Title: Circumcirco Lene
Subtitle: Observations, Stories and Architectures in/of Displacement.

Tutors:

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Intro   *Chapter I. Looking for definitions*

Through the pre-diploma course "Performance Theory" I
began to reflect on what is temporary and permanent, what
for me is simplicity and movements through. What does it
mean "to be displaced" and how attitude to accidents can
be positive? I started to work with a feeling of home and
what it carries. How home can find itself or I can find it in
places that are completely strange at first sight and at the
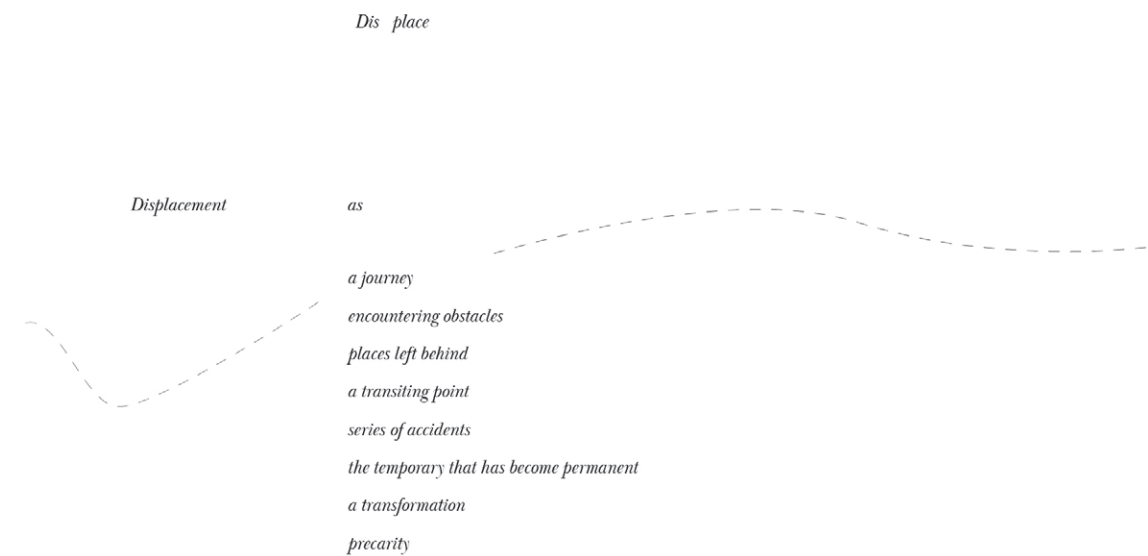same time how kindness and care grow in such spaces.

