'. Utah State University.
- Corten, Irina H. 1992. *Vocabulary of Soviet Society and Culture: A Selected Guide to Russian Words, Idioms, and Expressions of the Post-Stalin Era, 1953-1991*. Durham: Duke University Press. <https://archive.org/details/vocabularyofsovi00cort>.
- Davies, R. W.; Melanie Ilić. 2007. 'From Khrushchev (1935-6) to Khrushchev (1956-64): Construction Policy Compared'. 61. *Political Economy Research in Soviet Archives*. Warwick.

- Dobson, Miriam J. 2011. 'The Post-Stalin Era: De-Stalinization, Daily Life, and Dissent'. *Kritika: Explorations in Russian and Eurasian History* 12 (4): 905–24. <https://doi.org/10.1353/kri.2011.0053>.
- Federal Statistics Office of the Russian Federation. n.d. 'Commissioning of Residential Buildings'. Accessed 19 February 2022. [http://www.gks.ru/bgd/regl/b07\\_13/lssWWW.exe/Stg/d04/16-16.htm](http://www.gks.ru/bgd/regl/b07_13/lssWWW.exe/Stg/d04/16-16.htm).
- Freidrichs, Chad. 2011. *The Pruitt-Igoe Myth*. United States.
- García Moro, Francisco. 2022. 'Apropiaciones Del Espacio Doméstico En La Vivienda Socialista: Una Mirada a La Unión Soviética y Vietnam'. En Blanco. *Revista de Arquitectura*, no. 32: 130–42. <https://polipapers.upv.es/index.php/enblanco/article/view/17028/15008>.
- George, Vic, and Nick Manning. 2021. 'Housing in the Soviet Union'. *Socialism, Social Welfare and the Soviet Union* 35 (3): 129–59. <https://doi.org/10.4324/9781003250678-5>.
- Gerasimova, Ekaterina, and Sofia Chuikina. 2004. 'Obshchestvo Remonta'. *Neprikosnovennyi Zapas*, no. 34.
- Kalyukin, Alexander, and Sebastian Kohl. 2020. 'Continuities and Discontinuities of Russian Urban Housing: The Soviet Housing Experiment in Historical Long-Term Perspective'. *Urban Studies* 57 (8): 1768–85. <https://doi.org/10.1177/0042098019852326>.
- Kalyukin, Alexander, and Sebastian Kohl. 2020. 'Continuities and Discontinuities of Russian Urban Housing: The Soviet Housing Experiment in Historical Long-Term Perspective'. *Urban Studies* 57 (8): 1768–85. <https://doi.org/10.1177/0042098019852326>.
- Kimura, Hiroshi. 1969. 'Personal Property in the Soviet Union, with Particular Emphasis on the Khrushchev Era : An Ideological, Political and Economic Dilemma (I)'. Columbia University.
- Kozlov, Denis. 2015. 'Communism on Tomorrow Street: Mass Housing and Everyday Life after Stalin'. *The Journal of Modern History* 87 (2): 500–502. <https://doi.org/10.1086/681202>.
- Lawrence, Susan V., and Michael F. Martin. 2013. 'Understanding China's Political System: Report for Congress'. Congressional Research Service, 45. <https://www.fas.org/sgp/crs/row/R41007.pdf>.
- Liu, Ran, and Yuhang Jia. 2021. 'Resilience and Circularity: Revisiting the Role of Urban Village in Rural-Urban Migration in Beijing, China'. *Land* 10 (12). <https://doi.org/10.3390/land10121284>.
- Lu, Haiyan, Martin de Jong, and Yawei Chen. 2017. 'Economic City Branding in China: The Multi-Level Governance of Municipal Self-Promotion in the Greater Pearl River Delta'. *Sustainability (Switzerland)* 9 (4). <https://doi.org/10.3390/su9040496>.
- Lu, Haiyan, Martin de Jong, and Yawei Chen. 2017. 'Economic City Branding in China: The Multi-Level Governance of Municipal Self-Promotion in the Greater Pearl River Delta'. *Sustainability (Switzerland)* 9 (4). <https://doi.org/10.3390/su9040496>.
- Nickel, Annegret. 1990. 'El Casco Histórico de La Habana: La Situación de Vivienda y Los Conceptos de Renovación Urbana En La Habana'. *Revista Geográfica* 112 (112): 75–90.
- O'Donnell, Mary Ann, and Jonathan Bach. 2021. 'Reclaiming the New, Remaking the Local: Shenzhen at 40'. *China Perspectives* 2021 (2): 71–75. <https://doi.org/10.4000/chinaperspectives.11848>.
- Obertreis, Julia. 2013. 'Soviet Urban Planning, Housing Policies, and De-Stalinization'. *Kritika: Explorations in Russian and Eurasian History* 14 (3): 673–82. <https://doi.org/10.1353/kri.2013.0047>.
- Pan, Wenjian, and Juan Du. 2021. 'Towards Sustainable Urban Transition: A Critical Review of Strategies and Policies of Urban Village Renewal in Shenzhen, China'. *Land Use Policy* 111.
- Permar, Roxane. 1988. 'Perestroika, Glasnost and Art: Moscow 1988'. *Art Monthly*, November 1988.
- Reggio, Godfrey. 1982. *Koyaanisqatsi*. United States.
- Reid, Susan. 2005. 'The Khrushchev Kitchen: Domesticating the Scientific-Technological Revolution'. *Journal of Contemporary History - J CONTEMP HIST* 40: 289–316. <https://doi.org/10.1177/0022009405051554>.
- Reid, Susan E. 2016. 'Cold War Binaries and the Culture of Consumption in the Late So-

- viet Home'. *Journal of Historical Research in Marketing* 8 (1): 17–43. <https://doi.org/10.1108/JHRM-09-2015-0038>.
- Reid, Susan E. 2006. 'Khrushchev Modern. Agency and Modernization in the Soviet Home'. *Cahiers Du Monde Russe* 47 (1–2): 227–68. <https://doi.org/10.4000/monderusse.3800>.
- Schwenkel, Christina. 2020. *Building Socialism: The Afterlife of East German Architecture in Urban Vietnam*. Duke University Press Books.
- Siegmunt, Olga. 2020. 'The Historical Development of the Housing Policy of Russian Cities from Pre-Industrialization Period to Free Real Estate Market'. *Planning Perspectives* 35 (6): 955–68. <https://doi.org/10.1080/02665433.2019.1642236>.
- Utekhin, Ilya. 2011. 'Communal Living in Russia'. *Communal Living in Russia*. 2011. [http://kommunalka.colgate.edu/cfm/view\\_image.cfm?ClipID=115&ClipIDList=&Language=&SearchTargetList=](http://kommunalka.colgate.edu/cfm/view_image.cfm?ClipID=115&ClipIDList=&Language=&SearchTargetList=).
- Vais, Dana. 2020. 'Type Projects as Tools: Housing Type Design in Communist Romania'. *Architectural Histories* 8 (1): 1–17. <https://doi.org/10.5334/AH.321>.
- Varga-Harris, Christine. 2019. 'Between National Tradition and Western Modernization: Soviet Woman and Representations of Socialist Gender Equality as a "Third Way" for Developing Countries, 1956–1964'. *Slavic Review* 78 (3): 758–81. <https://doi.org/DOI:10.1017/slr.2019.233>.
- Vihavainen, Rosa. 2005. 'Housing in Russia – Policies and Practices'. *Sociology The Journal Of The British Sociological Association* 1940 (Gerasimova 2000): 1–16.
- Zile, Zigurds L. 1963. 'Programs and Problems of City Planning in the Soviet Union'. *Washington University Law Review* 1963 (1): 19–59.

## Bangkok

- The Bangkok Post. 2013. 'Apologies for Hitler Mural, Says Chulalongkorn University', 15 May 2013. <https://www.bangkokpost.com/news/local/359954/hitler-mural-done-by-ignorant-first-year-students-says-chulalongkorn-university>.
- 'Why a Nite Owl Archive?' 2013. The Web Archive. 2013. <https://web.archive.org/web/20091026194328/http://geocities.com/doxyblue/alltrink.html>.
- 'Reviving the Former Hopewell Route - Translated and Summarized by Wisarut Bholsithi from Prachachart Thurakij, March 4-7, 2004'. 2009. Web Archive. 2009. <https://web.archive.org/web/20090202012346/http://2bangkok.com/2bangkok/MassTransit/hopelate.shtml#15>.
- 'Re-Engineering in Thailand'. 1997. *The Economist*. 1997. <https://www.economist.com/unknown/1997/10/09/re-engineering-in-thailand>.
- 'Agricultural Land Reform Act 1975 [Unofficial Translation by Chandler and Thong-Ek Law Office Limited]'. n.d. Office of the Council of State. Accessed 11 January 2022. [http://web.krisdika.go.th/data/outsitedata/outside21/file/Agricultural\\_Land\\_Reform\\_Act\\_BE\\_2518\\_\(1975\).pdf](http://web.krisdika.go.th/data/outsitedata/outside21/file/Agricultural_Land_Reform_Act_BE_2518_(1975).pdf).
- 'Bangkok Art Centre Director "Fired"'. 2019. *The Bangkok Post*. 2019. <https://www.bangkokpost.com/thailand/general/1757199/bangkok-art-centre-director-fired>.
- LIFE. 1941. 'No Title', March 1941.
- 'Thailand and Japan ART BRUT: Figure of Unknown Beauty Exhibition'. 2019. Bangkok Art and Culture Center. 2019. <https://en.bacc.or.th/archive/893.html>.
- Abhichartvorapan, Waeovichian, and Kenji Watanabe. 2015. 'A Review on Historic Monument Conservation in Thailand: Problems of Modern Heritage'. *U-Tokai.Ac.Jp*, no. 2003: 7–14. [http://www.u-tokai.ac.jp/academics/undergraduate/engineering/kiyou/pdf/vol\\_40\\_001e/03.pdf](http://www.u-tokai.ac.jp/academics/undergraduate/engineering/kiyou/pdf/vol_40_001e/03.pdf).
- A Day Magazine. 2017. "Chāng Chùy" Xāñācākṛ Ṣilpa Śud Mañ Kñnād 11 Rì Thī Mī Thạng Khwām Kīā Bābin Læa Kherṭṅngbin Là Hīy ['Chang Chui' Un Emporio de 11 Rais Con Audaces Aeronaves]'. 2017. <http://www.adaymagazine.com/articles/draft-22>.
- Anonymous. 2018. 'Anti-Royalism in Thailand Since 2006: Ideological Shifts and Resistance'. *Journal of Contemporary Asia* 48 (3): 363–94. <https://doi.org/10.1080/00472336.2018.1427021>.

- AP Thai. 2016. 'The Unusual Football Field'. 2016. <https://www.youtube.com/watch?v=OonCSSNe-kw>.
- Archer, Diane. 2012. 'Baan Mankong Participatory Slum Upgrading in Bangkok, Thailand: Community Perceptions of Outcomes and Security of Tenure'. *Habitat International* 36 (1): 178–84. <https://doi.org/10.1016/j.habitatint.2011.08.006>.
- Archer, Diane, Wijitbusaba Marome, Boonanan Natakun, Pattaradeth Mabangyang, and Nuttavikhom Phanthuwongpakdee. 2019. 'The Role of Collective and Individual Assets in Building Urban Community Resilience'. *International Journal of Urban Sustainable Development* 00 (00): 1–18. <https://doi.org/10.1080/19463138.2019.1671425>.
- Archive, Asia Art. n.d. 'Cities on the Move. Archive'. Accessed 22 May 2021. <https://aaa.org.hk/en/resources/datasets/cities-on-the-move-exhibition-archive>.
- Ardruga, Winyu. 2018. 'Modern Mosque/Modern Muslim: The Foundation of Islamic Centre of Thailand by Paichit Pongpunluk'. In *13th International Conference on Thai Studies Globalized Thailand? Connectivity, Conflict and Conundrums of Thai Studies*. Chiang Mai.
- Arkaraprasertkul, Non, and Reilly Paul Rabitaille. 2009. 'Building Nine at Panabhandhu School'. *Thresholds*, no. 35: 8–15. <https://www.jstor.org/stable/43876560>.
- Aruninta, Ariya. 2009. 'Rehabilitative Landscape in the Old Communities in Bangkok, Thailand'. In *The 2009 Incheon IFLA APR Congress*. Incheon. [http://www.land.arch.chula.ac.th/data/file\\_20090921165813.pdf](http://www.land.arch.chula.ac.th/data/file_20090921165813.pdf).
- Association of Siamese Architects. 2016. 'Scala Theater'. ASA Conservation Award. 2016. <https://asaconservationaward.com/index.php/2016-06-13-15-23-31/commercial2555/373-scala-theater#2>.
- Baffie, Jean. 2017. 'From Ying Nakhon Sophehi to Sao Borikan: Banality and Originality in the Development of Prostitution in Thailand'. *Recherche En Sciences Humaines Sur l'Asie Du Sud-Est*, no. 29: 143–86. <https://doi.org/10.4000/moussons.3787>.
- Baker, Chris. 2016. 'The 2014 Thai Coup and Some Roots of Authoritarianism'. *Journal of Contemporary Asia* 46 (3): 388–404. <https://doi.org/10.1080/00472336.2016.1150500>.
- Baker, Chris, and Pasuk Phongpaichit. 2014. *A History of Thailand*. 3rd ed. Cambridge University Press.
- Baker, Chris, and Pasuk Phongpaichit. 2017. *A History of Ayutthaya*. Cambridge University Press.
- Bautze, Joachim, and Joachim K. Bautze. 2016. *Unseen Siam: Early Photography 1860-1910*. Edited by Narisa Chakrabongse. Bangkok: River Books.
- Beek, Steve Van. 1982. *Bangkok. Only Yesterday*. Hong Kong: Hong Kong Publishing Company.
- Bisalputra, Pimpraphai, and Jeffery Sng. 2015. *A History of the Thai-Chinese*. London: Didier Millet, Csi.
- Bliss, Jennifer. 2000. *But, I Don't Give A Hoot: The Life and Times of Bernard Trink, Bangkok's 'Nite Owl'*. Bangkok: Post Books.
- Bollansee, M. 2013. *Southeast Asian Contemporary Art Now*. Straits Times Press.
- Bräunlein, Peter J. 2013. 'Spirits in and of Southeast Asia's Modernity. An Overview'. 1.
- Bray, Catherine. 2016. 'Film Review: "Motel Mist"'. *Variety*. 2016. <https://variety.com/2016/film/reviews/motel-mist-review-1201769250/>.
- Budweiser USA. 2014. 'Budweiser USA: VICE Modern Football Stories'. 2014. [https://www.youtube.com/watch?v=y\\_lwMQ20rEM](https://www.youtube.com/watch?v=y_lwMQ20rEM).
- Bunyawanich, Sasanun, Maria-Liisa Järvelä, and Abdul Ghaffar. 2018. 'The Influence of Uniform in Establishing Unity, Hierarchy, and Conformity at Thai Universities'. *Journal of Education and Training Studies* 6 (7).
- Center for Contemporary Art. 2010. 'Surasi Kusolwong: Golden Ghost (A Guest + A Host = A Chinese Ghost)'. Center for Contemporary Art. 2010. <https://ucca.org.cn/en/exhibition/surasi-kusolwong-golden-ghost-guest-host-chinese-ghost/>.
- Chambers, Paul, and Napisa Waitoolkiat. 2016. 'The Resilience of Monarchised Military in Thailand'. *Journal of Contemporary Asia* 46 (3): 425–44. <https://doi.org/10.1080/00472336.2016.1161060>.
- Chat Chuenrudeemol. 2018. 'Chat Chuenrudeemol 4.11.18: Architecture Lecture'. College of Environmental Design. 2018. <https://vimeo.com/280758171>.

- Cheong, Wong Hoy. 2015. 'Cities on the Move: Twenty Years On'. M+ Stories. 2015. <https://stories.mplus.org.hk/en/podium/issue-1-visual-culture/cities-on-the-move-twenty-years-on/>.
- Chiu, Helen L. 1984. 'Four Decades of Housing Policy in Thailand'. *Habitat International* 8 (2): 31–42. [https://doi.org/10.1016/0197-3975\(84\)90005-5](https://doi.org/10.1016/0197-3975(84)90005-5).
- Choonhavan, Kraisak. 1984. 'The Growth of Domestic Capital and Thai Industrialisation'. *Journal of Contemporary Asia* 14 (2): 135–46. <https://doi.org/10.1080/00472338485390101>.
- Chotpradit, Thanavi. 2018. 'Countering Royalism with Constitutionalism: The People's Party's Visual Culture after the Boworadet Rebellion'. *South East Asia Research* 26 (3): 235–55. <https://doi.org/10.1177/0967828X18792635>.
- Chotpradit, Thanavi. 2018. 'Of Art and Absurdity: Military, Censorship, and Contemporary Art in Thailand'. *Journal of Asia-Pacific Pop Culture* 3 (1). <https://doi.org/10.5325/ja-siapacipopcult.3.1.0005>.
- Chua, Lawrence. 2021. *Bangkok Utopia: Modern Architecture and Buddhist Felicities, 1910–1973 (Spatial Habitus: Making and Meaning in Asia's Architecture)*. University of Hawaii Press [Kindle Android version].
- Chua, Lawrence. 2019. 'The Aesthetic Citizen: Translating Modernism and Fascism in Mid Twentieth-Century Thailand'. In *Southeast Asia's Modern Architecture*, edited by Ji-at-Hwee Chang and Imran bin Tajudeen, 58–84. Singapore: NUS Press.
- Chua, Lawrence. 2010. 'Review of The Art and Architecture of the People's Party'. *New Mandala*. 2010. <https://www.newmandala.org/book-review/review-of-art-and-architecture-of-the-people-party-tlcnmrev-ix/>.
- Chua, Lawrence. 2014. 'The City and the City: Race, Nationalism, and Architecture in Early Twentieth-Century Bangkok'. *Journal of Urban History* 40 (5): 933–58. <https://doi.org/10.1177/0096144214533082>.
- Chuenrudeemol, Chatpong. 2016. 'Personal Communication'. Bangkok.
- Chulasai, Bundit. 1985. 'Bangkok: The Myth of Shophouses'. In *Mimar: Architecture in Development*, edited by Hasan-Uddin Khan. Singapore: Concept Media Ltd.
- Conlon, Scarlett. 2016. 'Balenciaga's Market Bags Approved'. *Vogue*. 2016. <http://www.vogue.co.uk/article/balenciaga-not-copying-thai-market-bags>.
- Cornwel-Smith, Philip. 2020. *Very Bangkok: In the City of the Senses*. River Books.
- Cornwel-Smith, Philip. 2005. *Very Thai. Everyday Popular Culture*. 2nd ed. Bangkok: River Books.
- D'Amato, Joe. 1976. *Emmanuelle in Bangkok*. Italia.
- Daniere, Amrita, and Anchana NaRanong. 2008. 'Tangible and Intangible Civic Spaces in Bangkok's Slums'. In *The Politics of Civic Space in Asia*, edited by Amrita Daniere and Anchana NaRanong. Routledge.
- Dolruthai Jiarakul. 2015. 'Khlong: Bangkok Canals Revitalization'. Silpakorn University. [https://www.scoutsecuador.org/site/sites/default/files/%5Bbiblioteca%5D/5.1 Conservacion de alimentos y Recetas sencillas.pdf%0Ahttp://publications.lib.chalmers.se/records/fulltext/245180/245180.pdf%0Ahttps://hdl.handle.net/20.500.12380/245180%0Ahttp://dx](https://www.scoutsecuador.org/site/sites/default/files/%5Bbiblioteca%5D/5.1%20Conservacion%20de%20alimentos%20y%20Recetas%20sencillas.pdf%0Ahttp://publications.lib.chalmers.se/records/fulltext/245180/245180.pdf%0Ahttps://hdl.handle.net/20.500.12380/245180%0Ahttp://dx).
- Ekachai, Sanitsuda. 2007. 'Spot the Thai National Dress'. *The New Mandala*. 2007. <https://www.newmandala.org/spot-the-thai-national-dress/>.
- Ekachai, Sanitsuda, and Andrew Walker. 2007. 'Spot the Thai National Dress'. *New Mandala*. 2007. <https://www.newmandala.org/spot-the-thai-national-dress/>.
- Engel, David M. 2015. 'Rights as Wrongs: Legality and Sacrality in Thailand'. *Asian Studies Review* 39 (1): 38–52. <https://doi.org/10.1080/10357823.2014.990356>.
- Esara, Pilapa. 2014. 'Bangkok Slum Leader'. In *Figures of Southeast Asian Modernity*, edited by Joshua Barker, Erik Harms, and Johan Lindquist, 113–15. Honolulu: University of Hawaii Press.
- Falkus, M. 1991. 'The Economic History of Thailand'. *Australian Economic History Review* 31 (1): 53–71. <https://doi.org/10.1111/aehr.311004>.
- Farley, Melissa. 2006. 'Prostitution, Trafficking, and Cultural Amnesia: What We Must Not Know in Order To Keep the Business of Sexual Exploitation Running Smoothly'. *Yale Journal of Law and Feminism*, no. 18: 101–36.
- Feeny, David. 1993. 'The Demise of Corvée and Slavery in Thailand 1782-1913'. In *Breaking*

