

THE MANSION OF ADAM

an investigation of the architecture of displacement

This thesis is going to study the subject of displacement in architecture. To be more precise, if we define displacement as an in-between condition between two different situations of an individual, this paper is going to investigate the different aspects and features of place at the phase of displacement, different types of displacement that could have an effect on the architecture, what is architecture of displacement, and how it can be achieved.

If we search the phrase of “the architecture of displacement”, the first thing that we are confronted is the issue of refugees and the refugee camps. However, if we deepen into the notion of displacement or look for it in sources other than the dominant stream of media, there are other definitions of displacement that look differently to the relationship between architecture and displacement. Thomas Nail (2015) in his book *The Figure of the Migrant* take a new look at the phenomenon of migration and consider even people such as undocumented workers or tourists as migrants. In this sense, by looking at people as nomads who are in constant movement, a new discussion could be shaped on the relation of people and architecture, a discussion that relies on the relation between architecture and displacement of its users.

On the subject of displacement, although it is a term that has been derived from the

term of place, it does not have an explicit definition in architecture. Due to the vagueness of the term of displacement, it was necessary to reach a precise definition of displacement as the basis of the thesis’s terminology, at first. Displacement defined by an investigation through a critical reading of the definitions of place in the history of philosophy with an emphasis on the texts of Martin Heidegger and Jacques Derrida. Besides the process of defining the definition of displacement that forms the theoretical framework of the research, Drawing as a native instrument of architecture and a practical tool for investigating in the field of architecture (Lucas, 2016), used to study the term of displacement through the process of analyzing and designing parallel to the research.

displacement noun

dis·place·ment \ ˈdɪz-ˌplā-smənt, ˈdɪ-ˈspɪ-ə \

Definition of displacement

- 1 : the act or process of displacing ; the state of being displaced
a storm that caused the displacement of thousands of people
- 2 physics
 - a : the volume or weight of a fluid (such as water) displaced (see DISPLACE sense 2a) by a floating body (such as a ship) of equal weight
 - b : the difference between the initial position of something (such as a body or geometric figure) and any later position
- 3 psychology
 - a : the redirection of an emotion or impulse from its original object (such as an idea or person) to another
 - b : the substitution of another form of behavior for what is usual or expected especially when the usual response is nonadaptive or socially inappropriate — called also displacement activity, displacement behavior

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So now, the question is what is the Mansion? The Mansion, the node, has an entity from its road, a separation that through the mansion's The Mansion is that separates the Mansion is breaks the and solitary The Mansion let the bodies and The Mansion residence of In other words be called the

Displacement as a Design Tool

Physical Displacement

However, how does the mansion allow its guests to move through its static framework? In the beginning was the Word, and the Word was [nothing but the mind, and the mind was nothing but the mortal's imagination]; and the Word was God [immortal].¹ The imagination is the driving force of the universe, the agent of motion in the stagnation. This agent evoke through the world of Dyadics, a tool that push the world forward. The Dyadic of Day & Night, East & West, Logic & Emotion.

1. However, who is the Wayfarer? The wayfarer is the temporary residence of the Mansion, who is always on the road, a road that leads him to the roads one after another. He shares the same manner with all of his fellow men; they are always on the motion. Even when they are resting at the mansion, their minds move through the spaces via imagination.

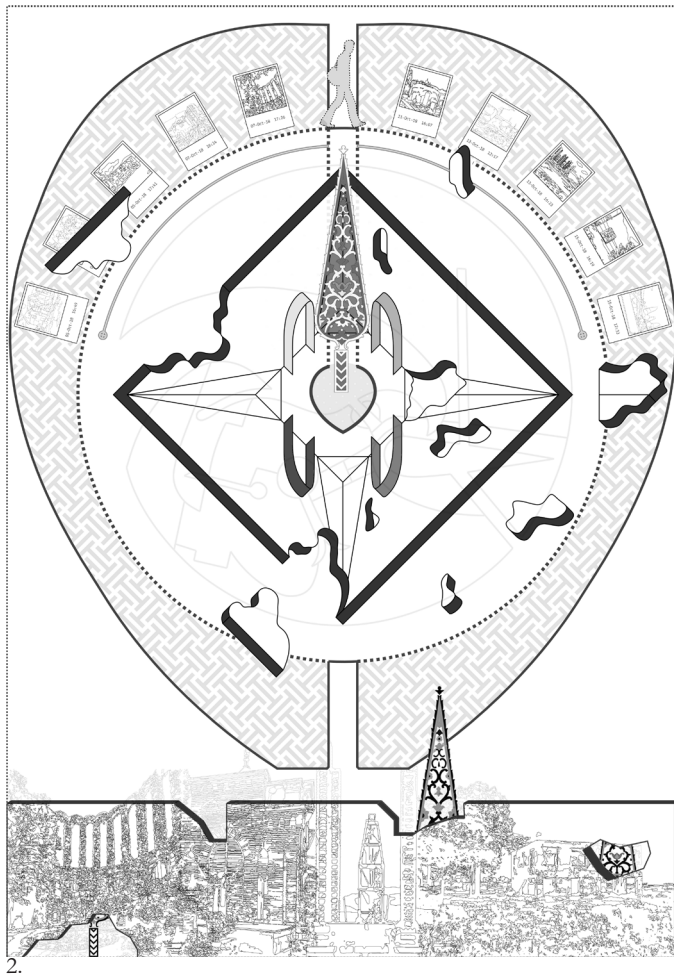
CHAPTER 1 In a world that is regularly changing, displacement, in its general sense, is one of the things that is happening every moment and everywhere in the world. However, what does displacement mean in architecture? If we consider language as a tool that tells us about the nature of the things (Heidegger, 1971), it can be used to reach an appropriate definition of the term of displacement in architecture. Due to Merriam Webster, displacement in its general sense means “the state of being displaced” (displacement), in which displace means “to remove from the usual or proper place” (displace) or “to take the place of” (displace). In addition to the mentioned definition, displacement has a specific meaning in physics, “the difference between the initial position of something (such as a body or geometric figure) and any later position” (displacement), and psychology, “the redirection of an emotion or impulse from its original object (such as an idea or person) to another” (displacement).

