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Divided Cyprus

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DIVIDED
CYPRUS



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SITE | SITUATION
GEOGRAPHIC LOCATION



SITUATION

What is the SITUATION that you have defined for your project?

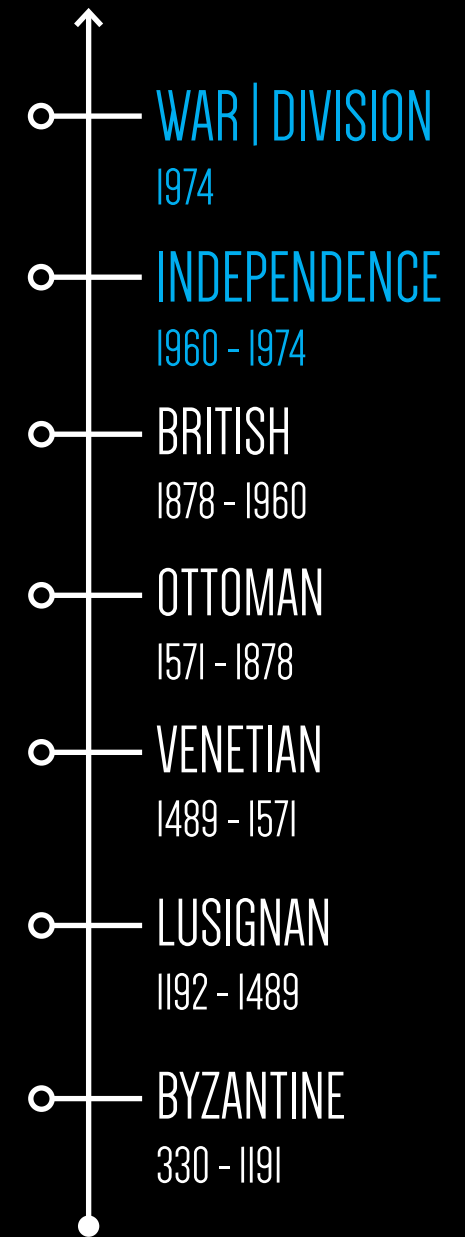
As the last divided capital of the world, Nicosia's urban fabric exhibits a layered past through its architecture and customs of the locals. The 'Green Line', historically the river source into the city that is now the 'dead zone', is the neutral buffer zone controlled by the UN between the occupied North and the South.

Right now is the time look at where the city is culturally, politically and economically. As the meeting point between the North and South, Nicosia holds a great strategic power. If the solution to Cyprus is a unity between the two communities, the architecture of the city itself houses the potential to truly make or break the resolution.

The situation is one of dialogue and exposure while addressing conflicted boundaries. In order to begin to make a resolution between the communities, a dialogue needs to exist. How do you begin a dialogue?

Conversation begins through exposure. Creating urban interventions in the city of Nicosia that have been strategically chosen and designed to attract both the Greek Cypriot & Turkish Cypriot populations would start this communication. Designing spaces that can aid in the psychology of the occupant to interact with others. This would be mediation created through the language of architecture.

HISTORY OF OCCUPATION



MOTIVATION

What MOTIVATES you to be interested in doing work in this area?

As a Cypriot who grew up away from the conflict in Cyprus, it has always been an intriguing question for me of 'why is there a conflict?' Where a true answer has never been explicitly stated. Exposure to the North was always limited, with only exposure to bias sources of information about the conflict and political means of separation. The true reason for the conflict never seemed clear enough thus excavation deeper into the root of the problem was needed. The result of this was dense with multi-layered issues arising from a series of events post the independence of British rule in the 1950s. Yet the key denominator of these conflicting ideologies of country and state was a miscommunication and misinterpretation of the community within the diverse country of Cyprus. A dialogue that used to occur when under a common 'enemy' of British rule was suddenly abandoned as third party countries began to intervene, primarily Greece and Turkey.

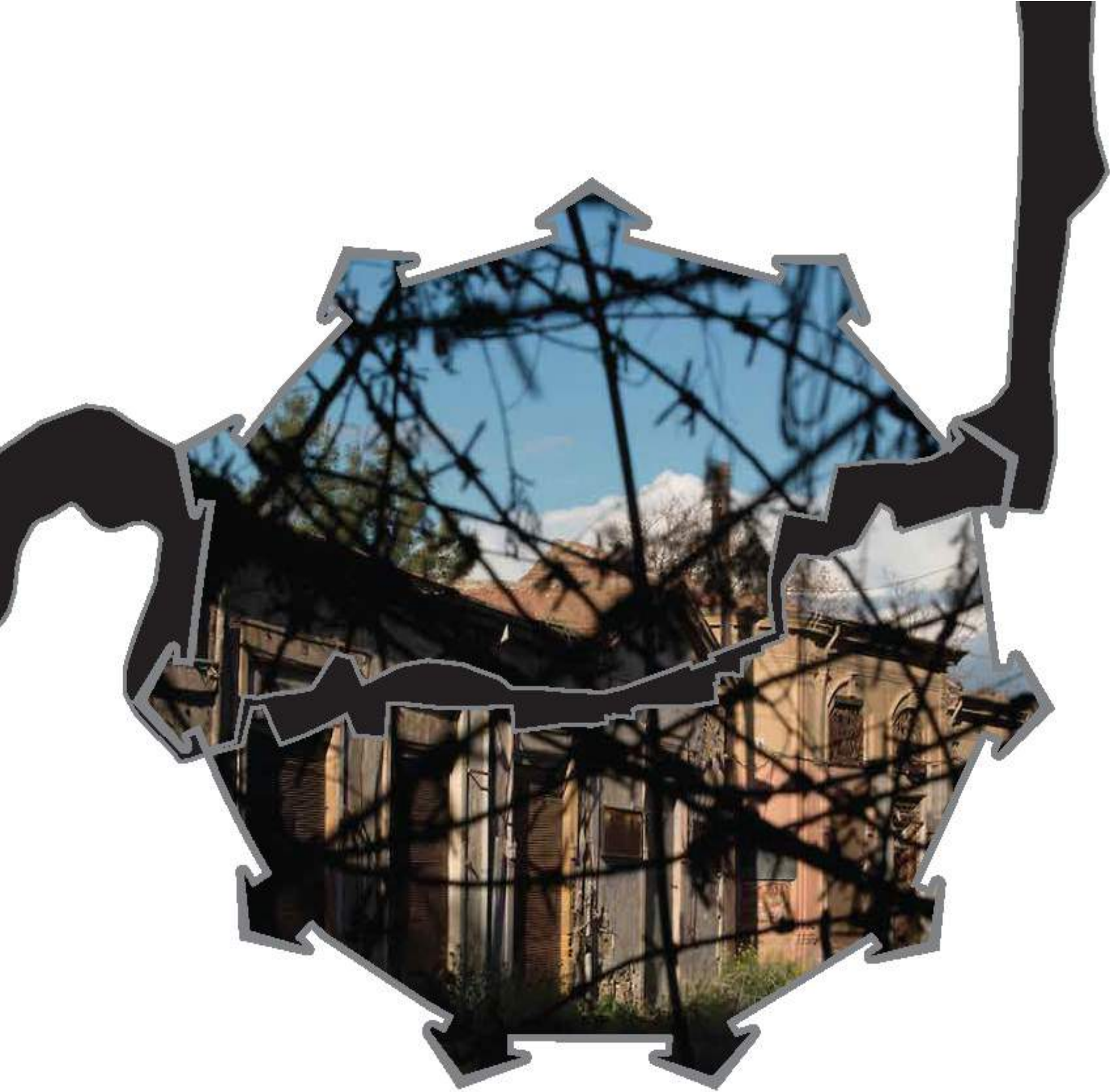
In order to understand this, it is important to remember Cyprus' history since as an island it has always been under a dominating empire. From Venetian to Ottoman then British, fortification was a form of protection and inner control of prospects. Geographically, it is no coincidence that several conflicted countries are located within the perimeter of Cyprus. Historically the location of such nations has been a primary reason for conflict and desire of control. This politically places Cyprus with a double-edged sword; it is a country situated on the boundary of 3 continents with valuable resources militarily, politically and strategically, creating a basis for power thus desire to acquire.

The density of all of these factors is what truly creates an interesting area of study. By acknowledging the region's reality, it is evident that there is a need and desire for mediation between the conflicting regions.

DIALOGUE

- UNDERSTANDING
leading to clear
COMMUNICATION
- SELECTING the SITE
- OPENING the
BOUNDARY
- ACKNOWLEDGE
The DIVIDE
- STATING the ISSUE





CONTENTION

The GOAL of the thesis exploration

Conversation begins through exposure. Creating urban interventions in the city of Nicosia that have been strategically chosen and designed to attract both the Greek Cypriot & Turkish Cypriot populations would start this communication. Designing spaces that can aid in the psychology of the occupant to interact with others. This would be mediation created through the language of architecture.

The historical site houses layers of architectural history and urban fabric that has lasted throughout several local conflicts. The architectural form displayed in the city exhibit these layers and show a transformation of the built environment with relationship to the political and cultural changes.

Through this knowledge, the coming year of 2016 presents an opportunity of exploration towards a new potential reconciliation architectural language. Cyprus has been told by 'neutral' parties to create a final 'solution' to the 1974 post-war situation of the island and with this goal comes a responsibility of creating a built environment to begin this dialogue. Looking at both cultures and typological forms, an opportunity to create a potentially new defining architecture of reconciliation is at hand. This is where the exploration of city fabric, site analysis, cultural typologies and hybridization form a built environment of dialogue.

If this space can define the divide, how can we juxtapose
this and create a space to unify?

A space to MEDIATE + COMMUNICATE

“Healing is a
matter of time,
but sometimes
is a matter of
opportunity.”
-Hippocrates

2

DIVIDED CITIES
CATALOGUE



DIVIDED CITIES

THE CATALOGUE

In an attempt to understand the architectural discourse of conflicted cities, it is important to study a variety of cities that have had the challenge of housing a divided culture, society and city.

By cataloguing a selected list of historically divided cities, I will be able to see correlations between each physical partition created and the conflicted circumstance. This will enable me to establish an architectural study of divide. How a social, cultural and political situation can evolve into architectural form. Each city has its own antagonists and scale of conflict that has evolved over a set time-line of events.

- 1 BERLIN [GERMANY]
- 2 JERUSALEM [ISRAEL]
- 3 BELFAST [IRELAND]
- 4 MOSTAR [BOSNIA + HERZEGOVINA]
- 5 BEIRUT [LEBANON]
- 6 NICOSIA [CYPRUS]



1 BERLIN | GERMANY

THE DIVIDE | 1961 - 1989 | 28 YEARS

ANTAGONISMS : Democratic Vs.
Communist Germany

SIZE : 106 km long

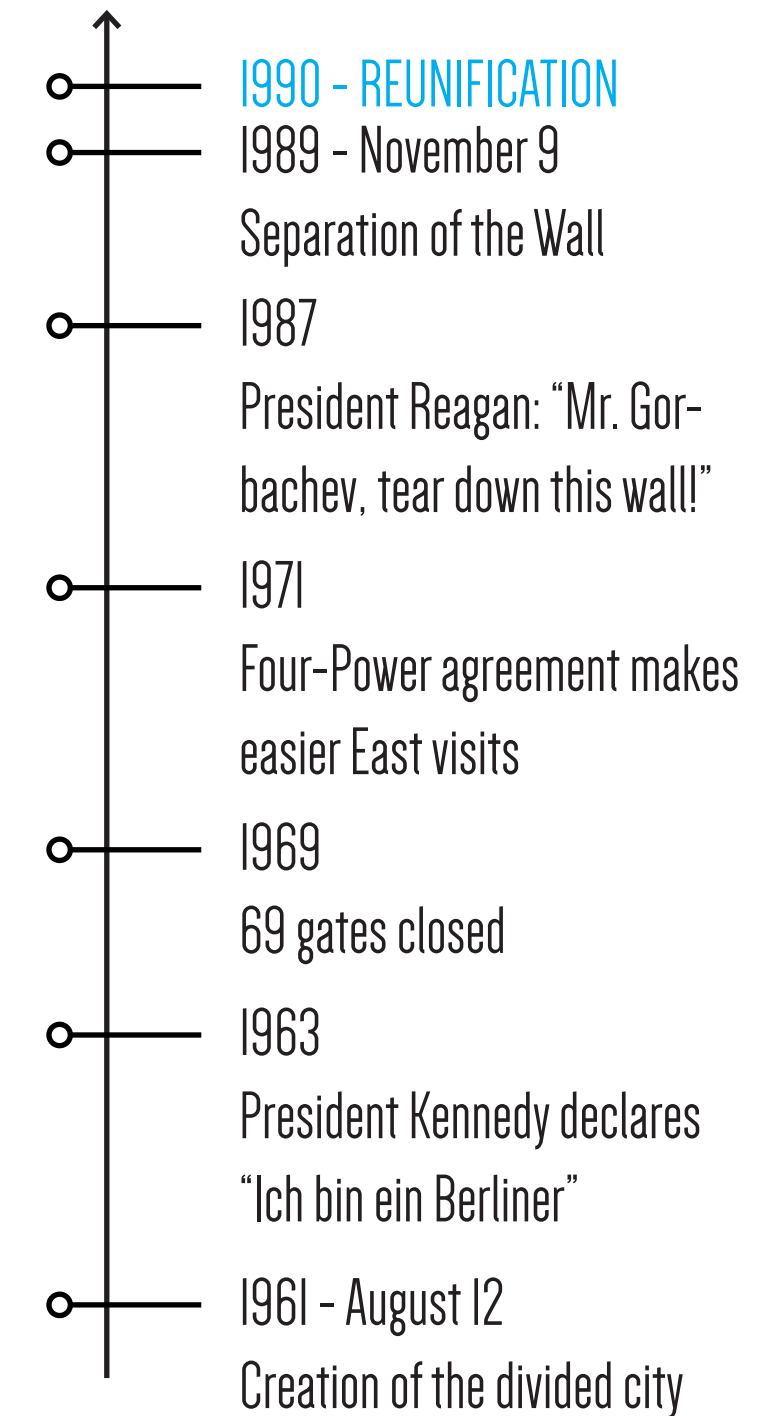
PARTITION NAME : Wall + Dead zone

MATERIAL : Concrete slabs

STATUS : Demolished

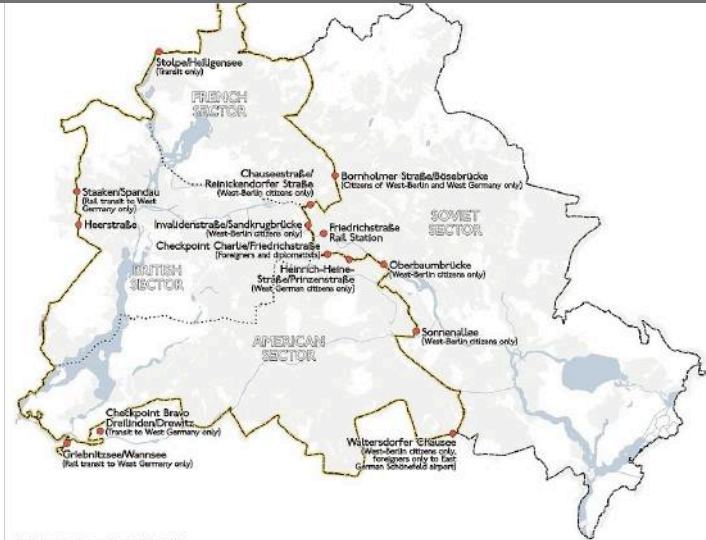
On August 12-13, 1961, the Berlin Wall was created, almost overnight. Barbed wire was strung across the border between East and West Berlin, cutting off access either way. Workers were cut off from their well-paid jobs in West Berlin. Families were prevented from gathering together. There was no more open passage from the Communist East Berlin to its free, wealthy and growing counterpart, West Berlin.

The wall grew over the years to a monolith of concrete bulkheads that symbolized The Cold War most effectively. In 1989, it crumbled once a public announcement that the checkpoints of East Berlin were open to passage. The populace of East Berlin joined its Western supporters in chipping, then breaking away the wall, tearing it down piece by piece.



THE WALL EAST | WEST

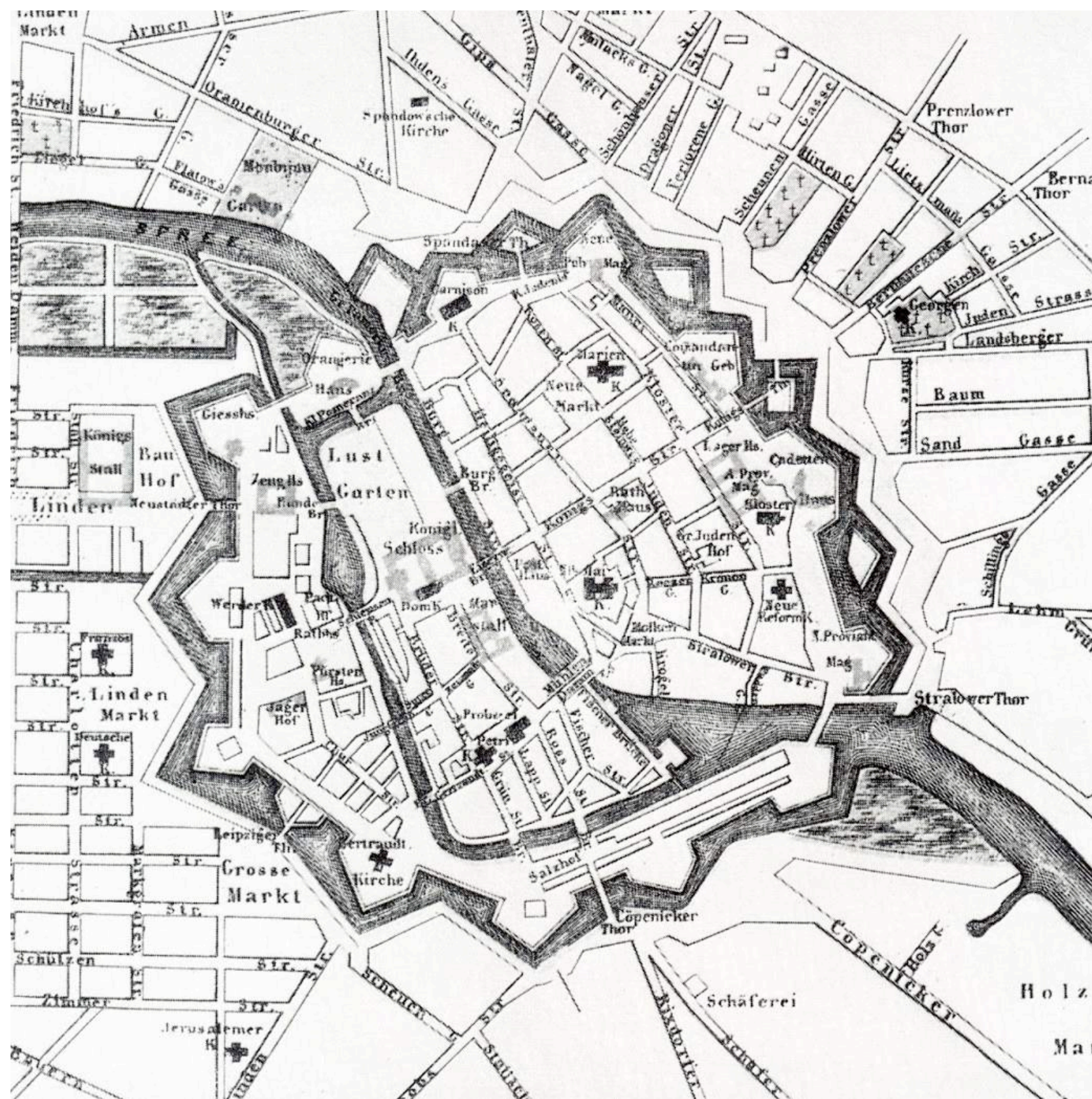
CARVING THROUGH THE CITY



The wall built in 1961 divided Germany into two parts: East and West, Communist and Democratic. It was divided into 4 sectors, with the 3 democratic sectors (British, American and French) separated by a fortified border, the wall, from the Communist Russian sector.

A heavily guarded strip of border land between the wall was patrolled by soldiers and police to ensure no person crosses to the West side of the city. They used watch towers, fencing, intense lighting and a 'no-man' land where they could shoot any person trying to cross over. It claimed 136 lives.





THE WALL DEFINED

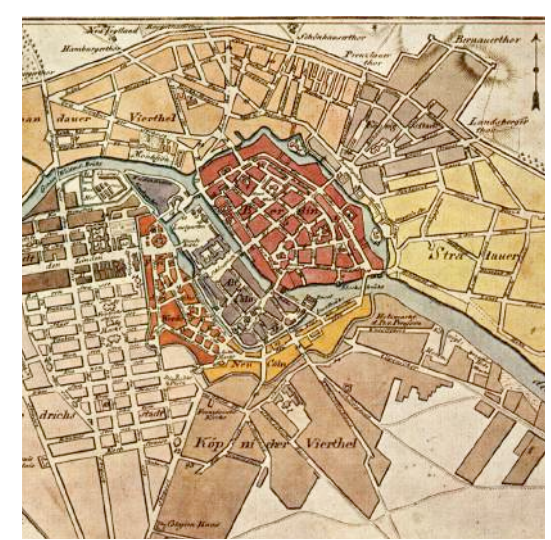
ARCHITECTURAL CIRCUMSTANCE

The wall was not merely a wall. First, the cement wall, which people in West Berlin saw, had eight parallel features on its other side. There were road blocks, a patrol route, with lamps to light up the wall and watch towers. Further east there were land mines, tank traps, alarm systems and wall.