- the Chains: Slavery, Bondage, and Emancipation in Modern Africa and Asia, edited by Martin A. Klein, 83–111. University of Wisconsin Press.
- Fitchett, Delbert. 1999. 'Bank for Agriculture and Agricultural Cooperatives (BAAC), Thailand (Case Study)'. Consultative Group to Assist the Poorest (CGAP) Working Group on Savings Mobilization. Eschborn,.
- Fredrickson, Terry. 2015. 'Tuk-Tuk Dress a Winner as Miss Universe Context Ends in Mix-Up'. The Bangkok Post. 2015. <https://www.bangkokpost.com/learning/easy/801552/tuk-tuk-dress-a-winner-as-miss-universe-context-ends-in-mix-up>.
- Fuchs, Christian. 2019. 'Revisiting the Althusser/E. P. Thompson-Controversy: Towards a Marxist Theory of Communication'. *Communication and the Public* 4 (1): 3–20. <https://doi.org/10.1177/2057047319829586>.
- Galligan, Gregory. 2014. 'Atlas Bangkok: Principal Players'. *Art in America* Nov 2014.
- Galligan, Gregory. 2015. 'Northern Renaissance'. *Art in America* February 2: 47–48.
- Galligan, Gregory. 2010. 'Bangkok Report: In the New Siam'. *Art in America* June 2010.
- Galligan, Gregory. 2015. 'No Title'. *Art in America*, no. 808: 65–66.
- García Moro, Francisco. 2022. 'White Palaces over Rice Crops. New Formalism in Thai Corporate Architecture'. *Cuaderno de Notas* 23: 72–87. <https://doi.org/https://doi.org/10.20868/cn.2022.23>.
- Giles, Ceinwen. 2003. 'The Autonomy of Thai Housing Policy, 1945-1996'. *Habitat International* 27 (2): 227–44. [https://doi.org/10.1016/S0197-3975\(02\)00047-4](https://doi.org/10.1016/S0197-3975(02)00047-4).
- Glassman, Jim. 2020. 'Lineages of the Authoritarian State in Thailand: Military Dictatorship, Lazy Capitalism and the Cold War Past as Post-Cold War Prologue'. *Journal of Contemporary Asia* 50 (4): 571–92. <https://doi.org/10.1080/00472336.2019.1688378>.
- Handley, Paul. 2006. *The King Never Smiles*. London: Yale University Press.
- Hanru, Hou, and Hans Ulrich Obrist. 2007. *Cities on the Move / Urban Chaos and Global Change— East Asian Art, Architecture and Film Now*. London: Hayward Gallery Publishing. <https://waysofcurating.withgoogle.com/exhibition/cities-on-the-move>.
- Harms, Erik L. 2018. 'Harms on Soprannetti, ' Owners of the Map : Motorcycle Taxi Drivers, Mobility and Politics in Bangkok". *H-Asia*, 1–4.
- Herzfeld, Michael. 2017. 'Thailand in a Larger Universe: The Lingering Consequences of Crypto-Colonialism'. *The Journal of Asian Studies* 76 (4): 887–906. <https://doi.org/https://doi.org/10.1017/S0021911817000894>.
- Herzfeld, Michael. 2016. *Siege of the Spirits*. Chicago: University of Chicago Press.
- Hewison, Kevin. 2018. 'Owners of the Map. Motorcycle Taxi Drivers, Mobility, and Politics in Bangkok'. *Journal of Contemporary Asia*, 1–4. <https://doi.org/10.1080/00472336.2018.1488919>.
- Hewison, Kevin. 2019. 'Crazy Rich Thais: Thailand's Capitalist Class, 1980–2019'. *Journal of Contemporary Asia* 00 (00): 1–16. <https://doi.org/10.1080/00472336.2019.1647942>.
- Holmstrom, Heidi. 2019. 'Animatics and Anti-Communism: Payut Ngaokrachang Animates Hanuman for the USIA'. *The Unwritten Record*. 2019. <https://unwritten-record.blogs.archives.gov/2019/05/15/animatics-and-anti-communism/>.
- Horayangkura, Vimolsiddhi. 2017. 'In Search of Fundamentals of Thai Architectural Identity: A Reflection of Contemporary Transformation'. *Athens Journal of Architecture* 3 (1): 21–40. <https://doi.org/10.30958/aja.3-1-2>.
- Horyingsawad, Wichit. 2016. 'Bangkok Brutalism'. *Art4d*. 2016. <https://art4d.com/2016/07/bangkok-brutalism>.
- Jablon, Philip. 2010. 'The "Southeast Asia Movie Theater Project"'. *ASEAS - Austrian Journal of South-East Asian Studies* 3 (2): 278–86.
- Jaecin, Just. 1974. *Emmanuelle*. France.
- Janssen, Peter. 2018. 'Want to Save Bangkok's Shophouses? Don't Count Me In'. *Asia Nikkei*. 2018. <https://asia.nikkei.com/Editor-s-Picks/Tea-Leaves/Want-to-save-Bangkok-s-shophouses-Don-t-count-me-in>.
- Jansuttiapan, Monruedee. 2016. 'Green Space vs. Community: The Future of Mahakan Fort'. *BK Asia City*. 2016. <https://bk.asia-city.com/city-living/news/future-mahakan-fort-green-space-community>.
- Jeffrey, Leslie. 2002. "'Because They Want Nice Things": Prostitution, Consumerism, and Cul-

- ture in Thailand'. *Atlantis* 2 (26): 4–13.
- Johnson, Andrew A. 2015. 'A Spirit Map of Bangkok: Spirit Shrines and the City in Thailand'. *Journal for the Academic Study of Religion* 28 (3): 293–308. <https://doi.org/10.1558/jasr.v28i3.28434>.
- Ketbungkan, Kaewta. 2016. 'Khon Can't Kart: Tourism Video Latest Front in Culture Wars'. *Khaosod*. 2016. <http://www.khaosodenglish.com/life/arts/2016/09/22/khon-cant-kart-tourism-video-latest-front-culture-wars/>.
- Ketbungkan, Kaewta. 2016. 'Mysterious Charm of Karaoke Bars Captured in Photos'. *Khaosod English*. 2016. <http://www.khaosodenglish.com/life/arts/2016/06/29/mysterious-charm-karaoke-bars-captured-photos-saturday/>.
- Khanh, Thuan. 2016. 'First Exhibition on Subsidy Period: It Is Not Just a Tale'. *Nhân Dân*. 2016. <https://en.nhandan.vn/culture/heritage/item/4011902-first-exhibition-on-subsidy-period-it-is-not-just-a-tale.html>.
- Krairiksh, Piriya. 2012. 'A Brief History of Heritage Protection in Thailand'. *Journal of the Siam Society* 100.
- Kuo, Min-Hsun, Yamnill Christine, and Gary N McLean. 2008. 'The Dilemma of Prostitution in Taiwan and Thailand from an NHRD Perspective'. *Human Resource Development International* 11 (5): 493–505.
- Kusaka, Yoko. 1999. *Japanese Corporate Culture and Its Dynamics in Thailand: A Case Study of Thaniya Area*. Chulalongkorn University. <https://www.economist.com/unknown/1997/10/09/re-engineering-in-thailand>.
- Lassus, Pongkwan. 2017. 'Modern Architecture in Thailand'. *Docomomo* 57 (2): 65–73.
- Leightner, Jonathan E. 2007. 'Thailand's Financial Crisis: Its Causes, Consequences, and Implications'. *Journal of Economic Issues* 41 (1): 61–76.
- Likitpornasawan, Thongchai, ed. 2015. *Phānthī Krung Thēp Chō.Sō. 2430 [Maps of Bangkok 1887]*. Bangkok: Kasikorn Thai Bank and Cultural Affairs Association.
- Lines, Lisa. 2015. 'Prostitution in Thailand: Representations in Fiction and Narrative Non-Fiction'. *Journal of International Women's Studies* 16 (3): 86–100.
- Loeffler, Jane C. 1990. 'The Architecture of Diplomacy: Heyday of the United States Embassy-Building Program, 1954-1960'. *Journal of the Society of Architectural Historians* 49 (3): 251–78. <https://doi.org/10.2307/990518>.
- Maisrikrod, Surin. 1993. 'Thailand 1992: Repression and Return of Democracy'. *Southeast Asian Affairs*, 327–49.
- Mateo-Babiano, Iderlina B. 2012. 'Public Life in Bangkok's Urban Spaces'. *Habitat International* 36 (4): 452–61. <https://doi.org/https://doi.org/10.1016/j.habitatint.2012.04.001>.
- Mateo-Babiano, Iderlina B. 2012. 'Public Life in Bangkok's Urban Spaces'. *Habitat International* 36 (4): 452–61. <https://doi.org/10.1016/j.habitatint.2012.04.001>.
- McCargo, Duncan. 2017. 'Thailand's Urbanized Villagers and Political Polarization'. *Critical Asian Studies* 49 (3): 365–78. <https://doi.org/10.1080/14672715.2017.1342985>.
- McCargo, Duncan. 2005. 'Network Monarchy and Legitimacy Crises in Thailand'. *Pacific Review* 18 (4): 499–519. <https://doi.org/10.1080/09512740500338937>.
- McDaniel, Justin Thomas. 2018. 'Ethnicity and the Galactic Polity: Ideas and Actualities in the History of Bangkok'. *Journal of Southeast Asian Studies* 49 (1): 129–48. <https://doi.org/10.1017/S0022463417000728>.
- McGrath, Brian. 2013. 'War, Trade, and Desire: Urban Design and the Counter Public Spheres of Bangkok'. *Footprint. Delft Architecture Theory Journal* 7 (1). <https://www.scribd.com/document/213892744/Footprint-12>.
- Mérieau, Eugénie. 2016. 'Thailand's Deep State, Royal Power and the Constitutional Court (1997–2015)'. *Journal of Contemporary Asia* 46 (3): 445–66. <https://doi.org/10.1080/00472336.2016.1151917>.
- Months, Regina. 2019. 'Shophouses 4 x 8 m Bangkok'. Peter Nitsch. 2019. <https://peternitsch.com/works/shophouses-4-x-8-m-bangkok/>.
- Moontamas, Nakrob. 2016. 'Comunicación Personal'. Bangkok.
- Moontamas, Nakrob. 2016. 'In Memory of Our Beloved King. Le Petit Prince'. *Elle Thailand*, 2016.
- Moontamas, Nakrob, and TEDx Talks. 2016. 'Dì Nì Lok Êwn Khx I Lăc | Nakrob Moontamas [Los Collagen Pueden Ser Cualquier Imagen Del Mundo]' TEDxBangkok'. TEDx

- Talks. 2016. <https://www.youtube.com/watch?v=y9FSwgimCqM>.
- Muecke, Marjorie. 1992. 'Mother Sold Food, Daughter Sells Her Body: The Cultural Continuity of Prostitution'. *Social Science Medicine* 35 (7): 891–901.
- Mydans, Seth. 1999. 'Bangkok Opens Skytrain. But Will It Ease Car Traffic?' *The New York Times*. 1999. <https://www.nytimes.com/1999/12/06/world/bangkok-opens-skytrain-but-will-it-ease-car-traffic.html>.
- Nakornjarupong, Wiboon. 1981. 'Patronage and the Night Queens'. *Business in Thailand*, 40–52.
- Ngaokrachang, Payout. 1957. *Hnumān Phechiyphay Khrāng Hīm* ['Hanuman Faces a New Disaster']. Thailand: American News Agency, National Film Archive Thailand. <https://www.youtube.com/watch?v=Z8x5wL3GIXw>.
- Noobanjong, Koompong. 5AD. 'Tales from the Throne Hall: The Chakri Maha Prasat Unveiled'. *Journal of Industrial Education* 1.
- Noobanjong, Koompong. 2003. 'Power, Identity, and the Rise of Modern Architecture: From Siam to Thailand'. *Dissertation.Com*.
- Noobanjong, Koompong. 2013. 'Thailand's Path to Modern Polity'. In *Transforming Asian Cities: Intellectual Impasse, Asianizing Space, and Emerging Translocalities*, edited by Nihal Perera and Wing-Shing Tang, 33–50. New York.
- Ockey, James. 2001. 'Representations of the Middle Class, the Poor, and Democracy in Thailand'. In *House of Glass: Culture, Modernity, and the State in Southeast Asia*, edited by Yao Souchou, 313–37. Singapore: Institute of South East Asian Studies.
- OECD/UNESCO. 2016. 'Education in Thailand. An OECD-UNESCO Perspective'. *Reviews of National Policies for Education*. <http://dx.doi.org/10.1787/9789264259119-en>.
- Office of the National Economic and Social Development Council. 2019. 'Gross Regional and Provincial Product Chain Volume Measure 2019 Edition'. Office Of The Permanent Secretary For Ministry Of Agriculture And Cooperatives. 2019. <https://www.opsmoac.go.th/udonthani-dwl-files-431291791070>.
- Ongsavangchai, Nawit, and Funo Shuji. 2004. 'Consideration on Formation of Shophouse in Ratanakosin Area and Tipology of Bangkok, Thailand'. *Journal Urban Planning*, no. 577: 9–15.
- Ouyyanont, Porphant. 2001. 'The Vietnam War and Tourism in Bangkok's Development, 1960–70'. *Southeast Asian Studies* 39 (2): 157–87. <https://kyoto-seas.org/pdf/39/2/390201.pdf>.
- Pathmanand, Ukrist, and Michael K. Connors. 2019. 'Thailand's Public Secret: Military Wealth and the State'. *Journal of Contemporary Asia* 00 (00): 1–25. <https://doi.org/10.1080/00472336.2019.1635632>.
- Pattanakulchai, Panasarn. 2021. 'Khñ Xyù Mì Dì Sřāng Khñ Sřāng Mì Dì Xyù' Chud P̄hāph Sāthxn Chīwit Khñ Kxšřāng ['Construyen Aquello En Lo Que Lo Que No Pueden Vivir']. *Urban Creature*. 2021. [https://urbancreature.co/construction-worker-life-contrast-building/?fbclid=IwAR1qu5zXPmJyHm8rqfuvG3pHjdH3DOv9\\_LM8wZvzdR5GSj6q6g3jjn08c88](https://urbancreature.co/construction-worker-life-contrast-building/?fbclid=IwAR1qu5zXPmJyHm8rqfuvG3pHjdH3DOv9_LM8wZvzdR5GSj6q6g3jjn08c88).
- Peleggi, Maurizio. 2007. 'Thailand'. In *The Politics of Dress in Asia and the Americas*. Sussex Academic Press, edited by Mina Roces and Louise P. Edwards, 65–80. Sussex: Sussex Academic Press.
- Pettifor, Steven. 2003. *Flavours. Thai Contemporary Art*. Edited by Thavibu Gallery. Abebooks.
- Phongpaichit, Pasuk. 1982. 'From Peasant Girls to Bangkok Masseuses'. 2. *Women, Work, and Development. Working Papers. International Labour Office*.
- Phongpaichit, Pasuk. 2016. 'Inequality, Wealth and Thailand's Politics'. *Journal of Contemporary Asia* 46 (3): 405–24. <https://doi.org/10.1080/00472336.2016.1153701>.
- Phongpaichit, Pasuk, and Chris Baker. 2009. *Thaksin. Chiang Mai: Silkworm Books*.
- Phongpaichit, Phasuk, and Chris Baker. 2000. 'Chao Sua, Chao Pho, Chao Thi: Lords of Thailand's Transition'. In *Money and Power in Provincial Thailand*, edited by Ruth Thomas McVey, 30–52. NIAS Press.
- Ploysangwal, Wanida. 2018. 'An Assessment of Critical Thinking Skills of Thai Undergraduate Students in Private Thai Universities in Bangkok through an Analytical and Critical Reading Test'. Bangkok.
- Polakit, Kasama, and D Boontharm. 2008. 'Mobile Vendors: Persistence of Local Culture in the

- Changing Global Economy of Bangkok'. In , 175–201.
- Poshyananda, Apinan. 1992. *Modern Art in Thailand: Nineteenth and Twentieth Centuries*. Oxford: Oxford University Press.
- Povotong, Pirasri, ed. n.d. *1887 Maps of Bangkok and Thonburi*.
- Prakitnonthakan, Chatri. 2009. *The Art and Architecture of the People's Party: Political Symbols in Ideological Aspect*. Bangkok: Matichon.
- Prakitnonthakan, Chatri. 2012. 'Rattanakosin Charter: The Thai Cultural Charter for Conservation'. *Journal of the Siam Society* 100.
- Prakitnonthakan, Chatri. 2014. 'Rethinking Tamnan Phutthachedi Siam: The Rise of New Plot within Thai Art History'. In *12th International Conference on Thai Studies*. Sydney.
- Premssirat, Suwilai. 2014. 'Redefining "Thainess": Embracing Diversity, Preserving Unity'. In *Contemporary Socio-Cultural and Political Perspectives in Thailand*, edited by Pranee Liamputtong. New York: Springer.
- Punpairroj, Poomchai. 2010. 'Recalibrating the New Thai Vernacular Architecture'. *Journal of Architectural/Planning Research and Studies* 7 (2): 65–79. [http://www.tds.tu.ac.th/jars/download/jars/v7-2/05 Recalibrating the new thai vernacular architecture\\_040811.pdf](http://www.tds.tu.ac.th/jars/download/jars/v7-2/05%20Recalibrating%20the%20new%20thai%20vernacular%20architecture_040811.pdf).
- Ramsay, James Ansil. 2019. 'The Limits of Land Reform in Thailand'. *The Journal of Developing Areas* 16 (2): 173–96.
- Reynolds, Bruce. 2005. *Thailand's Secret War: OSS, SOE and the Free Thai Underground during World War II*. Cambridge University Press.
- Rho-Ng, Elizabeth. 2000. 'The Conscription of Asian Sex Slaves: Causes and Effects of U.S. Military Sex Colonialism in Thailand and the Call to Expand U.S. Asylum Law'. *Asian Law Journal* 7 (103): 103–30.
- Roffa Mon Amour. 2016. 'RMA 2016 Interview Prabda Yoon on Motel Mist'. Roffa Mon Amour. 2016. <https://roffamonamour.com/rma-2016-interview-prabda-yoon-on-motel-mist/>.
- Sattayanurak, Saichol. n.d. 'The Construction of Mainstream Thought on "Thainess" and the "Truth" Constructed by "Thainess"'
- Sattayanurak, Saichol. 2002. 'Intellectuals and the Establishment of Identities in the Thai Absolute Monarchy State'. *Journal of the Siam Society* 90 (101–124).
- Savasdisara, Tongchai, Walter E.J. Tips, and Sunata Suwannodom. 1989. 'Residential Satisfaction in Private Estates in Bangkok. A Comparison of Low-Cost Housing Estates and Determinant Factors\*'. *Habitat International* 13 (1): 65–73. [https://doi.org/10.1016/0197-3975\(89\)90008-8](https://doi.org/10.1016/0197-3975(89)90008-8).
- Sheeren, Ole. n.d. 'Cities on the Move, Bangkok'. Büro Ole Sheeren. Accessed 12 March 2020. <https://buro-os.com/projects/cities-on-the-move--bangkok>.
- Shenon, Phillip. 1992. 'Deaths Mount as Troops Fire on Thais'. *The New York Times*. <https://www.nytimes.com/1992/05/19/world/deaths-mount-as-troops-fire-on-thais.html>.
- Siamwalla, Ammar, Chirmsak Pinthong, Nipon Poapongsakorn, Ammar Siamwalla, Chirmsak Pinthong, and Nipon Poapongsakorn. 1990. 'The Thai Rural Credit System: Public Subsidies, Private Information, and Segmented Markets'. *The World Bank Economic Review* 4 (3): 271–95. <http://www.jstor.org/stable/3989878>.
- Sirichaiyongboon, Natthida, and Nittaya Kaewkhana. 2016. 'Khvam Pen Meung Ni Kwiniphant Thai Rao May ["Urbanization in Contemporary Thai Poetry"]'. *Wanwitat*, no. 16: 24–46. <https://doi.org/10.14456/vannavidas.2016.2>.
- Sirisrisak, Tiamsoon. 2009. 'Conservation of Bangkok Old Town'. *Habitat International* 33 (4): 405–11. <https://doi.org/10.1016/j.habitatint.2008.12.002>.
- Sittirak, Sinith, and Mattanyu Meksawat. 2019. 'Searching for Feminist Geography in Thailand: Mapping Trails of Inspiration'. *Gender, Place and Culture* 26 (7–9): 1288–96. <https://doi.org/10.1080/0966369X.2019.1632812>.
- Somswasdi, Virada. 2004. 'Legalization of Prostitution in Thailand: A Challenge to Feminism and Societal Conscience'.
- Soparatana, Thamnoon. 1972. 'Economic Development of Thailand: An Analysis of the Agricultural Sector'. Utah State University.
- Sopranzetti, Claudio. 2017. *Owners of the Map: Motorcycle Taxi Drivers, Mobility, and Politics in Bangkok*. Oakland, California: University of California Press.
- Sopranzetti, Claudio. 2013. 'The Owners of the Map: Motorcycle Taxi Drivers, Mobility, and