In my thesis project, I would like to look deeper at the phe-
nomena of displacement, the sequence of different relation-
ships with/through it and its reflexivity in architecture/what
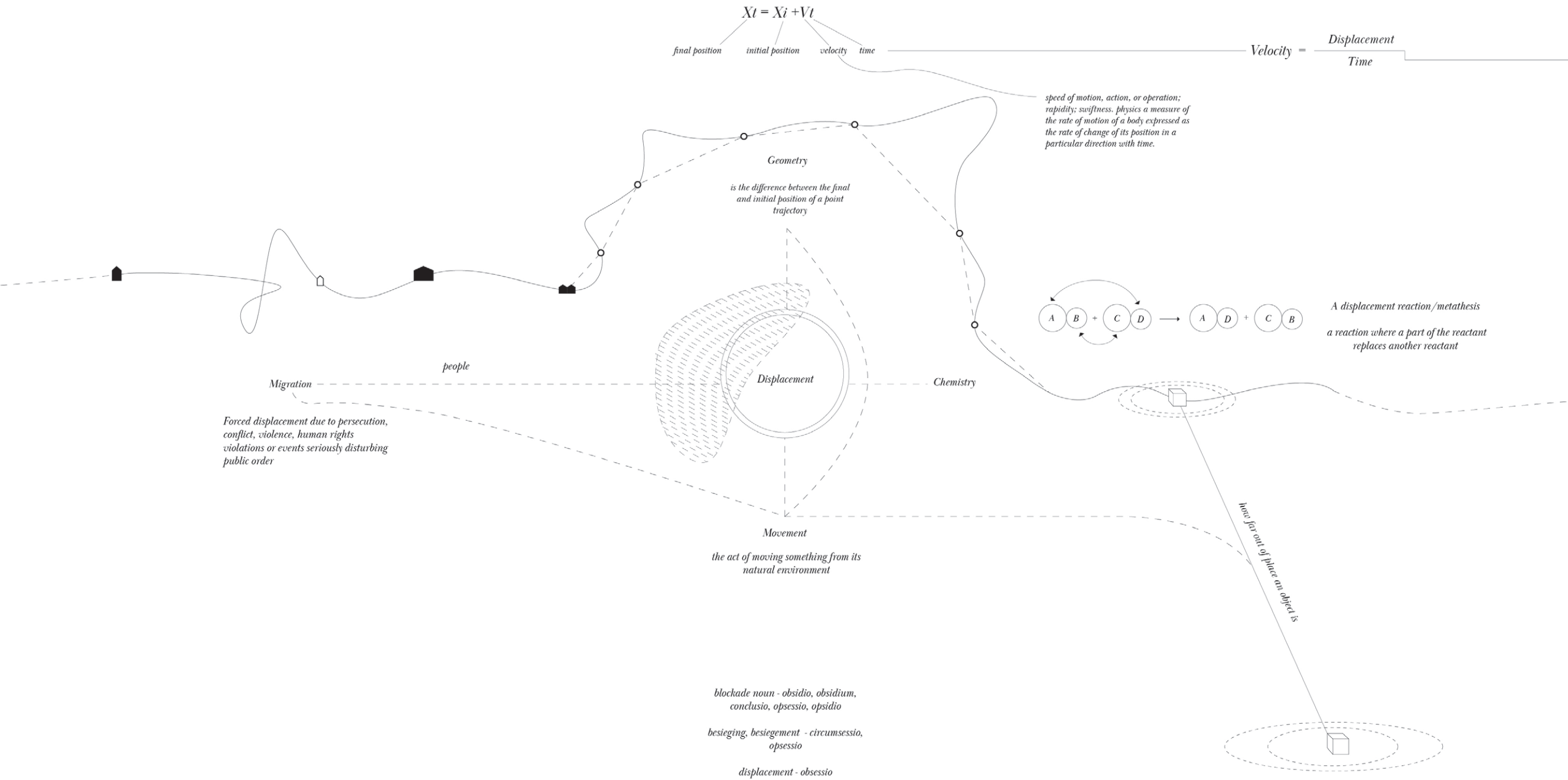kind of architecture this environment can provide.

First of all, I am interested in defining and trying to un-
derstand what displacement is and its particularities in the
context of other types of migration.

Also, I think it is important to consider the multiplicity of
displacement and what narratives it can raise and who its
protagonists are.

Furthermore, I feel compelled to touch upon the sense of
home and try to think about what it is in the present day
because for me it is directly connected with displacement.

Dis   place

Displacement   *as*

a journey
encountering obstacles
places left behind
a transiting point
series of accidents
the temporary that has become permanent
a transformation
precarity

$$Xt = Xi + Vt$$

final position   initial position   velocity   time

$$Velocity = \frac{Displacement}{Time}$$

speed of motion, action, or operation;
rapidity; swiftness. physics a measure of
the rate of motion of a body expressed as
the rate of change of its position in a
particular direction with time.

Geometry

is the difference between the final
and initial position of a point
trajectory

A displacement reaction/metathesis

a reaction where a part of the reactant
replaces another reactant

A B + C D ⟶ A D + C B

people

Migration

Displacement

Chemistry

Forced displacement due to persecution,
conflict, violence, human rights
violations or events seriously disturbing
public order

how far out of place an object is

Movement

the act of moving something from its
natural environment

blockade noun - obsidio, obsidium,
conclusio, opsessio, opsidio

besieging, besiegement - circumsessio,
opsessio

displacement - obsessio

Displacement navigation map, illustration by author

chronological or sequential time

Chronos

Karios

moment of indeterminate length in
which an event of significance happens

Displacement   *as*

a distance
a replacement
a speed
a rate of motion
a rate of changes
a difference between

Searching and navigating through I have learned that dis-placement cannot be defined as a concept of something alone. It is a conception that encompasses different things and connects them to each other.

