OPEN
CITY

CYPRUS, NICOSIA BUFFERZONE THE CASE

Edited by
Ayşe Şentürer
Aslıhan Şenel
Ozan Avcı

PROJE A
GIRI
TEHLIK
YASA

ALANINA
MEK
KELİ VE
AKTIR!
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*it is forbidden and dangerous
to enter the project site!*

OP

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CURITY ZON
F OR BIDDEN

URITE MILITAIRE
N D'ENTREE

CHERHEITSZON
VERBOTEN

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ENTITY

considered as a concept, could it offer a new way of living and doing architecture in the buffer zone of Nicosia?

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**Open City
Cyprus, Nicosia, Bufferzone
The Case**

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PROLOGUE

AN OPEN CITY PROPOSALS

ARCHITECTURAL DIPLOMA PROJECT, CYPRUS BUFFER-ZONE

Towards Open City Proposals…
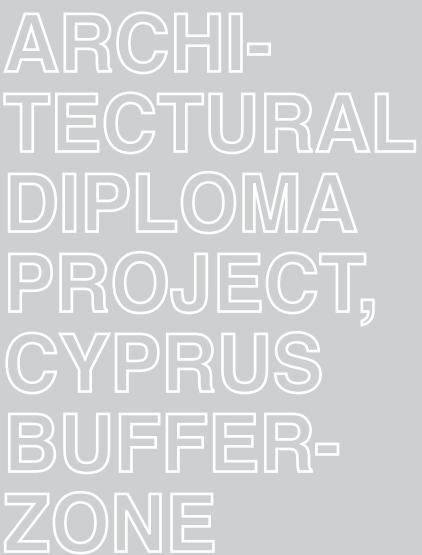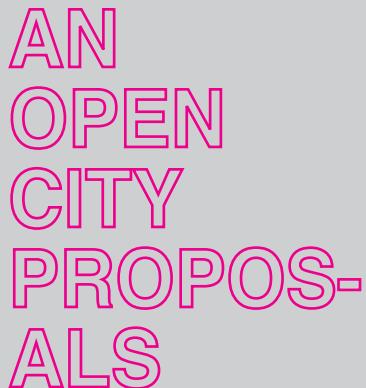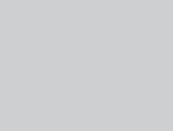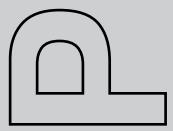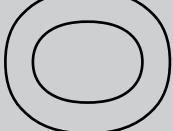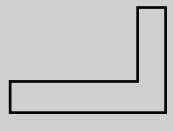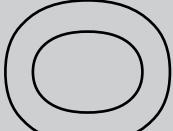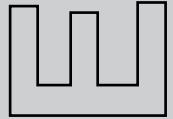
This book gathers explorative approaches to the concept of "open city," through a series of design research projects conceived at an architectural design diploma studio at Istanbul Technical University (ITU) Faculty of Architecture accompanied by historical and theoretical articles by international scholars. The concept of "open city" provides a framework for us to search for new ways of living and doing architecture. The primary goal of the project is to question the ways in which we may live, work, and produce together with our differences, and the transformative possibilities this collectivity may offer for contested places in urban contexts. Nicosia Buffer Zone is our starting point with its unique historical, geographical, social and spatial specifics, yet we believe the explorations in the book may offer so much more beyond this place and time.

The project was completed in 2013, which was a transformative time for discussions in architecture, urbanism and education hence the worldwide occupations claiming rights in neoliberal cities for the majority who suffer displacements and dispossessions in favor of a privileged minority. The background for this book is such a vibrant atmosphere. In the following years, our publication proposal for this book was rejected by our own university funds with no academic explanation, yet received encouraging reviews from international publishers. Due to lack of funding and economic crises, we had to hold the publication with hopes of future possibilities. Ten years later, we are pleased to ensure the support of Eastern Mediterranean University (EMU), in order to share this book, which we believe is still very much contemporary in its aims and scope, with the readers.

Several conditions and events were crucial in the production of this book in its specific form and content. Firstly, the pedagogical investigations in architectural design studios at Istanbul Technical University (ITU) Faculty of Architecture have been focusing for years on architecture in an urban context. Accordingly, architecture is not merely defined by most studio briefs as a designed object, but also through its relations with the city and everyday life practices. In this understanding, public space have been a prominent issue for most architectural design studios. New ways of living, urbanity and publicness have always been questioned through a research by design approach.

Some milestones leading to this book were Ayşe Şentürer working on the buffer zone as a visiting scholar at East Mediterranean University (EMU) in Famagusta in Cyprus in 2008 and a collaboration between ITU and EMU at a workshop entitled "Provocations in Design – The Bufffer Zone in Cyprus" in 2009. The first meeting of the workshop was in Lefkoşa/Nicosia with the participation of academics from ITU, EMU and some artists and architects from Cyprus and the second meeting was in Istanbul in the same year. The main goal of this workshop was rethinking the buffer zone as a new public space.

In spring 2013, as a group of architecture design studio tutors, we decided to prepare a brief for a diploma project at Istanbul Technical University (ITU) with the intention to address the latest occupation movement, including the Occupy Buffer Zone in Nicosia/Lefkoşa in 2011, and recent theoretical discussions on commons in architecture,

urbanism and related disciplines. During the diploma project, which included traveling to Northern Cyprus in March 2013, discussing and producing for Nicosia/Lefkoşa's Buffer Zone,the occupation of Gezi Park in Istanbul broke out. Both the process of the diploma project and the Gezi Occupation were special experiences which provided us with new points of view on commons and alternative ways of urban living.

The diploma project aimed to reclaim the buffer zone as an opportunity to bring together the two split communities and urban spaces through new forms of institutions, ownerships and inhabitance. For this, organised a workshop in Nicosia/Lefkoşa for a couple of days. It was an extraordinary excursion, because we were not allowed to visit our site, the buffer zone. We would be designing for a place where we have never been and seen. In this case imagination triggered the design process and helped to go beyond the borders.

After returning and completing the term-long discussions and project reviews, in June 2013, Gezi occupation took place just opposite our university building. The 15-day-long occupation claimed an urban park as a common space against the threat of privatization and demolition of the park. Millions of people resisted against the increasing oppression on the urban space and public life. During the occupation, thousands lived and worked in the park, and many more visited there everyday and supported the commoning practices.

These commoning practices and the unique experience we had in Nicosia/Lefkoşa inspired a fruitful discussion in the diploma studio. In the diploma project brief, we started by questioning whether open city, as a concept, may suggest new means of living and doing architecture. We proposed "open city," as a concept, could inspire architectural ideas especially while thinking and designing along a border, which somehow blocks the flow of everyday life and the integrity of urban space. Giving such a topic, Open City, as a theme was perfectly in line with the aims of a diploma project, since a. diploma project is a great platform for students to bring innovative and critical ideas into architecture, and to show their capacities to develop them. It is also one of the most relevant places for architecture schools to discuss constructive ideas and design approaches publicly in and out of the institution.

While we were composing the jury of the diploma project, we tried to cover all aspects of the concept of open city. Thus we had Deniz Aslan as an architect and academic specialized on landscape design, Zeynep Günay as an urban planner and academic working on common heritage, Hüseyin Kahvecioğlu, Ayşe Şentürer, Aslıhan Şenel, and Ozan Avcı, as architects and academics aim to develop methodologies of research by design which bring together theory and practice, and three advisors namely Fevzi Özersay from North Cyprus, Christos Hadjichristos from South Cyprus and Fatma Terlik from United Nations Development Programme (UNDP). The presence of the UN was also important for us, because most of the projects that have ownership issues such as the buffer zones are supported by organizations that have multiple actors such as EU and UN. These organization types also allowed us to question and rethink spatial programming possibilities.

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The aim for every student was to come up with a proposal that imagines an open city with its institutions, spaces of everyday life, and infrastructure, those which would allow developing an architectural program and design. A number of concepts were introduced to start the explorations, those were commons, ownership, unpossessedness, universal, phantasma and new nature. The concept of "commons," those that do not belong to a single individual, institution, or country but shared and cared for by a community, were seen as a potential for offering alternative concepts and tactics for more participation, democracy, tolerance, and a heterogeneous society. The condition of "unpossessedness" was offered as to explore the ways in which architecture flourishes without ownership and exchange value. "Being universal," without the constraints of national borders, even belonging to the whole humanity, is questioned as a fruitful concept with possible fallacies which makes discrimination and exclusion subtle. In this context we also discussed the concept of "university" which could be considered as a universal city. Lastly but not least, the concept of "phantasma" was proposed as to encourage alternative, critical and creative realities. In the absence of humans in the buffer zone, there is a "new nature" that consists of vegetation, animals and built environment. Being a part of this new nature was a challenge to be taken during the diploma project.

The proposals of the students intertwine these keywords and offer a kind of "open city" mainly focusing on at least one of them. For example, Zümra's project "Third/land" focuses on unpossessedness and new nature while Ömer Faruk's project "H'umodul: I'm Lost in Buffer Zone" deals with unpossessedness through phantasma. Hande's project "Habitat" offers commons through new nature. Tuğçe's project "Commun' ication" highlights the potential of being universal and unpossessed for the emergence of commons. Nazlı's project "Open/city" and Aydan's project "Open Institute" again focus on commons through being universal. Nefize's project "Contradicity" uses the potentials of new nature while Agah's project "Mnemonic" emphasizes memory on creating commons. And finally Kenan's project "The Underground Network" takes unpossessedness as an opportunity to design an open city.

The articles are written by architects and academics from Turkey, North Cyprus,South Cyprus, and Britain. Through the articles we have a discussion on the borders, buffer-zone, divided city, space-time-body-memory relations, commons and particularly history and urban development of Nicosia/Lefkoşa and some recent projects in Nicosia/Lefkoşa.

The first article(A01), "From Border-lines & Buffer-zones to hopefully Architectural Interventions Nicosia/Lefkoşa Green-line" by Ayşe Şentürer, defines border-lines – which can be considered as the intervals of criticism and creativity – as the intervals of space, time and the place of architecture. Şentürer aims to propose an architectural design methodology so as to be able to understand and manifest complex urban structures and architectures over the border-lines. The second article (A02),"Designing a Home In The Forbidden Zone" by Esra Can Akbil and Münevver Özgür Özersay, tells us the re-purposing story of the Home for Cooperation (H4C), which was designed originally as a residential and commercial building in 1950s near Ledra Palace Hotel and abandoned in 1960s as a part of the buffer zone. As a shared space in the conflict zone,

this building is an educational center which is accessible from both sides of Cyprus and also open for individuals and communities who want to work together in cooperation. The third article (A03),"Nicosia: Topographies Of Memory" by Anita Bakshi, is about an exhibition by the author, which was launched in Home for Cooperation in the buffer zone in 2012 and focuses on the memory of Nicosia's walled city – especially the marketplace centered around Ermou Street which is now inaccessible within the buffer zone. The diverse character and complex history of this street is presented through a narrativemapping, which offers itself as an alternative commemorative site.

"Lefkosia, Nicosia, Lefkoşa: Remarks On The Architecture Of The Capital Of Cyprus Before The Division" by Marko Kiessel (A04) tells us a history of Nicosia, its urban development and important architectural thresholds; and religious, governmental, public and residential architectures. "Assessing The Impacts Of Foreign Projects In The Historic Walled City Of Nicosia: Policy Implications For The Sustainable Development Of The Area" by Resmiye Alpar Atun and Pınar Uluçay (A05) is giving information about Nicosia Master Plan, whichaims to build peace through a collaborative urban planning process. The authors give a historical and political background by mentioning various actors such as mayors, United Nations Development Program (UNDP), United Nations Centre for Human Settlements (Habitat), United States Agency for International Development (USAID) and European Union (EU).

"Emerging Into The Real And Receding Into The Virtual As An Available Choice: Reflections On The Buffer Zone In Nicosia" by Christos Hadjichristos (A06) presents three different design proposals – two of which were his students' thesis projects and the last is his participation in the Cyprus Pavilion at the Venice Biennale in 2006."Bordering Bodily Experience / Experiencing Border Bodily" by Ozan Avcı (A07) tries to understand the divided city, Nicosia, through bodily experience that covers space-time-body-memory relations and emphasizes the multi-layered character of the bodily experience by proposing that the space is congested, the time is folded, the body is limited and the memory is constrained in order to interpret the border as a body itself and define borderland as an existential emergence.

"Reimagining Of Heritage In The Age Of Conflict: A Tribute To Lefkoşa/Nicosia" by Zeynep Günay (A08) rethinks the concept of heritage in the age of conflict through sophisticated conceptualisations of meaning, history, time, memory and identity. By focusing on Lefkoşa/Nicosia's divided historical urban landscape, Günay discusses how heritage recalls a collective memory in creating conflict through the representation of mnemonics that are being selected and reimagined.

"Commoning Spatial Imaginations" by Aslıhan Şenel (A09) argues that imagination is a collective and spatial practicewhich may provide possibilities of commoning among the diverse urban inhabitants and travelers. Through a critical reading of popular city guidebooks of Nicosia/Lefkoşa and traveling through her own photographs of the city, Şenel aims to reveal the dynamics of forgetting and remembering while drawing attention to alternative common spatial imaginations in this city.

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From Border-lines & Buffer-zones to hopefully Architectural Interventions Nicosia/Lefkoşa Green-line

By Ayşe Şentürer

ABSTRACT

Border-lines are the intervals of time and space, and the place of architecture. Article is about the possibilities of situating and designing on the border-lines. Target is to develop an architectural design approach, a methodology to be able to understand and manifest the complex urban structures and their architectures over the border-lines, which are also seen as intervals of criticism and creativity. Article brings and discusses the potentials of border-lines under three sub-titles considering theoretical approaches and design practices on the subject: i) Necessity of situating on the border-lines; ii) Conditions in border-lines –characteristics, intervals, urgent calls/needs, iii) Situating on the border-lines as a design approach –revealing, representing and designing the border-lines. And Green-line or Buffer-zone in Lefkoşa/Nicosia is taken as aside case, which is the site of the diploma project as an architectural and urban design practice and the subject of the present book Towards an Open City.

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Borders are sharp and strong lines –places or situations– having different parties, qualities, densities –variety of different things– next to each other. They exist not only in man–made environments but also in nature; and they are sometimes quite clear, sometimes invisible. There is also superposition of different border-lines as social, cultural and/or natural, which makes these lines much stronger and impermeable; usually, there is no passage, no door on and around them.

Border-line in Cyprus, Nicosia/Lefkoşa, which is called as Buffer-zone and interestingly as Green-line in the daily talks, is one of the strongest examples of these border-lines and border-situations. However, Green-line, here, has not come out from the structure –topographic or geographic qualities– of nature; but it comes out from the social and political conflicts [1] in-between the parties of the two societies –Greek Cypriot and Turkish Cypriot. Then Green-line was drawn by a graph pencil after this conflict, which was ended up with a huge crisis in 60's and 70's. Then this social, political and governmental border-line has turned out to a constructed volumetric wall, a buffer zone, an in-between space, an interval district (Ara Bolge) in Turkish saying. Green-line at the 'city centre' in Lefkoşa/Nicosia is an emptied, left out man-made zone; a zone free for the nature but not for the human life.

MNEMONIC

Hasan Agah Erkan

Does history that has become indistinct in mind can be reconstructed in buffer zone by creating a new ground plain? new plain that is articulated to historical plain describes a common life. this common life bears witness to the past of folk. each intervention made to the buffer zone is a new layer. one each of tracks of bombs, broken pieces of glass and cup on the table is a historical document. open city articulated to plain space shouldn't change this plain. every intervention made creates a new plain under the earlier plain. a town is a lamellar structure which is formed by means of blending places, frontiers and memory created by those two. buffer zone has created a new layer/space for itself by transforming these layers. open city located in this place is settled in this space.

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Border-line, within this context, refers to a crisis, conflict, cut and an intransitive zone; however, it also refers to passage, dialogue, transformation and novelty with its surrounding heterogeneous structure and a space in between the parties.

This in-between space is there, and it is open to exchanges, third things… as a void. Besides, the heterogeneous structure and its critical conditions calls different parties and forces them to negotiate and design new clusters. Border-lines, actually, are the critical intervals of these new formations. They are open to the hybridity and newness. They are problematic but promising environments… Article brings and discusses these critical positions and potentials of border-lines. And Green-line or Buffer-zone in Lefkoşa/Nicosia is taken as aside case, which is the site of the diploma project as an architectural and urban design practice and the subject of the present book Towards an Open City.

FACT: Necessity Of Situating On The Border-Lines: Why Border-Lines?

It is not surprising when the works of an architectural design studio tutor comes to the border-line issue, especially if she is living, thinking and designing at the conditions of a metropolis and seeing architecture as a manifestation of urban life. An urban life defining architecture, here very basically, means to have various different choices for the all sectors of life and environment, and to move easily among these sectors, spaces, scales… mentally, emotionally and bodily. Such a city and architecture promises people a milieu and a life –a space and a time– opening to the representations… dreaming, designing, and

[Figure 1]
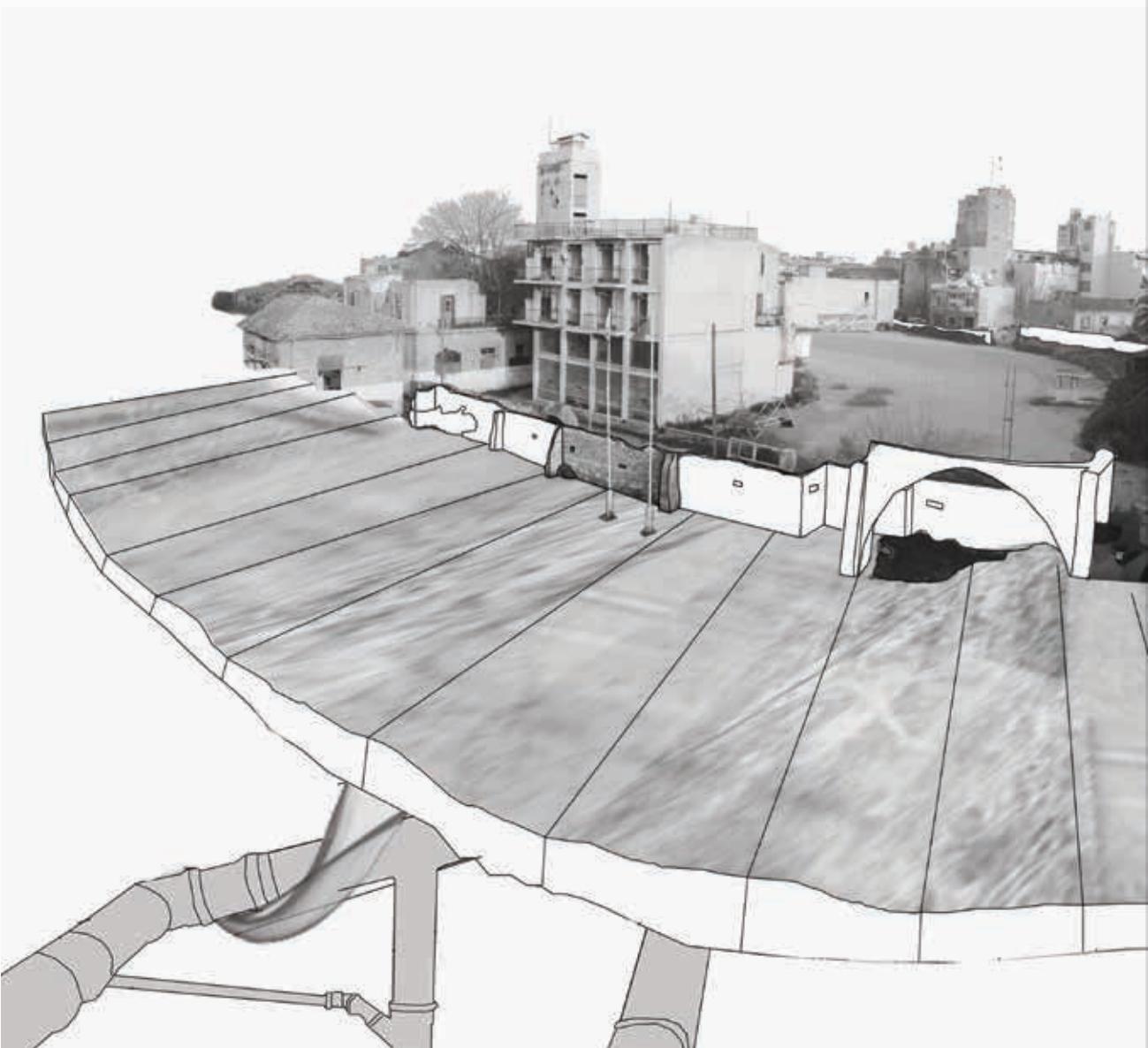
[Figure 1] A collage that shows infrastructure that runs through borders over ground.

making. It offers to its citizens being in a creative act, the opportunity of being an authentic self, in which people involve in spatiality and temporality. That is the key condition of a living city.

These possibilities are expected from a contemporary city. A metropolis, with its transportation, communication/ education and production networks, will open these spatial, temporal, creative beings and transformational potentials to the all… life, city, citizen and architecture. Obviously, a contemporary city inhabits many different constructions and has a heterogeneous milieu; it enables meetings, confrontations, and interactions coming from such a heterogeneous environment. However, there exist visible or invisible thick walls… among different socio-cultural groups, life styles, usages, and architectural environments in the cities. There is not enough or may be no connection, any common ground, even any common language among the parties, and at the intervals in-between them. Then it is difficult to talk about from spatial or timely

passages, interactions among people encouraging them acting publicly and improving as a self.

City offers a complex, potentially rich heterogeneous structure, but if the parties are closed –by the border-lines– and have homogeneous structures, in which parties turn into their selves, this structure doesn't allow different meetings and beings. Time and space, then re-production are squeezed. Many housing developments in cities are in this circle; or mass production and consumption which includes every kind of architecture (such as office buildings) based on repetition and sameness support homogeneous structures in cities. Where is getting difficult to see different densities, singularities; and then it is difficult to mention from the potentials of confrontation and creativity. Afterwards the only thing stays there, for the citizen, is to hang on time and space, if she/he is still called as a citizen. Speed is also another factor supporting hanging on a situation, which multiplies the possibilities of confrontations but tackling on the spot stays very
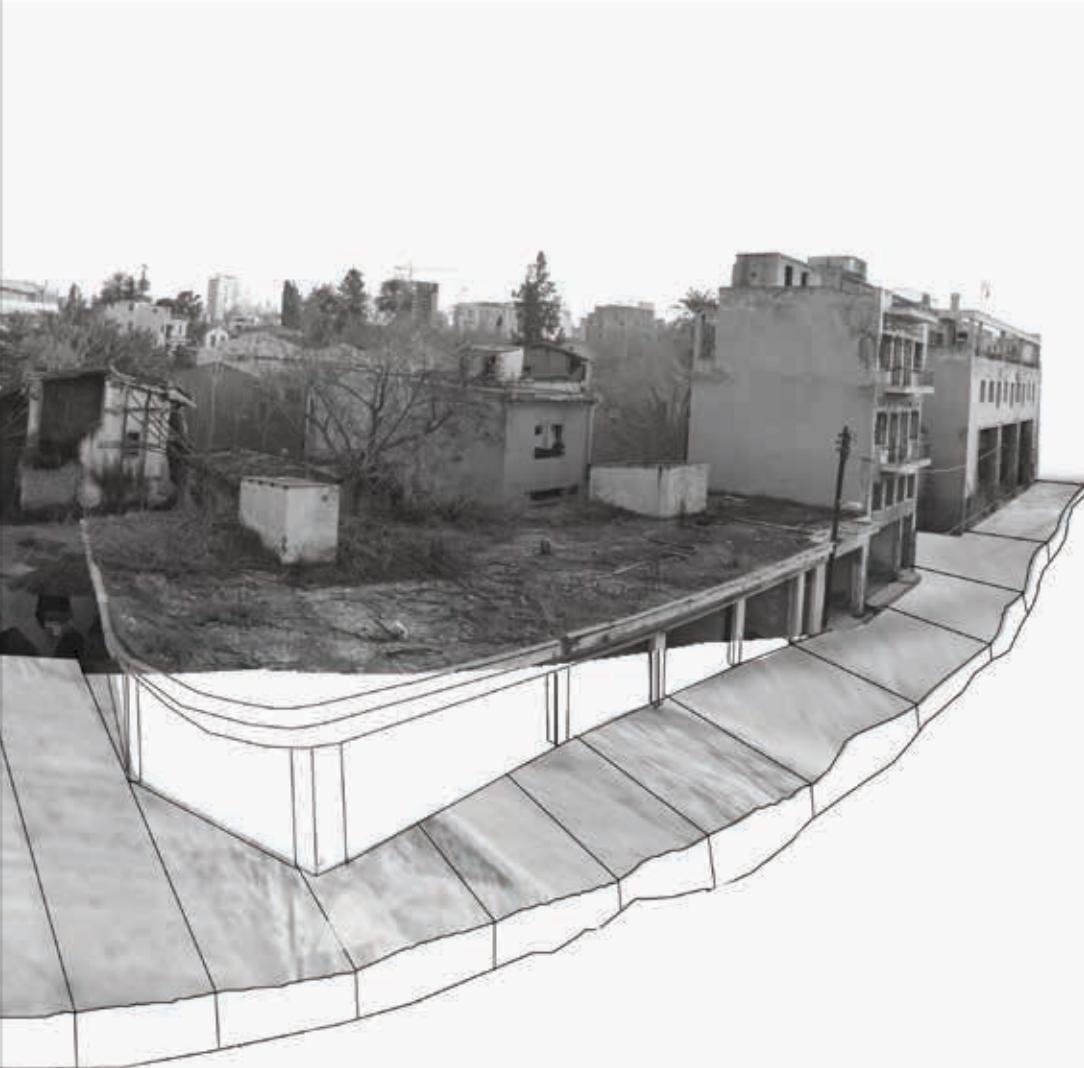
IT REMINDS OF FREEDOM!

The only factor that connects the city halved in 1974 and separates in every aspect is the infrastructure of the city. This circumstance creates a new plain and the infrastructure of combination. Immensity of the underground is an alternative to bordered surface and it gives open city an opportunity. It feels apprehension.

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short. Then it is not possible to participate or to pass to the other side, and to interact with the others triggering new, hybrid beings. Such as transportation hubs, they work for transition but not for interaction, and they do not act as real stop or meeting place.

These statements give us some ideas about the problematic and promising characteristics of border-lines, which are refer to the features of city and its complex structure too. Even, we could say that the establishing features of cities come out or take their positions from the border-line situations. Difference, diversity, heterogeneity and homogeneity/clustering are some of these characteristic defining border-line situations and city, which they also appear as the qualities of natural border-lines. Briefly, border-lines have an important impact and potentiality at the formation of cities with their critical

position and characteristics [2]. Therefore it is crucial to examine these lines and their potentials to understand the place/city and manifest the architecture there. Which they may not have appeared yet, fade-out or blocked, or clearly seen, even in a crisis, but they are, in any way, close to the new formations and confrontations. Then working on the border-lines is essential in architectural and urban design attitudes.

Green-line in Lefkoşa/Nicosia, which is seven and a half kilometres long, 20 meters width and stretches for 180 kilometres in between north and sought Cyprus, is such a critical border-line, inevitable to search and work on. It cuts and divides existing medieval and modern city –its historical, social, organizational, urban structures, and finally its life– into two pieces… However, the other name Buffer-zone well indicates the potentials there mentioned above:

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[Figure 2]

[Figure 2] Site plan of the
Buffer Zone within the Walled
City

A space in-between the parties –the other spaces– to talk on, think on, and project. There are already seven doors as check-points on the 20 metres Buffer-zone, somehow connecting the north and sought parts, and ongoing talks under the leadership of UN, and NGO movements… for the re-unification of the life there. There are also researches, design works among the academics and professionals for re-establishing today and future of Cyprus. Diploma project realized at ITU Department of Architecture and the present book are among them. Border-line and buffer-zone in Lefkoşa/Nicosia –with its challenging situation– has taken as a research and design subject for this diploma project and the following book around the idea of Open City and its Architectural Interventions.

FRAMEWORK: Conditions In Border-Lines

Characteristics...

Sea-shore, water crystal, cell wall are just some of the examples of natural border-lines, which De Landa explains border-line via soap bubble [3]. High-ways, zoning or in other words gaps in between different sectors of life or social groups, boundaries of a private property or a public space, are some of the examples of physical, social, cultural, and administrative border-lines appearing in metropolis. While some of the border-lines come out by the acts and conflicts of life naturally, most of them are decided or designed by the politics, planning or architecture. And sometimes, natural, social or governmental border-lines are come up together, which trigger each other and create highly visible and tough ones.

Sea-shores overlapping with transportation lanes, castles built on top of mountains, big and thick walls on the cliffs

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dividing countries or the squatter settlements on top of the hills just next to city grid on the plateau are among the superposed ones, where is difficult to move from one side to the other! There also exist socially and culturally strong gaps acting as border-lines, which may not be seen easily, they are invisible in the heterogeneous character of city. For example, Istanbul-Beyoglu district is such a district. It has many social, cultural, functional border-lines, in which some are visible but some are not, rising from the multi-layered cosmopolitan, historical, topographic structure of the city. Cities have a heterogeneous character but this character has and develops many border-line situations, then many possibilities, chances for the confrontations among the people and parties. This characteristic of the city indicates problematic and potentially strong sides of those kinds of environments, which are the border-

line situations mainly [4].

We can also talk about the edge or threshold of thoughts and discourses as another kind of example of border-lines, in which paradigm shifts, big transformations do appear, and they are usually hidden. Design ideas and art works representing structures of conceptions, imaginations and thoughts do appear from these invisible border-lines. Or they are the researches defining the edges, border-lines of artistic representations, which are usually called as avant-garde movements. Briefly, pioneering productions, which are the critical and creative attitudes, tune on the border-lines. And contemporary attacks, have been developed from the movements beating the edges of different disciplines, technologies today... In other words, border-lines having different layers, identities and growths are the spaces for

[Figure 3]

[Figure 4]

[Figure 3] Photo of the conceptual site model an the infrastructure of Nicosia

[Figure 4] Photo of the conceptual site model

[Figure 5] Ledra Street Site Plan, Lokmacı border check-point

change and transformation. Hybrid formations are the example of these transformations. Therefore, border-lines are presented as unavoidable intervals –difficult but rich, critical and creative spaces– to inhabit for architectural and urban design researchers! A space, where is not possible to go far away, such as Green-line / Buffer-Zone in Lefkosa/ Nicosia… Otherwise it calls you because of its condition in crisis.

Condition in the Green-line in Lefkosa/Nicosia is outstanding in all aspects. It has divided the old walled and the modern city into two strict pieces including infra structure, architecture, and definitely life! At the same time, in-between space is over there… to be re-thought. Thus it is not only local and political case calling decision makers and people living there, but also it is a worldly very interesting case for the people who are interested in. It waits and calls planners, architects, designers, artists etc. with its problematic but potentially strong conditions to look for the new resolutions, projections… such as an open city for the field itself and the society.

Intervals...

Border-lines, natural or metropolitan, manifest differences. They make visible different densities, identities, layers and thoughts. However, densities, here, are quite compact and sharp, their membranes act as barriers. Usually there is no passage, no corridors among them. They are next but closed to each other. Thus border-lines appear as in-between spaces, intervals in between different densities. In some cases, this buffer-zone is underlined, filled by some additional membranes such as a concrete-wall or a barbed wire-wall. Then the movement in-between sides might be impossible! For example, the wall in between Israel and Palestine is one of the striking examples of that kind of border-lines. Briefly, border-lines crystalize and make apparent their surrounding condition and pieces, which are usually closed, rigid homogeneous structures. However, the interval, in-between space is there too; it

Crossing is positioned in Ledra Street, where passing over to the other side is allowed, it pulls people underground by constraining them from the current plain. It creates a new memory layer by giving people sensory experiences. Production sites, where utiliser is a part of the process, compose the infrastructure of crossing. Crossing creates an invasion field in plain space.

Ledra Caddesi / Lokmacı Sınır Kapısı
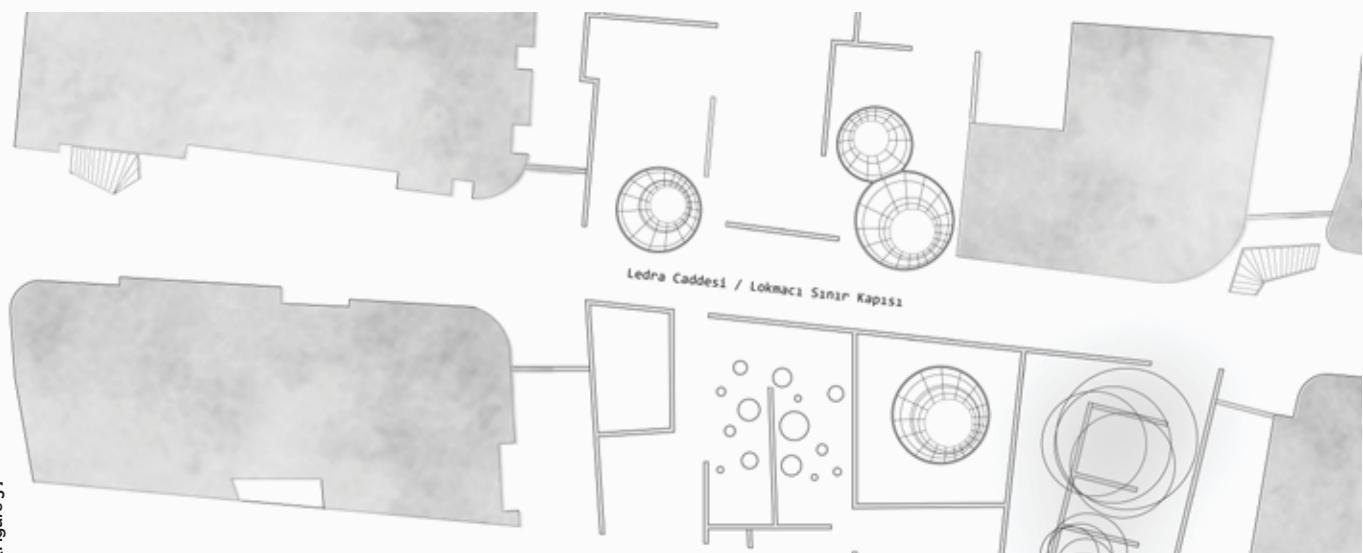
[Figure 5]

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Figure 1: Natural and man–made border–lines: Kantara Castle, Kyrenia mountain range in Karpaz, Karpaz peninsula, (above); Nicosia old walled city, Famagusta old walled city and harbor, and divided Lefkosa/Nicosia today (below).
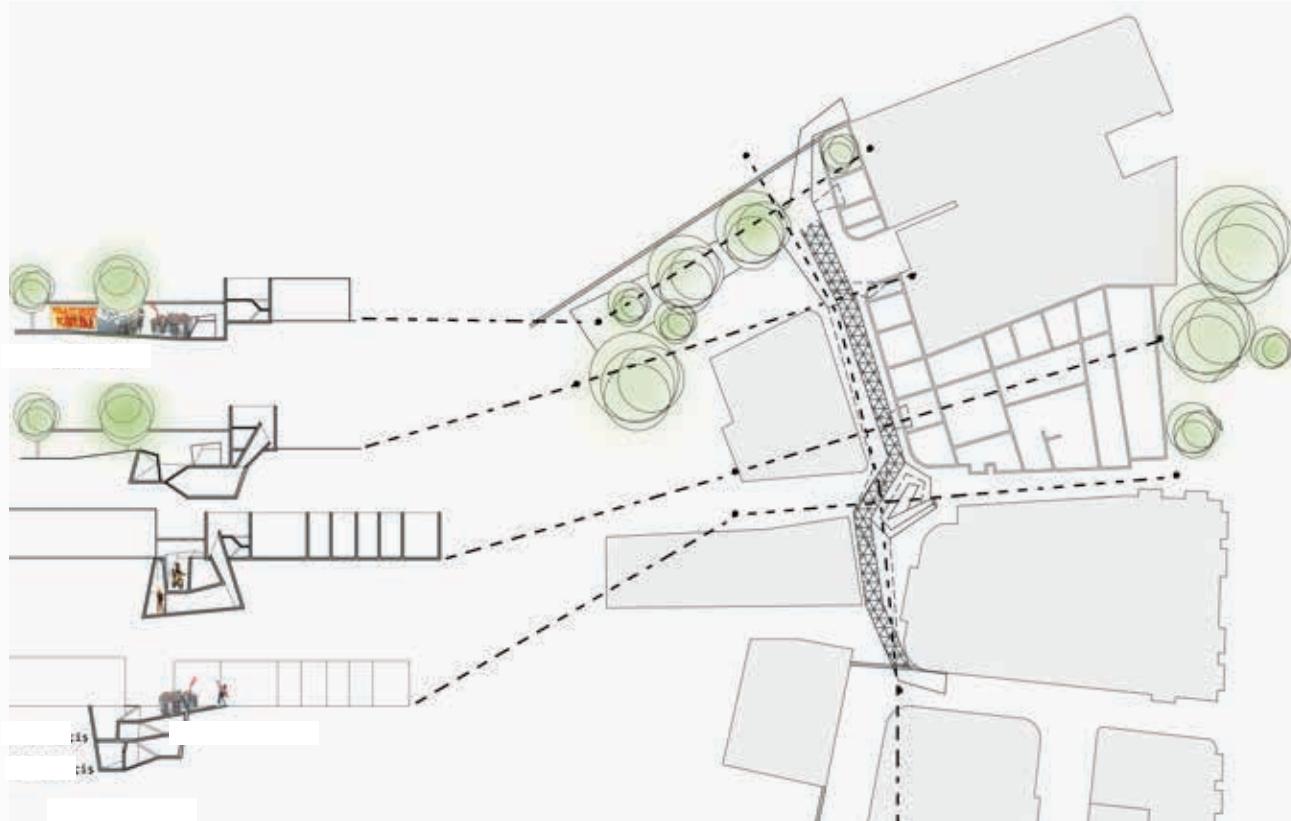
[Figure 6] The plan and sections of the proposed infrastructure that provides require unity to the divided city by infiltrating inside ruined buildings and below the city. Utiliser can occupy these fields or can move along rapidly.

[Figure 7] The plan and sections where the utiliser can move along rapidly.

[Figure 6]

Figure 2: Built border-lines; Barbed-wire, metal and concrete built walls, and Check Points of Nicosia Lefkosa division, Cyprus.

[Figure 7]

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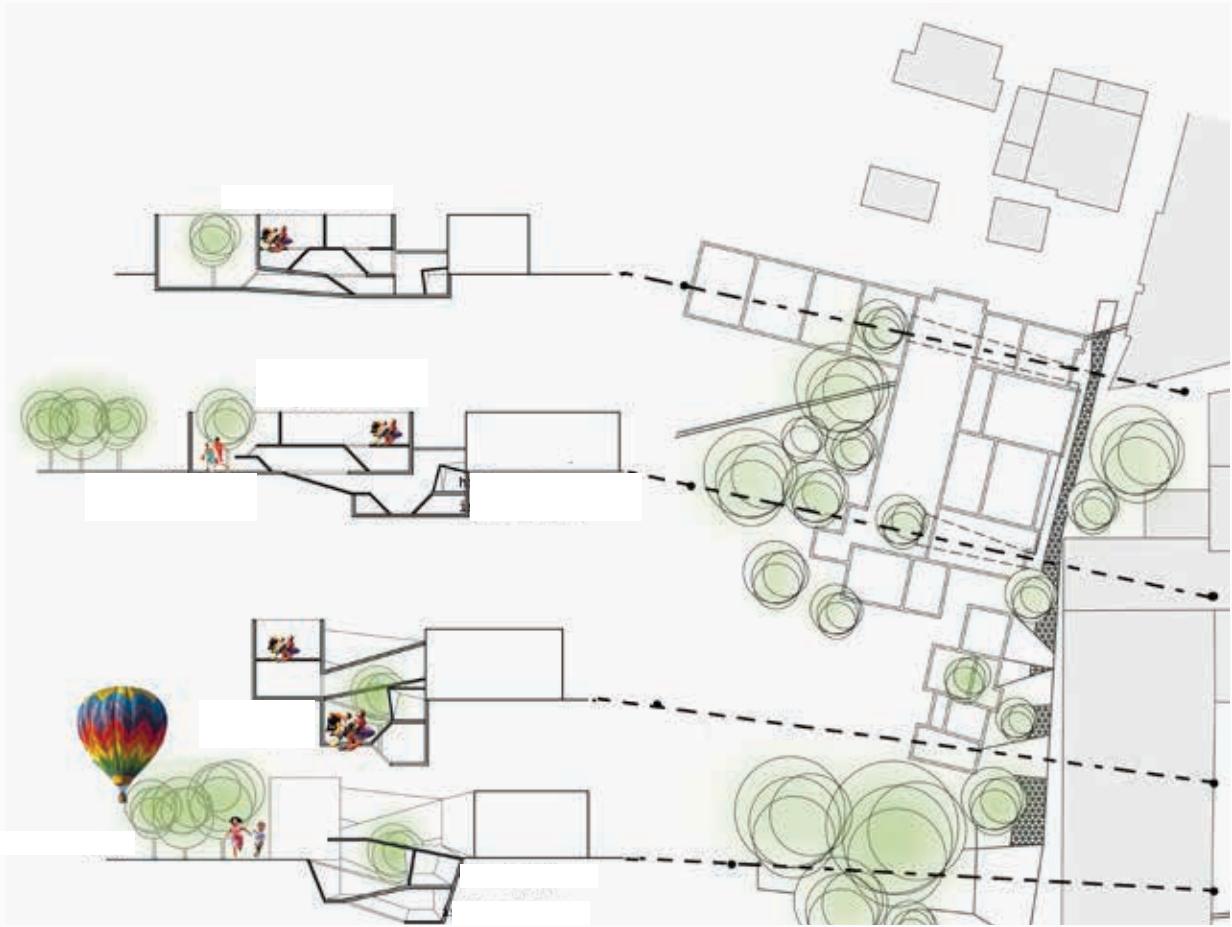
does not belong to any neighborhood formation, but ready to be re-written… over the potentials of the space and surrounding conditions.

And the border-line in Lefkoşa/Nicosia is a typical example of that kind. It carries social, political and built ones on top of each other. Additional barbed wire-wall make the surrounding conditions of Green-line apparent including in-between space there, which is called with its exact meaning: Buffer-zone. But it is already a dead buffer-zone. Life, time and space, is hanged-on the air! It is a buffer-zone of a crisis. However, the pieces are quite clear any more with their strong identities that characterises a heterogeneous structure. There exists a shortest distance among them too… to move and act again.

Then the main question appears: How will these different, contradicted, back to back identities interact on each other? How will the space in-between different densities will be thought and re-written as a third party? Border-line, in one hand, comes out with the problems of connection and communication; it seems to block transitions and acts as an intransitive-line because of different identities contradicting on each other. On the other hand, it presents an open space, an incomplete situation, and a heterogeneous structure. In relation to the questions above, the condition of border-line – parties in and around, and spaces in-between– forces and invites people to involve this open-ended situation.   That condition poses and brings a critical and creative environment. It is an urgent and potentially strong situation not only for the place –border-line– itself, where is in crisis, but also for the life and architecture in
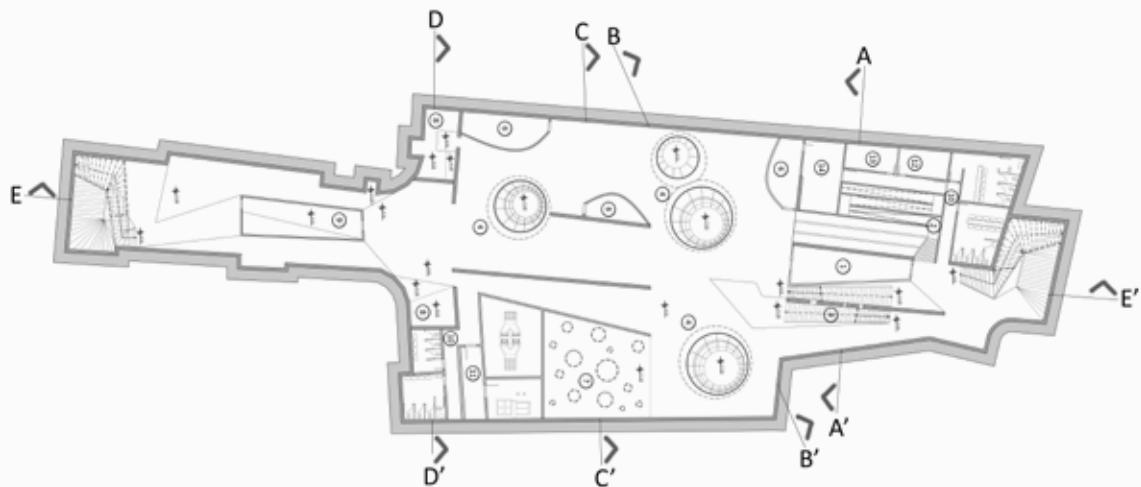
[Figure 8] A plan of the -6.00 level plan

[Figure 9] Section AA. The section that includes the silent chamber, the dark tunnel, the wall hole and the memory museum.

[Figure 8]

general, and cities… for re-thinking representation, design and space…from the beginning.

Urgent Calls: Needs…

Conditions in the border-line are strong as it was mentioned: Critical and creative capacity, in-between space, heterogeneous character –existence of different densities/structures and certain level of complexity– are among them. However, it is clear that those are not enough for the interactions, passages, and new formations, in other words, for the spatiality and temporality of people… If so, in relation to the questions above, how the contradicted parties at the border-lines would be interacted, moved on each other; how the new formations would be raised in there.

However, crisis in the border-line doesn't only show the critical condition of place, but also indicates the needs of place. It seems that communication is the first need in

any case… together with thinking and imagination (re-presentation), which necessitates a dialogic and democratic milieu. Then it is possible to say that dialogue and democracy are the urgent calls rising from the border-lines. A dialogical approach means to involve and think about the situation to be able to communicate… to say something and share, and exchange the ideas, positions etc. That is, as Deleuze puts it, the re-energization of thought: Thought itself is an active force, positive desire for making a difference, which frees lines, points, concepts, events… [5] for the new productions. And a democratic milieu, next to it, is to develop critical, creative, and communicative re-presentations and design approaches. Than after, it would be possible to project alternative lively urban environments and their architectures.

These calls, interestingly, bring us to the design studio, which acts already as if it is staying on the border-line situation with its critical and creative attitudes. Architectural design studio, as it is known, is a place of

[1] Silent chamber
This padded room has no reflection of sound. The utiliser in this padded rooms can hear nothing but his/her own heartbeats, he/she experiences the silence after the war.

[2] Dark tunnel
The tunnel emerging from narrow ramps revive the circumstance of staying across frontiers and being in the buffer zone. The utiliser reaches the memory museum positioned in an existing building by using the mentioned tunnel. It provides visual experiences for the utiliser.

[3] Wall hole
Drilled wall positioned in the middle of the plain space causes people using the stairs to see each other.

[16] Memory museum
The museum reached using dark tunnels provides real images from the past of the plain space.

[Figure 9]

From border-lines
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a designerly thinking, a reflective practice – reflection-in-action– with the words of Donald Schön. It conducts a durational process. It is a dialogic and democratic learning environment with reference to Paul Freire, if it is cared. It is also the place of spatial and poetic imaginations and re-presentations looking for artistic and architectural discoveries. Then if the border-line, with their urgent conditions, is taken into the architectural design studio as a site and subject, it would be possible to set a stronger critical and creative environment. Thus border-lines are brought to the architectural design studio-scape…

It is seen that characteristics and needs of border-lines meet with the characteristics and qualities of design studio and vice versa. For example, the dialogue, communication and research need of a border-line situation meets with the pedagogic reflection-in action attitude of a design studio to have a deeper search and involvement in the situation. The need for critical and creative attitude of an architectural design studio meets with the crisis condition of a border-line to question, represent, and project the situation… Conditions in both directions overlap and complete each other. These overlaps feed the research and examination, thought and imagination, and then it could help to convert border-lines as new life corridors, and push the design and architectural discourse forward too… for the new discoveries, projections, positions, and knowledge.

'Open City' project in Lefkosa/Nicosia Buffer Zone is the extension of this idea and approach. It has brought a sharp border-line condition in front of an architectural studio, in this case to a diploma project, based on a critical and creative

[Figure 10] Section EE. the section that includes the silent chamber, the voice chamber and the hole passage under the Ledra Street.

[Figure 10]

re-search, re-presentation, and imagination… to project and present something into the future in a new, positive way. And the conditions of border-line –a conflicted heterogeneous structure and an in-between space– would be forcing and demanding the critical visions concerning the all sides… It would be multiplying the critical and creative attitudes.

ATTITUDE: Situating On The Border-Lines As An Architectural Design Approach

Revealing, Representing And Designing The Border-Lines

Border-line might be quite clear such as the one in Lefkosa/Nicosia and makes their surrounding conditions apparent; but there are in-visible ones or the ones not seen easily, especially in the metropolitan conditions as it was mentioned above. Then the question, how these lines and their conditions blocking city and life were followed and represented, becomes important. We saw that an architectural design studio dealing with the layers and complexity of a metropolis –in a critical and creative way– can do this. However, after that another question arises : how much capable existing conventions of architectural representation to do it… to read and represent the border-line conditions of a metropolis. That is a general question at the architectural design discourse, but the question above brings the issue to the front. In fact, it is not only a matter of representation but also it is a matter of design, which they are not separated from each other, especially if we believe such a motto: How much we could read and represent the city, that much we can design it and its architecture.

Within this context, architectural design –studio– approach are based on two main streams:

-Critical-cultural approach for reading and revealing the complexity of urban environment, which is a

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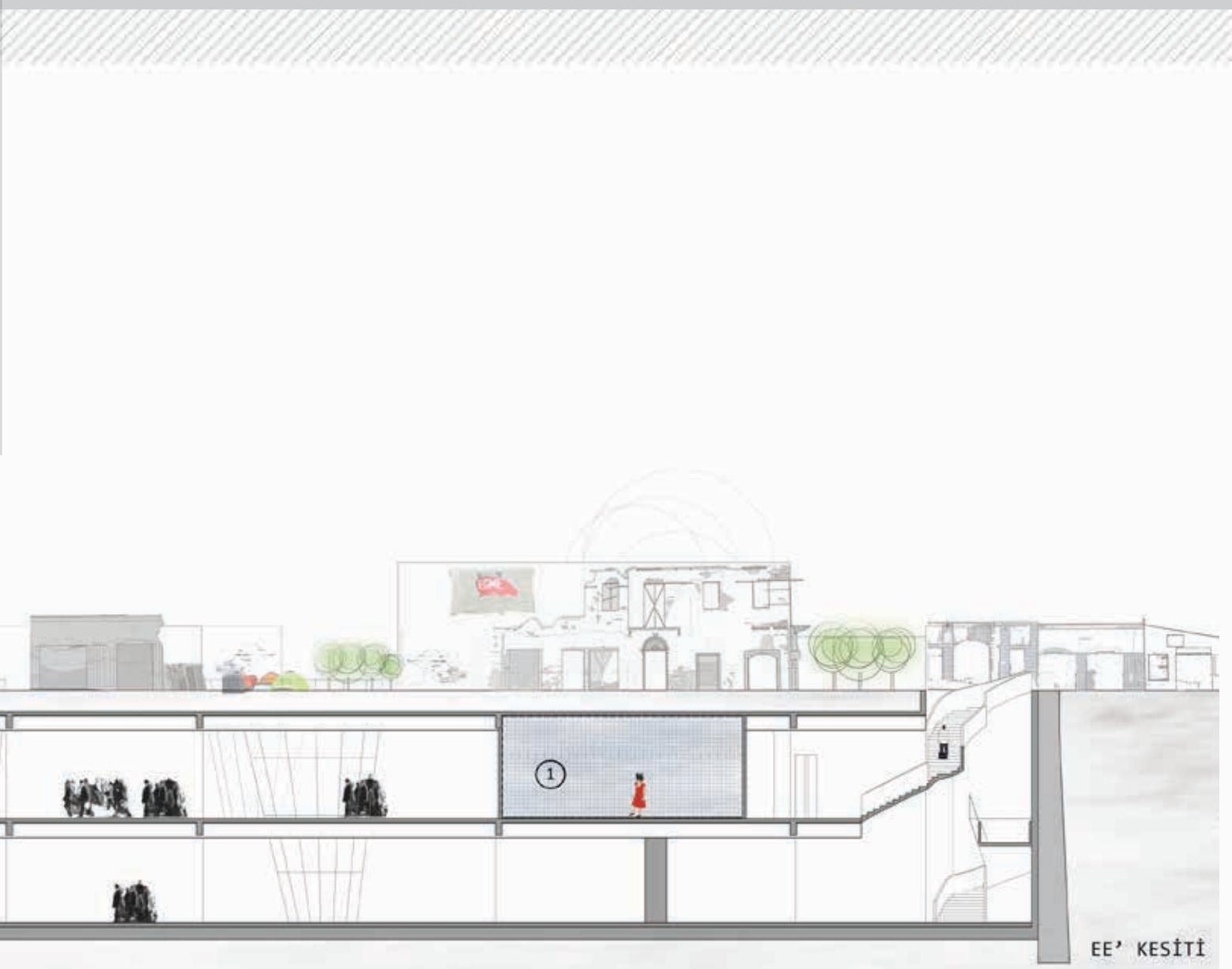
timely dialogical, reciprocal attitude, and developed by questioning and involving the situations [6];

–Layered architectural–cinematographic sections (archi–cine sections) for representing and designing the densities of city, which helps to see, record, and re-present the layers, connections there by applying potentials of architectural drawing and montage in cinematography together [7].

That hybrid approach, critical–cultural city conceptions and the archi–cine sections concentrating on the cuts, cul-de-sacs, border-lines of city, helps to disclose and deliver the differences and conflicts, concealed relationships of the site. Controversies are the signals of border-lines. Approach aims to reveal the layers and connections of those controversial relationships.

Thus, it would be possible to decode and understand the blockages behind the cuts and cul-de-sacs. Accordingly, it would be possible to have new visions and design ideas, which are the new constructive connections and architectural intervals… by processing movement, time, and imagination/thinking.

Situating on the border-lines, as it was in the approach, encourages architects, researchers to bring different methods and techniques together to get a better reception and representation, design of the city, life, and architecture there. It also inspires and forces designers to develop their own individual techniques. The approach including critical–cultural city conceptions and archi–cine sections has always supported the architectural design studio up to now; and motivated students to develop their own designerly attitudes and challenging project

[Figure 11] Section BB. The section that includes the memory tubes, field of enlightment and the ruined buildings. the fields turns into the invasion fields.