- Politics in Bangkok'. Harvard University.
- Stengs, Irene. 1999. 'A Kingly Cult: Thailand's Guiding Lights in a Dark Era'. *Etnofoor* 12 (2): 41–71.
- Stengs, Irene. 2009. *Worshipping the Great Moderniser: King Chulalongkorn, Patron Saint of the Thai Middle Class*. University of Washington Press.
- Stifel, Laurence D. 1976. 'Technocrats and Modernization in Thailand'. *Asian Survey* 16 (12): 1184–96. <https://doi.org/10.2307/2643454>.
- Streckfuss, David. 2012. 'An "Ethnic" Reading of "Thai" History in the Twilight of the Century-Old Official "Thai" National Model'. *South East Asia Research* 20 (3): 305–27. <https://doi.org/https://doi.org/10.5367/sear.2012.0115>.
- Suwansawat, Chatchawan. 2020. 'Chatchawan Suwansawat'. *The Cloud*. 2020. <https://readthecloud.co/architect-1/>.
- Suwanwattana, Wanrug. 2015. 'Re-Narrating a Local Myth, Reproducing the Thai "royalist-Nationalist" Narrative: "The Myth of Sao Hai" by Daen-Arun Saengthong'. *South East Asia Research* 23 (4): 505–20. <https://doi.org/10.5367/sear.2015.0283>.
- Tachaya, Keng. 2016. 'Tiew Thai Me Hey - Keng Feat. Film [Official MV]'. 2016. <https://www.youtube.com/watch?v=8VO9PzDDX-M>.
- Tanabe, Shigeharu., and Charles F Keyes. 2002. *Cultural Crisis and Social Memory: Modernity and Identity in Thailand and Laos*. Honolulu: University of Hawai'i Press.
- Teeraviriyakul, Udornporn. 2014. *Bangkok Modern. The Transformation of Bangkok with Singapore and Batavia as Models (1861-1897)*. Bangkok: Institute of Asian Studies, Chulalongkorn University.
- Teh, David. 2017. *Thai Art: Currencies of the Contemporary*. London: The MIT Press.
- Tejapira, Kasian. 2001. 'The Post-Modernization of Thainess'. In *House of Glass: Culture, Modernity, and the State in Southeast Asia*, 150–70. Institute of South East Asian Studies.
- Tetty, Justice, and Jeremy Douglas. 2020. 'Synthetic Drugs in East and Southeast Asia Latest Developments and Challenges'.
- Thairakulpanich, Asaree. 2016. 'Pitch Imperfect: Khlong Toei Slums Get Funky Football Fields'. 2016. <http://www.khaosodenglish.com/featured/2016/10/09/pitch-imperfect-khlong-toei-kids-get-weird-football-fields/>.
- Thaveeprungsriporn, Piyalada. 2016. 'The Politics of Thainess'. *ASA* 06: 54–51.
- Treza, Raphael. 2020. 'Mystery Mind Maps'. Raphael Treza. 2020. <https://www.youtube.com/watch?v=bbVPzSGQ2Xg&t=78s>.
- Tsao, Yidi. 2019. 'Surasi Kusolwong — Thailand Every Day'. *Cobo Social*. 2019. <https://www.cobosocial.com/dossiers/surasi-kusolwong-thailand-every-day/>.
- Ünaldi, Serhat. 2016. *Working towards the Monarchy: The Politics of Space in Downtown Bangkok*. University of Hawaii Press.
- Abbe Museum, Van. 2011. 'Naked Machine (Volkswagen Modern) 2000-2011'. Van Abbe Museum. 2011. <https://vanabbemuseum.nl/en/collection/details/collection/?lookup%5B1673%5D%5Bfilter%5D%5B0%5D=id%3AC8661>.
- Roy, Erwan Van. 2016. 'Rise and Fall of the Bangkok Mandala'. *Journal of Asian History* 45 (1): 85–118.
- Wattana, Lim. 2016. 'ChangChui'. Bangkok.
- Wattanawanyoo, Kisnaphol. 2018. 'Rod- Re (Thailand)'. In *The Global Encyclopaedia or Informality*. Volume 2, edited by Alena Ledeneva, 144–117. London: UCL Press. <https://doi.org/10.14324/111.9781787351899>.
- Whiting, Edmund J. 1960. *Greater Bangkok Plan 2533 / Edmund J. Whiting, Frederick J. Adams*. Bangkok: Ministry of Interior.
- Wilhelm, Richard. 1926. *The Secret of the Golden Flower*. London: Kegan Paul, Trench, Trubner & Co., Ltd.
- Wongphyat, Waricha. 2009. 'Spatial Anthropology of Traditional Thai-Islamic Dwellings in Eastern Bangkok'. *Journal of Asian Architecture and Building Engineering* 8 (2): 347–54. <https://doi.org/10.3130/jaabe.8.347>.
- Wongphyat, Waricha, and Hiroyuki Suzuki. 2008. 'Spatial Analysis of Traditional Thai Dwellings in the Phrapradaeng District'. *Journal of Asian Architecture and Building Engineering*

7 (2): 225–32. <https://doi.org/10.3130/jaabe.7.225>.

- Yap, Kioe Sheng, and Koen De Wandeler. 2010. 'Self-Help Housing in Bangkok'. *Habitat International* 34 (3): 332–41. <https://doi.org/10.1016/j.habitatint.2009.11.006>.
- Yasovant, Janine. 2016. 'Pratuang Emjaroen: Traces and Trails'. *Scene4*. 2016. <https://www.scene4.com/archivesqv6/2016/sep-2016/0916/janineyasovant0916.html>.
- Yen, Ching-hwang. 2013. *Ethnic Chinese Business in Asia*. World Scientific.
- Yoon, Prabda. 2016. *Motel Mist*. Thailand.
- Yupho, Sauvanithi, Land Utilities, Transportation Modes, South East, and Asian Nations. 2015. '2 . Chaos in Bangkok : Inconvenience of Using Public Transportation', no. Rujopakarn 2006: 8–10.

## Hanoi

- 'Arts Build Communities - ABC - Nghệ Thuật Kiến Tạo Cộng Đồng'. n.d. Accessed 28 April 2021. <https://www.facebook.com/ArtsBuildCommunities/>.
- 'Martin Rama, a Uruguayan Economist with Big Love for Hanoi'. 2017. *Nhân Dân*. 2017. <http://en.nhandan.org.vn/culture/item/5743002-martin-rama-a-uruguayan-economist-with-big-love-for-hanoi.html>.
- '1992 Constitution of the Socialist Republic of Vietnam (As Amended 25 December 2001)'. 2001. *Vietnam Laws*. 2001. [https://www.vietnamlaws.com/freelaws/Constitution92\(aa01\).pdf](https://www.vietnamlaws.com/freelaws/Constitution92(aa01).pdf).
- 'Nhận Chuyển Giao Thành Quả Dự Án Nghệ Thuật Kiến Tạo Cộng Đồng'. 2018. *Báo Xây Dựng*. 2018. <http://www.baoxaydung.com.vn/news/vn/xa-hoi/dong-da-ha-noi-nhan-chuyen-giao-thanh-qua-du-an-nghe-thuat-kien-tao-cong-dong.html>.
- Anh, Tran Mai. 2017. 'Redevelopment of "Khu Tập Thể" in Hanoi City How to Make a Livable and Inclusive Living Environment'. In *Proceedings of 2017 International Conference of Asian-Pacific Planning Societies*. Nagoya. <https://www.cpij.or.jp/com/iac/upload/file/2017icapps/012.pdf>.
- Appleton, Millie Beth. 2018. 'Khu Tập Thể of Hanoi'. <https://Milliebethappleton.Wordpress.Com>. 2018. <https://milliebethappleton.wordpress.com/2018/12/11/khu-tap-the-of-hanoi/>.
- Ball, Blake Scott. 2016. "'Snoopy Is the Hero in Vietnam: Ambivalence, Empathy, and Peanuts' Vietnam War'. *Sixties* 9 (1): 54–78. <https://doi.org/10.1080/17541328.2016.1172836>.
- Bayly, Suan. 2020. 'Beyond "Propaganda": Images and the Moral Citizen in Late-Socialist Vietnam'. *Modern Asian Studies*, 1–70. <https://doi.org/doi:10.1017/S0026749XI9000222>.
- Ber Production. 2019. 'Diego Chula - Goerge Burchett'. Youtube. 2019. [https://www.youtube.com/watch?v=yfAkbQgQIZo&feature=share&fbclid=IwAR1\\_aw5oR8YtqI1CZL-TOICvJkStErHqlc7ktWtYykilBdEtg1LTRsOdnwvl](https://www.youtube.com/watch?v=yfAkbQgQIZo&feature=share&fbclid=IwAR1_aw5oR8YtqI1CZL-TOICvJkStErHqlc7ktWtYykilBdEtg1LTRsOdnwvl).
- Bloomberg QuickTake Originals. 2016. 'The Socially Conscious Cartography of Tiffany Chung | Brilliant Ideas Ep. 39'. Youtube. 2016. <https://www.youtube.com/watch?v=PAgs-BT-IUnI&t=1265s>.
- Bùi Quý Sơn. 2017. "'Kim Liên City" / Investigating Critical Vernacularism and inside-out Transformativity in Hanoi, Vietnam'. *The Royal Danish Academy of Fine Arts*. <https://kadm.dk/project/kim-lien-city>.
- Bui, Thiem H. 2013. 'The Development of Civil Society and Dynamics of Governance in Vietnam's One Party Rule'. *Global Change, Peace and Security* 25 (1): 77–93. <https://doi.org/10.1080/14781158.2013.758100>.
- Cady, John. 1960. 'Histoire Du Vietnam. By Andre Masson. Paris: Presses Universitaires de France, 1960. First Edition Published in 1949. 126. Maps. (Paper)'. *The Journal of Asian Studies* 2 (1): 115–16. <https://doi.org/https://doi.org/10.2307/2050106>.
- Cerise, Emmanuel. 2009. 'Fabrication de La Ville de Hanoi Entre Planification et Pratiques Habitantes Conception, Production et Réception Des Formes Bâties'. Paris 8.
- Cerise, Emmanuel. 2016. 'Comunicación Personal'. Hanói.
- Cerise, Emmanuel, and Kelly Shannon. 2010. 'KTT Transformations in Hanoi'. In *Human Settlements: Formulations and (Re) Calibrations*, edited by Kelly Shannon, 65–75. Amsterdam: Sun Academia.

- Chang, Wei, Charlie Xue, and Guanghui Ding. 2019. 'Architecture of Diplomacy: Chinese Construction Aid in Asia, 1950–1976'. *Arena Journal of Architecture Research* 4 (1): 3. <https://doi.org/10.5334/ajar.147>.
- Chen, Sihui Iris. 2015. 'Hanoi/ KTT CASE STUDY: Architectural Presentation of the Ideal and the Real'. *Asian Cities Research. Architectural History & Theory: The City*. 2015. <http://fac.arch.hku.hk/asian-cities-research/hanoikktt-case-study-architectural-presentation-of-the-ideal-and-the-real/>.
- Ciclitira, Serenella, Casa Italia (Center), AIA Vietnam Eye, and Global Eye Programme. 2016. *Vietnam Eye : Contemporary Vietnamese Art*.
- Ciochetto, Lynne. 2002. 'Advertising in Contemporary Vietnam'. *Media Asia* 29 (2): 92–101. <https://doi.org/10.1080/01296612.2002.11727229>.
- Crawford, W. 2018. *Hanoi Streets 1985-2015: In the Years of Forgetting*. Images Publishing Group.
- Croombs, Matthew. 2014. 'Solidarity, Representation and the Proximity of the French Colonial Past'. *Third Text* 28 (6): 489–505. <https://doi.org/10.1080/09528822.2014.970768>.
- Drumond, Lisa, and Thanh Binh Nguyen. 2020. 'The Rise and Fall of Collective Housing: Hanoi between Vision and Decision'. In *Socialist and Post-Socialist Urbanisms: Critical Reflections from a Global Perspective*, edited by Lisa B.W. Drummond and Douglas Young. Toronto: University of Toronto Press.
- Duc, Nguyen Qui. 2014. 'The New Censors of Hanoi'. *The New York Times*. 2014. <https://www.nytimes.com/2014/04/28/opinion/the-new-censors-of-hanoi.html>.
- Firpo, Christina Elizabeth. 2020. *Black Market Business. Selling Sex in Northern Vietnam, 1920–1945*. Ithaca: Cornell University Press.
- Gallery, Mc2. 2019. 'Tiffany Chung D-CITY "Where Sidewalk Cafés Meet the Stars"'. *Artsy*. 2019. <https://www.artsy.net/artwork/tiffany-chung-d-city-where-sidewalk-cafes-meet-the-stars>.
- Garcia Moro, Francisco. 2019. 'Chuồng Cọp (Vietnam)'. *Global Informality Project*. 2019. [http://www.in-formality.com/wiki/index.php?title=Chuồng\\_Cọp\\_\(Vietnam\)](http://www.in-formality.com/wiki/index.php?title=Chuồng_Cọp_(Vietnam)).
- Geertman, Stephanie. 2007. 'The Self-Organizing City in Vietnam; Processes of Change and Transformation in Housing in Hanoi'. *Technische Universiteit Eindhoven*. <https://doi.org/10.6100/IR627198>.
- Geertman, Stephanie, Danielle Labbé, Julie-anne Boudreau, and Olivier Jacques. 2016. 'Youth-Driven Tactics of Public Space Appropriation in Hanoi: The Case of Skateboarding and Parkour'. *Pacific Affairs* 89 (3): 591–611. <http://dx.doi.org/10.5509/2016893591>.
- Green, Tyler, and University of Nebraska–Lincoln. 2019. 'A Conversation with Tiffany Chung and Tyler Green'. *Youtube*. 2019. <https://www.youtube.com/watch?v=lnZzec-4ZLLI&list=LL&index=6&t=3507s>.
- Ha Thuc, Caroline. 2019. 'Research as Strategy: Resisting Historical Oblivion in Tiffany Chung's The Vietnam Exodus Project'. *South East Asia Research* 27 (3): 291–306. <https://doi.org/10.1080/0967828X.2019.1651991>.
- Hai, Do Thanh. 2018. 'Vietnam: Riding the Chinese Tide'. *Pacific Review* 31 (2): 205–20. <https://doi.org/10.1080/09512748.2017.1377282>.
- Hang, Le Thi Thuy, and Le Thi Thu Huong. 2018. 'Domestic Use of Rainwater in Ho Chi Minh City, Vietnam: Exploring the Barriers from the Citizens' Perspective'. *Journal of Water and Climate Change* 10 (1): 210–22. <https://doi.org/10.2166/wcc.2018.077>.
- Hang, Le Thi Thuy, and Le Thi Thu Huong. 2019. 'Domestic Use of Rainwater in Ho Chi Minh City, Vietnam: Exploring the Barriers from the Citizens' Perspective'. *Journal of Water and Climate Change* 10 (1): 210–22. <https://doi.org/10.2166/wcc.2018.077>.
- Hannemann, Christine. 2018. 'Women as "Socialist" Dwellers: Socialist Everyday Lives in the German Democratic Republic'. In *The Routledge Companion to Modernity, Space and Gender*, edited by Alexandra Staub. Routledge.
- Harms, Erik. 2016. *Luxury and Rubble. Civility and Dispossession in the New Saigon*. Oakland, California: University of California Press. <http://www.jstor.org/stable/10.1525/j.ctt1k-c6jz5>.
- Havilah, Lisa. 2011. 'The Future Worlds of Tiffany Chung'. *Tyler Rolins Fine Art*. 2011. <http://www.trfineart.com/wp-content/uploads/2016/08/Contemporary-Visual-Art-and-Culture-Broadsheet-Lisa-Havilah.pdf>.

- Hoà, Leon. 1981. *Reconstruire La Chine - Trente Ans d'urbanisme - 1949-1979*. Paris: Editions du Moniteur.
- Hoà, Ta Quynh, and Phan Tien Hau. 2021. 'Understanding the Concept of Urban Village in Hanoi City, Vietnam: Social - Spatial - Economic Interactions with Surrounding Urban Areas'. *Journal of Science and Technology in Civil Engineering (STCE) - NUCE 15 (1)*: 132–49. [https://doi.org/10.31814/stce.nuce2021-15\(1\)-12](https://doi.org/10.31814/stce.nuce2021-15(1)-12).
- Hong, Nami, and Saehoon Kim. 2020. 'Persistence of the Socialist Collective Housing Areas (KTTs): The Evolution and Contemporary Transformation of Mass Housing in Hanoi, Vietnam'. *Journal of Housing and the Built Environment*, no. 36: 601–625. <https://doi.org/10.1007/s10901-020-09765-1>.
- Horton, Paul. 2019. 'Recognising Shadows: Masculinism, Resistance, and Recognition in Vietnam'. *Norma 14 (1)*: 66–80. <https://doi.org/10.1080/18902138.2019.1565166>.
- Huong, Le Thi Thu. 2016. 'Privatized vs. Community-Based Neighborhood Governance in the Context of Economic Renovation in Vietnam: Case Study of Ho Chi Minh City'. *Social Science Asia 2 (2 SE-Research Article)*. <https://socialscienceasia.nrct.go.th/index.php/SSAsia/article/view/60>.
- Huong, Le Thi Thu, and Edsel E Sajor. 2010. 'Privatization, Democratic Reforms, and Micro-Governance Change in a Transition Economy: Condominium Homeowner Associations in Ho Chi Minh City, Vietnam'. *Cities 27 (1)*: 20–30. <https://doi.org/https://doi.org/10.1016/j.cities.2009.11.007>.
- Huynh-Beattie, Boitran. 2012. 'Vietnamese Modern Art: An Unfinished Journey'. In *Modern and Contemporary Southeast Asian Art*, edited by Nora A. Taylor and Boreth Ly, 280. Ithaca: Cornell University Press.
- Japan International Cooperation Agency. 2014. 'The Study for Basic Information on the Housing Sector in Vietnam'. [http://open\\_jicareport.jica.go.jp/pdf/1000026720.pdf](http://open_jicareport.jica.go.jp/pdf/1000026720.pdf).
- Kiểm Văn Tim. 2013. 'KVT – The One Planet of Nguyen Manh Hung'. Hanoi Grapevine. 2013. <https://hanoigrapevine.com/2013/07/kvt-the-one-planet-of-nguyen-manh-hung/>.
- Koh, David. 2006. *Wards of Hanoi*. Singapore: Institute of Southeast Asian Studies.
- Kraevskaia, Natalia. 2014. 'Salon Natasha. Opposing the Sanctioned Mainstream.' Bangkok: BACC.
- Kraevskaia, Natalia. 2009. 'Collectivism and Individualism in Society and Art after Doi Moi'. In *Essays on Modern and Contemporary Vietnamese Art*, 103–10. Singapore: Singapore Art Museum.
- Labbé, Danielle. 2011. 'Urban Destruction and Land Disputes in Periurban Hanoi During the Late-Socialist Period'. *Pacific Affairs 84 (3)*: 435–54. <https://www.jstor.org/stable/23056184>.
- Le, Thi Thu Huong, and Thi Thuy Hang Le. 2018. 'Privatization of Neighborhood Governance in Transition Economy: A Case Study of Gated Community in Phu My Hung New Town, Ho Chi Minh City, Vietnam'. *GeoJournal 83 (4)*: 783–801. <https://doi.org/10.1007/s10708-017-9803-x>.
- Ledent, J. 2002. *La Population: Évolution Passée et Développement Futur*. Hanoi: Enjeux Modernes d'une Ville Millénaire. Edited by F Charbonneau and D Hau. Montreal: Trames.
- Lo, Teddy. 2013. *Planet LED: A New Spectral Paradigm*. ORO Editions.
- Loddis, Christian Pédelahore de, Haris Yiakoumis, and Alexandra Yerolympas. 2001. *Ernest Hébrard - 1875-1933: La Vie Illustrée D' Un Architecte: De La Grèce À L' Indochine*. Edited by Potamos. Athènes.
- Logan, William S. 2000. *Hanoi, Biography of a City*. Seattle: University of Washington Press.
- Logan, William S. 1995. 'Russians on the Red River: The Soviet Impact on Hanoi's Townscape, 1955–90'. *Europe-Asia Studies 47 (3)*: 443–68. <https://doi.org/10.1080/09668139508412266>.
- Luan, Duy. 2004. 'Living in "New Urban Areas": Towards Sustainable Urban Communities in Hanoi, Vietnam'. *WIT Transactions on Ecology and The Environment 181*: 333–44.
- Luo, Zhi. 2018. 'An Alternative Path. Architect Leon Hoa and His 1950's'. The University of Hong Kong. <http://hdl.handle.net/10722/265375>.
- McLean, Ken. 2008. 'The Rehabilitation of an Uncomfortable Past: Everyday Life in Vietnam during the Subsidy Period (1975-1986)'. *History and Anthropology 19 (3)*: 281–303. <https://doi.org/10.1080/02757200802449915>.