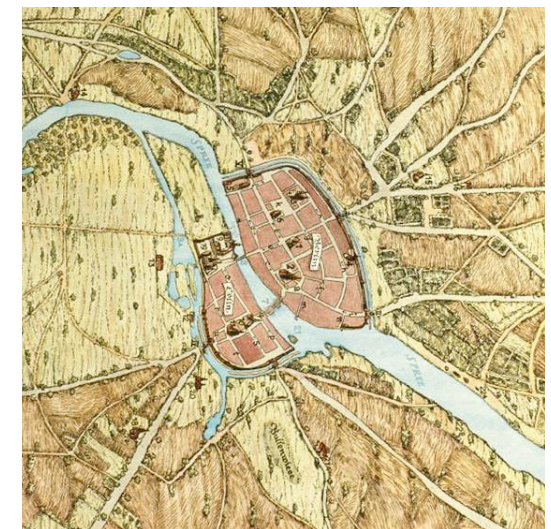
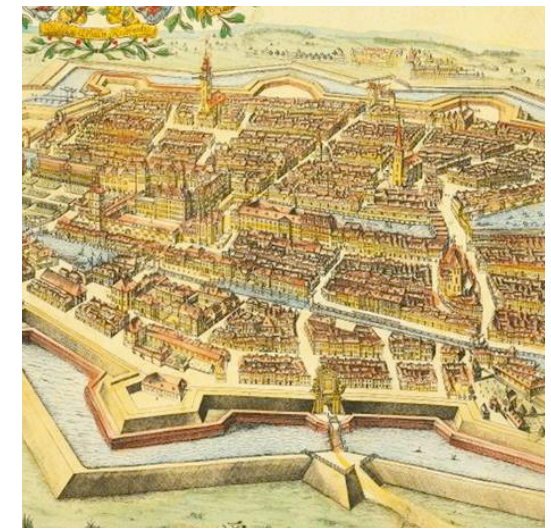
Second, after the 155km of West Berlin was built, other walls were created by the closure of inner-city communication and transportation networks. Many of the original crossing points were closed like the Brandenburg Gate and 73 others, only 7 crossings remained. Economic exchange between the two sides ground to a halt. After a Quadripartite Agreement in 1971, three more crossing points were opened.

SPLIT CITY

A consequence of the wall was the loss of the vibrant urban life in Berlin's historical centre (Mitte), which was in East Berlin. The area found itself in a sort of hibernation, where maintenance of the city was poor, when it had not been abandoned altogether.



Berlin in 1789



12th century



2 JERUSALEM | ISRAEL

THE DIVIDE | 1948 - NOW | 67 YEARS

ANTAGONISMS : Israelis Vs. Palestinians
Jews Vs. Arabs

SIZE : 700km long 5-12m

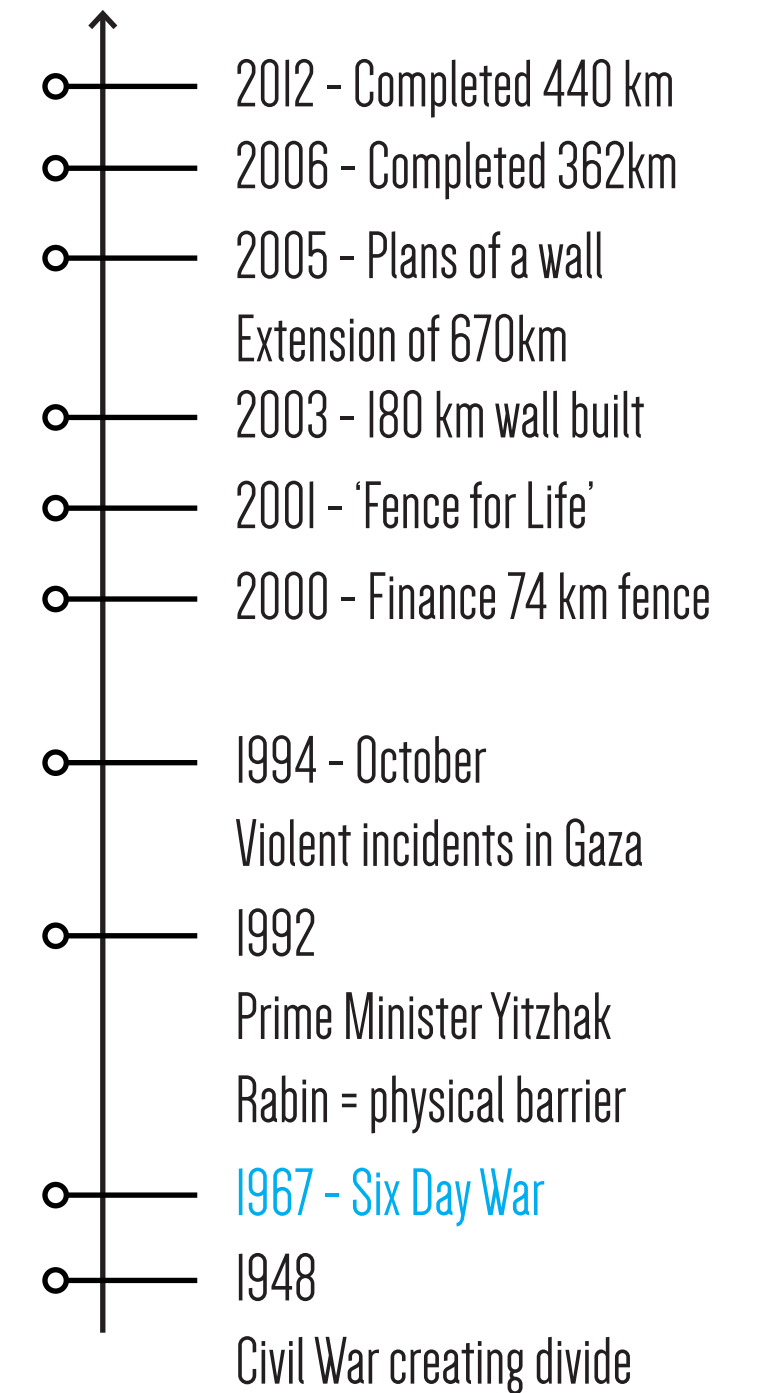
PARTITION NAME : Green Line, Armistice Line

MATERIAL : Concrete slabs

STATUS : Still in Use

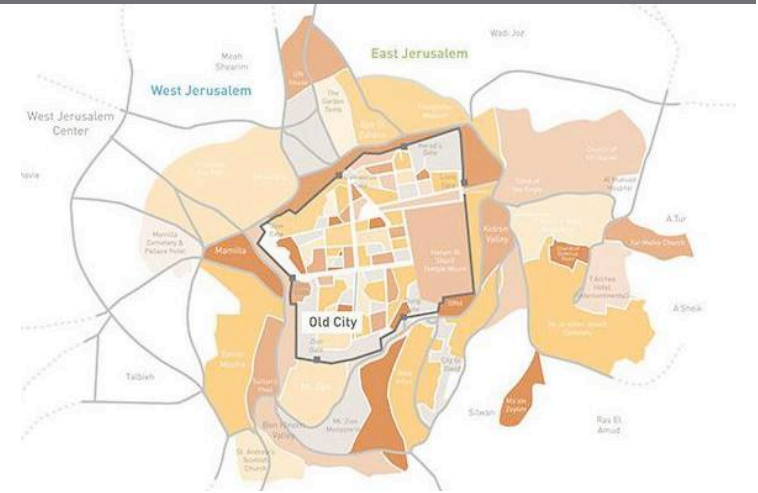
An ongoing struggle between Israelis and Palestinians that began in the mid-20th century. Originating from earlier sectarian conflict in Mandatory Palestine, between the Jewish yishuv and the Arab population under British rule, relating to the Arab-Israeli conflict.

Despite a long-term peace process and the general reconciliation of Israel with Egypt and Jordan, Israelis and Palestinians have failed to reach a final peace agreement. The remaining include mutual recognition, borders, security, water rights, control of Jerusalem, Israeli settlements, Palestinian freedom of movement, and resolving Palestinian claims of a right of return for their refugees. The violence of the conflict, in a region rich in sites of historic, cultural and religious interest worldwide, has been the object of numerous international conferences dealing with historic rights.



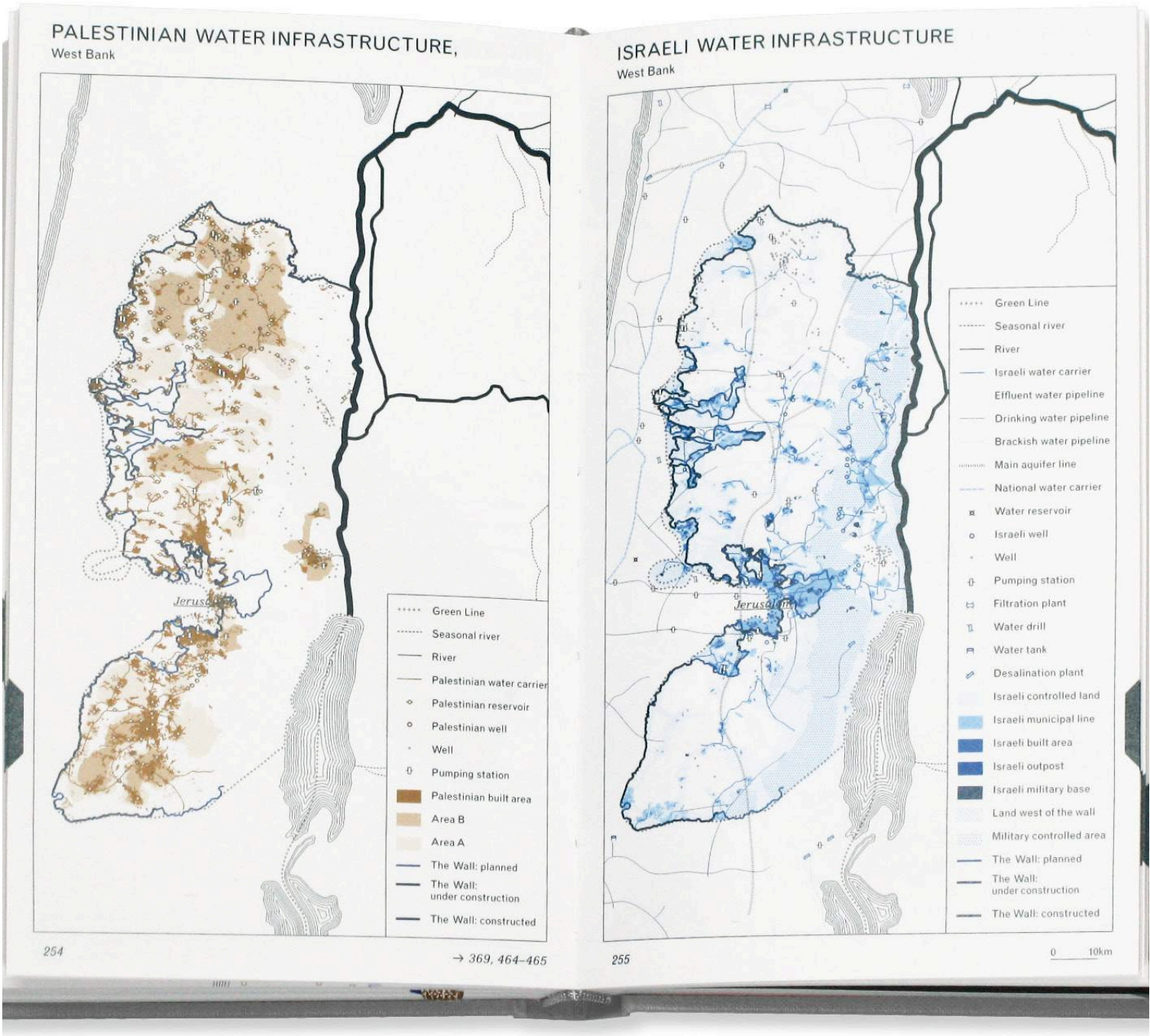
DIVIDE CREATION

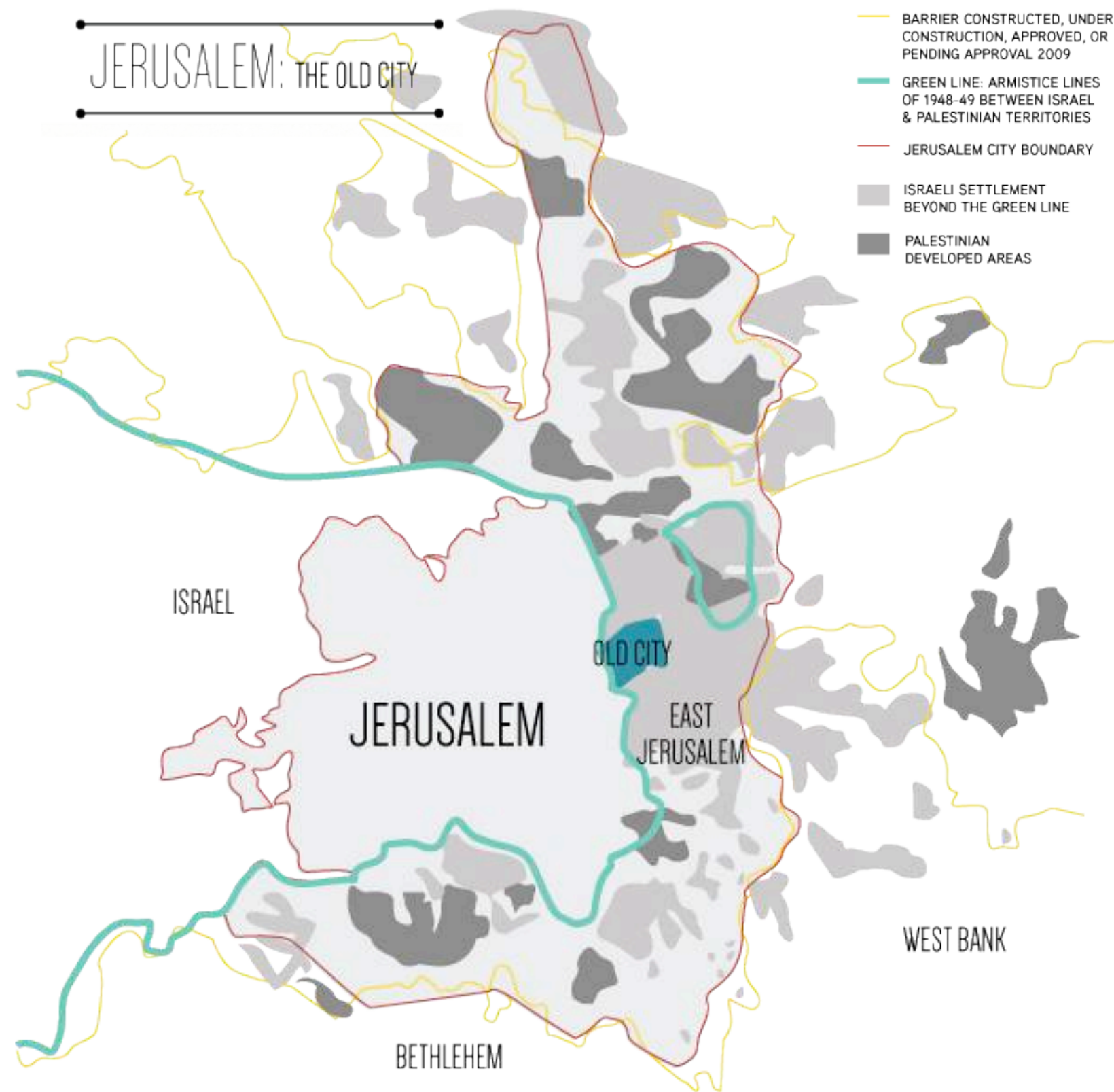
DEVELOPMENT OF THE PARTITION



The Israeli West Bank barrier is a separation barrier built by the Israeli government as a protection from Palestinian political violence along the 1949 Armistice Line (“Green Line”). It includes on the western side about 9.4% of the West Bank and 23,000 Palestinians.

“This path must lead to a separation, though not according to the borders prior to 1967. We want to reach a separation between us and them. We do not want a majority of the Jewish residents of the state of Israel, 98% of whom live within the borders of sovereign Israel, including a united Jerusalem, to be subject to terrorism.”





THE WALL DEFINED

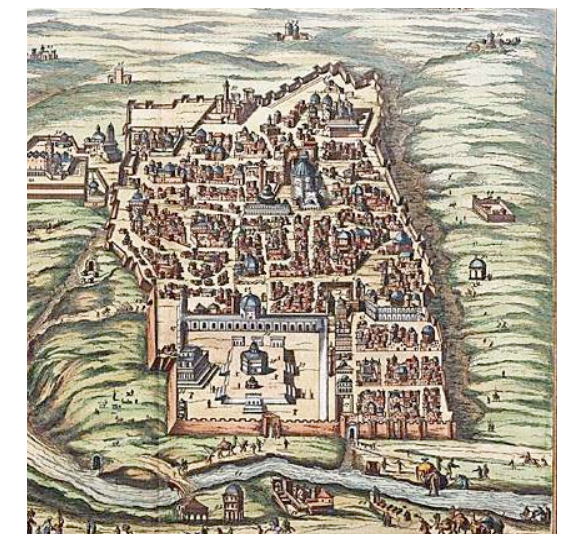
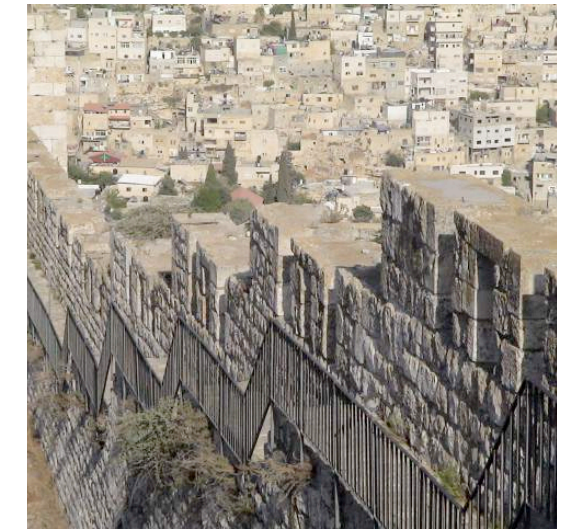
ARCHITECTURAL CIRCUMSTANCE

Between 2000 and July 2003 completion of the “first continuous segment”, 73 suicide bombings were carried out from the West Bank. The use of the wall barrier makes a statement that seeks to annex Palestinian land under the guise of security and undermines peace negotiations by unilaterally establishing new borders.

Opponents object to a route that in some places substantially deviates eastward from the Green Line and severely restricts the travel of nearby Palestinians to and from work both in the West Bank and in Israel. The multi-layered fence system along with the form of the main concrete walls are used to separate both communities and creates less dialogue between them.

BOUNDARY CITY

“We have to decide on separation as a philosophy. There has to be a clear border. Without demarcating the lines, whoever wants to swallow 1.8 million Arabs will just bring greater support for Hamas.” Said prime minister Yitzhak Rabin.



Jerusalem 1660



3 BELFAST | IRELAND

THE DIVIDE | 1969 - 2015 | 46 YEARS

ANTAGONISMS : Catholics Vs. Protestants
Republicans Vs. Loyalists

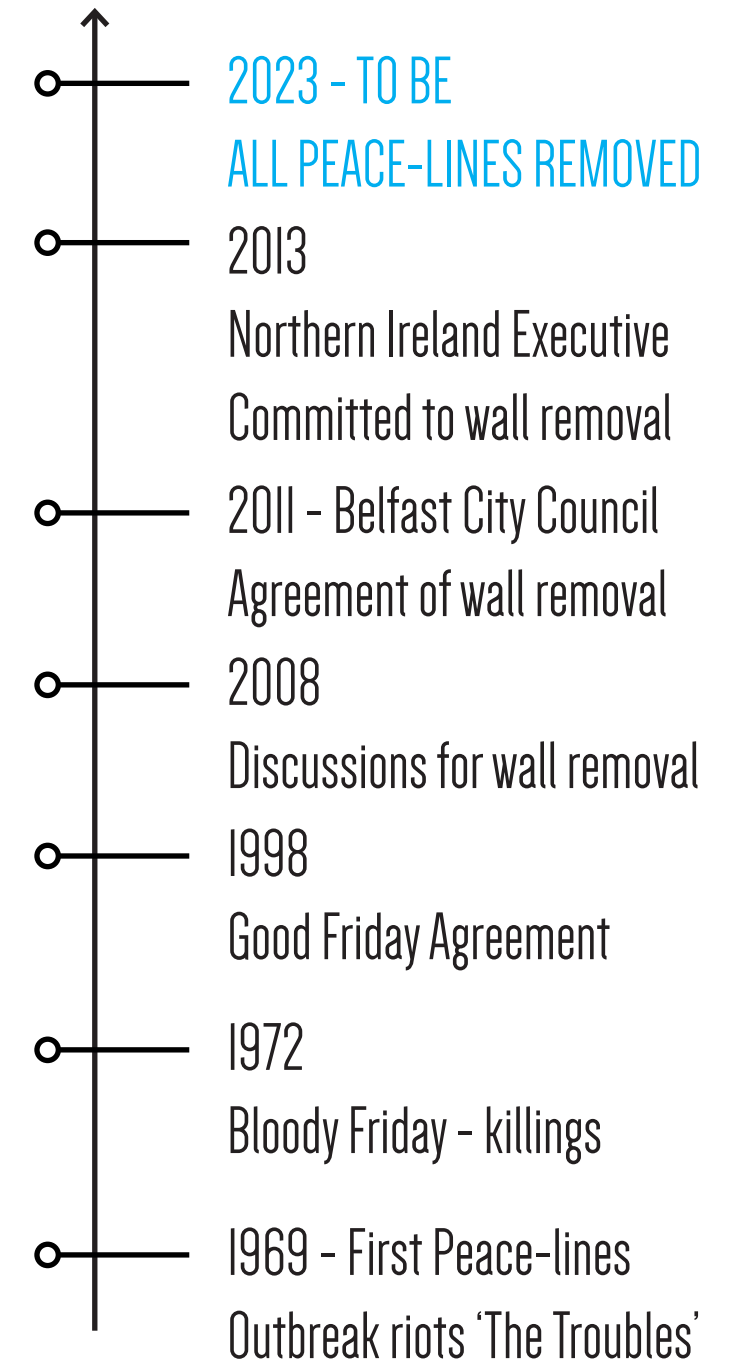
SIZE : 34km long 12m high

PARTITION NAME : Peace-lines

MATERIAL : Brick, concrete, iron

STATUS : Still 14 walls exist

The peace lines or peace walls are a series of border barriers in Northern Ireland that separate Irish nationalist and unionist neighbourhoods. They have been built at urban interface areas in Belfast, Derry, Portadown and elsewhere. The stated purpose of the peace lines is to minimise inter-communal violence. They were initially built as temporary structures for just 6 months yet due to their effective nature they became wider and more permanent. They multiplied over the years, from 18 in 1969 to 48 today. The city suffered greatly during the period of conflict called "the Troubles", but latterly has undergone a sustained period of calm, free from the intense political violence of former years, and substantial economic and commercial growth. Additionally, Belfast city centre has undergone considerable expansion and regeneration in recent years, notably around Victoria Square.