In displacement, attachment to a place is more flexible (does not mean easier) and involves a process closer to diffusion. Here the concept of home is not trying to reincarnate itself and this applies to all actors involved. Each time the "home" is found and rediscovered, perhaps completely where it resembles the previous one.

Displacement is open to building new relationships with places, enviroments, people, society, political situations, lifestyles, new roles, languages… There are no strictly defined rules of action and frameworks in displacement. This openness can be intimidating and knock the ground out from under you, which is neither good nor bad.

It is also worth noting that displacement sometimes becomes a form of identity - between mobility and migration, between precarity and flexibility. It's a state of constant between.

On the one hand it seems as if it's pushing towards the search for certainty, the desire to find anchors and to anchor oneself. On the other hand, this position between opens up a new horizon of research, a new degree of freedom.

Chapter II. Multiplicity

I found it interesting that the term 'displacement' applies mainly to human movements and does not practically transcend its boundaries.

For me it was important to not focus only on perspective of a human as a single protagonist, but also to consider the other participants, displacement that applies to the non human world.

Displacement of materials, ecosystems, animals, plants, minerals, habits, resources…

I think a lot about materials and transportation, the journey from - to, where the final part is not as important as the action of the journey itself. The history of transformation in the process of moving has become more important than the result or the destination.

For me, it is important to look not only from a human perspective, but also to take a more holistic approach that includes other actors. Ecosystems, animals, plants, minerals, landscapes - we live together, but sometimes it is difficult to see beyond the human gaze.

"We have to put our human perspective into these images and our presence overshadows the spaces we create. It's an interesting metaphor for how technology seems bigger than life, bigger than our own lives."
Edward Burtynsky

Everything is interconnected
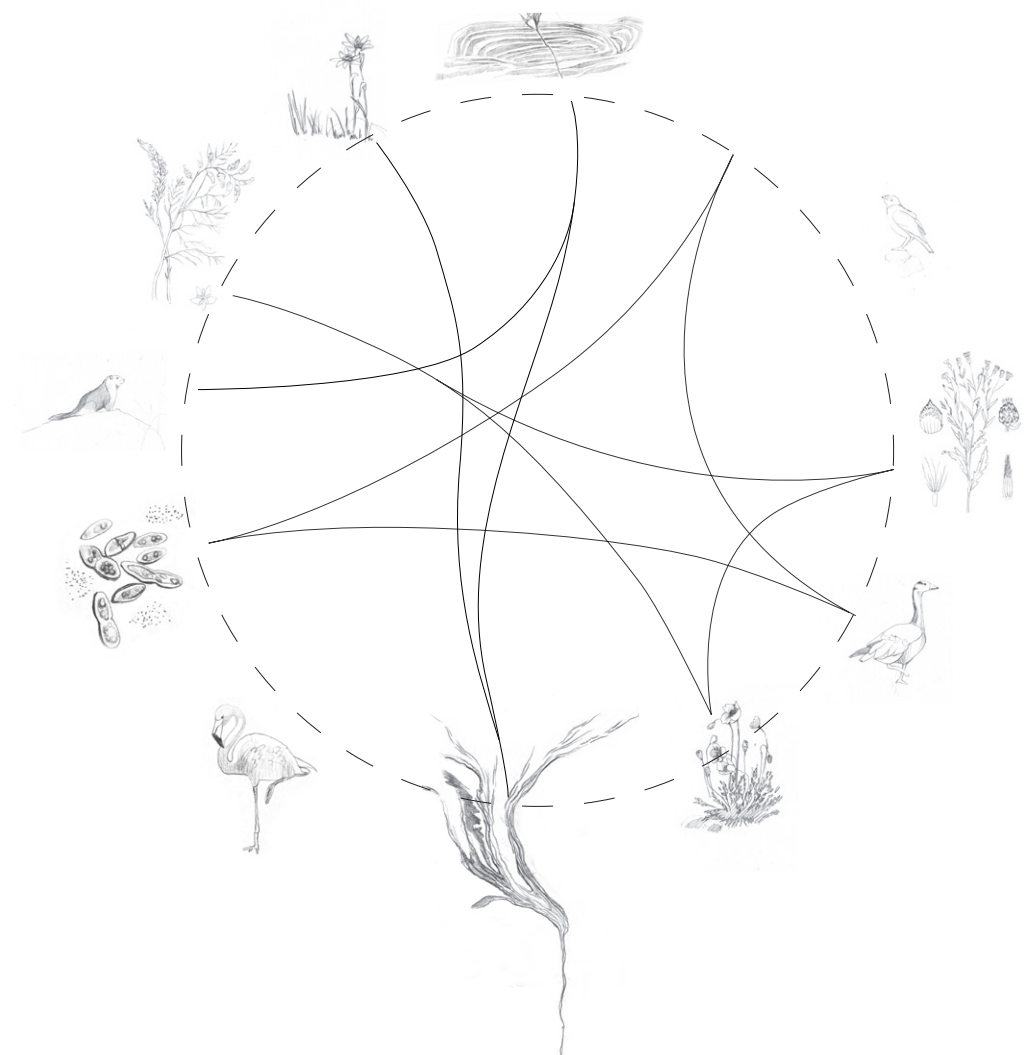
Chapter III. Relations through the movement