[Figure 12] Section CC. Field of enlightment, visual sharing room, field of freedom ant the invasion fields.
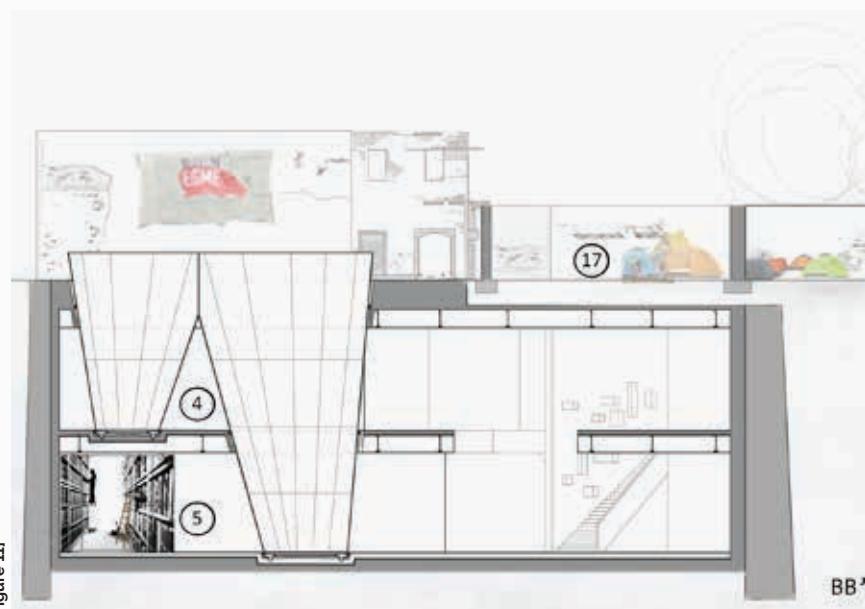
[Figure 11]

[9] Voice chamber
The utiliser in the chamber with reflective wood paneling hears the slightest sound in high decibels of war.

[4] Memory tubes
Utiliser recalls the past of the plain space by passing here, the interactive memory tubes. Tubes with visualization technique deform the pictures which are inside of existing buildings and these tubes allow the utiliser to gather visual experiences.

[5] Field of enlightenment
It provides reading by means of plain space and Cyprus memory.

proposals such as different programs, spatial layouts, poetical forms representing and covering today's needs [8].

While Lefkosa/Nicosia border-line was given as a project site, the expectation was similar: to review and design the site within its wishful and difficult conditions. Meanwhile, to apply its not-written-yet border-line and buffer-zone conditions towards an Open City… Then projects presented different ideas and proposals.

Conclusion: From border-lines to hopefully architectures

Consequently, situating on the 'border-lines' within an 'architectural design studio' supplies an interactive, two-sided beneficial process –beneficial for both, studio and border-line situation. 'Criticism and creativity' are the basic characteristics of both sides, which are enable an open-ended process, in which new ideas are constructed. Proposals emerging in/from this lines and processes

Table 3: Open City in the Buffer Zone in Lefkosa/Nicosia: A series of sectional images from the 9 projects.
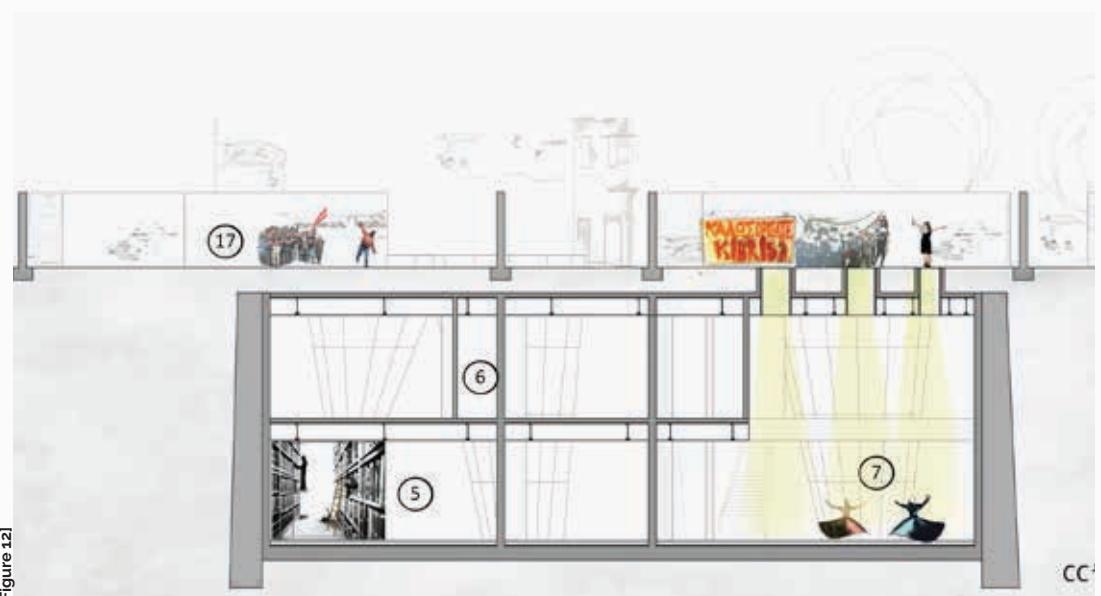
[6] Visual sharing room
Motion pictures that are created in workplaces located in existing building are featured on these cabinets.

[7] Field of freedom
This field emerging at the end of a dark hallway serves as a meeting point. Light filtering to the field from light tubes remind of freedom.

[8] Frontier wall
Fields located next to an 18-meter high wall make one feel petty and lonely .

[Figure 12]

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enable students (architects) for developing their own critical and creative attitudes, and help them to project architectures having different scenarios, programs, spatial layouts offering new connections. This attitude activates criticism and creativity, and then the heterogeneity and the newness. It calls dialogue, democracy, and representation that is an effectively working architectural design practice milieu. Thus it could help to open the blockages from life, city, architecture and nature.

As a summary, the potentiality of the approach is the followings:
  -read and represent the visible and invisible, complex structures, layers of city;
  -discover the new ways of representation;
  -make a designerly research for the new intervals in architecture –new scenarios, program proposals, spatial layouts;
  -design an architecture swinging in-between different densities, scales, players, properties;
  -have a poetical attitude –dealing with time, space, movement and materiality;
  -make an academic and professional, inter and beyond disciplinary research;

If architecture is going to be a phenomenon covering different layers, formations of space and time, then architectural design research should look at the edges, border-lines of a city and life, and move on them to look for the new intervals. Otherwise, crisis will come, and working on the border-lines will be an unavoidable movement. Situating on the border-line is a responsibility for the architect, and an opportunity for the architecture and urban design [9].

[Figure 13]

[Figure 13] Section DD. The section that includes the frontier wall that is 18 meters high.

[Figure 14] Photos of the section model

ENDNOTES:

[1] "UNFICYP Background" UN.org UN peacekeeping, retreived 29 July 2016 www.un.org/en/peacekeeping/missions/unficyp/bacground.shtml

[2] Ayse Şentürer, "Zaman ve Mekanın Genişleme Aralığı Olarak 'Sınır-Boyları'", *Zaman ve Mekan (Time and Space)*, eds. Ayse Şenturer, at al. (Istanbul: Yapı Yayın, 2008) 186-203.

[3] Manuel De Landa, "Extensive Borderlines and Intensive Borderlines" *AD: Architecture of the Borderlands*, 69, (1999): 78-79.

[4] Ayse Şentürer, "Bir Tasarım Stüdyosu: Saklı İstanbul – Olası 2010 Gelecekleri / Eleştirel-Kültürel Sinematografik Kent Kavrayışları ve Mimari Açılımları" (A Design Studio: In-Visible Istanbul – Possible 2010 Futures / Critical-Cultural Cinematographic 'City' Conceptions and Architectural Interventions), *Yapı*, Agust (2008): 38-45.

[5] Gilles Deleuze, Difference and Repetition, (New York: Columbia University Press, 1994) 139; Elizabeth Grosz, "Architecture from the Outside", *Architecture from the Outside* (Cambridge, Mass.: The MIT Press, 2002) 57-74.

[6] Ayse Şentürer, "Critical-Cultural & Cinematographic 'City' Conceptions in Architectural Design", *Design and Cinema: Form Follows Film*, eds. Belkis Uluoğlu, at al., (Cambridge: Cambridge Scholars Press, 2006) 292-304.

[7] Ayse Şentürer, "Designing through Layered Archi-Cine Sections / Sectional-Montages", *Innovation in Design Education* (Proceedings of the Third International Forum of Design as a Process), ed. Elena M. Formia, (Torino: Umberto Allemandi & C., 2012) 287-308.

[8] Through the aproach, students and the studio has won numerous architectural project awards such as Archipix-Turkey, ArchED/mimed, and some other national and international student's project awards.

[9] Ayse Şentürer, "Designing Today is to Design the Border-lines and the Passages", *The Proceedings of XXXIII IAHS World Congress on Housing*, Transforming Housing Environments through Design, (Pretoria: Proceedings CD, 2005).
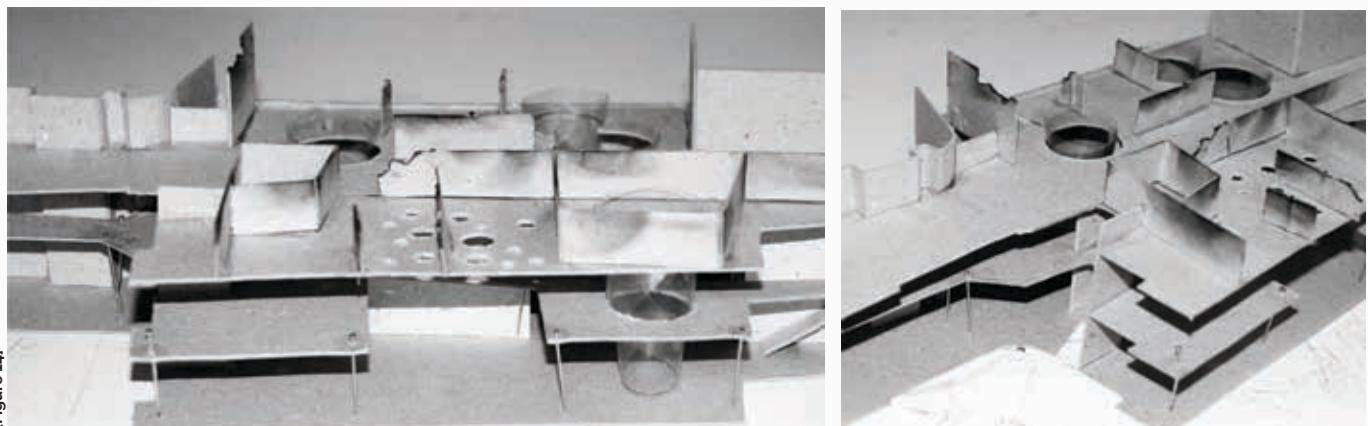
[Figure 14]

A02

Designing A Home
In The *Forbidden Zone*

By Esra Can Akbil
and Münevver Özgür Özersay

ABSTRACT

This essay was written in 2014, three years after the inauguration of the multi-cultural educational center called "Home for Cooperation" (H4C) located in the buffer zone, which is still running across Nicosia, the capital city of Cyprus. It is written by two of the volunteering architects of the technical team and provides a hybrid story of the H4C project, through the combination of a systematic documentation and a narrative of the experiences of the authors. It is a transparent text, questioning the dilemmas of humanistic existence beyond ethnic and territorial divisions, creation of a home space for cooperation within an existing "forbidden" context and the power of architectural design as a strong tool for societal change and reconciliation.

Designing A Home
In The Forbidden Zone [1]

By Esra Can Akbil and Münevver Özgür Özersay

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The Home for Cooperation (H4C) was initially a building constructed in early 1950s for residential and commercial purposes facing the infamous Ledra Palace Hotel, right beside the Venetion city walls of Nicosia. Being trapped in the no-man's land in 60s, which evolved into the the UN Buffer Zone within years, the building was inaccesible to any visitors for so many years. Two critical incidents changed its fortune: The opening of the 'gates' in 2003 and the decision of Association of Historical Dialogue and Research (AHDR) to buy and restore the building as an educational center (2006). Through the project of H4C, AHDR as an inter-communal organisation aimed to challenge the symbols of seperation and contribute with a real life example to the rapprochment between the two communities.

Supporting the vision for the creation of a 'shared' space in the conflict zone, was a challenging but at the same time thrilling task for all the volunteers. The authors of this text were involved in this beautiful project as volunteering architects. Being able to utilise 'design' as a strong tool for societal change was a very honoring and life-long experience. The following text tries to summarize the context, the life-path and other various aspects of this experience. At the moment, H4C is accessible from both sides of the divide and has plenty of visitors. It is a very popular empowering space for many individuals and communities who want to work together in cooperation. It is indeed carrying the meaning of its name and has managed to become a real home in a forbidden zone.

THIRD /LAND

Zümra Okursoy

The project proposes the utilization of the Buffer Zone as an open city that has no authority and individual ownership; it looks for new ideas for an open city that is more democratic and participatory. The intension is to connect different kinds of people and provide interaction among them; to do this it oofers a market zone (a second periphery) between the Buffer Zone and the city. The proposal is a kind of a community center which gathers people from all ages, their productions, and education in a self-sufficient place.

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Introduction: Can Openness Be Forbidden?

"Red boards. Black letters with black soldiers gun in hand tangled in barbed wire guard the empty hotels. Against whom?" [2]

To talk about 'openness' in Cyprus is very challenging since it is full of 'closed' entities and existences. Cyprus as an island itself is a natural closed entity. It has the sea all around. Even though the sea gives a poetic feeling of a potential for sailing away, towards a state of freedom, at the same time for its inhabitants it also refers to a state of limitedness. Besides, due to many international and local political interventions, Cyprus has many divisions. Many borders. Many fences and many labels. Labels defining these divisions and borders. Labels telling us

Figure 1: Call for the demilitarization of Nicosia

Everyone can use the space for their individual production, research, training, working with groups, exhibiting their works, researching the nature, resting, etc..

The people in the Buffer Zone share *a collective life*. The proposal is placed in the empty areas of Buffer Zone. In the production modules there are spaces for art and design workshops, research rooms, and science laboratories. The aim is creating a visual interaction between the production spaces and all disciplinary groups.

The existing buildings will be preserved with their undomesticated nature, they will be used for resting and also will be utilized for workshops, exhibitions, offices, storage, common kitchen and accommodation. The second periphery will be utilized for outdoor market for the citizens of Cyprus. The citizens of the Buffer Zone can use this market as an exhibition space and also they can sell their products which they design. The citizens of Cyprus also can sell their products of farms and raw materials. The second periphery can be utilized also festival areas.

[Figure 1]

[Figure 1] A view of new spaces inserted into the Buffer zone
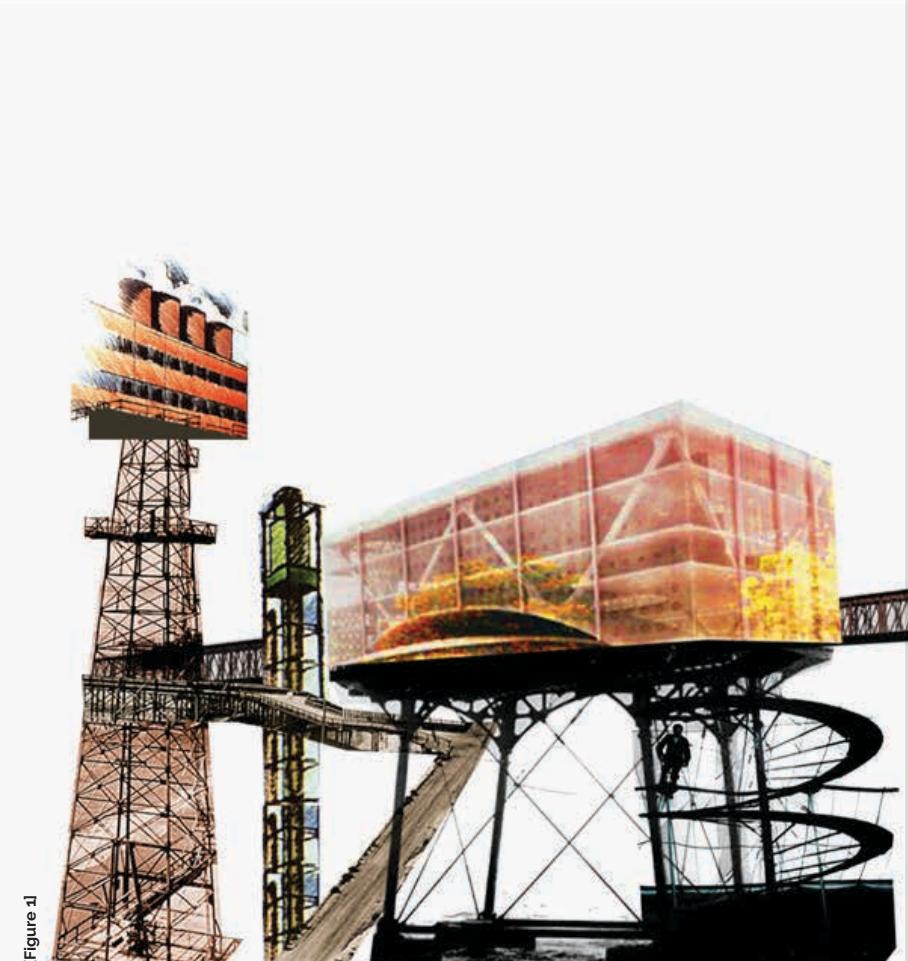
about the limits. The zones. Zones which were not created by Cypriots but for Cypriots. For some, these zones are "buffer" zones. Some are definitely "military" zones. Some are "UN" zones. Some prefer to call them "dead" zones. Some "conflict zones". No access, no accommodation, no (hu)man…

Forbidden zones… Zones of "No! You cannots!"

From all the limitations of these zones new opportunities arise. As these zones are settled to divide communities, they also become in-between spaces where 'other' spaces can be created. Local initiatives in Mostar (Bosnia-Herzegovina), Mitrovica (Kosovo) and Nicosia (Cyprus) managed to initiate new spaces in their own 'forbidden zones': Central Zone in Mostar, Confidence Zone in Mitrovica and Buffer Zone in Nicosia. Their efforts result in either building a new community center or transforming an existing building with its collective memories into a neutral communications and meeting space; in the case of Nicosia, the Home for

UN Bufferzone
British Sovereign Bases
Nicosia

Figure 2 : UN Buffer Zone in Cyprus

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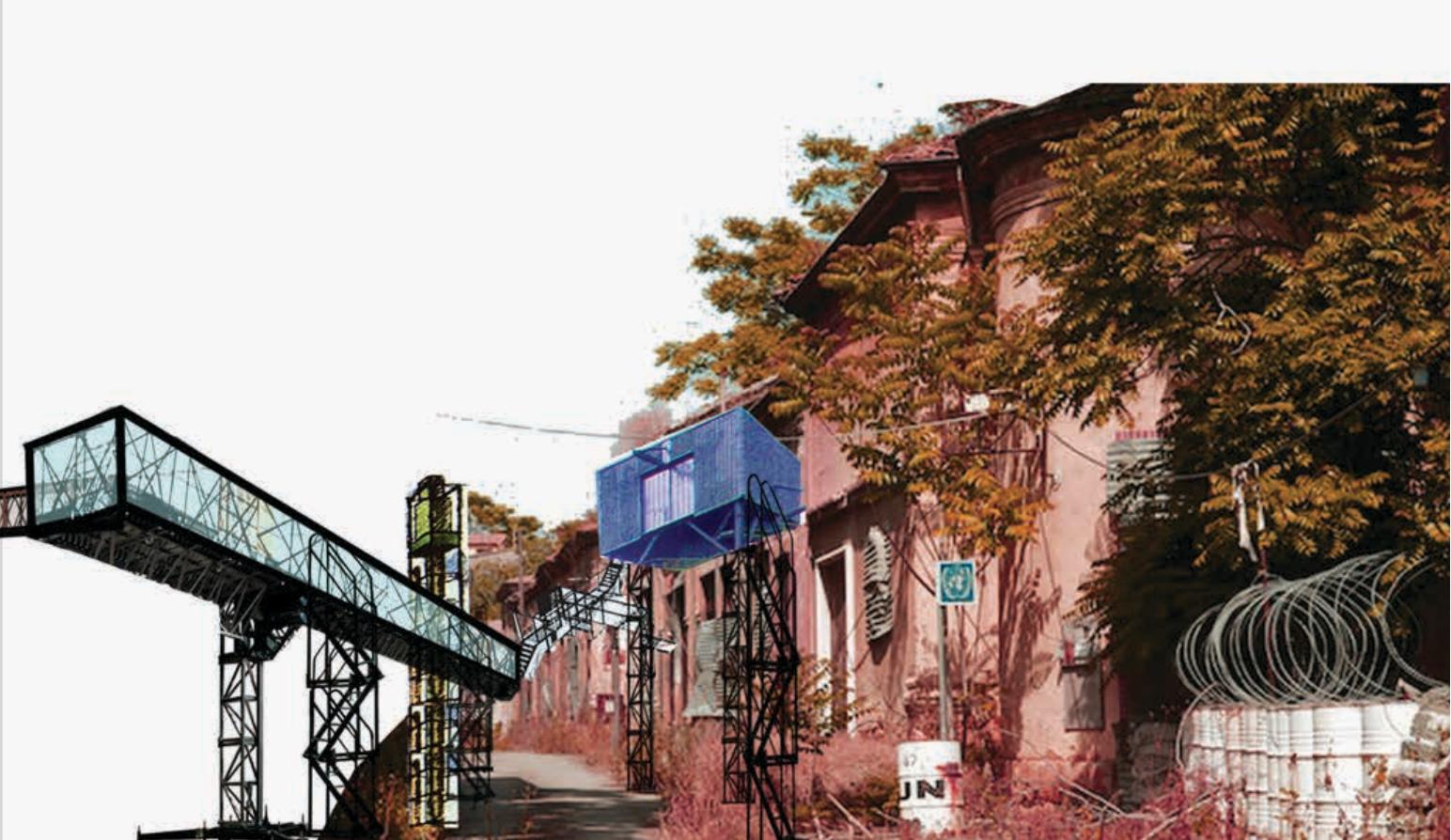
Cooperation.

Who Wants To Live In A Forbidden Zone?

Luckily, there are no labels, no fences, no limits, no regulations, no boundaries on feelings. We can feel free as much as we want. No one, no army, no governing body can ever take that away from us... We. But who are we? We are Greek Cypriots, Turkish Cypriot, Maronites, Armenians... And for the case of "Home for Cooperation Building" we are AHDR and friends of AHDR. Individual friends. Sister organisations. People from Cyprus. People from abroad. Donors, contributors, supporters... People determined to dissolve the distance and the limits of a forbidden zone. People who are willing to wait long enough to know what they want. People strong enough to face the fear

which grows inside the closer you get... People who have a hopeful vision: "…to transform what is currently referred to as the Buffer Zone or Dead Zone into a zone of cooperation"[3].

The Founding Member, former President (2006–2011) and currently Honorary Member of this NGO Chara Makriyianni, in an interview she did with Archis Interventions SEE Network [4] explains this symbolic significance of the Buffer Zone and how it is related to the goals of AHDR with the following words: "The idea underlying the Home for Cooperation project stems from identifying two major obstacles that civil society in Cyprus currently faces: First, the limited infrastructure for multi-communal activities, and second, the lack of skills necessary for locating and obtaining institutional support. Right now, public opinion in Cyprus needs examples of successful cooperation based on mutual respect,

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[Figure 2] United Demilitarized Zones and Divided Cities

The movement that starts in Nicosia Walled City, can spread all over the Green Line. In the future it can create a new network in 'No man's land' that consists of divided cities, demilitarized frontiers and international waters. This movement creates a new proposal for a collective life all over the world.

[Figure 3] Map of the Walled City

[Figure 4] Effect of the Buffer Zone Border

[Figure 5] General view of the Buffer Zone

[Figure 2]

especially as regards the sensitive issue of education and teaching history. [5]"

When the checkpoints were opened in 2003 after 30 years of ban on crossings and meetings between two communities, the UN Buffer Zone became a porous zone at several points in time. The possibility of contact gave way to increasing amount of collaboration between two communities, especially on the level of civil initiatives. There after, one of the main issues arose was the question: 'Where to meet?'. The UN Base at Ledra Palace crossing point served as a meeting place for the initial years, serving to cultural and social activities amongst the two communities as well as a venue for the meetings between the leaders. As already mentioned earlier in the text, with the vision of creating a meeting point for communication and collaboration in the Buffer Zone, the AHDR developed the idea which, with the contribution of the bi-communal team of experts including architects and technical team,
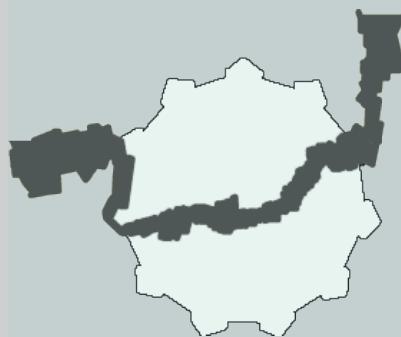
Figure 3 : Nicosia Old Town divided by the Buffer Zone (Re-elaborated based on Nicosia Master Plan.)

BUFFER ZONE

Cyprus has been divided into a Turkish-Cypriot northern region and a Greek-Cypriot southern region since 1974. United Nations Peacekeeping Force in Cyprus (UNFICYP) is responsible for the area that separates the two sides, namely the Buffer Zone. The zone is also called 'the Green Line' and has an area of 346 square kilometres. The urban form of Nicosia has been heavily influenced by the conflict in Cyprus and the separation of the Greek Cypriot and Turkish Cypriot Communities since the late 1950s.

The historic city center, encircled within the sixteenth-century Venetian walls, is defined by an absence, the Buffer Zone, an inaccessible strip that divides it down the middle. This was once the city's main market area.

The border stops the traffic and pedestrian flow in this area. Traffic across the buffer zone was very limited until 2003, today Turkish and Cypriot citizens can pass daily across to the other side.

The border has a linear and areal effect. The shell is formed beside the borderline, production areas, such as car workshops, carpenters or design offices, have been moved to the border in the city core. The shell effect that feeds the production gets weaker towards the outer parts.

In the proposal, penetrations on the border will occur and the shells will be transformed as new production and educational areas.

[Figure 3]
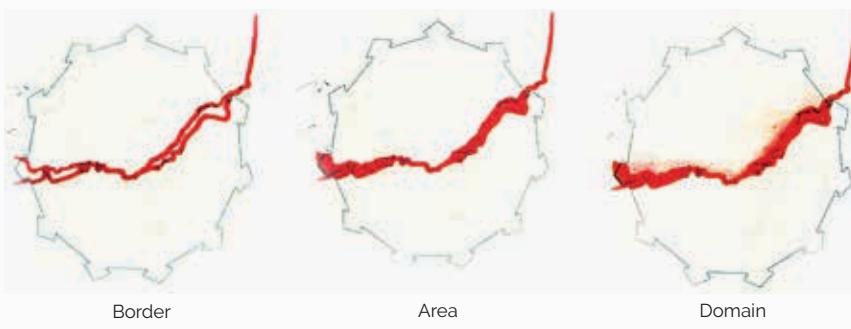
Nicosia Walled City Nicosia Historical Places Trade axe Nicosia Buffer Zone

[Figure 4]

Border Area Domain

[Figure 5]

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Figure 4: Home for Cooperation building within the Buffer Zone in relation to the Turkish Cypriot check point in the north and Greek Cypriot check point in South.

evolved into: Revitalizing the Dead Zone: An Educational Centre and Home for Cooperation.

Within the Buffer Zone, the building with the "t-shirt print shop – opposite to the Ledra Palace Hotel" as everybody was calling it then, seemed like a very suitable venue for this bigger vision. Even though logically, the choice of the building and the idea seemed to have no mistakes, everybody, even the most enthusiastic supporters of the H4C vision were frightened by this almost impossible task. The first difficulty was solved, upon convincing the owner (Avo Mangoian) and the co-owners of the building to sell the building to AHDR.

[Figure 6]

[Figure 7]

[Figure 8]
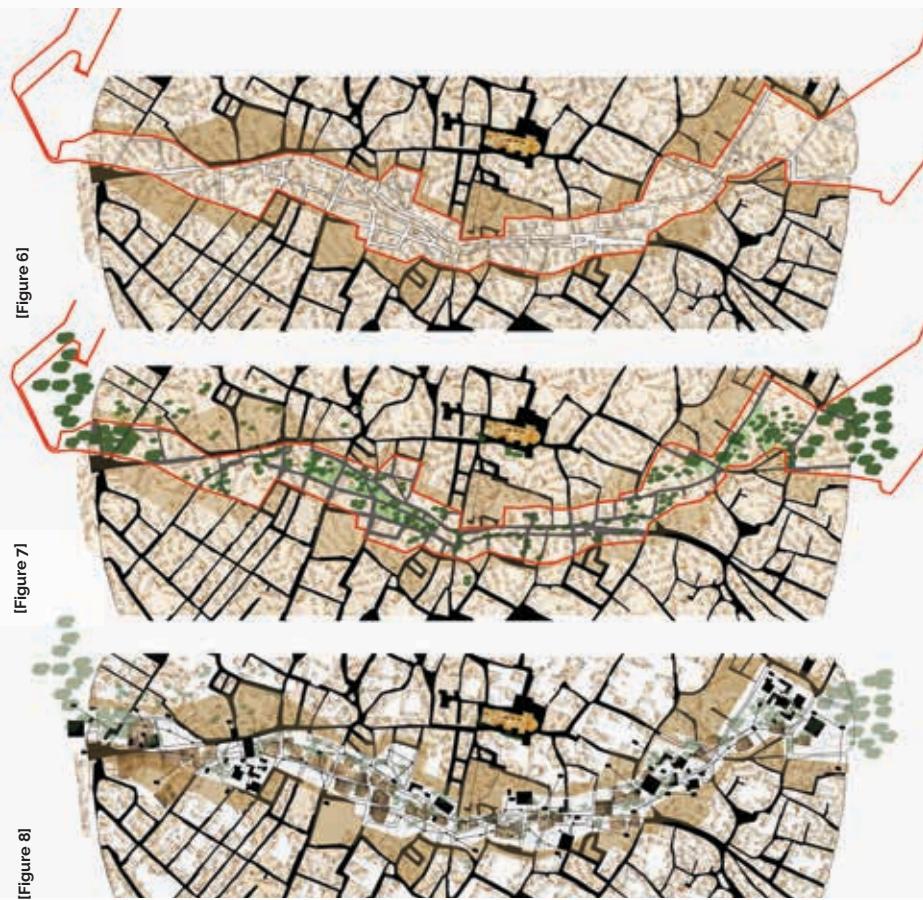
Architectural Design As A Volunteer Action For Societal Change

A huge budget and more support (this time of more designerly and technical nature) was needed to buy and renovate the building. Feeling challenged by the launch of a call for applications for European Economic Area Grants (2007), AHDR decided to give it a try. And that was when the new circle of volunteers showed up on the scene. These people compromised of architects (including the authors of this text), engineers, lawyers, accountants and many other people, who were willing to help such a nice bunch of people with such a nice dream and accepting the reality that no-one had any idea of where all this was leading.

Representation from both communities in the architectural team led to a unique situation in the development of the idea. The association board and the bi-communal team of architects collaborated in presenting the idea to potential donors and supporters as well as UN authorities for a good cause: realisation of an 'impossible' dream, as initially called by many authorities, where the two communities will have a place of co-existence, a shared space in the forbidden zone. Here, the role of the individuals appears as a hidden but a golden dimension. The commitment and belief in the idea by the association board and the team of experts resulted in gaining trust from the donors for the realisation of the project.

With special memories of the unique cooperation here are their names: Giorgos Psaltis (Tonia Zissimou Architects), Emre Akbil (Etika Studio), Esra Can Akbil (Etika Studio) and Münevver Özgür Özersay (Atelier-M) at the initial stage. Tonia Zissimou (Tonia Zissimou Architects), Giorgos Zissimos (Tonia Zissimou Architects), Themos Demetriou, Marios Vassilliou, Yiannis Makriyiannis, Kyriakos Nicolaou (Nicolaou & Konnides C.Q.S.) and Michalis Constantinou as the team members who got involved at a later stage.

The concept of this project is born out of the *relation between nature and human* scale. First there was nature, later buildings and now abandoned buildings with undomesticated nature. Near the borderline, abandonment of the Buffer Zone is also felt, there is a secondary zone, which has a potential to be opportunity areas.

SECOND PERIPHERY
The second periphery will occur as a penetration on the border to the settlement inside the Buffer Zone.

THIRD LANDSCAPE
The French concept of **third landscape** is considered in relation with nature and abandonment. Nature's uncontrolled growth dominates the project. The aim is permitting the free growth of the wild vegetation. Keeping existing buildings as they are, while contructing new spaces present a flexibility of programs.

NETWORK
A new network is offered for the new settlement to produce its energy with towers.

MODULES
A new structure is located near the energy towers and the proposal is thought out as a modular system. All modules have a different shape and provide spaces for production, education, accommodation, purification and rest.

[Figure 9]

[Figure 10]

[Figure 11]

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home in the
forbidden zone
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Özgür Özersay*

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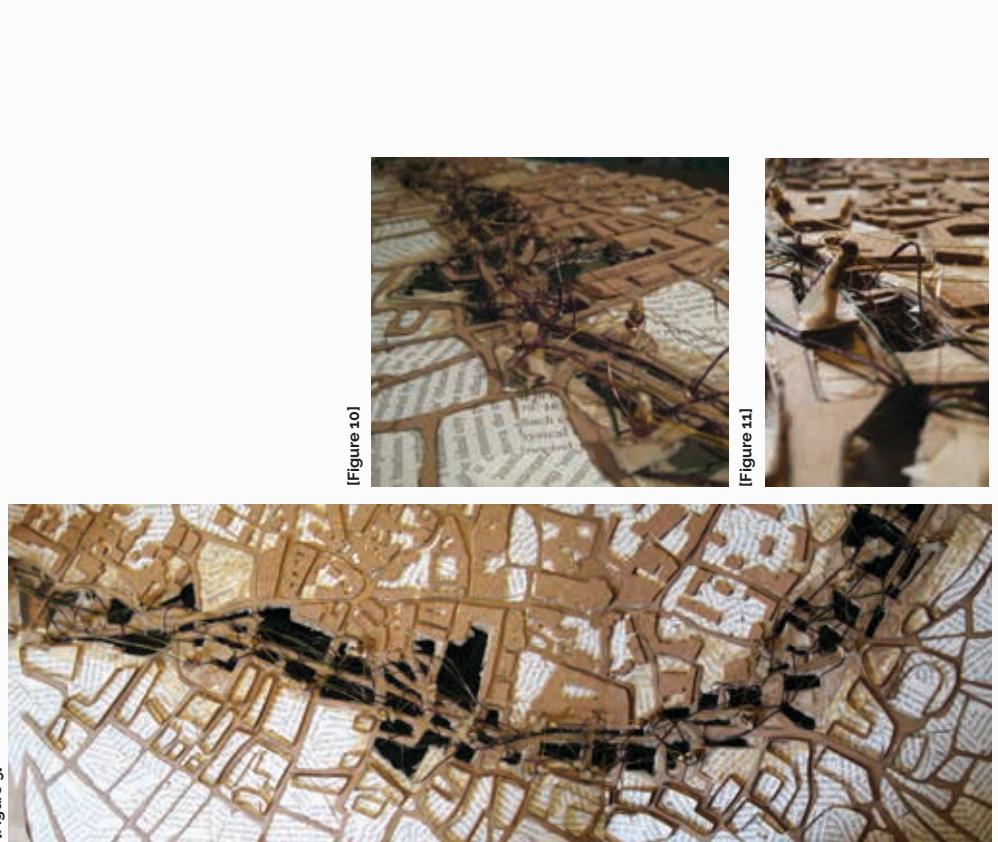
Understanding The Context: Buffer Zone As A Building Site

No design can be evolved and completed without developing a sense of space and place in a broader context. The table below was prepared with the aim of describing this context in terms of the aspects of life in and around the building. It highlights several key issues. Street porosity: If the checkpoints were not opened in 2003, such a project could never be put into life. The far left column of the timeline table indicates the human accessibility of the street, where H4C building is located. Changing political incidents: The project had started in the post-referendum period, when consequently two left-wing leaders won the presidential elections on both sides (Mehmet Ali Talat in North and Demetris Christofias in South) – negotiations were an important motivation and last but not the least the symbolic transformation of the building as an image, which are represented through the iconic little images in the table. They are a modest attempt to (visually) summarize this symbolic transformation since its first days of existence.

The two-storied building stands critically not only by its political context but at the same time within a site of Venetian city fortifications, the historical Arabahmet neighbourhood and the symbolic Ledra Palace Hotel bearing the wounds of conflict in the country. The building features the expressions of II. Period British Modernism in Cyprus Architecture.

Abandoned for more than 30 years, except partial use of UN forces in Cyprus on the ground floor, the building was in a bad architectural and structural condition.

Activity area which is in relation with the park, the concerts, festival and the other recreational activities.

Accommodation for the students who come for research. They live a collective life together, they cook with common food in the common kitchen.

Border at the market place in the city, interacting with workshops at the city center and the bazaar

[Figure 12] Site Plan

Street Accessibility	Dates	Event	Visual	Function	User
	1950	Construction of the building by Mangoian Brothers.		Home Commercial	Mangoian Family Shops on Street Level
days of free movement on street					
	1963 1964	Foreign Interventions Intercommunal clashes Arrival of UN Peace keeping forces		Rented (UN office) Commercial	UN Peace keeping forces (UNFICYP) Shops on Street Level
partially restricted movement with barricades nearby					

Figures 5a and 5b: Timeline of the adventure: The Home for Cooperation building from 50s till today.

[Bazaar and urban market, they buy the raw materials from the citizens of Cyprus, also sellproducts that they design.] [Accomodation for the people who come for analyzing the wild nature in the Buffer Zone.] [The area between the existing housing and the proposed accomodation , production and education (the third landscape).]

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Street Accessibility	Dates	Event	Visual	Function	User
	1974	Building caught in the midst of crossfire		Abondened	
		Building in no-man's land between two checkpoints		Abondened	Evacuated
					Evacuated
no movement					
	1974			Abondened	UNFICYP watch box on roof
	2003	Politicians held meetings at Ledra Palace Hotel		Partially commercial and mostly abondened	
accesibility on permission for meetings at Ledra Palace Hotel		Bi-communal events on permission at Ledra Palace			T-shirt shop on Street Level

[Figure 13]

Street Accessibility	Dates	Event	Visual	Function	User
▤▤▤▤▤▤▤▤ *opening of the crossings*	2003	Initial contact between communities after 30 years. Establishment of AHDR		Abondened Partially commercial and mostly abondened	UNFICYP watch box on roof T-shirt shop on Street Level
▤▤▤▤▤ *active crossings between two checkpoints*	2005	Leaps of Faith: an International Arts Project sited in the Mangoian building.		Abondened Partially commercial and mostly abondened	UNFICYP watch box on roof T-shirt shop on Street Level

Figures 5a and 5b: Timeline of the adventure: The Home for Cooperation building from 50s till today.

[Figure 14]

[Figure 15]

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Street Accessibility	Dates	Event	Visual	Function	User
active crossings between two checkpoints	2006	AHDR decided to transform the buffer zone into a place for meetings Mangoians to sell the house		Abondened Partially commercial and mostly abondened	UNFICYP watch box on roof T-shirt shop on Street Level
active crossings between two checkpoints	2007 2009	Grants applications Technical team of volunteers collaborate with the Association in process. With support from UNFICYP, EEA and Norway Grants, the house is bought.		Abondened Partially commercial and mostly abondened	UNFICYP watch box on roof AHDR
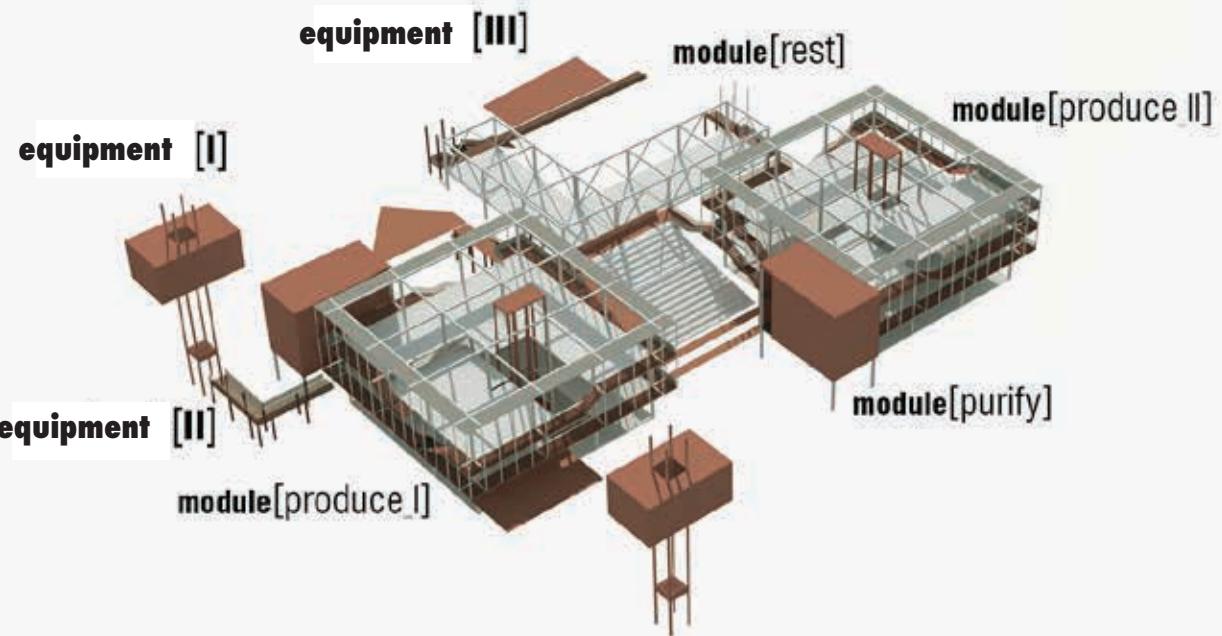
[Figure 16] The equipment has a continuity in the system with different shapes according to different tasks. The equipment can be the energy tower and circulation corridor (lift, stairs and bridge) around and between the modules. This corridor transmits the energy to the modules.

[Figure 17] Photos of the model

[Figure 16]

Street Accessibility	Dates	Event	Visual	Function	User
active crossings between two checkpoints	2010	Restoration works begin at the Home for Cooperation.		Under Costruction	AHDR
				Office and educational facilities	
active crossings between two checkpoints	2011 2014	Inaguration of H4C on 6 May 2011: as a multifunctional center of cooperation and dialogue. A dynamic point at the Buffer Zone to serve its vision since.		Multifunctional seminar room & cafe	AHDR and civil society offices AHDR facilities for rental

Figures 5a and 5b: Timeline of the adventure: The Home for Cooperation building from 50s till today.

[Figure 17]

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Figure 6: Photo showing the street feeling before H4C with Photo Reale and the t-shirt print shop too.

As the need was clear from the very beginning, the functions of the building yet remained varying for a long time. The development of the architectural program for the building was a challenge for the Association and the bicommunal team of architects. The idea for a meeting point meant to serve as many users as possible and be accessible from the street between two crossings. A variety of uses had to be thought for the building including educative facilities for different age groups, offices, meeting rooms, social spaces, library and archive. As the building mainly was bought and renovated through the donors' contribution it should have been sustainable to be able to continue its life. Within the spatial limitations of the renovated building, a flexible versatile architectural program is developed to serve a variety of events and services. Not only to sustain the project, but
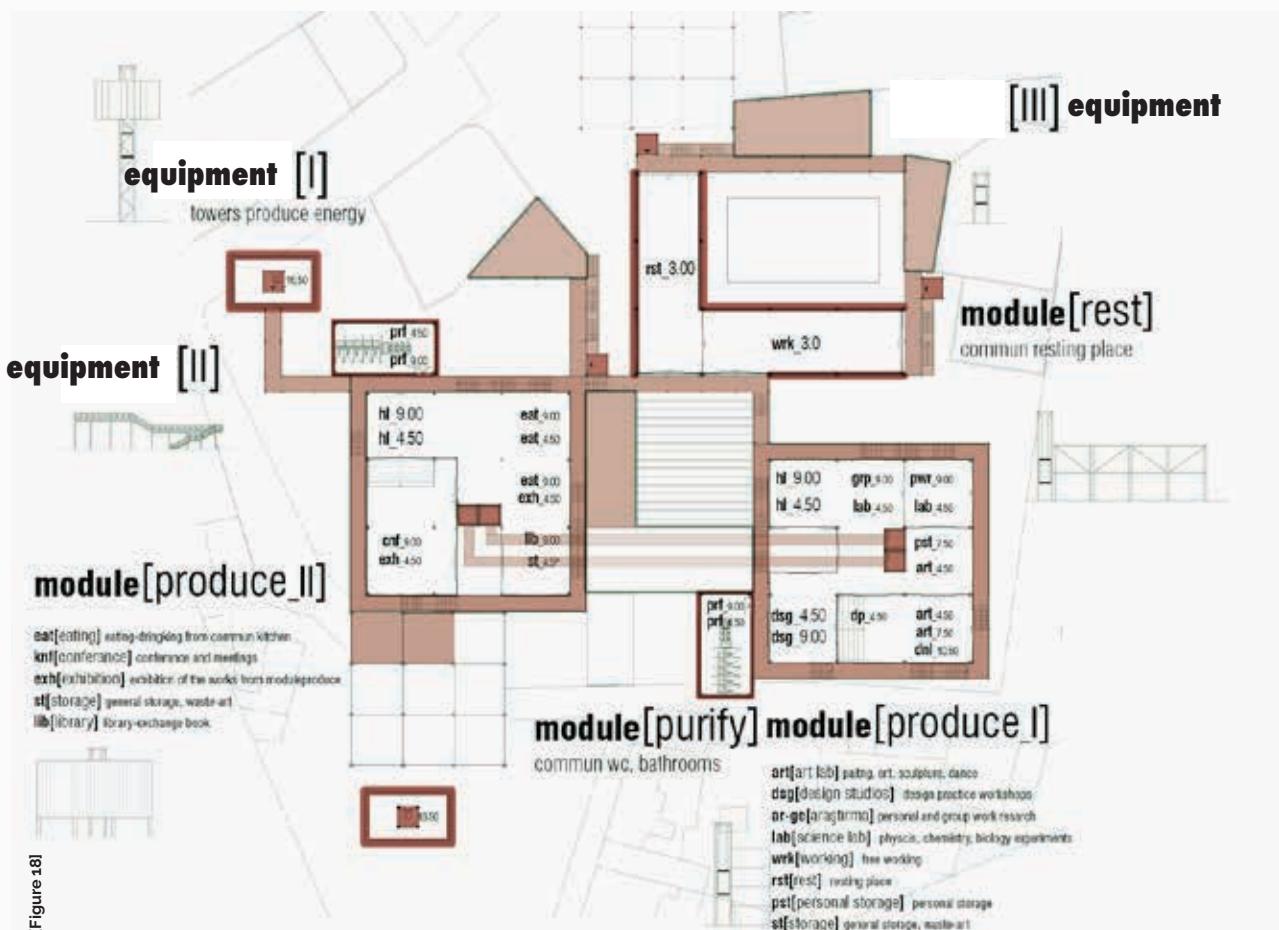
[Figure 18] The new proposal in the Buffer Zone is different from the existing pattern as materials, styles, construction practices. The system consists of modules and equipments. Modules are spaces for activities such as production, education, accommodation, conferences, etc.

[Figure 19] Photos of the model

[Figure 18]

Figure 7: A view from one of the residential units on the upper floor, showing the interior condition.

also to encourage an accessible relationship with the street a café is designed in the ground floor. A multi-functional conference room with the possibility two split into three smaller workshop rooms and an archive space accompanies the café at the ground floor. The upper floor hosts educative facilities as well as office spaces, a library and digitalization center. The refurbishment of the building also has an adaptive nature, as the uses of the building is envisioned to be time and need based.

The renovation project works was a challenge for the involved architectural team, which contributed into the development of the idea from the very beginning. As the building stands within the military zone, accessibility was the initial problem regarding the building analysis works. A plan of the existing condition was developed with the permission cards from the UN authorities. The renovation project adapted universal design principles and supported the building with ramps, elevator and fire exists. During

[Figure 19]

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its development, the architectural project was presented to donors and UN officials to support the cause. The project and building permissions was a political issue as it set an initial example to such a case. The bi-communal spirit of the project had to be kept at every stage to make the building a common product, a home for all. The construction materials of the building were gathered from two sides according to the need and quotes in the construction phase.

The implementation of the project was supervised by the team of experts as well as the association's management team. The renovation works of H4C were completed in 2011 and opened on 5 May 2011 by the two leaders of the communities.

Figure 8: An interior perspective to the back space of the t-shirt print shop.

[Figure 20] View from outside, that which shows the wood and textile claddings.

[Figure 21] The view of the north entrance façade.

[Figure 22] The view of energy towers and the production module.

[Figure 23] General view from north part of the Buffer Zone

[Figure 20]

[Figure 21]

[Figure 22]

The Transformative Power Of Such An Experience

The Home for Cooperation building succeeded being more than a mere cultural heritage restoration and reuse Project but became the 'restoration of hopes' transforming the 'forbidden zone' of Cyprus. The building has been recently awarded the Europa Nostra Award: European Union Prize for Cultural Heritage in the Conservation Category. The Europa Nostra award given not only to the heritage value of the building but to "its contribution to wider peace-making procedure" which contributed in selection of the building amongst 160 projects from 30 countries.

"The jury felt that the Home for Cooperation was something to be really proud of. It constitutes, they felt, a substantial contribution to the revitalization of Nicosia's

[Figure 23]

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UN Dead Zone as well as the wider peace-making procedure. [7]"

Parallel to the line of thought of Europa Nostra jury, as a part of the volunteer team, we are indeed proud of AHDR, H4C and our contribution to the process. Because we too feel that as the editor/author of the H4C booklet Marios Epominondas said so nicely as the first words to the "Welcome" section : "The H4C is not just the Home for Cooperation; it is also the child of cooperation[8]."

Figure 10: Two presidents/leaders shaking hands at the opening ceremony of H4C.

[Figure 24]

[Figure 25]

[Figure 24] The view of educational module.

[Figure 25] The view of the multi-layered façade detail.

[Figure 26] The view of the amphitheatre square.

ENDNOTES:

[1] The expression 'forbidden zone' is borrowed from Aydın Mehmet Ali's book with the title "Forbidden Zones".

[2] Aydın Mehmet Ali, *Forbidden Zones*, (London, Nicosia: FATAL Publications, 2013).

[3] Marios Epaminondas, *Home for Cooperation (H4C) Booklet*, 2nd ed. (Nicosia: K&L Lithofit Ltd., 2011), 6.

[4] Archis SEE network is a network of independent urban initiatives in Southern Europe. Archis Interventions organizes international events that initiate interdisciplinary debate on spatial and cultural issues and intervenes in deadlocked situations. (archis.org/interventions/)

[5] Chara Makriyianni, interview by Esra Can Akbil, Giorgos Psaltis and Kai Vöckler, *ERSTE Foundation Series Volume 2, SEE! Urban Transformation in Southeastern Europe*, (Wien: LIT Verlag GmbH & Co. KG, 2012), 90.

[6] Leslie Frost. Guest Post: Celebrating a Year of Cooperation. 10.05.2012. https://peacexchange.files.wordpress.com/2012/05/dsc_0233a.jpg. Date of access 11.07.2014

[7] *Europa Nostra Web Announcement,* "Home for Cooperation: Educational Centre in the Buffer Zone of Nicosia." 2014. http://www.europanostra.org/awards/126/. Date of access: 11.07.2014.

[8] Epaminondas, *Home for Cooperation.*

[Figure 26]

Nicosia: Topographies of Memory

By Anita Bakshi

ASKERI GÜ
GİR

MILITARY
ENTRAN

ZONE DE SE
INTERDIC

MİLİTARISCHE
EINTRIT

ΑΠΑΓΟ
ΠΡ

ABSTRACT

This chapter / section describes the Nicosia: Topographies of Memory exhibition, shown at the Home for Co-operation in Nicosia in 2012. The exhibition presented my research in uncovering the memories of Ermou Street, now enclosed within the buffer zone, and the areas around it, where all communities in Cyprus traded and shopped together. This area is an important resource, containing a wealth of information about the nature of coexistence and conflict between diverse communities in Cyprus. The impetus behind this place-based research stems from a recognition that the multiple perspectives from which Nicosia's history can be viewed have often been held in the shadows, as traditional narratives have focused on specific aspects of the past while downplaying others. The exhibition attemped to bring this information to light by reconstructing the Ermou marketplace – using maps that were created from memories and narratives provided by shopkeepers who once worked or lived in this area. The exhibition reveals that memories are incomplete and oftentimes in conflict with each other, raising the question of how we may seek to grapple with complex and varied portray-als of the past.

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Topographies of Memory
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Nicosia: Topographies of Memory – From the Ermou Marketplace to the Buffer Zone, opened in Nicosia in June 2012. This exhibition took place at a site significant to the history of division in Cyprus: the recently inaugurated Home for Cooperation. This is the only building located in the no-man's land of the Buffer Zone that is fully accessible to the public. Since 1974, all other buildings and spaces located in this area have generally been accessible only to United Nations peacekeepers. The exhibition depicted this area as it was in the past, when it contained the city's main marketplace, used by Cypriots from all communities.

Nicosia's walled city has always been the place where the diverse populations that have played a part in the history of Cyprus have converged. However, this place and its rich and complex history have often been represented from singular and divergent points of view in official Greek-Cypriot and Turkish-Cypriot narratives about the past. These divergent narratives are related to the history of conflict and division in Cyprus, which accelerated in the mid-1950s and resulted in the division of the island in 1974. With these series of divisions, the vibrant urban landscape, with its rich set of social, cultural and economic relations, was radically altered, leading to the decay of the areas around the Green Line and the Buffer Zone that cuts the walled city in two.

HABITAT

Hande Kalender

The buffer zone (habitat) which gives everyone the rights to roam, reside and own property on the island, turns into the Open City. Every moment, this habitat takes a new conceptual and physical meaning within the everlasting transformation caused by changing balances of power. The project aims to use the production mechanisms of habitats, the daily life and the landscape's power of bringing out these production mechanisms. Such a habitat provides a lifestyle where people can share, produce and interact more.

Nicosia:
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This exhibition presented my PhD research, which worked to uncover the histories and memories of the marketplace centered around Ermou Street, now enclosed within the Buffer Zone, where all communities in Cyprus had traded and shopped together. Today, however, this part of the city is nearly a reverse image of this past incarnation – its activity and density replaced by emptiness and silence. This area is an important resource, containing a wealth of information about the nature of coexistence and conflict between diverse communities in Cyprus, although it has remained mute - absent from public discourse and historical studies.

The exhibition attempted to bring this information to light by reconstructing the Ermou marketplace – using maps that were created from memories and narratives provided by shopkeepers who once worked or lived in this area in the 1940s and 1950s. Their stories reveal a great deal about everyday life and daily practices in Nicosia as the marketplace changed from a vibrant commercial center to a contentious frontier, and finally into the Buffer Zone.

The exhibition reveals that memories are incomplete and oftentimes in conflict with each other, raising the question of how we may seek to grapple with complex and varied portrayals of the past. In many ways, the exhibition is a starting point for a much longer process of asking more questions about how we can learn about and from the past.