THE WALL DEFINED

ARCHITECTURAL CIRCUMSTANCE

They were built as temporary structures meant to last only six months, but due to their effective nature they have become wider, longer and more permanent. They multiplied over years, from 18 in the early 1990s to 48 today; most located in Belfast. Increased in both height and number since the Good Friday Agreement of 1998.

Recently, they have become locations for tourism. Black taxis now take groups of tourists around Belfast's peace lines, trouble spots and famous murals. The most prominent peace lines in the past few years separate:

- Nationalist Falls Rd + Unionist Shank-ill Rd of West.
- Catholic Short Strand from the East Protestant Cluan Place + Protestant Fountain estate Derry area.

THE WALLS BUILT ARE NOT USED AS AN ENCLOSURE OF SPACE BUT SIMPLY AS A BARRIER. THIS USES THE WALL AS A MERE SEPARATION THAN FORMAL SPACE.



SEPARATE WALLS

A study was released in 2012 indicating that 69% of residents believe that the peace walls are still necessary because of potential violence. Local community initiatives had openings of interface structures for a trial period. Since 2013 the Northern Ireland Executive is still committed to the removal of all peace lines by mutual consent by 2023.



4 MOSTAR | BOSNIA + HERZEGOVINA

THE DIVIDE | 1992 - 1995 | 3 YEARS

ANTAGONISMS : Croatians Vs. Bosniaks
Christians Vs. Muslims

SIZE : 30 km long

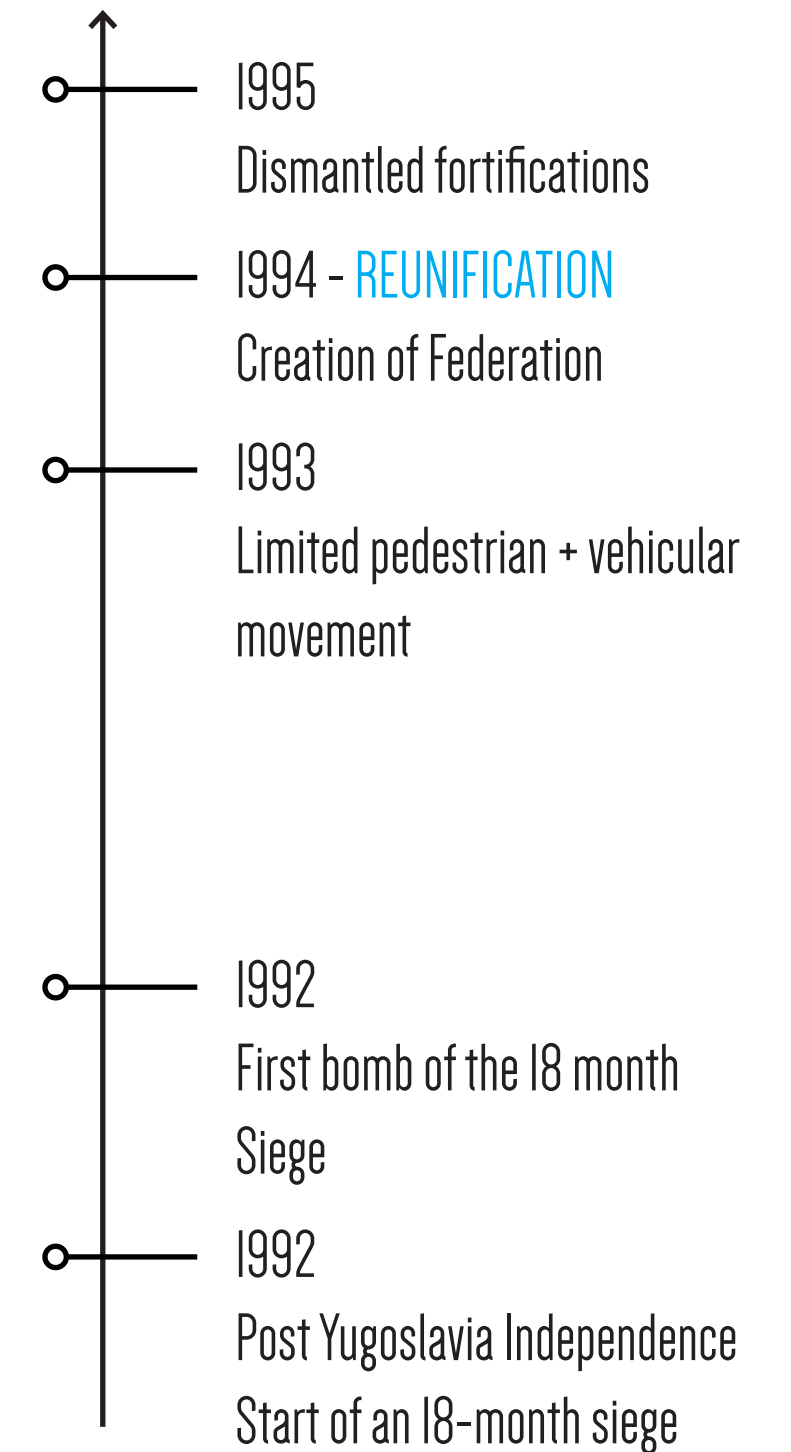
PARTITION NAME : The Boulevard

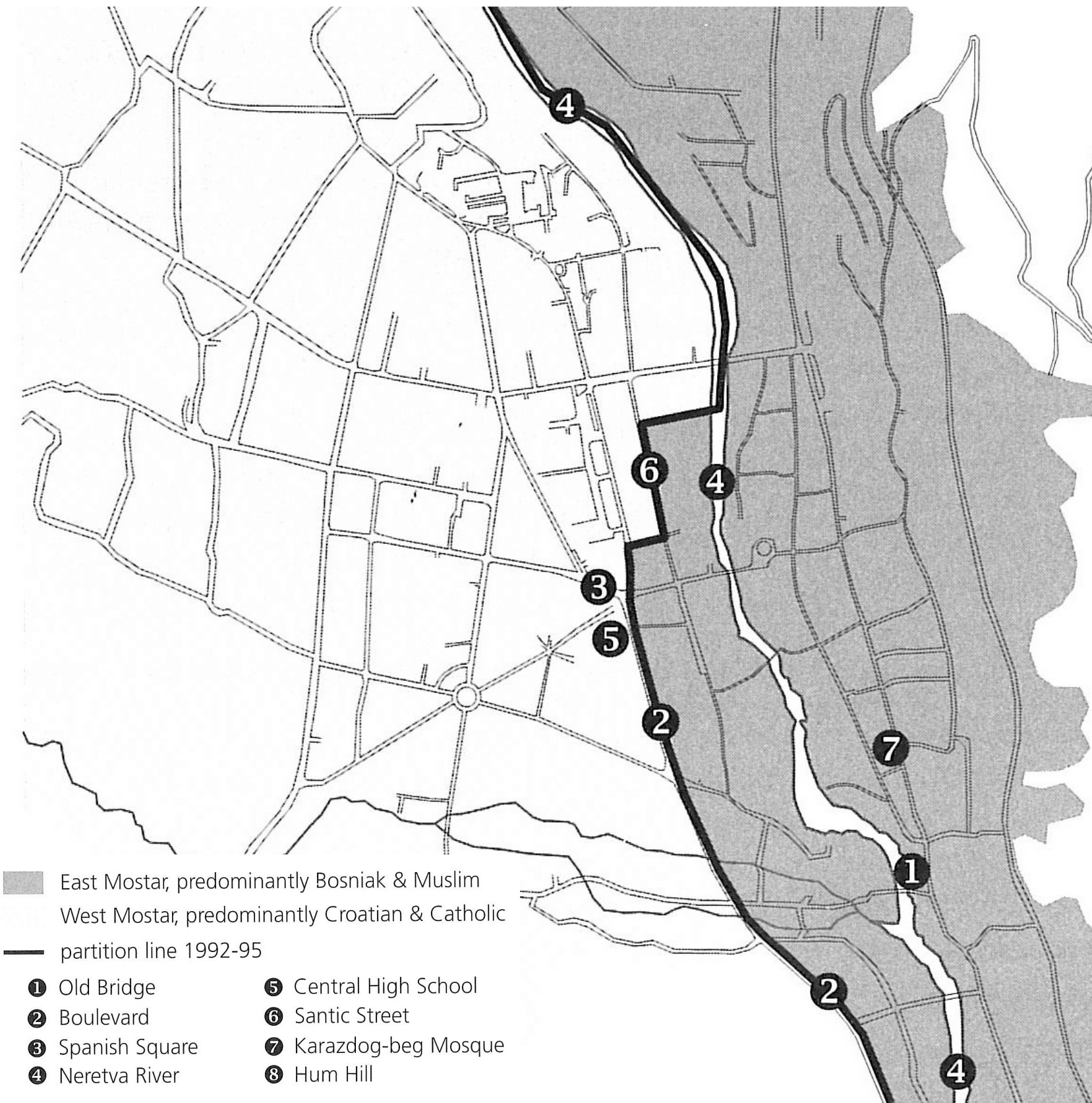
MATERIAL : Concrete + Asphalt

STATUS : Unified

A city and municipality in southern Bosnia and Herzegovina. Inhabited by 113,169 people, it is the centre of the Herzegovina-Neretva Canton of the Federation. Situated on the Neretva River, the Old Bridge, built by the Ottomans in the 16th century, is an icon of Bosnia and Herzegovina and an exemplary piece of Islamic architecture in the Balkans. After declaring independence from Yugoslavia, Mostar had an 18-month siege, fought between 1992 and 1993.

Initially, it involved the Croatian Defence Council (HVO) and the 4th Corps of the ARBiH fighting against the Yugoslav People's Army (JNA). As the conflict matured and the political landscape changed, the Bosnian Croats and Bosnian Muslims began to fight against each other, culminating in an episode of the Bosnian War that was known as the Croat-Bosniak Conflict.





THE WALL DEFINED

ARCHITECTURAL CIRCUMSTANCE

Running along the western bank of the river, the Boulevard marked the front line between the Croatian and Muslim sides in the second stage of the conflict. It had a long lineage as a line of fracture. From Austro-Hungarian rule in 1878, it was the original train line, to its formation as a boulevard in 1967.

Similar to the Green Lines in Beirut and Nicosia, it became the major front line for hostilities that started in 1992 between the ethnic militia groups feuding. The scarred remnants of the Boulevard, framed by torched residential buildings along the former dividing line, still remain, reminding all Mostarians of the wounds of their formerly partitioned city.

IS THIS THE USE
OF ARCHITECTURE
AS A REMINDER
OF SOCIAL SCARS?
THE 'WOUNDS' OF
FORM BECOME AN
ICON AND
MONUMENT OF
CITY CONFLICT.



FALLEN BRIDGE

The war caused a strategic erasure of both cultural monuments and essential urban infrastructure such as urban housing, water supply and bridges. A series of 9 bridges were destroyed, paralysing the east-west access. The iconic Ottoman Old Bridge, the Stari Most, was destroyed in 1993, symbolizing the true conflict between the 2 local parties.



5 BEIRUT | LEBANON

THE DIVIDE | 1943 - 1990 | 47 YEARS

ANTAGONISMS : Christian Vs. Muslim

Nationalist Vs. Pan-Arab

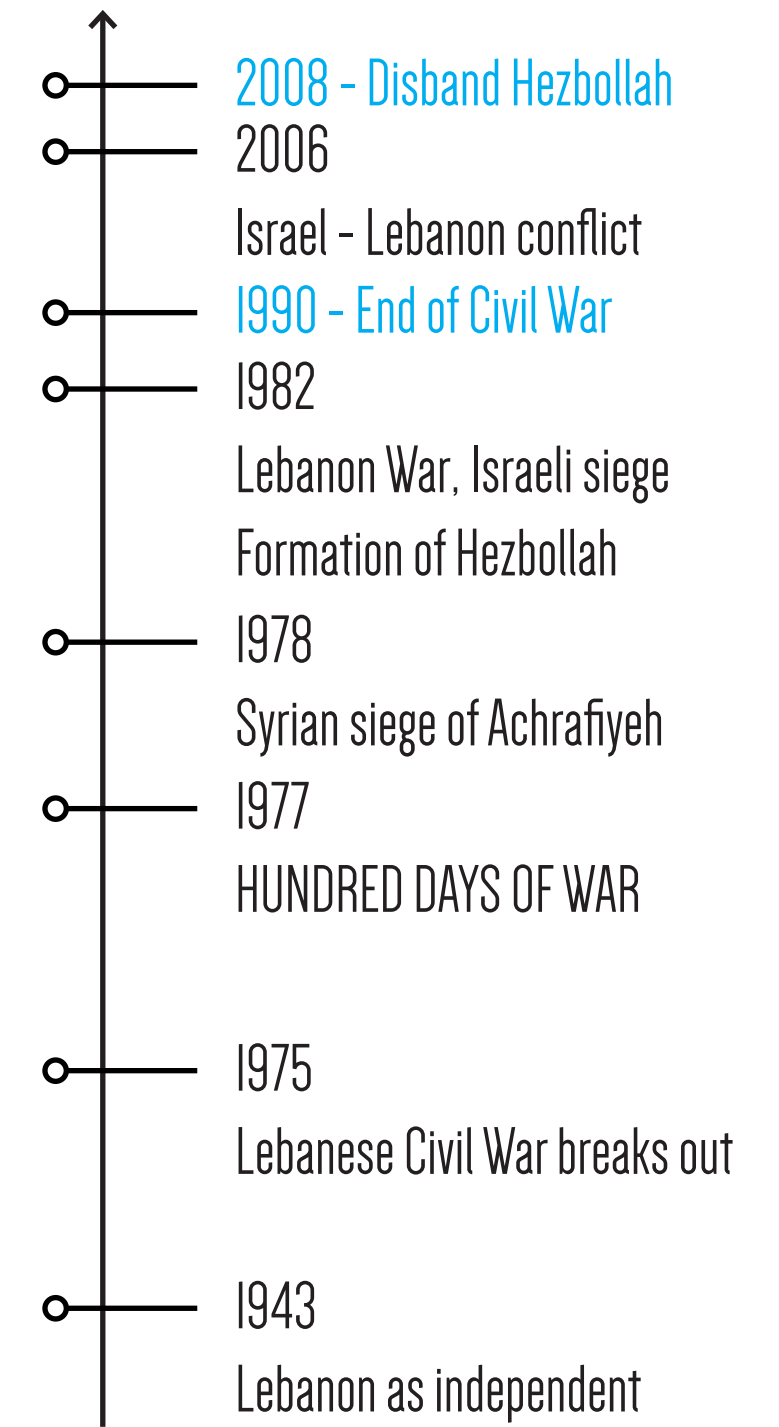
SIZE : 9km long + 18 - 90m wide

PARTITION NAME : Green Line, Damascus Road

MATERIAL : Sandbags + cement block

STATUS : Rehabilitated

Lebanon achieved independence in 1943, and Beirut became the capital city. The city remained a regional intellectual capital, becoming a major tourist destination and a banking haven, especially for the Persian Gulf oil boom. This era of relative prosperity ended in 1975 when the Lebanese Civil War broke out throughout the country. During most of the war, Beirut was divided between the Muslim west part and the Christian east. The downtown area, previously the home of much of the city's commercial and cultural activity, became a no man's land known as the Green Line. Many inhabitants fled to other countries. By 1977 much of the city was devastated. Then the 1978 Syrian siege of Achrafiyeh that was followed by the 1982 Lebanon war when Israeli troops sieged West Beirut. The war ended in 1990, which began the rehabilitation of Beirut to become the same historic commercial city as before.

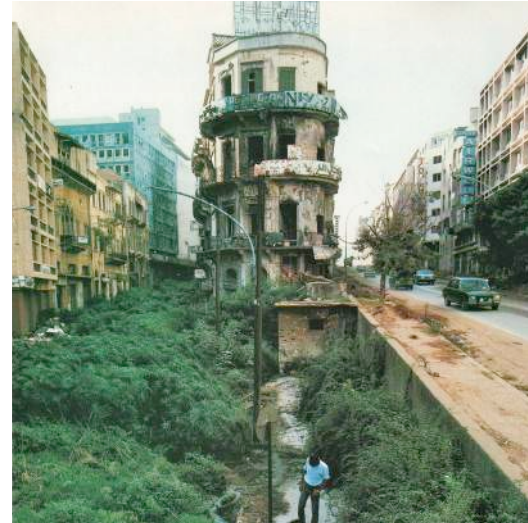


THE WALL DEFINED

ARCHITECTURAL CIRCUMSTANCE

The Green Line was a line of demarcation in Beirut, Lebanon during the Lebanese Civil War from 1975 to 1990. It separated the mainly Muslim factions in West Beirut from the predominantly Christian East Beirut controlled by the Lebanese Front. The appellation refers to the coloration of the foliage that grew because the space was uninhabited. Many of the buildings along the Green Line were severely damaged or destroyed during the war. Since the end of hostilities, however, many of the buildings have been rebuilt within the framework of the urban renewal project of Solidere in Beirut Central District.

THE DECAY OF THE BUFFER ZONE SIMILAR WITH NICOSIA SHOWS HOW THE LOSS OF THE COMMERCIAL CENTRE'S URBAN FABRIC IS AN ICON OF THE WAR.



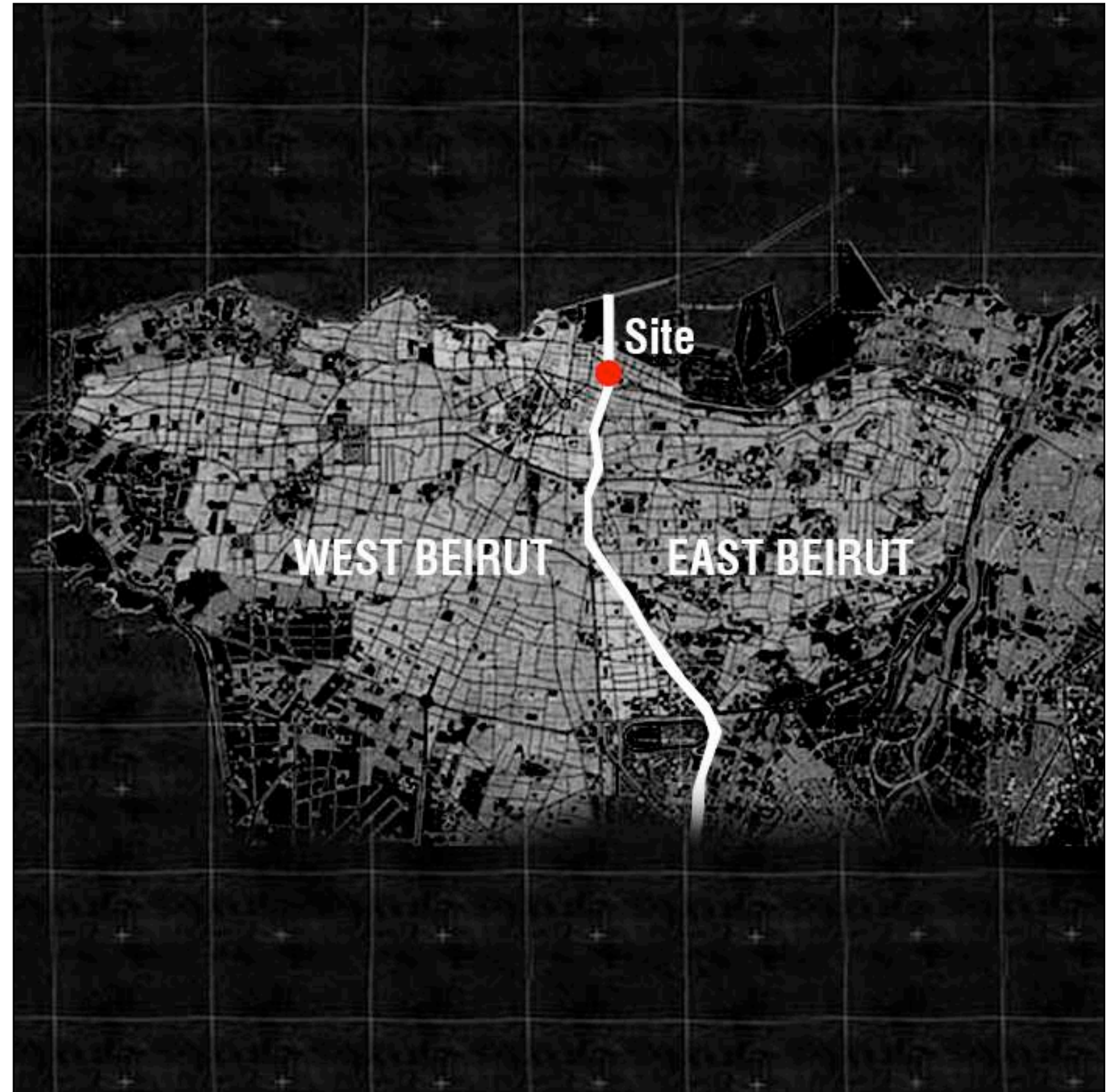
HISTORIC CONFLICT

The Siege of West Beirut:

The Green Line was a vulnerable point for both West and East Beirut. During Israel's siege of West Beirut, Israel surrounded Western Beirut and stationed tanks along the Green Line.

Syrian withdrawal:

After the Syrian military withdrew from East Beirut in August 1982, the Palestine Liberation Army was dispatched to the Green Line under the command of the Syrians. The residents on both sides of the line disapproved of the presence of the Palestine Liberation Army.