Scale I

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In my view, the movement aspect of moving is one of the key ones, maybe even more important than completing the journey, because is there an end? How does movement in displacement allow you to build relationships?

Through movement in a moving environment, relationships are built. We never move through emptiness. We are always moving through something that creates space for new relationships and shared experiences.

I've looked at movement and the relationships it creates on a small scale and a large scale, and its of course quite different realtion. But at the same time i have a feeling that it can correlatea with a small one too.

It was a walk through Bergen and interaction through spontaneously found objects, a series of accidents and encounters with the environment. As a result of this somewhat strange, uncertain, sometimes funny and ridiculous journey, they have emerged - new relationships and spatial scenarios.

Places that are still old, but already seen in a new way. Through this experiment, I began to see displacement as a series of accidents, but defining them as positive moments and allowing myself to follow them and become more included.
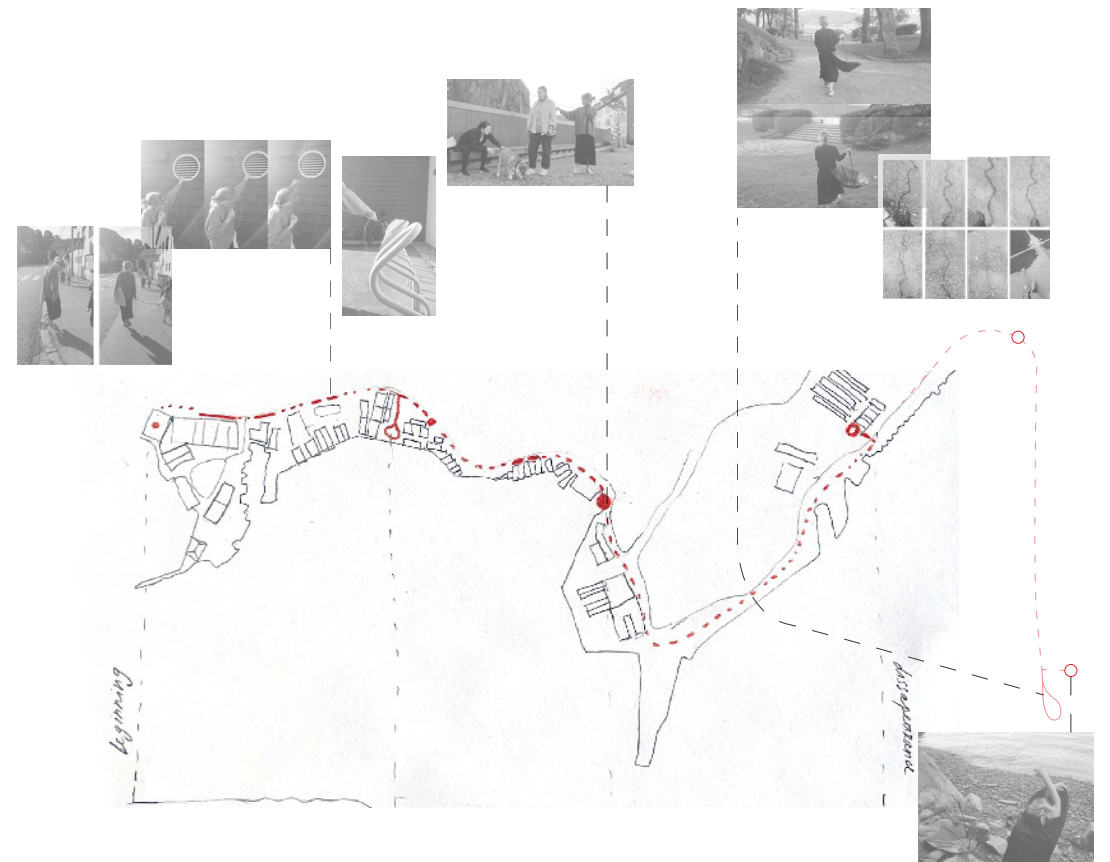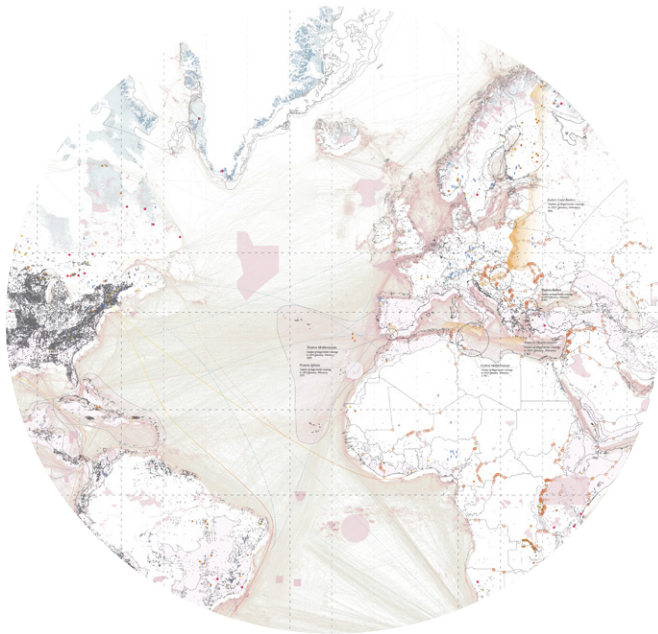
Scale II

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What kind of relationship does the environment of global movement engender and how intense is the interconnectedness of the different layers?

I have long been fascinated by Adrian Paci's video installation tracing the journey of marble from China to Italy by sea. There are also master stonemasons on the ship who have to transform an ingot of marble into a classical column during the transport of the material and demonstrate the final product already in Italy. The people working on the column become part of the story and the process stays with them. Throughout the journey man meets material (or material meets man?) there is a synthesis and mutual influence.

How do similar processes work with different layers? What intensities do they create? What relationships are formed during the extraction of the material? What happens when someone crosses a boundary?
What spaces can emerge where different experiences and actors intersect? How to include moments of pause, moments of exit from this environment to be able to observe and reflect. What can these spaces be and what do they represent? What kind of architecture can emerge in these spaces?

Chapter IV.

Is there a place for architecture?

Why?

Displacement, movements through and changable intensities of enviroments often carries insecurity, fragility and vulnerability. And also openness to new things, flexibility and new ways of adapting, .exploring and observations..

I have questioned for a long time whether architecture is necessary and what is its role? Are we able to observe the changes in environments and relationships taking place through it, embodying architecture in a reflective mirror, or does architecture become a silent monument to time and place?

In what time does the architecture of displacement live? Is it time? Its hard to clarify because for me they all going together. Maybe its emotion or gesture?

I have long wondered whether architecture is needed here and I chose the position that yes. Because for me, an important part of displacement is the process of becoming aware of the new. And the process of being aware of the new occurs in relation to the gap between the recognition of some things and the newness, and in my view the new can be built on some kind of attentive observation.