- Michel, Karl F. 2004. 'Drawing on Experience: A Study of Vietnam Veteran Artists'. *Studies in Art Education* 45 (3): 189–205. <https://doi.org/10.1080/00393541.2004.11651767>.
- Nguyen, Huong. 2010. 'Voices in the Shadow of Independence: Vietnamese Opinion on Some National Issues in the Period of 1979 – 1986'. Ohio University.
- Nguyen, Manh. n.d. 'Cotdien Typeface'. Behance. Accessed 22 May 2021. [https://www.behance.net/gallery/41024567/Cotdien-Typeface-\(Free-Multilingual\)](https://www.behance.net/gallery/41024567/Cotdien-Typeface-(Free-Multilingual)).
- Nguyen, Phuong An. 2006. 'State-Society Relations in Contemporary Vietnam: An Examination of the Arena of Youth'. *Asia Pacific Viewpoint* 47 (3): 327–341.
- Nguyen, Quang Tuyen. 2010. 'Land Law Reforms in Vietnam – Past & Present'. 15. Singapore.
- Nguyễn, Thế Sơn. 2019. 'Nguyễn Thế Sơn'. 2019. <http://nguyentheson.com/>.
- Nguyễn, Thừa Hỷ. 2002. *Economic History of Hanoi in the 17th, 18th and 19th Centuries*. Hanoi: National Political Publishing House.
- Nudelman, Franny. 2014. 'Against Photography: Susan Sontag's Vietnam'. *Photography and Culture* 7 (1): 7–20. <https://doi.org/10.2752/175145214X61001139322246>.
- Phe, Hoang Huu, and Yukio Nishimura. 1991. 'Housing in Central Hanoi'. *Habitat International* 15 (1–2): 101–26. [https://doi.org/10.1016/0197-3975\(91\)90009-A](https://doi.org/10.1016/0197-3975(91)90009-A).
- Phuong, Dinh Quoc. 2019. '(Re)Developing Old Apartment Blocks in Hanoi: Government Vision, Local Resistance and Spatial Routines'. *Journal of Asian Architecture and Building Engineering* 18 (4): 311–23. <https://doi.org/10.1080/13467581.2019.1659799>.
- Phuong, Dinh Quoc. 2011. 'The Impact of "Informal" Building Additions on Interior/Exterior Space in Hanoi's Old Apartment Blocks (KTT)'. *Architecture in the Fourth Dimension* Nov: 131–38.
- Phuong, Dinh Quoc, and Derham Groves. 2011. 'The Aesthetics of Hanoi's Architecture: Sense of Place through the Eyes of Local Painters'. *Journal of Aesthetics and Art Criticism* 69 (1): 133–42. <https://doi.org/10.1111/j.1540-6245.2010.01454.x>.
- Quan, Nguyen. 2016. 'Segmented and Distorted Values'. In *Vietnam Eye: Contemporary Vietnamese Art*, 21–25. Milano: Skira.
- Quinn, Lauren. 2014. 'Hanoi: Is It Possible to Grow a City without Slums?' *The Guardian*. 2014. <https://www.theguardian.com/cities/2014/aug/11/hanoi-slums-vietnam-urban-planning-construction>.
- Ratnam, Niru. 2016. 'Vietnamese Contemporary Art: The Local and the Global'. In *Vietnam Eye: Contemporary Vietnamese Art*, 17–20. Milano: Skira.
- Rhodes, Alexandre de. 1651. 'Dictionarium Annamiticum Lusitanicum, et Latinum Ope Sacrae Congregationis de Propaganda Fide in Lucem Editum Ab Alexandro de Rhodes e Societati Jesu, Eiusdemque Sacra Congregationis Missionario Apostolico'. 1651. <http://purl.pt/961/5>.
- Romanet du Caillaud, Frederic. 1877. *La Conquete Du Delta Du Tong-King*. Ithaca: Cornell University Library.
- Romare, Kristian. 1999. 'Collecting in the Light of Independence: The Field of Modern Art in Vietnam'. *Third Text* 13 (45): 84–87. <https://doi.org/10.1080/09528829808576767>.
- Schenk, Hans. 2013. 'Towards a Sustainable View on Social Housing in HaNoi'. In *International Conference of Vietnam: Vietnam on the Way of Integration and Sustainable Development*, 534–54. Hanoi. [https://dulieu.itrithuc.vn/dataset/b793f6e8-8a1e-4296-bb59-ff50fc26e8ce/resource/cf036d79-5294-4909-92b8-5fd2835dbae5/download/ky\\_05664.pdf](https://dulieu.itrithuc.vn/dataset/b793f6e8-8a1e-4296-bb59-ff50fc26e8ce/resource/cf036d79-5294-4909-92b8-5fd2835dbae5/download/ky_05664.pdf).
- Schwenkel, Christina. 2015. 'Spectacular Infrastructure and Its Breakdown in Socialist Vietnam'. *American Ethnologist* 42 (3): 520–34.
- Taylor, Nora A. 1999. "'Pho" Phai and Faux Phais: The Market for Fakes and the Appropriation of a Vietnamese National Symbol'. *Ethnos* 64 (2): 232–48. <https://doi.org/10.1080/0141844.1999.9981600>.
- Thao, Nguyen Phuong, and Bart Julien Dewancker. 2017. 'A Comparative Study on the Visibility Relation of Vietnam Traditional and Contemporary Tube House Plans'. *WIT Transactions on Ecology and the Environment* 226 (1): 207–18. <https://doi.org/10.2495/SDP170181>.
- Thông, Phạm Huy. 2022. 'Phạm Huy Thông'. 2022. <https://phamhuythong.net/home/>.
- Tracol-Huynh, Isabelle. 2017. 'Prostitution in Colonial Hanoi (1885-1954)'. In *Selling Sex in the City: A Global History of Prostitution, 1600s-2000s*, edited by Magaly Rodríguez

- García, Lex Heerma van Voss, and Elise van Nederveen Meerkerk. Boston.
- Tracol-Huynh, Isabelle. 2010. 'Between Stigmatisation and Regulation: Prostitution in Colonial Northern Vietnam'. *Culture, Health and Sexuality* 12 (SUPPL. 1): 73–87. <https://doi.org/10.1080/13691051003706561>.
- Tran, Minh Tung. 2016. 'Fabrication Du Logement Planifié Sous Forme de "KDTM" (Ku Do Ti Moi) a Hanoi: La Ville de Quartiers Ou/et La Ville de Projets ?' Université Toulouse. <https://tel.archives-ouvertes.fr/tel-01260358>.
- Truong, Van-Anh T. 2020. 'Cultural Tourism and City Branding in the Connected Age: The Case of Cities in Vietnam'. *Jurnal Pengurusan* 58: 3–14. <https://doi.org/10.17576/pengurusan-2020-58-01>.
- Bosch, Annette Van Den. 2009. 'Professional Artists in Vietnam: Intellectual Property Rights, Economic and Cultural Sustainability'. *Journal of Arts Management Law and Society* 39 (3): 221–36. <https://doi.org/10.1080/10632920903218547>.
- Vann, Michael G., and Liz Clarke. 2018. *The Great Hanoi Rat Hunt: Empire, Disease, and Modernity in French Colonial Vietnam*. Oxford University Press.
- Wright, Gwendolyn. 1991. *The Politics of Design in French Colonial Urbanism*. Chicago: University of Chicago Press.
- Xia, Chengwei. 2015. 'Hanoi / The Breakdown of the Socialist Housing'. *Architectural History / Theory: The City*. 2015. <http://fac.arch.hku.hk/asian-cities-research/the-ward-and-the-breakdown-of-the-socialist-housing-regime/>.
- Zamostyanov, Arseny. 2017. 'Khrushchevskaya Arkhitekturmaya Revolyutsiya [La Revolución Arquitectónica de Khrushchev]'. *Istoriik*. 2017. [https://историк.рф/journal/хрущевская-архитектурная-революция/?fbclid=IwAR1YQO9k0ScME\\_uhPv8byIDYv2g-F5MMESYccFAzmfJ-eHYBPff4AmRkQmrU](https://историк.рф/journal/хрущевская-архитектурная-революция/?fbclid=IwAR1YQO9k0ScME_uhPv8byIDYv2g-F5MMESYccFAzmfJ-eHYBPff4AmRkQmrU).

## Cities in The Pearl River Delta

- 'Urban Renewal Strategy Ruining Communities'. 2008. *The South China Morning Post*. 2008. <https://www.scmp.com/article/630733/letters>.
- 'Showcase: Neon Installation at Tate Britain'. 2017. *TRT World*. 2017. <https://www.youtube.com/watch?v=5mkle0B9h5c>.
- 'Residents Reject "Wedding City", Partial Preservation of Market'. 2007. *The South China Morning Post*. 2007. <https://www.scmp.com/article/620669/residents-reject-wedding-city-partial-preservation-market>.
- 'Public Health and Buildings Ordinance'. 1903. *Historical Laws of Hong Kong Online*. 1903. <https://oelawhk.lib.hku.hk/archive/files/b70d961206f4fa4e7e9591a66d8ef544.pdf>.
- Urban Renewal Authority Ordinance (Cap. 563). 2001. *Hong Kong: Legislative Assembly*. [https://www.elegislation.gov.hk/hk/cap563?xid=ID\\_1438403451573\\_001](https://www.elegislation.gov.hk/hk/cap563?xid=ID_1438403451573_001).
- Building Control Act. 1979. Bangkok: Office of the Council of State. [http://www.krisdika.go.th/wps/wcm/connect/e1a4e5804e0cd5228acfef0581cf2e1d/BUILDING+CONTROL+ACT,B.E.+2522+\\_1979\\_.doc.pdf?MOD=AJPERES&CACHEID=e1a4e5804e0cd5228acfef0581cf2e1d](http://www.krisdika.go.th/wps/wcm/connect/e1a4e5804e0cd5228acfef0581cf2e1d/BUILDING+CONTROL+ACT,B.E.+2522+_1979_.doc.pdf?MOD=AJPERES&CACHEID=e1a4e5804e0cd5228acfef0581cf2e1d).
- 'Amazing Neon HK'. 2020. *Amazing Neon HK*. 2020. <https://www.amazingneonhk.com/elleon-signinstock>.
- 'Buildings Ordinance'. 1964. *Historical Laws of Hong Kong Online*. 1964. <https://oelawhk.lib.hku.hk/archive/files/372ef5d0a8f19600a9018a41d9a1877b.pdf>.
- 'Housing in Figures 2018'. 2018. *Hong Kong*. <https://www.thb.gov.hk/eng/psp/publications/housing/HIF2018.pdf>.
- 'Mr. Teng Knows How to Build a Feng Shui House [In Chinese]'. 2020. *Apple Daily*. 2020. <https://hk.appledaily.com/local/20200504/XFE2FPE62HTZVN2PT3VTF5KDGYY/>.
- 'Brand Hong Kong'. 2019. *Hong Kong: Brand Hong Kong Management Unit*. Information Services Department. Government of HKSAR.
- Abayomi, Soyinka Oluwole. 2010. 'Urban Informality and Infrastructure Planning: The Study of Hong Kong SAR and Lagos Metropolis for Sustainable Urban Design Strategies'. *Philosophy*. The Hong Kong Polytechnic University.
- Aric Chen, Chloe Chow, Kingsley Jayasekera, and Gloria Wong. 2015. 'Mobile M+: NEON-

- SIGNS.HK'. Neonsigns. 2015. <https://www.neonsigns.hk/neon-in-visual-culture/filming-in-the-neon-world/?lang=en>.
- Arnold, Newt. 1988. Bloodsport. USA.
- Bay, Michael. 2014. Transformers: Age of Extinction. Estados Unidos.
- Biers, Dan. 1987. 'Hong Kong Plans to Demolish Slum-Ridden Kowloon Walled City'. AP News. 1987. <https://apnews.com/5b34b070f51f741a4887220eaf06e185>.
- Borio, Géraldine, and Caroline Wüthrich. 2015. Hong Kong In-Between. Hong Kong: Park Books.
- Botz-Bornstein, Thorsten. 2008. 'Wong Kar-Wai's Films and the Culture of the "Kawaii"'. *Sub-Stance* 37 (2): 94–109. <http://www.jstor.org/stable/25195174>.
- Buildings Department. 2012. 'Mandatory Building Inspection Scheme (Pamphlet on MBIS)'. Hong Kong: Government of SAR Hong Kong.
- Buildings Department. 2019. 'Monthly Digests'. 2019. <https://www.bd.gov.hk/en/whats-new/monthly-digests/index.html>.
- Buildings Department. 2012. 'Guidelines for Identification of Abandoned or Dangerous Signboards'. Hong Kong: Government of SAR Hong Kong. 2012. [https://www.bd.gov.hk/doc/en/building-works/signboards/signboard-control-system/Guide\\_signboards\\_e.pdf](https://www.bd.gov.hk/doc/en/building-works/signboards/signboard-control-system/Guide_signboards_e.pdf).
- Buildings Department. 2012. 'Projecting Signboard'. Minor Works Items. 2012. [https://www.bd.gov.hk/en/building-works/minor-works/minor-works-items/index\\_mwcs\\_items\\_c6b.html](https://www.bd.gov.hk/en/building-works/minor-works/minor-works-items/index_mwcs_items_c6b.html).
- Buildings Department. 2018. 'Minor Works Items. Projecting Signboard'. 2018. [https://www.bd.gov.hk/en/building-works/minor-works/minor-works-items/index\\_mwcs\\_items\\_c6b.html](https://www.bd.gov.hk/en/building-works/minor-works/minor-works-items/index_mwcs_items_c6b.html).
- Buildings Department. 2010. 'Erection of Signboards'. Hong Kong: Government of SAR Hong Kong. <https://www.bd.gov.hk/doc/en/building-works/minor-works/minor-works-items/APP126.pdf>.
- Cagasan, Jennifer Joy Elacio. 2012. 'A Methodology For Preserving Las Vegas Neon Electric Displays'. Columbia University.
- Campbell, Stuart. 2005. 'The History of Wind Damage in Hong Kong'. Kanagawa. [http://wind.arch.t.kougei.ac.jp/info\\_center/APECwind/hongkong1.pdf](http://wind.arch.t.kougei.ac.jp/info_center/APECwind/hongkong1.pdf).
- Castells, Manuel, L Goh, and Reginald Yin-Wang Kwok. 1990. *The Shek Kip Mei Syndrome : Economic Development and Public Housing in Hong Kong and Singapore*. London: Pion.
- Chan, Daniel W M, and Albert P C Chan. 2002. 'Public Housing Construction in Hong Kong: A Review of Its Design and Construction Innovations'. *Architectural Science Review* 45 (4): 349–59. <https://doi.org/10.1080/00038628.2002.9696950>.
- Chan, Holmes. 2018. 'Hong Kong Justice Sec. Avoids Prosecution over 3 Cases of Unauthorised Building Works'. HKFP. 2018. <https://www.hongkongfp.com/2018/12/25/hong-kong-justice-sec-avoids-prosecution-3-cases-unauthorised-building-works/>.
- Chan, Shao-Yi. 2018. 'From Neon Signs to Skyscrapers: The Spectacle of Fluidity in Hong Kong's Postmodern Cityscape'. *Hong Kong Studies* 1 (2): 143–59.
- Chen, Nana. 2019. *Chungking Mansions: Photographs from Hong Kong's Last Ghetto*. Hong Kong: Blacksmith Books.
- Cheng, Kris. 2018. 'Legislative By-Election Candidate Paul Zimmerman Apologises for Illegal Structures at Sai Kung Home'. Hong Kong Free Press. 2018. <https://hongkongfp.com/2018/01/31/legislative-election-candidate-paul-zimmerman-apologises-illegal-structures-sai-kung-home/>.
- Cheung, Alfred. 1991. *Her Fatal Ways*. Hong Kong.
- Cheung, Elizabeth. 2018. 'Teresa Cheng Isn't the First - Other Big Names Caught out over Illegal Structures'. *The South China Morning Post*. 2018. <https://www.scmp.com/news/hong-kong/community/article/2127618/big-names-who-blundered-when-it-came-illegal-structures>.
- Choo, Simon. 2016. 'Reading Tsang Tsou Choi: Margin, Madness, and a Hong Kong Avant-Garde'. In *Preservation, Radicalism, and the Avant-Garde Canon*, edited by Rebecca Ferreboeuf, Fiona Noble, and Tara Plunkett. CONSULTARXXXXXXXXXXXXXXXXX.
- Chu, Cecilia, and Kylie Uebegang. 2002. *Saving Hong Kong's Cultural Heritage*. Hong Kong:

Civic Exchange.

- Council, Legislative. 2018. 'Official Record of Proceedings. Wednesday, 16 May 2018'. Hong Kong: Legislative Council. <https://www.legco.gov.hk/yr17-18/english/counmtg/hansard/cm20180516-translate-e.pdf>.
- Council, Legislative. 2018. 'Member's Motion under Article 73(5) and (10) of the Basic Law of the Hong Kong Special Administrative Region of the People's Republic of China (since the Meeting of 31 January 2018)'. Hong Kong. <https://www.legco.gov.hk/yr17-18/english/counmtg/hansard/cm20180208-translate-e.pdf>.
- Daniel C.W., Ho, K.W. Chau, and Yung Yau. 2009. '15th Pacific Rim Real Estate Society Conference'. In *Unauthorized Building Works - Does Building Management Regime Matters?* Sydney. <https://hub.hku.hk/bitstream/10722/135724/1/Content.pdf?accept=1>.
- Davis, Kristina. 2017. 'Neon Light Fetish: Neon Art and Signification of Sex Work'. *Visual Culture & Gender* 12: 17–28.
- Dick, Philip K. 2017. *Do Androids Dream of Electric Sheep?* London: Del Rey.
- Fernández, Eduard. 2018. 'Hong Kong's Fight to Save Its Neon Shimmer – a Photo Essay'. *The Guardian*. 2018. <https://www.theguardian.com/travel/2018/jul/25/hong-kong-neon-lighting-threat-chinese-regulations>.
- Fujimori, Ryo. 2014. 'High-Rise Adn High Density Housing: The Transformation of Superblock Developments in Hong Kong, 1970s-2000s'. In *New Urban Configurations*, edited by R. R Cavallo, S. S Komossa, N. N Marzot, M Pont Berghauser, and J Kuijper, 425–31. Delft: IOS Press.
- Fung, Tim. 2020. 'Urban Explorer Series: Interview with @streetsignhk'. *Urban Explorers*. 2020. [https://pagecommon.pagehotels.com/streetsignhk/?fbclid=IwAR3WkCwyhs-D6JQQTANKc2fHCne2h-5Mmxj496hMVGZZzk35n426T\\_OZhN4](https://pagecommon.pagehotels.com/streetsignhk/?fbclid=IwAR3WkCwyhs-D6JQQTANKc2fHCne2h-5Mmxj496hMVGZZzk35n426T_OZhN4).
- Garcia Moro, Francisco. 2010. 'Weng Fook Yuan. Community Center in the Yard of Eternal Happiness'. Polytechnical University of Madrid.
- Garcia Moro, Francisco. 2020. 'The Death and Life of Hong Kong Illegal Facades'. *Arena Journal of Architecture Research* 5 (1). <https://doi.org/10.5334/ajar.231>.
- Garcia Moro, Francisco. 2019. *Beautiful Jailing: Tales of Extreme Urban Design In Hong Kong and Macau*. Bangkok: Project 189 Bangkok.
- Girard, Greg, and Ian Lambot. 1999. *City of Darkness: Life In Kowloon Walled City*. London: Watermark.
- Government of the United Kingdom of Great Britain and Northern Ireland, and Government of the People's Republic of China. 1984. 'Joint Declaration of the Government of the United Kingdom of Great Britain and Northern Ireland and the Government of the People's Republic of China on the Question of Hong Kong'. 1984. <https://www.cmab.gov.hk/en/issues/jd2.htm>.
- Haslwanter, Christina. 2016. 'Conference Proceedings Trends in Business Communication 2016'. In *Fascination Neon Signs: Digital Experience Worlds in Public Space*, edited by Timo Becker Schneckleitner, Wolfgang Peter Reitberger, and Alexandra Brunner-Sperdin, 133–40. Wiesbaden: Springer Nature. [https://doi.org/10.1007/978-3-658-17254-1\\_13](https://doi.org/10.1007/978-3-658-17254-1_13).
- Haydon, Edwin. 1995. 'Chinese Customary Law in Hong Kong's New Territories. Some Legal Premises'. *Journal of the Hong Kong Branch of the Royal Asiatic Society* 35: 1–41. <http://www.jstor.org/stable/23889962>.
- Heine, Klaus, and Michel Phan. 2013. 'Case Study: A Case Study of Shanghai Tang: How to Build a Chinese Luxury Brand'. *Asia Marketing Journal* 13 (01): 1–22. [https://pdfs.semanticscholar.org/4224/264985a0b7be066418adfb9b4220add4e12.pdf?\\_ga=2.175358818.1947252596.1584847989-1672830807.1584847989](https://pdfs.semanticscholar.org/4224/264985a0b7be066418adfb9b4220add4e12.pdf?_ga=2.175358818.1947252596.1584847989-1672830807.1584847989).
- Ho, Lok-sang. 2018. 'Legalization for Some Unauthorized Building Work Worth Considering'. *China Daily*. 2018. [http://www.chinadaily.com.cn/hkedition/2018-01/16/content\\_35510135.htm](http://www.chinadaily.com.cn/hkedition/2018-01/16/content_35510135.htm).
- Hoang, Carina. 2020. 'Vietnamese Boat People'. 2020. <http://vietnameseboatpeople.hk>.
- Home Affairs Department. 2020. 'Database of Private Buildings in Hong Kong'. Government OfSAR Hong Kong. 2020. [https://bmis2.buildingmgt.gov.hk/bd\\_hadbiex/home.jsf](https://bmis2.buildingmgt.gov.hk/bd_hadbiex/home.jsf).
- Hui, Tsz Wa. 2015. 'High Density Development and Spatiality of Sham Shui Po, Hong Kong: A Lefebvrian Approach'. Hong Kong Baptist University. [https://repository.hkbu.edu.hk/etd\\_oa/219?utm\\_source=repository.hkbu.edu.hk%2Fetd\\_oa%2F219&utm\\_me-](https://repository.hkbu.edu.hk/etd_oa/219?utm_source=repository.hkbu.edu.hk%2Fetd_oa%2F219&utm_me-)