6 NICOSIA | CYPRUS

THE DIVIDE | 1974 - NOW | 45 YEARS

ANTAGONISMS : Greek Cypriots VS. Turkish Cypriots

SIZE : 180.5 km long

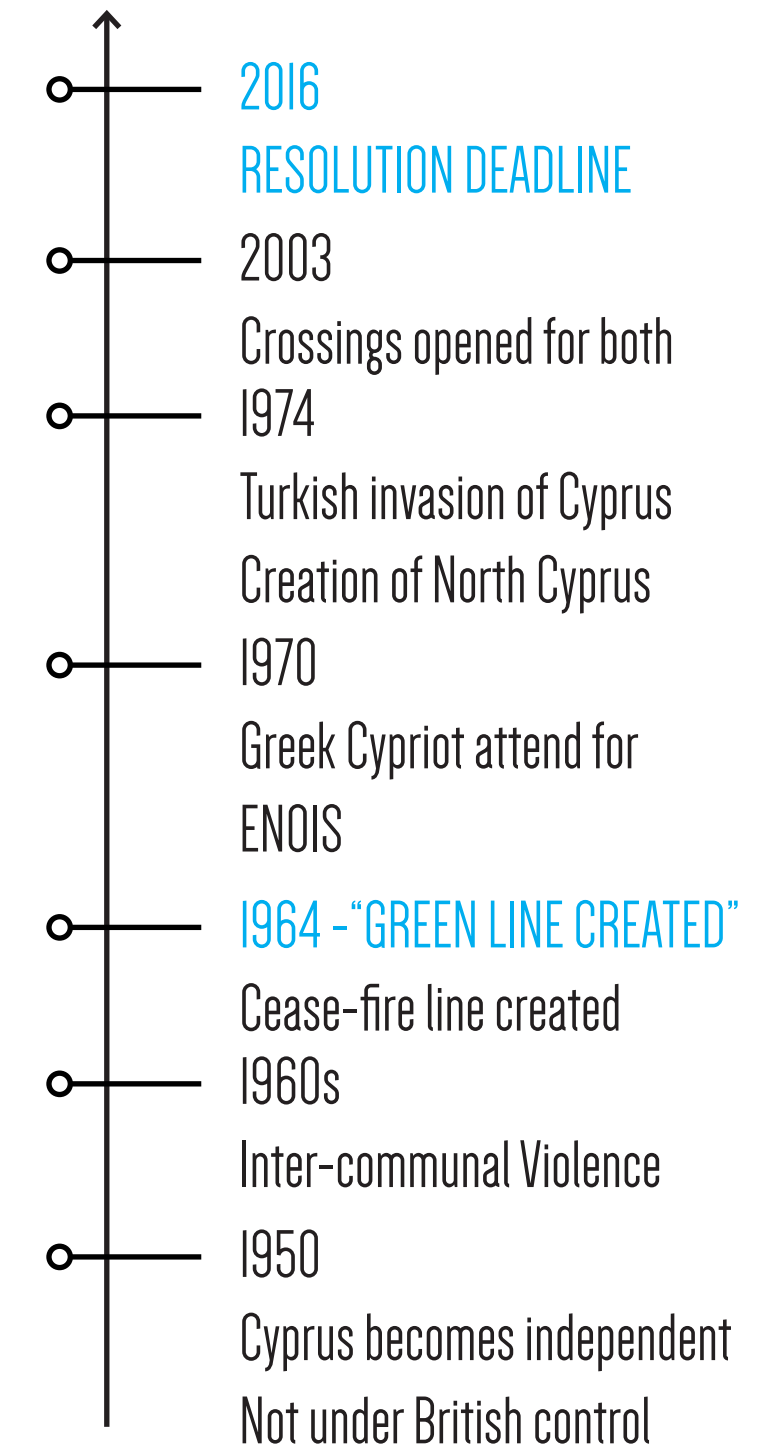
PARTITION NAME : Green-line + Buffer zone

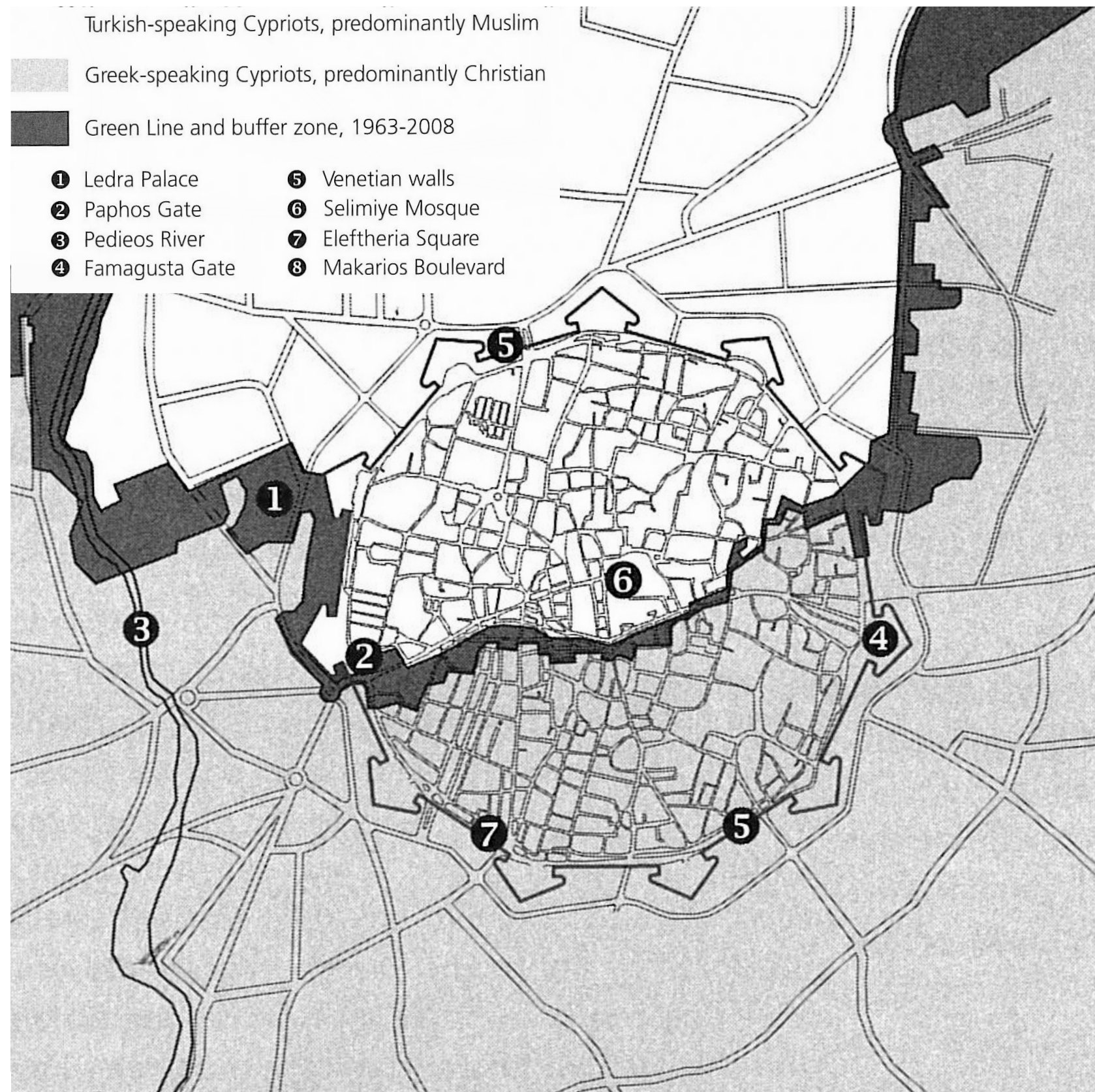
MATERIAL : Concrete + Asphalt

STATUS : Unified

A buffer zone in Cyprus was first established in 1964, when Major-General Peter Young was the commander of the British peace force (a predecessor of the present UN force) set up in the wake of the inter-communal violence of the early 1960s. After stationing his troops in different areas of Nicosia, the general drew a cease-fire line on a map with a green crayon, which was to become known as the "Green Line"

Turkish forces built a barrier on the zone's northern side, consisting mainly of barbed-wire fencing, concrete wall segments, watchtowers, anti-tank ditches, and minefields. This line is also referred to as the Attila Line, named after the Turkish code-name for the 1974 military intervention: Operation Atilla. The closed off zone has become a haven for Cyprus' wildlife, an example of an





THE WALL DEFINED

ARCHITECTURAL CIRCUMSTANCE

The United Nations Buffer Zone in Cyprus is a [demilitarised zone](#), patrolled by the United Nations Peacekeeping Force in Cyprus ([UNFICYP](#)), established post Turkish invasion. It partitions the Government of Cyprus in the South and the unrecognised Turkish Republic of Northern Cyprus. The zone is [346km²](#) and extends for [180km](#) from the western part of near Kato Pyrgos to the east just south of Famagusta.

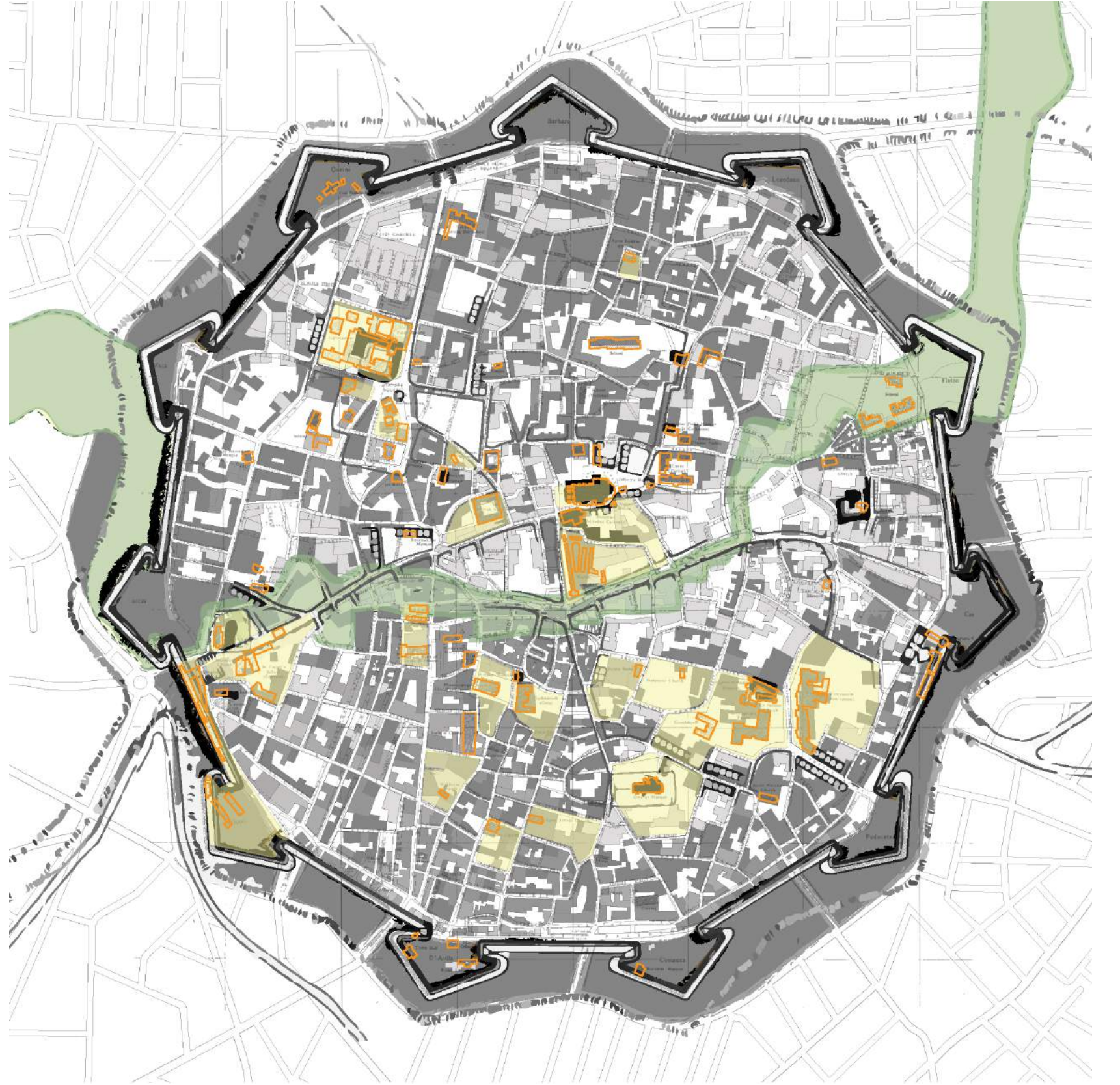
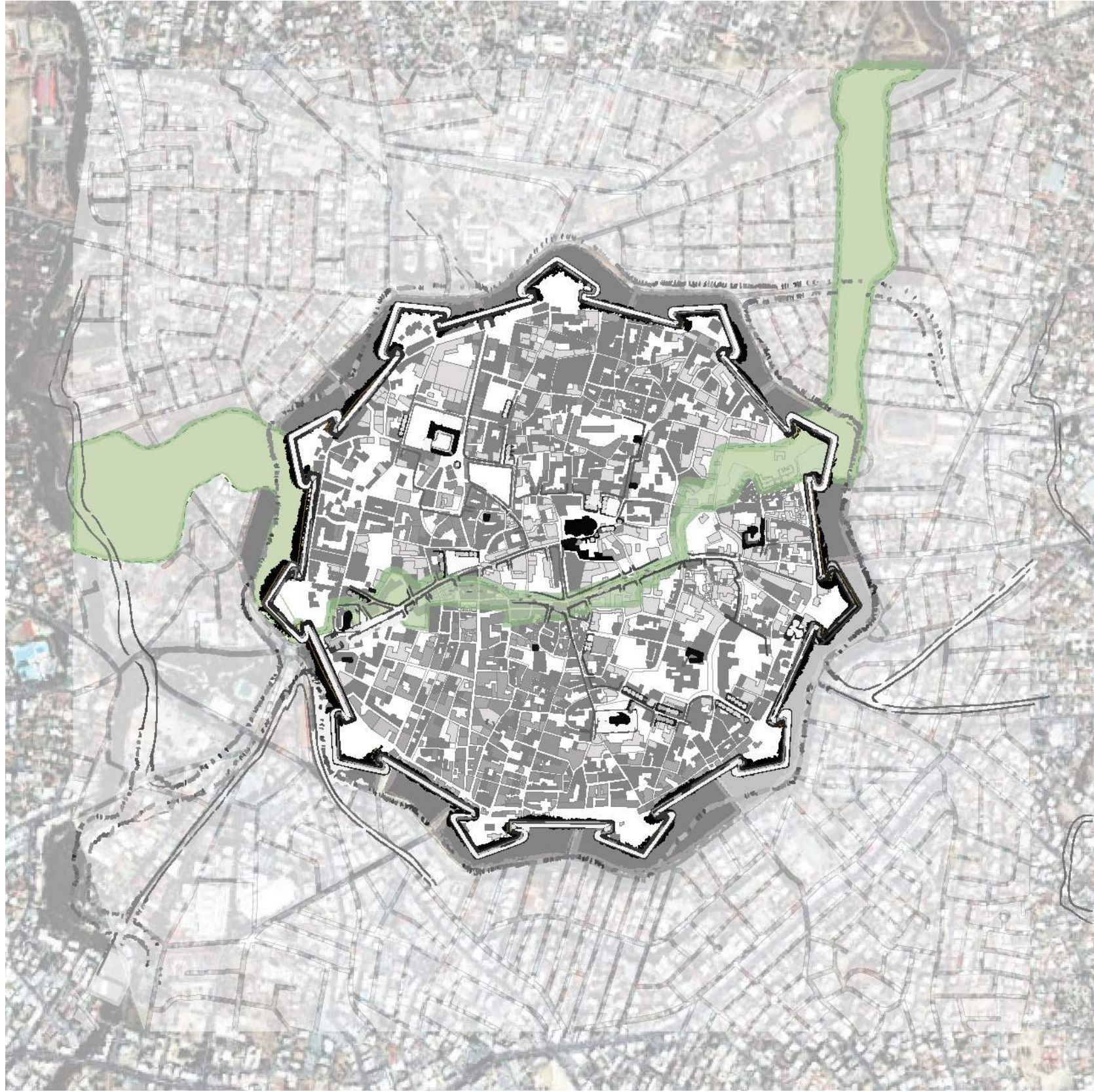
It cuts through the centre of the old town of Nicosia, separating the city into sections. The zone width ranges from few metres in central Nicosia, to 6.1km at the village of Athienou. There is no buffer zone along the common border between the eastern British Sovereign Base Area and the area under Greek or Turkish Cypriot control.

THE CITY FORTIFICATION

[NICOSIA](#) is now the centre piece of the divided country. Being a split capital with the buffer zone cutting through the centre of the walled Venetian city plan creates a particular divided city circumstance. The fortified walls around the city still exist and the buffer zone is within the walls of the old town.

THE URBAN WALLS SHOW HOW ARCHITECTURE CAN ENCLOSE A CITY YET DIVISIONS WITHIN THE HISTORIC WALLS DEFINE THE CITYSCAPE.





3

NICOSIA
HISTORY

ROMAN RULE

58 BCE - 330 AD



BYZANTINE RULE

330 - 1191 AD



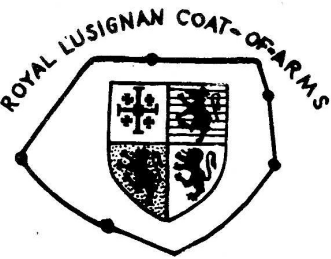
BYZANTINE & EARLY MIDDLE AGE

LUSIGNAN RULE

FRANKISH PERIOD | 1192 - 1489 AD

A defining feature of the square was the royal palace constructed by the Lusignan dynasty until its demolition. It was originally constructed as the house of Sir Hugh de la Baume, the Constable of Cyprus, but the royal family decided to move into the house following the burning of their second royal palace by the Mamluks. The move occurred in 1427 after some alterations and the building became the third Lusignan royal palace in Nicosia. The place where the Venetian Column stands today was occupied by raspberry trees when the Lusignan palace was constructed.

When the Republic of Venice captured Cyprus in 1489, the palace was modified and kept actively used as the mansion of the governor. It was called "Palazzo del Governo" by the Venetians. [6] It was during the Venetian period, in 1550, that the Venetian column was transported to the square and erected with a Lion of St. Mark placed on its top to symbolize Venetian dominance. It was also reported that the square was home to a Carmelite church during this period.



The first fortification in Nicosia was a castle built in 1211, during the Lusignan period. A large tower called Margarita Tower was built by King Peter I in 1368. Peter II built the first fortifications surrounding the entire city, and also demolished the Margarita Tower. Medieval Fortification of the city.

- Turrets
- Royal Palace
 - House of Sir Hugh de la Baume
 - Moved in 1427
- Raspberry Tree
- St. Sophia Cathedral
 - 1209, start construction
- Chrysaliniotissa Church Panagia
- Holy Cross Catholic Church
- Benedictine Abbey of Saint John of Bibi
- Medieval Walls
- St. Mary of the Augustinian Monastery
- Castel
- Pedieos River



LUSIGNAN WALLS & GATES

DEFENSIVE WALLS OF THE CITY

As part of Nicosia's defensive system at the time, the Lusignan walls were built during the Crusader time after 1567. There is no found map of the walls, yet through rigorous research the line of the walls were mapped. They had built over the Byzantine walls and built a keep in 1211 on a high place. In 1382, the walls were reinforced by round towers & dug ditches with ramparts and constructed platforms for archers.



FAMAGUSTA GATE
-> MARKET GATE (E)



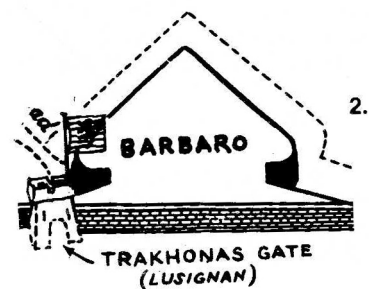
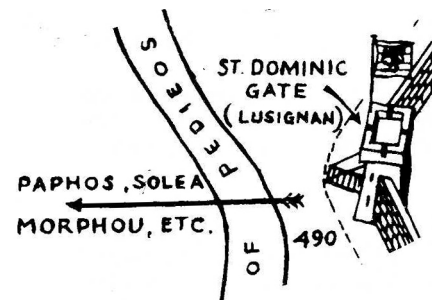
KYRENIA GATE
-> TRAKHONAS GATE (N)



PAPHOS GATE
-> ST. DOMINIC'S GATE (W)

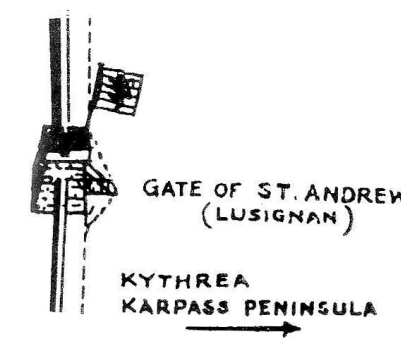
ST. DOMINIC'S GATE (WEST)

Always situated on the west of Nicosia, the gate derived its name from the Medieval monastery of St. Dominic located near to the Paphos Gate (originally named St. Dominic's Gate). It was also called the Upper Gate since it was at a higher altitude above sea-level, 490ft (149.35m). Serving all the roads leading to the western sector of the island, as the Paphos Gate does today.



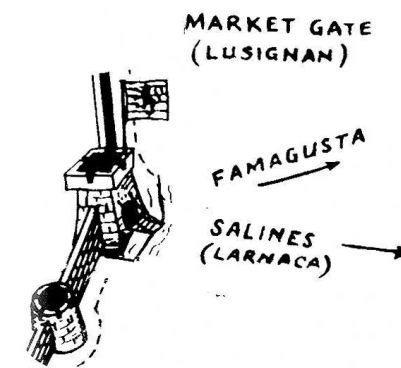
TRAKHONAS GATE (NORTH)

Named after the small suburban village 2 miles due North of Nicosia, Trakhonas Gate was connected to the old road to Kyrenia. It would connect villages like Trakhonas, Dhikomo, Aghirda Pass (Boghaz), Bellapais and Kazaphani.