Perhaps here the role of architecture can be expressed precisely in the construction of this link between the outgoing and the new. Architecture can become both a reflection of change and intensities and at the same time .
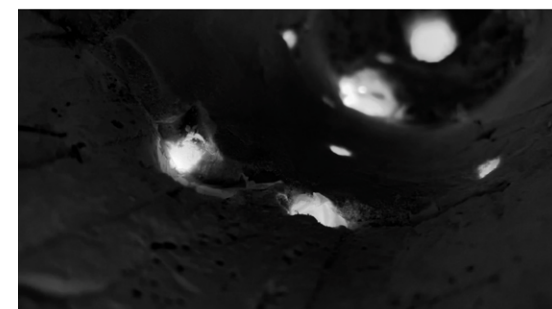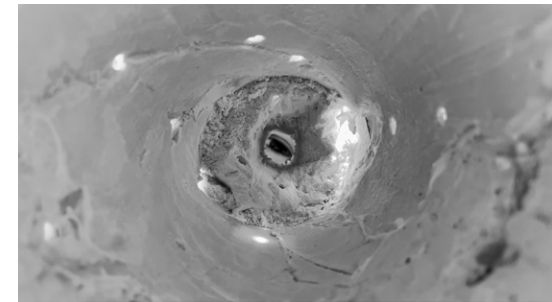
Where?

I started my research by mapping mining sites because I thought they reflected the changes most clearly. But very quickly I realised that there were many more layers. After mining came transportation, after transportation came ecosystems hotspots and areas more affected by climate change, followed by fragile areas of glaciers and permafrost, borders and human movements, merging with the migration of animals and plants…

Layers intertwine with each other and it seems impossible to balance the other without one… I was and still am amazed at how interconnected everything is and how quickly everything changes, adding a completely different sense of speed and timing to what is happening.

Through the mapping of different layers of movements and finding hotspots, interesting borders, fragile permafrost areas or intense cargo routes or salt lake mining site, I started to build connections between processes and add critical points for each of layers.

The choice of critical points was based both on places I was already acquainted with and on locations I wanted to go deeper into during the mapping phase. Some places I've never been and they appear in the story because I've become very interested in what's happening there.

To a certain extent, it became a metagame in which rules were created in the process and changed according to new input. And at the same time, the game has always kept its simplicity.

I settled on five locations:

- Glacier lake in Kyrgyzstan
- Lithium mining site in Bolivia
- Gibraltar strait
- Permafrost area in Russia
- "Home" - feeling of home, combination of places and ahmospheres as a site…

I would like to take a journey through these places and use architectural interventions to tell stories through them. Something may not seem entirely real, but as Louis-Ferdinand Céline said: "Our own journey is entirely imaginary. That is its power."

How?

I would like to begin a journey through places with a high intensity of movement and highlight the points of intersection, the spaces they create, and the attitudes that emerge in the process. Some places I've never been and they appear in the story because I've become very interested in what's happening there. Some places are connected to my childhood. They live between imagination and reality and it's difficult to say what actually happened and what didn't.

In my project I travel through these places as a spectator. Architecture becomes a narrator, reflecting change and weaving stories and relations together. Does this architecture become a space "in-between"?