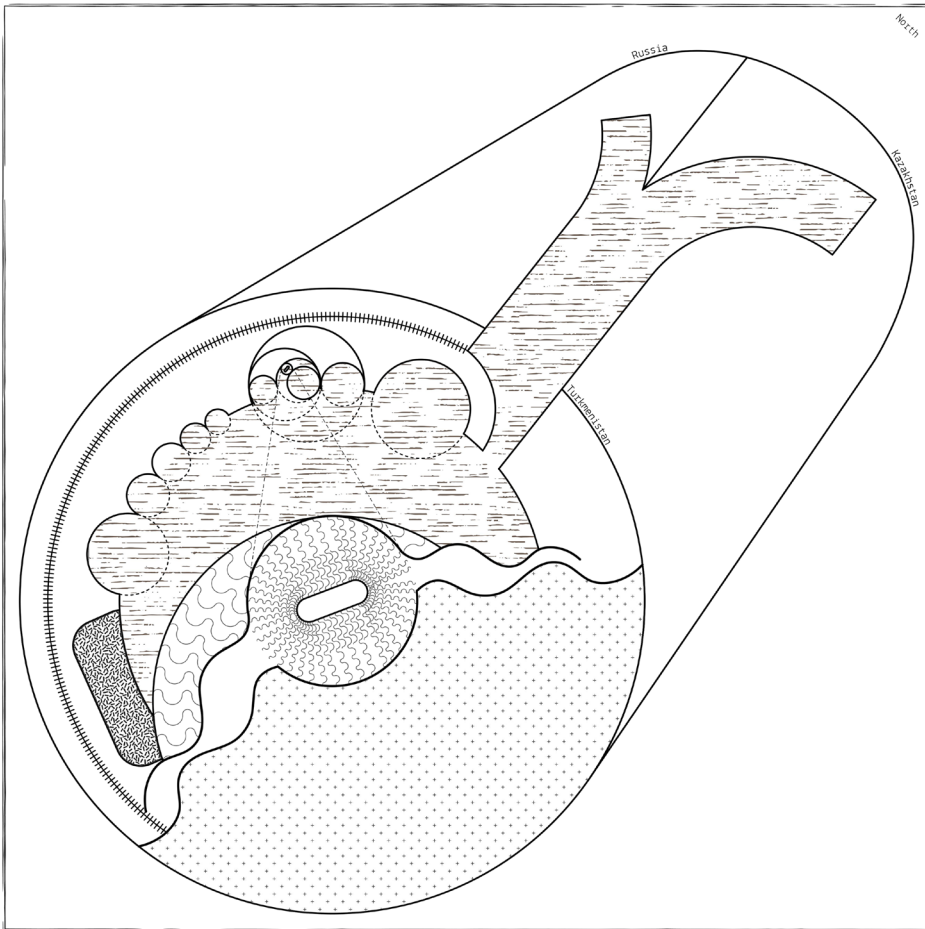
According to the above, displacement in architecture has been examined in two ways. Firstly, different types of displacement, based on the factors that the displacing could occur, have been studied, and their relationship to architecture has been stated. Displacement’s origin could be the result of external (physical) or internal (psychological/mental) factors, which both can effect on different levels on the architecture. External factors, such as war or natural disasters, result in human settlements’ destruction and physical demolition, an occurrence that led to mass migration or urgent need for immense reconstructions. However, in the psychological displacement, man’s settlement physically exists but the relationship between man’s mind (psychological home) and his physical home is interrupted, due to internal factors (Casey, 1997; Sigmon, 2002). In the second point of view, displacement could be interpreted as a tool for design, in a way that the outcome is the physical representation of the abstract term of dis-

placement. In this method, the attempt is to materialize displacement by translating it in the way the author defines it so that the result could be interpreted in a way that represent the term of displacement.

Out of the different ways that displacement could be interpreted, the thesis' focus is not mainly on the physical displacement, but it is focusing on an architecture that leads to experiencing several realities at the same time, an architecture that could be regarded as a form of psychological displacement. In order to interpret displacement, it should be considered that displacement as a performable act of human being is related to the

being of man on the earth, and the way we define it is related to the way we define the man's being on the earth. For this purpose, the attempt is to define Place, by reading the works of Heidegger and Derrida, to reach to a concrete interpretation of displacement out of which it will help to reach to the architecture of displacement. Besides that, it has been tried to use displacement as a tool to design in designing and analyzing section of the studio parallel to the research, in order to experiment the process of materializing the term of displacement in a more literal manner in architecture.





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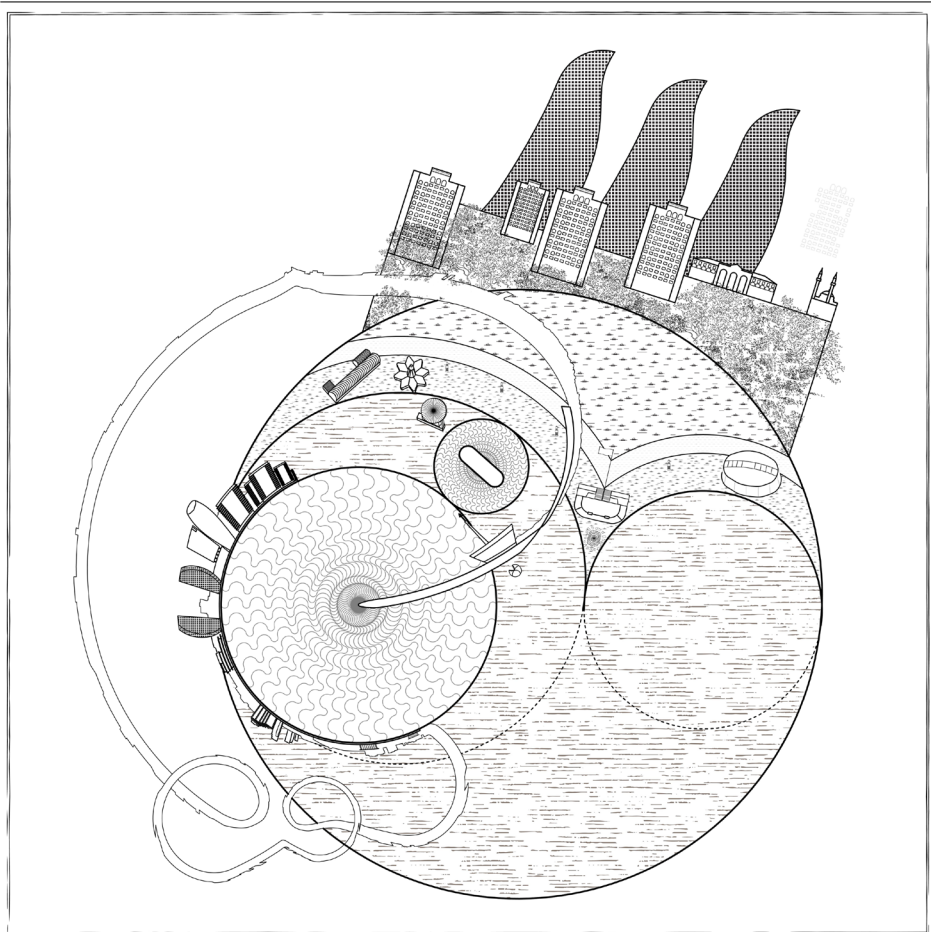
CHAPTER 2 In the pursuit of the notion of place in Heidegger's Building Dwelling Thinking article, he starts his argumentation by discussing on the way man understands the world. In fact, before starting to talk about the place in his point of view, two definitions are necessary to understand in his text, dwelling and bridge. He starts his argumentation by asking the questions of 'What is it to dwell?' and 'How does building belong to dwelling?' (Heidegger, 1971) He states that dwelling in a place is the way that man understands his surrounding environment; it is through the dwelling that man will be a being (Heidegger, 1971).