- dium=PDF&utm\_campaign=PDFCoverPage.
- Huppertz, D J. 2009. 'Designer Nostalgia in Hong Kong'. *Design Issues* 25 (2): 14–28. <http://www.jstor.org/stable/20627803>.
- Husock, Howard. 2001. 'Law Enforcement and Unauthorized Building Works : Illegal Structures and the Hong Kong Buildings Department The Hong Kong Building Permit and Inspection System'. Boston.
- Ip, Hing-Fong. 1995. 'An Historical Geography of the Walled Villages of Hong Kong'. The University of Hong Kong.
- Jaillon, Lara, and Poon C.S. 2009. 'The Evolution of Prefabricated Residential Building Systems in Hong Kong: A Review of the Public and the Private Sector'. *Automation in Construction* 18 (3): 239–48. <http://dx.doi.org/10.1016/j.autcon.2008.09.002>.
- King, James. 2014. 'LED Evangelist Teddy Lo Combines Art and Commerce in Real World'. *South China Morning Post*. 2014. <https://www.scmp.com/property/hong-kong-china/article/1588789/led-evangelist-teddy-lo-combines-art-and-commerce-real>.
- Ku, Agnes Shuk-mei. 2010. 'Making Heritage in Hong Kong: A Case Study of the Central Police Station Compound'. *The China Quarterly*, no. 202: 381–99. <http://www.jstor.org/stable/20749384>.
- Kwan, Chu Pui, and Wong Wai Hing. 2004. 'The First Shanghai Hong Kong Symposium for Sustainable Building'. In *Precast Concrete Construction for Buildings in Hong Kong*, 1–10. Shanghai.
- Kwok, Sze-hang Brian, and Anneke Coppoolse. 2018. 'Hong Kong Skins: Signs and Screens in a Changing Cityscape'. *Visual Communication* 17 (1): 71–90. <https://doi.org/10.1177/1470357217723210>.
- Lam, Benny. 2016. *Trapped*. Hong Kong: Society for Community Organization.
- Lau, Lai Ping. 1965. 'A Study of the Housing Situation in Hong Kong. A Social Worker's Exploratory Viewpoint. With Particular Reference to the Lower-Middle and Low Income Groups'. McGill University. [http://digitool.library.mcgill.ca/webclient/StreamGate?folder\\_id=0&dvs=1558333797397~155](http://digitool.library.mcgill.ca/webclient/StreamGate?folder_id=0&dvs=1558333797397~155).
- Lau, Linda. 2012. 'Hijacking the Public Sphere: Performance, Politics, and the Everyday Citizen at Hong Kong Times Square'. *Polymath: An Interdisciplinary Arts and Sciences Journal* 2 (3): 35–54. <https://ojcs.siu.edu/ojs/index.php/polymath/article/view/2610/731>.
- Lau, Stephen S. Y., and Qianning Zhang. 2015. 'Genesis of a Vertical City in Hong Kong'. *International Journal of High-Rise Buildings* 4 (2): 117–25. <http://global.ctbuh.org/resources/papers/download/2356-genesis-of-a-vertical-city-in-hong-kong.pdf>.
- Lauzirika, Charles de. 2007. *Dangerous Days: Making Blade Runner*. USA.
- Law, Alex. 2010. *Echoes of the Rainbow*. Hong Kong.
- Lee, H Y, and L D DiStefano. 2016. 'Tong Lau: Hong Kong's Anglo-Cantonese Shophouse Typology'. In *Shophouse / Townhouse: Asian Perspectives*, 200. Singapore: National University of Singapore.
- Legislative Council. 2018. 'Official Record of Proceedings. Thursday, 11 January 2018'. Hong Kong: Legislative Council of SAR Hong Kong. <https://www.legco.gov.hk/yr17-18/english/counmtg/hansard/cm20180111a-translate-e.pdf>.
- Legislative Council. 2010. 'People First: A District-Based And Public Participatory Approach To Urban Renewal Urban Renewal Strategy Review'. Hong Kong. <https://www.legco.gov.hk/yr10-11/english/panels/dev/papers/dev1026-devbplcr115077-e.pdf>.
- Legislative Council. 2018. 'Official Record of Proceedings. Thursday, 8 February 2018'. Hong Kong: Legislative Council of SAR Hong Kong. <https://www.legco.gov.hk/yr17-18/english/counmtg/hansard/cm20180208-translate-e.pdf>.
- Legislative Council. 2001. *Cap. 563 Urban Renewal Authority Ordinance*. Hong Kong: Legislative Council. <https://www.elegislation.gov.hk/hk/cap563?pmc=1&m=1&pm=0>.
- Leung, Andrew Y. T., Michael C. P. Sing, and Ken H. C. Chan. 2014. *Mandatory Building Inspection, An Independent Study on Aged Private Buildings and Professional Workforce in Hong Kong*. Hong Kong: CityU HK Press.
- Leung, Tin-pui., and Hong Kong Polytechnic University. 2004. *Hong Kong : Better by Design*. Hong kong: Hong Kong Polytechnic University.
- Lewis, D. J. 1983. 'A Requiem for Chinese Customary Law in Hong Kong'. *The International and Comparative Law Quarterly* 32 (2): 347–79. <https://www.jstor.org/stable/759499>.

- Liau-wu, Laurence. 2004. 'Environment Design and Community Space in Hong Kong and China'. In *Hong Kong: Better by Design*, 332. Hong Kong: Hong Kong Polytechnic University.
- LIK, LAM KIN. 2004. '[SOHO Hong Kong] - An Urban Transformation in to Kwa Wan'. The University of Hong Kong.
- Littleghost. 2005. 'Poems Praising the Past - Reading Stella So's Illustrations and Animations'. *Para-Site Summer*: 40–45. <http://www.para-site.art/publications/ps-no-26-visual-arts-and-culture/>.
- Lo, Teddy. 2019. 'Teddy Lo'. 2019. <https://www.teddylo.tv/>.
- Lo, Zabrina. 2019. 'Cool Down This Summer with Vintage Drinks from Hong Kong's Bing Sutts'. *Zolima City Mag*. 2019. <https://zolimacitymag.com/cool-down-this-summer-with-vintage-drinks-from-hong-kongs-bing-sutts/>.
- Lui, Debora A. 2003. 'Neon Signs, Underground Tunnels and Chinese American Identity: The Many Dimensions of Visual Chinatown'. Massachusetts Institute Of Technology. <https://cmsw.mit.edu/neon-signs-underground-tunnels-and-chinese-american-identity/>.
- Luk, Thomas Y T. 2004. 'Hong Kong as City/Imaginary in The World of Suzie Wong, Love Is a Many Splendored Thing, and Chinese Box'. *New Asia Academic Bulletin* 18 (June): 73–85.
- Mak, Kevin, and Ken Fung. 2020. '[Personal Communication]'. Hong Kong.
- Mayor, Isabelle. 2012. *Stag in Hong Kong*. Switzerland. <http://www.staghk.org/>.
- Morris, Meaghan. 2017. 'Hong Kong Liminal: Situation as Method'. In *Hong Kong Culture and Society in the New Millennium*, edited by Chu Yiu-Wai. Hong Kong.
- Naremore, James. 2008. *More than Night: Film Noir in Its Contexts*, Updated and Expanded Edition. 2nd ed. San Francisco.
- Ng, J. 2009. *Paradigm City: Space, Culture, and Capitalism in Hong Kong*. SUNY Series in Global Modernity. State University of New York Press.
- Nissim, R. 2008. *Land Administration and Practice in Hong Kong*. Hong Kong University Press.
- O'Donnell, Mary Ann. 2001. 'Becoming Hong Kong, Razing Baoan, Preserving Xin'an: An Ethnographic Account of Urbanization in the Shenzhen Special Economic Zone'. *Cultural Studies* 15 (3–4): 419–43. <https://doi.org/10.1080/095023800110046641>.
- Oshii, Mamoru. 1996. *Ghost in the Shell*. Japan: Kôdansha.
- Parry, Simon. 2019. 'The Truth about Tear Gas: How Hong Kong Police Violated All Guidelines for the "Non-Lethal Weapon"'. *South China Morning Post*. 2019. <https://www.scmp.com/magazines/post-magazine/long-reads/article/3022942/truth-about-tear-gas-how-hong-kong-police>.
- Peñalver Izaguirre, Mari Ángeles, and David Jiménez Iniesta. 2014. 'Historia de Una Lobotomía'. Universidad de Alicante. <https://archivoproyectosarquitectonicos.ua.es/index.php/30-historia-de-una-lobotomia-jimenez-iniesta-penalver-izaguirre>.
- Pennec, Simon, and Henry Ng. 2009. 'Mass Housing Guide'. Volume Project. 2009. <http://volumeproject.org/mass-housing-guide/>.
- Perkins - Eastman. 2011. 'Hanoi Masterplan 2030'. 2011. [http://www.perkinseastman.com/project\\_3407114\\_hanoi\\_capital\\_master\\_plan\\_to\\_2030](http://www.perkinseastman.com/project_3407114_hanoi_capital_master_plan_to_2030).
- Poon, A. 2011. *Land and the Ruling Class in Hong Kong*. Enrich Professional Pub.
- Puay-peng, Ho, Henry Lo Ka Yu, Wendy Wan Yee, and Heidi Lam Sze Man. 2009. 'Historical Cum Social Study on Kowloon City District in Connection with Kai Tak Area'. Hong Kong.
- Pun, Lawrence. 2014. 'The Urban and Cultural Imagery of Neon'. *Neonsigns*. 2014. <http://www.neonsigns.hk/neon-in-visual-culture/the-urban-and-cultural-imagery-of-neon/?lang=en>.
- Qian, Xingyu, and Yin Chengzhi. 2018. 'From Redevelopment to Gentrification in Hong Kong: A Case Study of Kwun Tong Town Center Project'. *Open House International* 43 (3): 83–93.
- Qingqing, Chen, Bai Yunyi, and Zhao Juecheng. 2019. 'Global Times'. *Global Times*. 2019. <http://www.globaltimes.cn/content/1165852.shtml>.
- Raskalov, Vitaliy, and Vadim Makhorov. 2020. 'On The Roofs'. 2020. <http://ontheroofs.com/>.

- Região Administrativa Especial De Macau. 2013. 'Lei n.º 11/2013 de Salvaguarda Do Património Cultural.' Imprensa Oficial. 2013. <https://bo.io.gov.mo/bo/i/2013/36/lei11.asp>.
- Rooney, Nuala. 1997. 'At Home with Density. Spatial Representation in Hong Kong Public Housing'. Napier University.
- Schmidt, Blake, Chloe Whiteaker, Adrian Leung, and Demetrios Pogkas. 2019. 'Why Hong Kong's Property Tycoons Are Beijing's Scapegoats'. Bloomberg. 2019. <https://www.bloomberg.com/graphics/2019-hong-kong-property-tycoons/>.
- Seng, Eunice. 2011. 'ARCHITECTURE & URBAN DESIGN I (ARCH 4001) – DWELLING: CARCASS'. The University of Hong Kong. Faculty of Architecture. 2011. <https://www.arch.hku.hk/gallery/arch/dwelling-carcass-11-12/>.
- Seng, Eunice. 2017. 'The City in a Building: A Brief Social History of Urban Hong Kong'. SITA – Studies in History and Theory of Architecture 5: 91–98. [https://sita.uauim.ro/f/sita/art/06\\_Seng.pdf](https://sita.uauim.ro/f/sita/art/06_Seng.pdf).
- SEOW, JANICE. 2016. 'A Piece of Hong Kong's History: Composite Buildings'. Indesign Live. 2016. <https://www.indesignlive.hk/articles/a-piece-of-hong-kongs-history-composite-buildings>.
- Shelton, Barrie, Justyna Karakiewicz, and Thomas Kvan. 2013. *The Making of Hong Kong: From Vertical to Volumetric*. New York: Routledge.
- Sin, Chan Siu. 1999. 'Illegal Structures. Time Bombs Overhead'. Varsity. 1999. <http://varsity.com.cuhk.edu.hk/varsity/9912/social02.html>.
- Smart, Alan. 2003. 'Impeded Self-Help: Toleration and the Proscription of Housing Consolidation in Hong Kong's Squatter Areas'. *Habitat International* 27 (2): 205–25. [https://doi.org/10.1016/S0197-3975\(02\)00046-2](https://doi.org/10.1016/S0197-3975(02)00046-2).
- Tam, Keith. 2014. 'The Architecture of Communication: The Visual Language of Hong Kong's Neon Signs'. Neosigns. 2014. <http://www.neosigns.hk/neon-in-visual-culture/the-architecture-of-communication/?lang=en>.
- Tanasescu, Alina, Wing-tak Ernest Chui, and Alan Smart. 2010. 'Tops and Bottoms: State Tolerance of Illegal Housing in Hong Kong and Calgary'. *Habitat International* 34 (4): 478–84. <https://doi.org/10.1016/j.habitatint.2010.02.004>.
- Terazawa, Kazumi. 1997. *Dai Zukai Kyuryujo [Ilustraciones Del Gran Castillo de Kowloon]*. Edited by Hiroaki Kani. Tokyo: Iwanami Shoten.
- Tieben, Hendrik, Joanna Chu, Nuno Soares, and Edward Yiu. 2015. 'Proceedings of the 8th Conference of the International Forum on Urbanism'. In *Environmental Urban Design and Planning Rules and Their Impact on Street Spaces in Hong Kong and Macau*. <https://doi.org/10.3390/ifou-D016>.
- Time Out Hong Kong. 2019. 'Best Instagram Photo Locations in Hong Kong'. Time Out. 2019. <https://www.timeout.com/hong-kong/things-to-do/best-places-to-instagram-in-hong-kong>.
- Time Out Hong Kong. 2018. 'Monster Building (Yik Cheong Building)'. Time Out. 2018. <https://www.timeout.com/hong-kong/attractions/monster-building-yik-cheong-building>.
- Urban Renewal Authority. 2019. 'Principles Adopted by the Urban Renewal Authority for Tenant Rehousing and Ex-Gratia Allowance for Projects Announced under the Urban Renewal Authority Ordinance (Not Applicable to Tenants of Industrial Premises)'. Hong Kong. [https://www.ura.org.hk/f/page/2286/8116/Leaflet for Tenant Rehousing and EGA - Version in april 2019 \(eng\).pdf](https://www.ura.org.hk/f/page/2286/8116/Leaflet%20for%20Tenant%20Rehousing%20and%20EGA%20-%20Version%20in%20april%202019%20(eng).pdf).
- Urban Renewal Authority. 2011. 'Urban Renewal Strategy'. Hong Kong. [https://www.ura.org.hk/f/page/1869/4861/URS\\_eng\\_2011.pdf](https://www.ura.org.hk/f/page/1869/4861/URS_eng_2011.pdf).
- Valencia, Nicolás. 2014. 'Historia de Una Lobotomía: Una Investigación Sobre La Ciudad Amurallada de Kowloon'. Plataforma Arquitectura. 2014. <https://www.plataformaarquitectura.cl/cl/757181/historia-de-una-lobotomia-una-investigacion-sobre-la-ciudad-amurallada-de-kowloon>.
- Dijk, Terry Van, and Gerd Weitkamp. 2017. 'Places from the Past Lost in New Towns: Hong Kong's Old Villages'. *Journal of the Faculty of Architecture* 35 (2): 197–220. <https://doi.org/https://doi.org/10.4305/METU.JFA.2017.2.5>.
- Vizel, Frieda. 2018. 'Does It Surprise You to Know That Vice Allegedly Didn't Stick to It's Agreement with Chinese National Naomi Wu?' Quora. 2018. <https://www.quora.com/Does-it-surprise-you-to-know-that-Vice-allegedly-didnt-stick-to-its-agreement-with-Chinese-National-Naomi-Wu>.

- Ward, Barbara E. 1985. *Through Other Eyes: An Anthropologist's View of Hong Kong*. Hong Kong: The Chinese University Press.
- Wesley-Smith, Peter. 1994. 'Identity, Land, Feng Shui and the Law in Traditional Hong Kong'. *Australian Journal of Law and Society* 10: 213–40.
- Wharris, Johnny. 2018. 'The Decline of Hong Kong's Iconic Neon Glow'. *Vox*. 2018. <https://www.youtube.com/watch?v=DdpEYzvi8pl>.
- Wolf, Michael. 2011. *Hong Kong Corner Houses*. Hong Kong: Hong Kong University Press.
- Wolf, Michael. n.d. *Hong Kong Flora*. Hong Kong: Michael Wolf.
- Wolf, Michael. 2013. *Small Gods, Big City*. Hong Kong: Hong Kong University Press.
- Wolf, Michael. 2009. *Hong Kong Inside Outside*. Hong Kong: Asia One Books.
- Wolf, Michael. n.d. *Hong Kong Informal Seating Arrangements*. Edited by Hong Kong. Wolf, Michael.
- Wolf, Michael, Katherine Baker, and Douglas Young. 2005. *Hong Kong: Front Door/Back Door*. Hong Kong: Thames & Hudson.
- Wong, Kacey. 2009. 'Padding Home'. *Kaceywong.Com*. 2009. <http://www.kaceywong.com/new-gallery>.
- Wong, Kacey. 2018. 'Wandering Home II'. *Kaceywong.Com*. 2018. <http://www.kaceywong.com/wandering-home-ii>.
- Wong, Kirk. 1993. *Crime Story*. Hong Kong.
- Wong, Michael. 2018. 'Handling of Unauthorised Building Works'. Hong Kong: Legislative Council. <https://www.info.gov.hk/gia/general/201801/24/P2018012400615.htm>.
- Wong, Sang Wah. 2016. 'The 3rd International Conference on Industrial Engineering and Applications'. In *Effects of the Building Code on Construction and Design of Hong Kong Residential Buildings in the Colony*. Hong Kong: IEEE. <https://doi.org/10.1051/mateconf/20166813006>.
- Wong, Tessa. 2017. 'Wu Yongning: Who Is to Blame for a Daredevil's Death?' *BBC World*. 2017. <https://www.bbc.com/news/world-asia-china-42335014>.
- Wu, Willa. 2018. 'Justice Chief Vows to Fix Unauthorized Structures Issue'. *China Daily*. 2018. <https://www.chinadailyhk.com/articles/127/87/54/1515604857868.html>.
- Xue, C Q L. 2016. *Hong Kong Architecture 1945-2015: From Colonial to Global*. Singapore: Springer Singapore.
- Yau, Yung. 2010. 'An Appraisal on the Proposed Minor Works Control Regime in Hong Kong'. *Journal of Building Appraisal* 5 (3): 251–58. <https://doi.org/10.1057/jba.2009.30>.
- YAU, Yung, and Daniel Chi Wing HO. 2017. 'Exploring Policy Options to Combat Illegal Microapartments in Hong Kong'. *Urbani Izziv* 28 (2): 83–95. <http://www.jstor.org/stable/26266352>.
- Zhao, Shirley. 2018. 'One in Four Hong Kong Properties Has Illegal Structures, but Most Owners Get Away with Their Misdeeds'. *The South China Morning Post*. 2018. <https://www.scmp.com/news/hong-kong/law-crime/article/2129906/one-four-hong-kong-properties-has-illegal-structures-most>.
- Zhao, Shirley. 2014. 'Post Wins 28 Global Design Awards; Artist Adolfo Arranz's Work Singled Out'. *South China Morning Post*. 2014. <https://www.scmp.com/news/hong-kong/article/1429895/post-wins-28-global-design-awards-artist-adolfo-arranzs-work-singled>.
- Ziwen, Chai. 2010. *Hong Kong Creative Ecologies: The Shaping of Design Culture*. Edited by Edith Terry. Hong Kong: Hong Kong Design Centre.



## 8. LIST OF FIGURES

**Fig. 393.**  
(Previous page) Illegal façade cages in Thuekthaew  
shophouses near Thalad Bobi Market, Bangkok. Source:  
author, 2019.