These architectural interventions are serie of shelters/ spaces at the intersection of different flows/enviroments/ conditions. Different spaces of pause. Different exit spaces based on care and kindness. These spaces are not necessary created for human-beings.
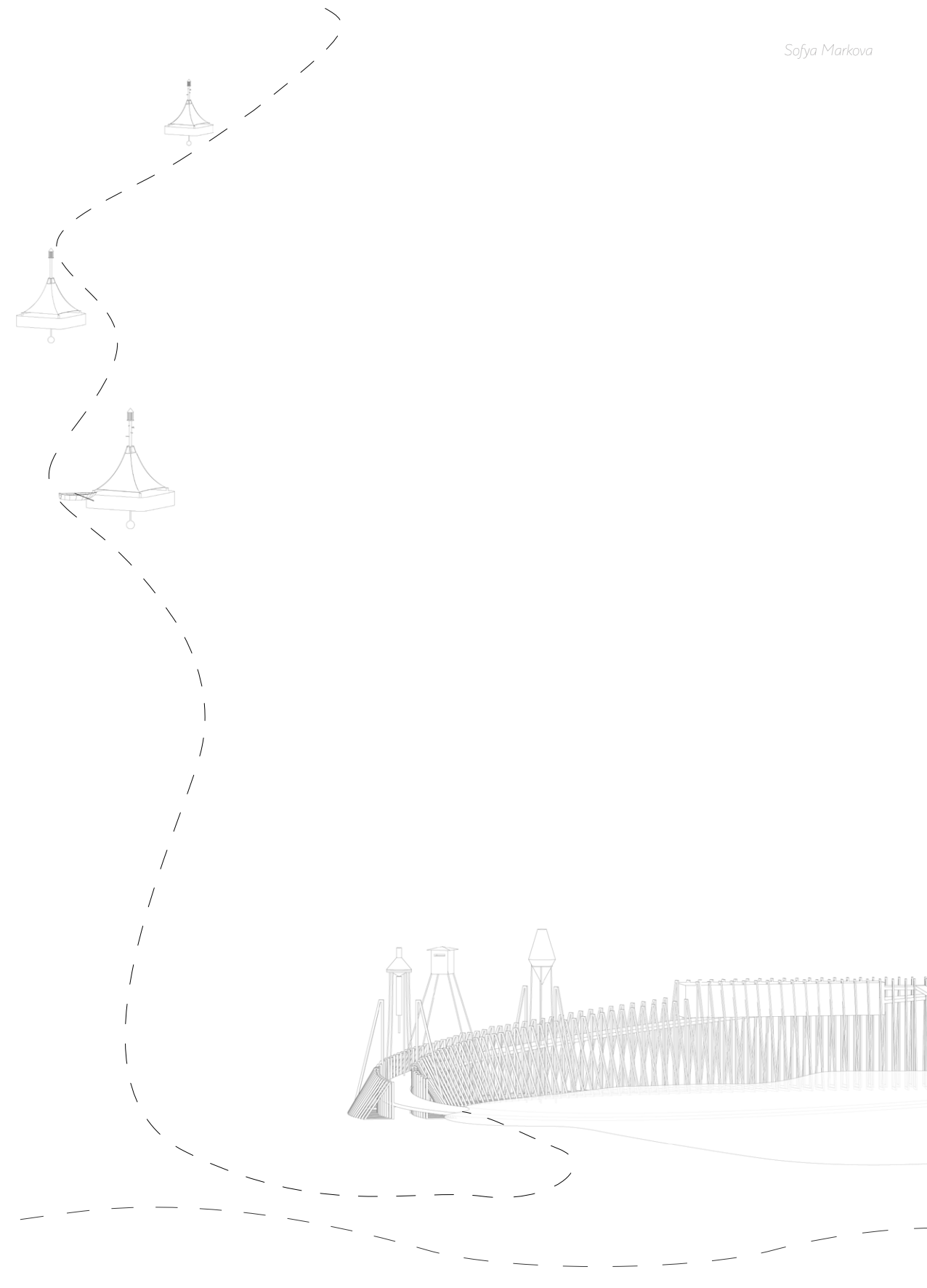
Home

During autumn master course, the feeling of home was one of the key points of my final discussion. I went through places where i felt home and realized that they are a bit strange, not define as proper home from beginning: small mountain shelter, where you can stay one night, my old summer house and speaking cafe here in Bergen. I have almost no recollection of the details of these places that would be important for a standard definition of home. In my memories of home, it was more about the atmosphere inside, the rays of light coming through the cracks in the wooden roof or fleeting encounters with people whose memories fill you with warmth. And I wonder:

Is the "home" a singular place?

Feeling of home -
what is domestic / what is not domestic

Reproduction of home qualities?

what is home I where is home?

Relations between oppositions.

What is home in displacement?

How to be grounded

Lostness as pre condition

When you get lost direction is open

*Getting lost speaks of different speeds*

What makes you attached to places?

How does the concept of home in displacement work?
And does it work? Is the concept of home only human?

Is the architecture of displacement assembled as a bri-
colage of different phases of place or is it a new form?
Could this be the answer?
Does architecture in displacement evolve through a
combination of adaptation, bricolage and the emergence
of new forms, ultimately reflecting the dynamic nature
of environmental experience and cultural exchange that
takes place in these contexts and becomes a new home
for some time?