I.e. dwelling in Heidegger's point of view could be considered as the integral thing with the building through the conditions of existence, which is the peaceful house between individuals and the world (Sharr, 2007). In the definition of the bridge, he states that the bridge is a thing that gathers the fourfold conditions of existence (earth, sky, divinities, and mortals), a thing that let the place exist by letting the place being experienced (Heidegger, 1971). In conclusion, place in Heideggerian point of view could be defined as a space that becomes accessible to people to be experienced and interacted after the bridge made that space

approachable. The place that has the feature of being experienced, will be used by people as a base to define their relation to the surrounding world by dwelling at the place and being involved “with the things of place [,] try to make sense of place,” (Sharr, 2007) and become a “being on the earth” (Heidegger, 1971).

In the reviewed Derridean texts, although in the Chora L Works the term of Chora could be implied to place beside its common translation of space, the term of place was not mentioned explicitly. However, the discussions on the way that he looks at architecture and the way a thing could be defined will help in defining the term of displace-

ment. Derrida is skeptical in his philosophy about “foundations, absolutes and certainties to knowledge, [...] the laws of nature, moral principles, standards of beauty, ideals, transcendence, or even common sense” (Coyne, 2011). In fact, his thinking in terms of the differences between the things could be considered as his main strategy in defining the things. This relation between the things, which is based on their opposition, mentioned in his article ‘Différance’ as “the play of the trace” (Derrida J. , 1982). In explanation of this relation, he adds” The play of a trace which no longer belongs to the horizon of Being, but whose play transports and encloses the meaning of Being:



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the play of the trace, or the différance, which has no meaning and is not. Which does not belong.” However, it is through différance that the things will be defined, as Richard Coyne (2011) states “Derrida affirms, through many examples, that the extent to which human experience and intellectual life is underpinned by anything at all, the supporting structure is neither certainty nor uncertainty, but the differences between things.” In fact, in Derridean point of view, it could be considered that man is always on the motion and his comprehension from his surrounding world and the existence of the being is through the difference and relation between the things.

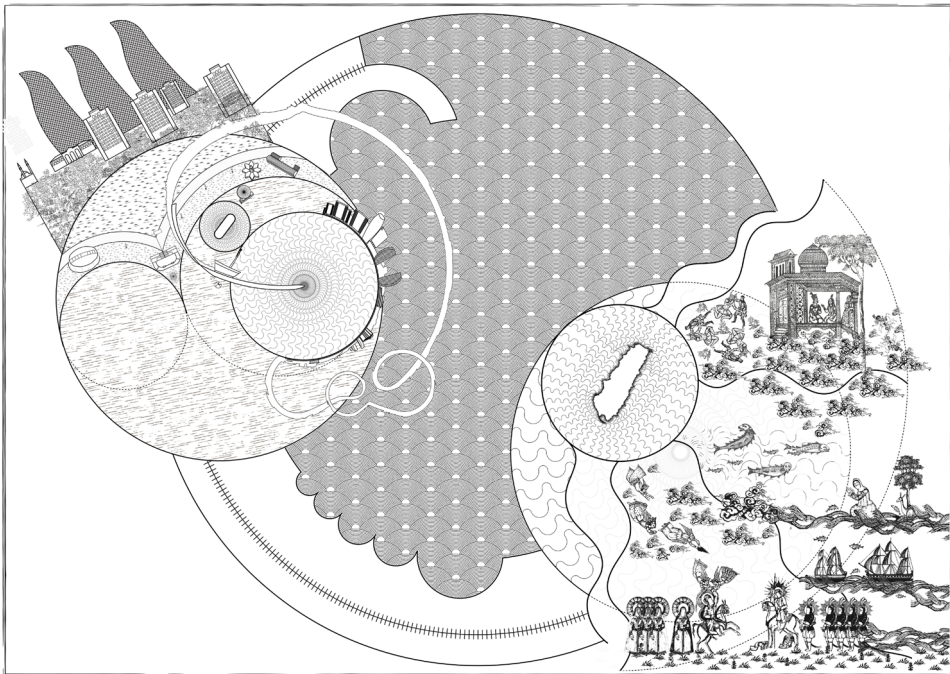


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CHAPTER 3 With regard to the statements of Heidegger and Derrida on the way an individual defines himself in relation to his surrounding, it could be eventuated that Heidegger considers man's relation to the world in a more static state, while in Derrida's perspective this relation is more dynamic and in motion. Indeed, in Heideggerian point of view, the relation between man and world is through man's dwelling on the ground, in which man needs to settle in a specific place to define himself through his shelter as his world's origin and to become a "being on the earth" (Heidegger, 1971). While, in Derridean perspective, the relation between the things, which is based on the differences and oppositions that they have, will make the awareness of those things. In this definition, it could be stated that a man could define himself and become a "being on the earth" (Heidegger, 1971) by reading the world through the things' differences and différance. Derrida's narration unlike Heidegger's does not need a specific place as an origin, but it is based

on the relation between the things, which make it a dynamic and fluid perspective to see the world in comparison to the Heidegger's static way of looking.