The Process Of Reconstruction

There is little existing scholarship or documentation of the Buffer Zone's previous incarnation as the Ermou marketplace. This site has not been the focus of serious scholarly attention, and documents about land use and ownership in these streets are scattered about in various government agencies on different sides of the border. This research involved bringing together information from these few available sources with the shopkeepers' memories. This work of reconstruction was dependent on the use of visual materials, including photographs and mapping, to serve as prompts to bring up memories that had long been lying dormant - to ground the shopkeepers' narratives in a material substrate and to center the discussion on the everyday reality of the city. The memories flesh out the maps with tissue and sinew. The maps of the city, at the same time, provide a framework for these memories, a structure that these fragments can cling to.

The reconstruction of the topographies of the Buffer Zone was accomplished through a process of piecing together information from different sources - including archives, newspaper advertisements, commercial catalogues, land registers, and photographic surveys - and emplacing them on maps of the walled city. These maps and visual prompts were then used in loosely structured interviews with Greek-Cypriot, Turkish-Cypriot, and Armenian-Cypriot shopkeepers who once lived or worked in this part of the city, allowing themes to emerge. The spatial framework of this site was used to trigger memories in the people who once worked there, enabling them to provide narratives describing a lost way of life and the relatively undocumented dynamics of intercommunal commercial and social relations. A study and discussion of place allows access to these types of memories because these places provided the setting or background for the activities of daily life; and they serve now as a setting for memory.

buffer zone

tracing the buildings

traces of completely erased buildings

habitat

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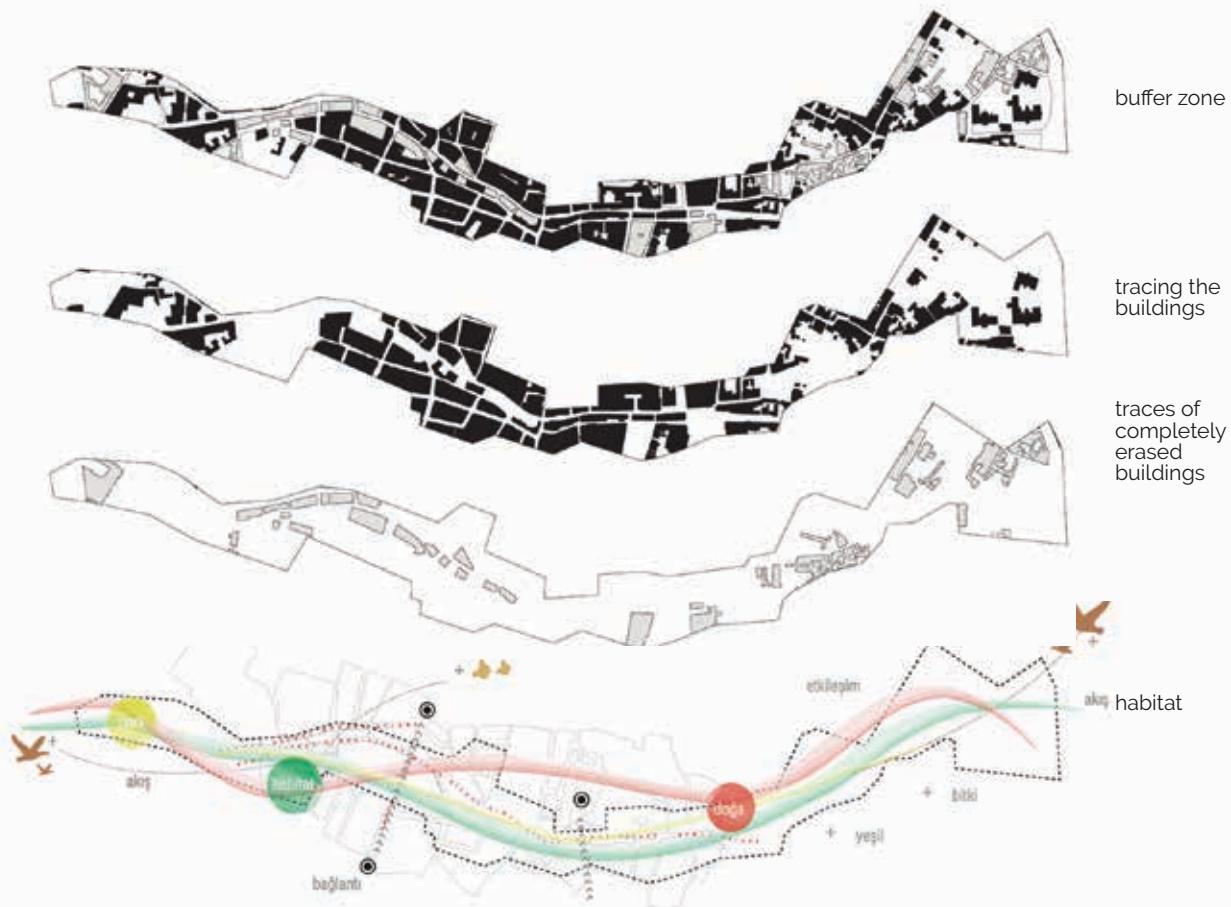
Figure 1: Working on maps

This allowed the shopkeepers to virtually re-enter these streets again, as they once were in the 1950s, and to retrace their daily movements through the city with their fingers on the maps. **(Figure 1)** The maps and visual materials were useful tools, assisting their ability to recall the location of certain buildings, patterns of movement, names of acquaintances, witnessed interactions between people, as well as more atmospheric qualities of the streetscape such as impressions of density and the smells and sounds that once populated the old city. This mapping work sought to reconstruct, collectively, with multiple memories, an understanding of the topographies of the marketplace streets.

Considering the morphological structure and microclimatic conditions of the buffer zone along with the traces of time and life, with a new system proposal, it is aimed to help the buffer zone be a part of the city where new partnerships and common lives can thrive.
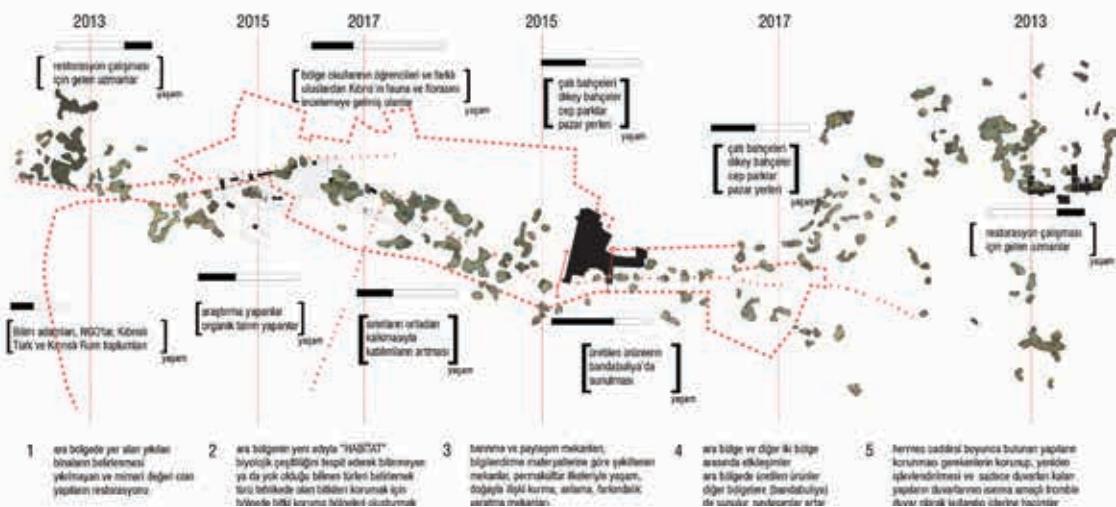
Convergence And Divergence Of Memories

The exhibition aimed to present the information that was revealed about the Ermou marketplace in a visual and accessible format. This was presented as a series of eighteen maps and drawings that depict this area as it was from the 1950s to 1974. These include a composition of commercial advertisements and street patterns; the layout and explanation of the main markets along these streets; a graphic depiction of the area's many street vendors and the calls they used to sell their goods (**Figure 2**); and a map and description of the many hans (inns) along these streets. Also featured were the personal stories of Greek-Cypriot, Turkish-Cypriot, and Armenian-Cypriot shopkeepers – tracing the effects of division on the city by following their movements as they were forced to relocate their shops. Another map describes the various lines of separation that were drawn across the city from 1958 to 1974: marking out incidences of violence that were targeted at disrupting businesses and the commercial life of the city.

The main feature of the exhibition is a four-meter long map that lays out the names of shops and important landmarks as remembered by the shopkeepers (**Figure 3**). Many discrepancies appear on this map. At times the name of the same shop appears in several different locations, and different shopkeepers have remembered the names or the details about certain shops in different ways. Certain memories were repeated by many shopkeepers, and this map weaves together moments where these memories converged. At the same time, there were many points of divergence where memories were in conflict. Therefore this map is not a complete or finished document. Rather, this graphic representation on paper denotes the conversations and conflicts associated with a difficult past; it should not be read as a unitary vision of the past. The streets, buildings, shops, and landmarks of the Ermou Marketplace help to ground and provide a framework for memories. Nonetheless, while place provides gravity, the dynamism of memory exerts a pull of its own. The map

Tracing back the buffer zone's relation with the street and the city itself, it is seen that 'Ermou Street' and the characteristics of buildings on the street are of great importance. It is a meeting point, a common area. It is also noticeable in that area where traces from some buildings have completely faded away, the characteristics on both sides of the street are also lost. In the place of these traces, now lies a new natural layer. This layer, created by nature, allows us to experience the changes the area went through over time. Preserving this layer, new lives will fill the buffer zone and they will continue to settle in plots starting from Lokmacı checkpoint along Ermou Street where the traces have faded away.

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The buffer zone, which is deprived of humans since neither communities have been able to use it, has been named "HABITAT" and is regarded as an area for identifying the biodiversity; determining unknown species or species known to have gone extinct, building plant conservation units in the area in order for the protection of endangered species and doing research to raise awareness of nature in children and the local people.

[Figure 1]

[Figure 2]

[Figure 3]

[Figure 1] Housing, gathering place, common kitchens, storage, permaculture areas

[Figure 2] Centre for research and analysis of nature

[Figure 3] Housing, storage

remains fragmentary. It should be read as an open and collective document that reveals the spatial, social, and commercial topographies of the Ermou marketplace, as understood by multiple individuals from all communities in Cyprus.

The multiple authorship of the maps is emphasized in a piece entitled 'Layers of Memory.' **(Figure 4)** Here, the information provided by each individual is printed on separate sheets of acrylic, which are layered together with spacers in between each sheet. This highlights the maps' composition from multiple memories, and the fact that individuals remembered the same places in different ways. While the aim of this exhibition is to render the history and character of the Ermou marketplace streets visible and legible, it must also be emphasized that the memories and imaginings related to this site are of a fragmentary nature. The maps presented here were created over a period of two years of working together with individuals who are remembering this place more than three decades after

Figure 3: Curved wall

weekdays- event
housing and   assembly area

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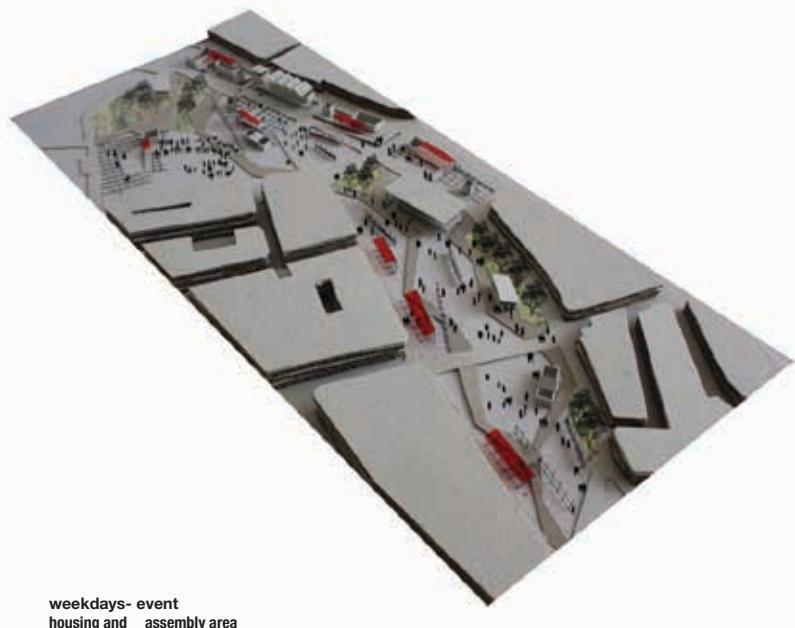
its complete removal from the city, and their remembrances are influenced by multiple forces, including starkly different renderings of the historical narrative.

The Shopkeepers

At the exhibition opening in June 2012, several of the shopkeepers were present. **(Figure 5)** They shared short speeches at the event, describing their former homes and businesses along Ermou Street. They stressed how the process of working on the maps brought to mind memories that had been long forgotten. Unal Ersöy **(Figure 6)**, a 74 year old Turkish Cypriot who left his home off of Ermou Street as a refugee in 1958, described how his family has been unable to visit the no-man's land that their home now sits in:

Figure 4: Acrylic layers

[Figure 4] The plan shows a fast route in red for strolling and a slow route in yellow for interaction through the site.
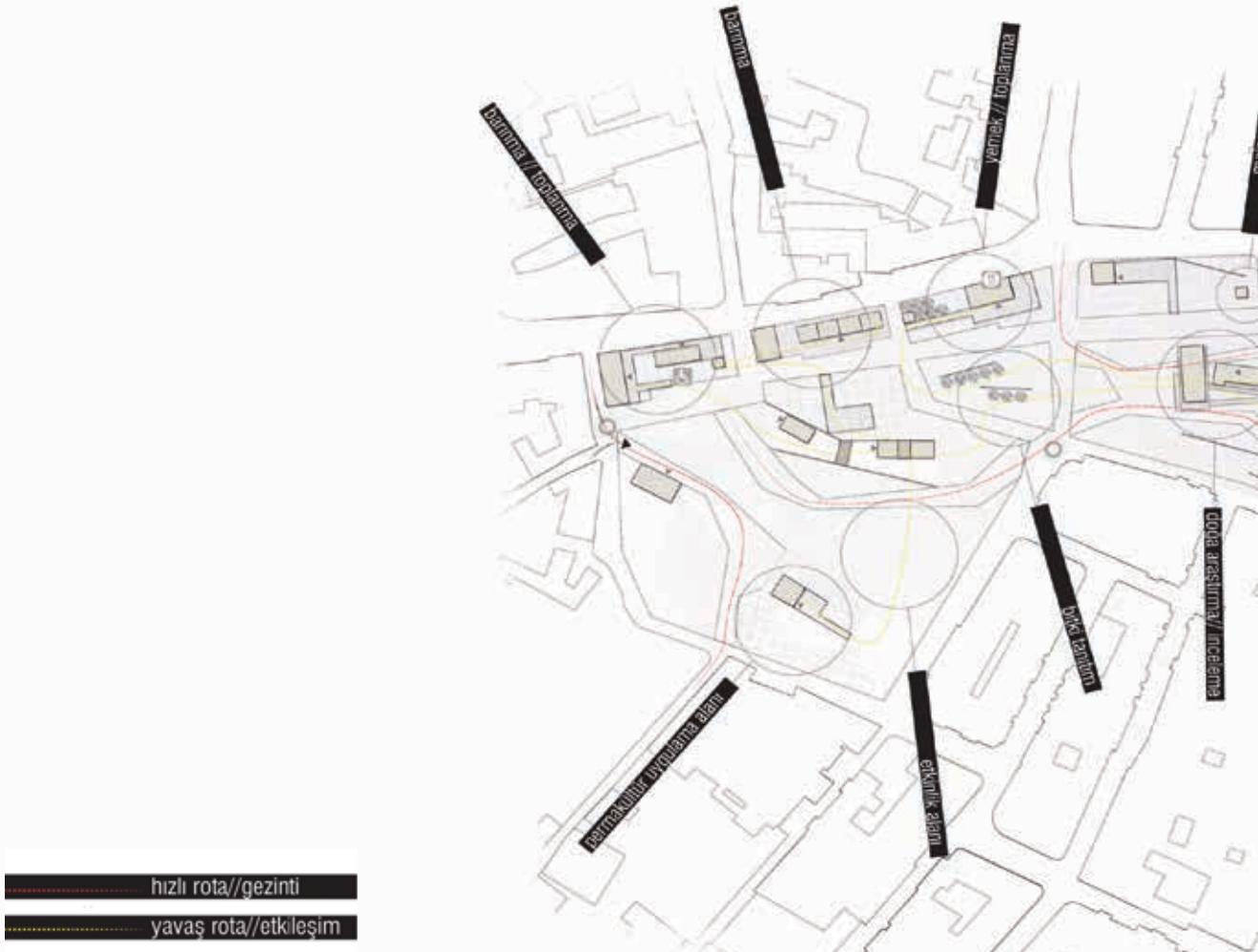
"The house we lived in, it was just on the edge of the Hermes Street, Ermou. Which is no-man's land – we cannot enter over there; even we cannot go and see our old house. So, from 1958 onwards when we were forced to escape, it has remained to us like a ghost place."

But in looking at maps and old photographs and discussing these streets as they were in the past, the many memories – both good and bad – associated with this place were brought to the surface. Takis Elia **(Figure 7)**, a 75 year old Greek-Cypriot who lived in a residential han, or inn, on Ermou Street as a young child, describes how the exhibition:

"…brings up in my mind many stories, the everyday stories, of those years. I am not a young person anymore. I can take back 65 years ago. I know all the shopkeepers; I remember. And now that I see this, I remember them all…And I remember stories that I am not going to tell you because you need a book to write

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them down. Anyway, what I am going to point out is those days we knew each other with our names – no religion, no politics. We lived together – more than brothers. Unfortunately, now, we don't. It is a good thing that this project appears now to give us a slap on the face – and wake us up; and live together again like we used to live those years."

Several other exhibition vistors, who had known this part of the city in the past, also commented on the fact that looking at the photographs and the maps enabled them to remember aspects of the past daily life of the city that they had forgotten about. This highlights the power of places and place-based research to bring to the surface memories that had apparently been forgotten. This is significant in a divided society and a contested city where official historical narratives

All buildings are raised above the ground, allowing the flora and fauna continue their existance and interaction.

[Figure 5] a- Natural ventilation to be protected from high temperature and humidity during summer

b- Storage and usage of solar energy through panels

c- Positioning which allows it to be exposed to west winds

[Figure 6] Detail drawings that show passive climatization using cool roof and natural ventilation.

have dictated how the past should be remembered: causing the 'forgetting' of certain chronologies and aspects of the past.

The Exhibition As An Alternative Commemorative Site

In an effort to make sense of the contested past in Cyprus histories have been crafted, museums founded, and memorials constructed. Many discussions of place and memory center around issues of heritage, preservation, and commemoration, but place-based memories have more to offer. Space is not just the means of legibility, but also of opacity. Carefully conserved and preserved environments present us with a certain built image. But we must remain cautious of assuming the 'legibility' of place and landscape. This is rendered obvious in environments where histories are contested, and the medium of place and the urban repository are involved in the process of supporting selected national myths and memories. But this danger for

Figure 7: Takis Elia

[Figure 5]

a

b

c

[Figure 6]

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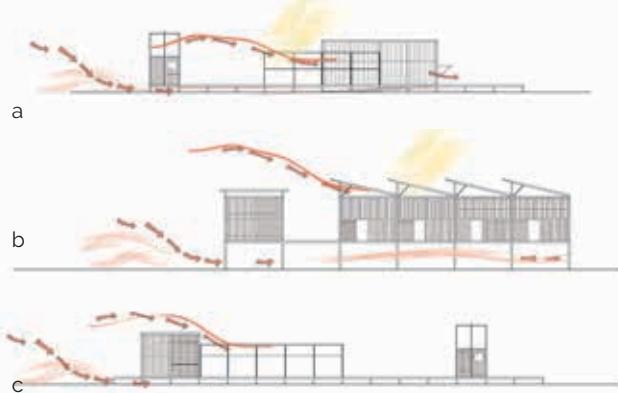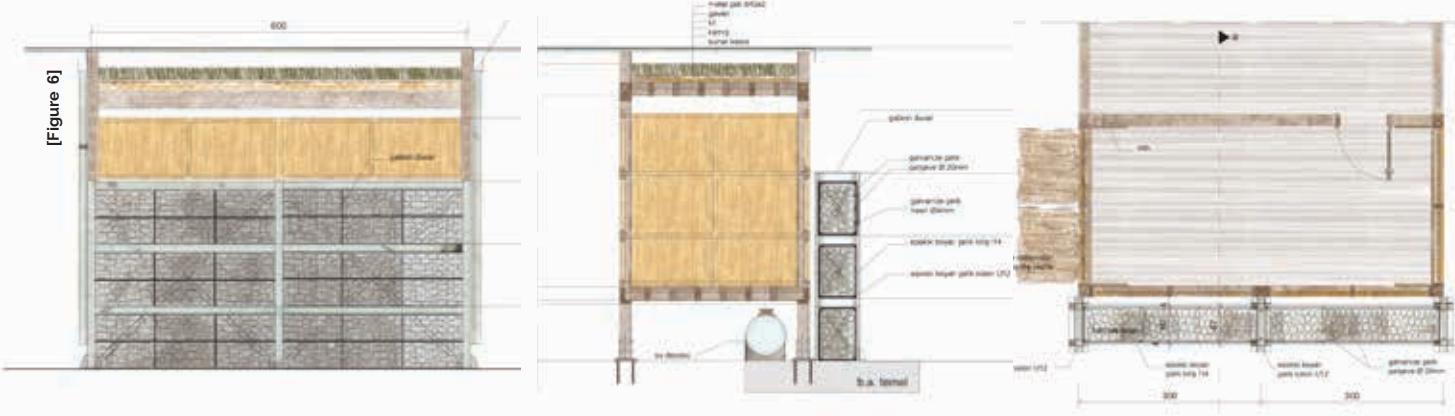
misinterpretation exists on a variety of levels.

As an example, after 1974, as a general practice across north Cyprus, Turkish-Cypriots took over Greek-Cypriot churches and converted them to mosques, often adding minarets to the existing structures. Following the opening of the checkpoints in 2003, some Greek-Cypriots began to visit these old churches in north, leaving behind candles and icons. Turkish-Cypriots were disturbed by these visits, as they reawakened knowledge of the recent origin of these mosques; they requested that the municipalities build new mosques, free from the history that tainted the church-mosques. Today, in several towns and villages throughout north Cyprus, these converted church-mosques, now unused, can be seen standing side-by-side with mosques newly built after 2003. To an uninformed viewer, these adjacent buildings can be read as picturesque examples of a past of 'cosmopolitanism' and 'peaceful coexistence.'

The purpose of presenting this example here was not to suggest that this potential reading is one that is being intentionally created, or that it has gained much common currency in Cyprus today. Rather, it is to suggest that the potential for such an interpretation exists - that these obvious renderings are reductive and can be misleading. There is the danger that heritage preservation and commemorative practices can encourage the reading of the environment as fact, replicating the power of the image to overwrite other pasts. We must bring this awareness and caution to our reading of cities, structures, and landscapes. This necessitates studying not only these spaces, but also the memories associated with them.

Recent scholarship has been especially critical

[Figure 7] Housing, gathering place,common kitchens, storage, permaculture areas.

[Figure 8] Materials and flora charts.

of commemorations, highlighting the necessity of rethinking the form that purposive engagements with place and memory take on - of rethinking the attempt to make memory and history clearly legible through spatial interventions. Conservation practices have been accused of freezing memory in particular sites, of creating the fixed and static in place of changeable environments. Monuments have been linked with forgetting, and such practices include not only the organization of memory, but the organization of silences as well. Considering the incredible power of monuments, memorials, archaeology, and heritage practices, we need to explore how they can more effectively tell complex stories rather than polarized versions.

Current debates about commemoration often cite Pierre Nora's critiques of commemorative practices as serving to freeze memory in particular sites – what he terms lieux de memoire - creating the fixed and static in place of changeable and unstable memory: the most fundamental purpose of the lieux de memoire is to stop time, to block the work of forgetting, to establish a state of things, to immortalize death, to materialize the immaterial…all of this in order to capture a maximum of meaning in the fewest of signs…

James Young is also extremely critical of the manner in which memory is housed in a static casing, forever frozen. He links the monument with forgetting, arguing that: there seems to be an inverse proportion between the memorialization of the past and its contemplation and study. For once we assign monumental form to memory, we have to some degree divested ourselves of the obligation to remember. In shouldering the memory-work, monuments may relieve viewers of their memory burden.

Karen Till adds that places of memory "are also made today to forget: they contain and house disturbing absences and ruptures, tales of violence." Thus, this freezing of memory in place, at the lieux de memoire, where "memory

[Figure 8]

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crystallizes and secretes itself," is implicated in enabling forgetting. Perhaps this is the manner in which space "hides consequences from us" – by presenting a built and tangible image of memory which, through its presence, causes an absence of other alternative memories related to such sites.

For Nora lieux de memoire come into being when milieu de memoire, 'real environments of memory,' fade away. Certainly the Ermou marketplace as a milieu de memoire has passed away, its life and vitality drained into the Buffer Zone. Akin to the lieux de memoire, the symbol of the walled city has come to stand in as a representation of what this past once meant – an image of that past. But an engagement with memories of this place allows access to this multi-voiced past in a way that the monument does not allow. As such, the maps produced from this research, and the public intervention

of the exhibition, can be seen as an alternative commemorative site. This forms an engagement with place that remains open, flexible, and entangled with competing and contested memories – thereby avoiding the tendency to 'crystallize' memory into one static figure.

ENDNOTES:

[1] The Cyprus Industrial, Commercial, and Professional Guide and The Cyprus General Directory, contain listings and advertisements of businesses in the old city prior to division. For this research I consulted annual issues dating from 1946 – 1951. These catalogues feature advertisements for many shops along formerly important commercial streets such as Ermou, Arasta, Yeşil Gazino, Kyyko, Ledra, and Libertis Streets.

[2] Mete Hatay, "Coexistence or Domination? The Minaret and Belltower in Historical Perspective," paper presentation at *Shared Spaces and their Dissolution: Practices of Coexistence in Cyprus and Elsewhere*. Nicosia, October 14–15, 2011.

[3] Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," *Representations* 26 (1989), p. 19.

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[Figure 9] Plan of flexible accomodation buildings and terraces, which may serve for different purposes such as seed storage, permaculture activities and education on nature.

[Figure 9]
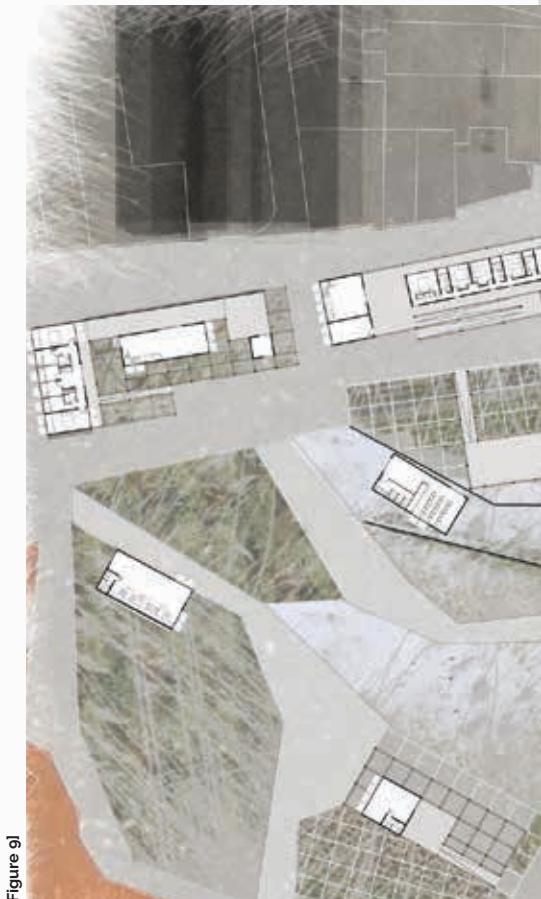
[4] James Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven: Yale University Press, 1993), 5.

(5) Karen Till, The New Berlin: Memory, *Politics, Place* (Minneapolis: University of Minnesota Press, 2005), 9.

(6)Nora, "Between Memory and History", p. 7.
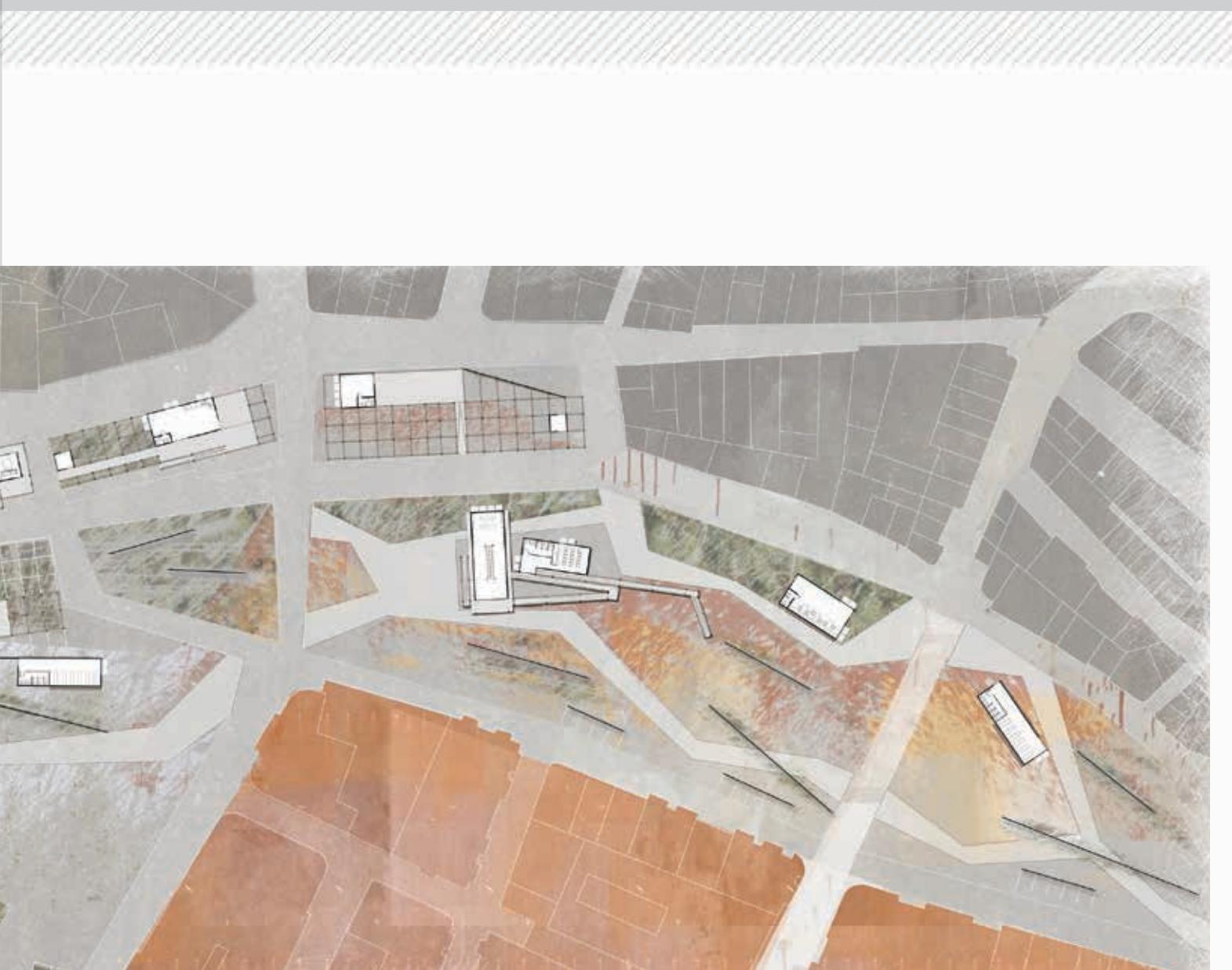
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Lefkosia, Nicosia, Lefkoşa:
Remarks On The Architecture Of
The Capital Of Cyprus Before The Division

By Marko Kiessel

I

ABSTRACT

Since 1974 Nicosia is a divided city – as consequence of intercommunal conflicts and the politics of foreign powers. These remarks provide a short overview of the city's urban and architectural development from ancient times to the 20th century. It demonstrates that the city, just as the island of Cyprus as a whole, has incorporated foreign influences during most of its history. The overview also demonstrates the traces of a remarkable continuity of much of Nicosia's urban fabric throughout the centuries.
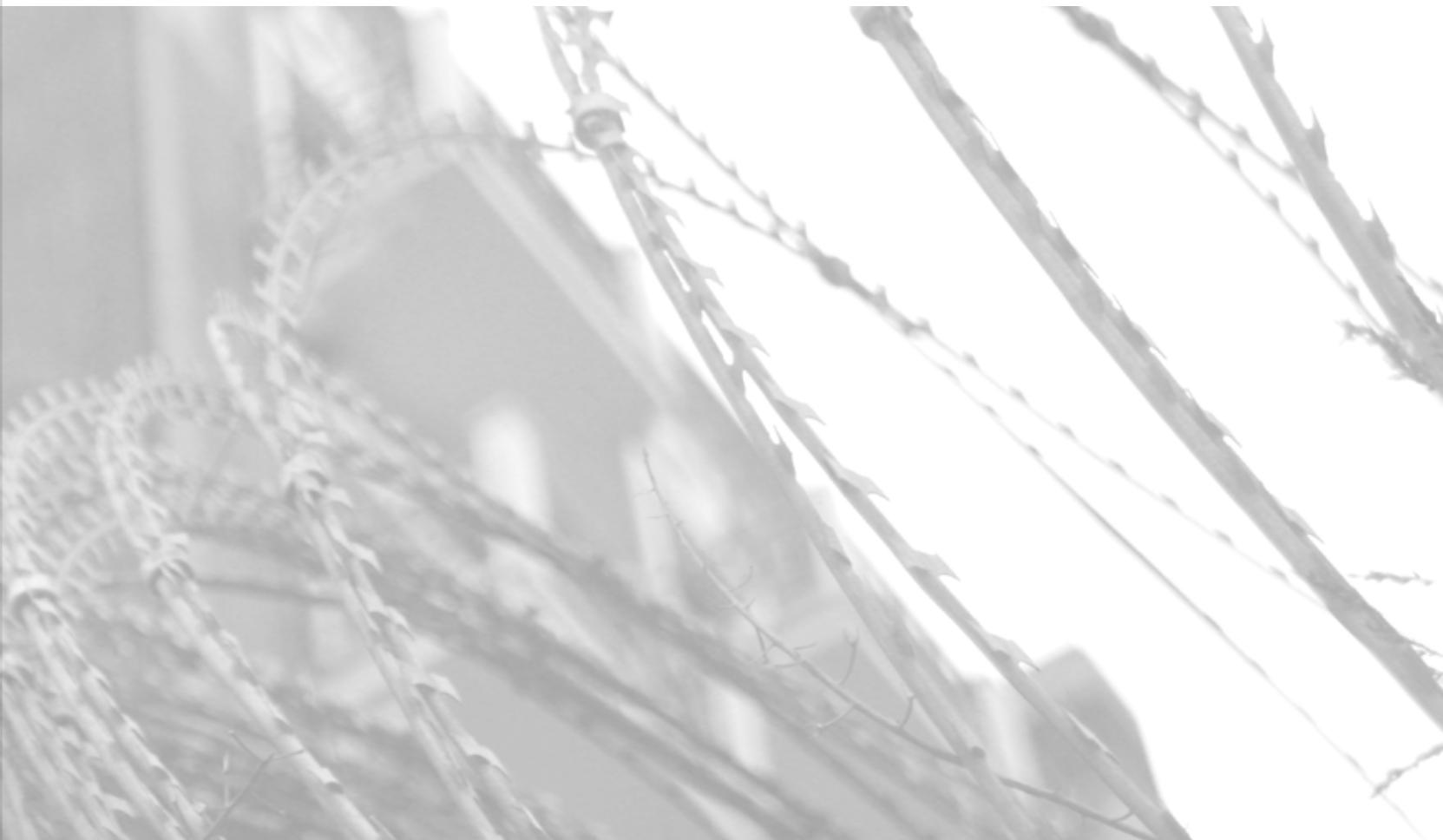
Lefkosia, Nicosia, Lefkoşa.
Remarks on the architecture of the capital of Cyprus
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Introduction

Nicosia is a divided city since the events of 1974 which were a consequence of the conflicts between Greek and Turkish Cypriots and the British Colonial government [1].

The first written record about a kingdom of Lidir dates back to the Archaic period (750-475 BC) from which substantial archaeological traces remain. The city had probably been dependent from nearby Cythroi/Değirmenlik, latest by the Roman period (30 BC-330 AD) when it was called Ledroi [2].

The city's present Greek, European and Turkish names are reported by authors of the 16th/18th centuries to have originated from Leukos, son of Ptolemy I. [3] whereas more recent readings of Leukosia/Lefkosia link it to the Greek "leuke ousia", i.e. white property/estate [4].

Due to the decline of the late Roman capital Constantia and other coastal cities after the 7th-century's Arab attacks, the Byzantine administration (650-1191) chose Nicosia as capital after 965, followed by the removal of the Orthodox Archibishopric from Salamis/Famagusta before 1135/36 [5].

The events of the downfall of the Christian Jerusalem led to the establishment of the rule of the Frankish Lusignans from Poitou (1192-), followed by an influx of Latin immigrants [6]. Nicosia's position as a capital must have already been institutionalized in the Byzantine period that the

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Looking at the divided cities across the world, we can see that the borders are set as a temporary solution to a historical, social and political conflict. Especially after the WWII, the political tension created borders for the new countries. The problems which cannot be solved by the borders make us ask a question: What would happen if the cost of building new walls, managing and controlling them be spent for the development of a new society?

city continued to be the centre of power under Frankish (1192-1489), Venetian (1489-1570), Ottoman (1570-1878) and British Colonial rule (1878/1914-1960).

The British government enforced a deliberate modernization of the island through its Public Works Department in three basic stages (1878-1918; 1918-1938; 1939-1960) regarding city planning, infrastructure, transportation, education, health-system, standardization, housing estates, rural development [7]. Naturally, Nicosia serves the Republic of Cyprus (1960-) and TRNC as the capital.

Urban Development

Archaeological remains in the area of Nicosia date from the Neolithic to the Roman period [8]. The recently discovered remains of a settlement, occupied continuously from the Archaic to the end of the Hellenistic period, on the hill of Ayios Yeoryios, between the Pedieios river and the D'Avilla Bastion, perhaps belong to the Ledroi mentioned in written sources. There is no certain evidence for the continuous occupation of the site into the Roman period yet, the archaeological record sets in again in the early Christian period [9].

Written sources indicate the existence of an Orthodox Hagia Sophia which is now associated with the traces of an early Christian church

In this proposal, the border itself initiates the formation of a temporal society and defines the identity of it. The identities of people blend in together in this example, creating a new universal one, leading way to change the area's political attitude. The dispossesed buffer zone allows new spatial opportunities.

[Figure 1] Shows how the public space forms in front of the building and the free circulation along the grid lines (Ledra Square).

(4th(?)–6th centuries), on the site of the late Medieval church known as Bedesten, next to the Latin cathedral Hagia Sophia (Fig. 1, nr. 2). It is assumed that this Orthodox cathedral marked the late antique town centre north of the Pedieios, as the Gothic cathedral did in medieval times [10].

Moreover, it has been suggested that the location of the two cathedrals (Fig. 1, nr.1–2) and the course of the streets diverging from this area indicate the location of a Roman *castrum* out of which the town developed, and even a *forum* [11]. However, the centres of Roman and medieval towns of Roman origin do not necessarily match, as the example of Trier proves where the medieval centre and the cathedral are not related to the *forum* [12].

Of the Byzantine city, especially of ecclesiastical buildings, much is uncertain as most records are post-Byzantine [13]. A hypothetical city-plan of 1192 displays therefore only few monuments such as the first royal court south of the Pedieios [14]. Nevertheless, written sources attest a network of rural settlements in the north, east and south-east of the town. Its inland location was obviously so secure so that the city still was not walled in 1211 [15].

Hypothetical plans of the Frankish city in 1310, 1330, 1369 and 1458 display a substantial increase of architectural monuments, although locations remain often uncertain [16]. In 1310 the irregular urban tissue included an upper square south-west of the Bedesten and a lower square south of the Pedieios. The city was finally equipped with defences in 1360s, enclosing a larger area than the Venetian walls of the 1560s which abandoned the medieval lower square [17]. A big percentage of urban space was occupied by gardens of various religious complexes. The town, with its loose distribution of houses and green spaces must have made a rural impression. The main orientations of the irregular urban fabric of the Latin period survived actually until the 19th century [18]. A 3rd royal court was established around 1460 close to the present Atatürk Square, later replaced by

[Figure 1]

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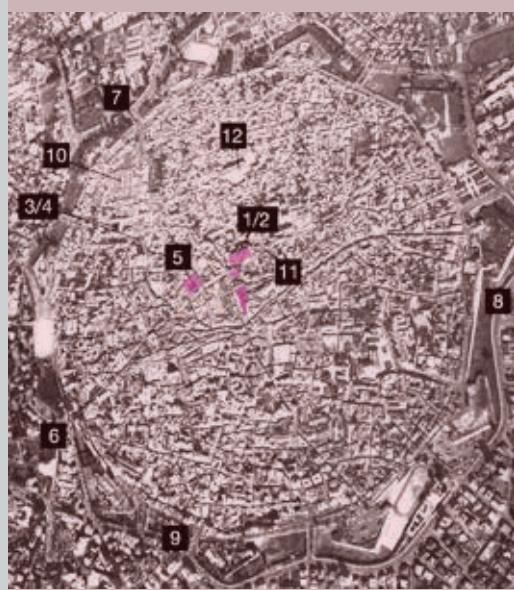
Figure 1: Aerial photo of Nicosia walled city before 1974 (after Keshishian 1990, back cover, legend by V. Açan and M. Kiessel).

1: St. Sophia/Selimiye Cami, north of the Buffer Zone

2: Orthodox cathedral/Bedesten, north of the Buffer Zone

3: British government offices of 1904, location of the 3rd royal court and Konak/Serai, north of the Buffer Zone

4: Atatürk Square (probably formerly the Venetian piazza superiore); north of the Buffer Zone

5: Great Inn/Büyük Han, north of the Buffer Zone

6: Paphos Gate of the Venetian walls, south of the Roccas bastion, south of the Buffer Zone

7: Kyrenia Gate of the Venetian walls, north of the Buffer Zone

8: Famagusta Gate of the Venetian walls, south of the Caraffa bastion, south of the Buffer Zone

9: Ledra street, mainly south of the Buffer Zone

10: Samanbahce social housing, north of the Buffer Zone

11: Municipal market, north of the Buffer Zone

12: Atatürk Primary School, north of the Buffer Zone

What happens if the "Buffer Zone" that seperates the north and south of Cyprus becomes the free circulation and settlement zone that gives collective ownership to its inhabitants? Buffer Zone would now be called as the Mutual Zone, and the potential facilities that belong to nobody, since almost 40 years, come into the picture and become everybody's. All together, the inhabitants create the new universal and sustainable habitat.
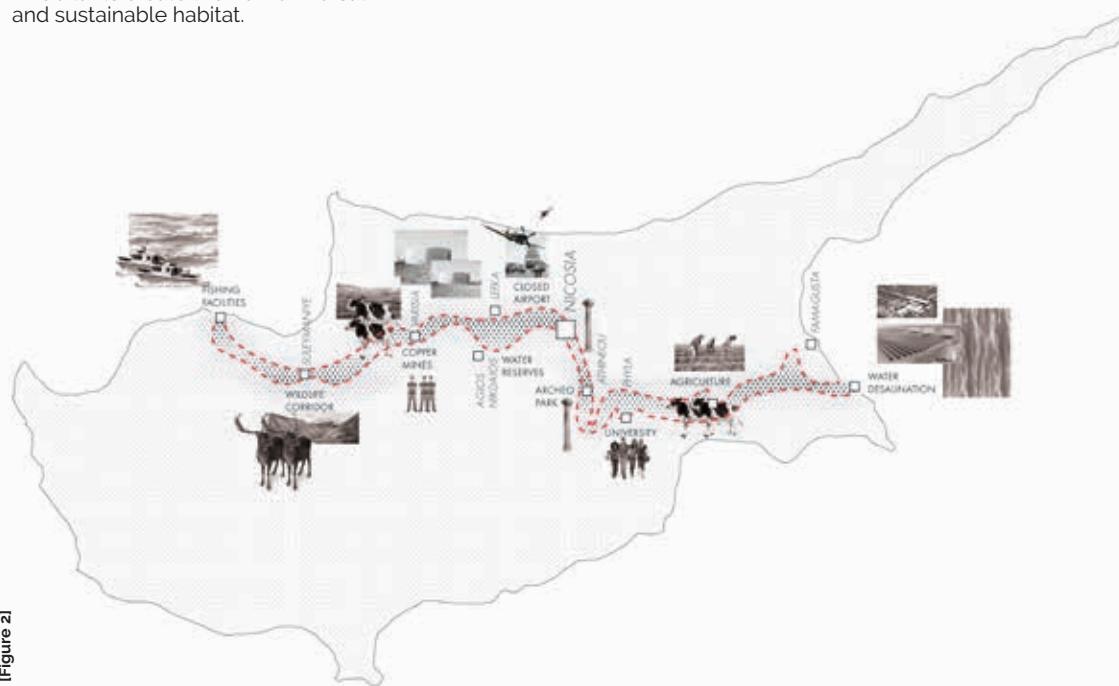
[Figure 2] Cyprus map that shows the potentials along the border such as fishing facilities, antique findings, mines, farmlands...

[Figure 3] Nicosia map that shows the current urban circulation problem caused by the Buffer Zone.

[Figure 2]

the British government offices [19].

In the Frankish–Venetian period the western part of Nicosia was perhaps mainly occupied by the royal palace, religious buildings and gardens, whereas the east was mixed with residences of nobles and commoners. The main commercial area was a covered street along the river, from the lower square to the upper square, extended maybe in the mid–14th century to the (2nd) royal court close to the present Paphos Gate. The modern Hermes and Paphos streets probably follow its course [20].

A *piazza superiore* was established in the 1540s, probably where the Venetian column stands, in Atatürk square, in front of the *palazzo del governo* (3rd royal court) (Fig. 1, nr. 4) [21].

Due to the Ottoman threat in the Mediterranean, Venice had a new fortification built (1567-1570). It had a shorter perimeter than the older fortification, thus destroying parts of the city, the Pedieios being diverted around its

Figure 2: "Lederblatt"–capital, ambulatory of St. Sophia cathedral/Selimiye mosque, 5th cent. (photo: author)

1. Surrounding axes that are reaching the old town of Nicosia and ending at the center.
2. The border strip pushes the transport axes, making them discontinous.
3. City grows horizontally due to the border effect.

[Figure 3]

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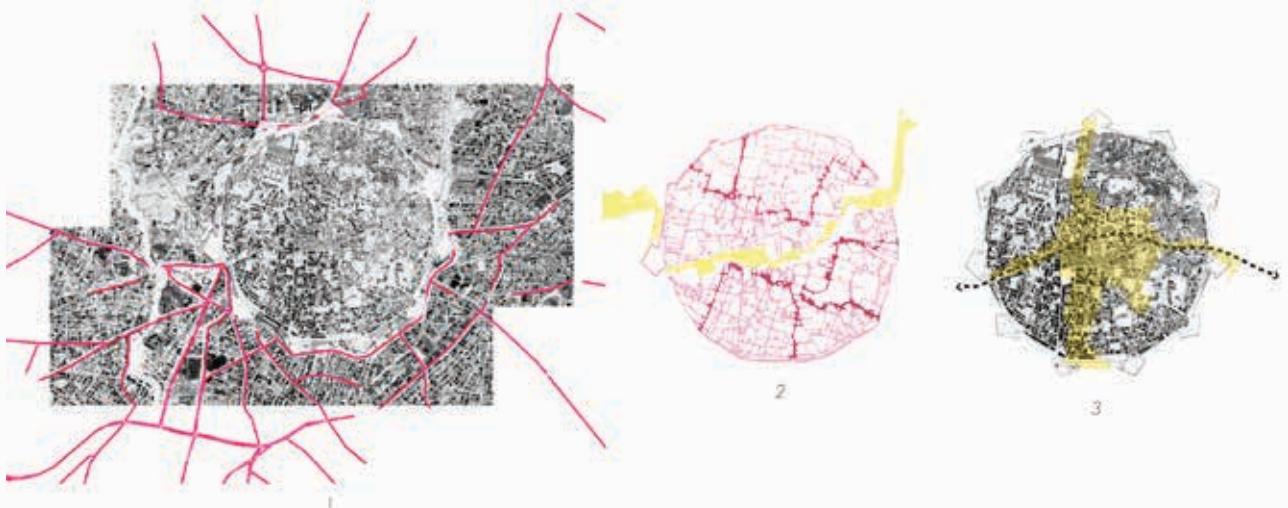
northern side. The plan reflects the Renaissance ideal of the radial city, as realized in Palmanova (1593) (Fig. 1). However, only the enceinte corresponded to the ideal, the irregular urban tissue of the city remained [22]. At the time of the Ottoman conquest the city had a population around 25000 [23].

The Ottoman period led to a decline of broad streets and squares, resulting in a labyrinth-like urban tissue, and introduced new building types: mosque, tekke, medrese, khan, hamam, thus changing the face of the city [24]. The various confessions, Turks, Greeks, Armenians, Latins and Maronites lived in separate quarters *(mahalles)* [25].

19 khans existed in the city, two of the classic Anatolian type: the Büyük and Kumarcılar Khans (16th cent.) (Fig. 1 nr. 5; Fig. 5). They

functioned until the mid-1950s as places of ethnic co-existence [26]. Many were part of the commercial backbone of the city, of the Uzun Carşi, the Long Market, corresponding appr. to the Frankish-Venetian covered street along the old river-course and the modern Paphos and Hermes streets between the Famagusta and Paphos Gates [27].

At the beginning of the British period Nicosia was more densely built up along this commercial axis. Other areas were loosely occupied by Mahalles, grouped around ten mosques and eight Orthodox churches [28]. The Turkish population lived mainly in the northern part within the walls and in newly developing northern suburbs whereas the southern, eastern and western suburbs were mainly Greek. The prosperity developing after WWI resulted in a building boom of public and private architecture,

Agriculture Institute

Urban Agriculture Plots

Think Tank+DIY

Tool Box

Housing Units

[Figure 4] The plan shows the chosen zones, which are able to generate the society life in the Mutual Zone. Next to the City Walls are the production lands, as there are unbuilt green fields Ledra Street holds the old and the new building stock of the city, enabling the society to build and change spaces; Ermou Street has the market of the city creating across-the-border interaction.

[Figure 4]

1.NICOSIA CITY WALLS

affecting the areas in- and outside the walls [29].

Several housing estates such as the Samanbahce neighbourhood (1918-25-) within the walls (Fig. 1, nr. 10) or the Workers' Housing in Ormophita/Küçük Kaimaklı (1946) started changing the appearance of Nicosia and surroundings [30]. However, in 1930 Nicosia was essentially still enclosed by the Venetian walls. This situation changed rapidly after WWII [31].

The Ledra street became a new busy commercial centre in the walled city (Fig. 1 nr. 9) and ended in a newly developing centre, the Metaxas/Eleftheria-square outside the walls [32]. After 1974 it was cut off from the core of the walled city which was divided by the buffer zone into a northern (Turkish) and southern (Greek) part [33].

The Annan Plan of 2003 could not abolish the division, yet in its aftermath the communication between the two parts is possible again through Ledra street.

Religious Architecture

Early Christian remains of Nicosia do not date back before the 5th/6th century [34], whereas the earliest churches of Cyprus date to the end of the 4th century [35]. One Byzantine column-capital in the ambulatory of the Latin Hagia Sophia perhaps belonged originally to the Orthodox cathedral (Fig. 2). It is a 5th-century type from Constantinople with a specific form of acanthus foliage [36]. The hypothetical 4th-century plan of a five-aisled basilica with four lateral, inwards-oriented "Syrian" apses resembles the plan of St. Epiphanius in Salamis (end of 4th century) [37].

The Orthodox Hagia Sophia, the name of which follows the example of Constantinople, was taken over by the Latins in the mid-13th century until the consecration of the Gothic Hagia Sophia. By the 1340s the church known as Bedesten functioned again as Orthodox cathedral, until

Public Space

Protected Old Marketplace 'Bandabuliya'

Housing Units

In order to puncture the border effect along the zone, mutual areas are created to serve both sides of the border. Micro Agriculture, Market and Co-working spaces along the borders, create in-between spaces. On the south side of the border, due to the education facilities around the area, Common Kitchens and Education zones are placed to link the relevant places in the city with the border.

In these 3 critical areas, common spaces are created along the border to serve both sides. Agriculture institute, Public Zone and Marketplace become gates to enter the Mutual Zone.

2. LEDRA STREET   **3. ERMOU STREET**

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the Ottoman conquest when it was turned into a textile market [38].

The Latin Hagia Sophia was begun in 1209 in an early-to-high Latin style. It displays a choir lacking chapels around the ambulatory, reminding of the early plan of Notre Dame in Paris. The engaged colonettes, carried by the capitals of the columns of the nave, again recall Notre-Dame and other early-Gothic churches. The transept reminds of the cathedral of Poitiers, the origin of the Lusignan. The cathedral of Reims, the coronation church of the kings of France, is referred to by the archivolt sculpture of the central portal of Hagia Sophia, being the coronation church of the kings of Cyprus. In 1330 the building's west facade still was unfinished [39]. After the Ottoman conquest the cathedral was turned into the main mosque, called Ayasofya Cami, re-named Selimiye in the

times of rising ethnic conflicts in 1954, after the Sultan of the time of conquest [40].

Apart from the two cathedrals, the city had numerous Latin and Greek ecclesiastical buildings, many are known only by name [41].

The Arab Ahmet Paşa mosque (16th/17th century and 1845), which is located on the south-west of the government offices (Fig. 1 nr. 3) is one of three mosques in a "classic Ottoman style" on the island (Fig. 3a-b) [42]. The central dome rests on an octogonal tambour over a square prayer-hall. Four semi-domes over the corners of the prayer-hall alternate with four tympana which correspond with its walls. The tambour and the dome are carried by eight piers, two structurally connected to each wall of the hall. An octogon within a square, formed by eight piers, and four semi-domes and tympana reflect distantly the

According to the diagrams below, the community gardens produce food, the education center gathers students for agriculture classes and it creates a DIY culture that uses recycled and found materials. This system helps the Ledra Street to get occupied, collaborating with the kitchens that serve on both sides of the border at Ermou Street.

