Where does dwelling begin? Where does it end? Research on the subject, especially when carried out away from home, in societies remote from one's own, often implies a range of cultural analyses that span anywhere from inquiries about the basically differing nature of house, home and family, to reflections on indefinitely diversifying notions of memory, history, and everyday practice.
The study of dwelling involves not only practices of building and of residence, but also translation processes that inscribe the movement toward home as a movement always away from home and, hence, never quite at home in its own home.
In this exploration of a body of dwelling imprints that is currently lacking in one’s immediate vicinity, the risk of reproducing a familiar exoticism by way of a detour through unfamiliar places is always present. But while resorting to the familiar, a return that constantly invites and problematizes difference rather than settles on a dualistic relation between self and other also defamiliarizes; it never leads back to the same in its trajectory.
African traditions cannot in any way simply be relegated to the "past," for they are still widespread in contemporary rural contexts. They are constantly subject to change and to intrinsic forms of cultural translation.
Malian scholar A. Hampate Ba speaks of oral tradition as the “living tradition,” and defines it as “the bond between man and the spoken word.” Such a definition implies a movement of coming and going across time and space that foregrounds the process of translation in its modality of production. Building tradition would then be the bond between men, women, and the material they choose to work with in transmitting a knowledge or a world view — be this material earth, plants, words, drawings or photographs.
Building is, in rural Africa, a group response to the question of habitation; it is communally worked out, reaffirmed, and readapted accordingly by each family, each community, and each generation.
In contexts of rural Africa where it may be said that the “center” of the world is always multiply occupied, vacated or traversed, the built landscapes of the people never physically stand out as the result of a form of humanist centralization. Rather than presenting themselves as the materializations of human control over nature, they speak of their cosmic representational nature in their interactions with nature’s vital forces.

Here, the universe is read as forces in perpetual motion, and the bond between dwelling and dweller is translated into a dynamic practice of architecture — a practice in which every single object, every piece of land, every environmental absence and presence vibrates with life (and death) and is likely to act on every human being’s existence.
Drawing: the pleasure to share in the birth, at one’s fingertips, of something at once expected and unexpected. If the line is defined as a visible action, then the drawing may be viewed as a musical gesture. Since the faculty of perceiving is continuous, the visual is above all the projection of a plural moment of encounter.
The architectural drawing marks above all the site of an engagement between artistic impulse and practical concerns. As cultural translation, it is, at its best, an activity of displacement whose result shows not a mere imitation (hence, an impoverishment of the real) but rather a transformation — one brought about both internally and externally by the reciprocal effect of the built and the drawn realities upon each other.

Situated as a product of modern European philosophy whose discourse centers around a rational unitary subject of consciousness, perspective, generally speaking, places the viewer in a position of stability and of mastery. Since the aim in perspective is to show an object from a given viewpoint "as if one is looking at the object itself," the image has to present itself as image-blind if it is to maintain the illusion of reality.
Giving an above-the-ground view but allowing the reader to reconstitute an on-the-ground experience, the cutaway axonometric suggests an understanding of how the spaces interact while, through offered and hidden views, inviting the reader to imagine the experience of walking through several spaces. With graphic operations that cut in, show through, become mixed and hence mutate, reading no longer proceeds by following a vertical or horizontal dimension but by moving in both ways at once, as well as in diagonals and curves — flying above while walking in and through, making detours to find a familiar path, and repeating an old trajectory only to reorient itself toward a new direction.