Although viewpoints of Heidegger and Derrida look different to each other, their definitions could be used in a compound definition to describe the way a being could be defined in a comprehensive way. In an allegorical description of man's life, it could be stated that man is on a journey throughout his life, a journey consisted of numerous road segments and nodes. At the time of reaching each node, they will act as a new origin point for man to understand his temporary relation to the current surroundings. (Different nodes through the journey resulted in the formation of understanding of the journey from different perspectives, an incident that could result in the formation of a desired architectural construct for the traveler, which could be realized in his future settlement). This phase of his journey, in which there is a desire to settle, could be considered as the phase of



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placement. However, when the man leaves his settlement, optionally or due to internal or external forces, he will be in the phase of displacement, a phase where he is physically or psychologically (mentally) detached from his previous placement and being located between two phases of placement. In this phase, although he is displaced from his previous settlement, he is still in connection to it physically or psychologically, but not both. Unlike the placement phase, in which the being's relation to the world was based on the node, here man defines himself based on the relation of the things that he sees through the road. In this definition, the nodes could be entitled as Heideggerian places and the roads as Derridean places.

From the architectural point of view, Heidegger's static position is more feasible to discuss the functions and subjects that are related to the prolonged inhabitation of human beings, such as a house or the notion of home, while Derrida's perspective could be considered as a rule that an individual understands his surrounding, a definition that could be more pragmatic than Heidegger's when the topic of discussion is public architecture. Although it could be argued that every place partly does have a sense of homeliness, short period of staying in public places and temporarily experiencing the place will cause to consider Derridean perspective as a more practical way to define the relationship between the human being and his surrounding in this paper. Nevertheless, the impact of experiencing the public places on the conversion of user's viewpoint, and his dwelling consequently, is a thing that should not be overlooked, a thing that could be investigated in another level by Heideggerian definition of man-world relationship.

CONCLUSION The human being as an explorer, seeking to find something missing, a thing that does not know what it is but he will not settle down until he finds it, a thing that made all of us the migrants of this world. The human being is the wayfarer of this world, a traveler looking for a place to settle, a passenger in the pursuit of his lost paradise, an outcast of the eternal house. However, although he had been driven out of the house, he did not take a passive stance on this issue, he is actively trying to redefine himself in relation to his surrounding context, a vagabond in a struggle to build what does not have anymore.

Now, it would be claimed that the word of 'Displacement' is a term that could redefine man's relation to the world and architecture as the physical representation of a human being, a word in which man is a passenger in search of his lost paradise. Displacement is a term that talks about a movement¹, a movement toward somewhere, backward or forward, a movement in seek of something, in a struggle to find something missing. Displacement is a movement from a place to another one, from a node to the other node, a movement with numerous stops among itself, in a Caravanserai or in another one, a movement that in any of its stops it changes its users' viewpoint to the world. Displacement is a movement that its outcome is a place to settle, a place that could be the representation of celestial home, a place that could be considered as the terrestrial paradise.

In this sense, the architecture of displacement is a definition of architecture that is based on the way a human being has been defined before, based on considering the human being as the passenger of the world. Defining architecture based on displacement could be considered in two levels. At the first level, architecture could be considered as a path that the man is its passenger. This architecture is a thing that its experi-

ence will result in man's perception of the world, an architecture that could be entitled as the architecture of Nodes & Roads or concisely architecture of Caravanserais. This is the level where we are encountered with psychological displacement², a phase in which its architectural phenomena are public places. The second level is the physical expression of man's perception of himself and the world, a perception that its result is a place that reminds the thing that he had, but he does not anymore, a perception that he calls it home, a home that although its physical expression could be unstable, its psychological impression is stable and in constant interaction with man. The architecture of displacement at this level, which is so secluded in comparison to the first level, could be named as the architecture of Paradise.

This paper discusses the architecture of displacement at the first level and focuses on public places. Moreover, it will be claimed that it is through the dreaming that the architecture of displacement can be feasible. Indeed, it will be argued that the architecture of displacement is the architecture of dreaming, thinking, and interpreting; it is the architecture of dreaming in a sense that it let to its user to be in the past (through nostalgia) and future (through envision) while the physical body exists in the present. In the next step, the major aim of the research and the project will be trying to achieve a practical tool to attain process of dreaming in architecture besides establishing meaningful encounters between the users and elements of the project as the signs of the project's story, a mutual relation that lead to the revision of the user on his previous definition of being a "being on the earth" (Heidegger, 1971).

CODA "Once upon a time, in the eternity of the time and space Adam, the father of human beings, was created out of clay, a clay made out of the dust gathered from four corners of the earth, a clay in four colors of red, for his blood, black, for his bowels, white, for his bones, and green, for his pale skin. The stationary Garden of Eden became his resort, and 21 plates of God became his guidance. He was allowed to drink and eat, except for the tree of immortality. However, he did what he was banned from, a disobedience that cursed him and his descendants to be vagabonds forever, to be the displaced beings of the earth who are driven out of their home, a curse that caused their fall to the earth. Nevertheless, he was allowed to bring the 21 plates of God to survive on the earth. The painful memory of the lost home made him the wayfarer of the earth, a traveler who started a journey in pursuit of a home, a home that he never found. In total frustration of finding a home, he threw away the seeds of the fruit of immortality tree furiously, the things that he was punished for the whole of his life. By the command of the Lord, the seeds had been cultivated, and a tree grew, a tree that resembled the trees of Eden, a tree of immortality, a tree that was the remainder of the home. In protecting the only thing that reminds the home, he decided to build a fence over it and leave 21 plates of God in it, to recall his descendants the home that belonged to them and they are driven out of it. He made four clay walls out of his existence, a red wall from his blood, a black wall from his bowels, a white wall from his bones and a green wall from his pale skin. He sacrificed himself and became immortal in his mansion, a building that is called The Mansion of Adam." (inspired by the Abrahamic religions' stories)

ENDNOTES

1 Displacement is a word with an inner notion of movement, unlike the term of placement that is about being in a place, to be somewhere, to be settled, and the same phrases that all mention static positions. Two parts of dis and placement could be regarded as the components that shape the sense of movement in the word. Dis, as a prefix talks about a past settlement, a place where used to be but does not exist anymore. Placement in relation to the dis could be regarded as a place where it is going to be a future settlement. Displacement as a whole is talking about now, an in-between situation among two phases of placement at the present time. In the end, displacement as a word, besides the definitions that have been discussed before, could be considered as a term that is talking about past and future tenses within the present.

