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Drawing Matters

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Mota, Nelson; Campos Uribe, Alejandro; Kërçuku, Agim

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DRAWING MATTERS

Graphic Anthropologies in Architectural Education

Nelson Mota, Alejandro Campos Uribe and Agim Kërçuku

Architectural Ethnography

Urban planners and architects have always considered themselves ethnographers in a certain sense, able to read local lives without formal training in the discipline. Their ethnographic approach was based on their ability to document, interpret, and represent life and space through words and drawings, learning from interaction with cityscapes and their inhabitants. Participatory observation of a given context has long been fundamental in their training and practice and acknowledged as a primary source of knowledge (Briata and Postiglione 2023). Although this capacity steadily weakened at the end of the 20th century, replaced by a fascination with digital technologies, we have recently witnessed an ethnographic shift in architectural research (Yaneva 2018). Several scholars, practitioners, and research groups have gathered around what can be considered a new season of urban and spatial studies with different approaches and names such as *Architectural Anthropology* or *Architectural Ethnography* (Ingold 2011; Kaijima, Stalder, and Iseki 2018; Stender, Bech-Danielsen, and Hagen 2021). In such a manner, they try to raise awareness of critical issues by formulating interpretations of the tradition of observing the city.

Altogether, we can say that *Architectural Ethnography* is framed within two paths. On the one hand, it refers to research practices rooted within the tradition of spatial design culture. On the other hand, it owes much to the ethnographic methods of collection and written representation of social and cultural forms of life, as well as the materiality of real bodies and social places. *Architectural Ethnography* includes a set of discursive and practical research that finds the answer to the progressive weakening of the ability to read the city in the direct and multisensory participatory observation of bodies and objects, practices and uses, forms and materials, and sounds and smells in the spaces of everyday life. These studies are closely related to sociology, anthropology, and ethnography. However, they are distinguished from them by the role assigned to spatial aspects and architectural tools for reading cities and their inhabitants.

The research and practices of *Architectural Ethnography* gained significant attention in the disciplinary debates of architecture and urban studies following the eponymous installation at the Japan Pavilion during the 16th International Architecture Exhibition of the Venice Biennale curated by the Japanese architect Momoyo Kaijima in 2018. In her curatorial manifesto, Kaijima emphasizes the need to understand life in its different forms and maintains that an ethnographic

approach is a precondition for observing lifeworld entanglements (Kaijima, Stalder, and Iseki 2018). *Architectural Ethnography* pursues a unique research approach, based on a combination of graphic, audiovisual, and textual tools, to observe situated social-spatial conditions and process the data collected from the research activity. The combination of these media unlocks new forms of acquiring knowledge, helping us to understand the interconnections between people, places, and the ways space is used (Briata and Postiglione 2023).

Conceptualising *Architectural Ethnography* is still a challenging endeavour (Ingold 2021). Relevant reflections on the association of architectural and ethnographic skills and methods have explored different approaches. Nicolas Nova defines *Architectural Ethnography* as a way of doing fieldwork that includes surveying, mapping, direct participant observation, and interviews on the materiality of the built environment, which is perceived as an expression of a situated culture (Nova 2014). Galen Cranz emphasizes that architecture is not just a matter of structure, form, and function but is also imbued with social and cultural aspects that must be considered. Direct participant observation can thus become an educational tool that fosters this attention, while a participatory design approach enables future designers to listen to users through a precise and codified ethnographic pathway (Cranz 2016).

In many cases, *Architectural Ethnography* becomes a pure design tool that uses observation to understand how places can be designed (Randall, Harper, and Rouncefield 2010; Kingery-Page et al. 2016). Other reflections include the role of drawings and images as tools for gaining knowledge, rather than merely being used as representations (Stender, Bech-Danielsen, and Hagen 2021). The use of ethnography has been employed to understand and guide transformations at the scale of the house (Pink et al. 2017) and also to explore how (auto)biography (Carsten 2018) and (auto)ethnography (Schouwenberg and Kaethler 2021) can serve as relevant and significant starting points for the design of public spaces in the city. Ethnographic attention to design has thus become an everyday part of city design and governance practices (Pink et al. 2022).