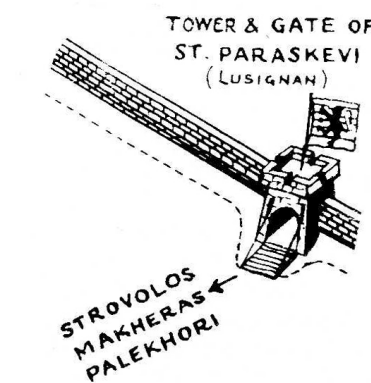
ST. ANDREW'S GATE (NORTH - EAST)

Named after the monastery of St. Andrew (Apostolos Andreas) at the eastern tip of the Karpass Peninsula. Aligned with the main north-eastern road from Nicosia to important rural centres: Lefkoniko & Trikomo towards Karpassia. The main street connecting the Pallouriotissa quarter is called Apostolos Andreas Street.



MARKET GATE (EAST)

All the produce from the rich Messaoria & merchandise from Famagusta would come through the Market gate. The custom house & main market were located near the St. Jacques de la Commersarie chapel, a place state levied duty on incoming and outgoing goods. A small Greek Orthodox Chapel of Ayios Iacovos not far from the present Famagusta Gate due east of Nicosia, is probably on the site of the historic building. The street leading towards Famagusta Gate is called 'Market Street', incorporating the name and position of the Lusignan Market Gate.

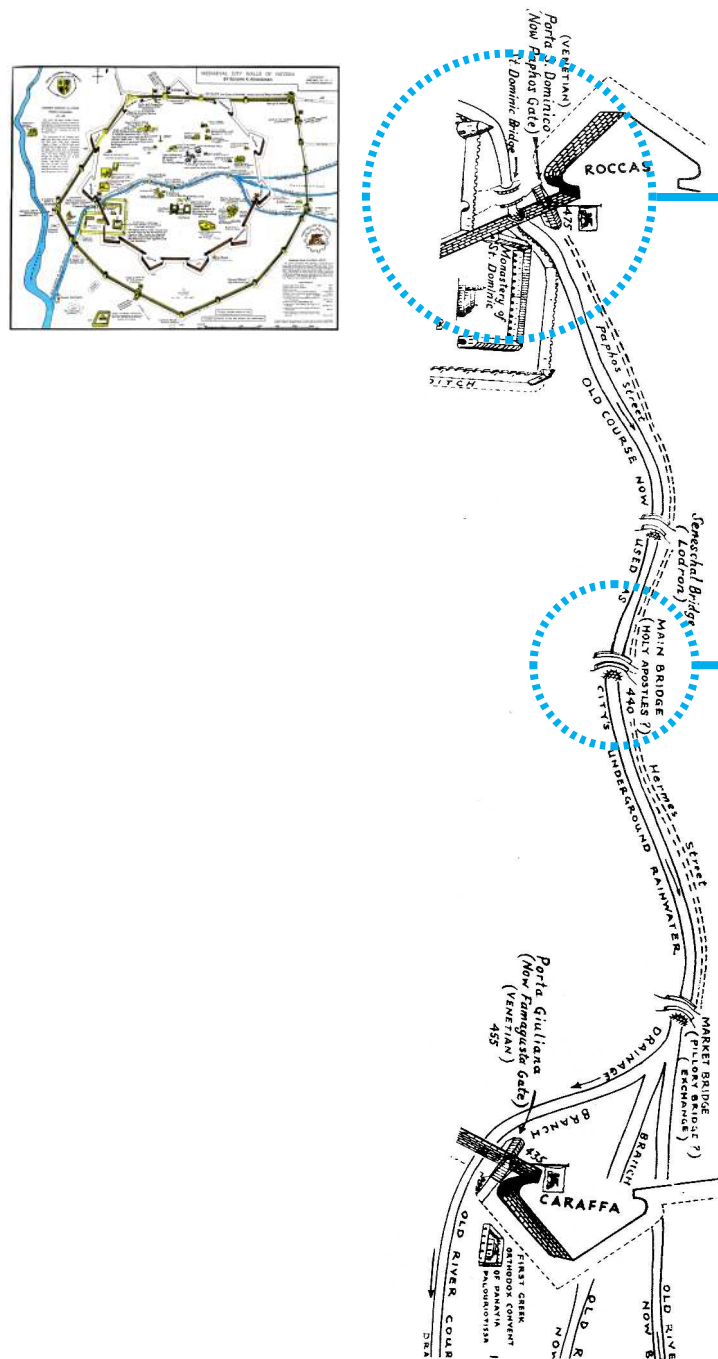


ST. PARASKEVI'S GATE (SOUTH)

Derived from the name of the Ancient Greek Monastery of Ayia Paraskevi. A new church has been built today on the site of the old church, which stood within the monastery enclosure on the hilltop due South of the current Hilton Hotel. Known as Sainte Venerande for the Franks and Santa Veneranda for the Venetians. I served the main road to Pitsilia district due South-West of Nicosia, through Lakatamia & Dheftera villages.

MEDIEVAL BRIDGES WITHIN THE CITY

SPANNED OVER THE RIVER PEDIEOS



THE BRIDGE OF ST. DOMINIC

Like the [St. Dominic Gate](#), this bridge was associated with the Medieval Monastery of St. Dominic as it was within its region thus directly served the monastery. In 1949, discoveries were made of the pier-head of one arch ([span of 9ft & height of 9ft 6in](#)) of a stone-built bridge and retaining walls ([22ft underground](#)), assumed to be part of the St. Dominic Bridge.

THE PRINCIPAL BRIDGE

Spanning the Pedieos river, the bridge is located in the centre of the present walled city at the [intersection of Goldsmiths, Hermes & Tricoupi Streets](#). Known in Greek as 'The Bridge of the Middle Avenue', it lead northerly towards the current Selimiye Mosque and eastwards towards Famagusta Gate.

LUSIGNAN PALACES

SPANNED OVER THE RIVER PEDIEOS

ROYAL LUSIGNAN PALACE : 3RD

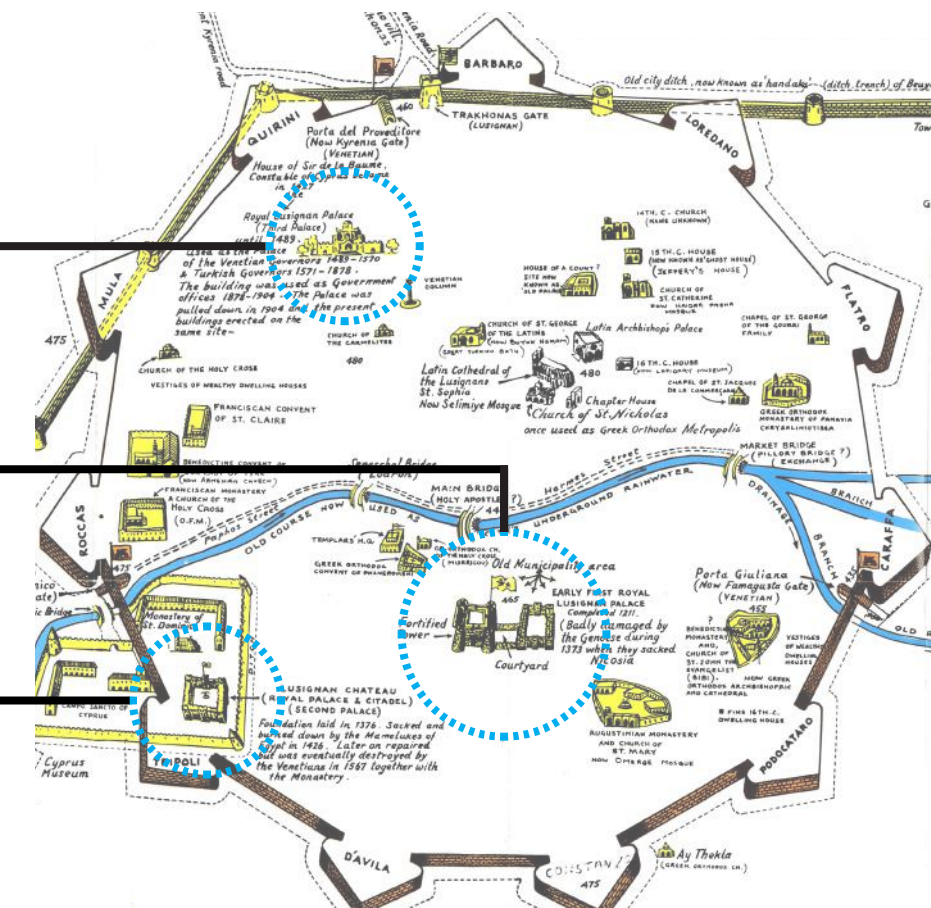
House of Sir Hugh de la Baume, Constable of Cyprus. In [1427](#), it was the royal palace until the [1489 Venetian occupation](#).

EARLY ROYAL LUSIGNAN PALACE : 1ST

The palace built in [1211](#), adjoined a fortified tower & courtyard near the Old Municipality, was used until the [1373 Genoese](#).

LUSIGNAN CHÂTEAU [ROYAL PALACE] : 2ND

The second residence of the Lusignan royal family was a château ([palace & citadel](#)). In [1376](#), the foundations were built on the [precincts of St. Dominic's Monastery](#) that was located on [Paphos Gate](#). In 1425, it was burnt down by the Mamelukes of Egypt. Once rebuilt, it was burnt again in [1567](#) by the Venetians. In reminsce, the locality named the area 'Royatico' (Royal) & Regaena Street (Queen's Street) on Tripoli Bastion ramparts.



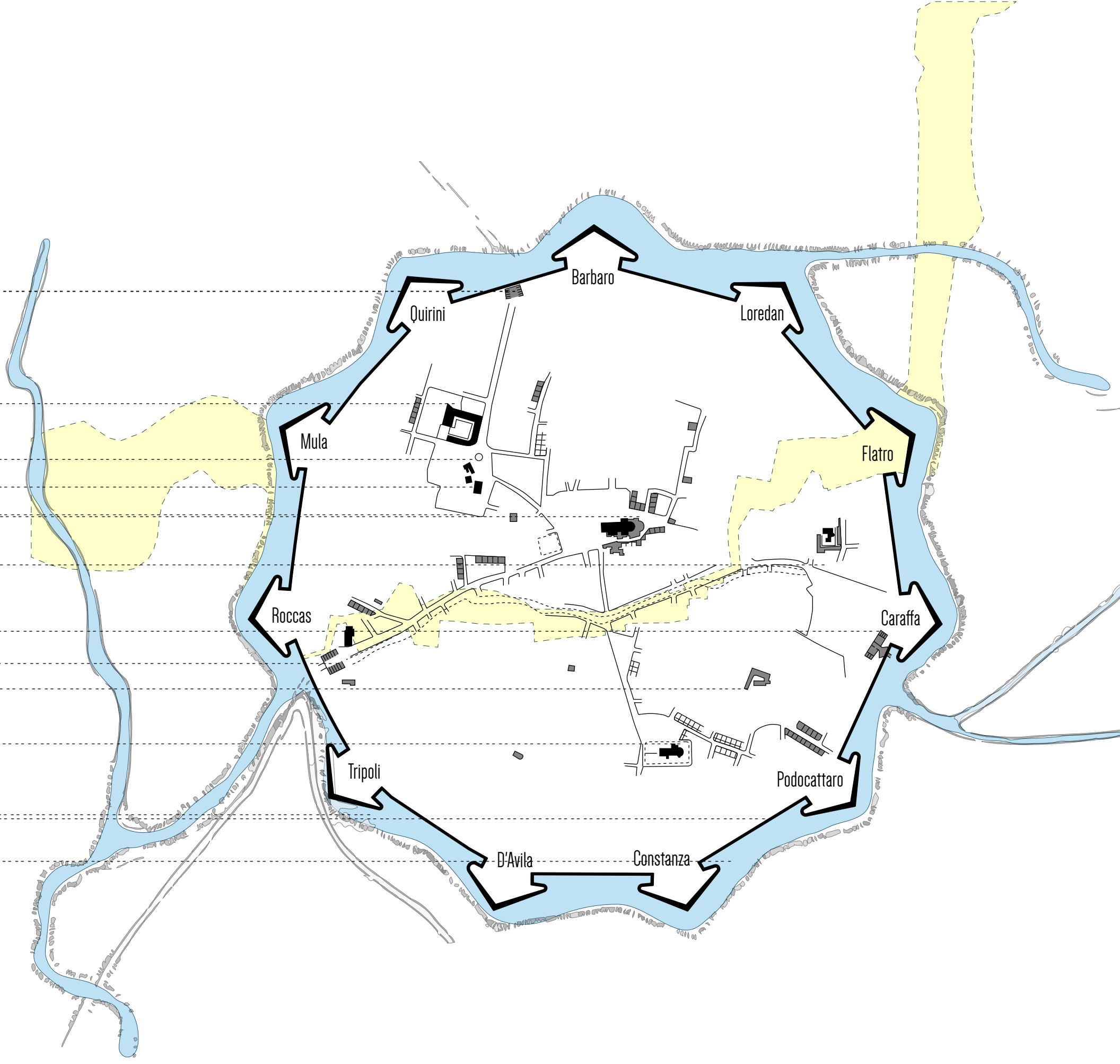
VENETIAN RULE

1489-1571 AD

Cyprus became part of the Republic of Venice in 1489. The new fortification happened following the Great Siege of Malta in 1565, when fears of Ottoman expansion increased and many Christian states in the Mediterranean began to strengthen their fortifications. Venetian walls were built in 1567 by Giulio Savorgnano + Francesco Barbaro. They demolished homes, churches and places done for material acquisition and vision for defence of the city. Pedieos River was diverted outside the city for flooding protection and to fill the moat encircling the new walls. The walls were not fully completed before the war break out in 1570.

A defining feature of the square was the royal palace constructed by the Lusignan dynasty until its demolition. It was originally constructed as the house of Sir Hugh de la Baume, the Constable of Cyprus, but the royal family decided to move into the house following the burning of their second royal palace by the Mamluks. The move occurred in 1427 after some alterations and the building became the third Lusignan royal palace in Nicosia. The place where the Venetian Column stands today was occupied by raspberry trees when the Lusignan palace was constructed.

- Kyrenia Gate
(Porta del Proveditore)
- Palazzo del Governo
Mansion of the Governor 1550
- St. Sophia Cathedral
City Center
- Panagia Chrysaliniotissa
Church
- Famagusta Gate
(Porta Guiliana)
- St John's Cathedral
(Agios Ionnis)
- Venetian Fortified Walls
- Moat filled with water
- Paphos Gate
(Porta San Domenico)
- St. Mary of the
Augustinian Monastery
- Bastions
Circular shape
Circumference = 3 miles
11 pentagonal bastions
with rounded orillons.
Named after 11 families,
pillars of the Italian
aristocracy who donated
funds towards the
construction.

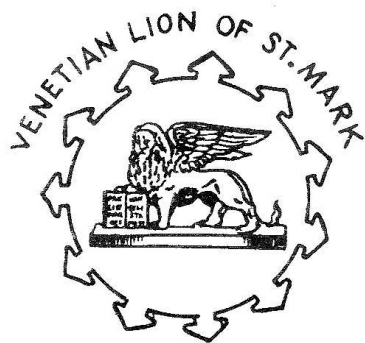


VENETIAN FORTIFICATION

UNDERSTANDING THE TYPOLOGY

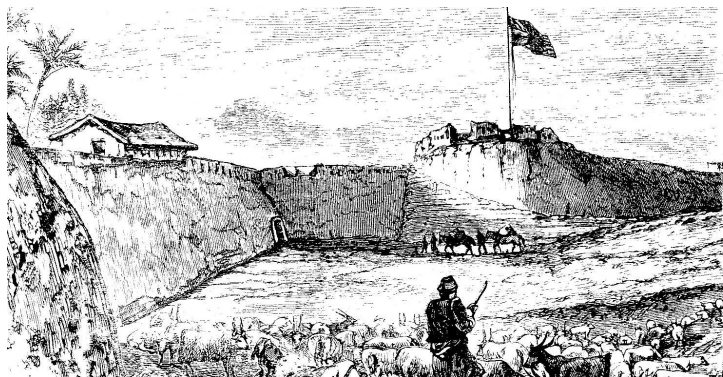
The start of Nicosia's organized urban planning began with the Venetian walls of the city. Following the [Venetian architecture of fortification](#), the city was reformed and rebuilt to create the iconic form the city known today. The use of [symmetry and geometry](#) reflect the defensive strategy of the new ruling power of Cyprus. As a Venetian colony, an introduction to new form and city living occurred.

With the large scale of the Turkish military & naval preparations neighbouring the island in [1560](#), the Venetian Signory was threatened to lose Cyprus, the [treasured island fortress](#). The Senate in Venice with the Venetian governors of Cyprus decided to [map the conditions of the previous Lusignan fortifications](#), which was drawn by the general of engineers, [Giulio Savorgnano in 1565](#).



ICONIC SYMBOL OF THE CITY OF NICOSIA. STILL USED TODAY TO IDENTITY THE CITY.

HEIGHT : 40ft | 20m
WIDTH OF RAMPART : 18ft | 5.6m
WIDTH OF MOAT : 100ft | 30.5m
TIP TO TIP OF OPPOSITE BASTIONS : 1 mile | 1.6km
DIA. OF CIRCULAR WALLS : 4600ft | 1402m
(Excluding the bastions)
CIR. OF CIRCULAR WALLS : 2 miles | 3.2km
(Excluding the bastions)
AREA WITHIN WALLS : 0.589m² | 1.415km²
AVG. AREA OF EACH BASTION : 106700ft² | 9972m²
LENGTH OF EACH CURTAIN WALL : 300 yards | 275 m
DIAMETER OF CIRCULAR WALLS : 0.63miles² | 1.63 km²
(Including walls & bastions, excluding the moat)



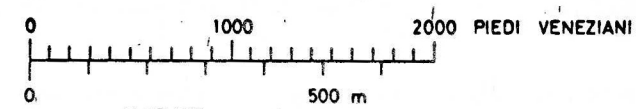
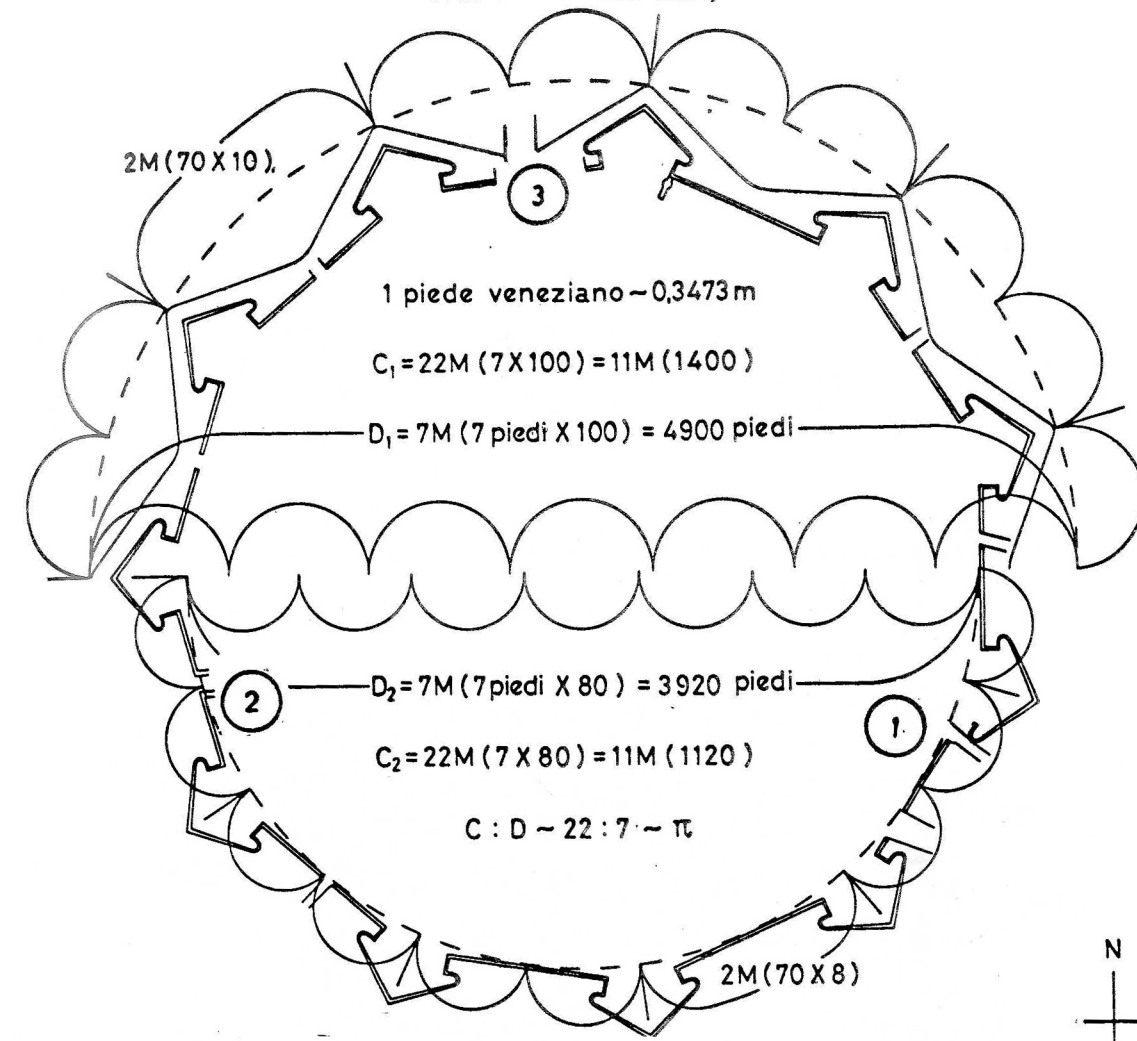
FAMAGUSTA GATE
-> MARKET GATE (E)

KYRENIA GATE
-> TRAKHONAS GATE (N)