2 In talking about psychological displacement, the redefinition of man's relation to his surrounding world is a critical point to reconnect both of his psychological and physical houses. Mind as the tool of this redefinition should be irritated at the phase of psychological displacement and facilitate the process of redefining. Indeed, architecture could act as a medium that is tasked to make the mind pay more attention to its surrounding, an attention that will start with reading a sign through the building, a sign that led to dream, interpret the dream, think about the surrounding environment through the personal interpretation, and finally redefine the individual's viewpoint. Architecture at the phase of psychological displacement could be defined in two manners. Firstly, to see the architecture at the phase of displacement

as an immaterial thing that is the relation between the things; a relation that changes the way an individual sees the world and at the end leads to the change of his settlement (dwelling/home). Secondly, the architecture of displacement could be regarded as a medium, building, that consists of different relations, différence, between specific things, design elements, in a specific way that changes the individual's viewpoint.

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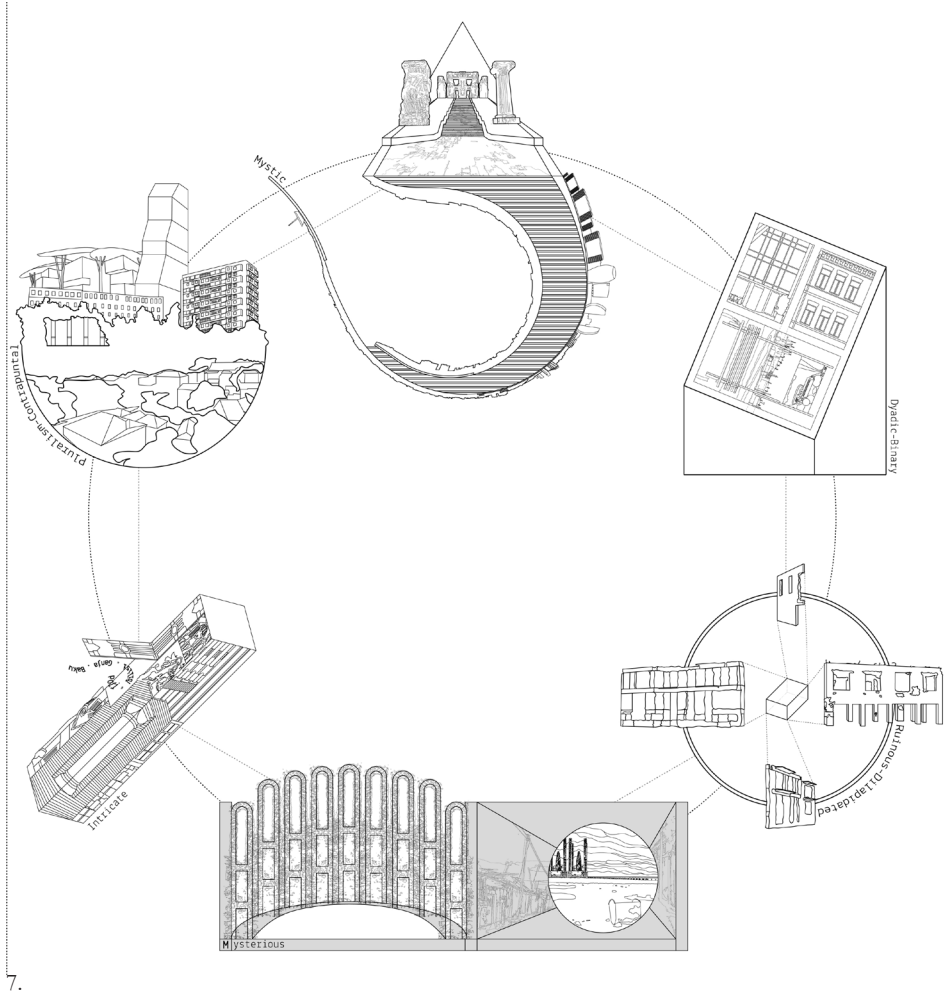
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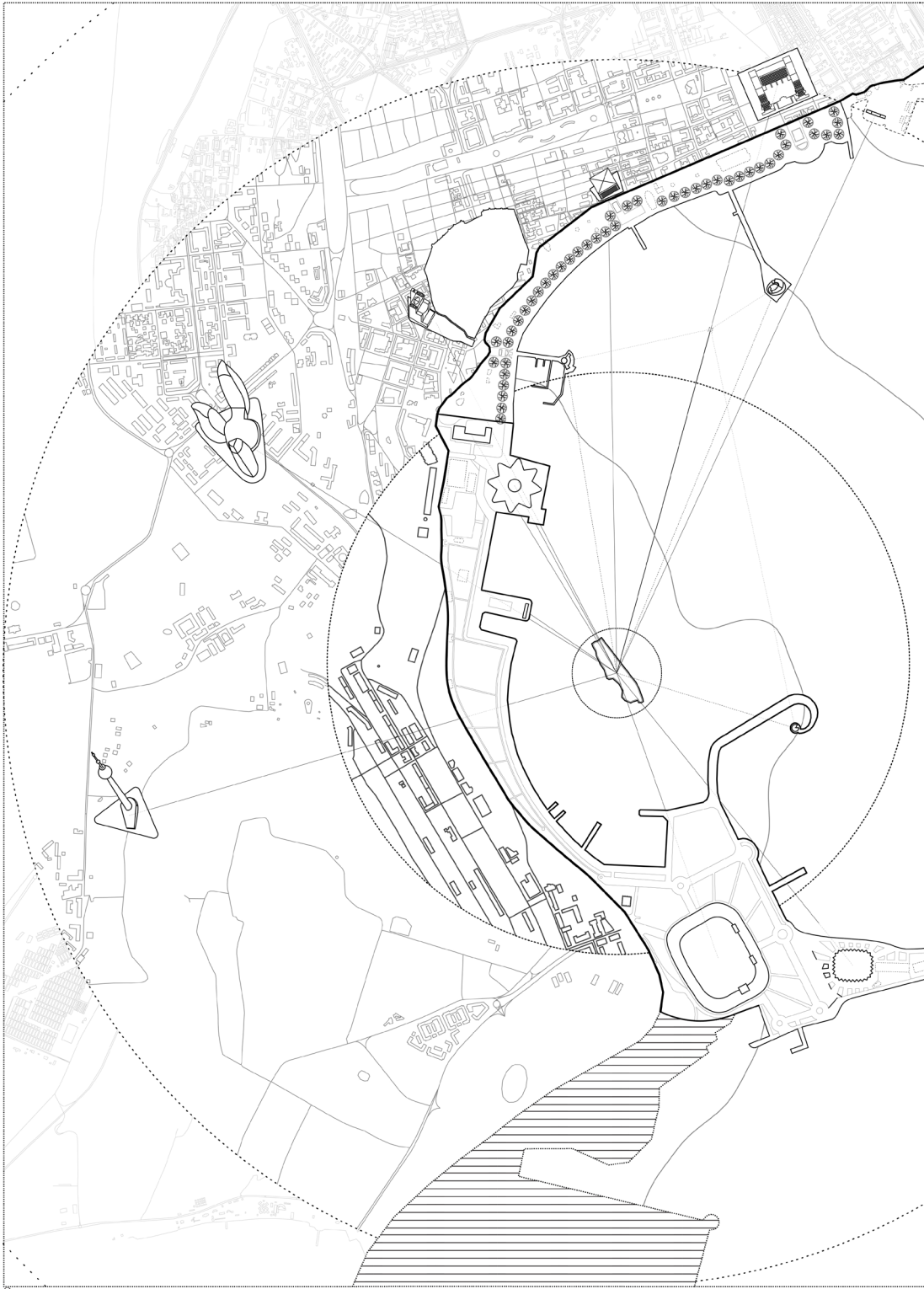
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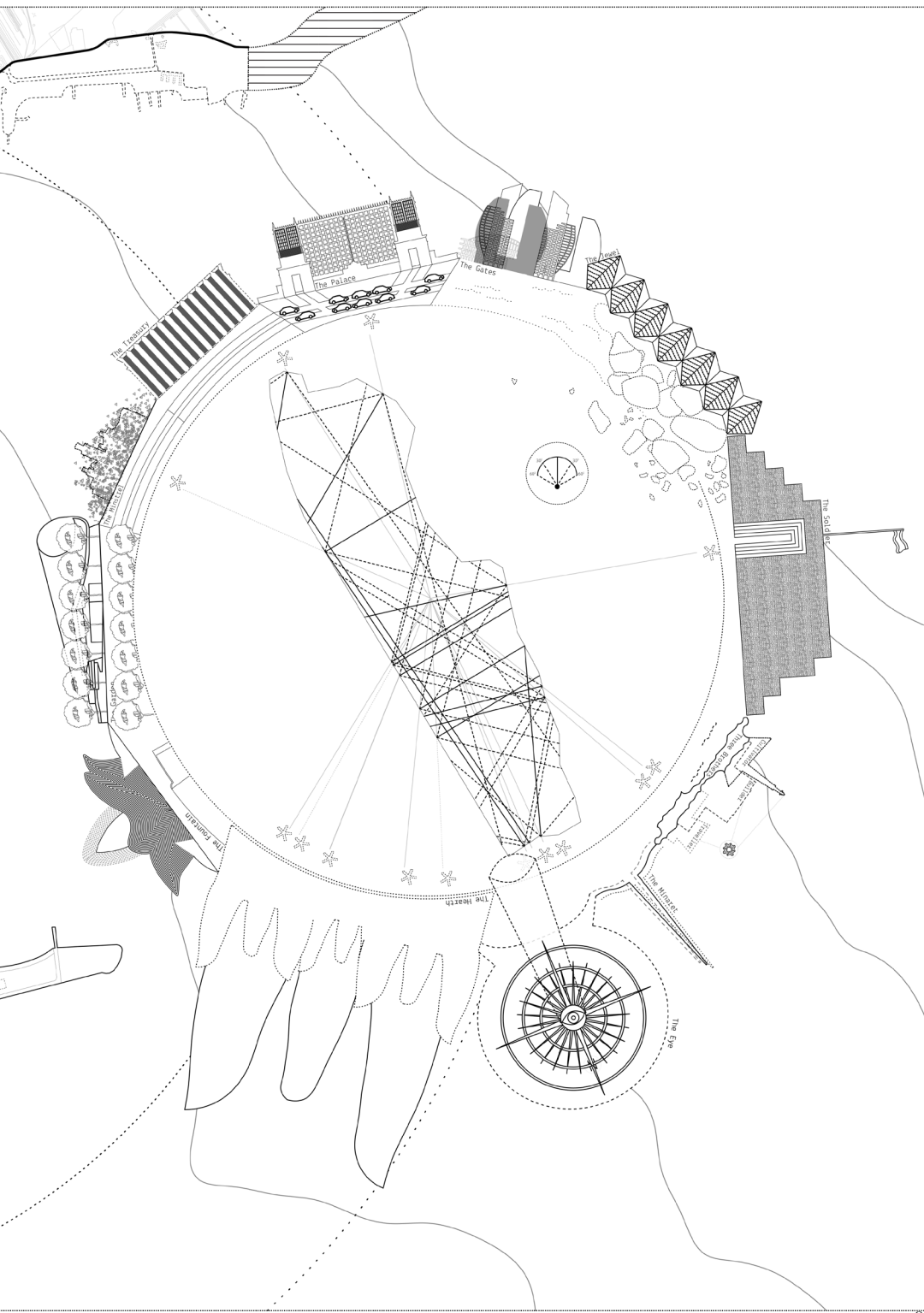