However, there are risks when implementing ethnographic approaches without proper disciplinary training. *Amateur* ethnographers run the risk of generalization or ideological bias of the value system of observed situations contributing to promote stigmatization of certain social groups. Lacking adequate preparation and awareness of the ethical challenges associated with ethnographic research may derive in the anesthetization and aesthetization of observed phenomena. Despite these drawbacks, we argue that *Architectural Ethnography* has the potential to unlock new ways to observe and investigate the city's spaces, bodies, and practices, communicating effectively the tensions and resistances in modifying life conditions, living forms, and society's construction and organization. *Architectural Ethnography* suggests sensitivities, observations, and arguments that show the context's symbolic references, cognitive resources, capabilities, and values. Ultimately, it allows the researcher to observe how people interact with others in private and public spaces through sociality, unplanned exchange, and serendipity, as well as the darker aspects of exclusion and stigmatization. Architectural ethnographers, therefore, aim to engage with the built environment, focusing on the intimate, subjective, and embodied experience of dwelling while considering places as both influenced by and influential for their inhabitants and ways of living.

Towards Graphic Anthropologies

Although, as we have shown, architects' growing interest in ethnography is progressing rapidly, we, as educators, are particularly interested in the role of architectural drawing – a key tool for producing visual data in qualitative research, as well as in new modes of observation and documentation

for recording inhabited places. Historically, one of the main ways in which architecture produces knowledge is through drawing. Architects' superficial engagements with world cultures and places have traditionally been connected to architectural drawing, such as Henrik P. Berlage's pencil sketches of the Dutch East Indies, Bruno Taut's watercolours of Japan, or Le Corbusier's scenes of Moroccan villages and portraits of people and landscapes of Algiers. These examples from canonical architecture history cannot be considered proper ethnography as they are not concerned with understanding or recording the native's perspective. Still, they show that, for architects, a drawing can be a form of research, that drawing a place involves looking at its constituting elements and reassembling them once again on paper. For architects, drawing is discovery, as it is the actual act of drawing that forces the artist to look at the object, to dissect it, and put it together again (Berger and Savage 2007). Yet, architects use drawing for more than just sketching their travel scenes. Architectural drawings, from diagrams to blueprints, combine observation, interpretation, and transformation, capturing what is there but also projecting other futures. Drawing is a way of observing, thinking, recording, testing, proposing, and communicating, with a long tradition in practices and theories of architecture (Pérez-Gómez and Pelletier 1997; Ching 2007; Christenson 2019).

Over the last few decades, architecture scholars have noted the entanglements of bodies, ideologies, and space. Our bodies play their part in a culturally restricted corporal space, enacting interpretations within the confines of existing directives – directives that are inscribed into our built environments, inadvertently shaping our cities, buildings, and their interiors, which in turn affect our embodied identities. The enfilade of rooms from the 17th and 18th centuries, for instance, describes very different cultural patterns to the modern corridor flat, a functional house for frictionless living. As Robin Evans has pointed out, “ordinary things contain the deepest mysteries,” and if anything is captured by an architectural drawing, it is precisely the nature of such directives that frame human relationships: “the elements whose trace it records – walls, doors, windows and stairs – are employed first to divide and then selectively to reunite inhabited space” (Evans 1997, 56). The question is how to make a drawing a conscious and critical process, incorporating the meanings that inhabitants attach to these places.