- Fig. 1. Illegal structures in residential buildings in Macau, Penha district. Source: author, 2017.—xvii
- Fig. 2. Façades of apartments in the colonial district of Yangon, Myanmar. Source: author, 2019.—1
- Fig. 3. Prefabricated buildings modified by their inhabitants. Thanh Xuân Bắc, Hanoi. Source: author, 2019.—2
- Fig. 4. *Again at home*. Upgrading process of prefabricated buildings, Berlin-Hellerdorf, 1994 Source: Ateliers Lucien Kroll.—2
- Fig. 5. Modified façades of concrete shophouses or *Tuekthaew* in Bangrak district, Bangkok. Source: author, 2019.— 3
- Fig. 6. Illegal extensions of private apartments in socialist housing blocks Hanoi. 2019. Source: author.—4
- Fig. 7. Façades with Unauthorized Construction Works in post-war composite buildings in Hong Kong. 2008 and 2019. Source: author.—5
- Fig. 8. Illegal balcony cage fitted with a sliding window in Macau heritage district. 2008. Source: author.—7
- Fig. 9. *Wan Loy Teahouse*, Mongkok, Hong Kong, 1985. Greg Girard. Source: Blue Lotus Gallery.—8
- Fig. 12. Stacked cantilevered volumes in Starword Casino (2006) in Macao, by architect Rocco Yim. Source: RDA.—9
- Fig. 10. Macao resident mistakenly taking the author for a municipality employee and complaining about local issues, casually holding a set of birdcages. Source: Author, 2008. —9
- Fig. 11. Hotel Lisboa in Macao (1970). A birdcage crowned by a roulette. Source: Wikipedia Commons, 2008. —9
- Fig. 12. Stacked cantilevered volumes in Starword Casino (2006) in Macao, by architect Rocco Yim. Source: RDA.
- Fig. 13. Illegal cages in the façade of a public housing building in Macao. Source: author, 2016.—9
- Fig. 14. Details of the façade of the Fai Chi Kei public housing complex in North Macau, designed by Manuel Vicente (1982). Excerpted from *L'Architecture d'Jour*, sept 1983, p. 43.—10
- Fig. 15. Façade openings of the public housing complex of Fai Chi Key, Macau, designed by Manuel Vicente (1982). Source: Pedro Machado Costa.—10
- Fig. 16. Attempt to manage and control the proliferation of illegal building structures through the preinstalation of cages and air-con units. North of Macau. Source: author, 2008.—11
- Fig. 17. Illegal cages on a residential high-rise building in Jelutong, Penang Island, Malaysia. Source: author, 2017.—16
- Fig. 18. Mani Sriwanichpoom, *Shocking Pink Collection*, 1998. Source: National Museum of Singapore.— 17
- Fig. 19. *Traiphum Lokwinitchai*. Siamese Cosmology and Cartographical representation of the litoral of Southeast Asia. 1776. Source: Museum für Asiatische Kunst.— 19
- Fig. 20. *Weng Fook Yuan* or *Garden of the Eternal Happyness*. Cartographic analysis of Macao Inner Harbour. Francisco Garcia moro, Universidad Politécnica de Madrid. Source: author, 2010.—21
- Fig. 21. *Weng Fook Yuan* or *Garden of the Eternal Happyness*. Cartographic analysis of Tou Tei shrines in the Inner Harbour of Macau. Francisco Garcia moro, Universidad Politécnica de Madrid, 2010. Source: author.—22
- Fig. 22. Entry to the 2015 Shenzhen Biennale of Architecture and Urbanism. Source: Maurice Boyer.— 23
- Fig. 23. Interior of the Museum of Contemporary Art and Planning of Shenzhen. (MoCAPE), 2019. Source: Duccio Malagamba.— 23
- Fig. 24. Pala Pothupitiye, Chavakachcheri Map, 2015. Government printed map, ink, pencil, Japanese rice paper, 65 x 90cm. Source: Pala Pothupitiye—27
- Fig. 25. Map of Amnam by Alexandre de Rhodes, 1651. Hanoi (on that time know as *Tongk-*

- ing* or 'Eastern Capital') stands at the Red River. Macau and the Pearl River Delta are at the bottom-left). Source: National Library of France.—28
- Fig. 26. Map of relative location of studied cities. Source: author, 2023.—28
- Fig. 27. Diagrams of the urban structure of colonial cities. Left: a typical colonial city. Right: a typical colonial portuary city. Elaborated by the author based on illustrations by Jean-François Troin in *Les métropoles «des Sud»* (Ellipses, 2000).—30
- Fig. 28. Panoramic view of Georgetown, Penang island, Malaysia, presented a well preserved case of conservation of a colonial enclave. First, the colonial institutional buildings, harbour and port facilities, trading city, Chinese presence - both informal (jetties) and formal (shophouses, temples, mansions) -, Malay and Tamil presences. Beyond, informal settlements and Malay villages (today high rises at the right side). Across the straight, Butterworth and agricultural/posts. Source: author, 2017. — 30
- Fig. 29. Photographs of the area formerly known as *Patio do Espinho* o *Chi Lan Wai* o *Patio do Espinho* in Portuguese in the historic centre of Macau in 2005. Source: author, 2005.—33
- Fig. 30. Exhibition *Beautiful Jailing* at Project 189 Bkk (2019), curated by Francisco García Moro. Source: author, 2019.—33
- Fig. 31. Photographs of a slum community upgraded by the program Baan Mangkong in the Lad Phrao canal in Bangkok. 2018. Source: author.— 4
- Fig. 32. Supporting cards used during the interviews. Bangko. Source: author, 2016.—36
- Fig. 33. Illegal apartment extensions in Giảng Võ, Hanoi. Source: author, 2019.—44
- Fig. 34. Image of the film *Respeto* by Treb Monteras II, 2017, set in the guettos of the Philippines. Source: IMDb—45
- Fig. 35. Prime Minister of Singapore Kuan Yew Lee visiting a housing project. 1968. Photo by Larry Burrows. Source: LIFE Picture Collection.— 6
- Fig. 36. 'Pausa en la Kommulnaka'. Portrait of Vladimir, an arabist scholar in his shared Kommulnaka in Saint Petersburg. Katrin Kaufmann, 2019. Source: courtesy of Katrin Kaufmann.—51
- Fig. 37. Modified balconies in Ukraine. Photographs by Burlaka, Oleksandr. 2019. *Balcony Chic*. Kyiv: Osnovy Publishing, p. 29 and 64.—52
- Fig. 38. Re-settlements, Kowloon City, Hong Kong. Photograph by Chan Chik, 1960. Source: *The Home of Yesterday*, 1993.—53
- Fig. 39. Communal kitchen in Moscow. Oleg Ivanov/TASS. Source: *Russia Beyond the Headlines*.—53
- Fig. 40. 'Soviet childhood in a municipal apartment'. Photograph by Pavel Kassin. Moscow, 1983. Source: *Time Magazine*.—53
- Fig. 41. Photographs of the series Hong Kong: Front Door/back Door (2005). Source: [photomichaelwolf.com](http://photomichaelwolf.com)—54
- Fig. 42. Francisco Mayor Maestre, 'Paz, libertad, perdón', 2018, oil painting. Source: Francisco Mayor Maestre.—55
- Fig. 43. Apartment building in Garrido, Salamanca. Source: author, 2021.—55
- Fig. 44. Urban voids in Paris during the demolitions implemented under the Haussmann plan. Source: National Library of France.—58
- Fig. 46. Tahir Square in Cairo on 9th of February of 2011. Photography by Jonathan Rashad. Source: Wikicommons.—58
- Fig. 45. 1959 brochure cover showing the proposed Lower Manhattan Expressway. Source: Municipality of the City of New York.—58
- Fig. 47. Occupation of Puerta del Sol in Spain on 15th of May of 2011. Photography by Paul Hanna. Source: Reuters.—58
- Fig. 48. Demostration of Thai artists in front of the Bangkok municipality in favor of turning the new Bangkok Art and Cultural Center (BACC) into a truly civic, non-profit art institution in 2005. Source: BACC., 2005.—59
- Fig. 49. Plan and double-space orientation of the Berber house, according to Bourdieu. Source: author, based on Bourdieu, Pierre. 'The Berber House or the World Reversed'. *Social Science Information* (International Social Science Council) 9, no. 2 (1 April 1970), p. 166 and 167.—61
- Fig. 50. Images from the exhibition "Architecture Without Architects." November 11, 1964 to

- February 7, 1965. The Museum of Modern Art Archives, New York. Photographic archives. IN752.2. Photograph by Rolf Petersen.—63
- Fig. 51. Bernd and Hilla Becher, *Typologies of Water Tanks*, 1972. 148 x 108 cm, photograph, silver gelatin on paper. Source: Museo Reina Sofia— 69
- Fig. 52. Filip Dujardin, *Impossible Architecture*, 2013, collage digital. Source: Filip Dujardin.—69
- Fig. 53. Images from the series 'Hong Kong Flora'. Peperoni: Berlin, 2014. Michael Wolf. Source: Michael Wolf.—70
- Fig. 54. Benny Lam, *Trapped*, photographs from the book *Trapped* (Hong Kong: Society for Community Organization, 2016). Source: Benny Lam.— 71
- Fig. 55. Noritaka Mirami, photographs from the series *Project 1972*, 2012. Source: noritakaminami.com—71
- Fig. 56. Contemporary urban types in Tokyo. From the book *Made in Tokyo*, by Yoshiharu Tsukamoto, 2001.—73
- Fig. 57. Hsieh Ying-chun, *Arcadia in the Back Alley*, installation, Jut Foundation, Taipei.—73
- Fig. 58. Wang Shu, *Illegal Architecture*, 2012, installation, Taipei, photographs from the book Shu, Wang, and Hsieh Ying-chun, *Illegal Architecture* (Garden City, 2012).—75
- Fig. 59. Two adjacent Sino-Portuguese Tong Lau in the historic quarter of Macau. The first one displays an intricate wood carving front based on traditional Chinese motives, while the second one has been covered by air-con units, a sempitern element of contemporary facades in the Asia-Pacific region. Source: author, 2008.—75
- Fig. 60. Apartments of Hao, by Li Han, 2019. Source: Han Li / World-Architects.com.—75
- Fig. 61. Drone view of Makoko, the 'Nigerian Venice' in Lagos, Nigeria. Photography by Johnny Miller. Source: *Unequal Scenes*.—77
- Fig. 62. Photograms from the film *My Uncle*. Jacques Tati, *Mon Oncle*, (France, 1958).—80
- Fig. 63. Dormitories of the Faculty of Medicine at the University of Louvaine. 1970-1976. Lucien Kroll. Source: *Archdaily*.—80
- Fig. 64. Façade layout of the dormitories of the Faculty of Medicine at the University of Louvaine. 1970-1976. Lucien Kroll. Source: Online Archive of Centre Pompidou—81
- Fig. 65. Balkrishna Doshi, *Aranya Community Housing*, 1989. Source: Aga Khan Foundation—83
- Fig. 66. Incremental housing in Quinta Monroy, Mexico. Elemental Architects. Sources: Cristobal Palma and Planta Audiovisual—83
- Fig. 67. Santiago Cirujeda, *Scaffolding for minor repairs*, 1998, Seville. Source: *Recetas Urbanas*.—87
- Fig. 68. Planned versus informal. Drone view of the slums area adjacent to Bandra Kurla complex in Mumbai, Johnny Miller. Source: *Unequal Scenes*.—90
- Fig. 69. Images from the exhibition *Jugaad Urbanism*. Left: Jugaad vehicle, photo courtesy of Rajesh Vora. Center: Soleckshaw Central Mechanical Engineering Research Institute in Durgapur. Left: Sundeep Bali. Source: Center for Architecture.—92
- Fig. 72. Screenshot from the video game of urban simulations *Sim City* by Will Wright. Source: *Sim City* (Maxis, 1989).—101
- Fig. 73. Façades of apartments filled with illegal structures in Macau Inner Harbor. Source: author, 2008.—101
- Fig. 71. Zaha Hadid, *Zorrozaurre Masterplan*, 2003, Bilbao, Spain. Source: Zaha-hadid.com—101
- Fig. 74. Cartoon *Theodore Roosevelt and his Big Stick in the Caribbean* by William Allen Rogers, 1904. Source: Wikicommons.—106
- Fig. 75. Temple mural painting depicting the French warships involved in the Paknam incident in Siam in 1893. Located in Wat Phiman, Nan Province. Source: Wikicommons.—106
- Fig. 76. Pala Pothupitiye, Colombo Fort. Acrylic and ink on archival print on archival canvas, 56 x 76cm. Source: Pala Pothupitiye.— 108
- Fig. 78. Living quarters in Phra Nakorn Khiri, royal palace in Petchburi, built in 1860. Source: author, 2016.—109

- Fig. 77. Queen Debsirindra and one of her sons, 1862. Photograph by Pierre Rossier, excerpted from Bautze, Joachim, and Joachim K. Bautze, *Unseen Siam: Early Photography 1860-1910*, ed. Narisa Chakrabongse (Bangkok: River Books, 2016), p.54.—109
- Fig. 79. Qiu Anxiong, stills from the animated film *New Classic of Mountains and Seas III*, 2016. Source: Youtube / Qiu Anxiong.—111
- Fig. 80. The 16 artists who participated in the “Art and Words 2020” exhibition (Hakgojae Gallery) in Seoul. Source: The Korean Herald.—113
- Fig. 81. Protest of workers of the informal sector at the Taipei City Council on 12th of January of 1999. Source: AP News / Youtube.—114
- Fig. 82. Grilled openings in a *Tuektaew* in Bangkok. Source: author, 2019.—122
- Fig. 83. Blue Palazzo in the Venice of the East. Francisco García Moro. Bangkok, 2019. Source: author.—123
- Fig. 84. Golden Mount overlooking the busy canal. Robert Lenz. Bangkok, 1890. Source: MeisterDrucke.—125
- Fig. 85. Network of orchards, irrigation ditches, and canals on the 1887 Map of Bangkok and Tonburi. From Likitpornawan, Thongchai, ed. 2430 [Map of Bangkok in 1887] (Bangkok: Kasikorn Thai Bank and Cultural Affairs Association, 2015).—126
- Fig. 86. Charoenkrung Road flooded on 4th of April 1950. Photograph by Dmitri Kessel. Source: Life Magazine image repository.—128
- Fig. 88. Conrado Feroci standing next to a scale model of *Buda Monthon* (1957) which would be erected in Nakhon Pathom. Source: Teakdoor.—131
- Fig. 89. Plaster reproductions of royal portraits, exhibited at the sculptures gallery Silapakorn University. Source: author, 2020.—131
- Fig. 87. Phra Thinang Chakri Maha Prasat, 1876. Photography by Supanut Arunoprayote, 2018. Source: Wikicommons.—131
- Fig. 90. Harrison Forman, *Thailand, view of riverside stores in Bangkok*, 1960. Source: University of Wisconsin-Milwaukee Libraries.—132
- Fig. 91. Robert Larimore Pendleton, *Bangkok (Thailand), busy city market on canal*, 1935. Source: University of Wisconsin-Milwaukee Libraries.—132
- Fig. 92. Detail of a garuda sculpted by Silpa Bistrari at the top of the Central Post Office of Thailand 1940. Photography by Beer Signoi. Source: Beer Signoi.—134
- Fig. 93. Plaek Phibunsongkhram addresses students in Bangkok, 8 October 1940. Source: wikicommons.—134
- Fig. 95. Plaster reproductions of sculptures by Sirathet Sianghiran, 1941 and 1940 respectively, Silapakorn University. Source: author, 2020.—135
- Fig. 96. Cinemas in Lopburi (1940) and Thanbok (c.1939) designed by architect Chit Sen Apaiwong. Source: courtesy of Beer Singnoi.—135
- Fig. 94. Aerial view of Ratchadamuang avenue and the Democracy Monument, c.1950, unknown author. Source: Teakdoor.—135
- Fig. 97. Cinemas and bars in Siam Square, photographed by Harrison Forman, *Thailand, street scene in Bangkok*, 1960. Source: University of Wisconsin-Milwaukee Libraries.—137
- Fig. 98. Harrison Forman, *Thailand, street scene in Bangkok*, 1960. Source: University of Wisconsin-Milwaukee Libraries.—138
- Fig. 99. Harrison Forman, *Thailand, signs for American businesses in Bangkok*, 1960. Source: University of Wisconsin-Milwaukee Libraries.—138
- Fig. 101. Ratchathewi junction looking towards Victory Monument in 1971. Source: Teakdoor.—139
- Fig. 100. Miami Hotel Interiors (1965), 2018, Bangkok. Source: Beer Signoi / Foto Momo.—139
- Fig. 102. Headquarters of the Penang Textile Industries Association, by Rangsam Torsuwan. Rangsan Torsuwan. Source: Beer Singnoi.—140
- Fig. 103. Boonnumsup House (1979) by Rangsam Torsuwan. Credit: Beer Singnoi.—140
- Fig. 104. Architectural model of the Patpong Special Entertainment Area at Patpong Museum, displaying the heavily modified *tuekthaew* in the area. Source: author, 2021.—141

- Fig. 105. Harrison Forman, *Thailand, boats docked along waterfront in Bangkok*, 1960. Source: University of Wisconsin-Milwaukee Libraries.—142
- Fig. 106. Beer Signoi, Kasikorn Bank Branches by Rangan Torsuwan, 2019, 2020, digital photograph Source: Photo Momo / Beer Singnoi—143
- Fig. 107. *5th era selfreliance Site and Service Project*, Customizable row houses (c. 1970). Source: Thailand National Housing Authority—144
- Fig. 110. Current state of Bongkai Flat Public Housing in Bangkok. Source: author, 2019.—144
- Fig. 108. Bongkai Public Housing Complex (c. 1960s). Source: National Housing Authority of Thailand.—144
- Fig. 109. Din Daeng Public Housing Complex (c. 1960s). Source: National Housing Authority of Thailand.—144
- Fig. 111. Condominium tower in Europeanized style “River Park” by Rangan Torsuwan, 1999, Bangkok. Source: Teakdoor.—146
- Fig. 113. Preparation of the traditional Thai dessert Khanom Saisai. Source: Natty Netsuwan—147
- Fig. 112. Logo of the ‘Thailand Creative and Culture Center’ (TCDC). 2004. Source: Thailand Creative and Culture Center.—147
- Fig. 115. Views of the encroaching structures of Sapham Lek market, the toys street market, in the margings of Khlong On An cannal, old Bangkok. Source: Matichon Online.—149
- Fig. 116. View of Khlong On An cannal in Bangkok soon after the demolition of Saphan Lek market and the clearing of public spaces. Source: author, 2016.—149
- Fig. 114. View of Mahanakorn Tower under construction in Bangkok. Source: author, 2015.—149
- Fig. 117. *Potomac Cruise*, floating restaurant at Tây Hồ lake, Hanoi. Source: author, 2016.—151
- Fig. 118. Map of Hanoi in 1873. Excerpted from Romanet du Caillaud, Frederic, *La conquete du delta du Tong King* (Ithaca: Cornell University Library, 1877), p. 334.—153
- Fig. 119. Citadel of Saigon, fortified in 1795. Source: US Library of Congress.—155
- Fig. 120. Citadel of Hue, 1945. OSS. Source: US Library of Congress.—155
- Fig. 121. Plan annamite 1876-1883. Source: National Library of France—155
- Fig. 122. Typical section of a ‘tube’ house, taken from Thao, Nguyen Phuong, and Bart Julien Dewancker, “A comparative study on the visibility relation of Vietnam traditional and contemporary tube house plans”, *WIT Transactions on Ecology and the Environment*, 226 (2017), 207-18 (p. 211).—156
- Fig. 123. Aerial view of the Hanoi Opera House, c.1933 Date and author unknown. Source: *The Urbanist Hanoi*—157
- Fig. 124. The Hanoi Opera House in a postal card of 1910. Unknown phographer. Source: *Hanoist*.—158
- Fig. 125. Gates of the Indochinese University in Hanoi, founded in 1905 (today, an organism depending of the Ministry of Education) designed by Ernest Hébrard. Source: author, 2019.—159
- Fig. 126. Academic Teaching at the School of Fine Arts at the University of Indochina Un coin de musée, 1920-1929 [now Hanoi University]. Source: *Hanoist*.—161
- Fig. 127. Sino-Vietnamese motifs in French colonial architecture by Hébrard. Left: Vietnam History Museum (1926), Ho Chí Minh City. Center and right: Museum of History (1926-32), Hanoi. 2017. Source:—162
- Fig. 128. Harrison Forman, Vietnam,ilitary officers sitting at outdoor café in Hà Nội, 1950, University of Wisconsin-Milwaukee Libraries—163
- Fig. 129. *Crowd listening to a speaker during Communist takeover of Hanoi*. Top: empty roads at the 36 Streets. From *Last Days of Hanoi*. Howard Sochurek 1953. Source: *Life Magazine*.—163
- Fig. 130. Barricades in the French quarter during the First Indochina War in 1946. Source: *Hanoist*.—163
- Fig. 131. Ngo Quyen-Trang Tien intersection in 1973 by an unknown photographer working