THE PROCESS The project started with a fascination with the relationship between architecture and the notion of displacing and displacement. This interest that originated from my personal interest to the architecture of old Caravanserais and intensified by our excursion to the four cities of Caucasia along the New Silk Road, followed by drawing the first drawings of the chosen site for the project (Figures 3-5); the first phase followed by investigating in the definition of displacement in architecture that constitute the theoretical framework of the project. The primary drawings at the first phase of design focused on the chosen site that followed by drawings of investigating the conditions around the Caspian Sea (Figures 3), the path that I walked along the Caspian Sea in Baku (Figure 4), and my personal position to the topic of the thesis that resulted in drawing of my primary position to the architecture of displacement (Figure 5). The next phase of the project started by investigating more precisely about the experience that I had along the coast and continued with mapping the path that I walked (Figure 8). The mapping followed by drawing the experience that I had along the coast that was based on drawing the buildings that had a strong influence on me, which at the end lead to the Table of Experience drawing (Figure 9). Besides mapping the coast, I started another drawing that had a focus on the feelings that I had during the trip and my experiences through the excursion, which creates the Table of Memory drawing at the end (Figure 7). The second phase of the project followed by the Moda Operandi workshop, which resulted in the initial attempts of designing fragments that could be used in the next stages of design (Figures 12-15). In conclusion, it could be mentioned the first stage of design lead to figuring the lense that the project is going to be seen through. The second stage, lead to figuring possible tools to be used in