Tim Ingold, who has repeatedly advocated cross-pollination between architecture and anthropology, views anthropology as a process akin to “that of following trails through a landscape: each story will take you so far, until you come across another that will take you further” (Ingold 2011, 162). Architectural drawing, in fact, is closely aligned to Ingold's concept of “wayfaring,” since it does not try to fix a given reality objectively but rather openly explores the inherent qualities and possibilities of a place with the help of lines, hatches, and shapes. Not surprisingly, drawing is a practice of increasing interest within anthropological circles. In *Anthropology for Architects*, Ray Lucas (2020) groups together activities such as drawing, cartography, notation, diagramming, sketching, painting, and even handwriting, recognizing their utility as knowledge-producing tools. Publications by Michael Taussig (2011), Andrew Causey (2016), Anna Grimshaw (2001), Haidy Geismar (2014), and Tim Ingold (2012) have all contributed to validating what Ingold calls “graphic anthropologies” as forms of ethnography, experimenting with formats such as sketches, comics, animations, and visual novels. In *Drawing Together: Doing, Observing, Describing*, Ingold conceives graphic anthropology as a powerful field that “would aim not to complete a description of what is already there, but to join together with persons and other things in the movements of their formation” (Ingold 2011, 223). As the hand moves through the paper, the eye is drawn to the “labyrinthine entanglements of the lifeworld” (Ingold 2011, 224). The lines of a drawing, like those of social life, embody histories of becoming in a world that is never complete. Moreover, drawing requires a physical presence activating not only our eyes but our entire body into a form of storytelling through an uncertain negotiation between eyes and paper, pencil and

hands. Graphic anthropologies thus approach drawing as a mode of anthropological inquiry, a process that is open-ended, multidimensional, and attuned to bodily practice.

Thus, when we build upon the tradition of architectural drawing and rearticulate it as an ethnographic method, we stimulate awareness of the social and spatial practices that remain invisible in traditional mapping techniques, enabling a deeper understanding of the relationships between humans, non-humans, and the built environment. Graphic anthropologies, with a long-standing history in architecture, from Kon Wajiro (Gill 1996) to Momoyo Kaijima (Kaijima, Stalder, and Iseki 2018), combine observation, interpretation, and transformation, leveraging the power of narratives and figurations. That is why they constitute a fitting method for pedagogical settings, inviting students to interact with real-life situations while embracing architectural education's projective and open nature.

Ethnography in Architectural Education

Over the last ten years, we have been involved in the implementation of ethnographic methods in the educational programme offered by two institutions of architectural education: Delft University of Technology (TU Delft) (the Netherlands) and Politecnico di Milano (Italy). Both institutions are internationally renowned and tend to attract students from diverse backgrounds to enrol in their graduate and post-graduate programmes. In the following sections, we will discuss the use of drawings as a medium for graphic anthropology in two courses offered to students at TU Delft's Faculty of Architecture and Built Environment: the design studio "Global Housing" and the "Architectural Ethnography" research seminar. With these two courses, we will make our case for fieldwork as an essential methodological component in architectural education.

The Global Housing design studio has been part of the educational portfolio of the Master of Science in Architecture, Urbanism and Building Sciences at Delft University of Technology since the 2009–10 academic year.¹ This studio invites students to engage in the complex issues surrounding the design of affordable housing in contexts undergoing rapid urbanization (Mota and Van Gameren 2018; Mota 2022). TU Delft's research seminar "Architectural Ethnography" was developed as a spin-off of the Global Housing graduation studio, with the aim of analysing how space, place, and people are related in an urban community.² Using these two courses as case studies, we will discuss the extent to which graphic anthropologies can be used to record realities that are foreign to the cohort of students involved or remain invisible using traditional design research methods such as typological or morphological analysis. Tapping into the growing field of transdisciplinary experiments in architectural research and education, we discuss graphic anthropologies as a medium to move beyond disciplinary canons and academic traditions: *beyond* the familiar, *beyond* objectivity, and *beyond* the visible.

Beyond the Familiar: Learning by Drawing

The graphic anthropologies developed in the design studio "Global Housing" and the research seminar "Architectural Ethnography" share a common goal: to explore critical accounts of socio-spatial phenomena that shape and are shaped by everyday life. The case study areas included in the assignments for these two programmes are usually in a foreign circumstance, literally – assignments in a country or region unknown to the students, or figuratively – assignments in a context that is not familiar to the cohort of the course. Defamiliarizing students with the object of their research brings additional challenges to the assignment (e.g. ethical, linguistic, methodological), but it also triggers their ability to make sense of realities that are foreign to their social, economic,

and cultural backgrounds. To address these challenges, the assignments are structured around disciplinary methods and perspectives inspired by cross-cultural practices.