[Figure 5]

1.NICOSIA CITY WALLS

[Figure 5] Diagrams that show the production, construction, consumption cycles that effect each other across the zones.
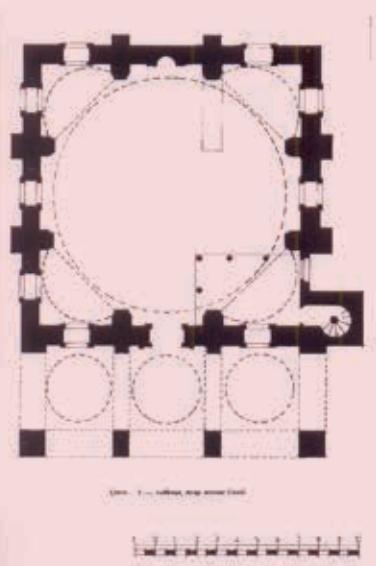
Figure 3a: Arab Ahmet Paşa mosque, walled city, exterior from east, end of 16th/beginning of 17th cent., north of the Buffer Zone (photo: author)

Figure 3b: Arab Ahmet Paşa mosque, plan (Bağişkan 2009, 88 plan 10)

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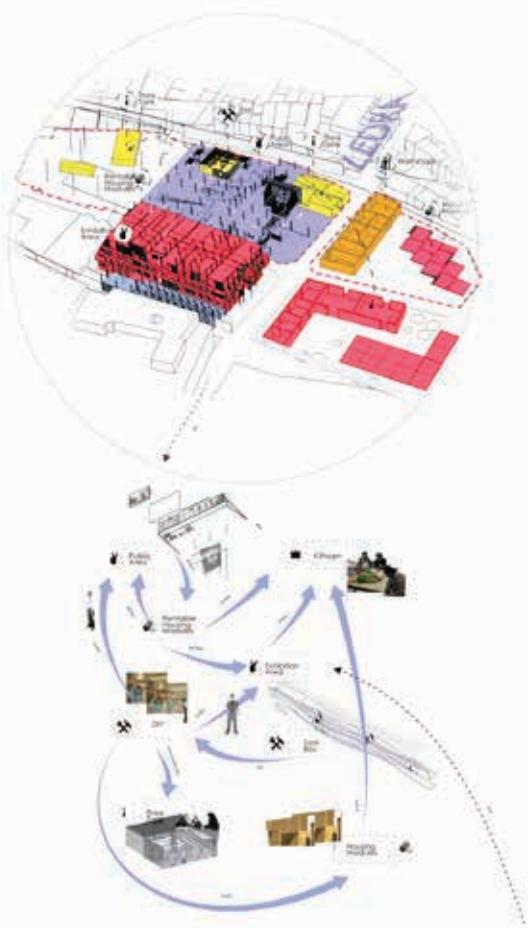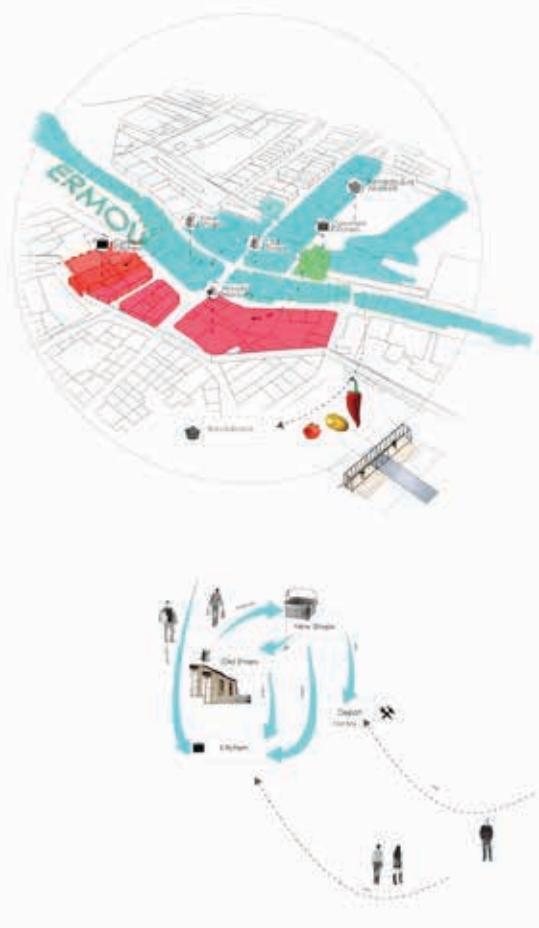
Selimiye in Edirne (1569-75) or the Azapkapı Cami in Istanbul by Sinan [43].

From the mid-19th to the early decades of the 20th century a single-space parish-church type is widespread in Cyprus [44], which displays an eclectic mixture of Neo-Gothic and Neoclassical elements, especially on the bell towers, after the ban of bell-ringing was lifted in the late Ottoman era (Fig. 4a). The hybrid type reflects the local "Cypriot", with minimal Byzantine vocabulary [45].

The emergence of the Neo-Byzantine morphology around 1930 in a tense anticolonial atmosphere, which resulted in a riot against British rule in 1931, is hardly a coincidence (Fig. 4b). It may be interpreted as expression of opposition and of Greek ethnic-religious identity. In the following decades ecclesiastical

Figure 4a: Parish-church Yeni Şehir/Neapolis, bell-tower, beginning of 20th cent., north of the Buffer Zone (photo: author)

In these areas, an open source system establishes a network to connect Information Points which supply the know how and Think Tanks that make research. DIY Shops are placed near Tool Boxes so that the design, production and construction happens directly.

[Figure 6]

[Figure 7]

[Figure 6] A view of the Ledra Public Space

[Figure 7] A view of the community spaces at the ground floor level of the structure, right across the open space.

[Figure 8] A view of the Ledra Modular Structure

design was modernized, technically and aesthetically, however, the Neo-Byzantine remained a dominant feature. Only around 1970 a truly modern expression of the Orthodox Christian temple emerged, abandoning the obvious references to the Byzantine, evident in the Apostle Varnavas and St. Makarios church [46]. The parabolic vault of its nave and its façade remind of Niemeyer's St. Francis in Pampulha (1943) [47].

Governmental/Public Architecture

The 3rd royal court of the 1460s, replaced by the British early colonial-style government offices in 1904 next to the present Atatürk square, was in its last stage a courtyard surrounded by two storeys of partially arcaded porticoes, accessed through a two-storeyed gateway with a late-Gothic flamboyant window. The building subsequently served the Venetians as palazzo del governo, and the Ottomans as serai or konak [48], showing a functional

[Figure 8]

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Figure 5: Great Inn/Büyük Han, walled city, inner arcades of the northern wing with re-used capitals of pre–Ottoman buildings, 1572, north of the Buffer Zone (photo: author)

[Figure 9]

[Figure 9] Storyboard that shows 3 simultaneous stories that take place in the chosen 3 zones of the border, which effect each other in many ways.
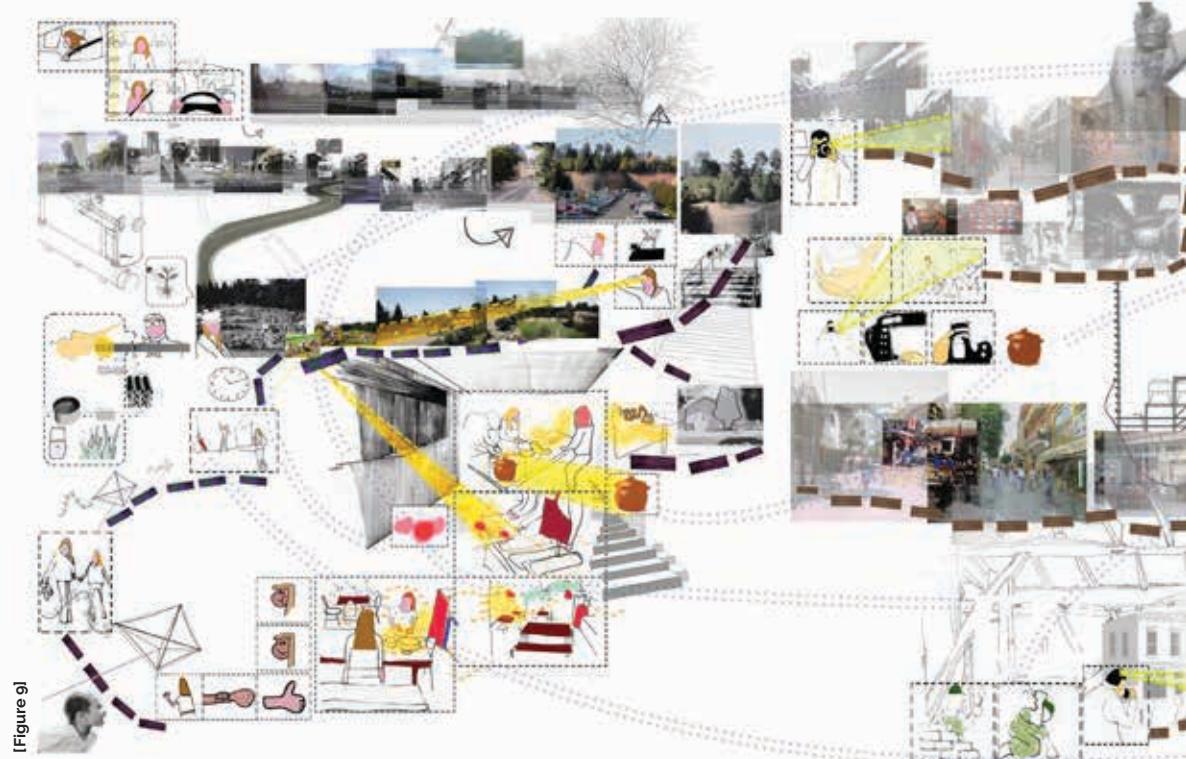
1.NICOSIA CITY WALLS

2. LEDRA STREET

continuity of nearly 450 years.

The new Government House (1933-37), the governor's residence, built after the anticolonial riots of 1931, displays a distant similarity with its U-shaped wings, inner two storeys of porticoes and a central, tower-like entrance [49]. Its hybrid design is a 'Cypriot mélange' of Byzantine, Medieval, Ottoman and colonial style. It was a deliberate departure from the Neo-Greek as employed for example on the Cyprus Museum (1907). There the Greek Revival was rather a British reference to classical antiquity, and expression of public authority. But in the light of anticolonial tendencies the Neo-Greek (and Neo-Byzantine) of new public schools of the 1920s rather expressed Greek ethnic-national identity [50].

Another departure was the classicising Art Déco of the English School (1939) or the Art Déco of the present Atatürk primary school (Fig. 1, nr. 12; Fig. 6) [51]. The hybrid, Art Déco-dominated local modernity from the

Figure 6: Atatürk Primary school, walled city, ca. 1950s, north of the Buffer Zone (photo: author)

3. ERMOU STREET
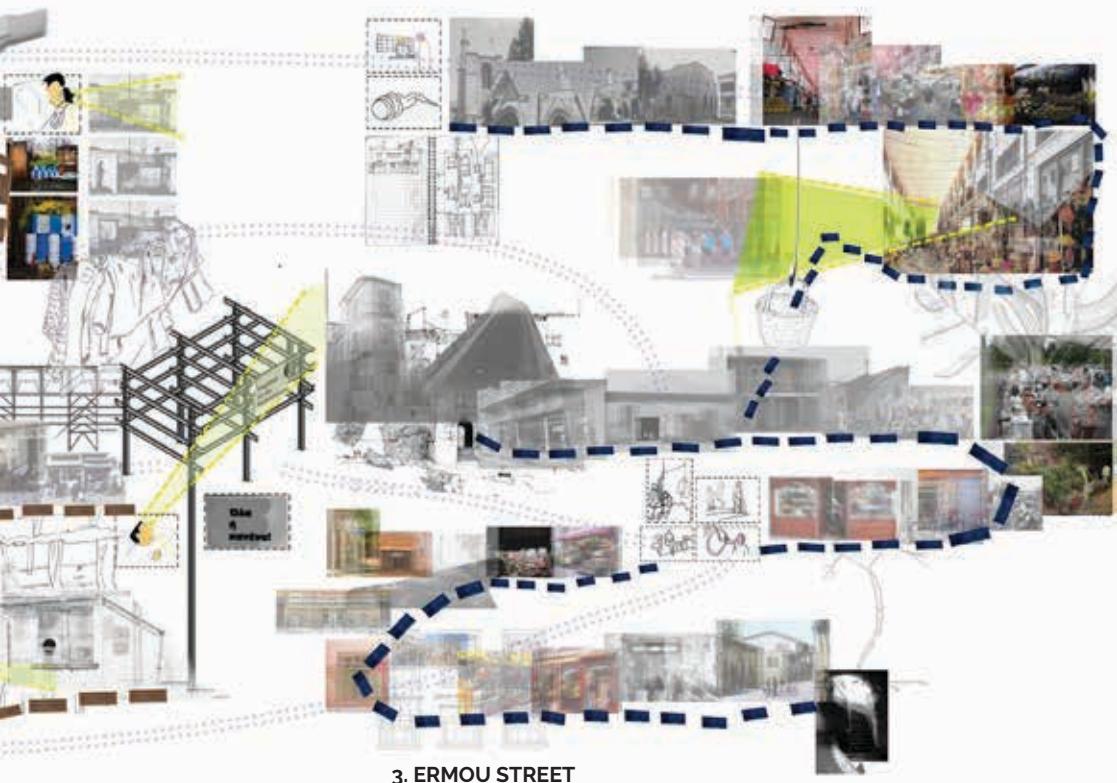
1. Afrodite brings her daughter to the Agriculture Institute in the Mutual Zone. She goes to the class in the education plots near the old city walls. While waiting for her daughter, Afrodite waits in the common kitchen that serve organic local food.

2. Efe studies in Northern Cyprus and goes to the Mutual Zone for his photography class. He enters from Ledra Gate and wanders around the public area which looks more like a never-ending construction.

3. Nico, who left Cyprus after the 1974 incidents, comes back to Nicosia. To refreshen his childhood memories he visits Bandabuliya - the community market. He enters the Ermou area where few remaining shops of the Mutual Zone still exists.

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Figure 7: "Lusignan–Ottoman house", walled city, close to Yeni Cami, 15th cent.-, north of the Buffer Zone (photo: author)

1930s to 1950s, to which also the façade of the central market (1932) (Fig. 1, nr. 11) and the airport control–tower belong [52], signified rather "Cypriot", whereas the "Greek" was then expressed by religious buildings.

The new General Hospital is an outstanding early example of the International Style (1936). Its design, including pilotis, reminds of Le Corbusier [53]. A frequently brutalist international modernism spread from the late 1950s onwards [54]. Examples are the Retail Market, the Dasoupolis Elementary School (both 1960s), the latter recalling the free additive composition of Eyck's Orphanage in Amsterdam and of Hertzberger's insurance building in Apeldoorn, and the Greek Pavillion (1976) which strongly recalls Mies's New National Gallery in Berlin [55].

1. Agriculture Institute is founded near the city walls with a modular system that grows in case of need. Tools to build the institute is found in the Tool Box. Institute accepts inhabitants or visitor students. The organic crops, which are produced there, are processed in common kitchen.

2. Ledra Gate connects main pedestrian axis at each side of the Buffer Zone. It has been popular for artists coming from abroad. A scaffolding construction is built for newcomers who tend to stay for a couple of months. It has the exhibition ramps and workshop areas.

3. Ermou Street is the old market where undamaged buildings are found. These are kept as originals. The main market Bandabuliya serves on both sides of the border, like unofficial gates across the buffer zone.

[Figure 10] The axonometric drawings and plans show the 3 areas and their programs. DIY Boxes, Tool Boxes, Farm Plots, Information Points, Think Tanks, Housing Units and Markets can be seen in detail.

1.NICOSIA CITY WALLS

[Figure 10]

Residential Architecture

Frankish and Venetian noble stone houses featured a closed courtyard, a ground-floor with service- and a first floor with living spaces, similar to the *piano nobile* of Italian palazzi. They were equipped with a Gothic or Renaissance portal, rectangle windows, which may feature a classical pediment, frequently with Gothic windows, and a ridged or flat roof. Sometimes the buildings opened through an arcaded Renaissance loggia on first-floor level. The ground-floor of the so called "Lusignan house" (15th century) belongs to this type (Fig. 7) [56]. These palazzi were dispersed amongst the houses of the commoners, described by a 16th-century source as mudbrick buildings with reed- and earth-covered roofs, thus revealing the long tradition of Cypriot vernacular houses, today surviving mainly in rural areas [57]. These reflect an oriental/near-eastern tradition

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Figure 9: Residential building with premises (serial house type), walled city, 1933, next to central market, north of the Buffer Zone (photo: author)

Figure 10: Residential building with premises, walled city, Phokionos street, ca. 1920s/1930s, south of the Buffer Zone (photo: author)

[Figure 11] A view of a part of the grid that is in use temporarily for theatre performances.

[Figure 12] A view of the pop-up book fair.

Life in the Ledra Street is re-genetated by a simple 2D grid that gets extruded to a 3D lattice, which allows infills and temporary events to occur in different times of the day, week or year.

The public area allows many events to happen. A weekly bookfair pops up as the roads open for vans; the seed market opens in every first week of May; the theater practices every other night during the week and performs during the weekends; and film screenings take place on the surfaces almost every night.

of spatial organization, by the "Breitraum"-concept of the *macrinari* (and *dichoro*) [58].

In the Ottoman period the residences of the prosperous Turks and Greeks reflect the inward-oriented tradition of the two-storeyed Turkish house with its courtyard (garden), *iç* and *diş sofalı*, individual room-units and cantilevered oriel, even in case of re-use of the ground-floor of Frankish-Venetian buildings as in Fig. 7 [59].

Around 1900 the one- or two-storeyed serial-house type emerged, filling the empty urban plots and opening more strongly to the street, compared to the inward-oriented vernacular courtyard complexes. The disposition of central hall, two flanking rooms and backyard reflects the concept of the "inner hall" of courtyard houses which can be traced back to a near-eastern tradition (Fig. 8) [60]. Its oriel continues the Turkish tradition. A Neoclassical version of this house type is widespread after WWI (Fig. 9). The design then ranges from Neo-Greek to eclecticism. This is demonstrated also by other residential types (Fig. 10).

The oriel survived in the 1930s/40s with the local "lithic"- and Art-Déco modernity (Fig. 11-12). The balcony was introduced in the early British period and is a sign of modernization. It is encountered alone or together with the oriel (Fig. 9; 10-12) [61]. Another local element is the arcaded portico, deriving from the inward-oriented courtyard houses, now street-oriented in detached houses like the Art Déco-streamline Hatzikyriakou-residence [62].

The serial-house type displays architectural standardization, the origins of which are obscure [63]. The standardization of the officers's residences, however, is owed to the colonial PWD. At first they were designed in a colonial, restrained historicism, later combined with Cypriot motifs, and even approached modern aesthetics (1918-1960) [64].

[Figure 11]

[Figure 12]

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Figure 11: Residential building, walled city, Istanbul Sokak, ca. 1930s/1940s, north of the Buffer Zone (photo: author)

Compared to an average block-of-flats with premises (Fig. 13), which continues the rounded morphology of the historicist building in Fig. 10 [65], outstanding examples of the modernism of the 1960s/70s, based on concrete (and brise-soleil) aesthetics, are the Neoptolemos Michaelides residence (1964-66) and the Leontiades-residence (1969-73) [66]. The latter reflects the "Falling-Water" residence of Wright [67]. The plan of the former apparently avoids the right angle and recalls designs of Scharoun, known latest due to his philarmony in Berlin (1956-63) [68].

Social housing begins with the municipal Samanbahce neighbourhood (1918-25 and after) (Fig. 1, nr. 10) [69]. The row-type houses, arranged in several insulae, feature the same spatial disposition of the central hall, two flanking rooms and little backyard as the contemporary serial-

[Figure 13] A view from the micro plots on the top of Ledra Modular Housing Units

[Figure 14] A view from exhibiton spaces which are renewed by the visiting artists and workshops held by the education spaces along the south part of the border.

[Figure 15] A view of the temporary cinema.

[Figure 13]

Figure 12: Residential building with premises, Ledra street, ca. 1930s/1940s, south of the Buffer Zone (photo: author)

Figure 13: Block of flats with premises, walled city, ca. 1960s, north of the Buffer Zone (photo: author)

[Figure 14]

[Figure 15]

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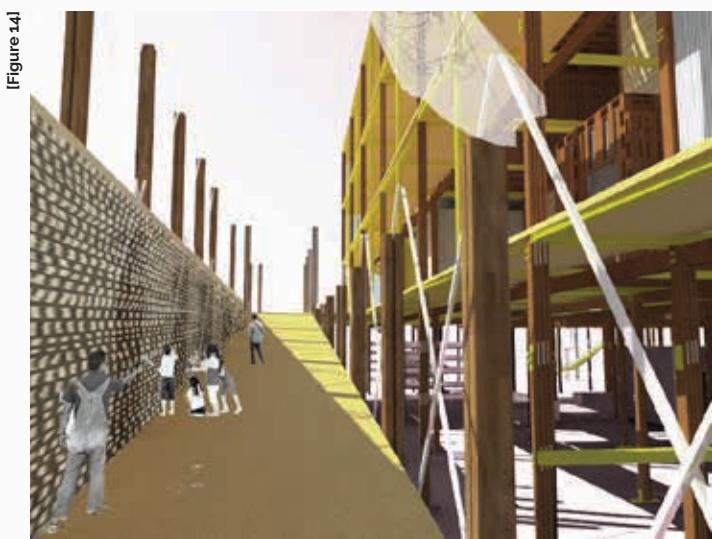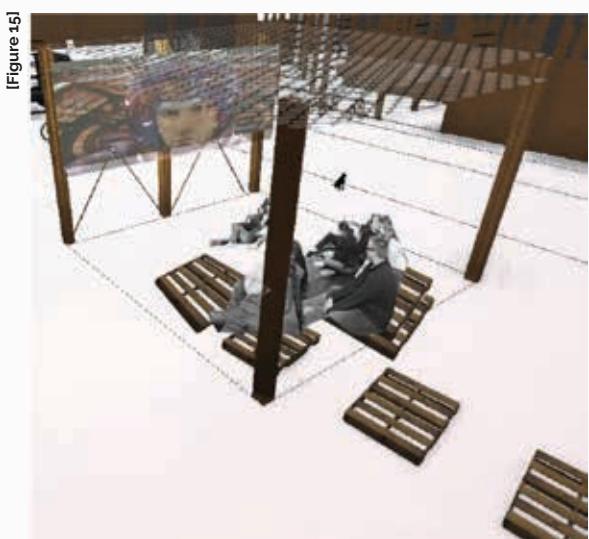
Figure 14: Police flats, Ormophita/Küçük Kaimaklı, 1958, north of the Buffer Zone (from: Tozan 2008b Fig. 9)

house type. The neighbourhood was followed by the Workers' Housing in Ormophita/Küçük Kaimaklı (1946), designed by the PWD in a colonial, restrained historicism [70]. A modern PWD-design is encountered in the clustered police-flats in Küçük Kaimaklı (1958). It reflects concepts of British New Brutalism regarding the communication through vertical/horizontal access-galleries (street–decks). A direct influence of Denys Lasdun's design of Bethnal Green in London (1956-60) is probable [71].

The increased orientation of Cypriot architecture, from the late-1950s onwards, towards international, modernist, i.e.neutral design concepts might be partially caused by a conscious/inconscious (?) reaction to the ethnic conflict of the island. This may be indicated by the debate concerning the design of new government offices around 1973 [72].
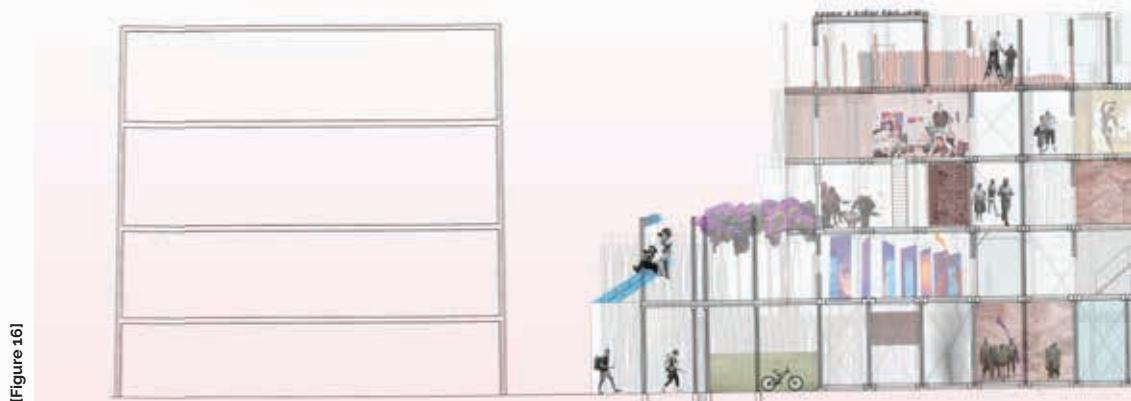
[Figure 16] Horizontal section of the Ledra Modular Housing. Every unit has its own type that is shaped by the materials and the user's preferences.

[Figure 16]

ENDNOTES:

The content of this text and its references were updated last in 2015.

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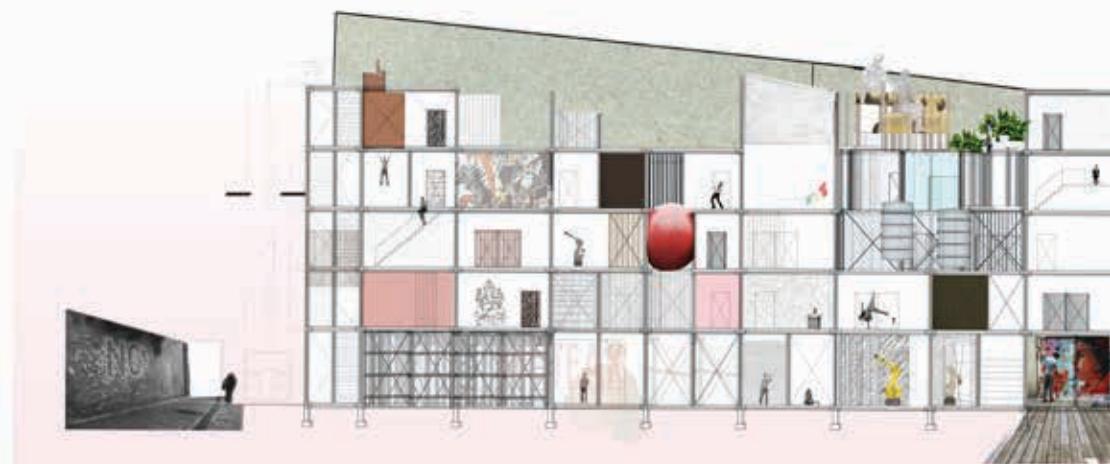
[Figure 17] Longitudinal section of the Ledra Modular Housing. Every unit has its own type that is shaped by the materials and the user's preferences.

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[Figure 18] The axonometric shows how the elements come together to create a rational grid which would allow users to fit their habitable units in the spaces by track systems.
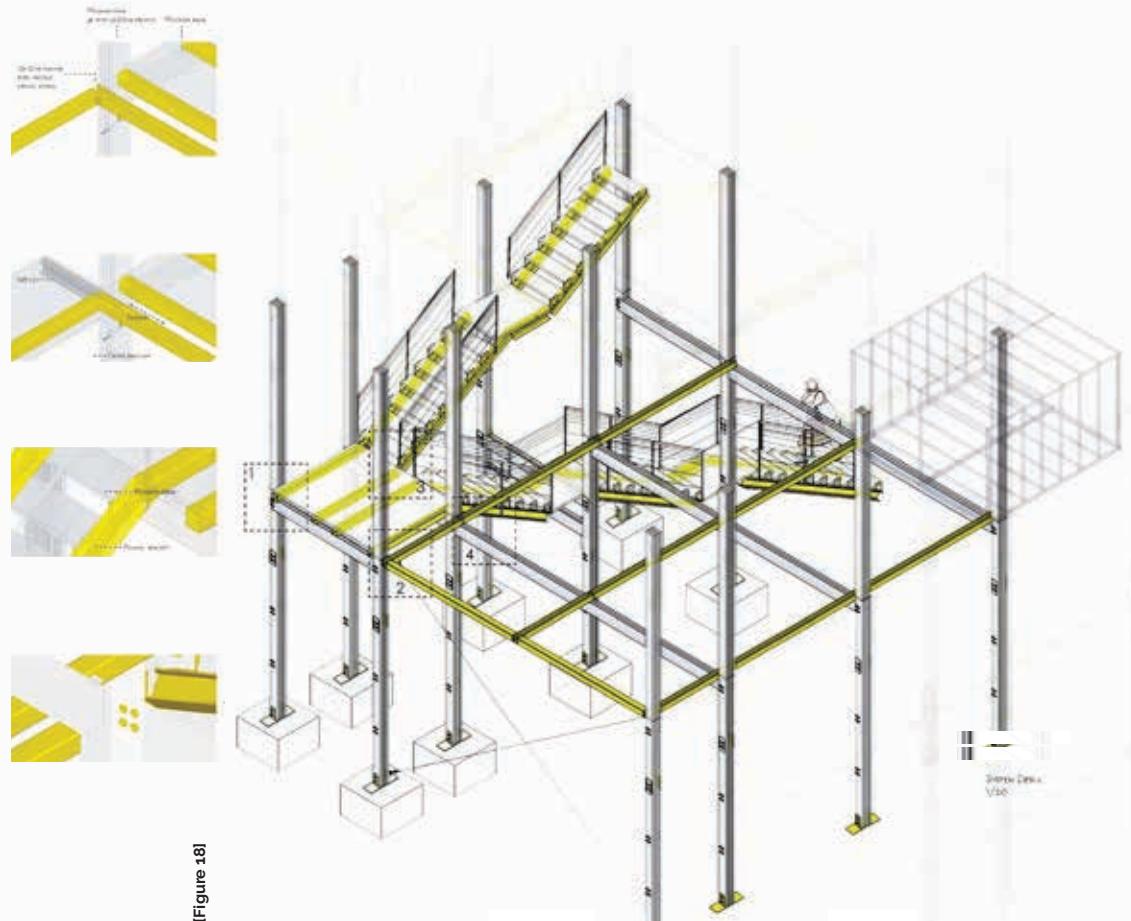
[Figure 19] The types of materials that are found locally in the zone, and variations of how a module can be built.

[Figure 18]

94; Özgür Dincyürek, Fuad H. Mallick and Ibrahim Numan, "Cultural and environmental values in the arcaded Mesaorian houses of Cyprus," *Building and Environment* 38 (2003), pp. 1467-1468, Fig. 6.

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[62] Kiessel, "Art Déco", pp. 181-182. Photo: Fereos, Michael and Hadjisavvas-Adam, *Learning from the Heritage of the Modern*, p. 83.

[63] Demi, *The Walled City*, p. 69.

[64] Tozan, "Urbanization and Architecture in Cyprus", pp. 101-117, 151-162 Fig. 3.62, 3.92, 3.99; Scharr, Given and Theocharous, *Under the Clock*, pp. 53-60, 79-85, Fig. 34-46, 70-80.

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Due to restricted import, the border community invest on finding building solutions and materials that are site-specific and local. A simple grid structure is formed by Steel and Wooden beams while the modules vary in size, material and use.

WOODEN PANEL WALL SYSTEM

POLYCARBONATE WALL SYSTEM

PALETTE WALL SYSTEM

Oriented strandboard
Water resistant reed coating (fica)
Heat resistant straw layering (5cm)
Water resistant reed coating (fica)
Oriented strandboard
Local white baristo plaster
Paint

Transparent policarbonate panel
Heat resistant straw bale (50cm)
Connection pipe
Expanded metal mesh
Water resistant reed coating (fica)
Corrugated metal sheet covering

Oriented strand board
Water resistant reed coating (fica)
Heat resistant straw bale (50cm)
Water resistant reed coating (fica)
Wooden palette (2 layers)

[Figure 19]

A05

Assessing The Impacts Of Nicosia Master Plan In
The Historic Walled City: Policy Implications For
The Sustainable Development Of The Area

By Resmiye Alpar Atun and Pınar Uluçay

ABSTRACT

Nicosia Master Plan (NMP), a bi-communal initiative primarily aimed at building a dialogue between Turkish and Greek communities, ultimately contributed to the peace-building process through the socio-spatial and economic transformation it initiated. The walled city revival has received increasing attention since its implementation in 1987; and has gained world-wide recognition due to the financial support it has received from international agencies such as UNDP and USAID. Based on this framework, the study attempted to test whether the proposed strategies for the walled city was actually been implemented. Using an integrated impact assessment technique, the study questioned the ability of these strategies to trigger a territorial transformation towards sustainable urban regeneration. The main outcome of the study then demonstrates that the strategic vision, mechanisms and participative tools have not been fully utilized in the NMP as required to promote sustainable urban development, supporting greater urban integration.

Assessing The Impacts Of Nicosia Master Plan In The Historic Walled City: Policy Implications For The Sustainable Development Of The Area

By Resmiye Alpar Atun & Pınar Uluçay

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Nicosia Master Plan: Building Peace Through Collaborative Urban Planning

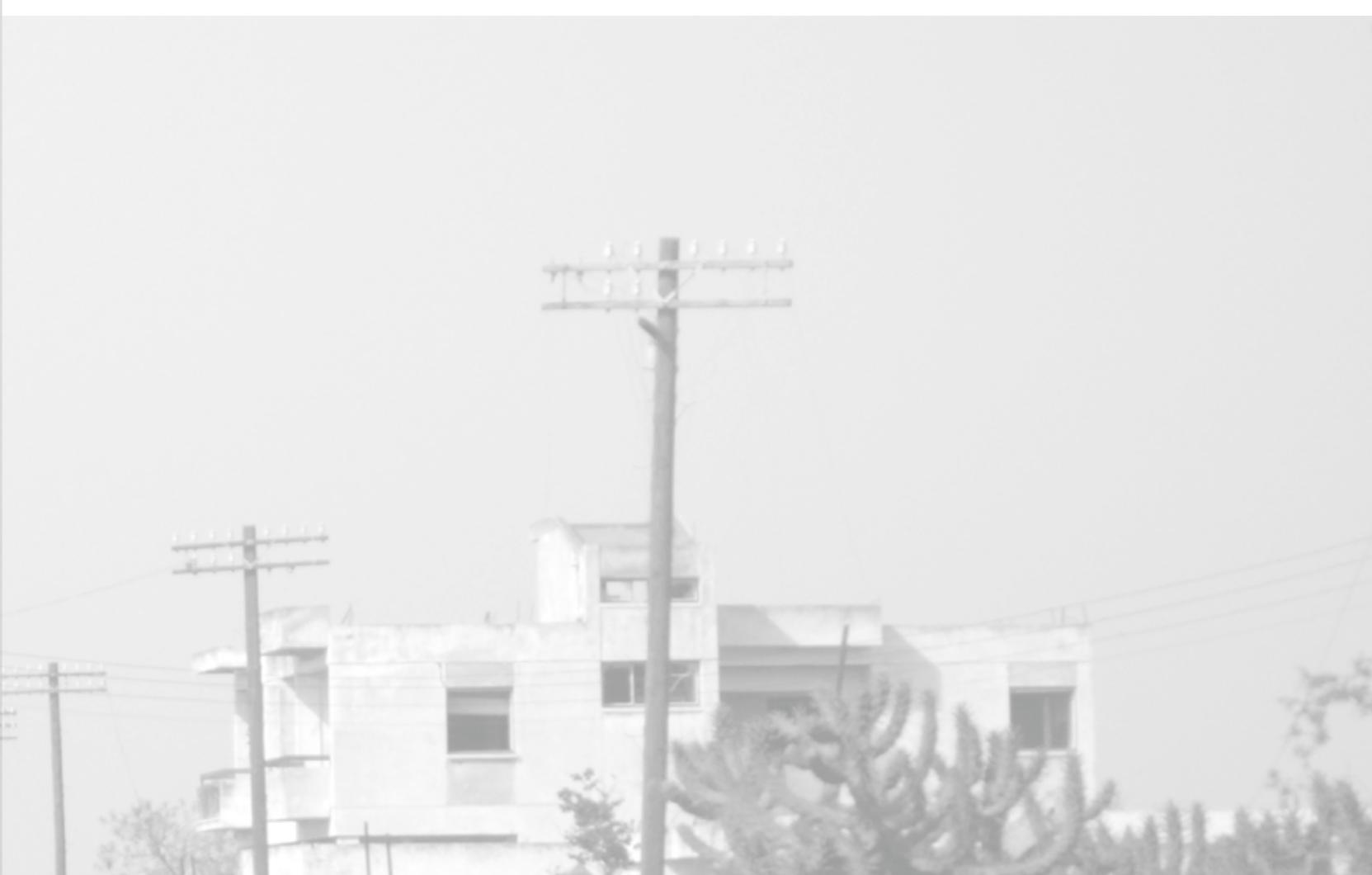The formation of a collaborative planning ground as a peace building measure in Cyprus has not only led to the emergence of the bi-communal Nicosia Master Plan (NMP), but paved the way for the preservation of the historic Walled City of Nicosia. Undoubtedly, the materialization of the NMP became possible with the outstanding efforts of the Turkish and Greek mayors of the time, Mustafa Akıncı and Lellos Demetriades who met for the first time in 1979 to initiate the establishment of a bi-communal technical committee for the preparation of a joint Master Plan which would promote a holistic development plan for the divided capital of Cyprus, Nicosia.

However, it was the availability of financial tools such as the technical aid and funding received from the United Nations Development Program (UNDP) and official assistance obtained from the United Nations Centre for Human Settlements (Habitat) that pushed the project towards a success story. Due to unstable political status of Cyprus, the NMP was delivered in several stages which required the collaboration, communication and training of Turkish and Greek Cypriot professionals. The first phase which includes 1981-1984 time period defined a general development strategy that searched for flexible and adaptable solutions to changing circumstances of the divided capital of

COMMUN' ICATION

Tuğçe Alkaş

Bufferzone refers to land without state authority and property. It defines a crisis which turns to an opportunity, to a multilayered product of anonymous participants supported by collective wisdom of generations. Therefore, this is not an accurate architectural proposal but a research about the possibilities, what if we import a seed, an agent which can resist the border and invades it. The occupants of this open city are people who are willing to strive, live, produce and consume together. In this micro communal city, the community has the right to implement their own free agreements, which means the city can evolve unexpectedly. Therefore, this project explores different possible scenarios for the same section of the city.

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Cyprus. As for the historic city center of Nicosia, a more detailed operational plan for the central area of Nicosia, including the historic centre and the central business district was developed during the second phase of the NMP which was completed between the years 1984 and 1986. The Walled City, as an invaluable exemplar of international heritage due to its historic, cultural and architectural value has been treated as the most significant part of the NMP especially after the third phase, which started in 1986. For this reason, attention was paid particularly to the formulation and implementation of a preservation and rehabilitation policy, for the decaying historic centre and the other conservation areas, which were considered as the most important and precious parts of the city. Nevertheless, scenarios were not only developed for the possible re-unification of the city but for

Figure 1a: Buffer Zone
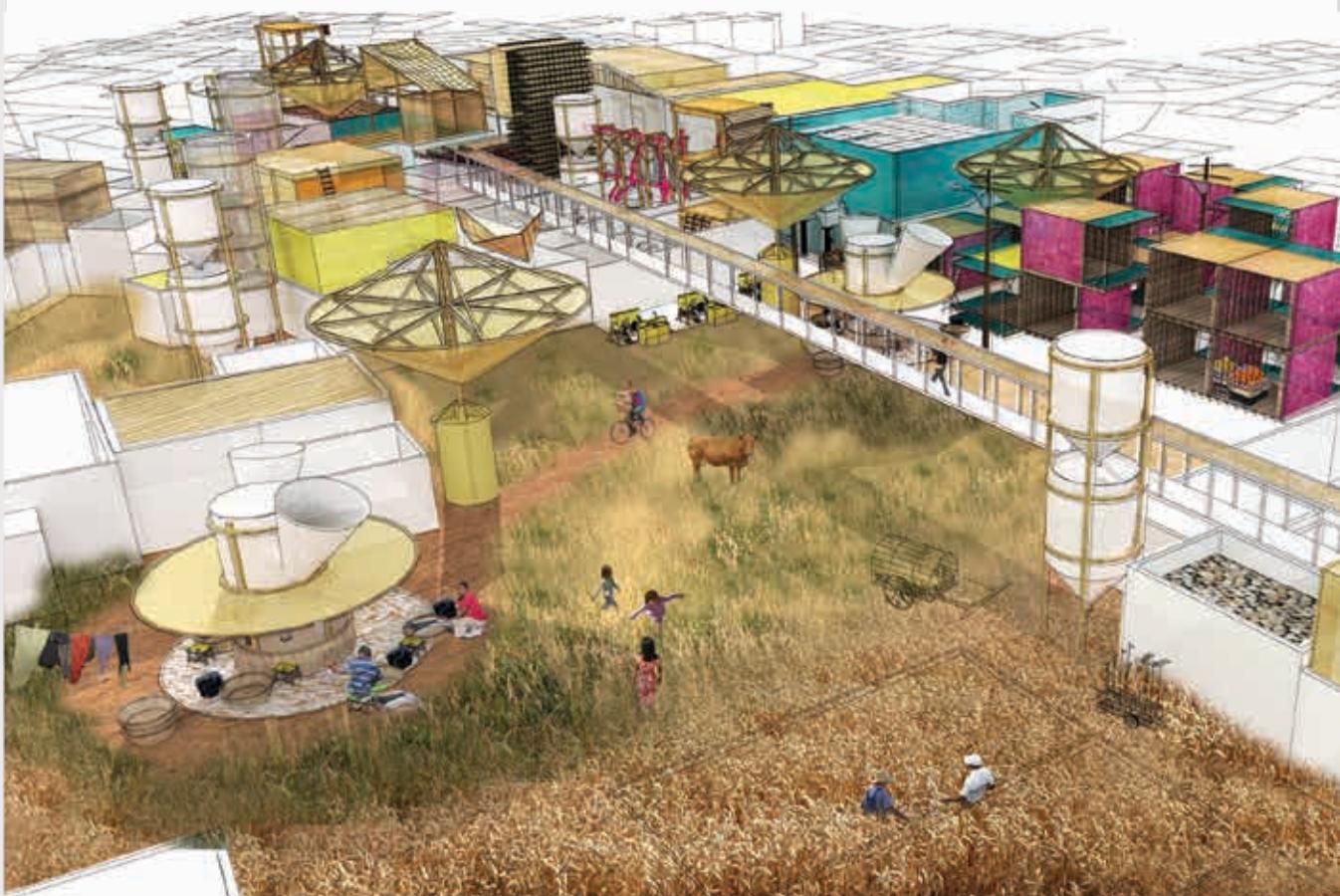
[Figure 1] Prospective scenarios on triggering effects of micro cities throughout the Bufferzone.

the continuation of the current division status as well.

Towards An Integrated Urban Vision For The Historic City Core

The extension of the Walled City beyond its historic walls is widely associated with the British Colonial policy, where opportunities for new business centres were created, yet, turning the multi-functional historic centre into a dead as well as an edge zone. For many years to follow, the historic area had been subject to physical decay and socio-economic decline, giving rise to loss of population and employment, as well as the deterioration of architectural and cultural heritage and environmental quality (figure 1a-1b, figure 2). This was coupled with traffic congestion, lack of sufficient car-parking spaces, lack of pedestrian facilities, very few open green spaces, and a lack of identity due to declining interest in the central business district as a means of social transformation in the area.
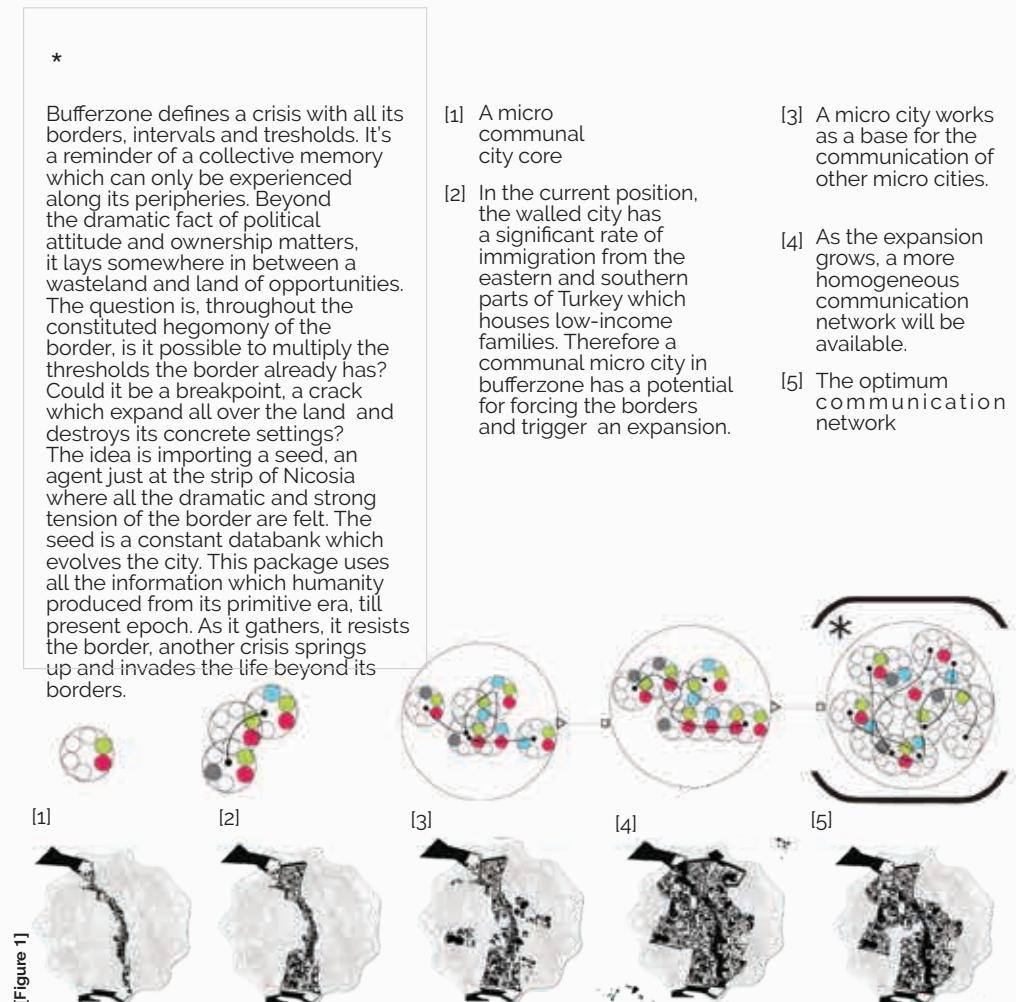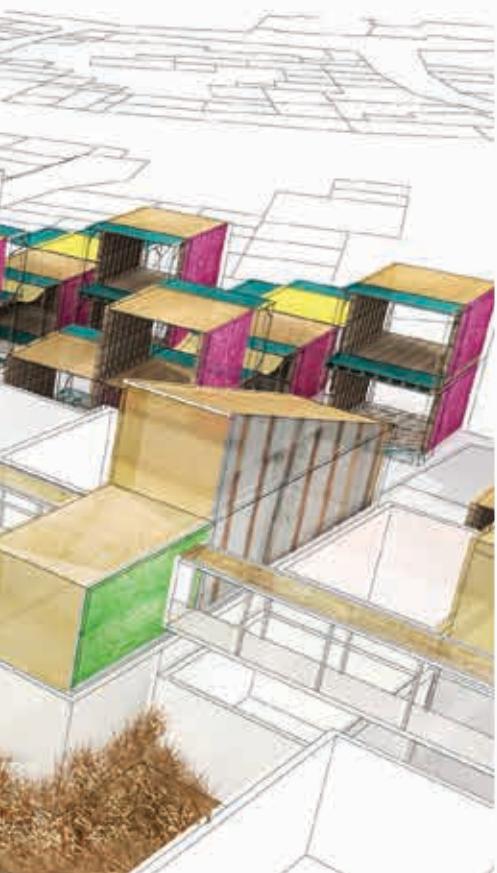
Within this general framework, the conservation policy of the Nicosia Master Plan, attempts to develop sustainable solutions for the social, economic and physical revitalization of the area so that the historic city re-establishes its significant socio-economic and cultural role in the modern-day Nicosia. This has led to the restoration of the central business district in Selimiye area as well as the rehabilitation of the enclosing environment (figure 3). The Selimiye district was chosen in specific as it includes important historic monuments such as the Selimiye mosque (St. Sophia Cathedral), the Bedestan (St. Nicholas Church), Haydar Pasa Mosque (formerly St. Catherine's Church), Chapter House, the two Turkish inns, the Buyuk Khan and Kumarcilar Khan, the Great Baths (Buyuk Hamam), and the Municipal Market. Other special projects involving the restoration of the architectural heritage, the rehabilitation of neglected areas, the improvement of green open spaces, the improvement of traffic and parking conditions and the enhancement of pedestrian facilities (figure 4) have also

*

Bufferzone defines a crisis with all its borders, intervals and tresholds. It's a reminder of a collective memory which can only be experienced along its peripheries. Beyond the dramatic fact of political attitude and ownership matters, it lays somewhere in between a wasteland and land of opportunities. The question is, throughout the constituted hegemony of the border, is it possible to multiply the thresholds the border already has? Could it be a breakpoint, a crack which expand all over the land and destroys its concrete settings? The idea is importing a seed, an agent just at the strip of Nicosia where all the dramatic and strong tension of the border are felt. The seed is a constant databank which evolves the city. This package uses all the information which humanity produced from its primitive era, till present epoch. As it gathers, it resists the border, another crisis springs up and invades the life beyond its borders.

[1] A micro communal city core

[2] In the current position, the walled city has a significant rate of immigration from the eastern and southern parts of Turkey which houses low-income families. Therefore a communal micro city in bufferzone has a potential for forcing the borders and trigger an expansion.

[3] A micro city works as a base for the communication of other micro cities.

[4] As the expansion grows, a more homogeneous communication network will be available.

[5] The optimum communication network

[1] [2] [3] [4] [5]

[Figure 1]

Assessing the impacts of foreign projects in the historic Walled City of Nicosia: policy implications for the sustainable development of the area
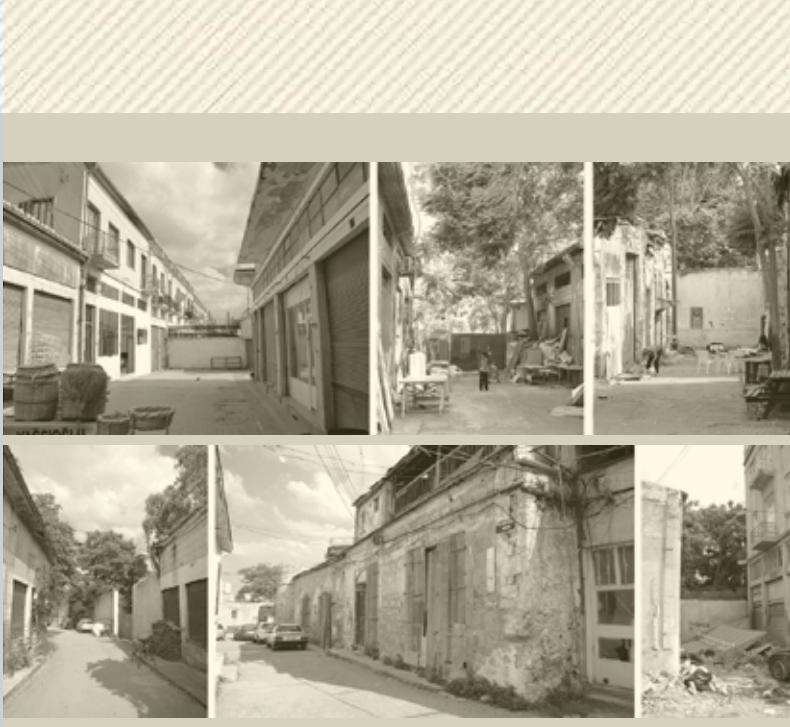*by Resmiye Alpar Atun And Pınar Uluçay*

Figure 1b: Buffer Zone

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[Figure 2]

[Figure 3]

[Figure 2] Section shows current ruined buildings in the Bufferzone.

[Figure 3] Section shows utilization of current ruined buildings as a template for the new micro city life along same section.

[Figure 4] Layers of the micro city.

been implemented or are scheduled for implementation. These include restoration of the city walls, improvement of landscaping of both bastion and moat areas (figure 5); improvement of the traffic and road structures around Kyrenia Gate, and the road leading to Ataturk square. The budget allocated to the Northern part of the Walled City has alone reached to a total of 35,000,000$, which proves that the regeneration of the historic city is of high significance both for the international community and Turkish and Greek Cypriot communities in Cyprus.

The Role Of Foreign Aids In The Urban Integration Process

United Nations Development Programme (UNDP) and the United States Agency for International Development (USAID) started providing support for small-scale bi-communal projects beginning from 1970s in order to help building bridges between Greek Cypriots and Turkish Cypriots. The low-profile endorsement of bi-communal contact changed in 1998 when the two organisations agreed to establish the Bi-communal Development Programme (BDP). The BDP was the first concerted effort by the international community to solicit and fund civil society initiatives that brought Greek Cypriots and Turkish Cypriots together to work on issues of common concern. This was followed by the launch of the Action for Co-operation and Trust programme (ACT) in 2005 by UNDP and USAID. Prior to the accession of Cyprus (south) to the European Union (EU) in 2004, the EU in collaboration with UNDP started running another funding programme called Partnership for the Future (UNDP-PFF) which took the place of UNDP/UNOPS that has been supporting the on-going peace-building process in Cyprus through different levels of interventions. The relaxation of crossing restrictions between North and South Cyprus prior to the entry of Cyprus to the EU in 2003, has made Greek Cypriots and Turkish Cypriot face-

MICRO CITY
As a survival instinct, micro city believes in systematical evolution. Destruction is a part of production, micro city adapts, invents, produces, duplicates, if necessary it destroys itselfs. It uses all the resources which is given. As a part of development, sometimes it may even waste its resources.

Nicosia has a strategic place in all along the Bufferzone. If the microcity crops out in this specific point, its attitude will change. It is going to hack the social, educational, public, economical infrastructures of the living city which stands in two opposite sides. It uses the genetic codes of the current city fabric of the dead zone. It is a space of emplacement for the ruins.

As time passes by, when all the buildings and memories have collapsed, micro city will still carry the genetic codes of the Bufferzone. But then again, it will convert the genetic codes as well.

NO (WO)MAN'S LAND
In 1974, the time was frozen for Bufferzone. People are gone, buildings are ruined. It has been seized by the nature.