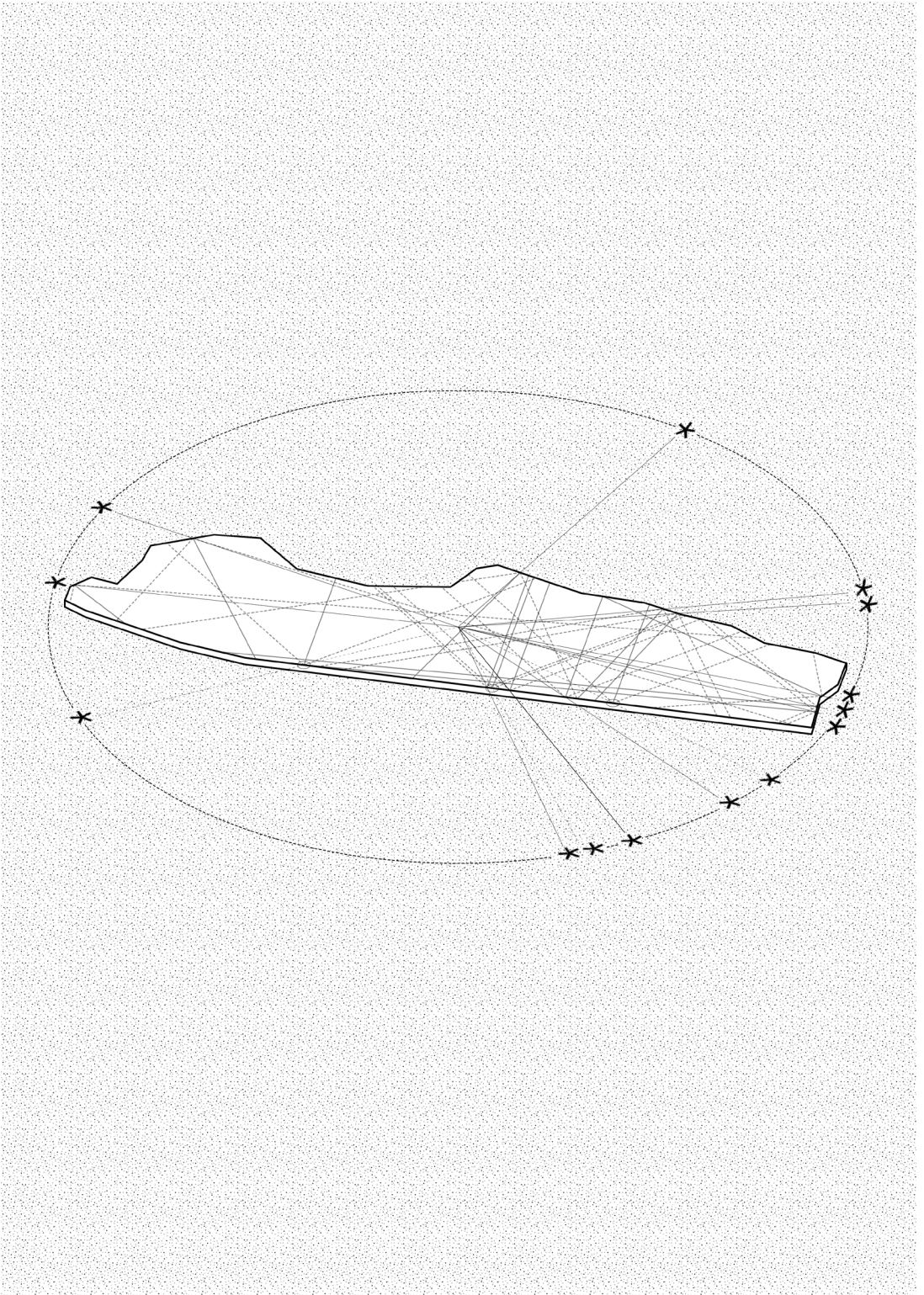
the project. The third stage established the first attempt to start designing on the site (Figures 10 & 11), an attempt that although its result does not fit the requirements of the architecture of displacement totally, its fragments could be regarded as a base that leads to the next stage of the project. in the context of the studio by talking about the Silk Road we are talking about a road that is in movement from culture to culture, between subcultures of a city from person to person, and from node to node, in which each node is a resort for the travelers to stop and rest their bodies and refresh their minds through their new experiences on the way and within the node. In fact, the topic of the studio is in a very close relationship with the subject of displacement, since its very existence of any road is dependent on displacement.



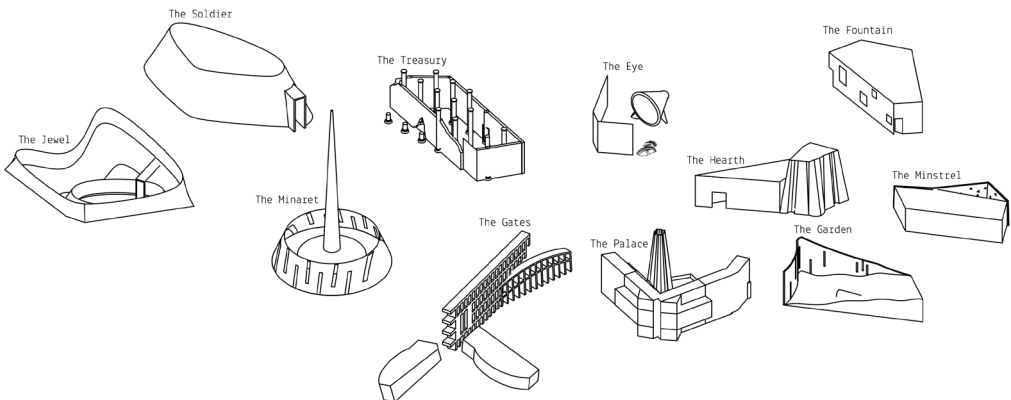
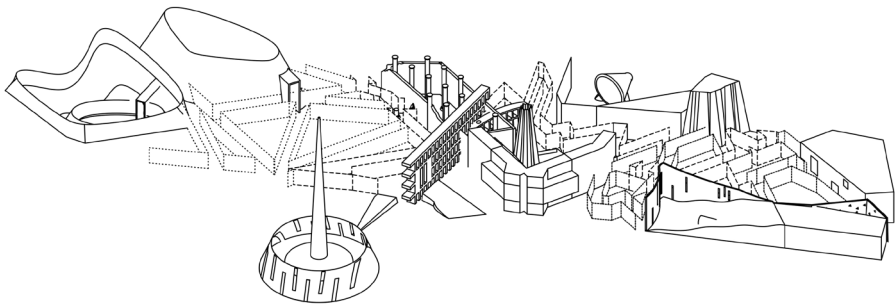
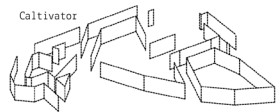
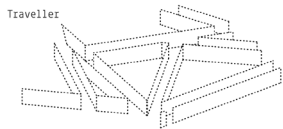
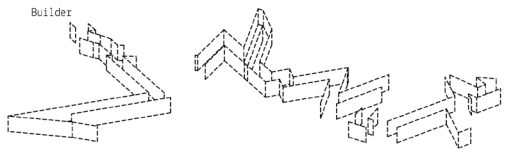