Designers are trained to develop new ideas, new products, and new realities. Architectural education follows this pattern, stimulating socially responsible approaches, often rooted in good intentions. However, as Pramod Khadilkar and Santosh Jagtap (2021, 591) argue, these good intentions often overlook the extent to which they influence people's choices by determining available options, which can impact user autonomy and rely on generalizations. For example, architecture students often suggest the use of sustainable construction components such as earthen materials instead of concrete. However, these materials are often associated with poverty, and people prefer the modern image projected by other materials such as concrete (Kulshreshtha et al. 2020). One of the key goals in using graphic anthropologies in the context of design education is to mitigate the embedded paternalism of design processes and outcomes (Margolin and Margolin 2002). In that respect, graphic anthropologies can perform an important role stimulating the students to use drawings in fieldwork assignments as a tool to acknowledge cultural differences and develop projective imaginations, avoiding generalizations, and considering the heterogeneous nature of the context of the design assignment.

In these courses, following the disciplinary framework for architecture advanced by "architect-anthropologists" like Amos Rapoport and Paul Memmott, students are invited to record "a range of cognitive, invisible, ephemeral, spiritual and symbolic properties that can instil architecture with a culturally distinct nature, in addition to the physical attributes of buildings" (Memmott and Davidson 2008, 64). Drawing is thus an invitation to go beyond the familiar and confront realities which represent foreign cultural patterns. This not only helps students become aware of the global diversity of voices, lifeworlds, and spatial practices but also offers them the opportunity to contribute to local communities with design approaches generated from a foreigner's perspective.

The project developed by Zhuo-ming Shia, a student at the Addis Ababa Global Housing studio, exemplifies this. The student was enrolled in the Global Housing studio during the COVID-19 lockdown that disrupted educational activities in the academic year 2020–21. A significant outcome of this unexpected situation was the cancellation of the planned field trip. In earlier iterations of the course, direct engagement with people and places relevant to the studio's assignments was a core component of ethnographic research. However, in this instance, the methodology was adapted to incorporate qualitative digital ethnographic research, commonly referred to as netnography (Kozinets and Gretzel 2024). Zhuo-ming Shia employed an early-stage version of netnography to conduct interviews with local stakeholders involved in housing policies and processes. Simultaneously, he collected contextual data in digital environments to develop a comprehensive inventory of daily social and spatial practices in Addis Ababa. This allowed him to challenge the rigidity of the Ethiopian government's current housing programme, which relies on uniform, standardized multistorey housing blocks, by instead proposing a participatory approach that combined aspects of local and foreign phenomena.

"Although formal examples of participatory housing are scarce in Addis Ababa," he argued, "many forms of informal participation exist without the initiative of any architects" (Shia 2021, 16). His project "An Architecture of Enablement" further developed a novel approach to housing design and production, drawing inspiration from two apparently disparate references: Addis Ababa's informal waste collection system and the "Open Building" concept developed in the 1970s by Dutch architect and educator John Habraken. By combining his graphic observations of instances of situated knowledge with familiar theoretical references, the student was able to explore a unique combination of top-down and bottom-up approaches in housing. According to him, "there is a tendency to see the interests of the top-down and the bottom-up as mutually

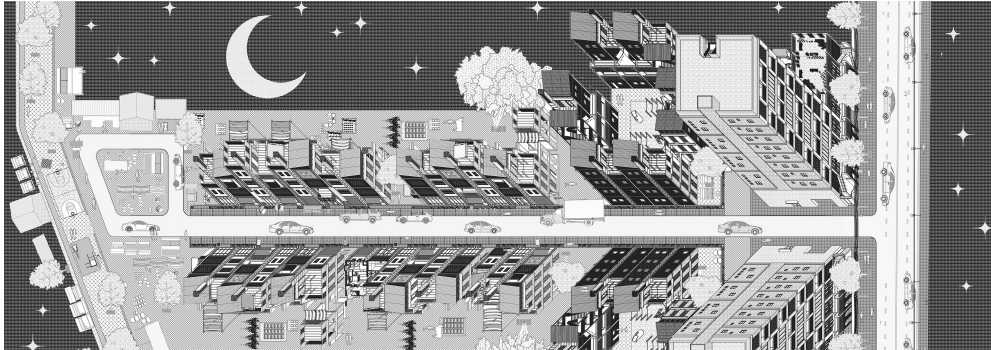


Figure 6.1 Zhuo-Ming Shia, *An Architecture of Enablement* (Global Housing Graduation Studio 2020/21).

exclusive (...). My research aims to question this binary definition of housing, building on theorists that reorganise traditional connotations” (Shia 2021, 20).