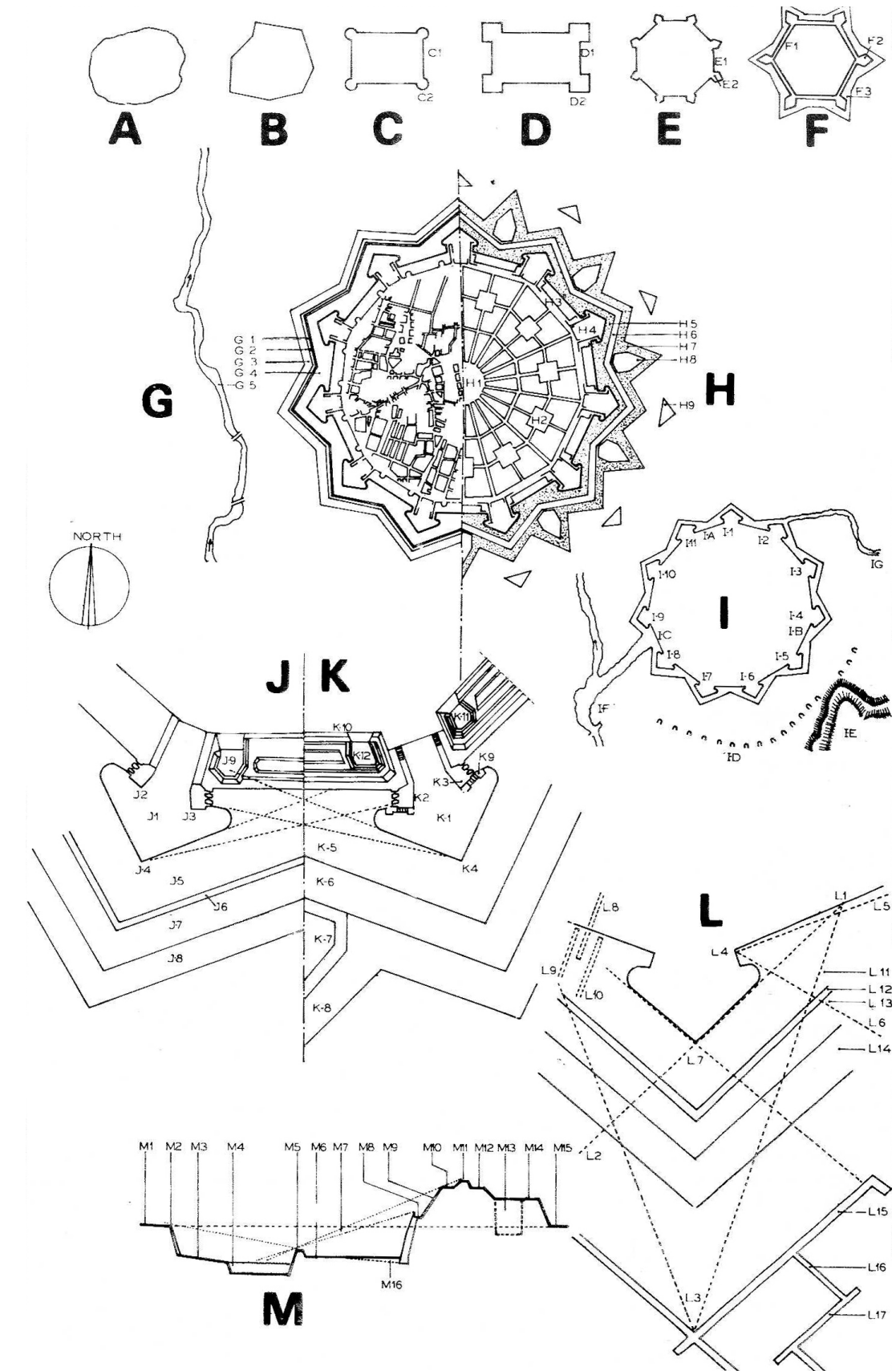
PAPHOS GATE
-> ST. DOMINIC'S GATE (W)

Several Lusignan buildings were rebuilt or altered to adapt to the new ruling reign. When the Republic of Venice captured Cyprus in 1489, the palace was modified and kept actively used as the mansion of the governor. It was called "Palazzo del Governo" by the Venetians. It was during the Venetian period, in 1550, that the Venetian column was transported to the square and erected with a Lion of St. Mark placed on its top to symbolize Venetian dominance. It was also reported that the square was home to a Carmelite church during this period.

NICOSIA, CYPRUS OLD CITY WALLS BUILT IN 16TH CENTURY BY VENETIAN ARCHITECTS : Prof. Tine Kurent's theory

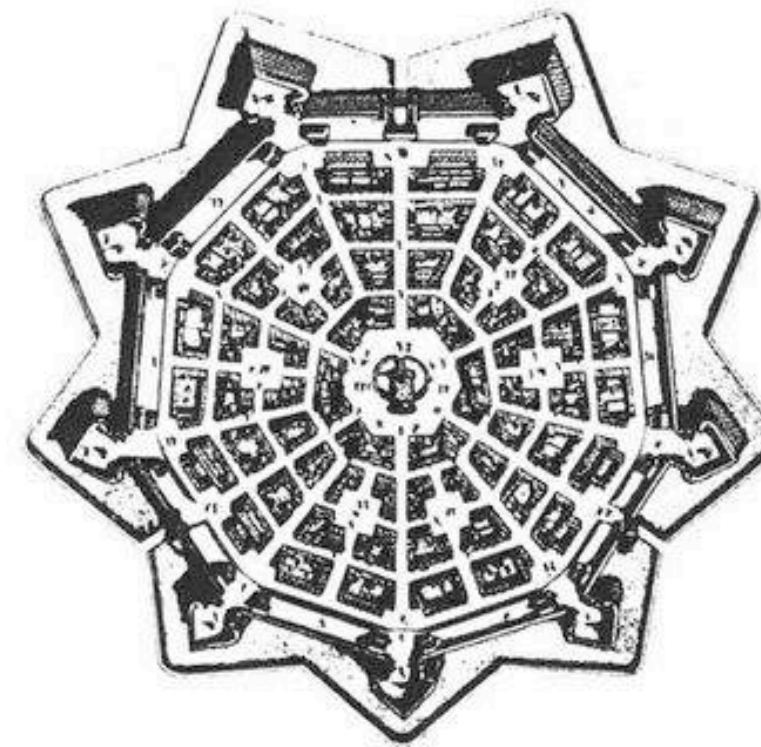


- INDEX
- 1. PORTA GIULIANA (FAMAGUSTA GATE)
 - 2. PORTA DOMENICO (PAPHOS GATE)
 - 3. PORTA DEL PROVVEDITORE (KYRENIA GATE)

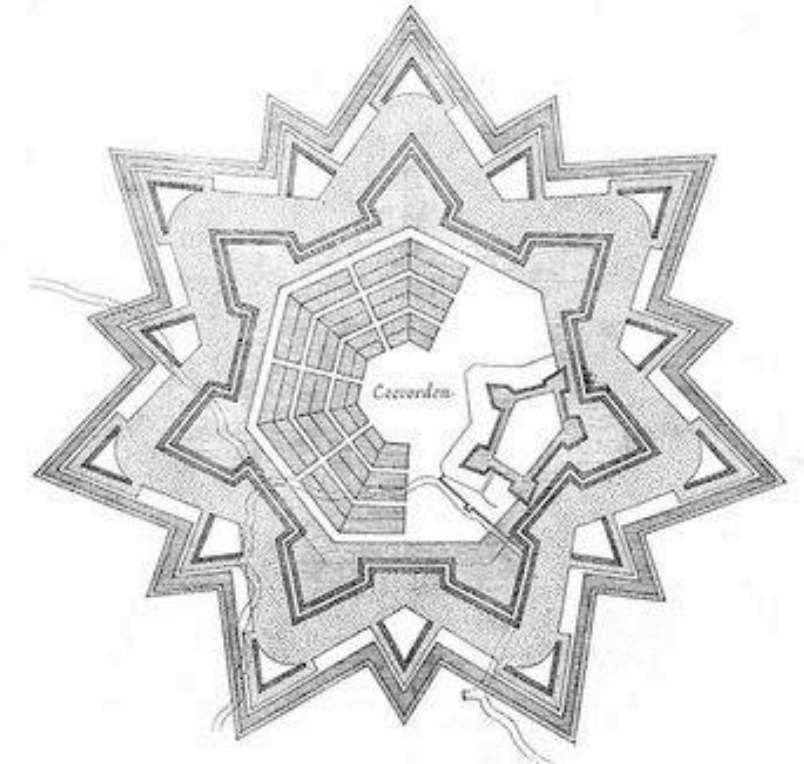


Displayed are the other fortified cities within Europe that emerged during the Venetian Empire. This planning approach has influenced the city organization and composition in Nicosia still till this day. As a divided fortified city, the site of Nicosia is composed by two conflicting elements; wall of unity and fabric of divide. Thus it is important to study and understand the influence of a fortified city to see the potential of the site.

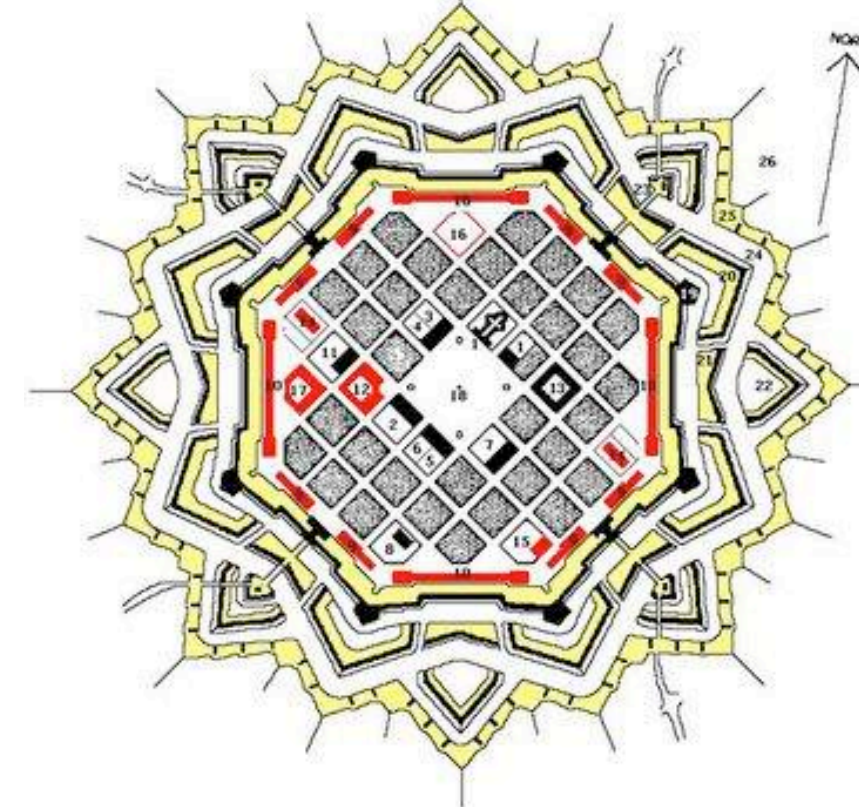
PALMANOVA | ITALY



COEVOERDEN | NETHERLANDS



NEUF BRISACH | FRANCE



NICOSIA | CYPRUS



OTTOMAN RULE

1571 - 1878

The Ottomans under Piali Pasha invaded Cyprus on 1 July 1570, and began the siege of Nicosia on 22 July. The Ottomans breached the wall at Podocattaro Bastion, killed the defenders and captured the remaining inhabitants.

Lala Mustafa Pasha left a garrison of 4000 soldiers and 1000 cavalry in the city. Nicosia experienced a steady decline from that moment. The Ottomans repaired the fortifications after the siege, by the early 17th century, they were “breached or decayed” and the city was practically defenceless. There was a city revival in the mid-19th century of these elements.

There were change in monuments of the city, converting the Venetian landmarks into Ottoman and Islamic structures. This added to the urban fabric of the city, showing a hybridized form and ornamentation that is still evident today.



Tekke (Dancing Dervishes) ▷
Ayios Loukas Church ▷

Yeni Jami Mosque ▷
Ayios Georgios Church ▷
Selimiye Mosque ▷
City Center



Government Office ▷
Arab Ahmed Mosque ▷
Beuyuk Khan ▷

Topkhane ▷



Ayios Antonios Church ▷
Venetian Walls Attacked ▷
Podocattaro Bastion ▷



Catholic Church ▷
Phaneromene Church ▷
Omeriye Mosque ▷
Converted in 1571 ▷
Tripiotin Church ▷

Bairaktar Mosque ▷

View of Nicosia from the town wall.
Drawing by Louis Salvator, 1873



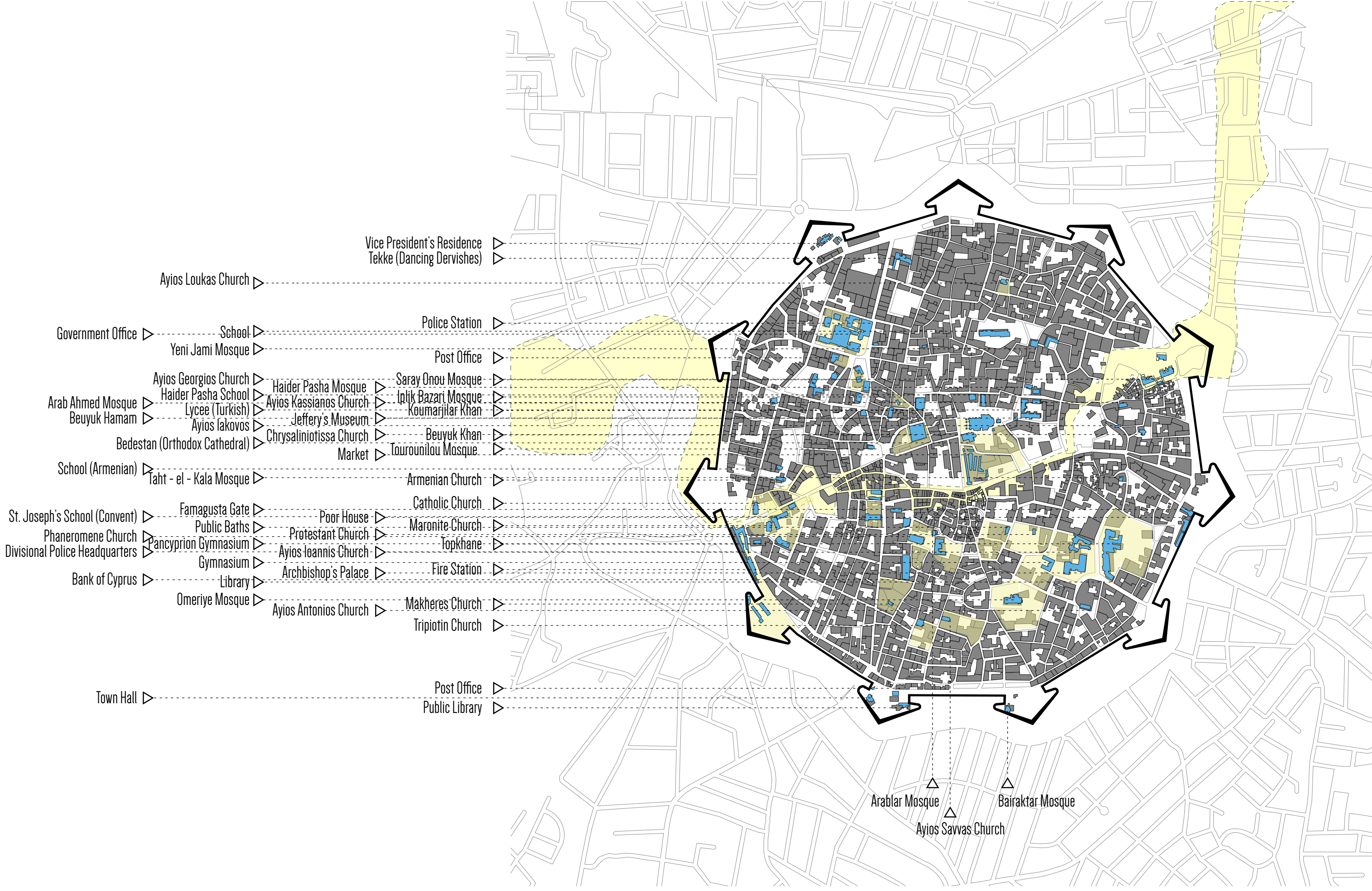
BRITISH RULE

1878 - 1960

Cyprus had been under British control from 1878 following the Russo-Turkish War, where the British occupied the island as a consequence of the Ottoman Empire's actions throughout the duration of the war. The city was then proclaimed a British protectorate, resulting in its integration into the British Empire. As a British Colony for almost a century, the city of Nicosia grew, expanded and became more Western. Both architecturally and culturally, the urban fabric of the city changed.

November 1914 was the time of change within the island. Once the Ottomans joined the Central Powers and entered World War I, Britain declared the annexation of Cyprus into the British Empire, albeit under a military administration status. This power play within the city lasted until 1960, when the independence of the island was declared.

The urban fabric still has clear elements of the British influence on the city, introducing the modernist architectural language of the 20th century.



ICONS OF NICOSIA

DEFINING THE CITY TODAY

Analysing the landmarks that define the city of Nicosia creates an understanding of the current state of the city. Each holds their own historical symbolism, formally altering the way Nicosia is experienced. Depending on the location of each icon, their affiliation with either culture defines the conflict and separation of the community. It is essential to comprehend how they are seen in the public eye and the ways in which they influence the state of the urban life.

Architecturally, they each use their own precedents to inform a social, cultural and political statement. This highlights the power of form. Now the exploration is:

HOW WOULD YOU CREATE AN
ARCHITECTURAL
FORM OF MEDIATION?



ARCHITECTURAL FORM

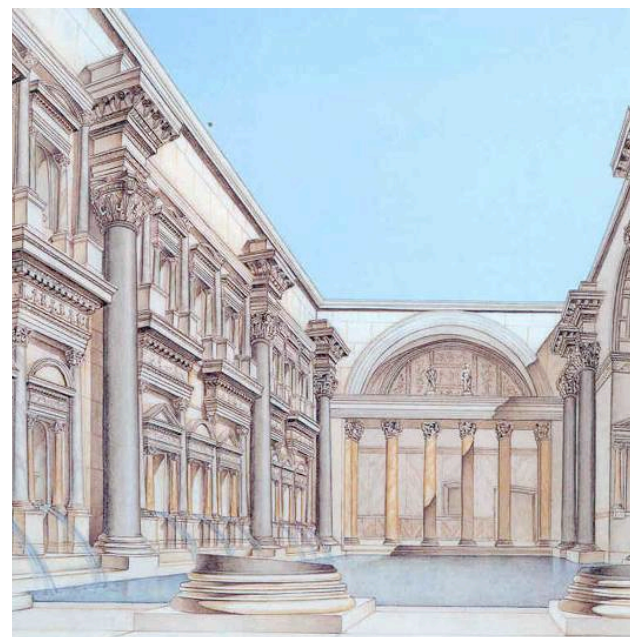
TYPOLOGIES OF BOTH COMMUNITIES

Studying the traditional architectural forms of both communities' develops a further understanding of the context of the site Nicosia. As a city that has evolved from different imperial eras, it is essential to study the various forms that have contributed to the urban fabric that have defined how the inhabitants have occupied the city space. Thus a new form can be created that can contribute to the current structure of the city and can effect or alter the occupant's experience of the city, whether it be social, cultural or political.

Looking at the potential of hybrid architectural form that can communicate with the cultures of both communities and formally represent mediation. Finding overlapping program that can be architecturally translated into both languages can begin a dialogue between the two conflicted societies.

GREEK-CYPRIOT TYPOLOGIES

- GREEK ORTHODOX CATHEDRAL
- GREEK BATH



TURKISH-CYPRIOT TYPOLOGIES

- MOSQUE
- TURKISH BATH
- TURKISH BAZAAR



4

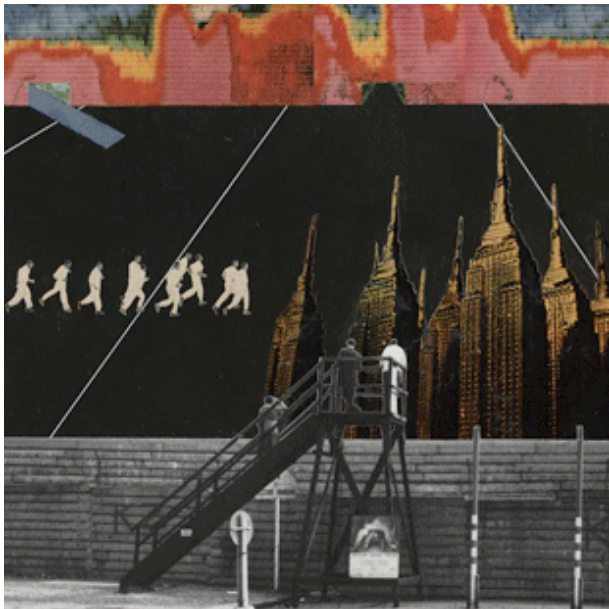
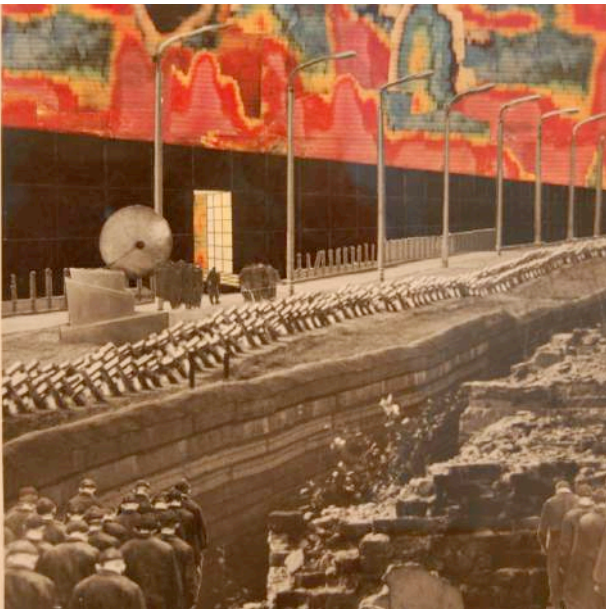
THE
INFLUENCE

PRECEDENTS

VOLUNTARY PRISONERS OF ARCHITECTURE

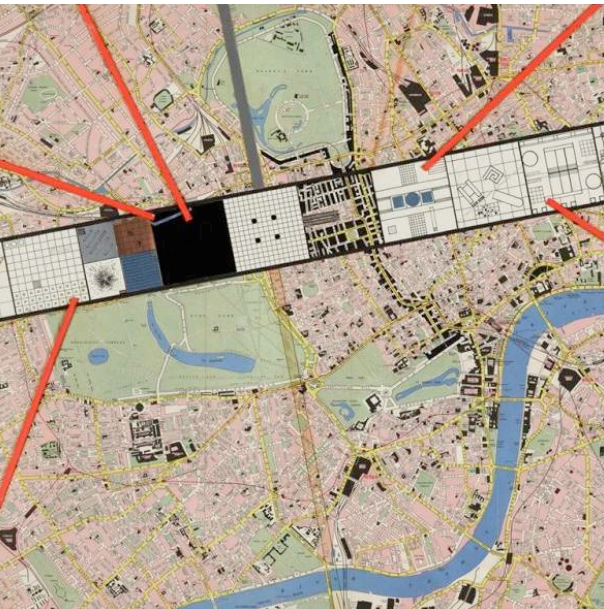
REM KOOLHAAS

Rem Koolhaas, Madelon Vriesendorp, Elia et Zoe Zenghelis, Exodus or the Voluntary Prisoners of Architecture, 1972. Here Koolhaas and his collaborators use collage to create vivid scenes of life within these visionary urban confines. Koolhaas’ thesis on the Berlin Wall explores the power of architecture as more about separation and exclusion rather than unity.