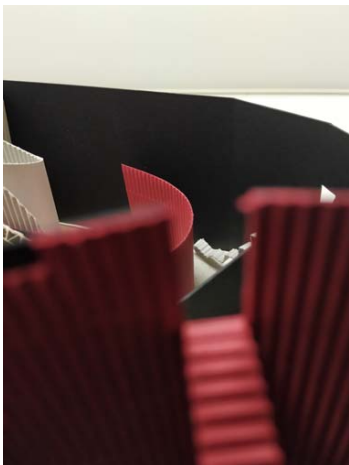
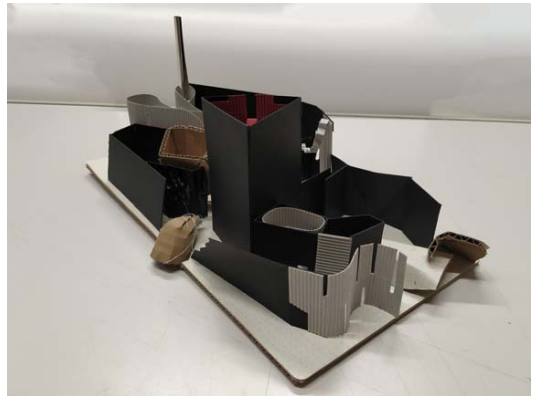
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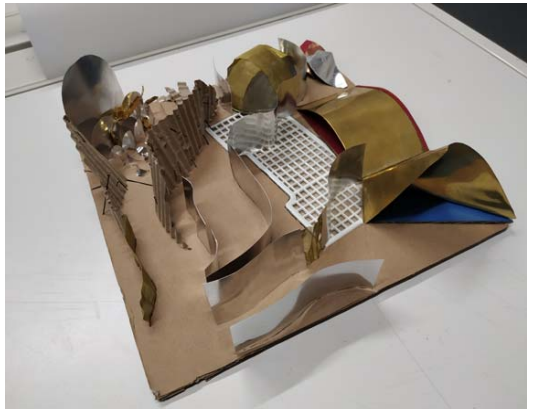


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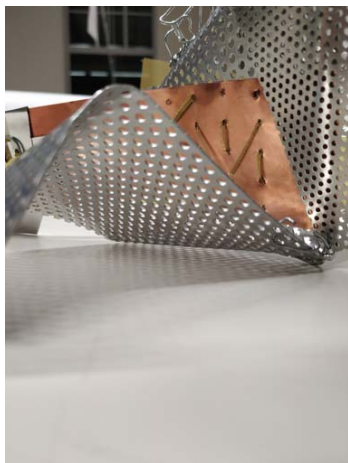
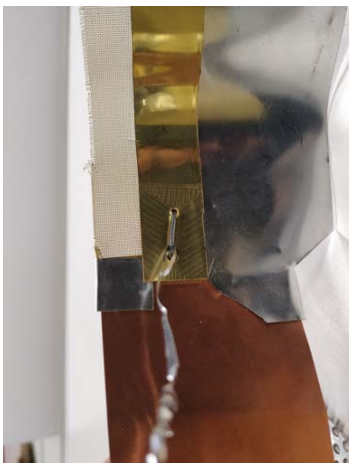
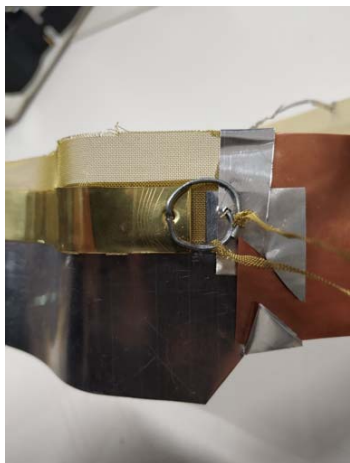
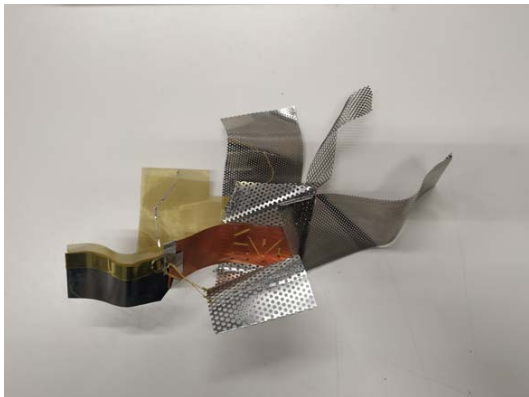
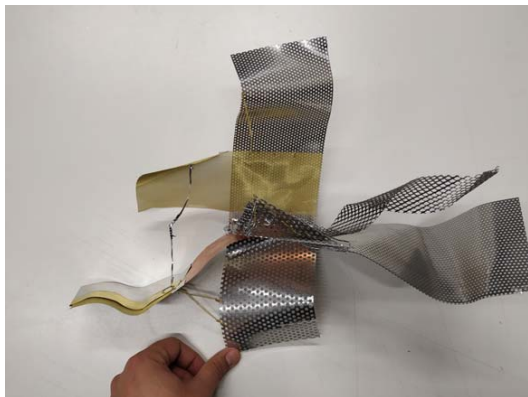




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