- for the US Department of Defense. Source: The Hanoist.—165
- Fig. 132. Mausoleum of Ho Chi Minh's in Hanoi, 2016. Source: author.—166
- Fig. 133. Aerial view of the public housing complex in Thành Công in Hanoi by photographer Ảnh Triệu Chiến. Source: Handhome / Ảnh Triệu Chiến.—167
- Fig. 134. Post stamp featuring the new neighbourhood of Kim Liên in Hanoi next to prefabricated public housing apartments in North Korea. Source: Nguyen The Son.—168
- Fig. 135. William E. Crawford, *Communal Residence*, 1986. Source: Crawford, W, *Hanoi Streets 1985-2015: In the Years of Forgetting* (Images Publishing Group, 2018).—169
- Fig. 136. Abbas Attar, Meeting of the committees of a cooperative in Thai Binh, a city located in the Red River delta forty kilometers south of Hanoi, 1975. Source: urbanisthanoi.com—172
- Fig. 137. Uncontrolled verticalization of the Thirty Six Streets area. Source: author, 2016.—174
- Fig. 139. Uncontrolled verticalization of the Thirty Six Streets area, 2016. Source: author.—176
- Fig. 140. Colonial buildings in the Old Quarter of Hanoi, 2016. Source: author.—177
- Fig. 141. Two examples of new KDTM developments built on former industrial parks. Left: Khu đô thị Times City built on the land of Vinh Tuy industrial Park. Right: Royal City built on the former Thượng Đình Industrial Park, in Thanh Xuân District. Source: author, 2019.—178
- Fig. 142. Illegal cages in residential buildings in the North of Macau, 2016. Source: author.—179
- Fig. 144. Map of Guangdong province by Jiang Tingxi, Kāngxī nèi fǔ fēn shěng fēn fū yǒu. [China: Nèi fǔ, qīng kāngxī jiān, between 1662 and 1722][Map of the domains of the Kangxi kingdom divided into provinces. Cabinet of the Kangxi king, between 1662 and 1722'] (seq. 199) 1939, Harvard College Library Harvard-Yenching Library—180
- Fig. 145. A Villages of compact, elongated and dispersed typology, from Ip, Hing-fong, "An Historical Geography of the Walled Villages of Hong Kong" (The University of Hong Kong, 1995), p. 21.—182
- Fig. 146. Faning Wan walled village, New Territories, Hong Kong. Source: author, 2017.—183
- Fig. 147. Kat Hing Wai's walled village in Hong Kong, New Territories, Hong Kong. Source: author, 2017.—183
- Fig. 148. Tsang Tai Uk walled village, New Territories, Hong Kong. Source: author, 2019.—183
- Fig. 149. Judge Edwin Haydon with unidentified Chinese clan authorities (probably the Pang clan) at the opening ceremony of the Fanling village magistracy in September 1961, excerpted from Haydon, Edwin, "Chinese Customary Law in Hong Kong's New Territories. Some Legal Premises", *Journal of the Hong Kong Branch of the Royal Asiatic Society*, 35 (1995), 1-41 (p. 40).—185
- Fig. 150. Chan Chik, *All for One (Inferno)*, 1953. Source: Hong Kong Art Archive.—187
- Fig. 151. Chan Chik, *Rebirth From Fire, Trying Desperately to Recover Belongings*, 1970, Hong Kong Art Archive.—188
- Fig. 152. Chan Chik, *Rebirth From Fire, Village on the Shore*, 1970, Hong Kong Art Archive.—188
- Fig. 154. Military checkpoint at the basement of Kiu Kwan Mansion during the riots of July 1967, Hong Kong. Source: Singtao.com—189
- Fig. 153. Kiu Kwan Mansion (1965), North Point, 2019, Hong Kong. Source: author.—189
- Fig. 155. 1967 Wan Chai riots: 1st Battalion, The Welsh Regiment cordon in Hennessy Road, 12 July 1967. Source: Ming Pao Daily News, (Hong Kong: Sing Tao Micro-file Centre, 1980).—190
- Fig. 156. Kevin Mak, Light of Mercy, 2021, Hong Kong. Source: Kevin Mak.—191
- Fig. 157. 'Composite Buildings' with setbacks, 2019 and Unauthorized Building Works, Sheung Wan, Hong Kong. Source: author.—192
- Fig. 158. Podium towers with prefabricated facades, 2016, Hong Kong. Source: author.—193
- Fig. 159. Shanghai Street, Mongkok-Hong Kong. Stefan Irvine & Jörg Dietrich, 2016. Source:

- Blue Lotus Gallery.— 194
- Fig. 160. Stella So, *Wedding Street*, 2005, Hong Kong. Source: Stella So.—196
- Fig. 161. Cluster of Tong Lau houses on Johnson Road before restoration. Source: author, 2008.—197
- Fig. 162. The former Tong Lau after their restoration and development by the URA in 2011. Source: CNN.—197
- Fig. 163. Diagram of illegal structures reported at the residences of Teresa Cheng and her husband in 2018. Source: author, 2020, based on an infographic by the South China Morning Post, 21 December 2018—200
- Fig. 164. Seaview Garden Building as seen from Ignacio Batista Street, Macao, 2016. Source: author.—201
- Fig. 165. Buffer area and World Heritage Sites in Macau Peninsula as marked by UNESCO. Source: author, based on 'Nominated Core Zones and Buffer Zones'. UNESCO, 2002. <https://whc.unesco.org/en/list/1110/documents/>.— 203
- Fig. 166. Three examples of *Largo* squares in Macau's heritage area. Public spaces born from road bicurcations and typical or urban fabrics that have grown organically. Source: author, based on 2008's cartography.—203
- Fig. 167. Urban block typologies in Macau Peninsula. Left: old town; center: NAPE; right: public housing complex at the North. Source: author, 2008.—204
- Fig. 168. Examples of non-compliant enclosures of balconies in old buildings (most of them built pre-war) in the Macau Peninsula. Some of them form structures of remarkable aesthetic value. Source: author, 2008.—205
- Fig. 169. Illegal cages in mid-rise apartment buildings in Macao peninsula, sublet to filipino workers. Source: author, 2008.—207
- Fig. 170. Illegal cages in mid-rise apartment buildings in Bairro da Penha, Macao. New pre-fabricated high-rise towers are visible in the background. There, add-ons have almost dissapeared but a few can still be spot. Source: author, 2017. —207
- Fig. 171. Illegal cages and shades in mid-rise apartment buildings in Bairro da Penha, Macao. Source: author, 2017. —207
- Fig. 172. Large construction works near the UNESCO-listed Mandarin House in Macao Peninsula, with mid-rise apartments with illegal cages in the background. Modern condominium developments in the background (Right) Streetscape in the old town. Source: author, 2017.—208
- Fig. 173. Illegal cages in a private residential development in Patane district, Macao. Source: author, 2017. —209
- Fig. 174. Illegal cages in a Public Housing complex in Patane district, Macao. Source: author, 2017. —209
- Fig. 175. Illegal façade modifications in Bong Kai public housing complex in central Bangkok. Source: author, 2019.—212
- Fig. 176. Robert Larimore Pendleton, *Stone Spirit House*, 1950. Source: University of Wisconsin-Milwaukee Libraries.—215
- Fig. 177. Domestic Thai-Chinese altar placed under a portrait of king Rama V, in Nakhorn Sawan. Source: author, 2022.—215
- Fig. 178. St. Phra Phum domestic altars of variety of styles: rathanakhosin, Khmer, classicist, Chinese, Postmodern and Contemporary, 2018-2021. Source: author.— 218
- Fig. 179. Statue of King Thaksin at Wongwai Yai roundabout, 2009, Bangkok. Executed by Corrado Feroci in 1953. Source: Wikipedia Commons —219
- Fig. 180. *Feng-shui* elephant metal souvenir. Source: Outstock.—219
- Fig. 181. Navin Rawanchaikul, fragment of *Lost in the City*, 2007, oil painting, 200 x 1624, exhibition *The Tropics*, 2008, Berlin. Source: Monwic.— 221
- Fig. 182. Vanicha Park Langsuan (1982), interior of Amarin Plaza (1985) and Royal Park Condominium (1994) by Rangsang Torsuwan. Source: author, 2020.— 222
- Fig. 183. Photography and isometric of the Bangkok HQ's of Bank of Asia (1985), commonly known as 'Robot Building', by Sumet Jumsai. Source: Jumsai, Sumet. 'Bank of Asia, Bangkok'. *Mimar: Architecture in Development*. Singapore, 1986, p. 75.— 222

- Fig. 184. Logotype and ticket of the 6th edition of 'Cities on the Move' designed by Navin Rawanchaikul. Note the 'Happy New Year 3085' note, which corresponds to the next 543 years cycle (the last between Bhuddist and Gregorian calendars) Bangkok, 1999. Source: Asian Art Archive.—224
- Fig. 185. Promotional poster of the 6th edition of 'Cities on the Move' designed by Navin Rawanchaikul. Apart from the artists, several architectural landmarks are featured, including Robot Building, the Hilton Hotel, the Theatre Sala Chalerkrung and Dusit Thani Hotel, Bangkok, 1999. Source: Asian Art Archive.—224
- Fig. 186. Tuk-tuk performance by Navin Rawanchaikul and Rirkrit Tiravanija. Bangkok, 1999. Source: Asian Art Archive.—225
- Fig. 187. Poster project of Hyperbuilding (1998) placed in front of a failed high-rise development, by Rem Koolhaas, at the festival *Cities on the Move*, Bangkok, 1999. Source: Asian Art Archive.—225
- Fig. 188. Performance of Liew Kungyu, disguised as a Chinese fortune teller in a dress on consumerism brands at Siam Discovery Mall during the festival *Cities on the Move*, 1999. Source: Asian Art Society.—225
- Fig. 189. Map of events and partnering venues of *Cities on the Move*. Bangkok, 1999. Source: Asian Art Archive.—225
- Fig. 190. Cover of the book *Very Thai*. Cornwell-Smith, Philip, *Very Thai. Everyday Popular Culture*, 2nd edn (Bangkok: River Books, 2005).—227
- Fig. 191. Aniporn Chalermburanawong en su vestido 'tuk-tuk' durante el certamen de Miss Universo en 2015.—228
- Fig. 192. Chalita Suansane en su vestido inspirado por la Reina Sikit en la final de Miss Universo en Manila en 2017.—228
- Fig. 193. Keng Kachaya, stills from the advertising spot *Tiew Thai Me Hey* (Thailand: Tourism Authority of Thailand, 2016). Source: TAT/YouTube.—229
- Fig. 194. Photographs from *The Unusual Football Field* advertising spot. 'Formless space becomes what was thought impossible' (Thailand: AP Thai, 2016). Source: AP Thai/YouTube.—229
- Fig. 195. Stills from Thailand's Floating Football Pitch | VICE Modern Football Stories (USA: Budweiser, 2014). Source: Budweiser/YouTube.—229
- Fig. 196. Pavillions in Changchui in Bangkok. Source: author, 2017.—231
- Fig. 197. Tawewit Kijtanasonthorn, stills from the video of the installation *Karaoke Twilight*, 2016, Bangkok Art & Culture Center. Source: Tawewit Kijtanasonthorn.— 234
- Fig. 198. Tawewit Kijtanasonthorn, *Karaoke Twilight: 995 Karaoke*, 2016, Bangkok Art & Culture Center. Source: Tawewit Kijtanasonthorn.—234
- Fig. 199. Stills from Prabda Yoon's film *Motel Mist* (Thailand: 2017).—237
- Fig. 200. Stills from Prabda Yoon's film *Motel Mist* (Thailand: 2017).—237
- Fig. 201. Chat Architects, *Samsen Hotel*, Bangkok, 2019. Source: author, 2019.—239
- Fig. 202. 'Short time' hotels in Bangkok. Left: *PB Hotel*. Right, Ping An Hotel in *Samsen Street*, in front of the hotel by Chat Architects. Source: Author, 2019.—239
- Fig. 203. Installation 'Abandoned One' in the façade of former Cleopatra Hotel by PHKA STUDIO, 2018, Bangkok. Source: Phka Studio.—241
- Fig. 204. Rattana Salee, *Vanishing Point*, 2018, stainless steel and paint, 200 × 200 × 50 cm. Source: La Lanta Fine Art, Bangkok—243
- Fig. 205. Sophirat Muangkum, *A Sense Of Spirituality Without Religion*, 2021, Bangkok.—243
- Fig. 206. A woman shows to Nikita Khrushchev and Richard Nixon how to use a washing machine during the American Exposition in Moscow, 1959. Source: wikicommons.—245
- Fig. 207. Housing project for the workers of a tractor factory using prefabricated panels. Minsk, 1960. Photography by Carl Mydas. Source: Life Magazine.—246
- Fig. 208. American architects examining a model of Soviet housing with prefabricated walls at the American Exhibition. New York, 1959. Photography by Walter Sanders. Source: Life Magazine.—246
- Fig. 209. A group of residents observes the installation of prefabricated housing modules in the Soviet Union. Source: Istoriya Portal—247
- Fig. 210. Soviet athlete Rafael Tchimichkian playing with his son at his home. June 1956,

- Russia. Photography by Lisa Larsen. Source: Life Magazine.—247
- Fig. 211. *Masterplan for Hanoi 2000, made by Leningrad planners in 1980*. Source: Geertman, Stephanie. 2007. 'The Self-Organizing City in Vietnam; Processes of Change and Transformation in Housing in Hanoi'. Technische Universiteit Eindhoven— 249
- Fig. 212. *City Project*. Painting by Klavdia Osheva, 1967. Source: SocMod.—249
- Fig. 213. Visualizations of the Leningrad City Plan on the Red River, published in *Leningradskaya Panorama* vol. 8, n. 31, August 1981, p. 26-29. Source: Logan, William S., *Hanoi, Biography of a City* (Seattle: University of Washington Press, 2000), p. 153.—250
- Fig. 214. Collective housing blocks in Trung Tự in Đống Đa District, excerpted from Logan, William S., *Hanoi, Biography of a City* (Seattle: University of Washington Press, 2000), p. 124.—251
- Fig. 215. Abbas Attar, *Construcción de una barriada de viviendas socialistas*, 1975.—251
- Fig. 216. Vietnamese propaganda poster: 'Peace, Independence, Unity, Prosperity'. c. 1972. Source: Hanoist.—251
- Fig. 217. Location of the khu tập thể housing sectors surveyed in July of 2019, relating to the Leningrad Plan as collected by William Logan in 'Russians on the Red River: The Soviet Impact on Hanoi's Townscape, 1955–90'. Source: author.—252
- Fig. 218. Self-built apartment modifications in Khu Tập Thể housing, Hanoi. Source: author, 2019.—253
- Fig. 219. Self-built apartment modifications in Khu Tập Thể Bắc Thành Công, Hanoi. Source: author, 2019.—254
- Fig. 220. Self-built apartment modifications in Khu Tập Thể Thanh Xuân Bắc, Hanoi. Source: author, 2019.—255
- Fig. 221. Self-built apartment modifications in Khu Tập Thể Bách Khoa—256
- Fig. 222. Self-built apartment modifications in Khu Tập Thể Thanh Xuân Bắc—256
- Fig. 223. Self-built apartment modifications in Khu Tập Thể Quỳnh Mai—256
- Fig. 224. Self-built apartment modifications in Khu Tập Thể Bắc Thành Công—256
- Fig. 225. Self-built apartment modifications in Khu Tập Thể Phương Mai—256
- Fig. 226. Self-built apartment modifications in Khu Tập Thể Phương Mai—256
- Fig. 227. Self-built apartment modifications in Khu Tập Thể Thanh Xuân Bắc—256
- Fig. 228. Self-built apartment modifications in Khu Tập Thể Thanh Xuân Bắc—256
- Fig. 229. Self-built apartment modifications in Khu Tập Thể Giảng Võ, Hanoi. Source: author, 2019.—257
- Fig. 230. Self-built apartment modifications in Khu Tập Thể Giảng Võ, Hanoi. Source: author, 2019.—258
- Fig. 231. Detail of architectural drawings of *Historia de una Lobotomía*, Master Thesis of Mari Ángeles Peñalver Izaguirre and David Jiménez Iniesta at University of Alicante, 2014. Source: University of Alicante.— 259
- Fig. 232. The Kowloon Walled City, months before its final demolition, in stills from the movie *Bloodsport* (1988).— 260
- Fig. 233. Stills from Mamoru Oshi's animated film *Ghost in the Shell* (Japan: Kôdansha, 1996).—261
- Fig. 234. Stills from Ridley Scott's film *Blade Runner* (USA: The Ladd Company, 1984).—261
- Fig. 235. Various photographs of actions carried out by Wu Yongning. Source: Instagram, Facebook, Weibo.— 261
- Fig. 236. Detail of the infographic *Kowloon Walled City: A Place of Anarchy*. Adolfo Arrainz, 2014. Source: South China Morning Post.—263
- Fig. 237. Illustrations by Fei Giap Chong. 2014-2021. Source: Fei Giap Chong/Facebook—263
- Fig. 238. Plans and interior decoration of Wenheyong Superb, 2020. Source: Leju, Guangzhou.—265
- Fig. 239. Lucien Kroll, *Étude zone sociale Axonométrie*, 1974. Source: Centre Pompidou.—266
- Fig. 240. Han Li, *798 Art Zone*, 2015. Source: Atelier 11.—266

- Fig. 241. Cover art of *Neuromancer* (1984) by William Gibson. Art by Barclay Shaw. Source: isfdb.org.—267
- Fig. 242. Kong Kee, still of the short animation film *Dragon Delusion*, (2021).—267
- Fig. 244. Designer Douglas Young in his installation at the Heritage Museum in Sha Tin, 2017. Source: South China Morning Post—269
- Fig. 243. Mural by Cinta Vidal for the HK Walls Festival in 2018.—269
- Fig. 245. Justin Guariglia, *Planet Shanghai*, 2010, National Geographic. Source: Justin Guariglia.—270
- Fig. 246. Childrens Paradise. Photography by Fan Ho. Hong Kong, circa 1955. Source: Blue Lotus Gallery.—271
- Fig. 247. Still from the short animation movie *Very fantastic* by Stella So (Hong Kong: 2002).—271
- Fig. 249. Elaine Chiu, *The Unspoken Words*, 2020, acrylic on canvas, 65.5 × 91 cm, JPS Art Gallery, 2021, Hong Kong. Source: Eliaine Chiu/Facebook.—273
- Fig. 248. Portrait of Elaine Chiu during the elaboration of *Memories Melting*, 2021. Source: Eliane Chiu/Facebook.—273
- Fig. 250. Manit Sriwanichpoom, *Pink, White and Blue*, 2005. Source: Rama 9 Art.—279
- Fig. 251. Nick DeWolf, Wooden houses by the Pom Mahakan wall, 1972, Bangkok. Source: Steve Lundeen and Nick Dewolf archive.—281
- Fig. 252. Aerial view showing the fortification and buildings between the wall and the canal in the 1930s. Source: National Archives of Thailand via 'Lek Pratai' and 'Return Tai'.—281
- Fig. 253. Images of the Pom Mahakan community's reinvindication activities. Events with academics, press and tourists, Lekai theater in 2015. Bottom left, plan proposed by the BMA. Sources: Francisco Garcia Moro and press clippings from Matichon and habitants.org.—282
- Fig. 254. Manit Sriwanichpoom, *This bloodless war 2*, 1997, 50 x 60 cm. Source: Rama 9 Art.—284
- Fig. 255. Manit Sriwanichpoom, *Dream Interruptus*, 2000. Source: Rama 9 Art.—286
- Fig. 256. Flood at the Democracy Monument (1940) at Ratchadamueang Avenue in Bangkok, 1942. Source: National Archive of Thailand.—288
- Fig. 257. Lek Kiatsirikajorn, *Two Men Are Checking Their Net By A Petrol Station Nakornluang*, 2011 Ayutthaya, 2011, de la serie *Flowing Through The Wreckage of Despair*. Source: Khatmandu Photo Gallery.— 288
- Fig. 258. Illegal apartment extensions in Khu tập thể Thanh Xuân Bắc, Hanoi. Source: author, 2019—290
- Fig. 259. Illegal apartment extensions in KTT Quỳnh Mai, Hanoi. Source: author, 2019.—295
- Fig. 260. State of Kim Liên in the late 1990s, prepared in 2001 by the state-owned construction company Công Ty Cổ Phần Thiết Kế Và Tư Vấn Xây Dựng and collected by Stephanie Geertman in "The self-organizing city in Vietnam; processes of change and transformation in housing in Hanoi" (Technische Universiteit Eindhoven, 2007), p. 254.—296
- Fig. 261. Self-construction of illegal structures in the open spaces of a rationalist housing complex. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009. —296
- Fig. 262. Illegal apartment extensions in Thanh Xuân Bắc, Hanoi, 2019. Source: author, 2019.—297
- Fig. 264. Early examples of illegal housing extensions in rationalist buildings (1999), made of bamboo mats and tin sheets. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009. —298
- Fig. 263. Cross-section of the occupation of interstitial spaces in Hanoi's socialist housing blocks, taken from Phuong, Dinh Quoc, "(Re)developing old apartment blocks in Hanoi: government vision, local resistance and spatial routines", *Journal of Asian Architecture and Building Engineering*, 18 (2019), 311-23 (p. 315)—298
- Fig. 265. Floorplans of KTT blocks in Kim Liên, made por Hoàng Đức Vĩnh in 2001. Source: Geertman, Stephanie, «The self-organizing city in Vietnam; processes of change and transformation in housing in Hanoi» (Technische Universiteit Eindhoven, 2007),