[Figure 4]

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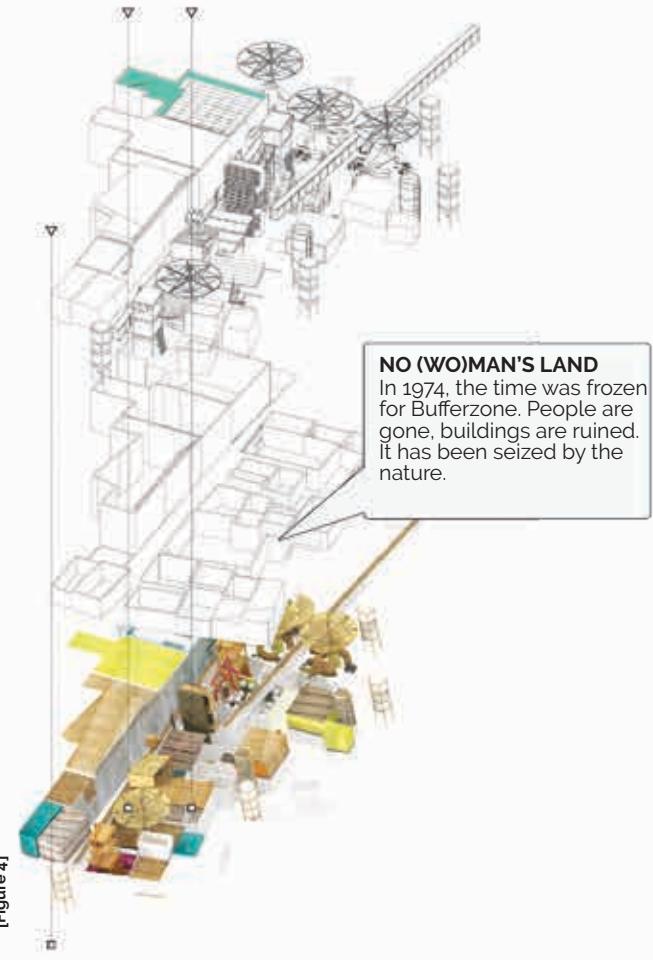
to-face contact possible – enabling the scope of both Action for Co-operation and Trust programme, ACT's work and UNDP-PFF works to be far more extensive. After that date, new ways of supporting peace, reconciliation and civic engagement in Cyprus and within the wider Euro Mediterranean region came into the agenda. This was coupled with the provision of partnership with a variety of stakeholders across the island as well as the establishment of a platform for dialogue that helped increase citizen involvement in reconciliation efforts within the scope of projects such as; supporting the implementations of Nicosia Master Plan, private sector development, landmine and ordnance clearance of the buffer zone, economic development through infrastructure rehabilitation and community development, community development in villages and towns in the northern part of the island, the committee for missing persons in Cyprus, opening of new crossings became determinants in the exploration of the process.

After the completion of these projects, in 2010, the UNDP and EU conducted the existing and future works on two main themes; promoting cultural development by supporting the technical committee on cultural heritage and urban upgrading and community development providing support to the implementation of large bi-communal infrastructure projects.

BREAK POINTS OF THE BORDER
According to characteristics of its borders, the intentional community at Nicosia has been seperated to three main bases which are; cultural, industrial and agricultural bases. Three critical points can be evaluated. Ledra Street is for temporal, daily usage of the Bufferzone by non-permanent occupants of the micro city. Bandabuliya, carpenters' street and old public houses may work as an industrial base due mainly to their manufacturing and trading possibilities and walled city may specialize in agricultral production.

buffer zone
ruined buildings
trading surfaces

[Figure 5]

[Figure 5] Zone map shows three critical links through the strip of Nicosia Bufferzone.

[Figure 6] Prospective sce- narios on how constant databanks convert cities in different aspects.

CONSTANT DATABANKs:
Databanks are minor information packages which have been developed by experts such as architects, scientists, engineers and artists. A communal micro city starts its life with this package and evolves in many ways according to its geographical, socio-cultural, demographic, educational and environmental features.

ANALYSIS:
According to the diagrams on the right, as the micro communal city grows, the information from constant databank evolves either. If we compare the microcity A and B, we interpret that, micro city A evolves in agriculture field, conversely, micro city B has an evolution in industrial field.

This may cause a compulsion to communicate with other cities, and with the city beyond the borders. Trading, not only the output but also produced information is vital for all micro cities.

MICRO CITY A

MICRO CITY B

*DATABANKS [db]
ENERGY DB.
INDUSTRIAL DB.
AGRICULTURAL DB.
TRANSPORTATION DB.
EDUCATIONAL DB.
SOCIO-CULTURAL DB.

#1 uniting
#2 multiplication
#3 development
#4 outsourcing
#5 workshops
#6 trading

[Figure 6]

base

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impacts of foreign
projects in the
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the area
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Assessing The Impacts Of Nmp As Major Inputs For The Process Of Unification: The Methodology
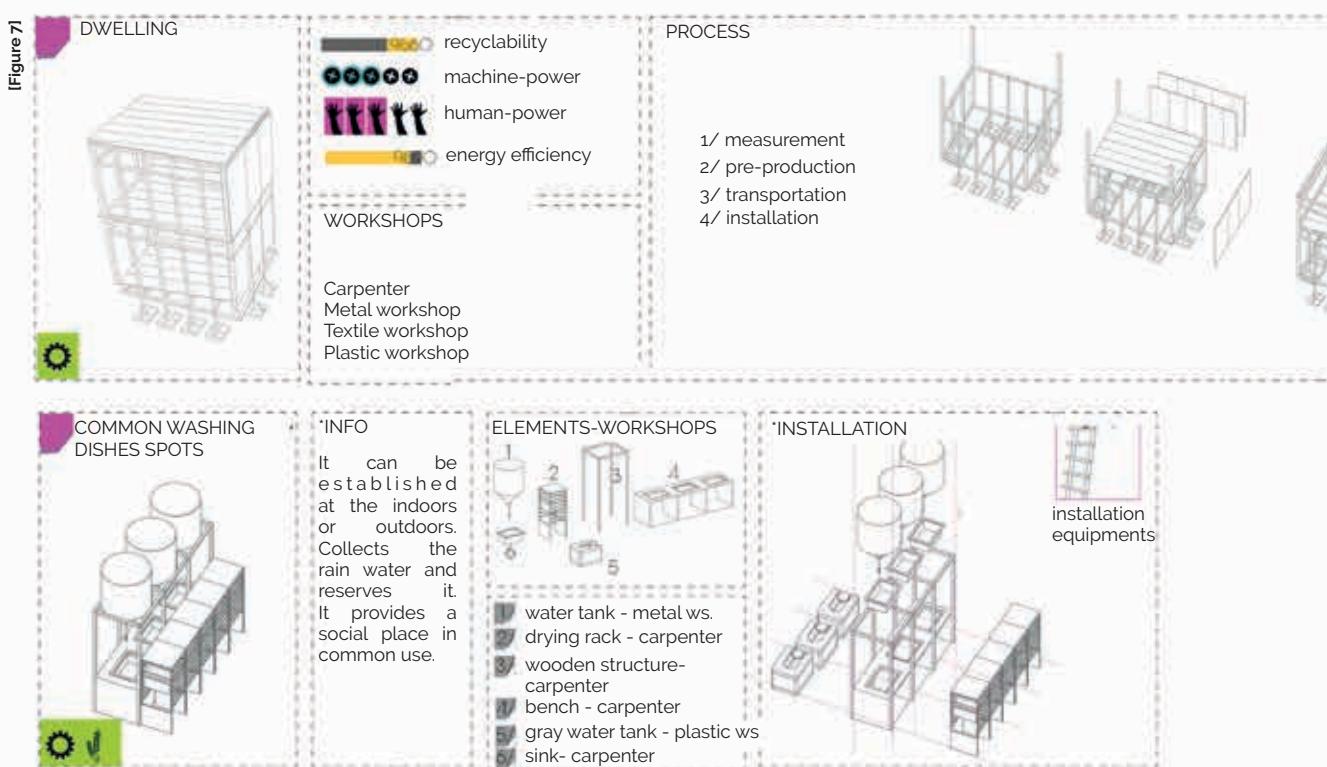
The academic research conducted by the Department of Architecture and Department of Economics of Eastern Mediterranean University in collaboration with Cyprus Social Research and Educational Consultancy Centre (KADEM/Nicosia) aims to provide an impact assessment of Nicosia Master Plan on the historic Walled City so that an overall evaluation of strategies put forward for the conservation and revitalization of this area can be realized. The project includes evaluation of the economic, social and physical/environmental impacts of the UNDP, USAID, and EU implemented projects exceeding the total of 35m dollars.   Accordingly, the study questions whether the revitalization activities

of the foreign agencies mentioned above have managed to trigger a transformation in the area in terms of job creation, increase in the home ownership, demographical change in terms of sustenance of local culture, rise in property values, awareness in public participation, overall satisfaction from the area, an increase in the quality of life, improvement in transportation (vehicular/traffic), and an increase in the use of public spaces. Another question that research investigates is whether strategies put forward for the Walled City have actually been realized.

In order to achieve above objectives, the integrated impact assessment technique is used as a methodology. It is an instrument now widely used to assess the effects of plans and policies so that the degree of sustainability of the implemented plans can be evaluated. In need to achieve this, pre-determined set of social–

[Figure 7]

DWELLING

recyclability
machine-power
human-power
energy efficiency

WORKSHOPS

Carpenter
Metal workshop
Textile workshop
Plastic workshop

PROCESS

1/ measurement
2/ pre-production
3/ transportation
4/ installation

COMMON WASHING
DISHES SPOTS

˙INFO

It can be established at the indoors or outdoors. Collects the rain water and reserves it. It provides a social place in common use.

ELEMENTS-WORKSHOPS

1 water tank - metal ws.
2 drying rack - carpenter
3 wooden structure- carpenter
4 bench - carpenter
5 gray water tank - plastic ws
6 sink- carpenter

˙INSTALLATION

installation equipments

[Figure 7] Image sets of initial architectural databank kits.

economical and environmental indicators are identified to test out/monitor plans/policies, in this case the outcomes of Nicosia Master Plan. After setting out the general set of indicators required for testing out sustainability, a pilot study has been accomplished to reach to applicable indicators for the Walled City of Nicosia. This is followed by the tailoring of context specific questionnaires and identification of stakeholders who has benefited from the Nicosia Master Plan. Then, a comprehensive survey on households, business owners, local and foreign visitors –who are the actual stakeholders that shall be affected or is already being affected from the revitalization efforts taking place in the Walled City– is accomplished.

Four different questionnaires (one for households, one for workplaces and the other two for local/foreign visitors) were developed commonly by EMU research team and Cyprus Social Research and Educational Consultancy Centre (KADEM). The fieldwork and response rate of the survey was tested by four different surveys. The Progress in Methodology, an instrument and scale have been developed based on the previous literature in the field. Pilot study has been carried out with 30 respondents which led to the distribution of questionnaire forms to a total of 862 participants living and/or working and/or visiting the Walled City of Nicosia.

Findings & Discussions For Further Initiations:

The results of the research indicate a multi-layered perception by different user groups where as part of a continuum, the segments of the city are making an appearance in relation to each other as a setting, where each part, as an entity, has its own particular character. Therefore, the method of intervention should be considered, according to the shared 'differences' that support sustainable 'outcomes' to form and sustain shared meanings in the peace building process.

The main outcome of the research proves that the strategic vision, its mechanisms and participative tools were not

SOLAR OVEN TYPES

*INFO
Parabolic Oven

It collects the sun rays in one point.
Max-200 °C

*INFO
Box Oven

Provides cooking slowly with green house effect.

*INFO
Panel Oven

Combination of box and parabolic oven.
Max-140 °C

WATER COLLECTOR

*INFO
The rain flows through the water-resistant textile funnel and is collected at the reservoir which is situated at the bottom of the structure. Pipe combinations provide water supply for the city.

ELEMENTS-WORKSHOPS

timber- carpenter

plastic tank- plastic workshop

water-resistant textile textile workshop

*INSTALLATION

installation equipments

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Figure 3: Renovation Restoration Projects

[Figure 8]

[Figure 9]

[Figure 8] Section 2a, scenario shows simultaneous events. Databanks, common kitchen, market place. Based on exchange of knowledge at the periphery of the border.

[Figure 9] Section 2b, scenario shows market place, common showers, art walls. Based on exchange of goods at the periphery of the border.

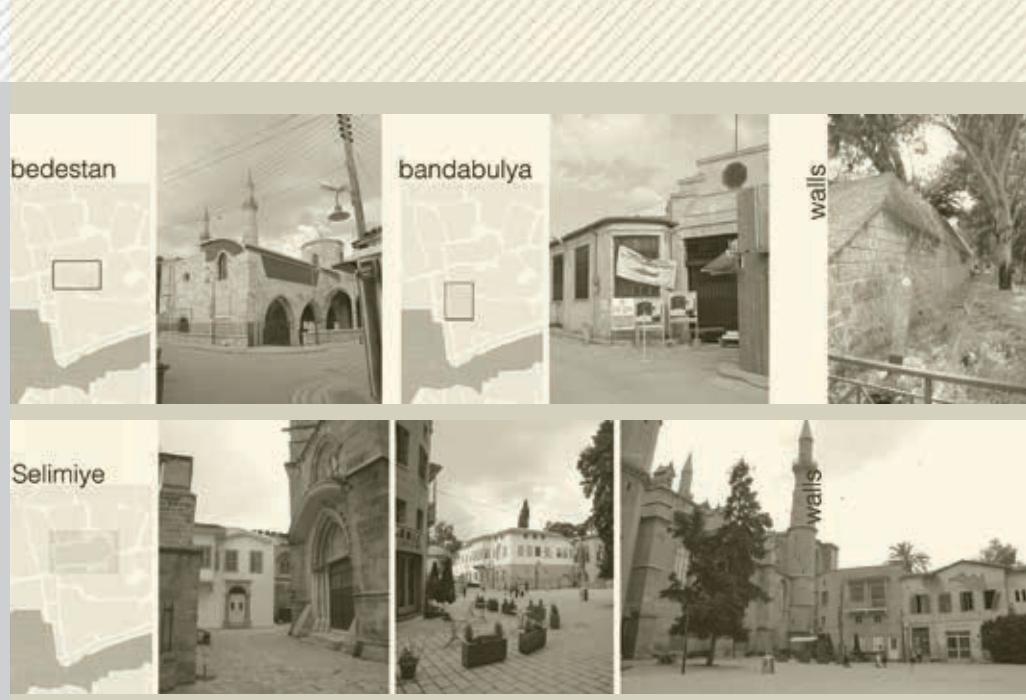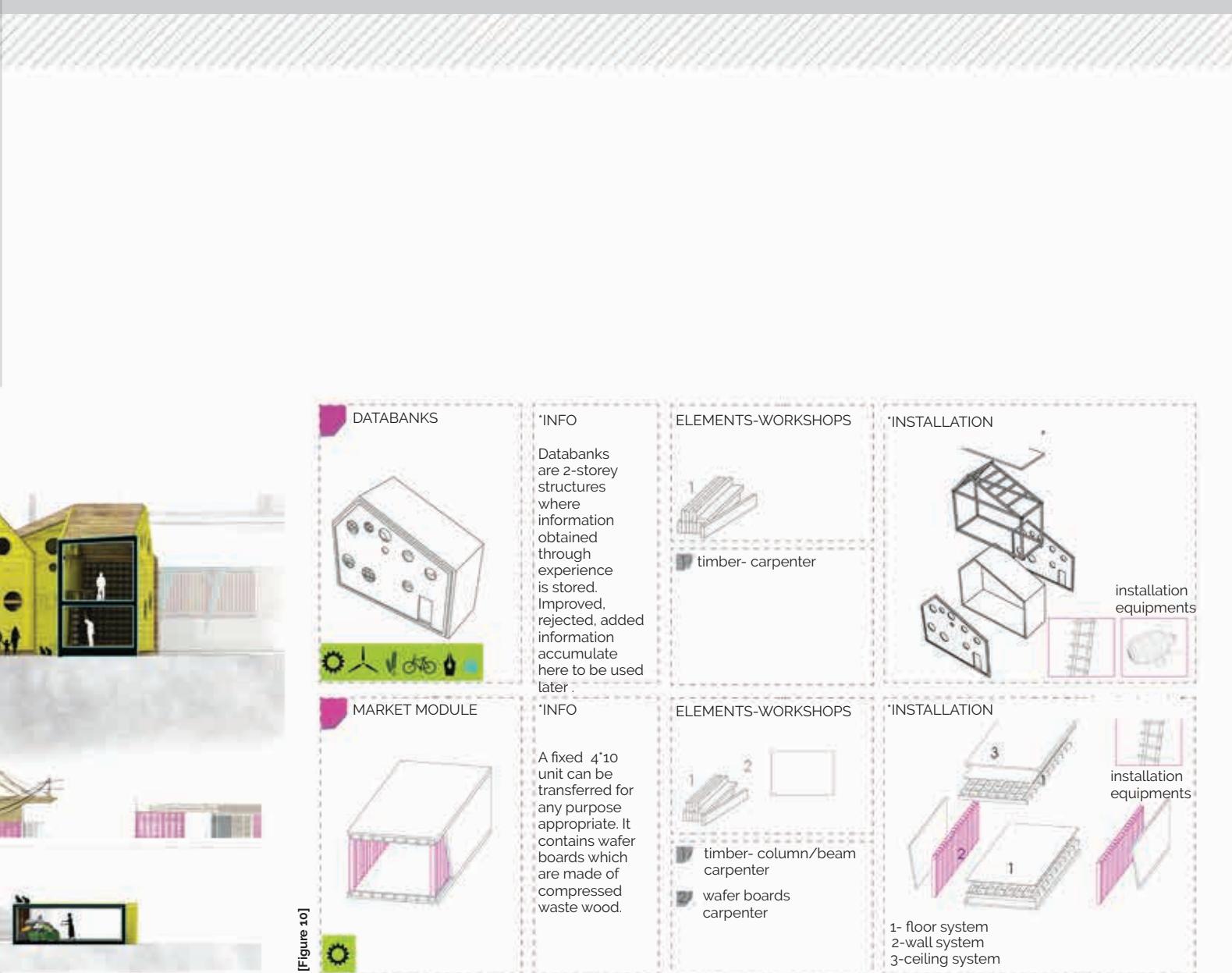**[Figure 10]**Image sets of initial architectural databank kits.

achieved which were required for the promotion of sustainable urban development supporting further urban integration. The participatory mechanism with required tools of governance and holistic policies of sustainability should be foreseen. Based on primary survey findings- conducted with all user profiles (inhabitants, business owners, local visitors, foreign visitors) and managers & authorities, following findings can be listed:

–Participation and Urban Governance, participation of all stakeholders(public/private/NGO) to the project process, from the begining; planning/implementation and control has not been achieved. This has negatively affected the consistency within the implemented projects at various scales. Therefore, overall guidelines upon short, middle and long-term aims and objectives and further guidance within and between different structures (UNDP- ACT&UNDP-PFF) should be re-considered. Additionally, it has been observed that the government policies work against the strategies of NMP and private sector, conclusively being

left out from the process. Although there are initiatives of EU/UNDP to support the private sector, it is observed that there is not a special allocation for the Walled City of Nicosia. Due to the top down approach followed; more than 90% of the business owners in the area did not participate in the decision making process of the NMP relating to the proposed improvement within the area. This is reflected on the survey results where 57% of the owners indicated that the revitalization activities did not have any impact on their environment.

The difficulties experienced in managing participation/ coordination and cooperation amongst bodies within the project process (initiation-design/implementation/ monitoring and control) has decreased the impact of the project outcomes. For example, Evkaf foundation as one of the oldest local, profit based institutions holding the ownership of many historical heritages such as Buyuk Han, Bedesten, Haydar Pasa Mosque and part of Bandabuliya did not get involved in the process of the NMP; and

[Figure 10]

DATABANKS

*INFO

Databanks are 2-storey structures where information obtained through experience is stored. Improved, rejected, added information accumulate here to be used later .

ELEMENTS-WORKSHOPS

timber- carpenter

*INSTALLATION

installation equipments

MARKET MODULE

*INFO

A fixed 4*10 unit can be transferred for any purpose appropriate. It contains wafer boards which are made of compressed waste wood.

ELEMENTS-WORKSHOPS

timber- column/beam carpenter

wafer boards carpenter

*INSTALLATION

installation equipments

1- floor system
2-wall system
3-ceiling system

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their understanding of the aims of this project remained limited in its scope. These valuable historical heritages are now either vacant due to high rental rates, or poorly managed in terms of opening hours.

Based on participation of all stakeholders including NGOs, project stages has to be formulated with the process (planning/implementatiom,monitoring&control). Horizontal (between stakeholders) and vertical (between project stages within process) coordination is required to reach sustainable and effective outcomes. As one of the main tools of governance, bottom-up strategies, based on multiple-representation of stakeholders through project process upon "shared platform" has to be considered.

–Holistic aims (Physical/social/Econimical) for enhancing locality and objectives based on inclusive policies:

Interviews with experts revealed that NMP did not include a detailed strategy on how to enhance/create local capacity. The survey results with local business owners indicated that majority of the employees are citizens of Republic of Turkey (RoT). The profile of the businesses which is primalrily based on garment sales imported from Turkey, reveals that they are not of nature to support local capacity. Additionally, the interviewed local visitors mostly suggested that they do not wish to own a business/or work in the Walled City.

According to the survey results, majority of the businesses (65%) in the Walled City have been there for 1-10 years period; and their main

[Figure 11] Section 3a, scenario shows simultaneous events. Market place, storehouses, manufacturing areas. An alternative to Bandabuliya.

[Figure 12] Section 3b, scenario shows databanks which evaluate Bandabuliya's density of usage to exchange knowledge and store the knowledge from out of the border.

[Figure 13] Plan
1-common kitchen
2-storage (kitchen)
3-storage (market)
4-square
5- collective art wall
6-market place/1
7-market place/2

[Figure 11]

[Figure 12]

reasoning is the central location of the area rather than its local/historic values. Although there are initiatives of the NMP to include local businesses (promoting local skills, i.e shops and cafes in Buyuk Han), the existence of unsustainable enterprises still dominate the area (i.e shops selling imitation textiles, electronics, etc.). According to another survey, the investment in human capital is very low. There is also not enough part-time job opportunities available for the potential inhabitants who are mostly housewives.

- Inhabitants/Daily Living Patterns: (to promote locality, together with contemporary improved image)

The existence of low-income user profile in the area made the original task of the NMP rather difficult. This has worked negatively for the sustenance of restoration of buildings/neighbourhood. Although there have been efforts to bring local inhabitants to the area, the implemented pilot project proved that targeted population (old settlers of the Walled City and/or new young middle class couples) will not prefer to come and live in the area due to many prejudices that exist towards the Walled City of Nicosia. The potential inhabitants are mostly low income RoT citizens who do not want to leave due to paying no rents or sometimes very low rents. The accessibility of the area also makes it attractive for the existing users. Although the daily living patterns of locals (visitors and residents) are explored according to their preferred destinations, the temporary population (accommodated in the area for a limited period without dwelling) experience the city through individual functions/locations, where streets are tools to reach from one point to another. However, local visitors experience the city as integred, focusing on the ties between certain destinations. Although there are efforts of the EU/UNDP to support the introduction and/or development of NGOs, not many initiations regarding the Walled City has been generated. Only 6% of the businesses in the Walled City are members of the Chamber of Trade and Craftman

The main approach assumes that the production of space evolves naturally with its participants, according to its simultaneous events and juxtaposed circumtances. On that account, one of the presumable section is this. In this specific point, industrial base may pretend to be like a fragment of the border. Beyond the border, there lays the collective memory of the old public houses and dynamism of the street which works as a carpenters' production area. Consequently, the micro city can be articulated to these characteristics of the border in this specific point. It may evolve as an interface for production and exchange with its manufacturing, storehouses, databanks and marketing spaces, as a base for production and exchange of social, physical, economical requirements.

[Figure 13]

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or/and Union of Restaurants Entrepreneur. Therefore, the existing inhabitants of the Walled City (mainly people coming from Turkey with low-income level) should be integrated with the local population (as it was envisioned by NMP) in order to increase the variety (income level/age group/socio-cultural background) of existing demographic structure. This requires holistic policies including social concerns envisioning developments through various time-spans (short-run, middle-run, long-run). A positive output from the survey has been the percentage of people who travel to their work on foot, that provide potential for encouraging improvement of pedestrianization of the area. Householder survey also revealed that more than 50% of the settlers use car as a means of transportation and they like to park their cars near their houses. Yet, there are complaints regarding the traffic

problems/accessibility, lack of parking plots and green spaces. Although infrastructure implementations envisioned by the NMP has been completed, no special provisions regarding the attraction of alternative transportation to vehicular traffic has been promoted.

It is clear that there is a level of sense of community, where safety and security is mentioned as positive by inhabitants, but the overall sense of identity is defined acording to their home-land (mainly they are from different parts of Turkey). The survey results have revealed that the householders living in the area identify themselves as Turkish and Anatolian rather than citizens of Nicosia and the Walled City due to their country of origin. Although the Walled City is distinctive with its physical structure, this does not create a sense of belonging for the people living in the area.

[Figure 14] Section 4a, scenario shows simultaneous events. Common kitchen and stockbreeding. Temporal usage for cooking workshops through Ledra Street.

[Figure 15] Section 4b, scenario shows wine factory and storage. Temporal usage for wine producing workshops and degustation areas.

[Figure 16] Plan
1-common kitchen
2-degustation
3-kitchen
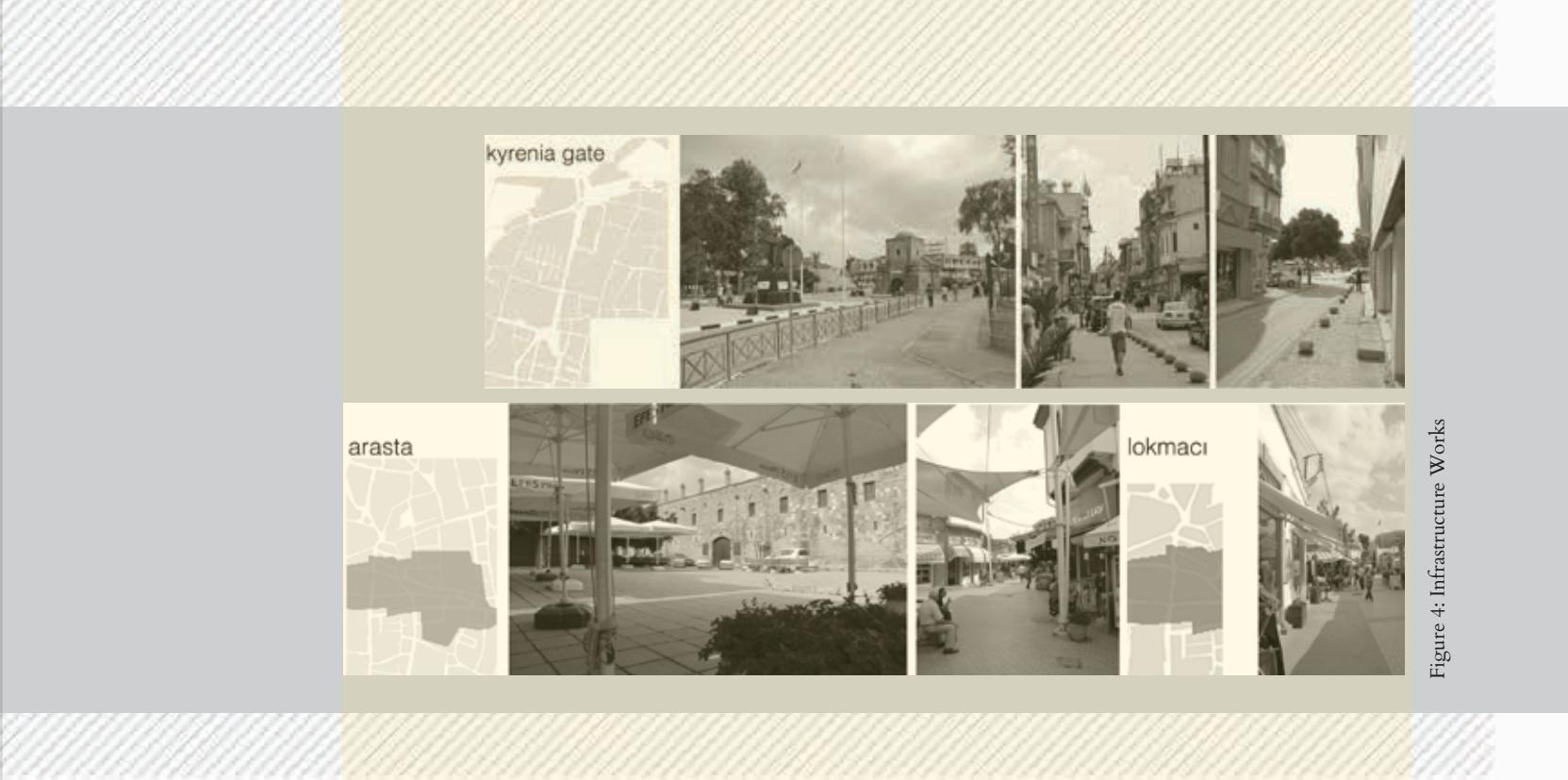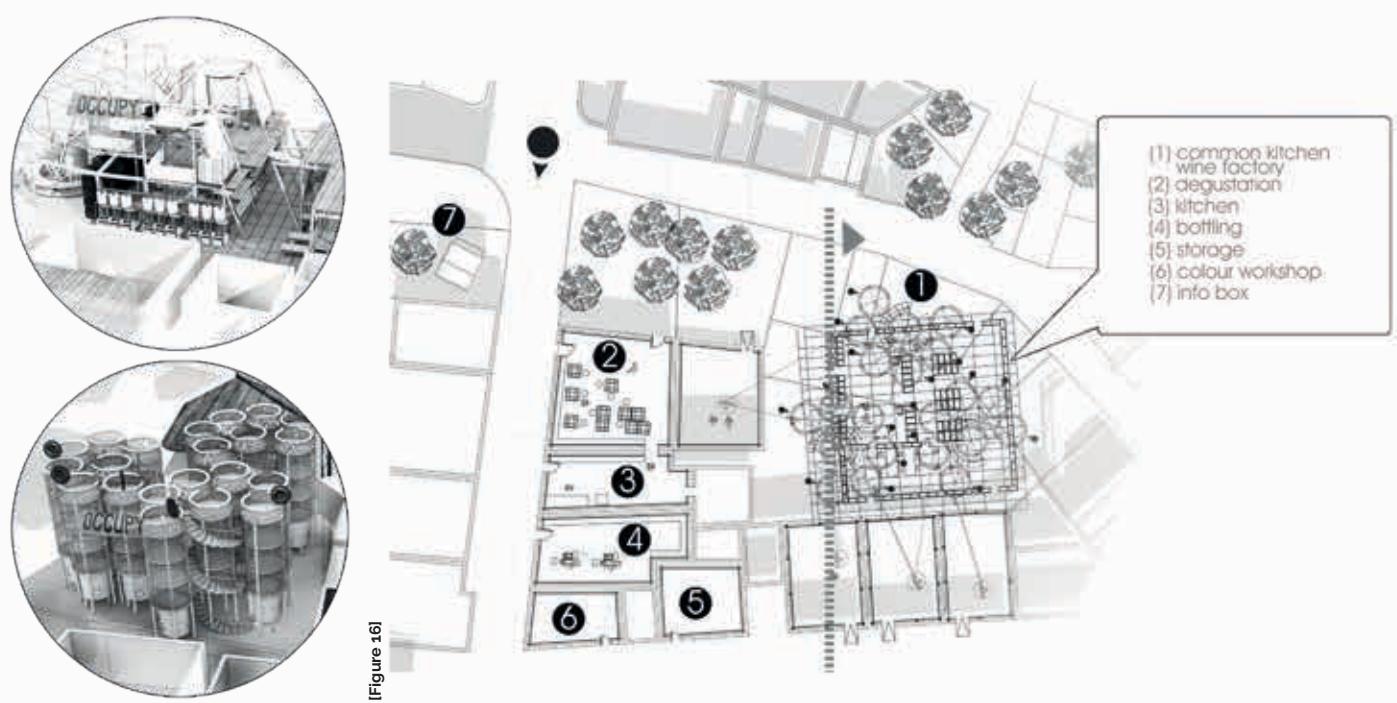4-bottling
5-storage
6-colour workshop
7-info box

[Figure 14]

[Figure 15]

kyrenia gate

arasta

lokmacı

[Figure 16]

(1) common kitchen
wine factory
(2) degustation
(3) kitchen
(4) bottling
(5) storage
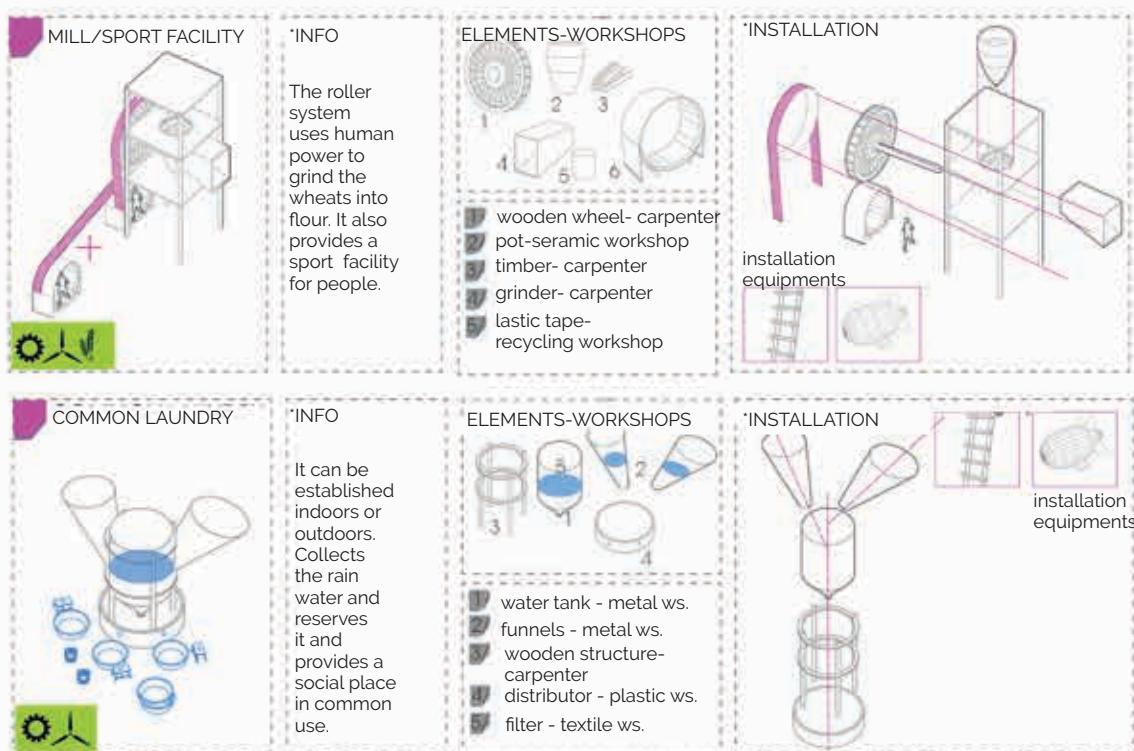(6) colour workshop
(7) info box

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Overall Improvements By Means Of Opening Of The Lokmacı Gate And Conducted Revitalisation Works:

The survey results indicated that the expected outcome of revitalisation works did not match with the reality. (i.e. increase in visitor number, increase in visitor variety, product variety, shopping amount, etc.). However, all target groups are satisfied with the opening of the Lokmacı gate.

58 % of the businesses owners suggested that there has been a positive impact regarding number/variety of visitor profile. 60% of the same target group believes that this has been positively reflected on the Walled City in general. Although stakeholders evaluated the impact of both actions as similar, the results reveal that opening of the Lokmacı Gate as a political will has been more influential than revitalisation works.

Although interviews with foreign tourists have showed awareness towards improvement done in the area, questionare results prove that the overall image of the Walled City is still negative and the implications/efforts have not been enough to improve it. According to the survey results, they like the authenticity of the area and evaluate their daily experiences as positive; however they do not prefer to stay longer than a few hours in the area. This is also related with the overall image of the Walled City. The inhabitants/householders of the Walled City stated that the impact is neutral by means of environmental quality (traffic, decaying physical environment, environmental cleaning, etc.) and of social concerns (neighbourhood relations, developing attachment to the area, creating job

MILL/SPORT FACILITY

*INFO

The roller system uses human power to grind the wheats into flour. It also provides a sport facility for people.

ELEMENTS-WORKSHOPS

1 wooden wheel- carpenter
2 pot-seramic workshop
3 timber- carpenter
4 grinder- carpenter
5 lastic tape- recycling workshop

*INSTALLATION

installation equipments

COMMON LAUNDRY

*INFO

It can be established indoors or outdoors. Collects the rain water and reserves it and provides a social place in common use.

ELEMENTS-WORKSHOPS

1 water tank - metal ws.
2 funnels - metal ws.
3 wooden structure- carpenter
4 distributor - plastic ws.
5 filter - textile ws.

*INSTALLATION

installation equipments

[Figure 17] Image sets of initial architectural databank kits.

opportunities, recreational facilities, etc.). They found its impact positive in terms of increasing number/variety of visitors to the area, increasing shopping opportunities, variety of products, etc., although increase in house rents and product costs were a major concern. One of the important outputs of the survey is that due to feeling of safety and security, the inhabitants are satisfied with their environments with no future plans to move out from the area.
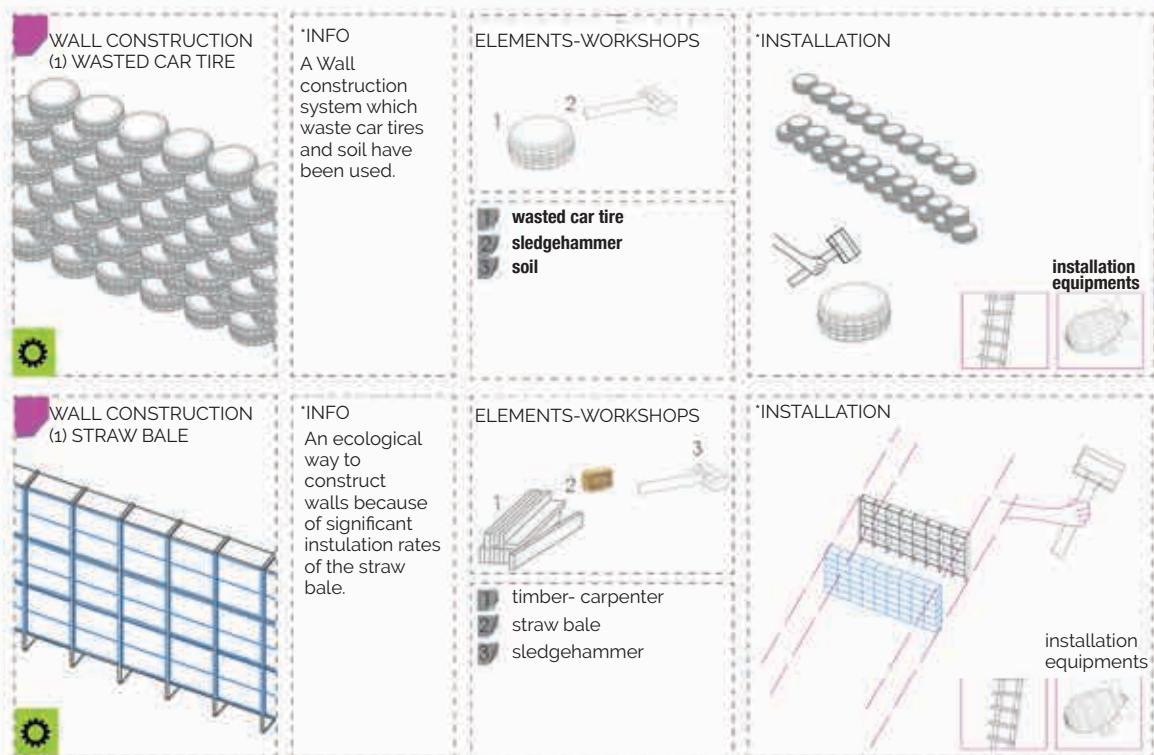
Conclusion

The conservation/revitalization strategy behind the Nicosia Master Plan promised the rehabilitation of the old city through restoration of buildings/neighbourhoods/infrastructure so that the Walled City can assert itself as the cultural centre of the capital. This process involved social/economical and physical/environmental concerns for the overall improvement of the area.

The main aim of the regeneration policies was to create,

'balanced development', and 'equity' so that quality of life in various parts of the city can be enhanced both physically and socially. In this way, the Walled City as a whole could became an asset, for Nicosia and for Cyprus at local and National scale respectively.

Today, the NMP has expanded its scope together with the entry of Cyprus to the EU which was coupled with the opening of a significant barricade-Lokmacı gate-in the Walled City. This has naturally changed the magnitude of Nicosia Master Plan although resolution of Cyprus conflict was one of the scenarios set out by the team of NMP. This has created a highly competitive environment for the enterprises of Northern Nicosia due to lack of variety, high quality and low priced goods.

There is a need for new forms of co-operation and co-ordination as well as promotion of economic growth and sustainable development for the upgrading of the quality of life in Northern part of the Walled City especially

WALL CONSTRUCTION
(1) WASTED CAR TIRE

*INFO
A Wall construction system which waste car tires and soil have been used.

ELEMENTS-WORKSHOPS

1
2

1 wasted car tire
2 sledgehammer
3 soil

*INSTALLATION

installation equipments

WALL CONSTRUCTION
(1) STRAW BALE

*INFO
An ecological way to construct walls because of significant instulation rates of the straw bale.

ELEMENTS-WORKSHOPS

1
2
3

1 timber- carpenter
2 straw bale
3 sledgehammer

*INSTALLATION

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when the current status of the market is greatly influenced by the absence of EU standards and unrecognized status of North Cyprus.

The existing situation on the other hand involves piece-meal implementations by separate bodies (department of planning/antiquities/ municipality/private agencies) that do not support the involvement of stakeholders in the Walled City. A participatory mechanism should be developed for creating a more competitive economy, high quality environment and participative community in the Walled City. It is also important to fill the significant gaps between the decision-making mechanisms (central government, local government, NGO's) through the process of planning (designing, implementation, control and monitoring). Consequently, there is an urgent need for an alternative approach that shall ensure sustainable development of the area. In order to achieve this objective, new NMP provisions that are capable of combining multi-level actors, activities and institutions are required. This means the production of an urban policy that will target long-run sustainability of the region, making the Walled City not only a significant area within Nicosia but a competitive city within Cyprus and the EU.
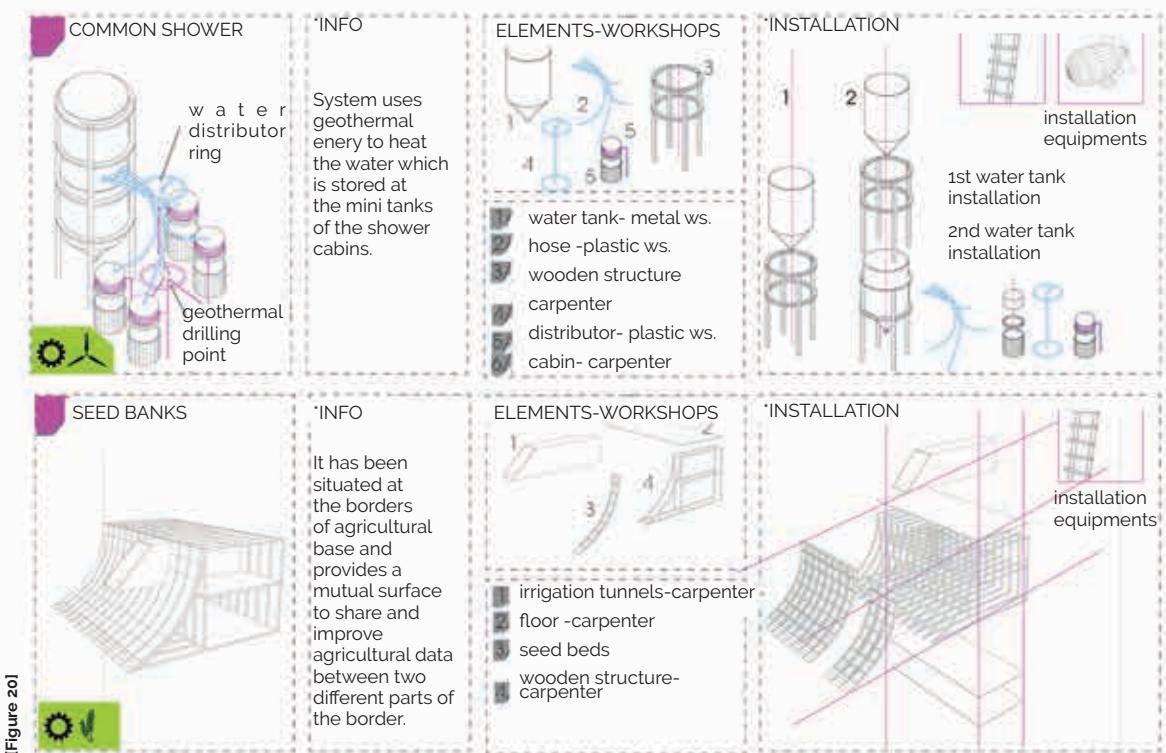
[Figure 18] Section 5a, scenario shows simultaneous events combined with housing unit, production of gravy, bread bakery. Exchange of production at periphery of the border.

[Figure 19] Section 5b, scenario shows agricultural development, dance and music workshops. Periphery of the borders works as seed banks, exchange of agricultural data available.

[Figure 20] Image sets of initial architectural databank kits.

[Figure 18]

[Figure 19]

[Figure 20]

COMMON SHOWER

*INFO

System uses geothermal enery to heat the water which is stored at the mini tanks of the shower cabins.

water distributor ring

geothermal drilling point

ELEMENTS-WORKSHOPS

1 water tank- metal ws.
2 hose -plastic ws.
3 wooden structure carpenter
4 distributor- plastic ws.
5 cabin- carpenter

*INSTALLATION

installation equipments

1st water tank installation

2nd water tank installation

SEED BANKS

*INFO

It has been situated at the borders of agricultural base and provides a mutual surface to share and improve agricultural data between two different parts of the border.

ELEMENTS-WORKSHOPS

1 irrigation tunnels-carpenter
2 floor -carpenter
3 seed beds
4 wooden structure-carpenter

*INSTALLATION

installation equipments

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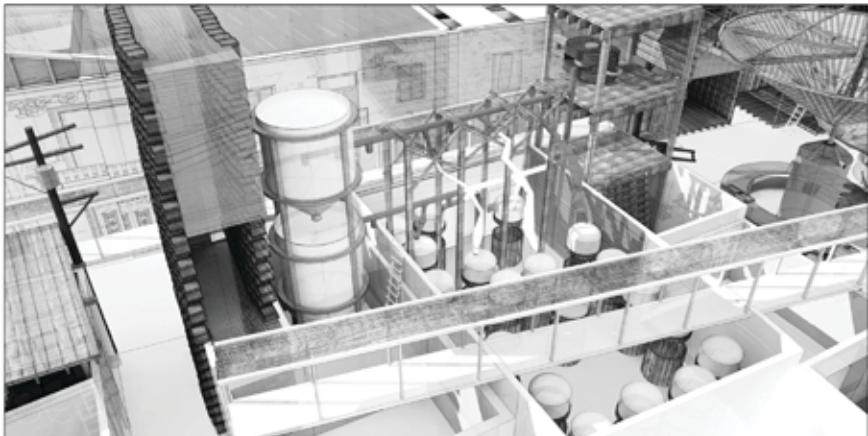
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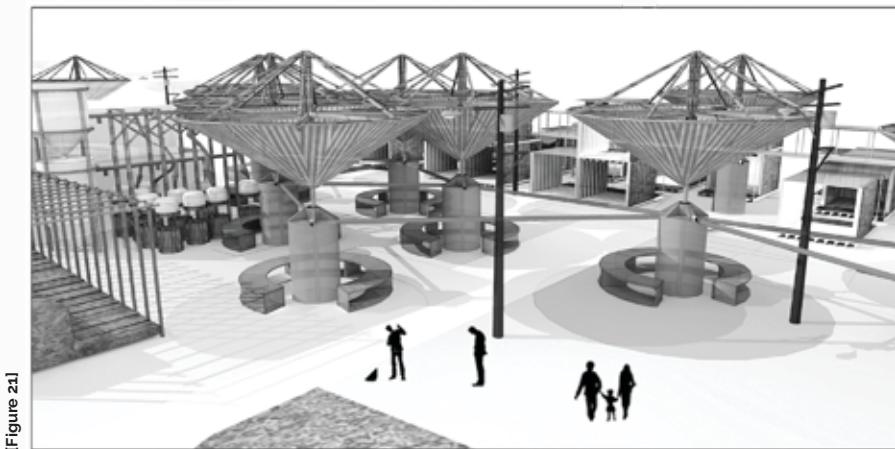
[Figure 21]

[Figure 22]

[Figure 21] A view of water collection infrastructures

[Figure 22] A view of common shower areas.

[Figure 23] A view of common kitchens

[Figure 24] General view of micro city

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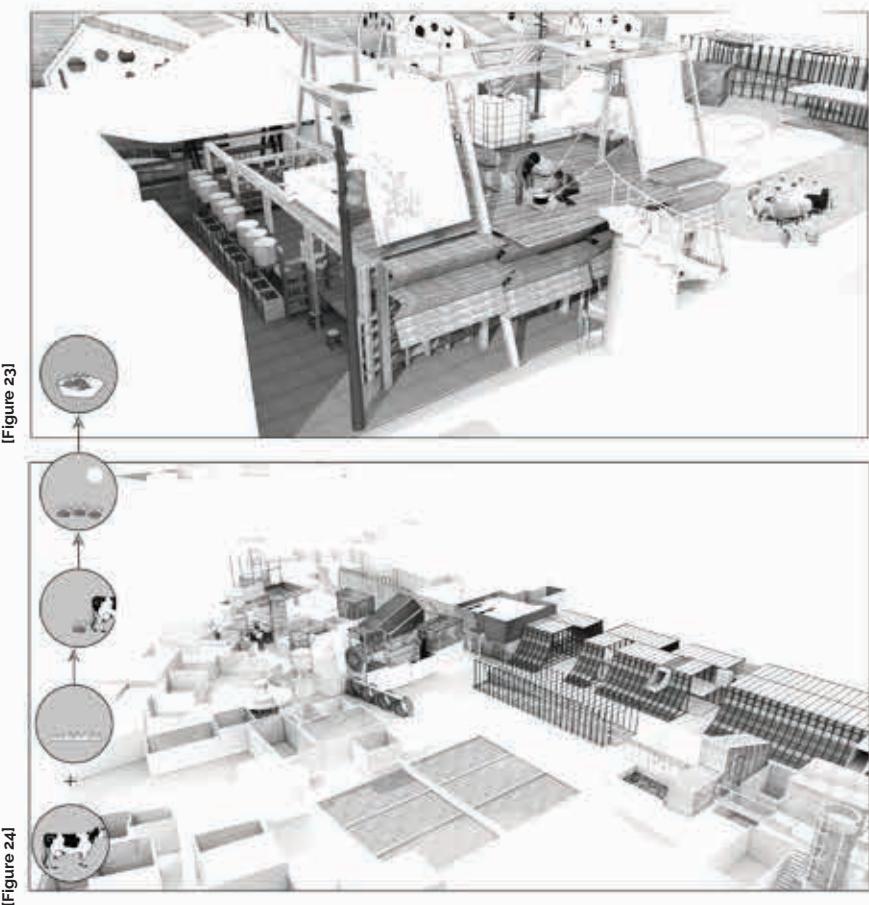
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[Figure 23]

[Figure 24]

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Emerging Into The Real And Receding Into The
Virtual As An Available Choice: Reflections On The
Buffer Zone In Nicosia

By Christakis Chatzichristou

ABSTRACT

In confronting the challenge of coming up with an architectural proposal for Nicosia, a number of approaches are presented which are based on the deconstruction of some quite basic architectural polarities. So 'Space as still available choice' is privileged over 'form as already taken decision', 'a vertical square' which offers the possibility of a special kind of co-presence is seen as more appropriate than the more conventional 'horizontal square', and the horizontal plane of the street is seen as emptier and thus more appropriate to accept new meanings than the vertical wall surfaces of the existing buildings which are already full of 'texts carved in stone'.

Emerging into the real and receding into the virtual as an available choice: Reflections on the Buffer Zone in Nicosia

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A river that ran through the city; a river that eventually became so dirty due to sewage and garbage ending up in it that it was decided to cover it over and turn it into a street; a street that became the most commercial strip of the walled city of Nicosia. It is this element that then became the buffer zone between the Turkish-Cypriots in the north and the Greek-Cypriots in the south. From a natural geographical feature to an artificial political boundary, it has always been a space. What is unique about its present phase is the fact that it is now cut from all the spatial and other networks which used to connect to it. It is no more a duct for the flow of water, garbage or people. The streets which used to connect to it, feeding it with urban life are now abruptly cut by the barriers which were erected on both of its sides a few decades back. Its only current users are the UN troops safeguarding the peaceful existence of the two sides which are in such close proximity to each other, and animals that, depending on their size, can move through all three spaces at will.

CONTRA-DICITY

Nefize Öztürk

Buffer zone in Nicosia has transformed many times since the medieval era by the power of human and nature from a river to land than from land to a central shopping street. After the political incidents in the 70's, the area is abandoned by locals and patterns started to change by the power of nature. In this project, it is aimed to join the action of nature and open city concept instead of freezing or preserving the situation on the site. Footprints of former buildings can be a starting point for an open city. A footprint represents an effect, a plus, remainder, fusion. Footprint can not be deleted, it merges with new layers and sustains forever. The new volumes and spaces on footprints would make tranformations visible.

The specific arrangement is perhaps the most basic or elementary of setups: two entities with a boundary condition between them. If the boundary condition is one of total separation then, irrespective of whatever changes each of the separated sides is going through, the arrangement presents some form of stability.

Hardly any real situation is that simple though and simplicity is certainly not what characterizes the buffer zone in Nicosia since there seems to be a desire on both sides to relate to each other, a desire which gets complicated by still unresolved issues regarding the specifics of any such future coexistence.

Any architectural, urban or planning proposal cannot but be influenced by this complexity, or uncertainty if you will, regarding the future of the area in question. Rather than assuming or adapting a utopian, pessimistic or even stable scenario, it therefore seems more appropriate to incorporate into any design proposal the vagueness and dynamism of the situation which will occur at the moment a decision is taken by the two communities to enter a more organic coexistence.

It is this intermediate period or stage which is addressed by all three of the design proposals presented below. The two are student thesis projects for which I acted as the main supervisor while the third is my participation in the Cyprus Pavilion at the Venice Biennale in 2006. All three proposals create potentialities through

[Figure 1]

[Figure 1] Detail of a section.

the virtual, potentialities which can be transformed into actualities by the management of choices available to the users or those involved.

Distance And Panoramic Detachment Versus Depth And Immersive Involvement

"Zoom in – zoom out: an alternative form of 'crossing'" is the title of the thesis submitted at the Architecture Department of the University of Cyprus in 2011 by Ellada Mesveliani. The research which led to the specific proposal started by examining the relationship between depth, distance, perception and subject involvement in the urban fabric of the walled city of Nicosia. These parameters were seen as central in the creation of the spectrum of choices which is presented to the user of the city.

Two existing elements, one in each side are examples of age old and quite frequent zooming out techniques: the high point, natural or manmade from which one is offered a panoramic view of the city, and the tall built element which is seen from practically everywhere in the city.

Example of the first type is the Shakolas Tower on Ledra street in the south where the last floor is practically an observation tower which can be visited for a small fee. Text and visual material which help the viewer read the image offered by the spatial setup is found below the tall windows, which run all around the perimeter of the space.

Example of the second type is the minarets of the Hagia Sophia Church which now functions as a mosque. More specifically, it is the space framed by these two vertical elements which becomes the focal point with the huge flags which seem as if they are suspended in mid-air.

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And if the zooming out techniques naturally depend on the distance between the viewer and what is being viewed, a number of zooming in spatial devices have been identified in the urban fabric of the walled city which in their turn naturally depend on depth. The perception of depth in this context could be related to the experience of layered boundary conditions.