EXODUS

His project reflects a number of issues, the wall as absence demonstrated the power of nothingness, which could incorporate more than any object any could. In architecture absence would always win in a contest with presence. The tension between the appearance of the wall and the message it was communicating.

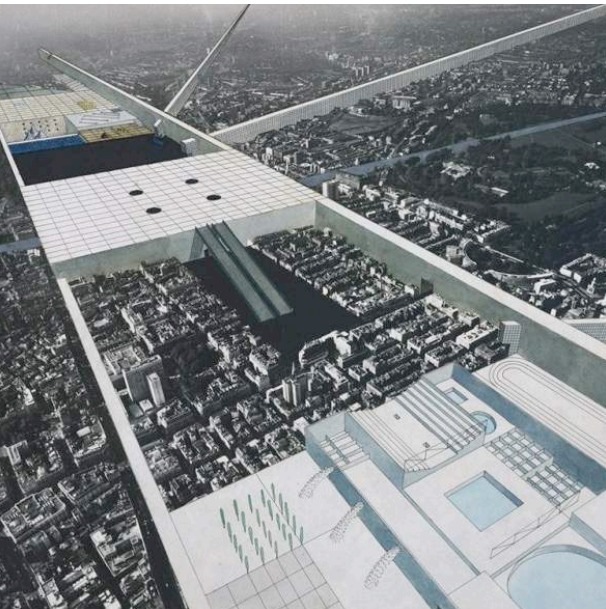


THE MASTERPIECE

This Strip is like a runway, a landing strip for the new architecture of collective monuments. Two walls enclose and protect this zone to retain its integrity and to prevent any contamination of its surface by the cancerous organism that threatens to engulf it. Soon, the first inmates beg for ad mission. Their number rapidly swells into an unstoppable flow. We witness the Exodus of London.

THE WALL

The title of the project alludes to Cold War West Berlin, a restricted enclave encircled by a forbidding wall—in effect, a prison on the scale of a metropolis, and one in which people sought refuge voluntarily. Exodus proposes a walled city in a long strip, with tall barriers that cut through the fabric – an intervention designed to create a new urban culture invigorated by architectural innovation and political subversion.



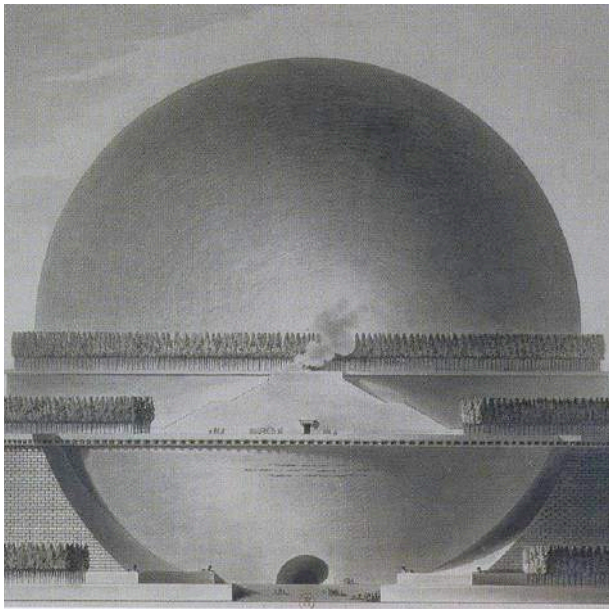
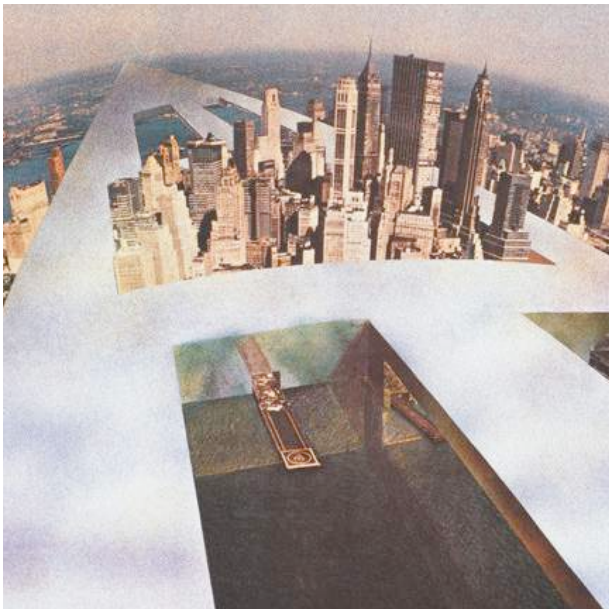


The intrigue of divided cities, exemplified by Rem Koolhaas' thesis on the Berlin Wall, explores the power of Architecture. Is it truly 'more about separation and exclusion rather than unity'? I want to take this question and explore it further with the context of the current divided city of Cyprus. Koolhaas was influenced by a different divide, Berlin, where the city was separated by a physical wall and organized No-Man's land. Taking his approach and applying it to the city of Nicosia would create a different result. Nicosia is united by a wall, the fortification of the city, yet divided by a void, the abandoned urban fabric.

PRECEDENTS
FORMALLY STUDIED

SUPERSTUDIO

Superstudio, The Continuous Monument: New York,
1969



ETIENNE LOUIS BOULLEE

Cenotaph for Sir Isaac Newton
- 150 m (500ft) tall



MOVIE 'ART OF CONFLICT'

DOCUMENTARY

A look at Northern Ireland's street murals examines them as an expression of the region's violent history. Belfast's murals have long punctuated its urban landscape, to the point where they have become an organic part of it, almost invisible to the local eye.

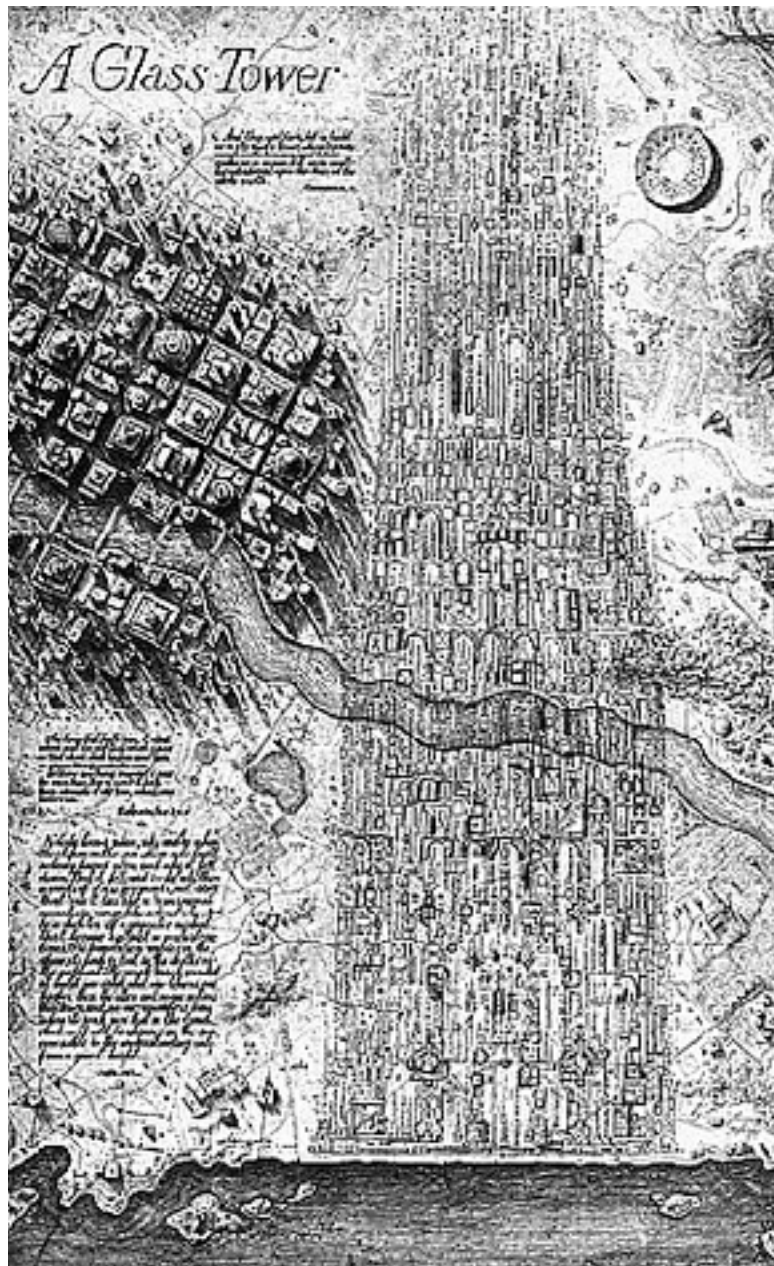
BANKSY IN JERUSALEM

Paintings British artist Banksy on the Palestinian side of the separation wall in the West Bank in summer 2005,



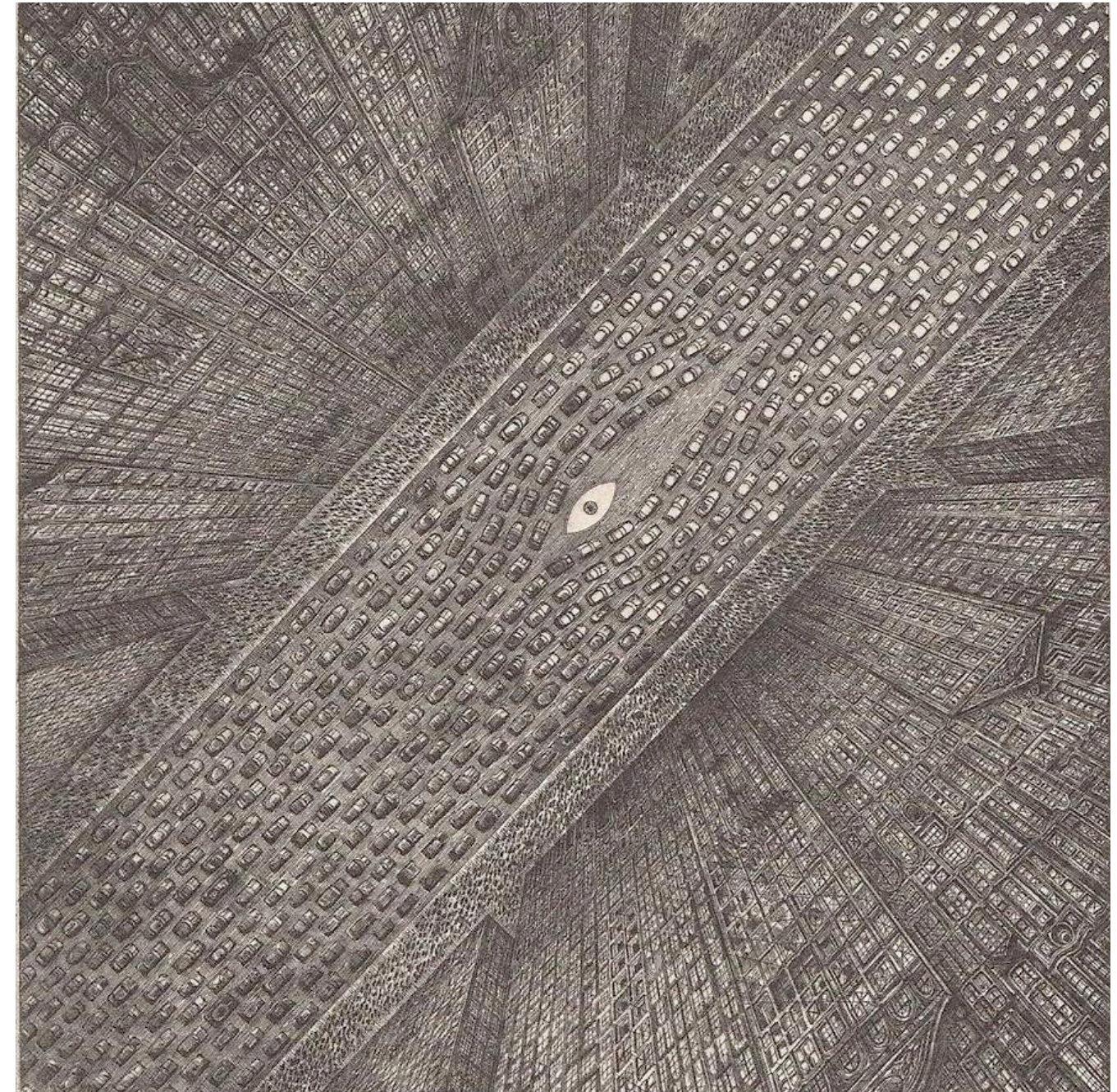
BRODSKY + UTKIN

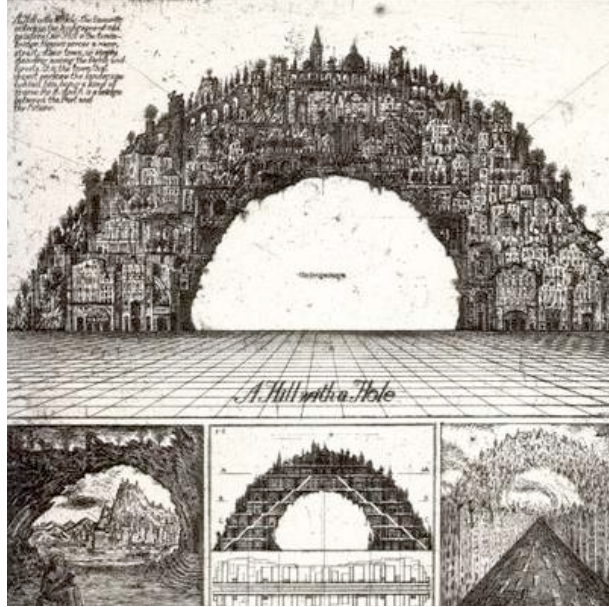
POWER OF DRAWING | PAPER ARCHITECTS



Restricted by the aesthetic limits on architecture in the Soviet Union, Alexander Brodsky and Ilya Utkin imagined the most fantastic cities and wondrous structures on paper. From 1978 until the end of their partnership in 1993, Brodsky and Utkin collaborated on etchings dense with precarious scaffolding, classical domes, huge glass towers, and other visionary architecture that referenced everything from ancient tombs to Le Corbusier's sprawling city plans.

In an introduction, author Lois Nesbitt calls their paper architecture a “graphic form of architectural criticism.” Nesbitt adds that Brodsky, Utkin, and others “began producing visionary schemes in response to a bleak professional scene in which only artless and ill-conceived buildings, diluted through numerous bureaucratic strata and constructed out of poor materials by unskilled laborers, were being erected — if anything.”

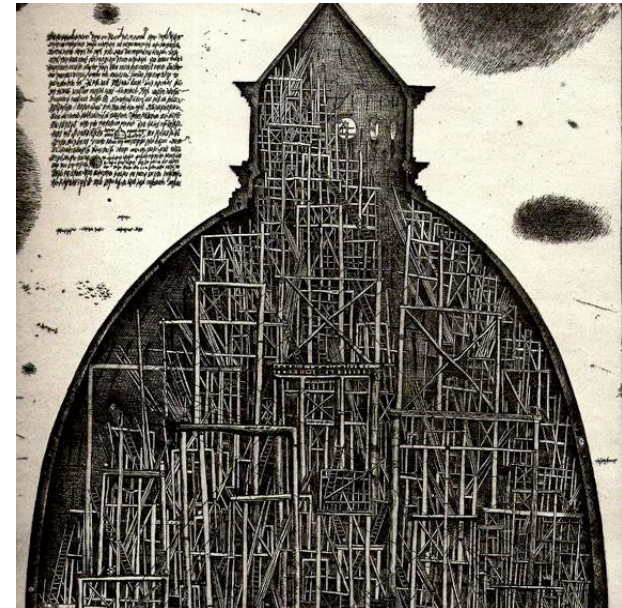
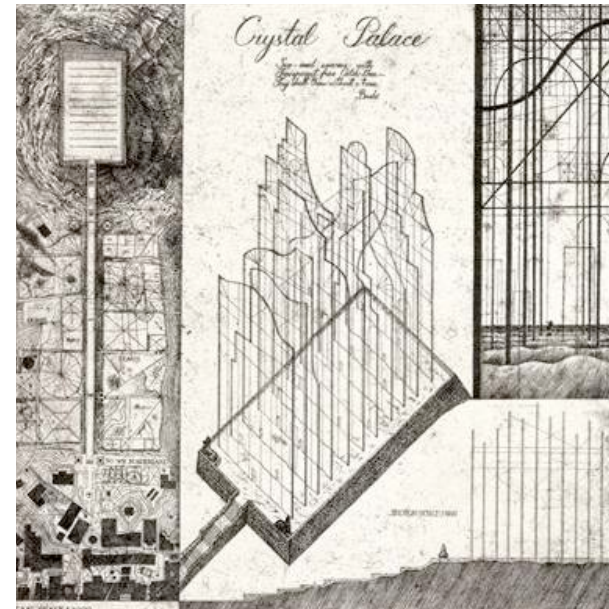
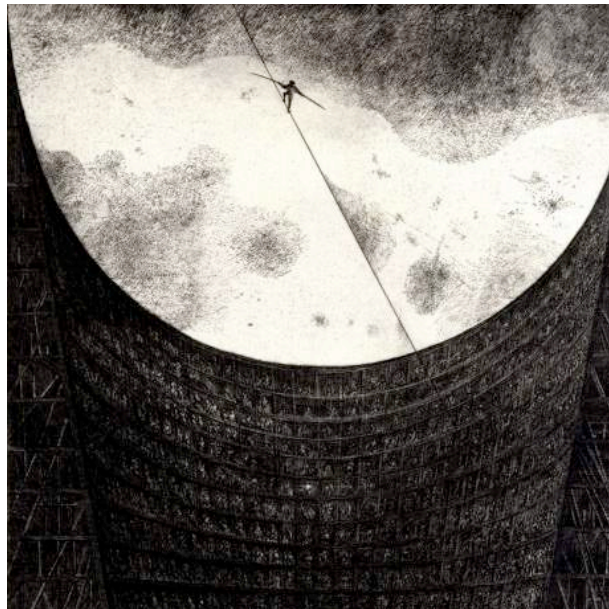




‘A HILL WITH A HOLE’

Looking at the images today, there is resonance with the enduring alienation of huge cities, and the desire for some presence in the fray.

In “Glass Tower II” (1984/90), the accompanying text reads: “Why does a Man build a tower? [...] To shout as loud as possible: ‘Here I am! Look how strong and mighty I am.’” In the etching, a huge glass cylindrical tower allows any humble human to walk up its staircase and be projected large, transformed momentarily into a godlike giant, standing above the anonymity of the city below.

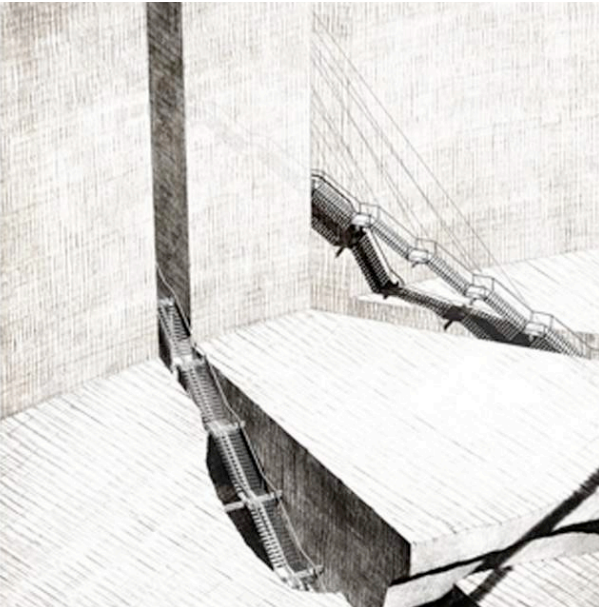


Studying the work of the Paper Architects, I want to create the same powerful and thought-provoking images of the alienation of the city of Nicosia.

Their method consists of collage drawn images that render the provoking ideology of the project. By using this method, the exposure of Nicosia is represented visually as metaphoric architectural projects. Extremities of the situation and context emphasizes the claim of the thesis, which is how the architecture of conflicted cities can influence the exposure of situation thus addressing the key issues.