p.240.—299

- Fig. 266. Floorplans of KTT blocks in KTT Nguyễn Công Trứ, Source: Geertman, Stephanie, 'The self-organizing city in Vietnam; processes of change and transformation in housing in Hanoi' (Technische Universiteit Eindhoven, 2007), p.240.— 299
- Fig. 267. Peter Steinhauer, from the series *Nha Hanoi*, c.1990s. Source: Peter Steinhauer.— 300
- Fig. 268. Interior layouts of three Hanoi communal apartment buildings: Kim Liên (a), Trung Tu (b) and Nguyễn Công Trù (c). Source: author, based on plans and drawings gathered by Geertman, Stephanie, 'The Self-Organizing City in Vietnam; Processes of Change and Transformation in Housing in Hanoi' (Technische Universiteit Eindhoven, 2007).—301
- Fig. 269. Cooking in the shared corridors of a racialist housing block. Birdcages with life poultry can be noticed next to the cooks. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009. — 302
- Fig. 270. Wet activities such performed in the common areas of the KTT apartments of Văn Chương in 2013, out of the normalized spaces (kitchen, bathroom) designated for such purposes. Hanoi. Source: Neighbours association of KTT Nguyễn Công Trứ / Facebook.—302
- Fig. 271. Illegal apartment extensions in Khu tập thể Quỳnh Mai, Hanoi, 2019. Source: author.—304
- Fig. 272. Commonal areas in the collective KTT apartments of Nguyễn Công Trứ in 2013, Hanoi. Source: Neighbours association of KTT Nguyễn Công Trứ / Facebook.—306
- Fig. 273. Examples of information billboards or *thông báo* in the common areas of KTTs in Hanoi, 2019. Source: Neighbours association of KTT Nguyễn Công Trứ / Facebook.—308
- Fig. 274. Communal kitchens in the KTT Nguyễn Công Trứ (built in 1963) as documented in 2013, Hanoi. Source: Neighbours association of KTT Nguyễn Công Trứ / Facebook.—308
- Fig. 275. Daily life activities in the common areas of Kim Liên neighbourhood. Housekeepers, gardeners, barbers and badminton players. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009. — 310
- Fig. 276. Exhibition poster for Nguyễn Thế Sơn Hanoi a Living Museum, 2015. Source: Nguyễn Thế Sơn.—311
- Fig. 277. Reconstruction of a collective apartment during the Subsidized Economy. Exhibition 'Hanoi life in the subsidy period 1975 - 1986' at the Ethnographic Museum of Hanoi, 2011. Photography by Nguyễn Tuấn Anh. Source: Ethnographic Museum of Hanoi.—312
- Fig. 278. Nguyễn Thế Sơn, diorama of the exhibition *City and Memory*, 2016. Source: Nguyễn Thế Sơn.—313
- Fig. 279. Nguyễn Thế Sơn, 1:1 dioramas of collective housing in the exhibition *8m2*, 2014. Source: Nguyễn Thế Sơn.—314
- Fig. 280. Nguyễn Thế Sơn, diorama of the exhibition *City and Memory*, 2016. Source: Nguyễn Thế Sơn.—314
- Fig. 281. 'House of the Artists': a collectivized colonial mansion featuring a number of informal modifications at Nguyễn Thái Học street, Hanoi. Source: author.—316
- Fig. 282. Public spaces inside KTT in Nghĩa Tân, Hanoi. Source: author, 2019.—317
- Fig. 283. Public spaces inside KTT in Bắc Thành Công. Source: author, 2019.—317
- Fig. 284. Public spaces inside KTT in Trung Tu, Hanoi. Source: author, 2019.—318
- Fig. 285. Public spaces inside KTT in Kiem Lien, Hanoi. Source: author, 2019.—318
- Fig. 286. Public spaces inside KTT in Kiem Lien, Hanoi. Source: author, 2019.—319
- Fig. 287. Public spaces between the blocks of KTT Thanh Xuân Bắc. Source: author, 2019.— 319
- Fig. 290. Public spaces inside KTT in Thanh Xuân Bắc, Hanoi. Source: author, 2019.—320
- Fig. 288. Public spaces inside KTT in Bắc Thành Công, Hanoi. Source: author, 2019.—320
- Fig. 289. Public spaces inside KTT in Bắc Thành Công, Hanoi. Source: author, 2019.—320
- Fig. 291. Neon billboards in Nathan Road, Hong Kong. Source: author, 2008.—322

- Fig. 292. *Exterior of gambling hall with illuminated board flashing winning numbers*. Jack Birns, 1949. Source: Life Magazine.—323
- Fig. 293. Cluster of neon billboards in Nathan Road, Hong Kong. Source: author, 2008.—324
- Fig. 294. Cluster of neon billboards in Nathan Road, Hong Kong. Source: author, 2008.—324
- Fig. 295. Cluster of neon billboards in Nathan Road, Hong Kong. Source: author, 2008.—324
- Fig. 296. An operator manually crafts a commercial neon sign, 2019, Hong Kong. Source: Street Sign Hong Kong.—325
- Fig. 297. Teddy Lo, *Phaeodaria*, 2008. Source: Teddy Lo.—326
- Fig. 298. Teddy Lo, *Shades+Dynamicism*, 2012. Source: Teddy Lo.—326
- Fig. 299. Leung Mee-Ping, *I Miss Fanta*, 2012. Source: Leung Mee-Ping.—327
- Fig. 300. Photograph of pro-communist demonstration in Macau in 1967 where the Coca-cola billboard appears already in place. Unknown photograph. Source: Leung Mee-Ping, *I Miss Fanta*, 2012. (Right) The same billboard in Sam Ma Lou.—327
- Fig. 301. Some surviving, non-compliant neon billboards in Kowloon in postwar buildigns. Source: author, 2019.—328
- Fig. 302. Diagram explaining hte rules for permitted billboard dimensions according to the Buildings Department. Source: author, based on the BD explanative brochures.—328
- Fig. 303. Lewis M. Stern. Agricultural vehicles on Giảng Võ Avenue in front of the collective apartment blocks, 1991, Hanoi. Source: Hanoist.—331
- Fig. 304. Rév Miklós, *Hanoi*, 1959. Source: The Hanoist.—332
- Fig. 305. Xuân Phái, *An Urban Scene*, oil on board, 28 x 37 cm. Source: Christies, 2020.—333
- Fig. 306. Bùi Xuân Phái, *Streets of Hanói*, oil on canvas, 58 x 78 cm. Source: Christies, 2020.—333
- Fig. 307. Phái addressing the public during the opening of his first exhibition on 22 December 1984. Source: Facebook.—334
- Fig. 308. William E. Crawford, *Houses seen from Dinh Liet Street*, 1986. Source: Crawford, W, *Hanoi Streets 1985-2015: In the Years of Forgetting* (Images Publishing Group, 2018).—334
- Fig. 309. Bùi Xuân Phái, *Scene from a Street in Hanói*, 1978, oil on canvas, 52 x 72 cm. Source: Christies, 2021.—334
- Fig. 310. Current state of the Sino-Vientamite houses in the Thirty-Six Streets Quarter, Hanoi, 2016. Source: author.—335
- Fig. 311. Contemporary Europeanizing ornament in the Thirty -six Streets Quarter, Hanoi, 2016. Source: author.—335
- Fig. 312. Bùi Xuân Phái portraying Phan Thị Thu Hà (a Hanoi art student) in the studio of Vũ Dân Tân on 19 December 1984, Salon Natasha, Hanoi. Source: Asian Art Archive online archive, Hong Kong.—336
- Fig. 314. Vũ Dân Tân, *Elephant*, 1996, from the exhibition *Black & White*, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong—336
- Fig. 315. Vũ Dân Tân, *Black Angel*, 1996, from the exhibition *Black & White*, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong—336
- Fig. 313. Vũ Dân Tân and Natalia Kraevskaia at a meeting with friends and artists on 19 December 1984, Salon Natasha, Hanoi. Source: Asian Art Archive online archive, Hong Kong.—336
- Fig. 316. Vũ Dân Tân, *Mask*, 1996, from the exhibition *Black & White*, Salon Natasha, Hanói. Source: Asian Art Archive, Hong Kong.—336
- Fig. 317. Vũ Dân Tân and Lê Hồng Thái, documentary photographs of the sculpture and performance *Cadillac-Icarus*, 1999-2000, by Rien Car Nation with welcome to Vietnam performance by Dao Anh Khanh and paintings by Eric Leroux, Pacific Bridge Contemporary Southeast Asian Art, Oakland/Hanoi. Source: Asian Art Archive, Hong Kong—338
- Fig. 318. William E. Crawford, *Edge of the Rice Fields*, 1988. Source: Crawford, W, *Hanoi Streets 1985-2015: In the Years of Forgetting* (Images Publishing Group, 2018).—339
- Fig. 319. Nguyễn Mạnh Hùng, *Go to Market* (detalle), 2014. Source: Idesign.vn.— 340

- Fig. 320. Diverse examples of renderings of future infrastructure works in province cities of Vietnam. Source: google images.—340
- Fig. 321. Nguyễn Mạnh Hùng, *Living Together in Paradise*, 2011, 7th Asia Pacific Triennial of Contemporary Art, Queensland. Autor: Fee Harding. Fuente: Nguyễn Mạnh Hùng.—341
- Fig. 322. Nguyễn Mạnh Hùng, paintings from Painting the flags series, 2003, Galerie Quynh, Ho Chi Minh City. Source: Quynh.—341
- Fig. 323. Nguyễn Mạnh Hùng, *One Planet / The Barricade - Chiến Lũy*, 2013, Galerie Quynh, Ho Chi Minh City. Source: Gallerie Quynh.—342
- Fig. 324. Lewis M. Stern. Soviet-made ZiL agricultural vehicles in front of collective apartment blocks in Giảng Võ, 1991, Hanoi. Source: Lewis M. Stern.—342
- Fig. 325. Nguyễn Mạnh Hùng, *In Case of Emergency*, 2016, 125 × 55 × 40 cm, Galerie Quyn.—343
- Fig. 326. Phạm Huy Thông, *Planting Dreams*, 2014, 100 × 100 cm.—343
- Fig. 327. Phạm Huy Thông, *Landscape 2*, 2014, 100 × 100 cm.—343
- Fig. 328. Old lady in Kim Liên lake. Rural life within the racionalist urbanism. A growing number of *Đổi mới* structures stand around the lake. Screenshots from the documentary by Nelobo Architects. 'Lines of Flight 0.1/ KTT Kim Liên (1999-2000)', 2009. —344
- Fig. 329. Tiffany Chung, *D-City: Where Sidewalk Cafes Meet the Stars*, 2009-2010, 100 × 600 × 200 cm MDF, plexiglass, expanded polystyrene, decorative tape and hot-melt adhesive, MC2Gallery, Milan. Source: courtesy of MC2Gallery.—346
- Fig. 332. Reborn Design, *The Dancer of Nebula, The Real Robot God and The Interestellar Traveller*, toys from the Knock Knock Stationery series, 2019. Source: Reborn.design.—347
- Fig. 330. Illustrated alphabets, 2019. Source: Nguyễn Minh Ngọc and Trần Đức Minh/Behance.—347
- Fig. 331. Nguyễn Thế Mạnh, *Cột điện*, typeface typeface, 2019. Source: Nguyễn Thế Mạnh/Behance.—347
- Fig. 334. Nguyễn Tiêu Quốc Đạt, Vũ Văn Kỳ, Vũ Doãn Cảnh and Chu Kim Đức (Think Playgrounds), *Tái chế ô tô cũ thành không gian chơi* ['Old cars turned into playgrounds'], 2021, Hanoi. Source: Vietnam Design Week.—348
- Fig. 333. Diego Cortizas, *Rebirth: New life - Old memories*, 2020, Vietnam Design Week, Ho Chi Minh City. Source: Vietnam Design Week.—348
- Fig. 335. Mouth of Bangkok Noi canal on the western bank of Chao Phraya River. Excerpted from the 1887 Map of Bangkok and Tonburi. From Likitpornsawan, Thongchai, ed. 2430 [Map of Bangkok in 1887] (Bangkok: Kasikorn Thai Bank and Cultural Affairs Association, 2015).—350
- Fig. 337. Triệu Chiến, *Drone view of the village of Nha Xá*, 2019. Source: Triệu Chiến.—351
- Fig. 336. Tiffany Chung, *Flowering city*, 2010-2011, plexiglass, wood veneer, plastic, aluminum, paint, steel cable, foam and copper wire, 11,5 × 5,5 m, Galerie Quynh, Ciudad de Ho Chi Minh.—351
- Fig. 338. Chat Architects, *Bangkok Bastards*, Architectural model at the exhibition *The Asian Everyday- Possibilities in the Shifting World*, Gallery Toto, Tokyo, 2015. Source: Gallery Toto.—352
- Fig. 339. Thai shophouses of reinforce concrete, known as *tuekthaew*, near Rama 4 expressway in Bangkok. Each unit has been covered by grilles to avoid burglaries. Source: author, 2019.—353
- Fig. 341. Malaysian Shophouses in a variety of architectural styles in Georgetown, Penang, Malaysia. Source: author, 2016.—353
- Fig. 340. Prewar shophouses, also known as hongthaew, in Bangkok. Source: author, 2018.—353
- Fig. 342. Interiors of *tuekthaews* in Bangkok, from the series *Shophouses 4 x 8*. Peter Nitsch, 2019. Source: Peter Nitsch.—354
- Fig. 343. Interiors of *tuekthaews* in Bangkok, from the series *Shophouses 4 x 8*. Peter Nitsch, 2019. Source: Peter Nitsch.—355
- Fig. 345. Front Arched *tuekthaew* façades with safety enclosures in Bangkok. Source: author, 2019.—356

- Fig. 344. Rear ends of *tuekthaew* shophouses facing Khlong Bang La Phu in Bangkok. Source: author, 2019.—356
- Fig. 346. Rooftop cages in an industrial building in Bangkok. Source: author, 2019.—357
- Fig. 347. Cages and grills in a *tuekthaew* in Bangkok. Source: author, 2019.—357
- Fig. 348. Intersection between modern *tuekthaew* design and informal architecture in Bangkok. Source: author, 2021.—357
- Fig. 349. Fire-safety doors installed in the façades enclosures of *tuekthaew* in Bangkok. Source: author, 2020.—358
- Fig. 350. Locally-produced differences. Window cages and grills in Bangkok. Source: author, 2019-2020.—359
- Fig. 351. Textured surfaces in postwar *tuekthaew*. Source: author, 2019.—359
- Fig. 352. Grilled rear façades of *tuekthaew* in Bangkok. Source: author, 2020.—359
- Fig. 353. Zoning of Bangkok Master Plan of 2013. Source: BMA.—360
- Fig. 354. Planned mass transport grid of Bangkok for 2029. Source: Coconuts Bangkok, 2023—360
- Fig. 355. Façade enclosures in modern *tuekthaew* buildings in Bangkok. Source: author, 2020.—361
- Fig. 356. Renovation of a *Tuekthaew* by Allzone. Details of space between inner and outer façade layers. Bangkok, 2009. Photography by Piyawut Srisakul. Source: Arch2O.—362
- Fig. 357. Shophouse 124 por Nattapong Phattanagosai, Donlaporn Chanachai y Natnaree Wichiansin (2019)—363
- Fig. 359. Chatchavan Suwansawat, 'pocket gardens in the alleys of Bangkok, 2019. Source: Chatchavan Suwansawat.— 363
- Fig. 358. Shop 24 Kilates in a refurbished *tuekthaew* in Bangkok by External Reference (2019). Source: author, 2021.—363
- Fig. 360. Michael Wolf, photographs from the series *Bicycle Chairs*, 2002, from Wolf, Michael, *Sitting in China* (Hong Kong: Steidl, 2002).—365
- Fig. 361. Street access and section of *Saigon House* in Ho Chi Minh City by A21 Studio, 2014. Source: A21 Studio.—365
- Fig. 362. Façade details with aesthetized cages and greenery in Hotel Myst in Ho Chi Minh City (2016) by A21 Studio. Source: A21 Studio.—365
- Fig. 363. Chat Architects, *Mapping of informal houses in Sam Saeb canal*, 2016, Bangkok. Source: Chat Architects—366
- Fig. 364. Chat Architects, *Samsen Street Hotel*, 2018. Source: Chat Architects and author, 2019.—369
- Fig. 365. Panasarn Pattanakulchai, They build what they cannot live in, 2021, Bangkok. Source: Urban Creatures.—371
- Fig. 366. 'Thai Vernacular House 2014'. Chat Architects, Burmese workers' accommodation shacks in Bangkok, 2015. Source: Chat Architects.—371
- Fig. 367. Examples of maladaptations of air-con units to built-in façade receptacles in apartment buildings in Macau, 2008. Source: author. —373
- Fig. 368. A Bridge of Houses, pag 10-Talad Noi PHoto Studio - The Fascination of Siam-oriental hotel- 1920. Source Cornell University Library Digital Collections.—375
- Fig. 369. Reception ceremony for King Chulalongkorn's vehicles. Excerpted from Steve Van Beek, Bangkok. Only Yesterday (Hong Kong: Hong Kong Publishing Company, 1982), p.43.— 376
- Fig. 370. Catalog of modified tuk-tuks, including upgraded versions of the Skylab model. Source: Atipong Motor.— 377
- Fig. 371. Chatchavan Suwansawat, photographs of street food trollers, 2019, Bangkok. Source: Chatchavan Suwansawat.— 378
- Fig. 372. Nguyễn Thế Sơn, *Carrying-the-Carriers*, 2016. Source: Nguyễn Thế Sơn.— 378
- Fig. 373. Manit Sriwanichpoom, *Hungry ghost No1*, 2003. Source: Rama 9 Art.—379
- Fig. 374. Surasi Kusolwong, Golden Ghosts, 2017, Center for Contemporary Art, Pekín.—379
- Fig. 375. Surasi Kusolwong, *One Pound Turbo Market, (You'll have a good time)*, 2006, Tate

- Gallery, Londres.— 381
- Fig. 376. Chatchavan Suwansawat, fotografías de puestos de venta, Bangkok. Source: Chatchavan Suwansawat, 2019.— 381
- Fig. 377. Surasi Kusolwong, *Naked Machine (Volkswagen Modern)*, 2011, in the exhibition *Play Van Abbe Part 4: The Pilgrim, the Tourist, the Flaneur (and the Worker)*, Van Abbemuseum, Eindhoven.— 382
- Fig. 378. Kacey Wong, *Wandering Home*, 2008. Source: Kacey Wong.—383
- Fig. 379. Kacey Wong, *Wandering Home II*, 2014. Source: Kacey Wong.— 384
- Fig. 381. Kong Kee, illustrations from the Dragon Delusion series, 2021. Pen drawing and digital coloring. Source: Kong Kee.—385
- Fig. 380. Façade of the Herring Gull House (1981) at Sha Kok Estate, Sha Tin, 2016 Hong Kong. Source: author.—385
- Fig. 382. Kacey Wong, *Sleep Walker*, 2011. Source: kaceywong.com.—386
- Fig. 383. Kacey Wong, *Paddling-Home*, 2009. Source: kaceywong.com.—387
- Fig. 384. Rattana Salee, *Vanishing Point*, 2018. Source: La Lanta Fine Art, Bangkok.—388
- Fig. 385. Photograms of graffitis made by Sametr Rattanapornchai, 2014. Courtesy of Beer Singnoi/Facebook.—389
- Fig. 386. Street drawings by Sametr Rattanapornchai in urban furnishes in Bangkok, 2018. Source: Michel Treza.—389
- Fig. 387. Screenshots of documentary *Mystery Mind Maps* by Raphael Treza 2019, Bangkok. Courtesy of Raphael Treza/Youtube.—390
- Fig. 388. Work fence decoration on the site of future Samyan mix-used complex featuring some of most prominent street artists in Bangkok. Source: autho, 2017.—391
- Fig. 389. Sametr Rattanapornchai, Untitled series, 2019, Bangkok Art and Culture Center, Bangkok Art Biennale. Source: author, 2020.—391
- Fig. 388. Sametr Rattanapornchai, Untitled series, 2019, Bangkok Art and Culture Center, Bangkok Art Biennale. Source: author, 2020.—391
- Fig. 390. Illegal cages in the inner courtyard in a mid-rise apartment building in Macau. Source: author, 2008.—394
- Fig. 391. *Variation of "Buddhist Temple's Bird Cage"*. Kansuke Yamamoto, 1940. Source: Nagoya City Art Museum.—402
- Fig. 392. Illegal façade modifications in public housing buildings located in Patane, North Macau. Source: author, 2017.—410
- Fig. 393. Illegal façade cages in Thuekthaew shophouses near Thalad Bobi Market, Bangkok. Source: author, 2019.—446





03

2023

**The Birdcage. Comparative Analysis of Informal  
Façade Modification Practices in Asian Cities**

Francisco García Moro