Walking in the city's narrow streets one is slowed down by the invitation or temptation offered by the openings on the continuous street wall front. Whether it is a large vertical windows which forces you to almost stand on your tiptoes or stretch your neck to see inside, or a tall and narrow entrance with its door ajar which offers snapshots of a first darker interior in front of a brighter back garden space, the immediacy of the encounter keeps you alert as if partaking in a peculiar fashion show where the roles of the model and the viewer are interchanging without much warning; while you thought or felt you are zooming in on a space, you suddenly realize you are probably being zoomed in by that space or someone in it.

It could be argued that a space where both zooming in and zooming out are available as experiences to the city user in any city is the public square. One way to see this space is a depth and distance manipulator since, depending on the event it hosts and the people present, the commanding experience associated with a 360 degree panoramic view may quickly turn into
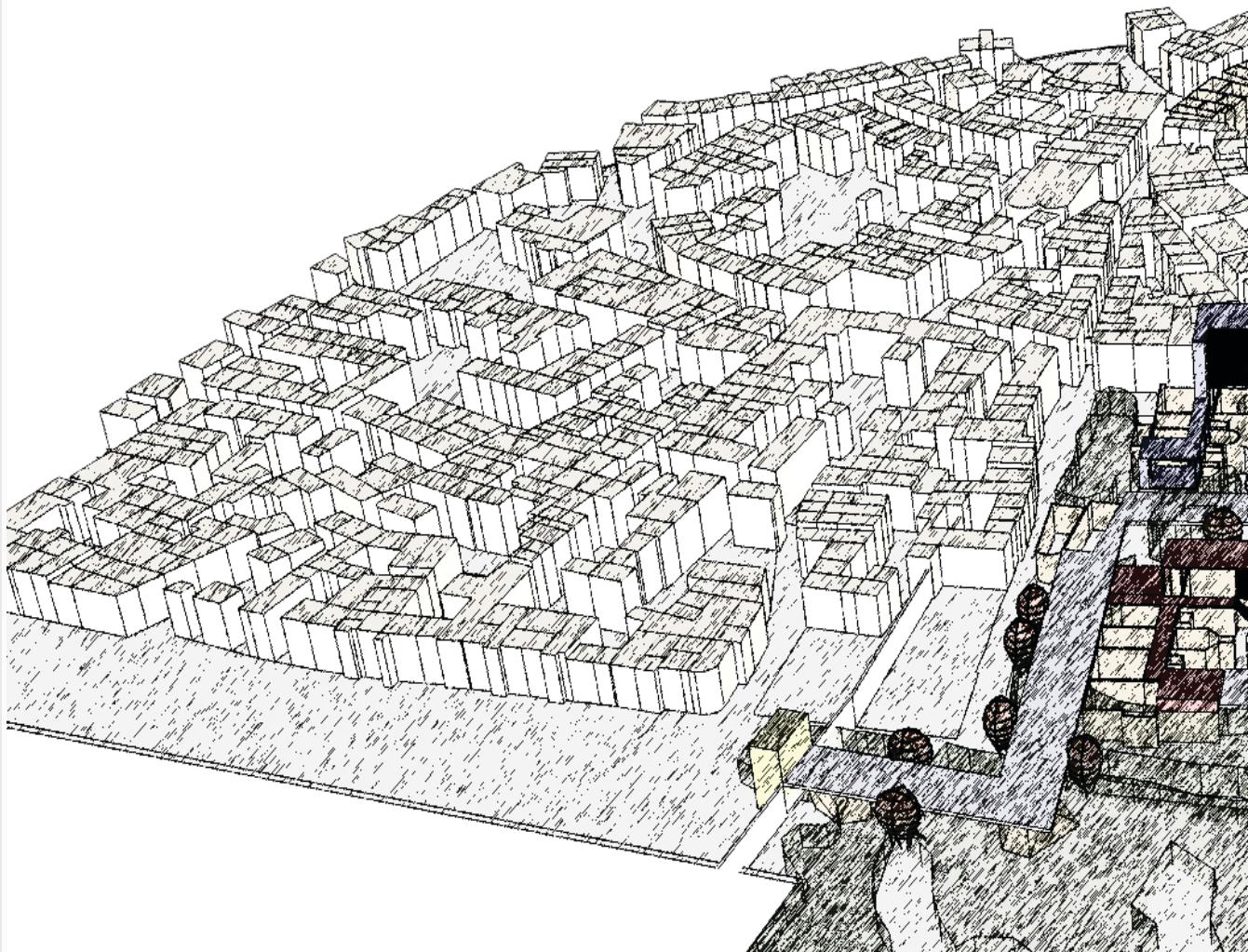
[Figure 2] The model of the proposal, which sustains the footprints of the former built environment.

Figure 1: Image from the Thesis titled "Zoom in – zoom out: an alternative form of 'crossing'" by Ellada Mesveliani.
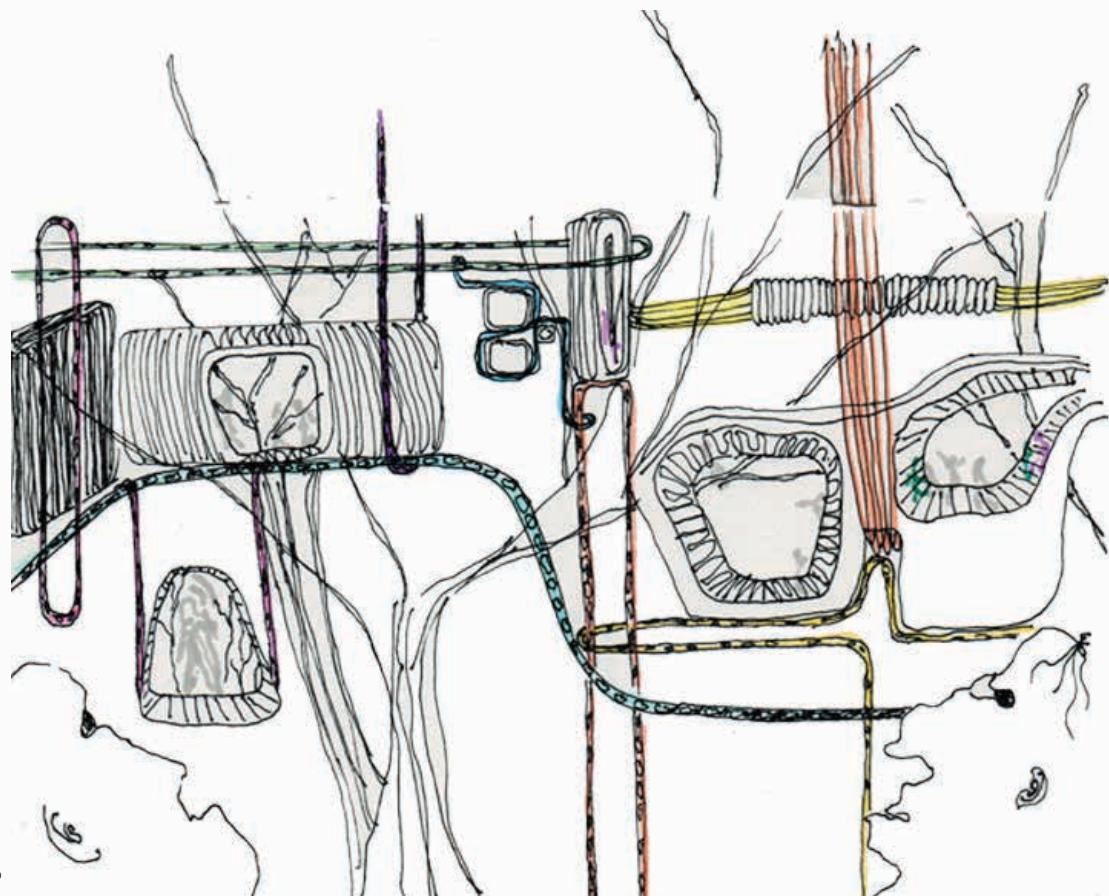
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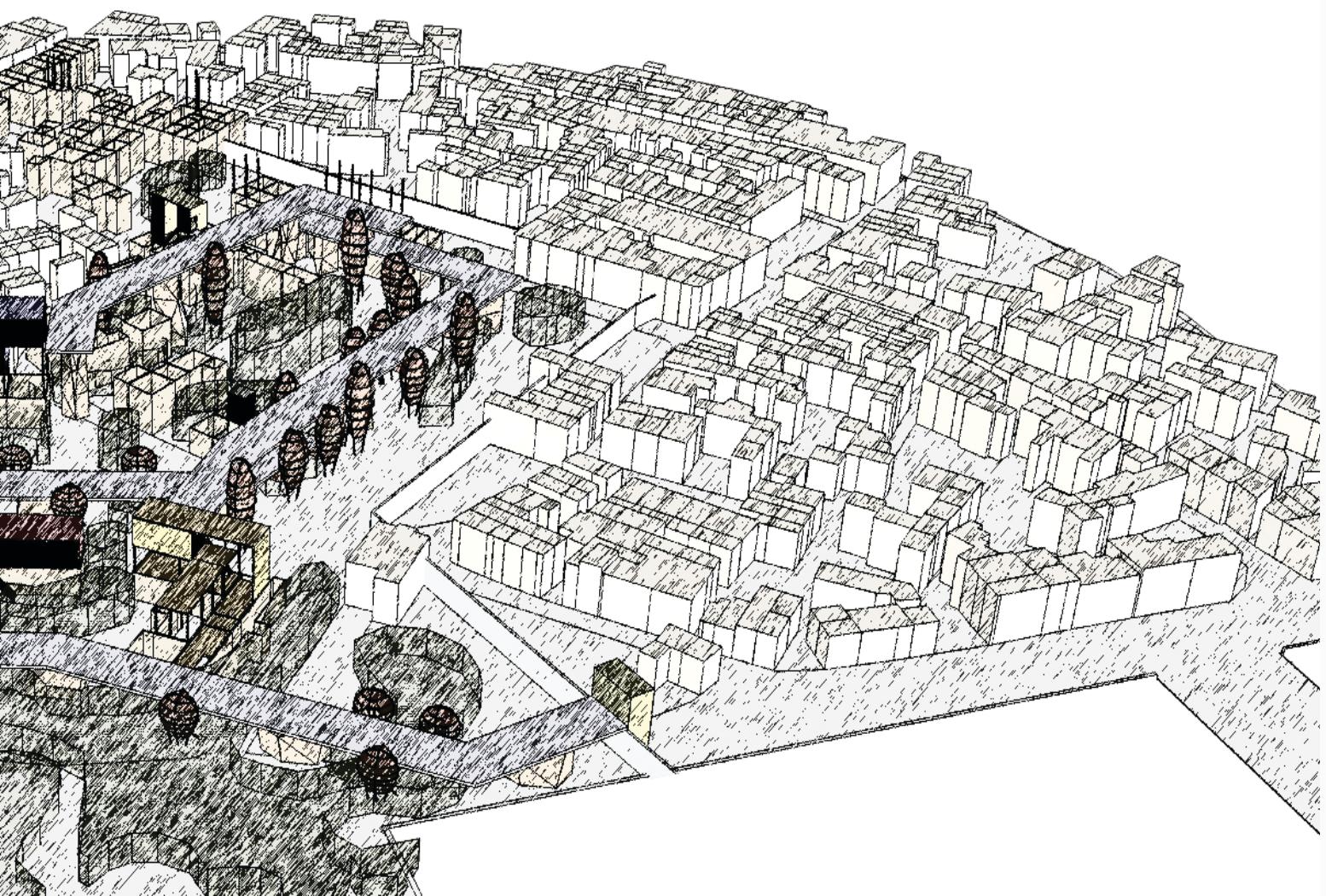
Figure 2: I Image from the Thesis titled "A space of Nicosiation" by Kleopatra Papapetrou.

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[Figure 3] A conceptual sketch: is it possible to build a nested life, in which nature or human does not repress each other?

[Figure 4] A conceptual section of action/time in the Buffer Zone.

[Figure 3]

the feeling of being lost in a layered, labyrinthine spatial entity. It is where the subject consents to potentially enter into shifting forms of co-presence with the other occupants of the space.

In the case of Nicosia, each side has its own public square, each acting out its role as a separate urban entity. To compensate for the lack of one shared space, the scheme proposed uses the above observations and creates an alternative form of public square, an entity which literally as well as symbolically can serve as a new form of 'crossing' between the two sides. Rather than horizontal it now becomes a vertical arrangement of spaces which offers a range of choices not only to those physically entering the project but to those who have only visual access to it from other parts of the city as well. The notion of co-presence is thus widened to include a range of possible involvements.
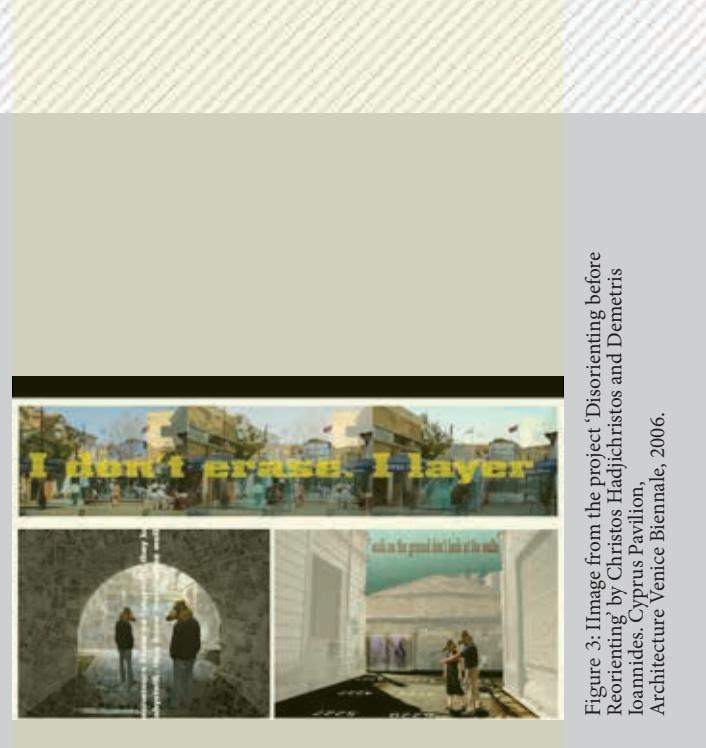
Figure 3: IImage from the project 'Disorienting before Reorienting' by Christos Hadjichristos and Demetris Ioannides. Cyprus Pavilion, Architecture Venice Biennale, 2006.

<<< nature - dynamic/ human-joining the action

human - willing to move >

human-static / nature - dynamic >

human - dynamic >

nature/human - static >

nature - dynamic >

[Figure 4]

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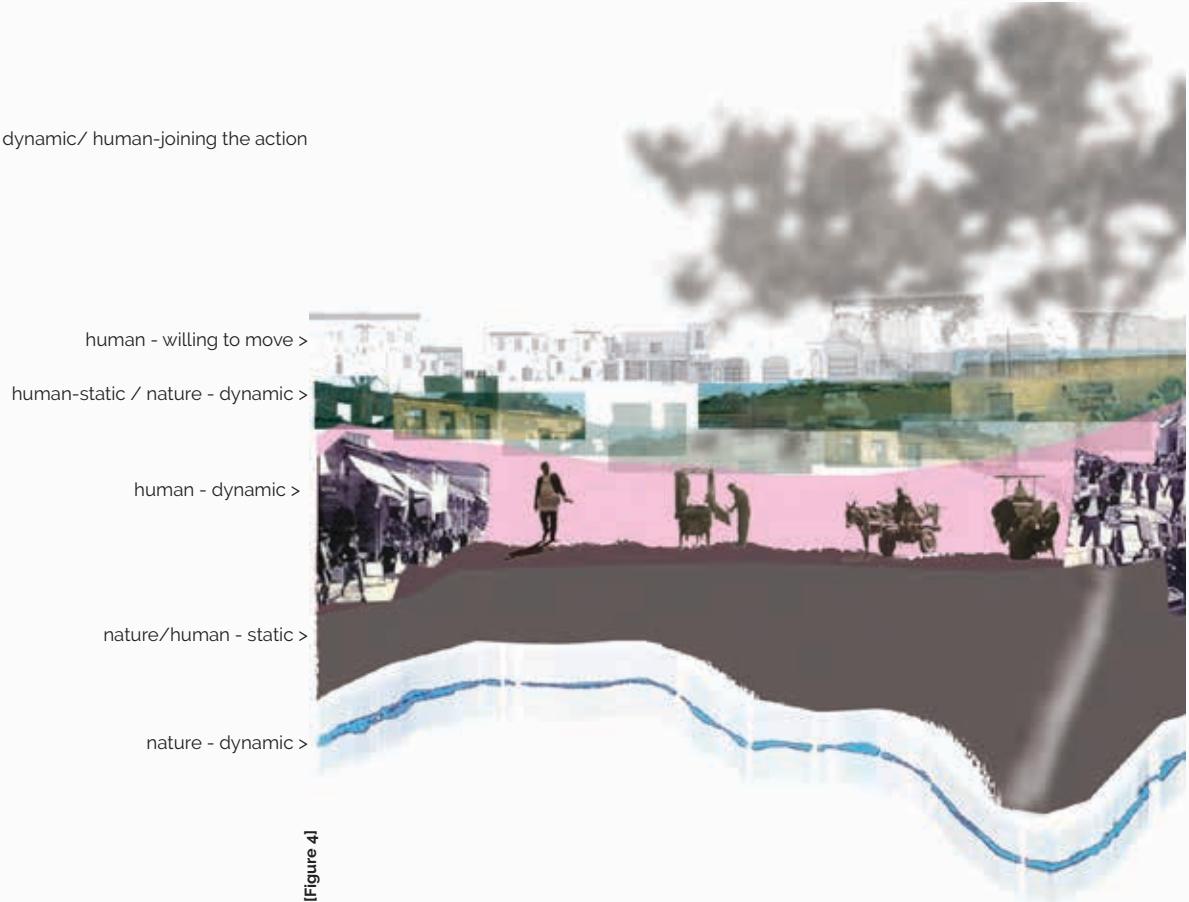
Just like the sound of bells or the Imam announces to whoever is interested that they can participate in different kinds of gatherings, so the vertical square announces visually the occurrence of different events in which people from both sides may get involved.

Made Choices As Built Form Versus Still Available Choices As Space

"A space of Nicosiation" is the title of the thesis submitted at the Architecture Department of the University of Cyprus in 2013 by Kleopatra Papapetrou. Nicosiation creates a juxtaposition of the terms negotiation and Nicosia, summarizing in one word the concept of the proposal.

Negotiation needs a common ground where the parties involved have no solid and absolute positioning but are willing to see themselves in relation to the other, at least in the context which requires their communication in one way or other. If viewed through this lens, then any romantic approach which attempts to reconstruct an idyllic past that never actually existed is rejected, and so is an overoptimistic approach which claims to know exactly what is needed. Instead, what is proposed is leaving free and open the space created in the middle of the dense fabric of the walled city through the destruction during the hostilities or due to the natural aging and death of most of the buildings in the buffer zone.

[Figure 5]

[Figure 6]

[Figure 7]

[Figure 5] A plan that shows the modules placed on footprints of damaged buildings.

[Figure 6] A plan that shows the horizontal connection between modules.

[Figure 7] A section that shows the vertical connection between modules.

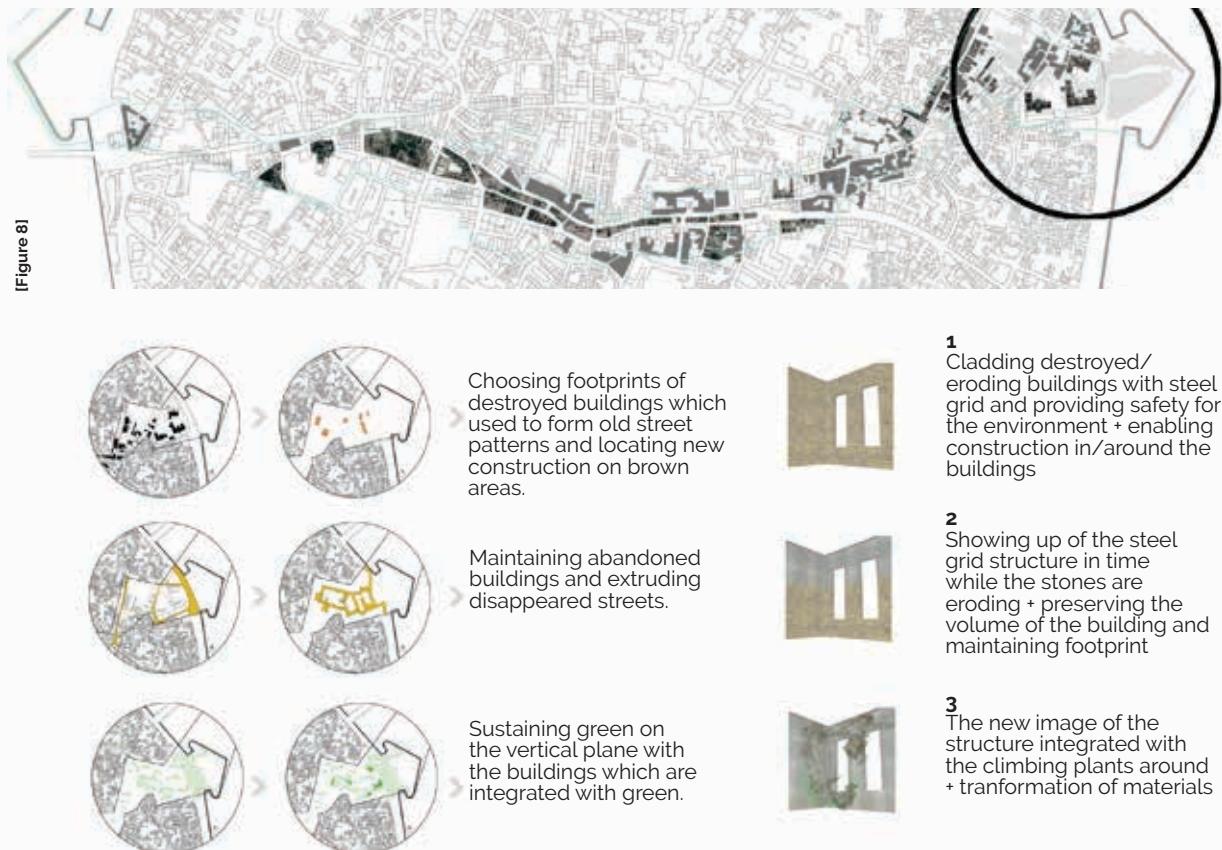**[Figure 8]** A plan that shows the destroyed&destroyed buildings and footprints.

Still, the proposed space is not rigidly separated from, or indifferent to the living urban entities on each of its sides since the abruptly cut pattern of flows is reconstructed, creating very porous boundary conditions on both the north and the south sides. Nor is the proposed space totally unstructured since the proposed topography creates a play between hard and soft surfaces while changes in level in the form of stairs/benches or 'balconies' allows for different forms of co-presence and amphitheasis, accidental or planned, to occur.

The comparatively more malleable nature of space is here associated with fluidity, virtuality, potentiality, dialogue, the future and the presence of choice while the comparatively more solid nature of built form is associated with rigidity, fixity, identity and the apparent finality of what has already passed.

Reconfirming Histories Versus Creating Futures

With the title 'Porous Borders', the curators of the Cypriot participation at the Venice Biennale in 2006 Morpho Papanikolaou and Rena Sakellariou, invited architects to think of the future of the Nicosia buffer zone and express their proposal in the form of a 3 minute video installation. 'Disorienting before Reorienting' by Demetris Ioannides (sound and video artist) and me was the title of one of the ten proposals selected.

The concept of the proposal was to encourage a rethinking or a re-experiencing of the city by its inhabitants through the creation of a new reference system. Seeing the buildings and the vertical planes these are made of as carrying the paralyzing weight of the already known and the recognizable, of history, fixity, and given identities, this

[Figure 8]

Choosing footprints of destroyed buildings which used to form old street patterns and locating new construction on brown areas.

Maintaining abandoned buildings and extruding disappeared streets.

Sustaining green on the vertical plane with the buildings which are integrated with green.

1
Cladding destroyed/ eroding buildings with steel grid and providing safety for the environment + enabling construction in/around the buildings

2
Showing up of the steel grid structure in time while the stones are eroding + preserving the volume of the building and maintaining footprint

3
The new image of the structure integrated with the climbing plants around + tranformation of materials

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new system utilizes the comparatively 'emptier' or freer horizontal surface of the street and superimposes on the whole of the walled city a grid of numbers.

Nothing has been erased by the introduction of this new skin deep layer. Thus, the move does not only introduce an alternative reference system for experiencing the city; it also offers an alternative approach when confronted with the challenge of allowing the presence of the past without permitting it to paralyze the present or dictate the future. The potentials of layering as a technique or an approach in architecture or in a wider socio/spatial context are the subject of an ongoing investigation which started with my adventures as a painter.

The change of body posture required and the neutral or logical syntax of the numbered grid substitutes the older system of reference which depends on handed down prejudices. The inhabitant, who, without a second thought uses the all familiar labyrinthine structure of the walled city, is identified with the Minotaur since the labyrinth was not a labyrinth at all for this mythical creature. He knew exactly who he was, blind to his hybrid nature, and he felt totally comfortable in his habitat which reinforced the idea he had of himself and the way he saw the other(s) in that space. Both communities currently act as Minotaurs, ignorant of the potentials which are born when they finally recognize the nature of the labyrinth they
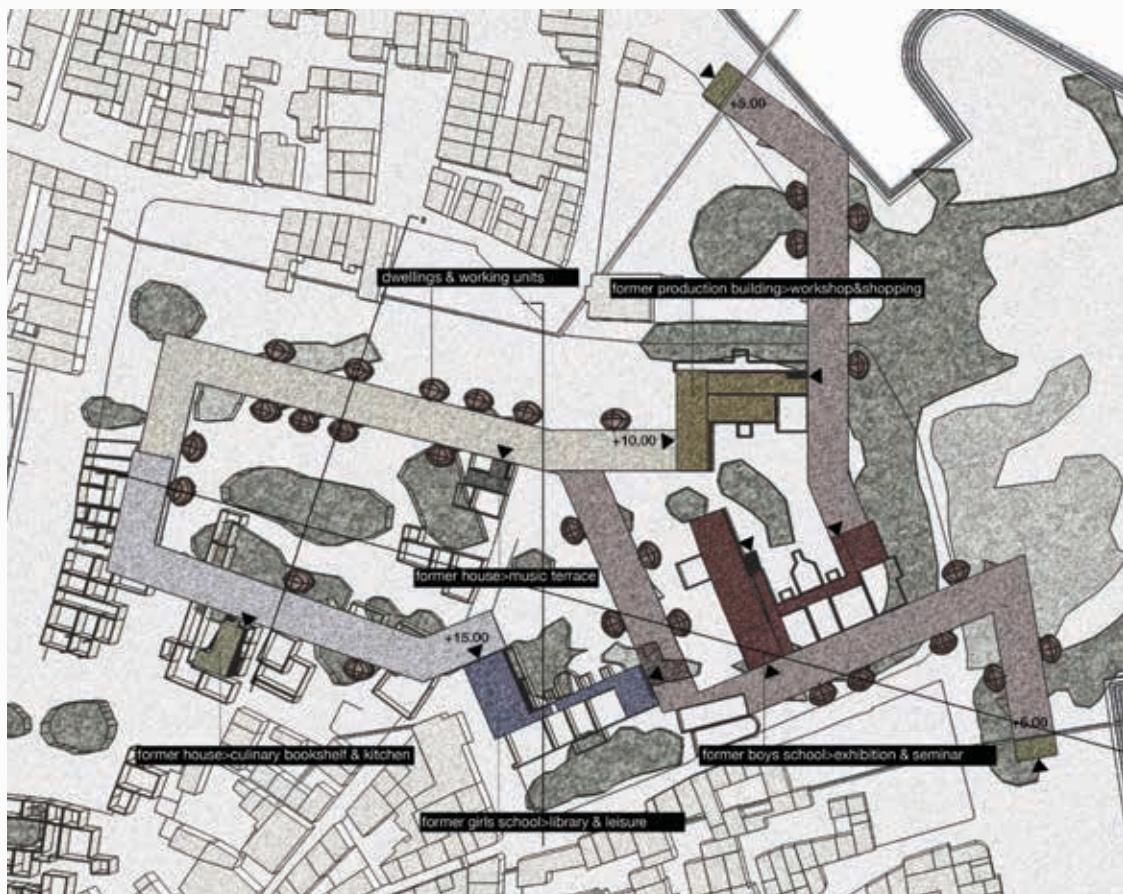
[Figure 9]

[Figure 9] Site plan

[Figure 10] Sections and views of former buildings with new additions.

unintentionally sustain.

The Virtual, The Actual, The Becoming

The virtual, in a Deleuzean sense, is not the opposite of the real but a potentiality that has not yet been actualized. Similarly, the actual can be seen as something that was virtual or that may at some point in the future return to that state. In the case of the Turkish–Cypriot and Greek–Cypriot communities, there has been a back and forth process which culminated in the events of 1974 with an almost total virtualization of each community for each other, with the buffer zone being the main or visible material entity used for this purpose. Consequently, any attempt to modify the relationship between the two communities cannot but include a proposal for the future role of this seemingly passive element.

The presence of choice is what constitutes the human. Any design in any form or shape which reduces choice cannot but reduce humanness as well. The role of the built environment in the reduction or increase of choice has for the longest time been misrecognized. It is with this realization in mind that the present paper has been written. Architectural choice is not really about accommodating many functions in a building complex or an urban configuration creating surprising and often totally illogical and random combinations of uses. Rather, it is, or should be based on the appreciation of the role basic architectural parameters such as space, time, movement, or forms of co-presence and amphitheasis can play in the user's experience.

What the two Thesis projects as well as the Venice Biennale contribution have in common is an attitude of open endedness, assuming the role of a proposal rather than the

[Figure 10]

former production building > workshop&shopping

former house > culinary bookshelf&kitchen

former house > music terrace

former girls school > library&leisure

former boys school > exhibition&seminar

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role of a solution. Solutions can only make sense in a static situation in which the entities involved are more dead than alive. The concept of a solution is inappropriate for a dynamic situation such as is the case of the people of Cyprus and their relationship. In such a context, time and space, histories, memories and visions should be seen as parameters in the service of the process of becoming; becoming not just one thing but potentially many.

[Figure 11]

[Figure 12]

[Figure 11] A longitudinal section of the contradicity.
[Figure 12] A latitudinal section of the contradicity.

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Bordering Bodily Experience / Experiencing Border Bodily

By Ozan Avcı

ABSTRACT

This paper aims to question the ontology and epistemology of the border through bodily experience. Borders are manifestations of thoughts, believes or political decisions and related to the intertwined relations of space, time, body and memory, which could be considered as the fourfold of the border. Experiencing border bodily results in bordering bodily experience. I would like to consider the borderland as a body and unfold the four-fold through bodily experience. This unfolding may help us to rethink the convergence of the divided sides of Lefkoşa/Nicosia and may raise questions to think of a fluid body of unification.

Bordering Bodily Experience
/ Experiencing Border Bodily
By Ozan Avcı

Space – time – body – memory relations are critical issues to comprehend and understand architectural occasions. Bodily experience covers these four categories and helps us to discuss architectural issues in a critical manner. In a divided city like Lefkoşa/Nicosia, all of these components gain an extreme character. The space is congested, the time is folded, the body is limited and the memory is constrained. In this case bodily experience becomes multi-layered more than ever. In this paper, I would like to redefine the concept of border through bodily experience and interpret the border as a body itself so as to raise new questions on its multi-layered character. By unfolding each layer through the ideas of architectural thinkers and philosophers and the projects of artists and designers, the concepts of space, time, body and memory will be discussed simultaneously in the light of bodily experience of borderlands as an existential emergence.

THE UNDER-GROUND NETWORK

Kenan Sabırlı

'The Underground Network' is an open city project which is based on a particular scenario. It is an urban proposal without property, has a potential to expand over time and is open to everyone. The inner layout of the network, the sections that will spread through the city, the programmatic content and its spatialisation are the other criterias that will be taken into consideration in this project. When it's needed or found an opportunity, the underground network will appear through the empty spaces, establishing new formations and public spaces. This fiction perhaps will spread to all Lefkoşa and become a formation that feeds the city while it used to be fed from the city.

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Figure 1: The body of sensation as the convergence of the divided sides of Lefkoşa/Nicosia by Ozan Avcı, 2014

The scenario emphasizes that, although a general atmosphere of peace is established on the island, the full realization of integration has never been achieved. The "Occupy the Buffer Zone Movement" which started in 2012 and lasted for 5 months, showed that the most important and the largest space that can be used as a meeting place when solving the problems of the island is the buffer zone.

In 2014, the return of the properties located in the buffer zone caused new tensions between the governments of the two parts. The reason for the tensions was the disagreement on the issue that who would own the public properties (empty spaces) in the buffer zone that belong to the Republic of Cyprus before 1974 and the properties (collapsed building groups) whose owners are no longer accessible. The empty spaces were bordered with wires and walls and became the new undefined and neutral zones in the buffer zone, because the two parties failed to agree on which government should own these lands.

The advocates of the unification from the both sides, see these bordered empty spaces as a platform where they can discuss the problems of the city, share their knowledge and prove the beneficial aspects of the common life.

The intended place (the empty space) is reached in a short time in 2015 with the excavations started from the both sides.

Now the buffer zone is an experimental ground for the supporters of unity and a universal living area and an ownerless piece of the city for the islanders and visitors from whichever part of the island.
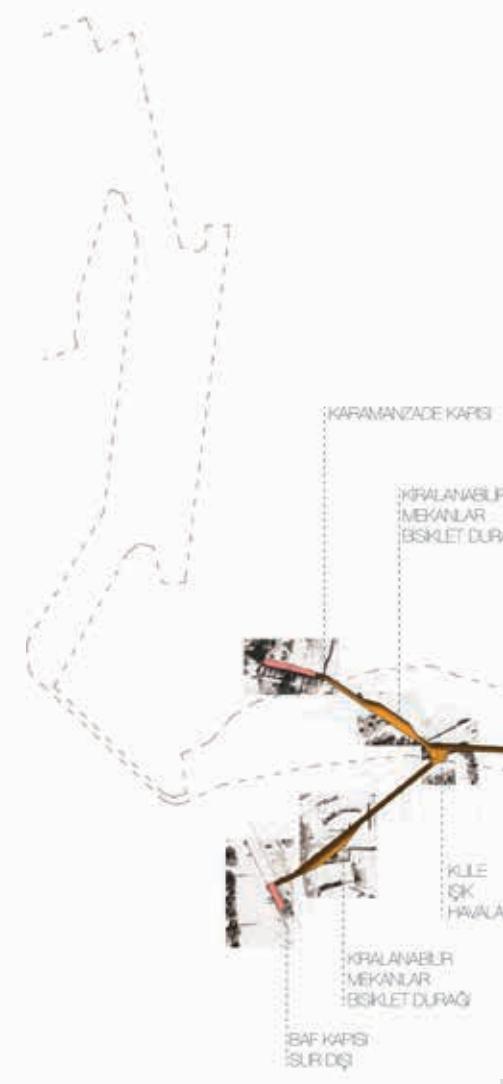
"I am standing in front of Lokmacı gate, waiting for the visa process. As a Turkish citizen, I am not allowed to enter into the south part of Lefkosa/Nicosia. The visa is a piece of paper with my personal details and it is only for entering the corridor in the buffer-zone. I am not allowed to take pictures of the left and the right sides of this corridor, I can only walk straight and come back. My body is imprisoned. What about the smell of the food and sound of the church bells that comes from the "other" side? Can you also stop the sensation of my body?"(Ozan Avcı, Lefkosa/Nicosia, March 2013)

Bodily experience is an emerging issue for architecture. It comprises space, time, body and memory and this co-occurrence is very important for what to be designed. In Cartesian thinking the body and the mind were separated. Within the phenomenological approach, they have been considered as unified and the importance of experience – that arises through this co-occurrence – has started to be emphasized.

The phenomenological essence of the bodily experience becomes more significant in a divided city like Lefkoşa/Nicosia, because the political and physical border that divides the city into two parts can be considered as a result of Cartesian thinking. I will not go into deep about the political side but would like to emphasize more the ontology of the border.

A border is a state/position between two different things. It emerges when one ends or the other starts. It is the meeting moment of others, space of confrontation. It can manifest itself as a line, plane or a volume. If the border is created in order to separate societies, then it gains an existential

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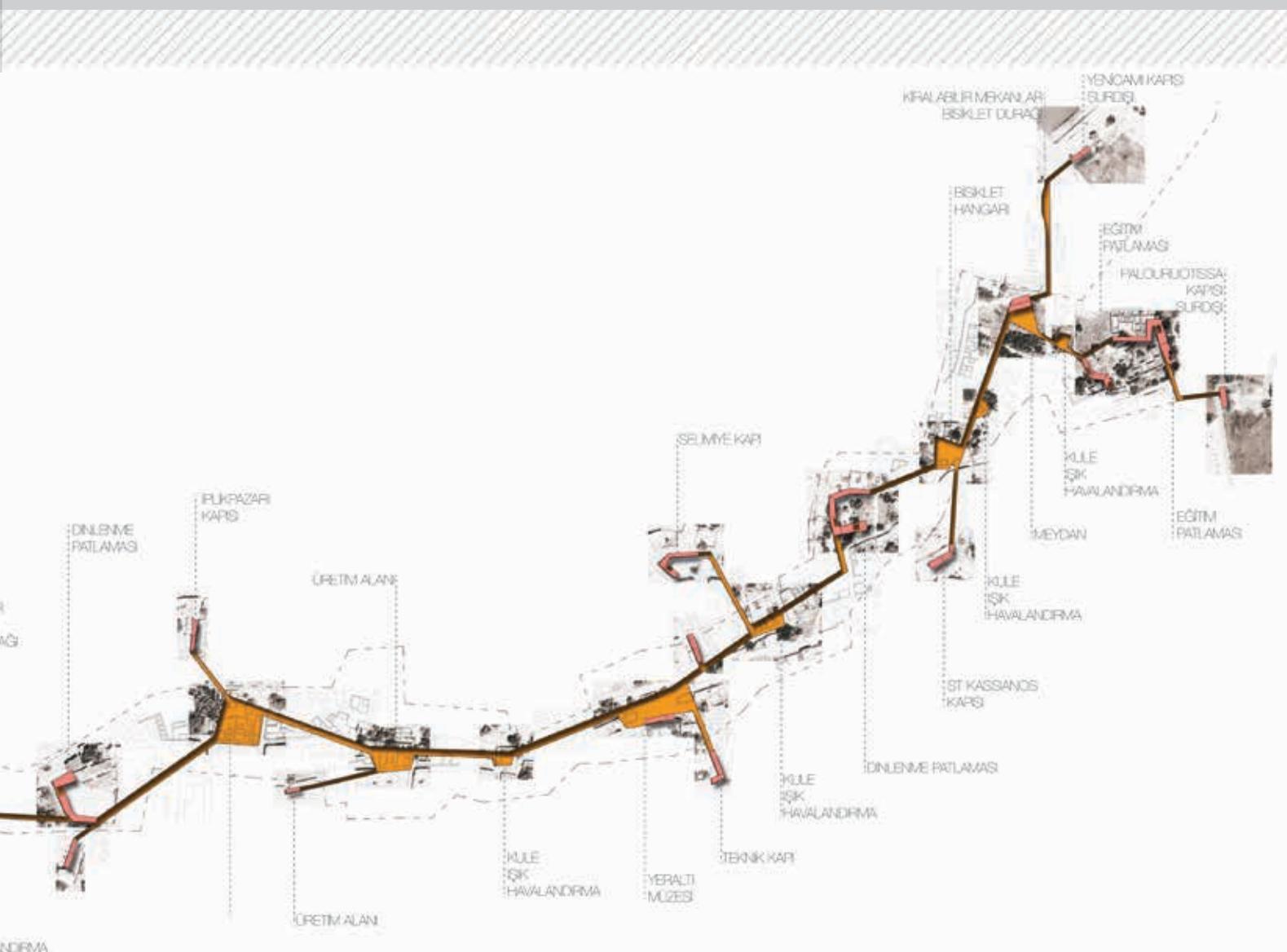
character as well as its physical erection. Crossing the border starts to define a new "state" which is related with the subject who crosses.

The existential character of the borderland is too much related with the memory of people. For example, the border between Germany and the Netherlands, which is a 536 km. long line, has no height. Even though it doesn't have a physical character, it has a huge impact on people as a border. Anke Struver puts this occasion into words like this: "Most of the people who live in the Dutch–German borderland, it is not the border's total length that is of any significance, but its level. Level, however, is not meant in terms of `height', rather in the sense of `experiencing' the border as obstacle – an obstacle that is at work

within processes of socio-cultural relations and within the popular imagination. This level is related to perceptions of the border, its cognitive and affective meanings, which shape people's lives and forms of socio-spatial identification and can be circumscribed as the `border in people's minds'" [1]

The borders are usually created to stop the movement on the horizontal level. In this case, the border works as a barrier. For instance, national borders, especially the ones with a strong political character, are barriers between two nations so as to stop people's movement. In this context, the border can be seen as an object of Cartesian thinking, because it is designed to stop the movement of the body, which is defined

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Open City Project in Cyprus is based on a particular scenario and will benefit from several assumptions.

One of the assumptions is that although the two parts have never really been integrated, the island has an atmosphere of peace, and the unity supporters lay the foundations of integration under the ground by using the place as a space for meeting, sharing and discussing. These "underground venues" are the parts of a fiction which is interconnected with a network that is able to grow over time. It can be said that the underground waste water project carried out by the municipalities of the two side, is an inspiration for this idea of underground network.

The spaces that will represent the city and will be the places where one can read and feel the spirit of the project most clearly, are no doubt the entrance points. These point should be both functional as doors and transit points that connects the city to the network. The inner layout of the network, the sections that will spread through the city, the programmatic content and its spatialisation are the other criterias that will be taken into consideration in this project.

Another assumption is that the buffer zone is free of the military control after a while and old properties are returned to their former owners. While the properties with identifiable owners are given back, the ownerless gaps will be used by the network as potential spaces that are part of the open city fiction.

When it's needed or an opportunity, is found, the underground network will appear through the empty spaces, establishing new formations and public spaces. As parts of the open city these gaps will provide light and clean air for the network and be put to the use of public. The mutualistic relationship established between these blanks and the network must meet the needs and functions that are considered in open city fiction, must be a holistic, continuous, fluid relationship.

The experimental open city fiction for Lefkoşa, is an urban proposal that is ownerless, have a potential to expand over time and is open to everyone. This fiction perhaps will spread to all Lefkoşa and become a formation that feeds the city while it used to be fed from the city.

[Figure 1] A diagram that shows the Underground venues and connections.

[Figure 2] A diagram that shows the spaces that are appropriate for square and park functions.

[Figure 3] A diagram that shows the existing structures which can be used in the system.

[Figure 4] A diagram that shows the distances between places.

[Figure 5] A diagram that shows the doors/entrances [K] and booms [P].

[Figure 6] A diagram that shows the trees/green areas.

[Figure 7] The longitudinal section of the open city.

as a human body with organs and also bodily experience is limited to this physical organism's horizontal capabilities of movement. In some occasions, the border also acts like a visual barrier and doesn't let you to see the other side. On the other hand, it can't prevent other senses like smelling and hearing and can not stop sensation as a part of existential bodily experience. So, the role of the border is questionable in a phenomenological manner.

The border is based on difference. It is a place of becoming. According to Gilles Deleuze, becoming is related to the rediscovery of the capabilities of a body and having a productive relationship to the diversities of difference [2]. Keith Woodward and John Paul Jones III describe the concept and process of bordering as an event of becoming through Deleuze and Guattari's point of view and explain it as the following: "As dispersed events of productivity,

bordering generates, transverses, and potentially opposes all structures of organization. Bordering describes a vast array of affective and transformative material processes in which social and spatial orders and disorders are constantly reworked. (…) Bordering, passing the limit of stable organization or exhausted connections, is an intense bifurcation that sends bodies into flight and, subsequently, increases their singularities through a process of heterogenesis, `an active, immanent singularization of subjectivity, as opposed to a transcendent, universalizing and reductionist homogenization." [3]

If we consider the border as a body without organs – the body consists of not only the inanimate entities but also living organisms – the relation between the body and the border should be redefined. In a more Spinozian understanding, the body opens itself to any affects and this affection will

[Figure 1]

[Figure 2]

[Figure 3]

[Figure 4]

[Figure 5]

[Figure 6]

seyir kulesi
yeme/içme
ticari faaliyetler

eğitim
toplanma
atölyeler

müze
sergi
eğlence

be within the nature as a whole body. This new conception of body consists of particles that can move freely. In this case the human body is a part of this fragmentation together with the things around it. The bodily experience is not limited to the physical capabilities of the body and its visual perception. It becomes an emancipatory act through sensation.

The multi-layered character of the border and the buffer zone in Lefkoşa/Nicosia is provocative for artists and designers. Because it is a city where you are not allowed to experience it on the horizontal plane as a whole. The border between the south and the north part of the city has a volumetric character with a buffer zone under the control of United Nations (UN).

Christina Georgiou, a visual and performance artist from Lefkoşa/Nicosia, uses the border as a site and experiences it through bodily performances. In her project entitled "Mapping the body, Embodying the map: A corporeal taxonomy into a topographical transformation", she uses her body as a tool to change the perception of the border that divides Lefkoşa/Nicosia into two parts. This experience emerges through the psycho-geographical influence of the buffer zone in Lefkoşa/Nicosia [4]. Her project can be defined as "creating a here-and-now physical relation between the sensing body and place" and consists of five durational site-specific performance interventions – Quid pro quo, Measuring the border, Voicing the dividing

[Figure 8]

reusing buildings with collapsed roofs.

tunnel exploding and forming the entrance

tunnel starting expand and creating the venues.

tunnel opening to outside using blanks.

method: structuring by spraying method similar to natm
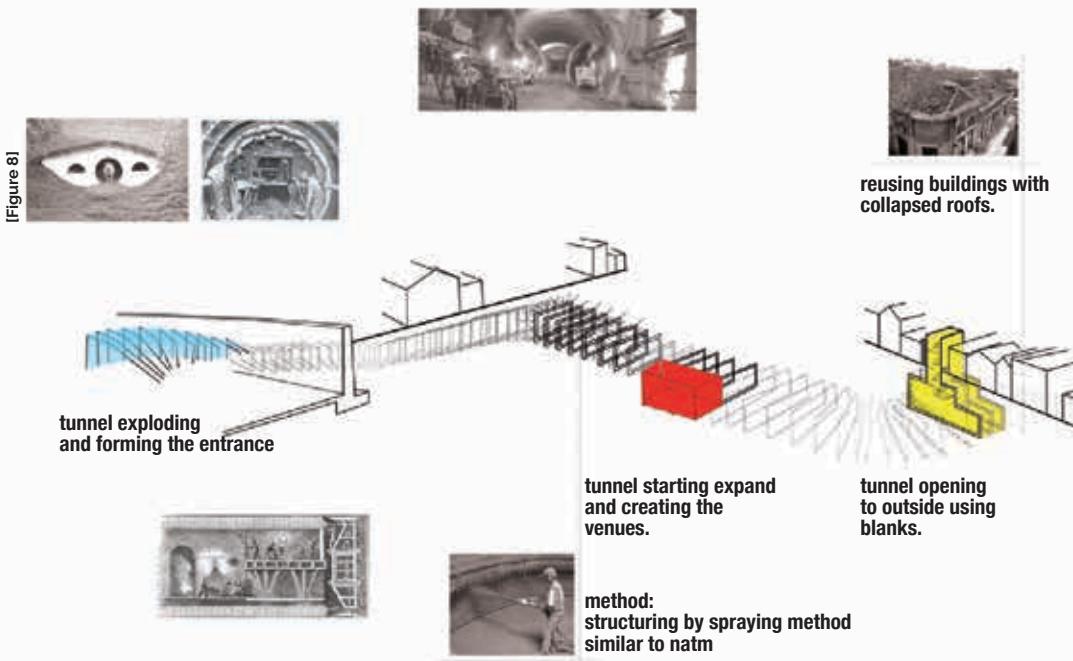
ENTRANCE BEGINNING.
sometimes in a courtyard, sometimes at the edge of a car park and sometimes at the bottom of a wall.

TUNNEL, TRANSPORTATION.
the main transportation artery of the network that conects spaces to the city.

SQUARE, MEETING.
people gather, meet, speak, discuss, establish a market, have a picnic, sunbathe, paint concert posters, make banners for seminars, concerts and art exhibitions. pre-concert preparation places are located here. storage units are provided for market sellers.

EDUCATIONAL BOOM, SHARING.
volunteers, academicians and artists give lessons. classrooms, studios and all other open spaces are used to provide for education. seminars and small gatherings can be held. there is an open library. all the books are shared.

[Figure 8] A diagram that shows the programme content schema.

line, Sewing the borderline I and II – along and across the buffer zone [5].

All of these interventions are based on bodily experience of the border, thus they let us to rethink about the concept of the border as a body without organs. "Voicing the dividing line" is a sound recording that gathers both the sounds of her body and the environment. The rhythm of the body is related with the space, experience and memory. The fragments of sounds come together and constitute a new body which can be considered as the border through bodily experience.

"My body is my instrument, my tool and my technique to shape experience and to make the intangible tangible. My body is the vessel of my memory, the memory of the past and the memory of what is created now (Christina Georgiou's diary notes, August 2011.)" [6]

As Christina Georgiou mentioned, the bodily experience of crossing the border is interrelated with the memory of the subject. The experience of a Turkish or Greek Cypriot who had witnessed the division of Lefkoşa/Nicosia can be different than the others. Someone can also experience the border through empathetic understandings of what others might be experiencing and knowing [7]. The borderland folds the past, present and future simultaneously and the bodily experience unfolds them. Hüseyin Çağlayan, a Turkish Cypriot fashion designer, rethinks about the process of the departure of his own family in Cyprus and uses fashion design as a way of redesigning the bodily experience of leaving home in his project titled "Afterwords" in 2000. In this project he designs a living room where all of the furnitures could be converted into

the formation of the second wall at nodes

using the excavated soil in organic farming and urban landscape

linking the entrances to public spaces such as squares and parks

method: rectangular tbm

exploding through the urban blanks
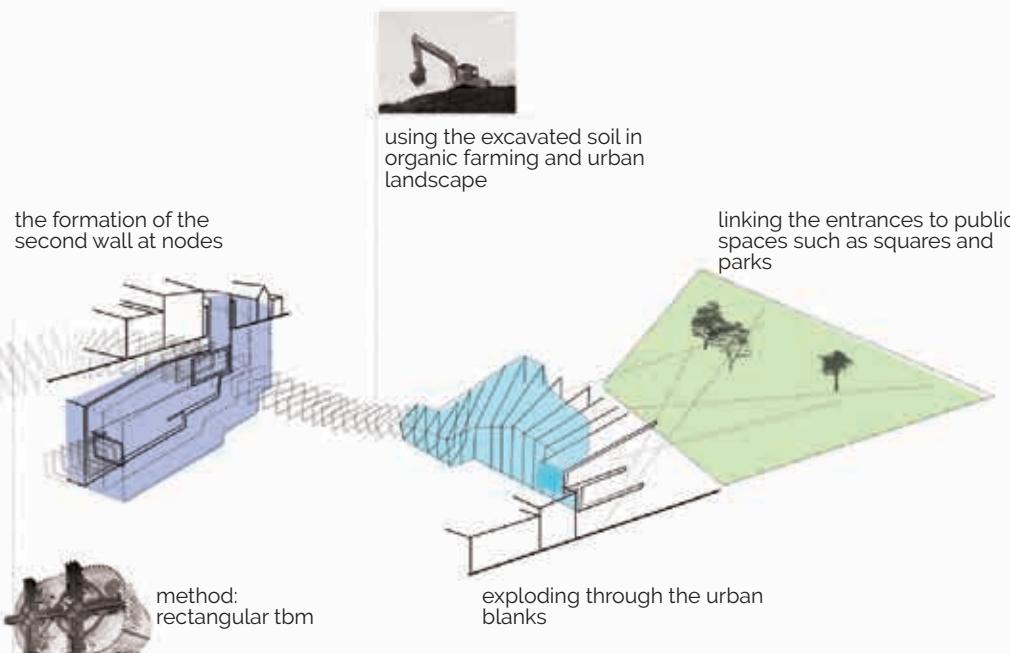
HANGAR, MOVEMENT.
bicycles are taken, used, repaired. people learn how to ride. recycled pieces are collected, processed and put together for public use.

RESTING BOOM, COALESCENCE.
accommodation opportunities are provided for the volunteers and the guests of the open city. there are short-time resting and cleaning spaces. a communal kitchen is located in here.

PRODUCTION, DEVELOPMENT.
it is a small scaled production and professional practice area. There are workshop places such as carpentry, metal, plastic. It meets the needs of the opencity and provides professional practice opportunity to the citizens.

UNDERGROUND MUSEUM, CONFRONTATION.
it is designed for the artists and the people from both sides to meet and organise artistic activites. study rooms, exhibition spaces, reading areas and conference rooms are located in here. designed objects are exhibited in the open exhibition areas.

Bordering bodily
experience
/ experiencing
border bodily
by Ozan Avcı

A07

Figure 2: Crossing the border as a fluid body and unifying
Lefkoşa/Nicosia by Ozan Avcı, 2014

P07

-8.00 m kotu planı

[Figure 9] Plan of the underground museum.

[Figure 10] B-B Section, Underground Museum entrance, open exhibition areas, museum square.

[Figure 9]
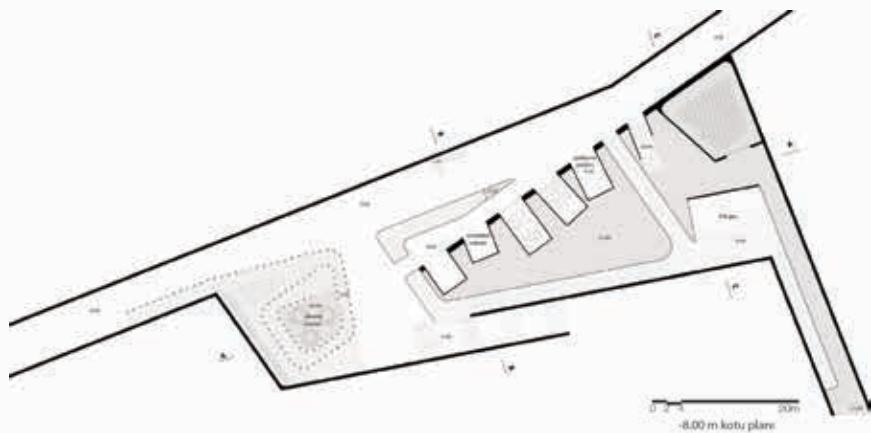
clothing design and suitcases that would be carried on the body [8]. Carrying the possessions with you on departure means keeping the memory with you at the same time.

In her project "Along the G–Line" the Cypriot artist Marianna Christofides uses the buffer zone in Lefkoşa/Nicosia as a site for her project and captures a seven year old boy who is turning cartwheels along this zone. "The movement of the body through the successive images marks points on a parallel line to that of the border – both being illusionary mental structures, yet leaving tangible traces in space and time." This act redefines the space, which was consolidated in its own historicity, and gives it a new character that belongs to present time. [9]

Every spatial experience has a temporal character. Even though the experience emerges on present time, it also includes the past and the future. By adding the psychological dimensions, the temporality of the experience starts to have four different layers in it. The temporal character of the experience of the borderland in Lefkoşa/Nicaosia is too much related with the body's psychological time. The difference between the physical time, which is measured by a watch, and psychological time can be observed in the concept of "moment". There is no place for an experienced moment in physical time. The moment that we recognize, live and exist in is a duration that belongs to us and could be perceived through our consciousness. What has been felt in this duration is the measure of the duration related to the subject. The subject's own life defines the length of that duration [10]. The bodily experience of the border in Lefkoşa/Nicosia gathers these four temporal layers and becomes a lived experience.