Beyond Objectivity: Interactions between Textual and Visual Narratives

In architectural education, design studios have a well-established tradition as a didactic format and are arguably the principal component of the curricula in architectural schools worldwide (Hettithanthri and Hansen 2022). While there are countless variants to the themes, formats, and learning goals of design studios, their syllabi are typically developed to promote encounters between intuition and reflection, stimulating students to navigate viable routes between the analytic and the projective. As Lance N. Green and Elivio Bonollo (2003) have argued, there is a perception that design studios disallow the protocols of scientific thinking often associated with natural sciences. Nonetheless, many architectural programmes have been exploring project-based and problem-based learning approaches, using research by design in design studio assignments to create knowledge, promote critical thinking, and stimulate invention. Due to this design and drawing-centric studio culture, one of the main considerations for the integration of research, particularly ethnographic research, is determining the best format in which to synthesize and communicate the results.

Since the first run of the Global Housing graduation studio in the 2014–15 academic year, students have been exploring various formats to produce graphic anthropologies of built environments. The first was the “Book of Patterns,” which used drawings as a medium to produce a critical synthesis of patterns of everyday life in a given urban community, namely the site for the design assignment. The protocols for the development of the Book of Patterns were inspired by the pattern language approach developed by Christopher Alexander in the 1970s (Alexander, Ishikawa, and Silverstein 1977). The students were to conduct short ethnographic projects (usually limited to a few weeks only), observing spaces, places, and people in foreign geographic and socio-spatial conditions. However, these observations were often conducted in teams with students from local architectural schools and were supervised by a teaching team comprising local colleagues. Using sketches for data collection and digital drawings for processing, each group of students was responsible for a critical selection of several “timeless entities” called patterns that would synthesize their observations in four socio-spatial behavioural patterns: Income Generation, Borders and Boundaries, Social Spaces, and Building Techniques and Craftsmanship.³ Each “pattern” had to be documented with three components: a title, a meaningful image/illustration, and an extended caption (Mota 2020).

The use of drawings for the elaboration of the Book of Patterns was instrumental in producing a visual narrative from the students' observation of realities that were unfamiliar to them. By selecting elements that represented their interactions with different social and spatial conditions, they were envisioning the potential to transform the context through their design assignments. This was often demonstrated in subsequent stages, where the "patterns" documented during the analytical phase of the process would resurface in the students' design proposal, interpreted by them as components of a future living scenario.

In the 2019–20 academic year, the Book of Patterns was replaced with the Graphic Novel format, where students were challenged to process the results of their data collection using fictocriticism as a new expression of their critical response to the circumstances that they were analysing. Fictocriticism blurs the boundaries between objective analysis and subjective expression, inviting readers to engage with academic topics in a more immersive, narrative-driven way (Frichot and Stead 2020). It allows students to combine elements of fiction, critical analysis, and personal narrative to explore ideas using storytelling, graphic narratives, or poetic language to comment on social, cultural, and political issues. The graphic novels developed by the students combined data collected during fieldwork with imaginative depictions of possible past, present, and future scenarios, based on the results of their analytical work. The protocols of the assignment were developed to encourage the students to dismiss "the fantasy of objectivity" that often obstructs a researcher's ability to acknowledge the complicated entanglements of multiple voices, different temporalities, and points of view, especially in contexts that are unfamiliar to them.

