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Title: Observations, Stories and Architectures in/of Displacement. In-between Home.

The paper explores the phenomena of displacement, transience and the notion of home, and is based on curiosity and a desire to understand the role of architecture in changing environments.

The first part of the paper is a reflection on what does it mean "to be displaced" and how can attitude towards accidents be positive? I started to work with a feeling of home and what does it carry. How can "home" find itself, or can I find it, in places that are utterly strange at first glance, and yet how does kindness and caring grow in such spaces? The second part of this article focuses on my thesis project, which served as a tool to delve into the world through architectural exploration, reflecting a constant desire for a sense of place, presence, and belonging.

First part of paper tells about my pre-diploma project "*Theory of Accidents. Displacement as a Travel story*". Travel stories is because of moving, not stable environments. And Accidents, they are just

everywhere. Starting points.

*"I am keeping a lot of things with me. How much I can carry? I moving and packing, sorting and saving, losing and finding, hiding and open. Mostly it is not material. Or interpretation of materiality of the moments. I often think I have too much and next second I feel maybe not enough. Things that I bring together are they for me? Or for someone else."*

Without incidents, there are no other stories. Without disappearances, there is no beginning. For me was important to focus on meaning of accidents, because they are often perceived as something bad, unpredictable, sudden, changing plans. I take the stance of seeing accidents in a positive way and allowing myself to be guided by them. Their importance to me is that you don't know what awaits you, they can't be predicted or anticipated. They just happen, and make you realise that the journey is far more important than the end point.

The phenomenon of displacement in the project is seen in the context of the contingencies of chance and explored as a multifaceted journey, encountering obstacles, embracing accidents, and transforming the temporary into the permanent. The project navigates through the questioning of attachment to places and the role of lostness as a precondition for openness. There getting lost becomes a metaphor for different speeds, unraveling the complexities of the relationship between individuals and their environments.

I take a journey through the places in my past and present where I felt at home. These places are not defined as "home" in the conventional sense, they are more like "strange places", but I feel welcome and safe there: Mountain shelter, Summer house, Speaking Cafe...

What is home/ where is home?  
What is home in displacement?  
Is it a place or collection of memories of places?  
Does concept of "home" has time boundaries?  
What is home in displacement?  
What makes you attached to places?

*"When I think about something temporary and something permanent my thoughts return to a small refugee for travellers high up in the mountains. What makes me to come back here every time? What does this place means for me what are its qualities? The shelter looks temporary and fragile in this cold place. It looks like a toy against the cliffs. Assembled from old metal panels, the house balances precariously on a stone base, drawing in snow. I don't remember exactly the place. I remember the moments of the place." (1)*

To explore what is home for me, I use intuitive drawing and invite totems - small objects that help me to reach the drawings. The work framed the concept of Totems as keepers and Drawings as representation. As carrier bags of journey. There is no definite time here, and with totems the drawings are allowed to actualise.

Through the project, I am questioning the ways and rules used in architectural drawings. If 'home' can be a non-permanent place, can an architectural drawing be a non-permanent/predetermined drawing? How can architectural drawings, which are usually seen as a promise to be built, be non-projective? And what happens when the projective part disappears? What changes if we reject of depth and complexity of drawing? What do I save and what disappears in my drawings of "home"? What is a holding capacity of the architectural drawings and what do they carry?

In the second part of the paper, based on my diploma thesis "*Circumcirco Lene*", I look deeper at the phenomena of displacement, the sequence of different relationships with/through it and its reflexivity in architecture. Searching and navigating through, I have learned that displacement cannot be defined as a concept of something alone. It is a conception that encompasses different things and connects them to each other.

For me it was important to not focus only on perspective of a human as a single protagonist of displacement, but also to consider the other participants - displacement that applies to the non human world. Ecosystems, animals, plants, minerals, landscapes - we live together, but sometimes it is difficult to see beyond the human gaze. What kind of relationship does the environment of global movement engender and how intense is the interconnectedness of the different layers?

The work encompassed a series of first-person travel stories, different forms of knowledge gathering and architectural expression, and even incorporated elements of a megagame and showcased a duality between the solidity and analytical information presented in the global chart of entangled networks, geo-political mapping, ecosystems, and infrastructures, and the ephemeral nature of globally imagined sites, driven by fleeting thoughts and emotions.

The project identifies five critical points, ranging from a glacial lake in Kyrgyzstan to a sense of 'home' as a combination of places and atmospheres. Each place becomes a canvas for an architectural narrative, exploring the intersections of different layers and intensities. The journey through these places, witnessed as a spectator, underscores the architectural narrative's role in reflecting change and weaving stories. Some things may not seem entirely real, but as Louis-Ferdinand Céline said: "*Our own journey is entirely imaginary. That is its power.*"

Here, architectural drawings are used as a method to find the intersections of intensities, processes and relationships also open up the possibility of a dialogue about how we represent intense environments and the architecture within them? Is architecture always about solving problems and how is it portrayed if it talks about something else? How can architectural drawings represent variability and fragility?

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 bricolage 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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In the synthesis of two projects, the exploration of 'home' emerges as a dynamic and evolving concept. Ongoing research raises questions about the role of architecture in capturing the essence of displacement. Can architecture become a space 'in-between,' a narrative that reflects the changing nature of environments and

relationships? The unanswered questions linger, inviting contemplation on the role of architecture, the complexities of attachment, and the essence of home in the perpetual journey through displacement.

As the artist grapples with these inquiries, the journey itself becomes a focal point. It is not about reaching a final destination but about the continuous process of exploration and discovery. The act of drawing, the creation of totems, and the architectural interventions serve as manifestations of this ongoing journey, capturing the fluidity and unpredictability of displacement.

The artist's synthesis of displacement, home, drawing, and architecture invites viewers and readers alike to reconsider their own notions of 'home.' It challenges traditional definitions, encouraging a more fluid and open understanding that mirrors the artist's engagement with the Theory of Accidents.

What will you do when the  
 same time tomorrow, tomorrow and the  
 same time tomorrow, or perhaps to go to a  
 small village for business  
 left of the mountain.



What will you do when the  
 same time tomorrow?  
 What are the good news to me  
 and what are the good news?



The better you know the country, the better  
 you know the land.  
 To look like a dog, you must be able  
 to walk like a dog, to be able to walk  
 to walk like a dog, to be able to walk  
 to walk like a dog, to be able to walk  
 to walk like a dog, to be able to walk



In the year I feel a sense of  
 comfort and security, I sense of love.  
 How could this feeling have arisen in the  
 many years in my past life?