[Figure 10]

Bordering bodily
experience
/ experiencing
border bodily
by Ozan Avcı

A07
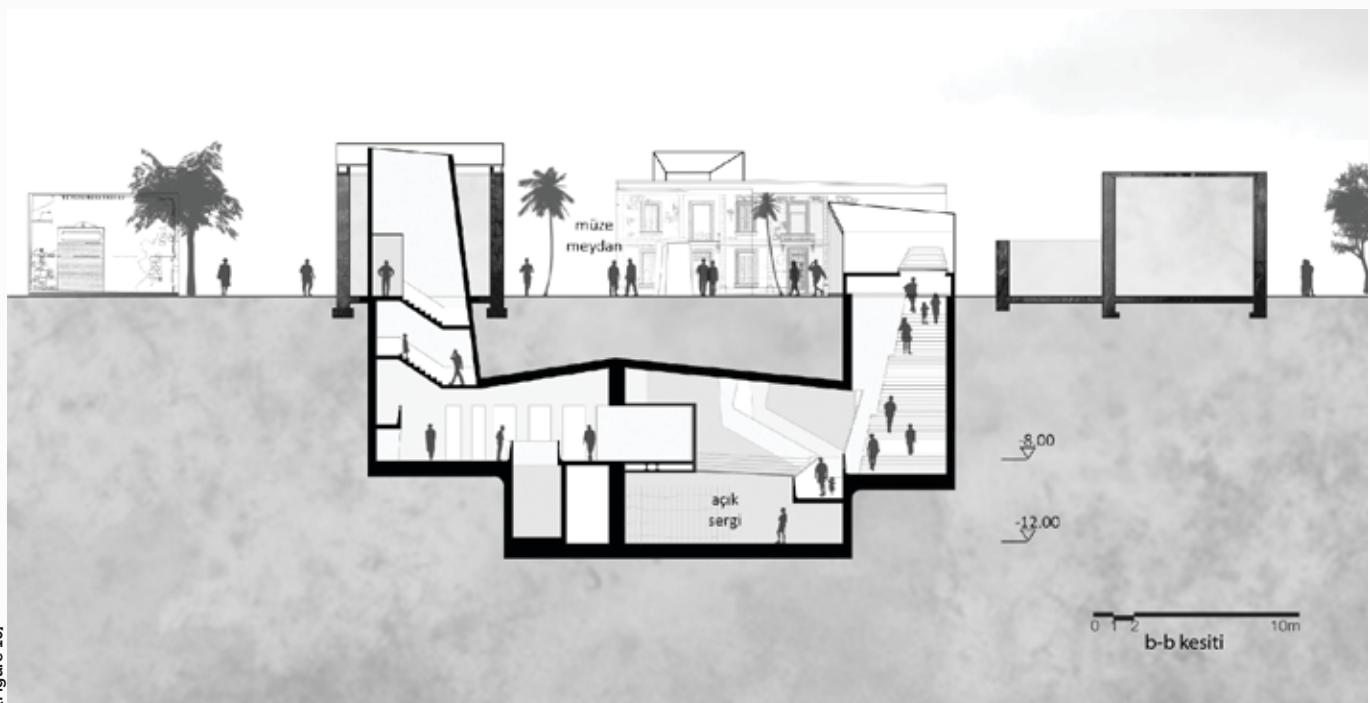
Yi-Fu Tuan claims that the totality of an experience is possible when it is achieved through the active and reflective mind and sensation [11]. This idea also emphasizes the importance of the co-occurrence of spatial, temporal and bodily relations in bodily experience. Bodily experience becomes more critical on a site like the buffer zone in Lefkoşa/Nicosia because of its extreme character where the space is congested, the time is folded, the body is limited and the memory is constrained. The bodily experience of the border also includes bordering bodily experience. This dilemma makes it unique so as to question the concepts of space, time, body and memory. We may consider borders as an opportunity for transformation and evolution by bordering bodily experience and experiencing border bodily.

"My personal choice of crossing the border of Nicosia is reflecting the process of many more and deeper crossings connected with inner manifestations, and the need for change. A "crossing" can be an experience of a versatile manifestation of situational and other phenomena, a simultaneous occurrence of contradictory and unified elements, an opportunity for transformation and evolution." [12]

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[Figure 11]

[Figure 11] A plan and section of the educational boom.
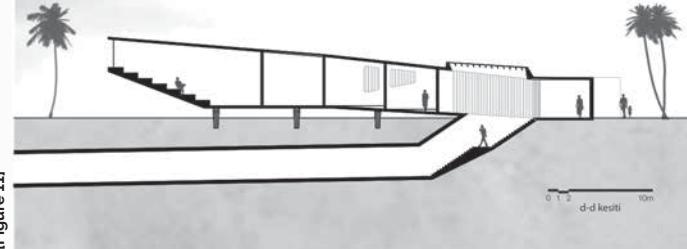
[Figure 12] Plans of the hangar of bicycles.

[Figure 13] Section EE, Hangar.

[Figure 14] Section FF, Hangar.

[Figure 12]

-8.00 m kotu planı

-11.50 m kotu planı

[Figure 13]

e-e kesiti

f-f kesiti

Bordering bodily
experience
/ experiencing
border bodily
by Ozan Avcı

A07
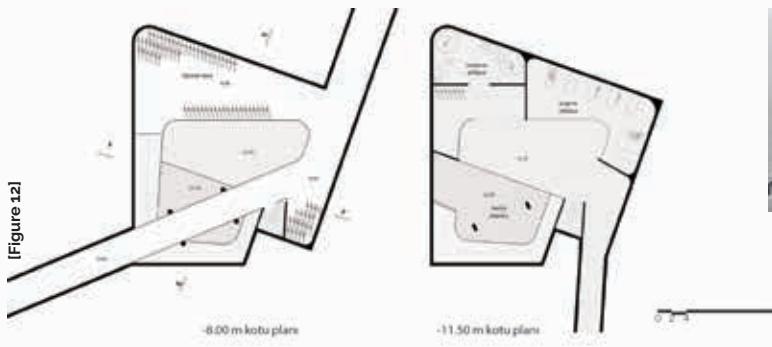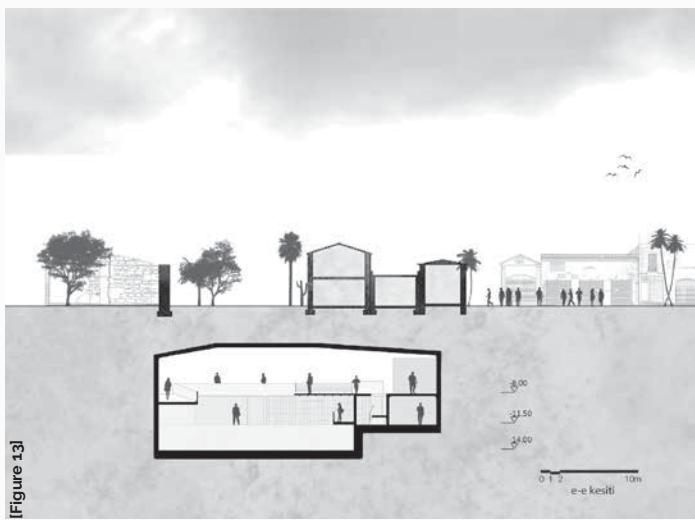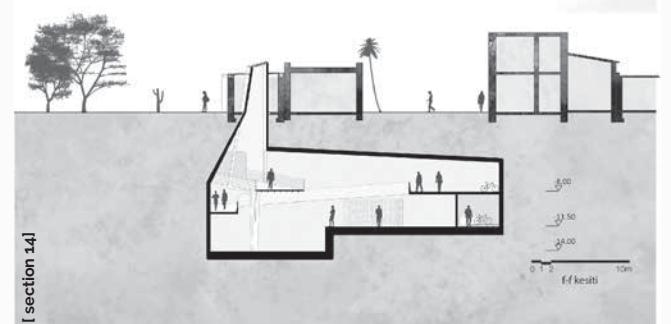
ENDNOTES:

[1] Anke Strüver, "Bor(der)ing Stories - Spaces of Absence along the Dutch-German Border", B/ordering Space, ed. by Henk van Houtum, Olivier Kramsch and Wolfgang Zierhofer (London: Ashgate, 2005), p. 207.

[2] Gilles Deleuze, *Nietzsche and Philosophy*, trans. Hugh Tomlinson, (New York: Columbia University Press, 1986), p.39.

[3] Keith Woodward and John Paul Jones III, "On the Border with Deleuze and Guattari", B/ordering Space, ed. by Henk van Houtum, Olivier Kramsch and Wolfgang Zierhofer (London: Ashgate, 2005), p. 239.

[4] Christina Georgiou, "Mapping the Body, Embodying the Map: A Corporeal Taxonomy into a Topographical Transformation at the Border of Nicosia", *Live Art and Performance Studies* (LAPS) Master Thesis, University of the Arts, Helsinki, 2013.

[5] http://mappingthebody-embodyingthemap.blogspot.com/

[6] Georgiou, , "Mapping the Body, Embodying the Map",

p. 18.

[7] Sarah Pink, *Doing Sensory Ethnography* (London: Sage Publication, 2009), p.65

[8] http://chalayan.com/afterwords/

[9] http://www.mariannachristofides.com/index.php?/2010/along-the-g-line/

[10] Şafak Ural, "İç İçe Geçmiş Zamanlar", *Zaman-Mekan*, ed. by Ayşe Şentürer, Şafak Ural, Özlem Berber and Funda Uz (Istanbul: YEM, 2008), p.18.

[11] Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1978), p.18.

[12] Georgiou, , "Mapping the Body, Embodying the Map", p. 18.

8.00

-10.00

okuma alanı
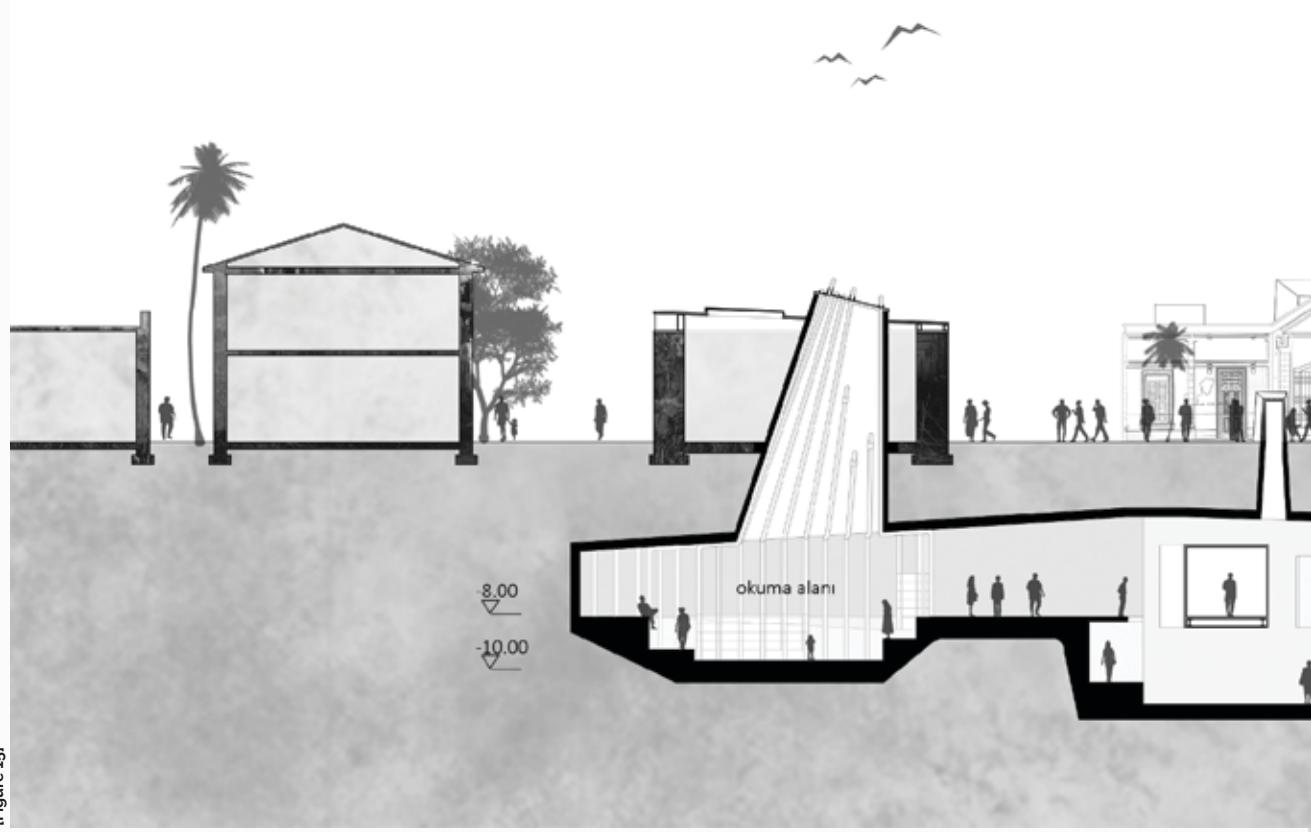
[Figure 15]

[Figure 15] Section AA, Underground Museum.
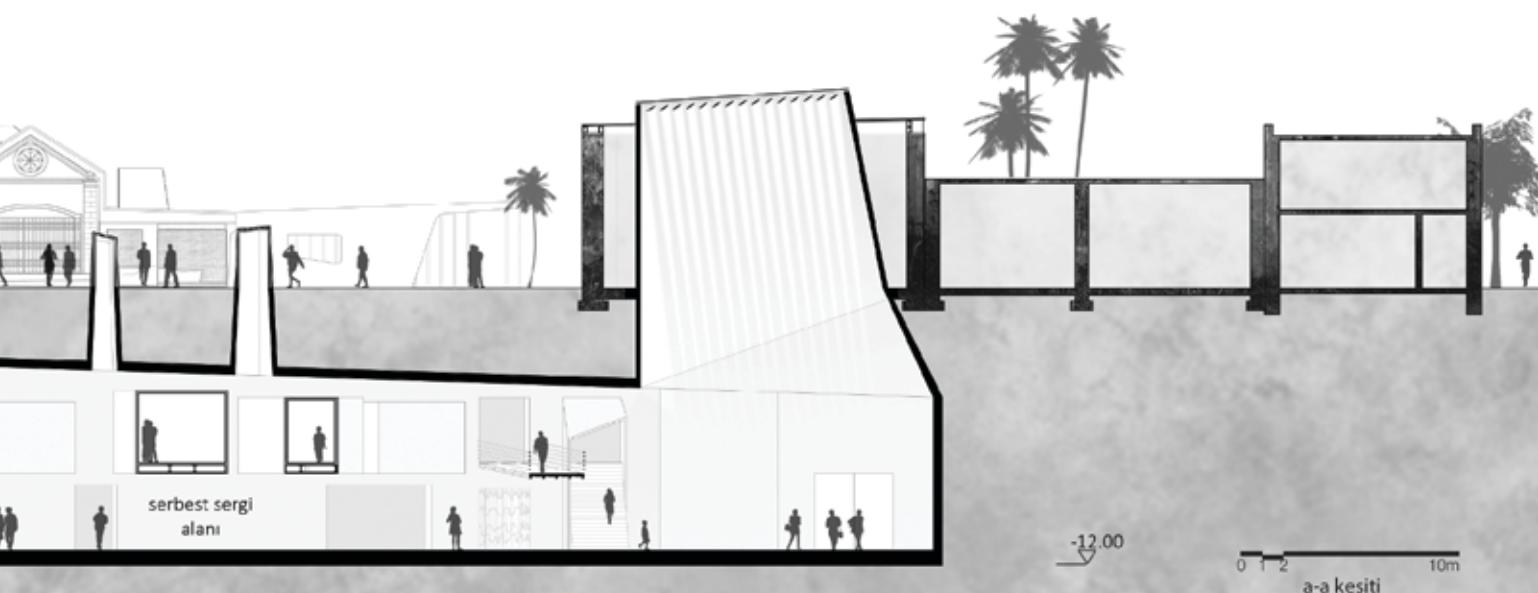
serbest sergi
alanı

-12.00

0 1 2   10m
a-a kesiti

Reimagining of heritage in the age of conflict:
A tribute to Lefkoşa/Nicosia

By Zeynep Günay

Approaching Arabahmet neighbourhood from the walls of Buffer Zone of Lefkoşa/Nicosia
(By Zeynep Günay, 2013)

ABSTRACT

The chapter provides a reimagination of heritage in the age of conflict through sophisticated conceptualisations of meaning, history, time, memory and identity. Built upon Lefkoşa/Nicosia's divided historic urban landscape, it discusses how heritage recalls a collective memory in creating conflict through the representation of mnemonics that are being selected and reimagined. At the same time, it concludes by a commentary on the ways of resolving the conflict while reclaiming heritage in between different histories of Lefkoşa/Nicosia's future. The main question of the chapter is how to resolve conflict in a historic urban landscape such in Lefkoşa/Nicosia where past is not really past through the everyday politics of present and what kind of role can heritage play in a world of continuous destruction and reconstruction.

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Reimagining of heritage in the age of conflict:
A tribute to Lefkoşa/Nicosia
By Zeynep Günay

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In this chapter, I attempt to provide a brief critical commentary on the reimagining of heritage in the age of conflict through sophisticated conceptualisations of meaning, history, memory and identity. Regarding the politicisation of heritage upon a process of continuous construction and destruction, I locate Lefkoşa/Nicosia's divided historic urban landscape as a medium to discuss the reformation of collective identities and memories within a contested space and a contested society. In a landscape "where past is not really past through the everyday politics of present" [1], I explore how heritage recalls a collective memory in creating and resolving conflict through the representation of mnemonics that are being selected, reimagined and packaged.

Heritage Under Conflict: Meaning, History, Memory, Identity

After years of researching on heritage, I, today, have more questions than answers. It was such easy once accepting the norms enforced by international heritage expert institutions, national laws, or even senior heritage experts to decide what is heritage, what is its value or what heritage to be conserved and how. As stated in one of the most 'sophisticated' definitions of heritage by Hague Convention of 1954 [2]: "damage to cultural property belonging to any people means damage to the cultural heritage of all mankind". Living in a world of continuous destruction and reconstruction with regard to such unfortunate experiences of Syria or Turkey, though,

OPEN INSTITUTE

Aydan Aslan

The Buffer Zone as 'body without an organ' is a pure immanence where no externally imposed devices or over articles exist (Deleuze & Guattari). Borders make this region a liberal body that has no imposed rules or no government authority; this is potential for locating transitions (border-gates) to different places and setting up an open institute.

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it is hard to understand how "loss of one will be loss of memory of all humankind"[3]. I know that heritage 'business' has always been under the shadow of politics, but does this politics help heritage to be conserved – I am not so sure.

The complexity stems from the fact that there is no sole heritage concept, but rather different concepts under continuous clash: the one that is defined by the international laws and regulations, the one that is imposed by the political power based on political motivation and lastly the one that is attached to the community. Argument is apparent: Heritage politics is destructive, when not responding to a heritage conceptualisation that is experienced, articulated and narrated by the community itself. This evolves an urgent need to transform the politics of heritage from a status quo monopolistic intervention towards approaches that relate heritage to everyday life. The latter makes heritage relate to collective memories, identity, pride, sense of belonging and historical continuity. Heritage, then, is not merely a matter of tangible artefacts; it is a matter of intangible resources of life that is open to manipulations through the ultimate power of contested world politics and ideologies. Here are some questions for the reimagining of heritage in the age of conflict through sophisticated conceptualisations of memory, history, identity, value and meaning:

[Meaning & Value]   What is the meaning and value of heritage? Who gives meaning and

[Figure 1] Section 1 that shows library, exhibition area, laboratory, open stage, event area, high streets.

value to heritage? Who should give meaning to heritage? Is meaning taken or given? When pluralising heritage through pre-defined categories of international national conservation institutions, are we ignoring localities? What about individual meanings attached to heritage? Can there be international measures whereas the meaning of heritage is attached to local?

[History & Time] In the long span of history, how do we construct ourselves time-lapses? How do we define a particular history as heritage? How old should it be to be named as heritage? How do we valorise which historical layer is more important than the other? What is the impact of loss? Isn't now, already past?

[Heritage & Memory] Is heritage representative of our memories? What is its role in shaping our memories? Do we need to forget to remember? How can we remember not to forget? Is heritage an offending concept by commemorating on pain and trauma?

[Heritage & Identity] Can heritage be representative of our identities? Is preservation at the same time an identity construction? Is it normal not to conserve the heritage that is not part of 'our' identity? Does heritage have an identity? Is there a clash between physical space and the stories of space? Is it possible keep identity by building new futures? How to construct diversity?

Answering these questions is not an easy task. As I mentioned earlier, I, today, have more questions than answers. In the next section, I will try to explore these questions through the reflections on Lefkoşa/Nicosia.

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Reimagining Lefkoşa/Nicosia's Contested Geographies Of Heritage

It was only four years ago when my father started to talk about his 'memories' about the island of Cyprus dated back to 1974 [4] . The memories belonged to a sad, painful past that was lived, but never wanted to be remembered. The untold stories of him did not erase the existence of the past: There was a past that became part of our life with my family, our memories and our 'reality' through the photographs and that of a heritage bounded upon the historical narratives that were imposed by the everyday politics of present. Therefore, in my first step onto the land of Cypriots in 2013, I was filled with emotions of

war, pain and trauma that both communities have been suffering and with controversial historical knowledge claims. The histories and imaginations of conflict were suddenly replaced by the lemon tress all over. Then came the street names reminding the war and the fallen, and the walls with wires, bullet scars on buildings, watchtowers, war monuments, graffiti, flags, and finally the demilitarised buffer zone, 'green line' of Lefkoşa/Nicosia.

The history was there, captured in time, and it was actually green! I remember walking along the wired walls dividing an island, a city and a community, and especially the wondering looks of our ITU team through the 'other' Cyprus. The divided city was being reflected through
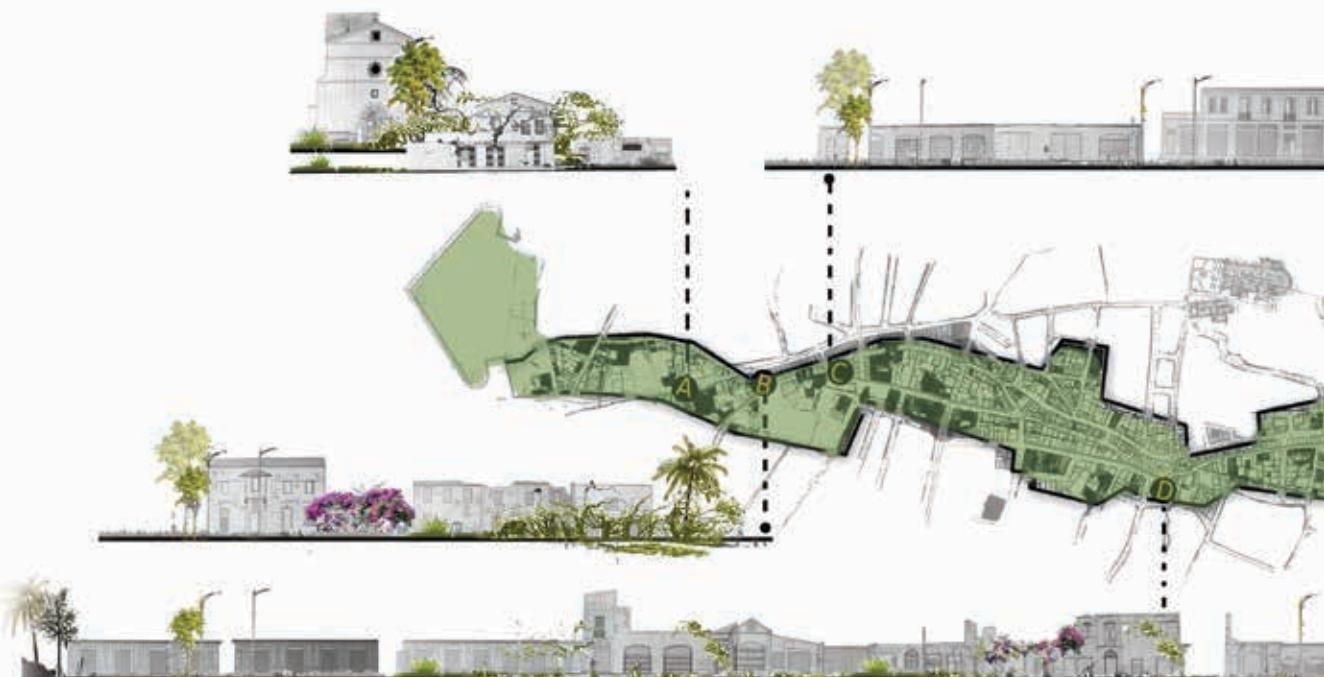
[Figure 2] Sections of the Buffer Zone

the divided communities, as so a contested historic urban landscape. Flags, colours, minarets of mosques and towers of churches were somewhat showing the evidence for divided 'singular' lives facing each other - as a way of remembering not to forget. The only bridge between those two different Cyprus was the buffer zone that was frozen in 1974. I felt familiar with this scene: an urban space under the powerful capture of nature. The division of the island by a demilitarized buffer zone has helped somehow the continuity of heritage and its associated collective memories of 'Cypriots' inside the untouched secretive landscape, while introducing newly constructed memories flourished through the images of war, conflict, state, and militarism in the northern side and introducing new and modern urban pattern in the southern side designed through white high-rise buildings and archistar public spaces [5].

Approaching the subject from the lens of heritage, Lefkoşa/Nicosia has made me think through the clashes between different histories of its future: a past to be represented by remembering, a future to be constructed by forgetting, and a present of "absence" [6] to be designed by forgetting to remember. The important question, now, is about the ways in which this unique politically and culturally divided landscape might provide a medium in reimagining heritage in the age of conflict.

In framing the discussion, it is important to understand the urge or the reflexive act of preserving heritage, traits of the past [7]: The antiquity of past validates power, prestige and property; it underpins the idea of continuity and endurance of past in the present; it provides a sense of termination and security that what happened in it has ended; and as a length of time, it offers a linear sequence by

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Figure 1: Buffer Zone of Lefkoşa/Nicosia reflecting memories of a plural heritage of a contested geography (By Zeynep Günay)

[Figure 3]

1191-1567   river

1882   street

1974   iffer zone

river
river

ΟΔΟΣ ΕΡΜΟΥ
ERMOU STR.
street
street

border
border
border

[Figure 3] Maps that show the evolution of the border between the north and south of Nicosia.

[Figure 4] A mapping of the perception of time through traces in space (with the border).

[Figure 5] A mapping of the perception of time through traces in space (without the border).
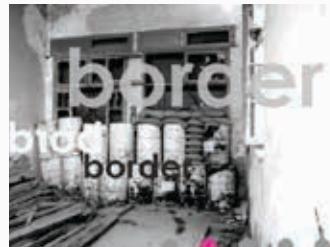
connecting it with future. As a result, we feel familiarity, make sense of the present through the habits, memories of past experiences and historical knowledge; we validate and legitimate our present, identify ourselves through shared histories and give meaning and value to our existence and sometimes we escape from our unacceptable presents by the representations and narratives of the past. All these above mentioned traits of past is founded on memory and meanings attached to it; the urban space, then, is a "lieux de memoire" [8] through which multiple histories are simultaneously remembered and forgotten.

However, the prime function of memory is argued to be not to preserve the past, but to adapt it so as to enrich and manipulate the present [7, 9]: What actually heritage is less important than its perception. Heritage recalls individual and collective memories by the representation of "mnemonics" that are being selected, reimagined and packaged according to the demands of present and inherited to an imagined future. In return, we are fulfilled with the memories of the representations and narratives of past, rather than having memories of the actually existed ones. They are the "memories of simulated histories" [6] or "present pasts" [10], creating or resolving conflict mainly based on trauma or pain such as in Lefkoşa/Nicosia.

The heritage literature has a grand archive in exploring these debates between heritage, memory and the 'remaking of heritage' through the representations and narratives of the past to reconstruct contested geographies of belonging in the present [see also 11,12]. One of the major potential threats is the transformation of historic landscape into kitsch and dissonant geographies rather than "everyday spaces of social memory" [13]. Besides the tangible artefacts,
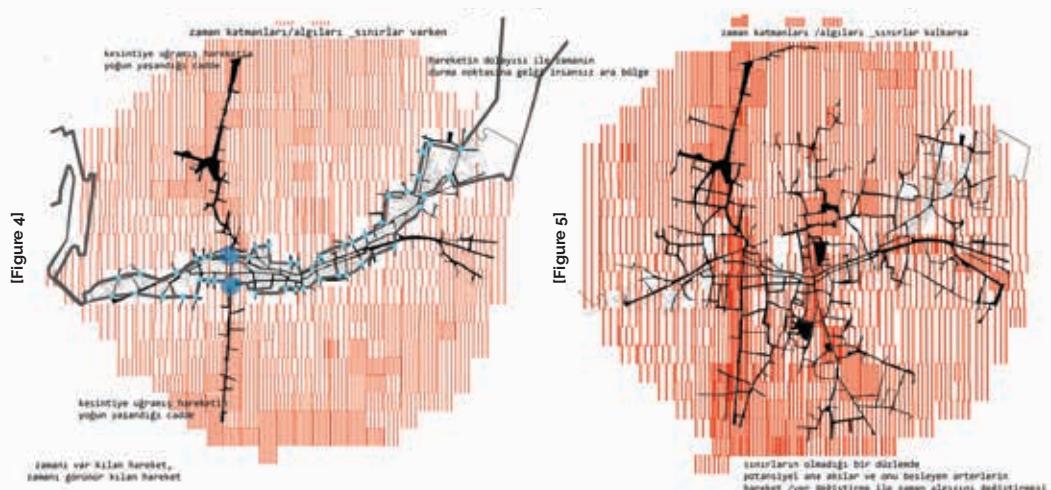
Nicosia buffer zone has its own time, eroded by time. We can observe the erosion of time on materials. This makes me question whether there is a track of time in space.

I've observed in Nicosia different layers of materials which makes us perceive of different times. There is a different perception of time near the buffer zone, away from it and while passing through it.

[Figure 4]

[Figure 5]

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renaming is a powerful tool of validation and legitimisation of the past built upon memories. It is at the same time called as a "hegemonic strategy" [1]. In Lefkoşa/Nicosia's streets and neighbourhoods, such as Katliam Çukuru/Hole of Massacre or Şehit Mehmet Huseyin Sokak/Martyr Mehmet Huseyin Street, it becomes a representation of history of war, trauma and pain every day, each day. Thus, heritage, particularly the heritage belonging to the commemorations of war, is part of the process of reconstructing and reforming identities, the present reality and the identity of Lefkoşa/Nicosia's children playing along the walls. Regarding our tendency to view heritage through the lenses of nationality, religion, ethnicity, class or personal histories,

heritage becomes more about the meanings and values placed or attached upon them – kept continuously under the shadow of politics. This explains why we select some heritage and some not to preserve such as in the restoration and reuse of Bedestan/St. Nicholas Church or the revitalisation of Arabahmet –sceptic views on which are represented through various research projects [14] focusing on the selective interpretation of heritage under predominant ideologies or ethnicization.

[Figure 6] Plan and section of Ledra Street which reveals a cut through time-space at the buffer zone.

[Figure 7] Rhizome is a construction that can make progress at any point and has no beginning and ending.

[Figure 8] Hierarchical branhcing, for example a tree.

[Figure 9] Non-hierarchical branching rhizome, for example a lichen.

[Figure 10] The forming of the proposal through rhizomatic editing.

[Figure 11] Drawing of circulation.

[Figure 12] Drawing of structure of circulation.

[Figure 13] Drawing of open-close / filled-blank spaces.

[Figure 6]

Figure 2: In the Buffer Zone of Lefkoşa/Nicosia (By Zeynep Günay, 2013)

Rhizome is a construction that can make progress at any point and has no beginning and ending. It appears like a rhizome is free from a center; however, it has an invisible centralism. **Rhizome** network topology supported by Deleuze and Guattari is inspirational for this project. Network ties form a potency that removes the boundaries between time and space and give them an opportunity of interconverting. Through a rhizomatic structure, spatial experiences turn into a combined organic whole.

[Figure 7]

[Figure 8]

[Figure 9]

[Figure 10]

[Figure 11]

[Figure 12]

[Figure 13]

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Figure 3: IFrom St. Sophia Cathedral to Selimiye Mosque and its flags (By Zeynep Günay, 2013)
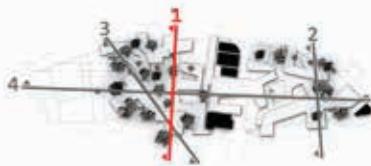
Cyprus acquires a large amount of its income from tourism and education. The island hosts many international students and instructors. Would it be possible to set up an **"open institute"** considering the situation of freedom of the buffer zone?

[Figure 14] A section that shows the open stage and restaurant.

[Figure 15] Site plan that shows the proposal around the Ledra Street Pass.

[Figure 15]

Resolving The Conflict Through The Memories Of A Plural Heritage

The question, then, is how to resolve conflict in a historic urban landscape such in Lefkoşa/Nicosia where past is not really past through the everyday politics of present and what kind of role can heritage play in a world of continuous destruction and reconstruction.

Unfortunately, I do not have a sole answer; however, I know that there is an urgent need to transform the politics of heritage from a status quo monopolistic intervention towards approaches that relate heritage to everyday life. Heritage is not merely a matter of tangible artefacts to be preserved; it is a matter of intangible resources of life - collective memories, identity, pride, sense of belonging and historical continuity- that are open to manipulations through the ultimate power of contested world politics and ideologies.Unless heritage politics is responsive to the heritage conceptualisation that is experienced, articulated and narrated by the community itself, it is destructive.

Lefkoşa/Nicosia, today, is in between three choices – three selections of history in reclaiming its heritage: Returning to past, looking at the future or freezing time in the buffer zone. This is not only a choice between destruction and construction, but rather a selection between remembering and forgetting of the traces of history and the narratives attached to it: a selection between division based on imposed political histories and unification based on the realities determined by multiple histories of both communities; a selection between monumentalisation of conflict and heritagisation of shared sense of belonging; a selection between the termination of painful memories and the construction of new memories; a selection even

[Figure 14]

Reimagining of
heritage in the
age of conflict:
a tribute to
Lefkoşa/Nicosia
by Zeynep Günay

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between past, present and future.

The buffer zone, in particular, is the 'red thin line' within these selective histories through its surviving heritage wanted to be remembered and its divisive walls politically imposed to be forgotten. A unified Lefkoşa/Nicosia as well as a heritage of unified Cyprus is impossible to be redesigned with regard to the existence of the 'walls' of buffer zone, either literally, politically or culturally. This unique landscape, on the other hand, is the only remaining space that reflects a Cyprus and a Lefkoşa/Nicosia before being divided and before being written with "/". The walls of buffer zone, as a mnemonic of division, should be opened to remake a collective heritage; its landscape, though, should survive freely within the linear time sequence of history to preserve memory and to add the narratives of present in a way to construct a collective future on this memory. Resolving the conflict will be a difficult and chaotic task as far as heritage is captured by memory and that of memory by individuals on the contrary to the easy-going status quo over the politics of a divided heritage. Changing the past may make impossible to return to present; sticking into the past, on the other hand, will always provide a borderline over an alternate future.It is also sure that its impact, meaning and value for the Cypriots will not disappear with its destruction or reconstruction; its political, psychological, cultural or emotional content will continue to be part of both communities'

The ancient construction islands are accepted as a topography for new construction.
Construction is elevated 5 meters from the ground in order to create shaded action areas and connect ground level common spaces.

[Figure 17]

[Figure 16] A section that shows a restaurant, open classrooms, high streets and an action area.

[Figure 17] The ground level plan.
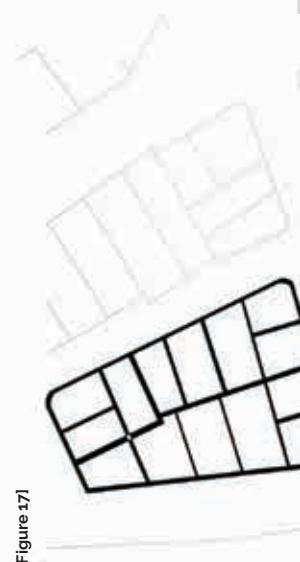
everyday life through the memories. Therefore, the most crucial task will be enriching the heritage claims by divorcing the selective interpretations of heritage from the politics and symbolic mnemonics that capture our being. The answer is bequested upon the memories of a "plural heritage" [9]. Otherwise, in the loss of this heritage, we as all humankind will be living in complete 'absence', the absence stemming from the urge to remember and forget. How will we survive in a world of absence?

[Figure 16]

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[14] See for instance *CRIC Identity and Conflict: Cultural Heritage and the Reconstruction of Identities after Conflict*, 2008-2012, URL: http://www.cric.arch.cam.ac.uk.
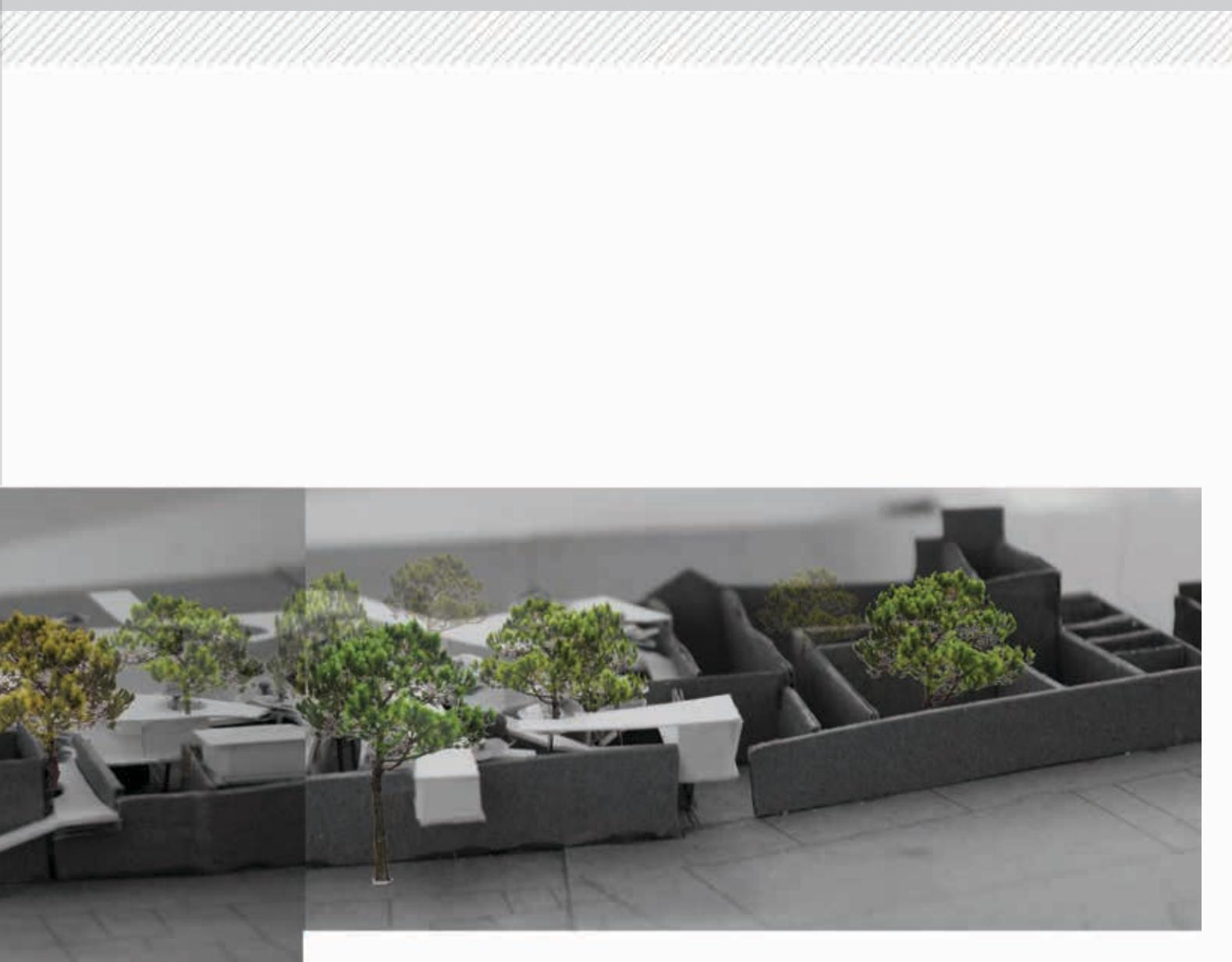

[Figure 18]

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[Figure 20] Photo of the model.

ABSTRACT

While Nicosia remains physically divided for decades, it may hardly be defined as two opposing cities, merely through contrasts. It may rather be regarded as multiple cities at once. Both traveling in such a city and reading its representations inspires a variety of spatial imaginations for different locals, visitors, and distant readers alike. The possibility of multiple subjective spatial imaginations acts as a kind of commonning for the city. Different spatial imaginations share the space of the city, temporarily appropriate the real spaces, sustain other possibilities. In this article, by writing through photographs, guidebooks, and personal travel memories I suggest a subjective narrative that participate in the production of common spatial imaginations. Furthermore, by drawing attention to multiple alternative urban experiences, I propose that it may be possible to imagine new spatial commons.

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Commoning Spatial Imaginations in Nicosia
By Aslıhan Şenel

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A critical reading of popular city guidebooks reveals the dynamics of forgetting and remembering in a city. Guidebooks become sites of amnesia, where an artificial topography of a city is offered. Guidebooks, like other cultural productions, may serve as hegemonic practices that reproduce dominant hierarchies of, for example, centre and margin, real and representation, nature and culture, here and there, us and them. They set certain knowledge as given. They regard certain representations of a city as static and central, and leave out others as ephemeral and marginal. In other words, in popular guidebooks a powerful dominant knowledge that is owned and controlled by the authority is privileged and weak alternative knowledges are kept covered and subject to extinction.

Commons may be a possibility to discuss beyond these dichotomies, and allow us regard place as multiple and continuously reproduced with exchange and negotiation rather than statically owned and controlled. Here, I write on certain places in Nicosia, those which are encountered during travels through the city, and then revisited while looking through my photographs and reading specific guidebooks at my table. I explore possible other places alternative to the officially acclaimed ones. I argue that commons are produced through actual collective experiences (commoning

H'UMODUL
i'm lost in bufferzone

Ömer
Faruk
Tekin

Open city is under no one's responsibility. It is a place of nondependence, it has no rules. Refugees have no permanence by nature. This is a temporary settlement, where everyone is a refugee. In this city, there are no borders, walls, ceilings and floors. A superstructure is placed refugeely on the ruins of the buffer zone, as if there is no gravity, always changeable and dynamic. There is no privacy, no public space, no ownership, no street... Everywhere is a street or everywhere is a cluster of living.

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practices) and also the desire to produce and participate in these commoning practices are fed by subjective and multiple narratives, which trigger spatial imagination for commoning. So, I propose alternative spatial narratives that produce commons through, for example, imagining ground as unfixable, dead ends as spaces of flow, and skyline as multiplicity.

Here, I remember my visit to Nicosia in 2013, explore the spaces of my photographs taken back then, in parallel with certain photographs from a guidebook of 1960 [1]. This is a travel both in the society's actual and virtual spaces, and also in the subjectively remembered and imagined spaces. This travel suggests a new topography that offers spatial imagination for commoning by avoiding the traditional dichotomies, such as public–private, centre–margin, real–representation, and nature–culture. This topography is a negotiation between different realities of a place.

Feminist sociologist Janet Wolff reminds us that theories of travel provide a possibility for criticism and suggested alternatives to dominant notions of stasis and fixity [2]. However, Wolff also warns us about the infinite mobility claims that define a centre and margin, as full mobility is only possible for the powerful, who reinscribes hegemonic hierarchies. A mobility that suggests non-hierarchical and embodied ways of knowledge and space production is theorised by various feminist thinkers. For example, Rosi Braidotti defines a nomadic subject, who has multiple but limited identities and knowledges which is formed through "a sharpened sense of territory but no possessiveness about it" [3]. Dona Haraway argues for situated knowledges, which are produced as a result of where we stand and what we can see of the world [4]. Film maker

[Figure 1 and 2] Collages of h'umodul. You can always see cranes and unfinished constructions, because the city is dynamic and changeable.

[Figure 1]

and theorist Trinh T. Minh-ha reminds us that traveling is a negotiation of self identity by constantly questioning the limits between self and others, one's home and abroad, in her words, "a here, a there and an elsewhere." [5] This constant negotiation keeps one mobile and aware of territories and limitations.

With a similar sensitivity, art and architectural critic Jane Rendell theorizes "site-writing," a kind of critical spatial practice that is influenced by art-writing and employed to inform architectural criticism. Rendell proposes site-writing in order to produce partial and multiple knowledges of a place resulting from changing locations, as this allows one to move beyond the hegemony and discrimination of single knowledge [6]. In this line of thought, I suggest, topographical practices may be thought as a way to simultaneously inhabit multiple but limited places. Both traveling through a place and its representations, one may question given single knowledges, trajectories, and identities. Furthermore, one complicates and multiplies the given knowledge by producing alternative subjective narratives.

Unfixable Ground

While traveling through northern Nicosia, one finds herself at the edge of the historical city wall, where the dense urban texture ends and a continuous wire prevents us to pass towards south. This photograph shows the moment I see the buffer zone through the line of the border, which I was familiar from the maps (Figure 1). The representation of the border on the maps is usually a thick line, which is more permeable as it allows one to wander their eyes through the streets in order to imagine the urban life of the other side. In actuality, accept at one point where one can see a roundabout at the southern side, the thickly vegetated part of this buffer zone hardly allows one to get a grasp of the other side. One's gaze rather drifts on the green fields of the intermediary area, trying to spot a trace of the contested history.

[Figure 2]

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The caption of the 1961 photograph of this place from the guide reads, the Turkish national day of May the 19th is celebrated at the Taksim Field. (Figure 2) This explains the ordered groups of students located at the lower edge of the photograph. The students from one side and the crowds of viewers from the other define the edges of the field. The wires at the outer limits became obsolete as some rows of viewers are placed inside them. The mentioned field is a large emptiness in the photograph, few people (probably a speaker and a couple of journalists shooting him) seem to be floating in the whiteness of the background. Any texture that may recall the surface of the field is absent in the photograph. There is a liberating side of imagining the ground as non-existing until you define the boundaries and surfaces with temporary everyday practices. Can we think of the ground as a becoming as events take place?

Taksim Field or Çetinkaya Football Field as also known, is allocated to the Turkish Cypriot Çetinkaya Football team' s exercises since 1955. There are a number of other football fields in the city of Nicosia used by either the Turkish or the Greek Cypriot teams, but the importance of this one is the events which have taken place at this location, which is just outside the old city walls in the contemporary buffer zone between the South and North Cyprus. The field was known as Cirit Sahası (Javelin Field) due to the traditional Turkish sports played here until the mid-20th century on this ground [7], which was adjacent to a cosmopolitan neighborhood of Cypriot Turks, Cypriot Greeks, Armenians, and Latins. Between 1878 and 1960, during the years of British colony, celebrations of the King' s and Queen' s birthday was held on this ground.
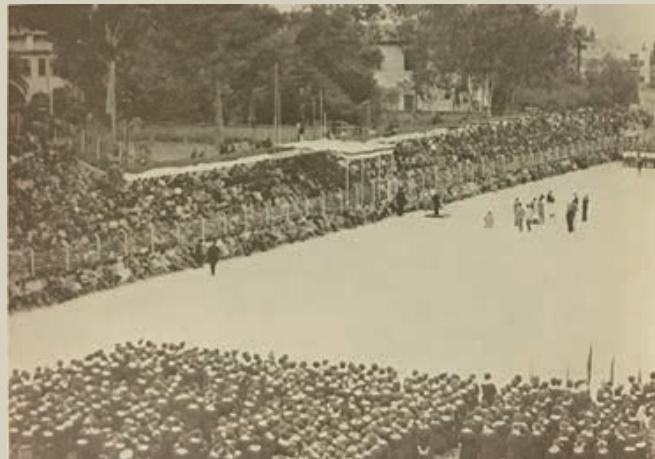
[Figure 3] Units of h'umodul.

KUROJO

A place where one comes to detach himself/herself from society because of feeling guilty. There is no guardian here. They provide their foods from outside or family. A h'umodul person who imprisons here himself/herself never goes out except for personal needs. It is a must to work in *energe* in case of *kurojo-joge* relation.

OTOBAKS

A place of storage for scarp car pieces and yards. Here, pieces of cars are stored in the boxes and each box has a specific name. It is free to use these pieces for *h'umodul* people.There is also a huge pipe taking out the exhausted air. You can see this exhausted air from anywhere in Nicosia

SERMUJO

A place where tests are performed to understand either one is stateless or not. This test mechanism examines the motions of dereliciton and emotions of homelesness in brain. Datas are stored, proceeded and transmitted to larger machines on the borders.

JO

Accomodating units which are constructed of found materials and materials from *otobaks*. Sometimes on a tightrope, sometimes on a console, sometimes in the historic fabric, they construct in any place they can do.

ENERGE

It stores instant thunderbolt energy via a huge condenser and transmits this energy to transformers if there is a need. In transformers, voltage is reduced and transmitted to mains via transmitters. In case of *kurojo-joge* relation, *kurojo*'s 'prisoners' work here.

MANUK

A place where *h'umodul* people come for rest. It must be due to *manuk*'s atmosphere and *manus'* geometries. *Manus* are exhibited things that *h'umodul* people watch without understanding them.

NEKRO

Units where deads are burried. *H'umodul* people fill the units with soil and leave their deads to decay.

[Figure 3]

After the Republic of Cyprus was announced and during the conflict years of early 1960s the field was called "Taksim" to refer to the partition claims of Turkish Cypriots [8]. The photograph here was taken from the 1961 guidebook, which may be regarded as a way to claim a nationalist identity through the representations of Turkish National celebrations on this field. Until the partition in 1974, Turkish national holidays were celebrated here. Apparently, each of these events are loaded with meanings. Each event consecutively claim a link to a traditionalist Turkish identity, loyalty to the British crown, and identification with the nationalist ideals of the Republic of Turkey. Each event redefines the use and extent of the ground.

After the buffer zone was closed up in 1974, the field was first abandoned then continued to be used by the Çetinkaya Football Team for exercise under the UN control. Also, certain events with permission from the UN take place occasionally. Accordingly, the field has been a symbolic ground of negotiation, the football teams from both sides hold matches of friendship, workers' day meetings are held by the two societies, bi-communal music concerts and cultural activities are organised and international rally organisations are made every year since 2014 [9]. Events of commoning often face with oppositions, control and obstructions, some of which end up with violent acts [10]. Nevertheless, the imagination of commons is simultaneously performed in multiple virtual and actual grounds. The field is often in the news as a place of bi-communal meetings. As such, the ground is a performance of representation of the changing Cypriot identity from multiple to colonized to polarized to united. It is a ground

HUKO

H'umodul people provide their water needs from the pipes that come from Turkey. Besides, they also use water from drilling. Water is distributed via pipes that pass all over the city. There are so many pipes that sometimes it makes you think the city consists of just pipes. It reminds you of Soviet city; Sumqayıt.

VEKO

H'umodul people communicate each other face to face and don't need any external communication devices. But when they want to communicate with outside the city, they use *veko*. When one entered the *veko*, s/he encounters lots of boxes and wire networks. Each box signifies a different country. Communications are established in these boxes.

DEJO

A kind of storage where materials and pieces are provided to build the city. Every citizen can contrubute to this storage and donations from outside the city are also collected.

BUBIBU

Bubibu is the most dangerous area of *h'umodul*. This war-left area has lots of booby-trapped mines and only the specialists are given permission to enter this site. With time, this became an amusement place, where people pass under booby-trapped mines or walk through the mined area. There is no death due to mines, but if there happens to be any, that will not be a scared thing for a *h'umodul* people for sure.

[Figure 4]

[Figure 4] Units of h'umodul.

of negotiation, hardly ever settling with a single and fixed identity and spatial boundary. Once a continuous moat circumscribing the historical city walls, these grounds became obsolete when military protection is no longer needed during the 400 years of Ottoman rule. The unbuilt area on the margins of the dense urban centre provided open fields for temporary plays, those claimed parts from the homogeneous space of the moat. After the partition of the south and north in 1974, the UN control defined new boundaries, the play fields became merged with the rest of the buffer zone, both by definition and by being stripped of its spatial uses and through vegetation taking over.

The political, social and spatial re-making of the ground, as architectural theorist Robin Dripps reminds us, is related with the ephemerality of ground, which may hardly be objectified and defined by fixed boundaries [11]. Dripps points out, site is a simplified understanding of place, that which "reduces the complexity of both human and nature interactions," in order to limit and control the possibilities of architecture and planning [12]. As such, site's "edges are known and a center can always be found," whereas ground takes on new meanings through multiple relationships, it is continuously redefined with processes, connections, and stories [13].

Contrasting the 1960's photo, today the field and the surroundings are covered with a continuous vegetation, which covers both the horizontal soil and the vertical built environment. This makes the ground less a surface but a depth, hardly limited on the surface between walls but instead enlarged by growth and inhabitance in different dimensions. Anthropologist Tim Ingold points out that "it is often impossible to determine with any precision where 'ground level' actually lies," because sometimes the vegetation is too dense or the plant's life cycles actively both feed from and produce the soil, which grow in layers of decomposed vegetation and dust from built environment [14].

ILUK

This is a kind of treatment centre. *H'umodul* people don't suffer from frequent and varied illness. There are few illness and they are;

kuren: happens because of *radiko* that *joge* workers are exposed to. After medical treatment, patients are sent to *greko*.

immanu: illness of not being influenced from *manuk*. This illness of not being influenced from what they watch without understanding is seen as the most dangerous illness. Patients are sent to greko and psychological treatment is performed. In case of no result, patient is denaturalized.

BESUK

Collective foods are stored in *Besuk*. Every *h'umodul* person has a land and it is expected from everyone to cultivate. External foods from outside the city are also stored, those foods come to the city via the port in the south part of the island.

GREKO

Resting place. Lots of *h'umodul* people are sent here or s/he comes here by him/herself. They watch the city with cranes that continuously lift and carry something.