The Graphic Novel format introduced ways to express vastly different research outcomes, from local mechanisms of social capital to social and spatial practices associated with patterns of everyday life, to vernacular building systems and materiality, and specific religious and political phenomena. Downplaying the fantasy of objectivity from the assignment did not compromise the students' capacity to critically engage with the complicated socio-spatial phenomena that they

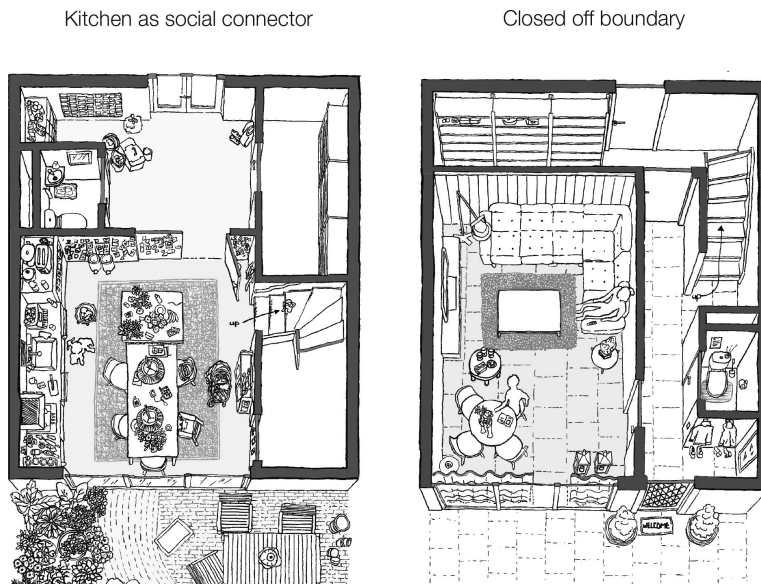


Figure 6.2 Patterns of Domestic Activities in the Le Medi neighbourhood (Rotterdam), developed by Claire Barry, Joseph Tjong-Ayong, and Shirin Hadi (Research Seminar Global Housing 2018/19)

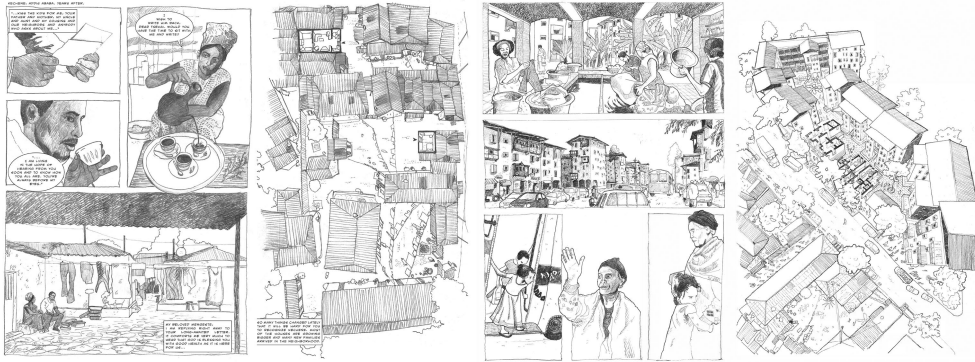


Figure 6.3 Graphic novels by Antonio Paoletti. MSc3 Global Housing Graduation Studio. 2019–20.

were researching. The results of this pedagogical experiment highlight the instrumental role of drawings in enhancing the students’ “research by, or through, design” and their ability to embrace fiction as a “powerful means by which we can speculatively propel ourselves into a future,” all while strengthening their “situated capacity to ethically cope with what confronts us” (Frichot 2015, 23).

Similar to what happened with the Book of Patterns, the fictocritical approach also served as a powerful source of inspiration for the students’ transition from the analytical to the projective. Producing the graphic novels supported their imagination of the future scenarios created by their own project as lived-in realities rather than sterile computer-generated renderings. The graphic novel created by Antonio Paoletti, another student enrolled in the Addis Ababa Global Housing studio, serves as a powerful example. After surveying the community and engaging with residents in Menen, a historic area in the heart of Addis Ababa, Paoletti synthesized his findings in the graphic novel *Mengeste* (Paoletti, Pasveer, and Wallace 2020). The narrative focuses on the life story of one interviewee, given the fictional name Mengeste, and the spatial organization of the community, which are the main elements of the visual story. This graphic novel became a crucial part of Paoletti’s project proposal, as it integrated many of the everyday practices he observed during fieldwork. His project was communicated through the medium of a graphic novel, using fiction to envision the spaces he designed. *Keniko* portrays the imagined life of a fictional resident, named Keniko, in the student’s proposed design, illustrating how these spaces could be inhabited (Paoletti 2020).