I can only speculate on the answer, because I haven't
sought to find it. It is also not about problem solving.
Maybe because for me the journey through is still more
important than the final destination.
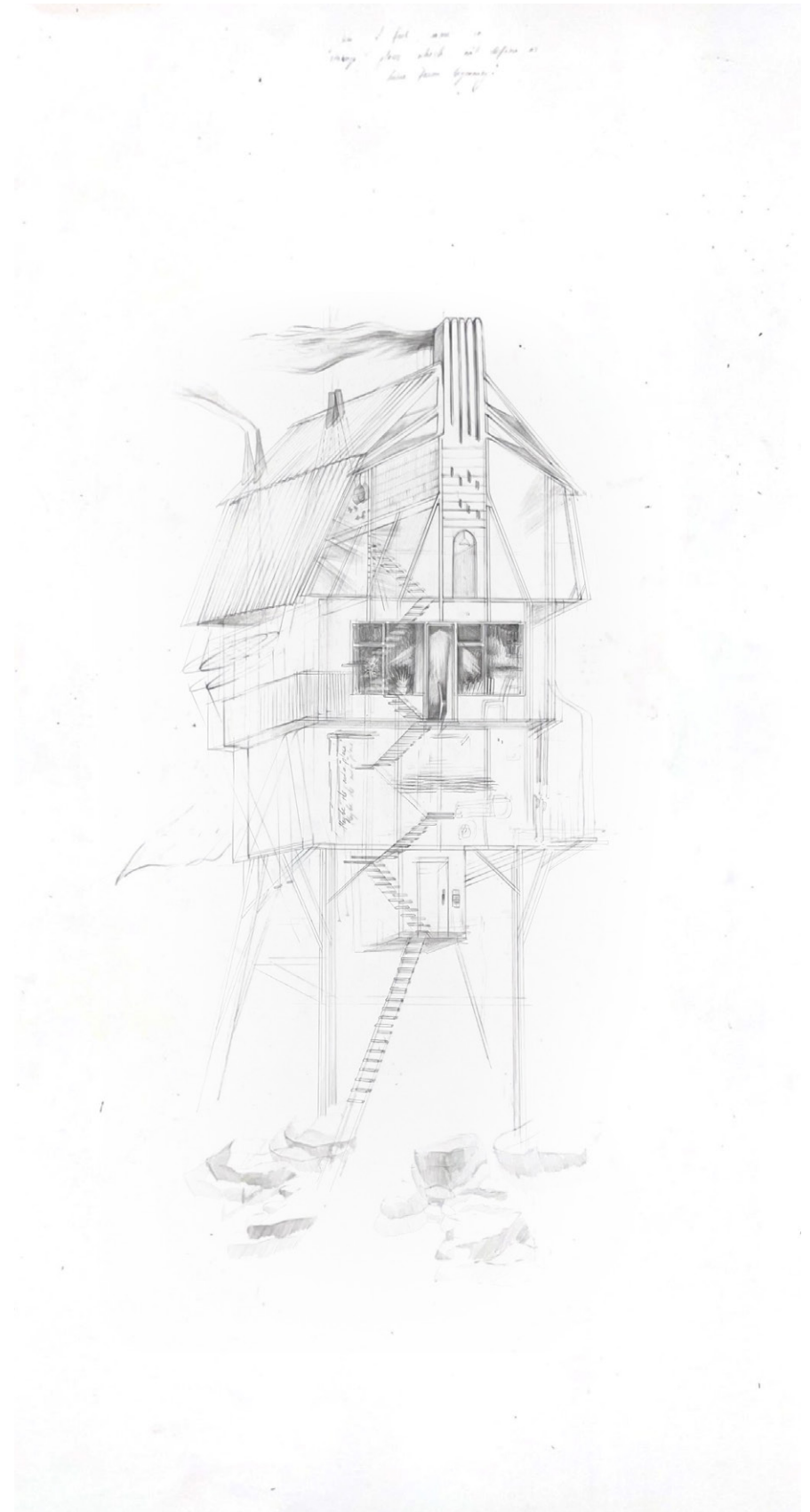
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