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Spatial
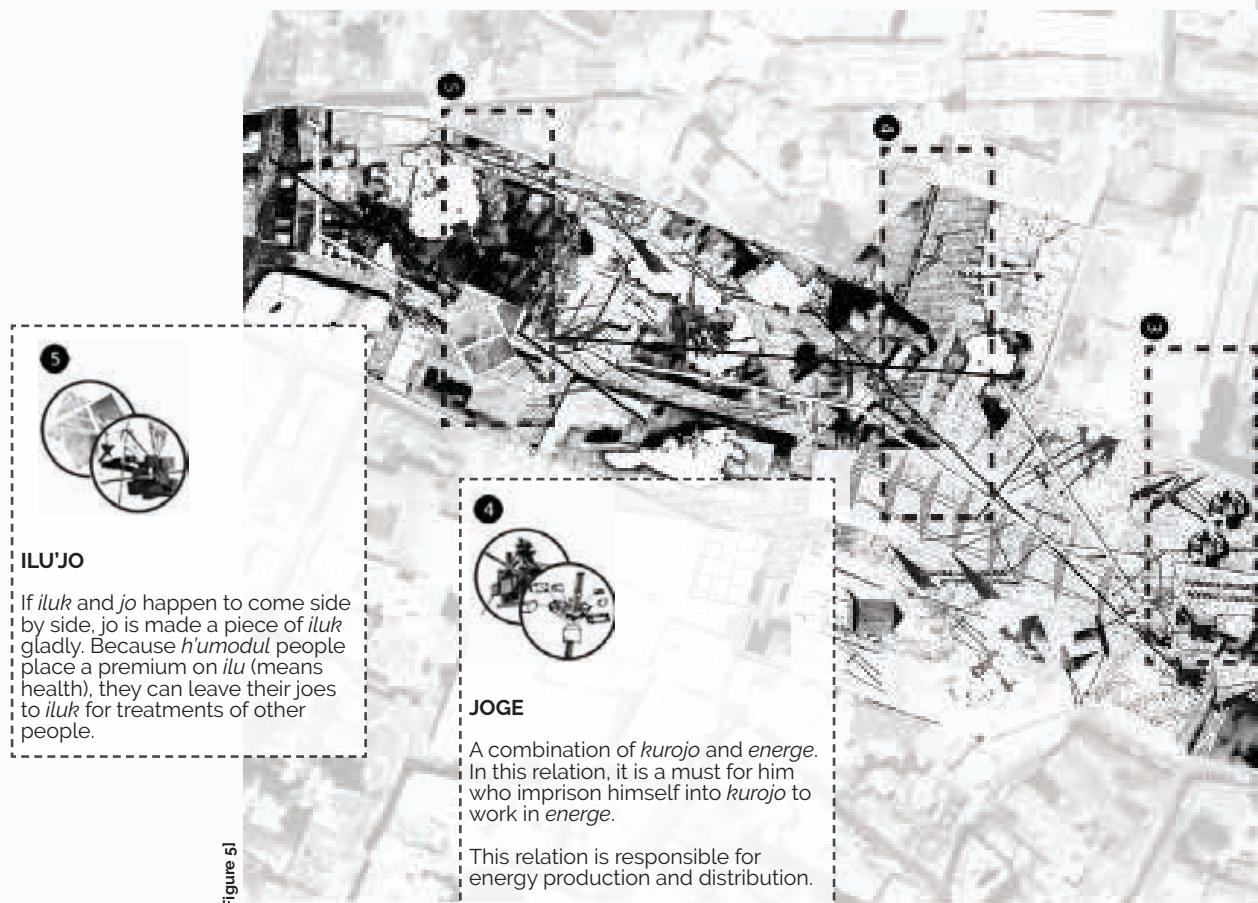Imaginations
in Nicosia
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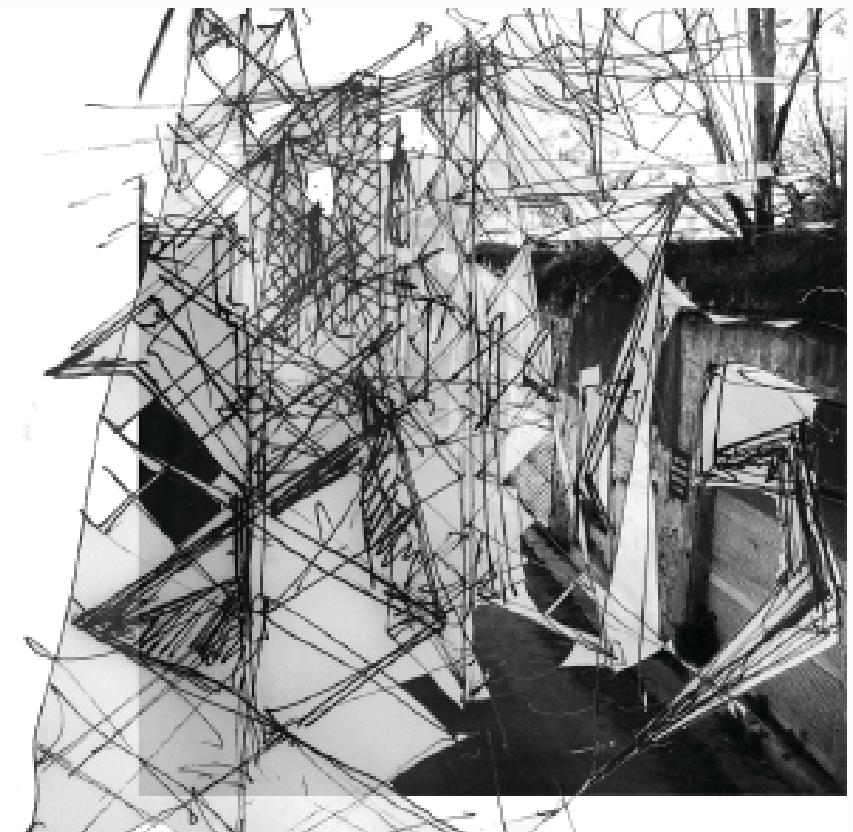
Just like the cultural and social events, the transformation of the physical surface of the land is an important part of negotiations on space. The construction activities, which often make the headlines in the local news, continuously work in clearing, building, vegetating the surface of the field [15]. The clearing and vegetation of the field by the municipality may be regarded as a claim of ownership and control on this field which is in the buffer zone. From another point of view, the surface of the field is regarded as an ambiguous entity which may be transformed with no hesitation by different agents, such as the crowds of people gathering on it for cultural meetings, and the Touring and Automobile Club of Northern Cyprus building roads and ramps for the rally.

These instances remind us that ground is not stable, but temporal and dynamically made, unmade, and remade. Ground is not an agreement and compromise but a continuous negotiation. Like the imagination raised through the 1961 photograph, ground is not a ground until it is stood on, walked over, ran through, and gathered upon. Ground is performed when we define it not through dichotomies such as public and private, but through multiple ways of inhabiting both in imagination and actuality.

Flows of the Dead-End

For a traveller, walking through the old city of Nicosia/Lefkoşa includes continuous forward and backward movements through the streets. The impermeable buffer zone makes one anxious, furious, and wondrous. One continuously keeps walking along the border of the buffer zone, searching for other ways through the city and coming across many

[Figure 5]

ILU'JO

If *iluk* and *jo* happen to come side by side, jo is made a piece of *iluk* gladly. Because *h'umodul* people place a premium on *ilu* (means health), they can leave their joes to *iluk* for treatments of other people.

JOGE

A combination of *kurojo* and *energe*. In this relation, it is a must for him who imprison himself into *kurojo* to work in *energe*.

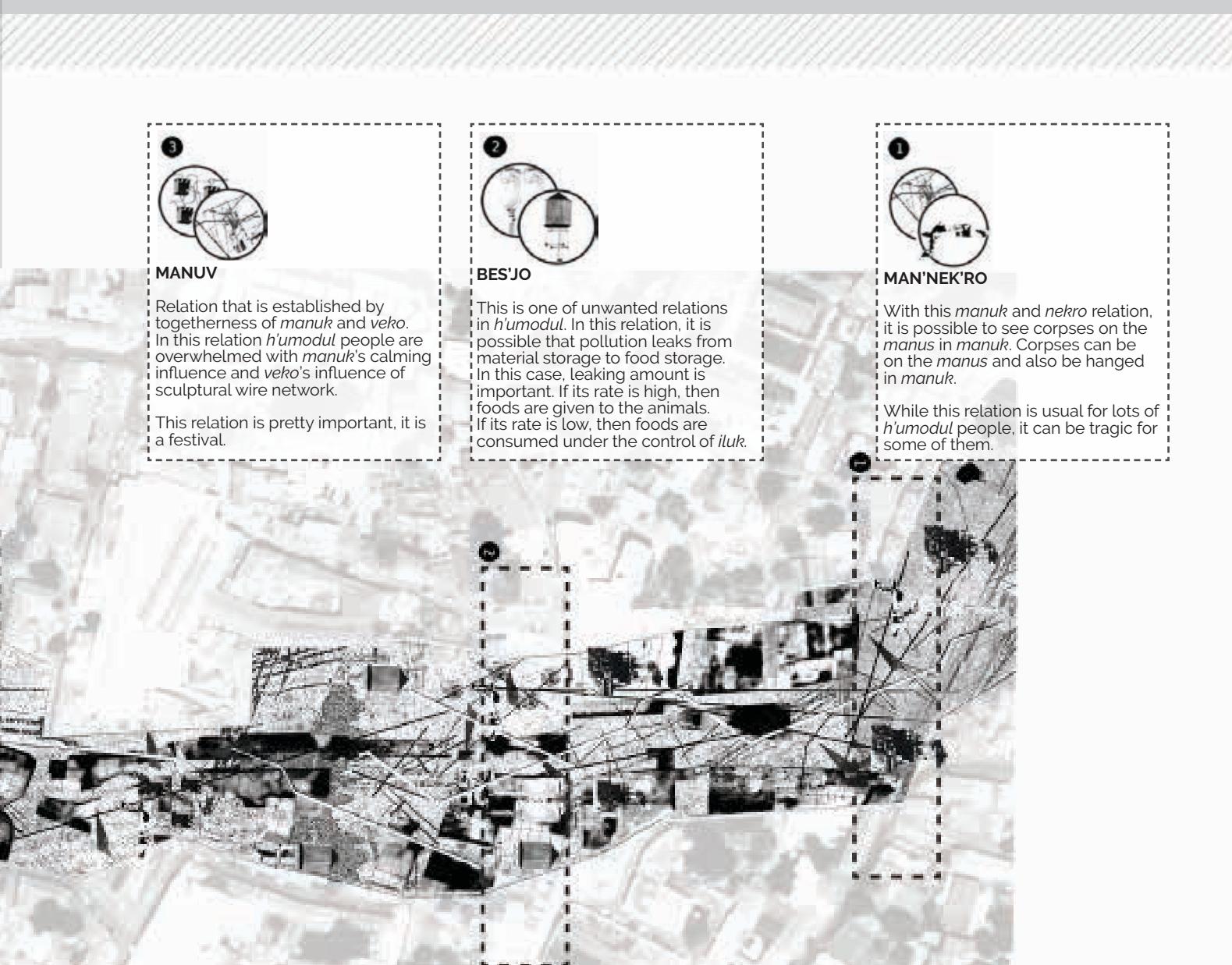This relation is responsible for energy production and distribution.

[Figure 5] This plan shows one of the possible situations in the city. Because the city is dynamic and changeable, varied relations are established between units. In this plan, five of them are displayed.

dead-ends. The perpendicular streets to the buffer zone are today dead-end streets, which are available to liminal activities, such as repair workshops and temporary housing for the immigrants, homeless, and the disadvantaged. Together with these liminal activities, the dead-ends allow accumulation, transformation, and transportation of scrap materials and goods, those feed back the liminal lives by, for example, being temporary construction materials, either used immediately or kept for future possible uses. Hardly anything is useless or unwanted, the border is a space of acceptance. The liminal spaces of the border not only allow materials but also temporary lives to be accepted.

The acceptance needs to be understood through flow rather than stasis, that is implied in the word "dead-end." The edge of the buffer zone urges people and things to be in continuous movement and exchange. The traveller who wants to understand the city moves back and forth along the border, the temporary inhabitants make use of relatively less probable spaces, unexpectedly relating different parts and the accumulated goods are transformed for different needs and through atmospheric conditions. The inhabitants of the dead-end street appropriate public space for private and community uses, such as dish washing, seating, and laundry washing. As being in the appropriated public space, the activities of the private realm may be witnessed by the passer-by while claimed private by the inhabitants. In these instances of encounter, boundaries between public and private get questioned.

The balconies in dead-ends has a potential to destabilise our understanding of public-private. A number of balconies in dead-ends has become entrances, where the first floor is inaccessible due to the border passing over a building on the edge of the buffer zone. In the photograph (Figure 3), such a balcony is seen, that which is approachable by a wooden stair from the ground. Being adjacent to the buffer zone, this building with the balcony was apparently abandoned after the split of the city and now occupied by immigrants or other disadvantaged. The balcony in the photograph

MANUV

Relation that is established by togetherness of *manuk* and *veko*. In this relation *h'umodul* people are overwhelmed with *manuk*'s calming influence and *veko*'s influence of sculptural wire network.

This relation is pretty important, it is a festival.

BES'JO

This is one of unwanted relations in *h'umodul*. In this relation, it is possible that pollution leaks from material storage to food storage. In this case, leaking amount is important. If its rate is high, then foods are given to the animals. If its rate is low, then foods are consumed under the control of *iluk*.

MAN'NEK'RO

With this *manuk* and *nekro* relation, it is possible to see corpses on the *manus* in *manuk*. Corpses can be on the *manus* and also be hanged in *manuk*.

While this relation is usual for lots of *h'umodul* people, it can be tragic for some of them.

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becomes an entrance of a house, complicating the traditional relationships between interior and exterior.

In the photograph from the 1960 guidebook (Figure 4), we see a woman gazing the public space of the street from the privacy of the balcony of a modern building. In this case, the balcony is not only a singular projection from the facade as usual, but the whole facade is lined with full-length balconies at each floor. The strict limit between the public street and the private interior is offset as much as the balcony depth and an in-between semi-public space is formed. The woman in the first-floor balcony is physically in the street but detached from the active street life. Here, the balcony acts as a private space for the woman who is actually in the public space of the street. Like the balcony depth providing a distance between the public space

and the private life, the shade, through a light and heat filter in front of the facade, supports the contrast between the behind and the front. The contemporary photograph taken during my visit in 2013, shows a former similar street, which is now a dead-end. This balcony is here the most public space of the house, as the house is entered through it. Yet, this entrance is arguably a less public space than traditional entrances, since it is hardly a welcoming one. The wooden stair that leads to it is unstable and the darkness seen from the open door seems uncanny. The space behind the balcony, which used to be approachable only after entering the house from the ground floor and after being invited further inwards and upstairs by the host, is now the first space encountered by the guest.

The liminal spaces next to the buffer zone gain different meanings for the former inhabitants
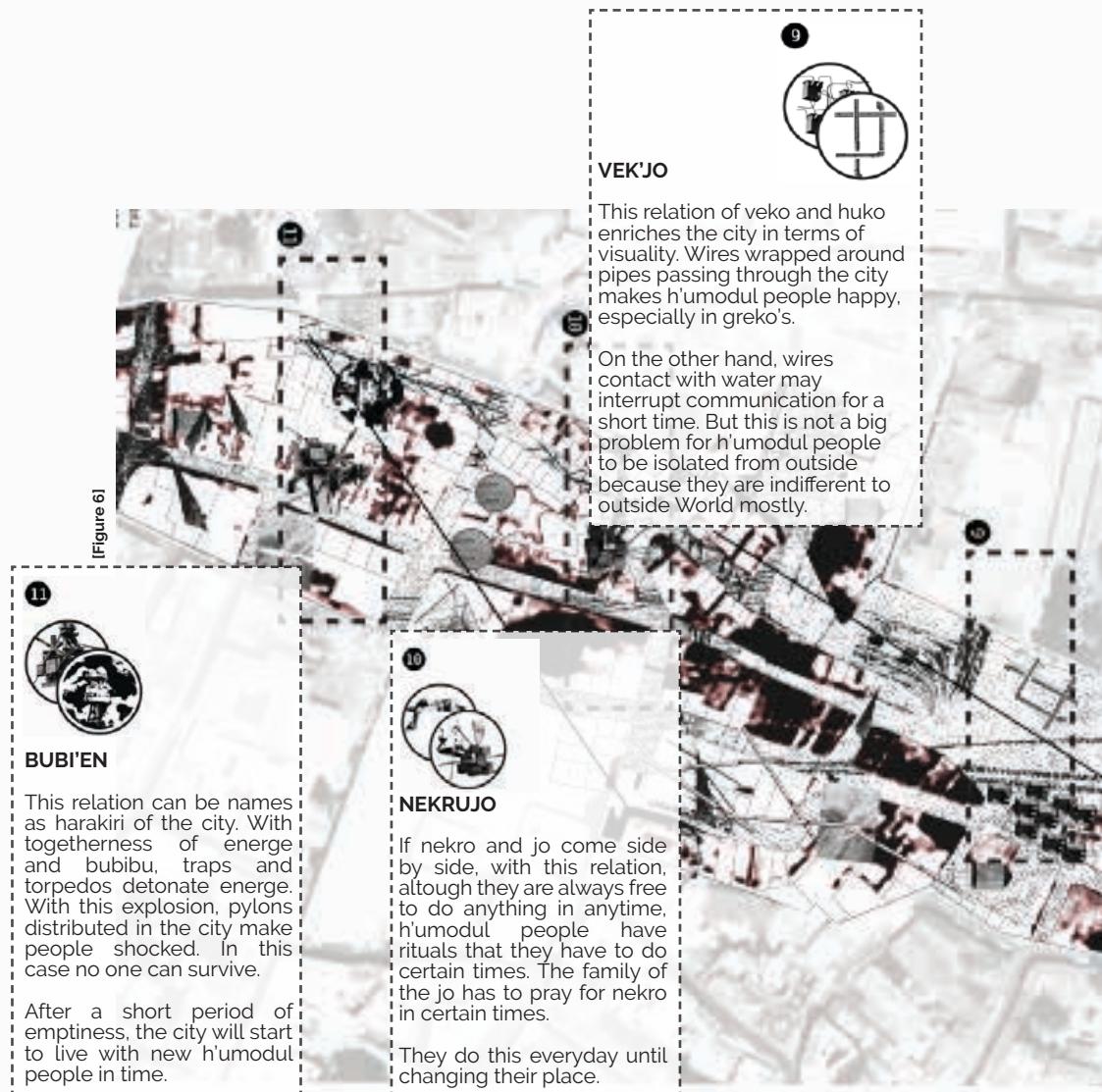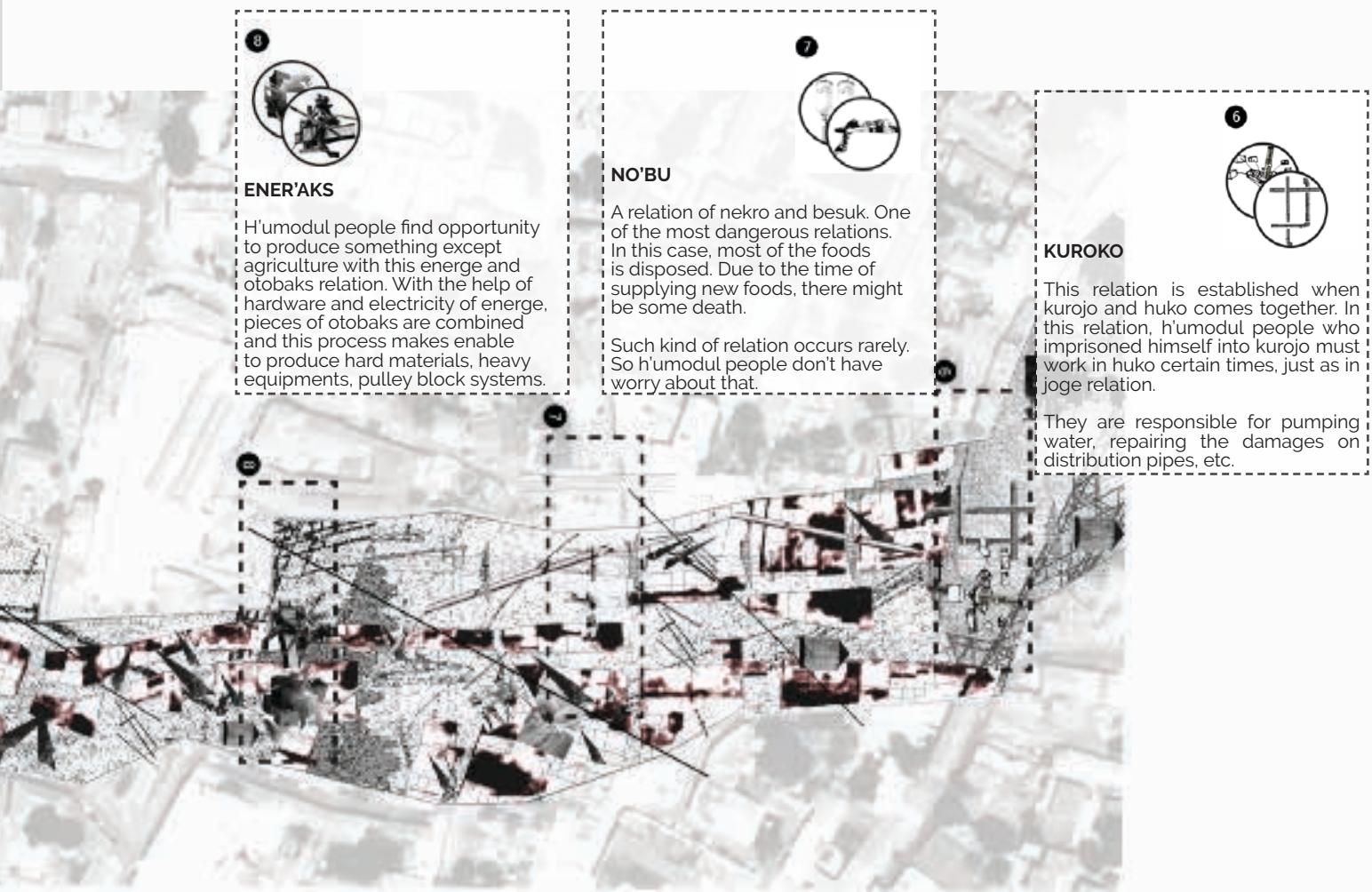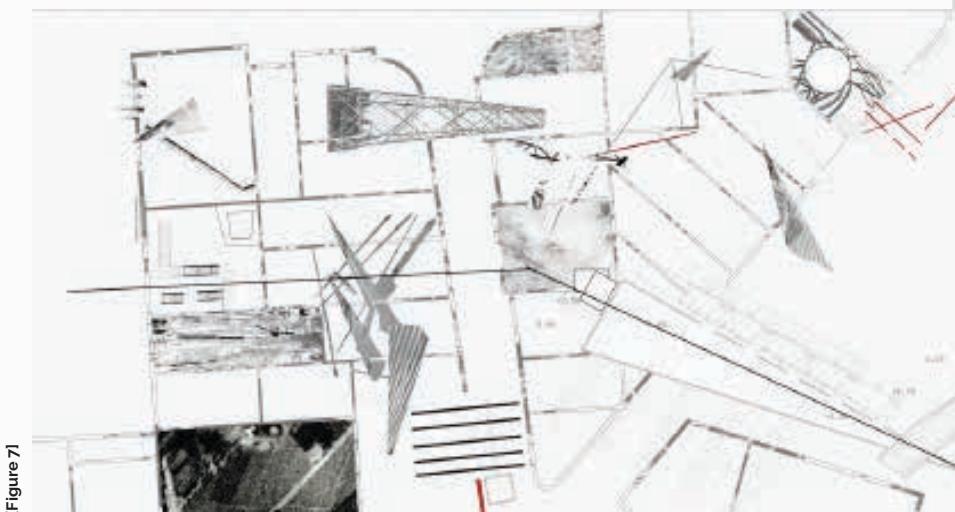
[Figure 6]

VEK'JO

This relation of veko and huko enriches the city in terms of visuality. Wires wrapped around pipes passing through the city makes h'umodul people happy, especially in greko's.

On the other hand, wires contact with water may interrupt communication for a short time. But this is not a big problem for h'umodul people to be isolated from outside because they are indifferent to outside World mostly.

BUBI'EN

This relation can be names as harakiri of the city. With togetherness of energe and bubibu, traps and torpedos detonate energe. With this explosion, pylons distributed in the city make people shocked. In this case no one can survive.

After a short period of emptiness, the city will start to live with new h'umodul people in time.

NEKRUJO

If nekro and jo come side by side, with this relation, altough they are always free to do anything in anytime, h'umodul people have rituals that they have to do certain times. The family of the jo has to pray for nekro in certain times.

They do this everyday until changing their place.

[Figure 6] This plan shows six of possible relations established between units. Each relation reveals different situations in the city and contributes city's life cycle.

Figure 3: A view of a dead-end street. (By Aslıhan Şenel) Figure 4: A photograph of a street from a guidebook. (Kemal Rüstem, Pocket Guide to Cyprus. Nicosia: K. Rüstem and Brother, 1960).

ENER'AKS

H'umodul people find opportunity to produce something except agriculture with this energe and otobaks relation. With the help of hardware and electricity of energe, pieces of otobaks are combined and this process makes enable to produce hard materials, heavy equipments, pulley block systems.

NO'BU

A relation of nekro and besuk. One of the most dangerous relations. In this case, most of the foods is disposed. Due to the time of supplying new foods, there might be some death.

Such kind of relation occurs rarely. So h'umodul people don't have worry about that.

KUROKO

This relation is established when kurojo and huko comes together. In this relation, h'umodul people who imprisoned himself into kurojo must work in huko certain times, just as in joge relation.

They are responsible for pumping water, repairing the damages on distribution pipes, etc.

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of the walled city. Architect and architectural historian Anita Bakshi points out that locals tend not to live in the walled city due to the contested history, however the old city "maintains its presence in the collective memory." [16] According to Bakshi, the old city within the historical walls is a place of remembering and forgetting, certain spatial characteristics allow practices of memory to take place. For example, the enclosure of city walls act as manifestations of unity and ideal bi-communal life for the Greek Cypriots, whereas the isolation and dereliction of the old city reproduces the image of being under siege for Turkish Cypriots. This isolation carries with it "a longing for a period of independence from Greek-Cypriots," and "resentment felt towards Turkish migrants," from Anatolia, those who occupy deserted spaces in the old city. [17]

The deserted spaces, as social anthropologist Rebecca Bryant argues following philosopher Thomas Hobbs, suggest a spatiotemporality specific for "the times of war," that which keeps people at a state of "immediacy" in order to live in a compressed present with past and future folding into it. [18] The "ceasefire line" as Bryant calls the border or buffer zone between the two sides, may be regarded as the spatialization of this state of immediacy. This is likened to a wound that represents the past suffering and the possible future recurrence of the past violence. It is kept at a paused state, with manholes in blocked windows, sandbags and fire barricades, together with gunfire holes on walls.

Contrasting the stability suggested by the buffer zone, the small-scale interventions to the built environment on the borderline suggest new spatiotemporalities, those allow imagination for a present that is distanced from the suffering of

[Figure 7]

[Figure 8]

[Figure 7] Plan of part of h'umodul.

[Figure 8] Section and plan.. Section is passing through jo, iluk, kurojo, energe, manuk, and nekro. Kurojo is the most popular and elaborately built unit in the city.

the past and leading to possible other futures. It is arguably the nomadic urban experience of the traveller and the immigrant, who claim responsibility without ownership, that offer new spatiotemporalities. This is not to say that all traveller and immigrant activity is nomadic, but a nomadic view has the potential of destabilizing the dichotomies such as center and margin, public and private, local (owner) and immigrant (occupier). Appropriating the dead-end in actuality by the inhabitant and in imagination by the traveller may be such acts for encouraging the desire for commoning.

Skyline as a multiplicity

A trip of the city cannot be complete without a view from above. During our visit, the group was taken to the terrace of the Saray Hotel to take a view of the buffer zone and the south side, those places we wouldn't be able to access due to our Turkish passports. We buy a ticket for a drink at the roof top of the hotel and take the lift up. For us who cannot pass to the other side, this creates an excitement. From the terrace, the traveller tries to orient herself by spotting certain landmarks that were seen on foot and then zoom in to see the everyday life over the border. But this is a futile attempt. From that distance, it is hardly possible to see any daily activity, let alone distinguish strictly the different sides. Today, zooming-in the photograph taken from the terrace, the scene becomes blurred and less legible, but I am almost sure that I will see traces of everyday life if I concentrate enough. (Figure 5) I zoom-in and focus.

Skyline is a spatialization of imagination. Cultural geographer Steve Pile claims that the city is produced through the simultaneously real, imagined and symbolic spatialities. [19] We create a common imaginary urban landscape, which is constructed by a variety of things, such as the materiality of the city, our emotional responses to the city, social relationships, and manifestations of power and meaning. Following Pile, I' d like to draw attention to dynamic fabrication of the skyline as a multiplicity through

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embodied urban experiences of traveling through the city, looking at the travel photos and reading a guidebook.

Vertical movement in Nicosia has been an integral part of the urban experience that is proposed by guidebooks of different times. In the 1960 guidebook, a view from the top of the Selimiye Mosque shows a sea of tiled roofs, disrupted only by a cypress tree and a number of palm trees scattered around the scene. (Figure 6) In the photograph, the neighbourhood of traditional buildings of the city is bounded by a line of trees and distanced from the mountains by the fields. This view from above creates a sense of enclosed unity, here the city is a dense texture of traditional architecture in contrast to the open fields outside. The text on the next page supports this image of homogeneity, by defining it with narrow streets, latticed windows, and old

Turkish houses. " Within the city new blocks of flats, shops and offices are beginning to appear, but the most rapid development is outside the city walls in the modern residential districts […]" [20] According to this text, the city is a continuity of a long and varied history. "[…] the narrow Turkish byways and graceful Venetian Houses, the massive stone walls three miles in circumference built by the Venetians(1567); the mosque of Selimiye once a Latin Cathedral; the Bedestan, a 14th century Gothic church used at the time of the Turkish occupation as a covered market […]" [21] The guide aims to claim for Nicosia a Cypriot identity, inclusive of Turkish and various cultures. The need to form a Cypriot identity that is complete with the Turkish history and culture may be read in parallel to the efforts in claiming presence during the agreement talks for the constitution in 1960.
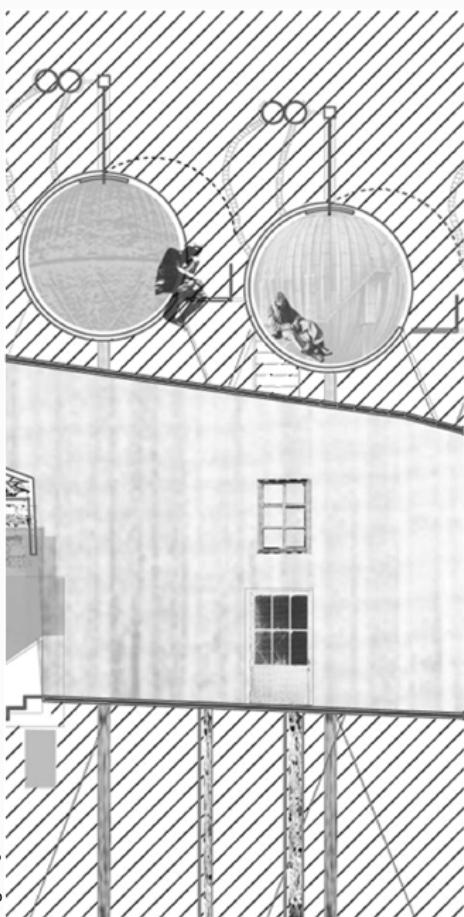
[Figure 9] This image shows a part of "kurojo". A place where someone comes and detaches himself from the society because of a feeling of guilt.

[Figure 10] Detailed sections of kurojo. It is always possible to see pulley systems in h'umdodul.

**[Figure 11]** Plan of part of the h'umodul.

[Figure 12] Section and plan. Section is passing through veko, manuk and jo.
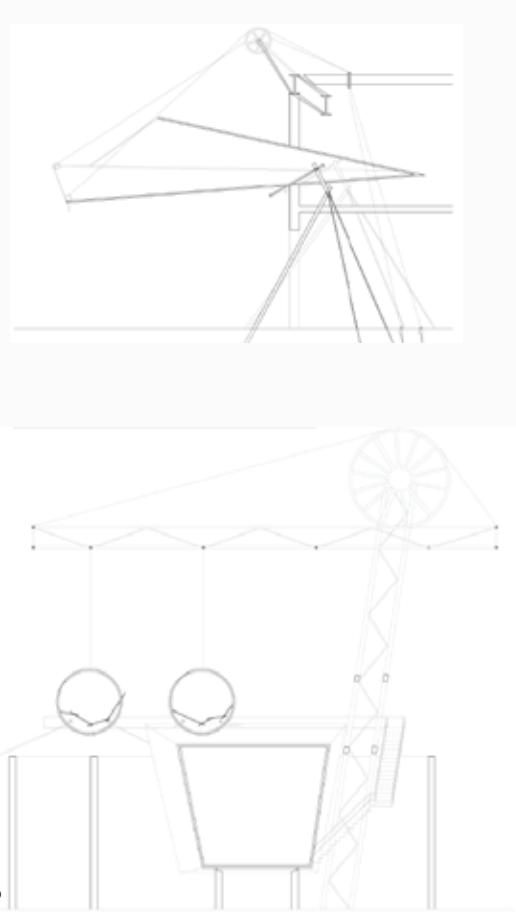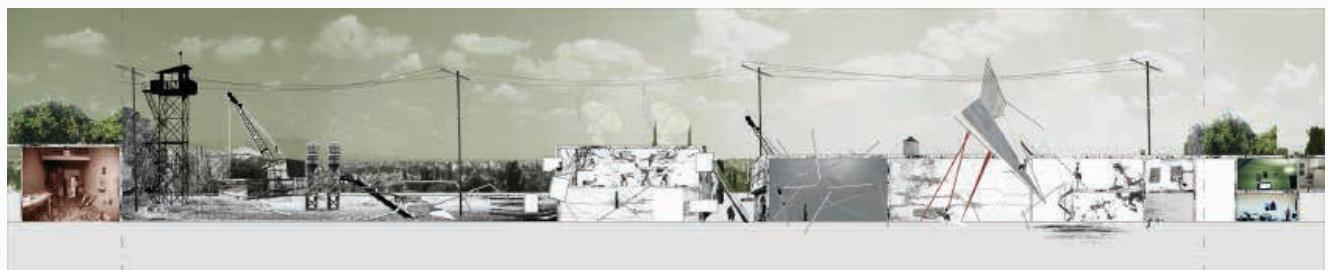

[Figure 9]

[Figure 10]

Figure 5: A view of Nicosia from a terrace looking from the Turkish side of the city towards the Greek side. (By Aslıhan Şenel) Figure 6: A photograph of Nicosia from a guidebook, from one of the highest points in the city. (Kemal Rüstem, Pocket Guide to Cyprus. Nicosia: K. Rüstem and Brother, 1960).

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[Figure 11]

[Figure 12]

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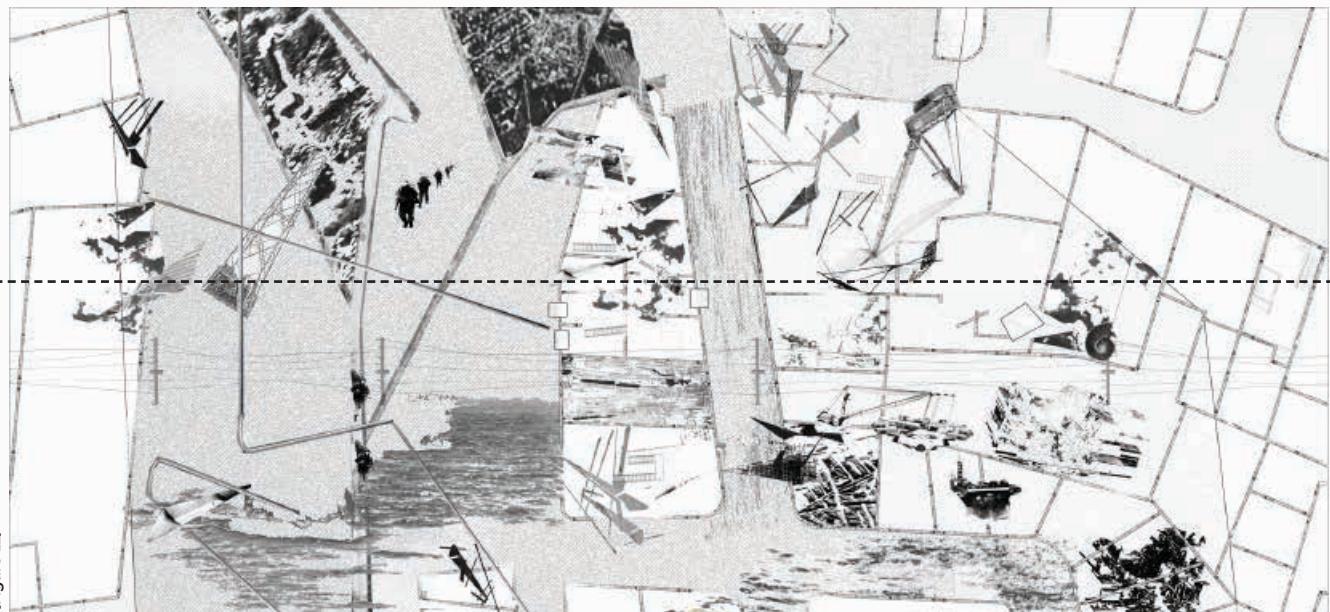
The single meaning imposed by the guidebook may be challenged by multiple readings. Pile reminds us that the skyline cannot be identified with a static meaning, but is a dynamic production. Looking at the horizontal strips of roofs, trees, fields, mountains, and the sky in the photograph, we may imagine the skyline as dynamically forming and changing with the vertical movement of the viewer. If one goes lower, the fields would disappear and roof edges would be more apparent in front of the mountains. The trees would no longer constitute a continuous boundary, but seem like patches between the taller buildings. The fields would be out of sight behind the buildings and trees. The distance between the city and the mountains that is implied by the fields would be diminished. The skyline of the mountains would be a part of the everyday life in the city. In this line of thought, we may start to develop an awareness of the multiple spatialities of skyline.

A kind of skyline in Northern Nicosia is part of the narrative of the "other side," a line that refers to the border between the two sides by being designed as differentiated from the other. On the south side of the buffer zone, the high-rises multiply every year and prestigious architectural projects are encouraged. A contemporary popular guidebook, North Cyprus: Bradt Travel Guide, builds a narrative since 1993 on the difference of skylines between two sides. Viewing the city from the rooftop of the Saray Hotel, the guide suggests: "The […] thing to strike you from this aerial vantage point is the difference between the Greek and Turkish sectors. To the south, in the area beyond the old walled town, is a distant sea of high-rise blocks, testifying to the relative apparent prosperity and development of

[Figure 13]

[Figure 13] Collaged photograph of Northern Nicosia.

the Greek sector; new buildings outside the walls in the Turkish sector are much more modest and thinly spread." [22] In the guide, the high-rises are identified with prosperity and development, as such they may be regarded as representations of capitalism and power.

Michel de Certeau criticises the view from above by being distanced from the real life on the street and by being a controlling device. [23] However, in Nicosia, the view from above includes other meanings and experiences. For example, for the underprivileged inhabitants and travelers who cannot enter Southern Nicosia due to nationality issues, are more aware of the skyline as a limit and as an opportunity to pass the border on the ground.

Conclusions

Today, delocalised and disembodied images and texts, transforms people into passive consumers. Rather than forming their own memories and topographies, people tend to receive and accept given fragmentary images, which are devoid of individual's relations with their surroundings. Guidebooks create a kind of topographical amnesia through their decontextualized photographs and selective text. One hardly relates the materials provided by the guidebooks to their embodied experiences of topography of the city.

Reading own travel photographs and guidebooks while relating them to my own topographical experience, suggests a productive rather than consumerist approach. This allows one to participate in the production of spatial imaginations in a city. Elsewhere, I call this a topographical practice. [24] Here, I argue, topographical practices are a means of commoning spatial imaginations. Topographical practices may allow one to temporarily inhabit one location, reserve and enhance that location by producing new knowledges and adding these to commons imagination rather than consuming already given images, texts and fixed meanings.

Commoning
Spatial
Imaginations
in Nicosia
by Aslıhan Şenel

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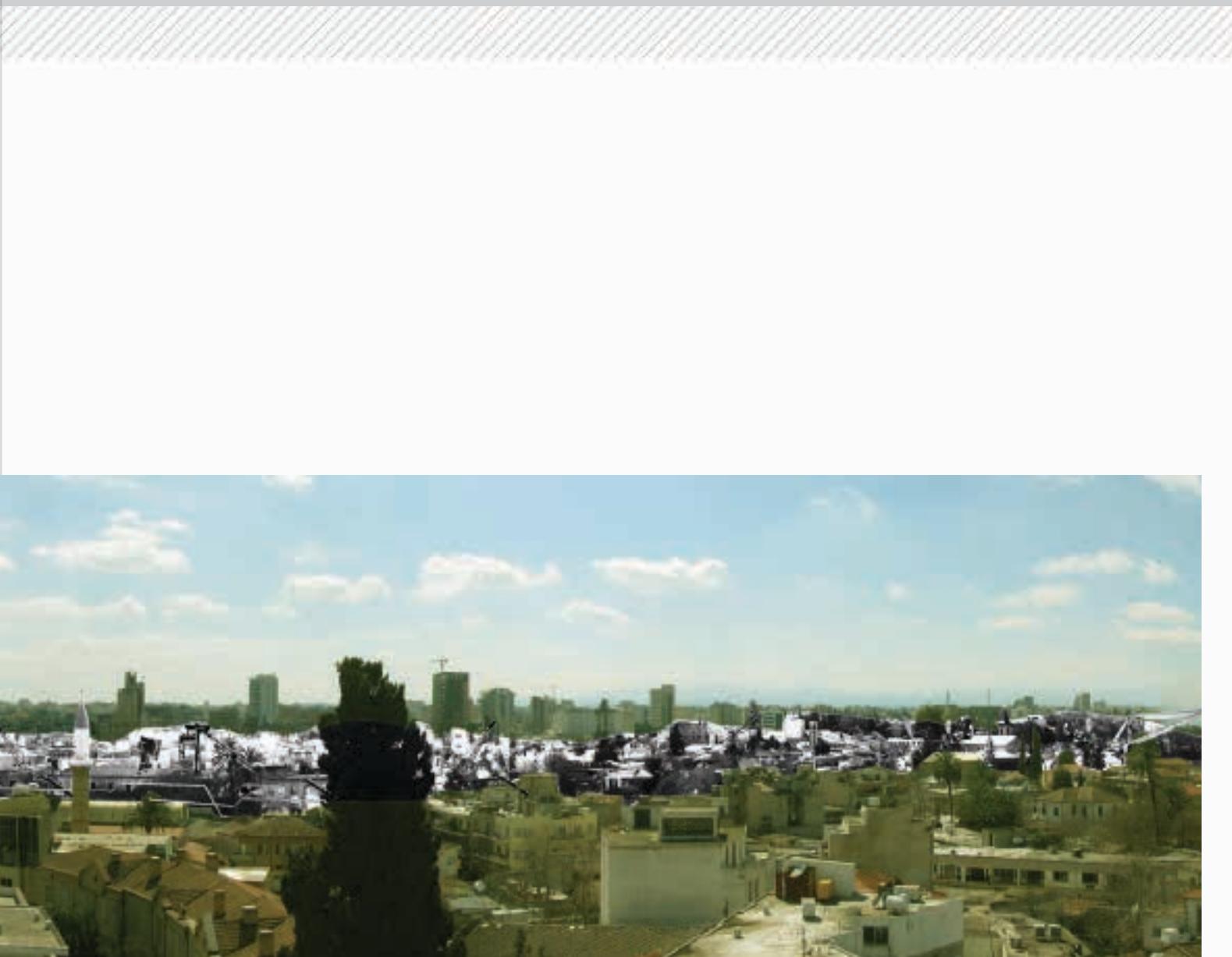
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For an extended version of this text, see Aslıhan Şenel, "Travelling through Guidebooks: Reading and Remembering Imagined Topographies of Nicosia", *Writingplace, Journal for Architecture and Literature, 2* (2018), pp. 110-28.

[1] The guidebook is found to be the earliest one on Cyprus prepared by a Turkish Cypriot editor and author. It has two versions one in English and one in Turkish: *A Pocket Guide to Cyprus* and *Güzel Kıbrıs Resimlerle (Beautiful Cyprus with Pictures)*. They were published one year apart, in 1960 and 1961, but were still in sale at a souvenir shop, from which they were obtained during my Nicosia visit. It may be argued that the guides still occupy the common imagination. But it is doubtless, they provided critical and imaginative material for me.

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[9] For example, 1st of May Workers Day was celebrated by the communities from both South and North Cyprus in 2014 and 2016. European Rally Cup was held through the South, North, and the Cetinkaya Football Field in the buffer zone in the last three years, consecutively on 19 September 2014, 25 September 2016, and 8 October 2016. The first bi-comunal cultural event after 23 years isolation

was a peace concert by two prominent singers Burak Kut and Sakis Rouvas. Lately, on 21 November 2016, a meeting of culture and arts was held to support the political leader's negotiations of uniting the two sides of Cyprus.

[10] Before the 1997 concert, singers were threatened by fanatic nationalists from both communities, and some of the audience from the south of Cyprus were blocked to reach the concert area. Wei En Lin, "Cyprus", Derek Jones (ed.), *Censorship: A World Encyclopedia* (London: Routledge, 2002) pp. 615-9, p. 619.

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[12] Dripps, p. 61.

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[20] *A Pocket Guide to Cyprus*, p. 55

[21] *A Pocket Guide to Cyprus*, p. 55

[22] Diana Darke and Murray Stewart, *North yy: Bradt Travel Guides - Edition 8* (USA: The Globe Pequot Press, 2015 [1993]), p. 133.

[23] Michel de Certeau, *The Practice of Everyday Life* (Berkeley, CA: University of California Press, 1984)

[24] AslIhan Şenel, "Unfixing Place: A Study of Istanbul through Topographical Practices", Ph.D., University College London, Bartlett School of Architecture, Architectural History and Theory, 03/2009.

EPILOGUE

OPEN CITY WORKS...

Here, we would like to provide an overview of the concept of Open City, in order to lay out the span of the existing works which address this concept , and to position this book.

The documentary film produced after the Habitat III Conference, the United Nations Conference on Housing and Urban Development in 2016, titled The Quito Papers: Towards an Open City(2017, dir. Cassim Shepard and Dominick Bagnato) is one of the latest media on the subject. Following the conference and the film, [1] which aimed to open to discussion the contemporary challenges of the ways in which cities, towns, and villages are planned and managed, within the scope of the UN's 2030 Agenda for Sustainable Development Goals, the book called The Science of Urbanization, the Open City and the Commons (2018) was published. This book, edited by Richard Sennet et. al. intends to stimulate further critical thinking on the key challenges of our rapidly evolving urban world and to inspire policy makers, practitioners and engaged citizens. [2]   It seems the New Urban Agenda, at the end of the Habitat III Conference, had been concluded with the idea of Open City by abounding the transformative power of urbanization. Unlike Habitat III, our version of an open city questions the concept of urbanization and uncritical

Earlier in September 2009, an international architectural biennale was organized in Rotterdamcalled Open City: Designing Coexistence. The Biennale presented itself as a platform for contemporary architects, urbanists, and thinkers, who have the ambition to revitalize the notion of what the city is. The chief curator of the biennale, Kees Christiaanse from the MVRDV, in an interview, defined 'open city' as an utopian term referring to efforts by architects and urban designers to translate the Ideals of an open society into physical spaces. He also underlined the positions of Team-X and Cedric Prices as the pioneers to open up the open city concept; and mentioned how the open city idea had infused the writings of Jane Jacobs, Richard Sennett and Albert Pope.

There are several organizations, which call themselves Open City Initiatives, that are supported by the governmental bodies, EU, andUN s. They aim to create, first and foremost, an open source platform for collecting and sharing data about cities, especially on public accessibility and equity in cities. They are also trying to encourage professionals and people to come together for dialogue, debate and projections. Some of them are as follows:

-OPEN CITIES network [4] was established as a European Union Project including seven European cities (Helsinki,

Berlin, Amsterdam, Paris, Rome, Barcelona and Bologna) and some stakeholders. It aims to work as an open lab and data resources in a scenario of Future Internet Services for Smart Cities.

-Another institution titled Open Cities [5]which works under the umbrella of World Bank asa partnership similarly aims to catalyze the creation, management and use of open data to produce innovative solutions for urban planning and resilience challenges across South Asia. For this purpose, the organization focuses on having an Open Data for Residence initiative, and works on an Open Cities Mapping Project.

-The Open City Toolkit is another initiative which includes an institution called the Institute for the Future (IFTF). This is an independent, nonprofit strategic research group with more than 40 years of forecasting experience. They claim that their Open Cities Map + Toolkit , which is based on some strategies developed by technology catalysts and maker platforms, will immerse people in visions of the future so that it will launch open city platforms where people's imaginations, hopes and dreams live. [6]

-Another organization is Open–City architecture education organization from the UK, which has been working for over 30 years. They aim for an inclusive and informed approach to the development of the city by including three core strands: engagement, education, and enabling. [7]

-OPENCitiesinitiatedbyBritishCouncilSpainwasestablished to help cities to become more open and competitive. Its goal is to highlight the importance of openness for the international success and competitiveness of cities. In order to do that, it aims to develop a tool to benchmark and analyze openness (the OPENCities Monitor). [8]

Apart from some initiatives, organizations and projects, there are some architecture schools, studios or workshop groups developing open city projects, platforms and spatial practices.The School of Architecture at the Pontifical Catholic University of Valparaíso located in Ritoque on central Chile's Pacific coast is one of these schools. The school was intended to design and build an Open City including the architecture school itself in 1971. Open city idea in Valparaíso, which is called "Amereida," meaning "a way of living, working and studying" [9] was developed at the extension of Bauhaus and Modern Architecture movements, which was introduced by the artists and intellectuals who moved from Spain to Valparaíso in 1939. [10] Open City Amereida is a non-profit cooperative; it offers the collective community and students alike ongoing opportunities for 'thinking, research and experimentation': [11] "It was in formation that had no master plan, no imposed ordering devices, and no hierarchical networks of infrastructure; and teaching was taking place on site and

OPEN CITY WORKS...

employing poetic methods to activate the design process; the endeavor was considered more important than the result" as it was written by Joseph Rykwert in the foreword of the book Road that Is Not a Road and the Open City, Ritoque, Chile. Since then, the Open City has functioned as a laboratory of arts and architecture that collaborates with—and is partially funded by—the PUCV.

There are several books on this alternative open city experimentation in Valparaíso, its School of Architecture, and their community. Road that Is Not a Road and the Open City, Ritoque, Chile is one of them, which was written by Ann M. Pendleton-Jullian and published by the MIT Press in 1996. Valparaíso School: Open City Group is another one, which was written by Rodrigo Pérez de Arce and Fernando Pérez Oyarzun, and published by McGill-Queen's University Press in 2003; through a series of essays and photographs, it covers articles on the project, the way it was founded, working groups in and outside of the school, the designed and built parts, and their communities . [12] There are also several articles on the Open City, Ritoque: such as "Prisoners of Ritoque: The Open City and the Ritoque Concentration Camp" by Ana María León published by JAE in 2012. Leon gives a detailed history of the school and the Open City. "The Open City and the e[ad] School of Architecture and Design," which was published by AD in March 2015 and written by Christian Hermansen Cordua who is one of the founding member of the Open City, David Jolly Monge and Michael Hensel, who are the guest-editors of this Special Issue of AD: Constructions: An Experimental Approach to Intensely Local Architectures.

There are other schools and studios somehow dealing with the idea of an open city. For example, the Open City Studio at the University of Miami, School of Architecture is one of them, which has been working as a summer school workshop since 1990; however, their intention is to illustrate the influence of popular culture and folklore in the definition of communities worldwide. [13] AA (Architectural Association) School is another one, and has organized several visiting schools, which one of them was about Open City Amereida in August 2011 under the name of Open City – Ritoque by the Politics of Fabrication Laboratory; and the other one was at UN Buffer Zone in Cyprus under the title of No Man's Land Project in July 2015.

We came across some other schools, symposia and books such as Open City: Existential Urbanity, which is a book by the Cooper Union, The Irwin S. Chanin School of Architecture, published in October 2015. The book is an anthology including a series of student works from the Architecture of the City Studio conducted by Diane Lewis and a team of architects in between 2001-2014, and essays

written by the members of the faculty and some other thinkers and practitioners. Interestingly, at the introductory page of the school's web site, the co-editor of the book Daniel Meridor underlines his approach to architecture as "questioning of edges as potential spaces to be challenged" that is a quite close point of view to ours here in this book.

We observe the open city concept also in literature and cinema.Teju Cole's novel Open City is striking in the way that it has been commented on by numerous academics from different fields including architecture In the book, a half-Nigerian, half-German narrator walks around New York and meets a range of people, several of them immigrants or emigrants, like the author himself. [14] Pieter Vermeulen from Stockholm University defines the novel as a celebration of the exemplary cosmopolitan figure of the flâneur. [15]

An early reference to open city, in fact, comes from cinema: Roberto Rosselini called his film in 1945 as Rome Open City. However, Rome Open City here has a different meaning; the film pictures the Nazi's invasion of Rome. And today, there are several games/animations called Open City in the digital milieu. [16]

We observed that, in general, most of the works on the concept of open city in the academia are from the fields of spatial-politics, urban design, sociology, philosophy and architecture. However, almost all the projections about an open city have been produced in architecture, which we can easily stretch to the projects of Cedric Price, Archigram, Constant Nieuwenhuys, Yona Friedman, to the Team-X, Metabolists, etc.… These earlier works don't mention the concept directly, yet what they propose is very much related to the Idea of Open City. They deal with the critical conditions in a city, however, these are not very much 'in-crisis' conditions such as social, spatial or topographical border-lines.

Border-line conditions are an important issue and integral part of the idea of an open city for us. There are other works dealing with borders and boundaries, such as the works of Teddy Cruzbetween Tijuana-San Diego, which is quite different from the Nicosia-Cyprus border-line in our case here. He deals with border-lands and calls those areas as the sites of conflicts harboring creativity, [17] which is close to our attitude. Besides, there are some works directly on Cyprus, on its specific sites and border conditions. One of the latest that was presented at the 15th Venice Biennale of Architecture in 2016 is the "Contested Fronts: Commoning Practices for Conflict Transformation" [18] curated by Socrates Stratis and realized by the team of Hands on

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Famagusta [19], which includes people from both parts of Cyprus and aims to form a common urban future for a unified Famagusta. An earlier work of the same team, some of whom are authors in this book, was also re-presented in the Venice Biennale of Architecture in 2006 with the name of "Porous Borders". Their attitude resembles ours

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Acknowledgements

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Open City
Cyprus, Nicosia, Bufferzone
The Case

Edited by Ayşe Şentürer, Aslıhan Şenel, Ozan Avcı

This book gathers explorative approaches to the concept of "open city," through a series of design research projects conceived at an architectural aesign aiploma atudio at Istanbul Technical University (ITU) Faculty of Architecture, accompanied by historical and theoretical articles by international scholars. The concept of "open city" provides a framework for us to search for new ways of living and doing architecture. The primary goal of the project is to question the ways in which we may live, work, and produce together with our differences, and the transformative possibilities this collectivity may offer for contested places in urban contexts. Nicosia Buffer Zone is our starting point with its unique historical, geographical, social and spatial specifics, yet we believe the explorations in the book may offer so much more beyond this place and time.