Beyond the Visible: A Multisensory Account of Everyday Life

One of the main challenges we faced when implementing graphic anthropologies was the epistemological bias of ocularcentrism, a term that describes the prominence of the visual, of what can be seen, over all other sensory stimuli. In his work *Visual Culture*, Chris Jenks argues that

we daily experience and perpetuate the conflation of the ‘seen’ with the ‘known’ in conversation through the commonplace linguistic appendage of ‘do you see?’ or ‘see what I mean?’ to utterances that seem to require confirmation, or, when seeking opinion, by inquiring after people’s ‘views’.

(Jenks 1995, 3)

Likewise, Donna Haraway (1991) asserts that the social power of relations has been greatly affected by everyday visibility. “The eyes,” Haraway states, “have been used to signify a perverse capacity (...) to distance the knowing subject from everybody and everything in the interests of unfettered power” (1991, 188).

Taking these challenges into account, the syllabi of TU Delft’s “Architectural Ethnography” research seminar have been developed to encourage students to go beyond the visible. The assignments are formulated to activate the students’ capacity to identify possible subjects of inquiry, using a multisensory approach that also includes sonic spaces, haptic ways of experiencing places, and olfactory references in analytical outputs. While research seminars play a secondary role in architectural education compared to design studios, they provide an ideal didactic format to integrate alternative methodological approaches in architectural education, establishing a parallel with the changing nature of the profession and the actors involved.

This was indeed the motivation behind the development of the “Architectural Ethnography” research seminar. This course is structured in the three usual phases for ethnographic research: (1) data collection; (2) data processing and analysis; and (3) communication of the research outputs. Drawings play a role in each of the three phases and, paradoxically, help to move beyond the visual. For example, during the first phase, students often use cognitive mapping techniques to engage in conversations with interviewees, gathering valuable information about the geography of their daily mobility patterns. In the second phase, drawings – usually processed digitally – can consolidate the results of the data collection and create a synthesis of the findings. Finally, drawings

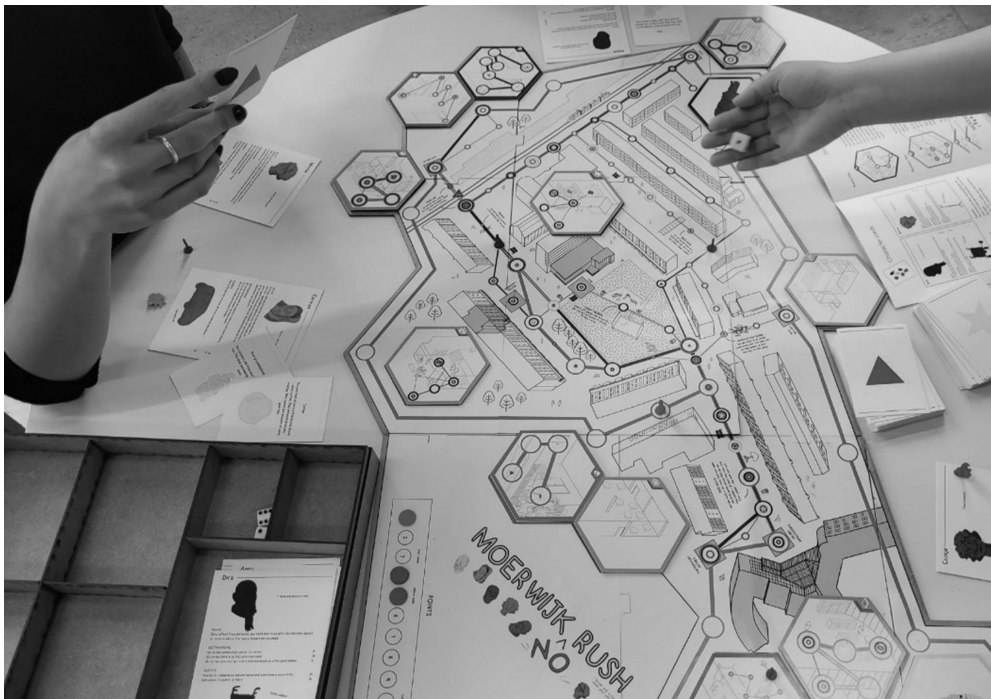


Figure 6.4 Board Game by Pranav Kanhangad Kakkannath, Sari Naito, Janaina Conde Miranda Schmittgens, and Migle Zabielaite for MSc2 Architectural Ethnography. 2024.

are used to develop figuration of the daily routine of an individual or a community, based on the ethnographic fieldwork.

Stressing the importance of a multisensory account of the living environment that the students are researching stimulates their ability to relate phenomena that would otherwise be overlooked. For example, a group of students enrolled in the “Architectural Ethnography” seminar decided to use an interactive digital format to compile the results of their interaction with a resident of a nursing home in The Hague. This format invites the reader to journey through the life of Piet, a fictional character inspired by a real person, capturing the students’ firsthand experiences with the physical and mental spaces inhabited by the interviewee. Through a carefully curated selection of drawings, maps, diagrams, images, and video clips, the students created an immersive experience into Piet’s world. Their interactive digital story presents scenes filled with anecdotes narrated in the interviewee’s own voice, along with stories about the objects that surround him and the rituals of his daily life.

The students in the “Architectural Ethnography” seminar are given the creative freedom to choose the format for communicating their research findings, an option that is often used to explore multisensory formats, such as the interactive digital story mentioned above. But numerous other formats have also been explored by the students. For example, they used board games to communicate the results of their research. Using drawings for all the components of the game, the students aim to invite participants to interact orally while experiencing the tactile qualities of the game elements, from the dice to the cards to the board itself. Video clips are another format frequently used by students to bring together the results of their research. Digital animations can integrate visual and sonic landscapes, often also suggesting olfactory experiences. The specific skills and analogue and digital toolsets of architecture create opportunities to integrate fictional



Figure 6.5 “Thuis in Den Haag,” exhibition with students’ works at The Hague Cityhall. 2024.

narratives with animated drawings and recorded soundscapes with curated soundtracks to produce a compelling synthesis of research outcomes.

Three-dimensional models have also been employed to communicate the results. Models are a common medium to produce three-dimensional representations of an architectural project. By using drawings to produce a scaled replica of the projected element (building, landscape, object, etc.), research participants can navigate within the project, “feeling” it as an object that allows different types of unprescribed interactions. Rather, participants are free to decide how they want to engage with the three-dimensional model. This level of self-determination and the different senses involved in the process make physical models a particularly engaging medium for disseminating research findings, allowing an open-ended interpretation of the researcher’s critical engagement with the case study.

These formats use elements easily decoded by the public, enabling possibilities to establish meaningful communication with research participants. They can be used to avoid the extractive nature of research endeavours, bringing the results back to the community. Committed to the students’ persistent questioning and eagerness to have a real impact on-site, we have organized several exhibitions showcasing their work at local libraries and municipal town halls. These developments demonstrate that the use of graphic anthropologies in architectural education can generate new knowledge that enriches the field itself. It is through this bidirectional process of teaching and learning that graphic anthropologies have proven their ability to make the strange familiar and the familiar strange.

Notes

- 1 The first iteration of the Global Housing studio was in the Spring of 2010 as a 15 ECTS course. The inaugural 55 ECTS graduation studio was offered in the 2014–15 academic year (Mota and Van Gameren 2018).
- 2 The first iteration of Architectural Ethnography was in the Spring of 2020.
- 3 These four categories try to reflect four major determinants of everyday life: economic, environmental, cultural, and social conditions.

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