WILL LASLETT
THESIS REFERENCED

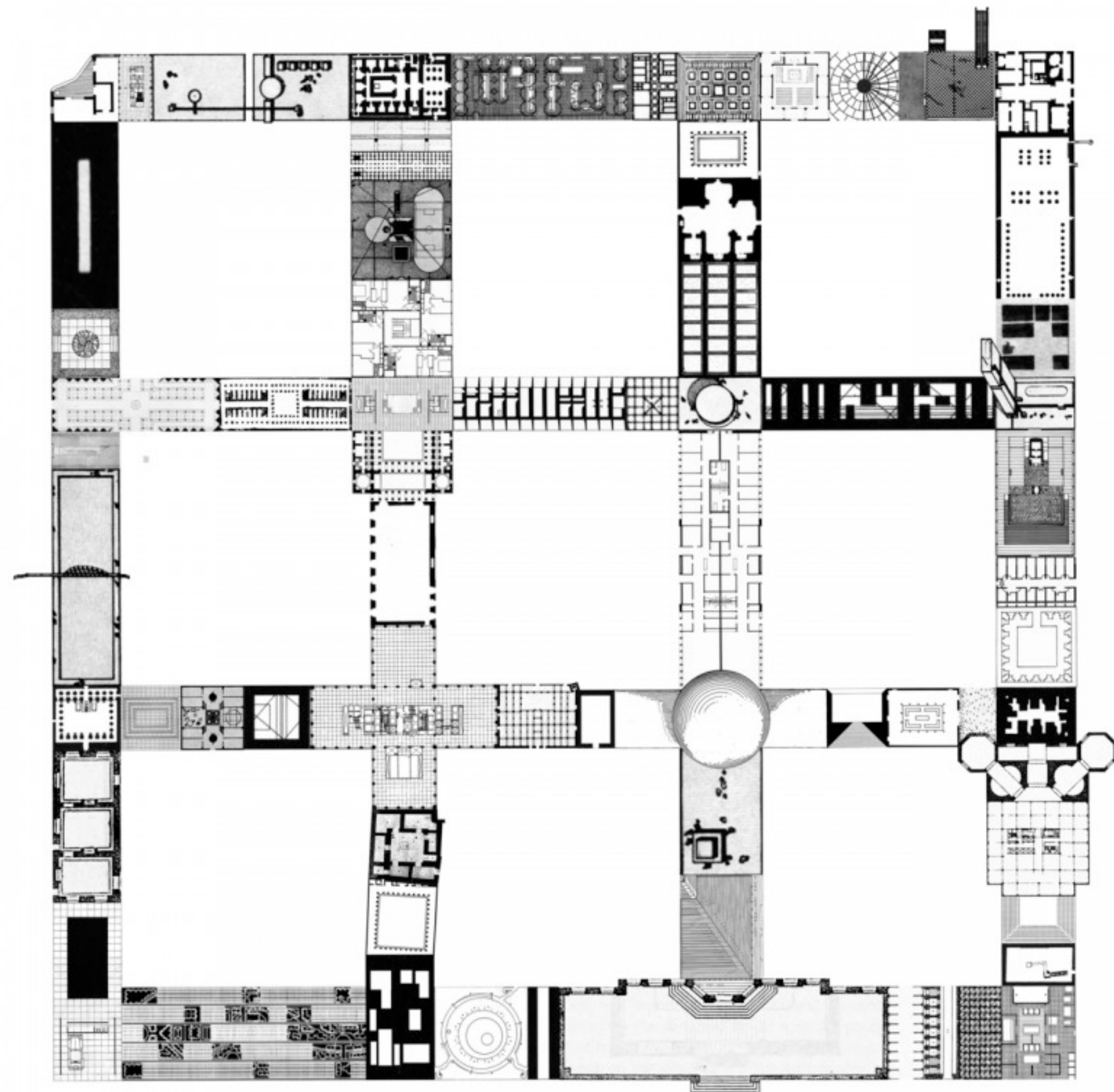
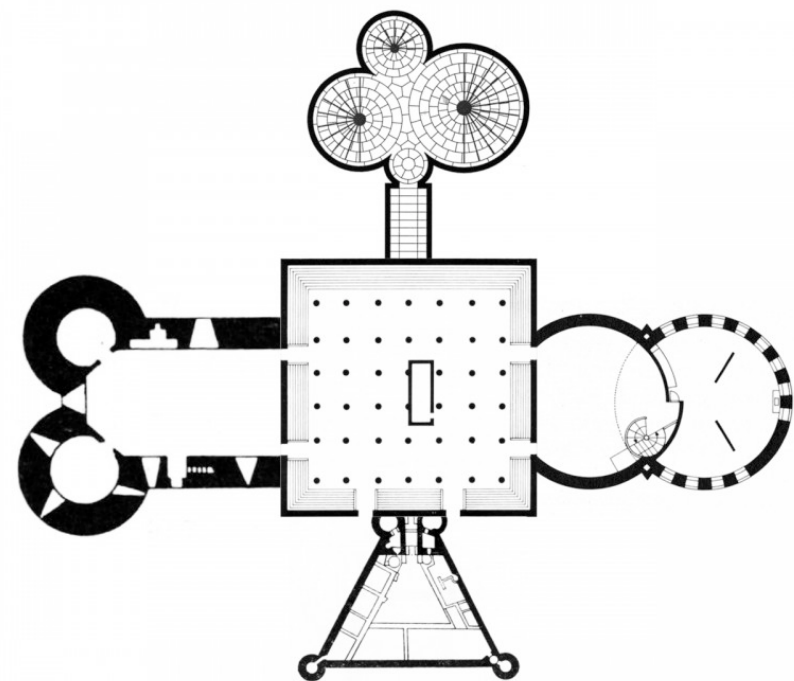
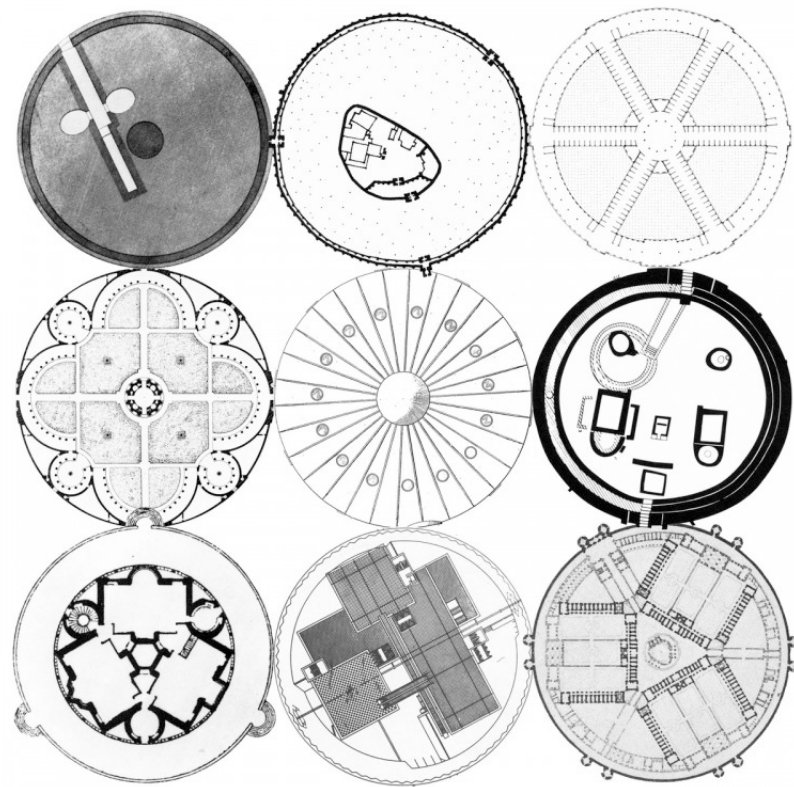


ANDREW KOVACS

HYBRID COLLAGE DRAWINGS

“Chief among these is that, on the one hand, these plans demonstrate a forced relationship between unlike elements and, on the other, these plans lack any trace of rupture or artefacts of their collision. This is a paradoxical inversion of postmodern design, in which elements would be chosen for their contextual nature, but when collided would retain traces of their violent encounter while also announcing their inability to ever produced a whole.

In other words, what we see is temporal at work, not a postmodern revival.”



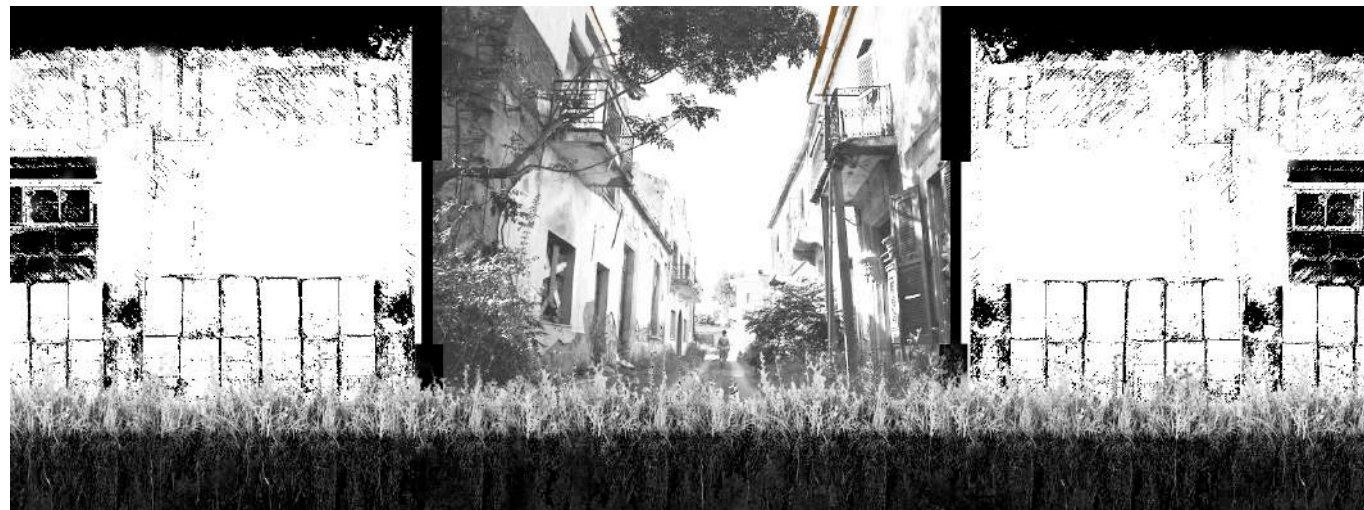
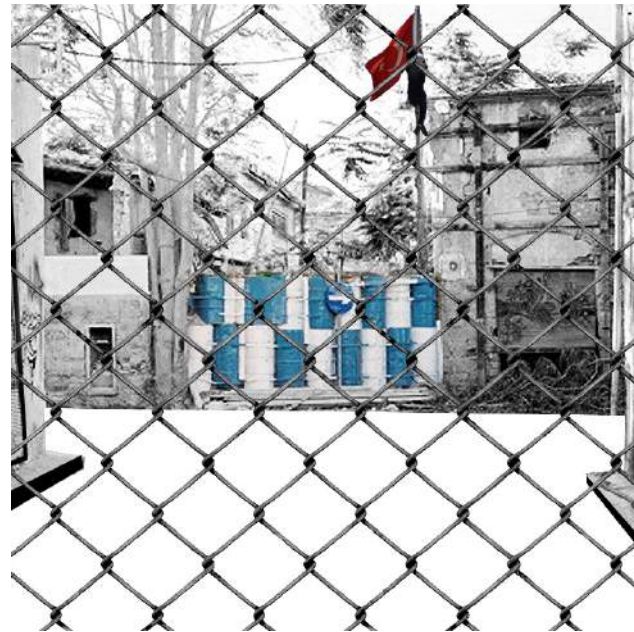
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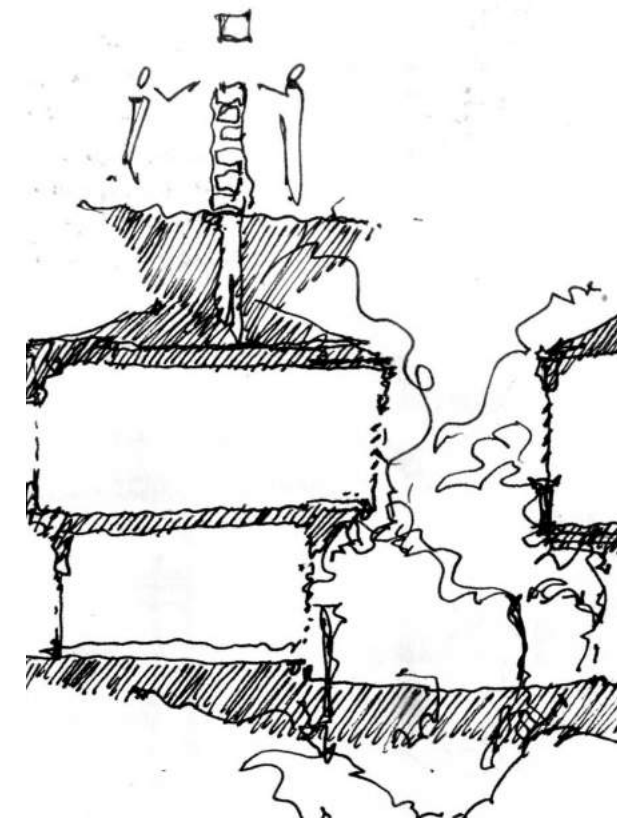
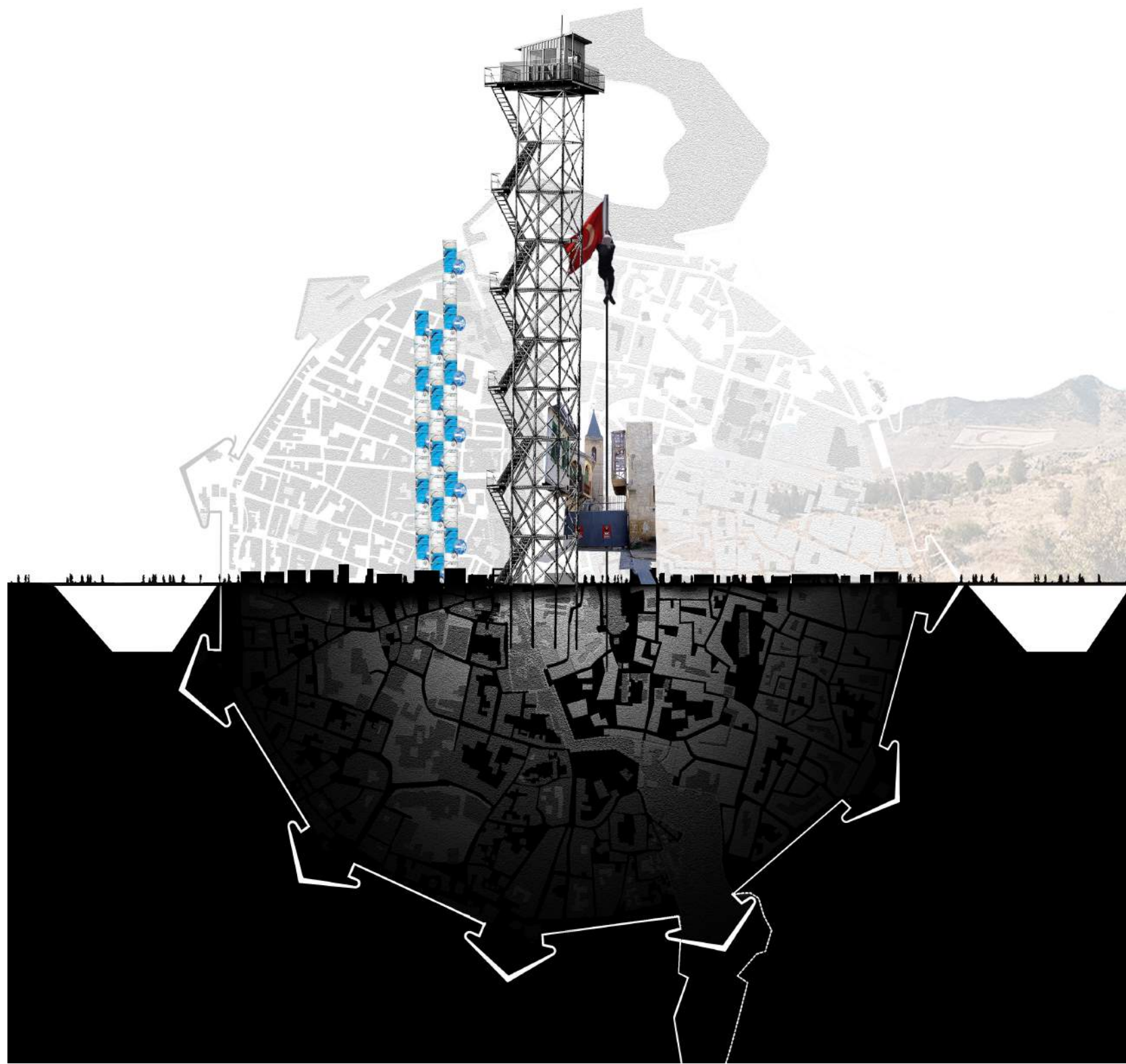
DIVIDING
LINE

FREEDOM OF AIR

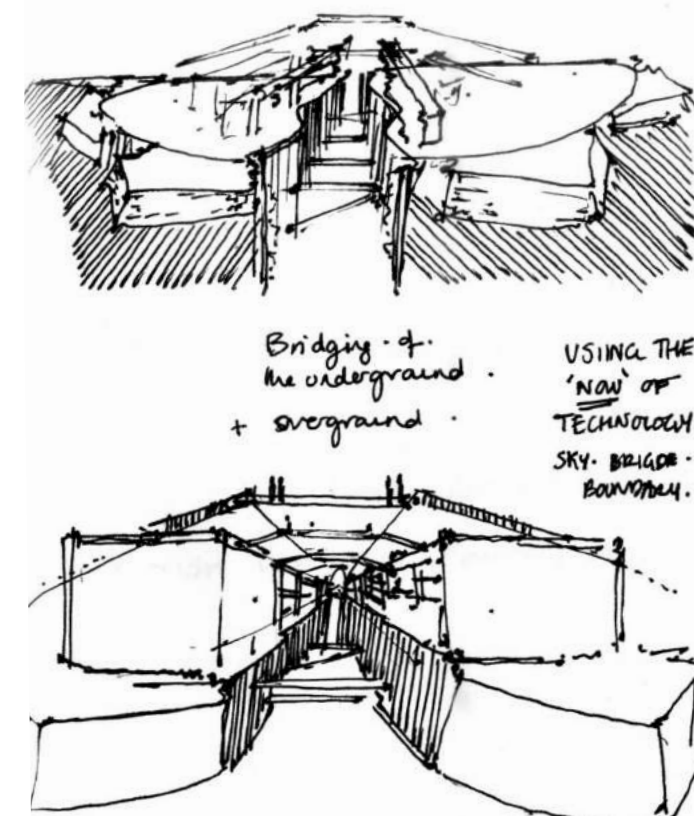
REMOVING THE CONCEPT OF THE GROUND

Representing the boundary condition of Nicosia by depicting the scale of the people within the city moving toward the decayed and temporary construction of the 'wall'. Focusing on the elements of the city to contextualize the situation of the conflict as well as reflecting on the physical elements that truly define the division of the city. The use of flag imagery, sacks of decay and sand, rusticated barrels and city residue combined show the elements that effect architectural discourse when confronting such urban fabric.

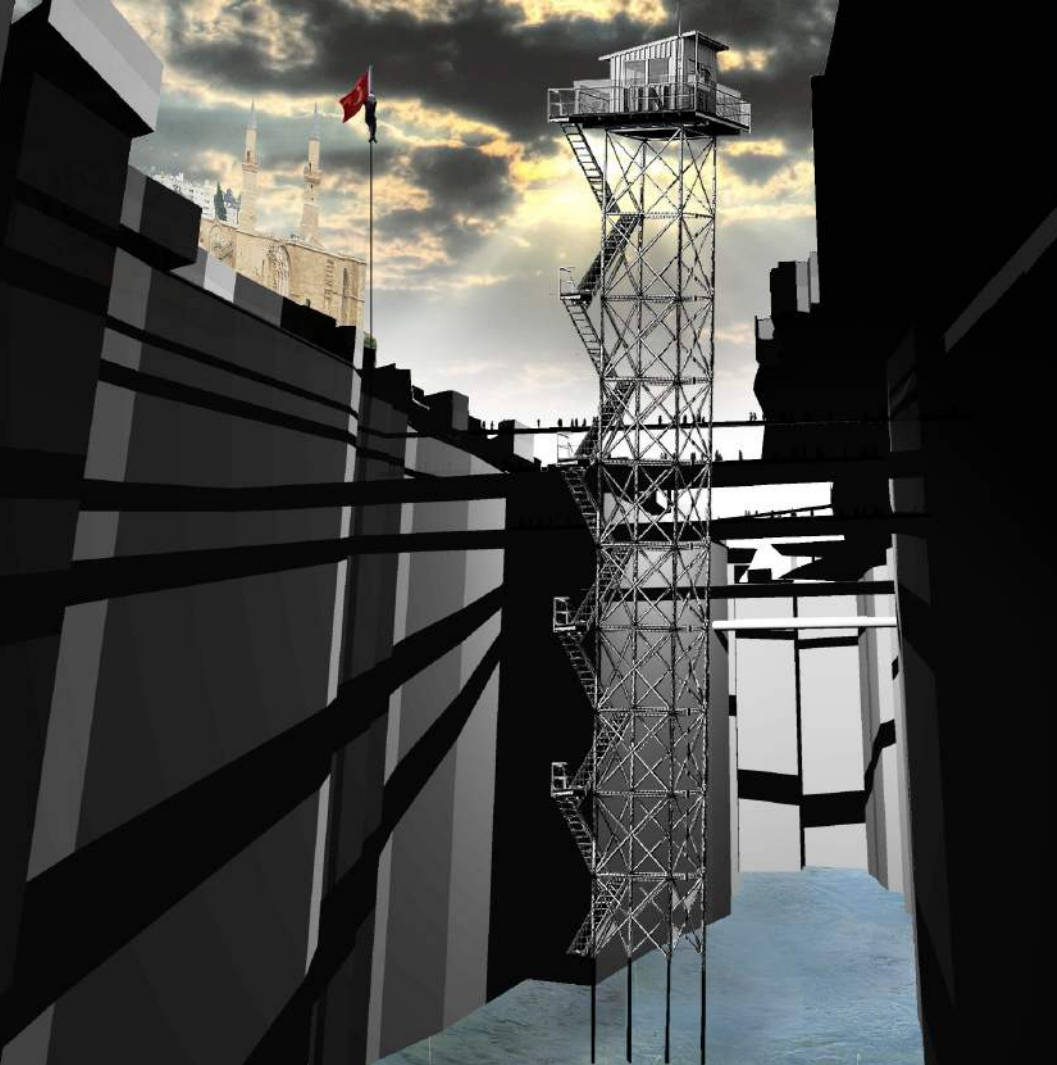
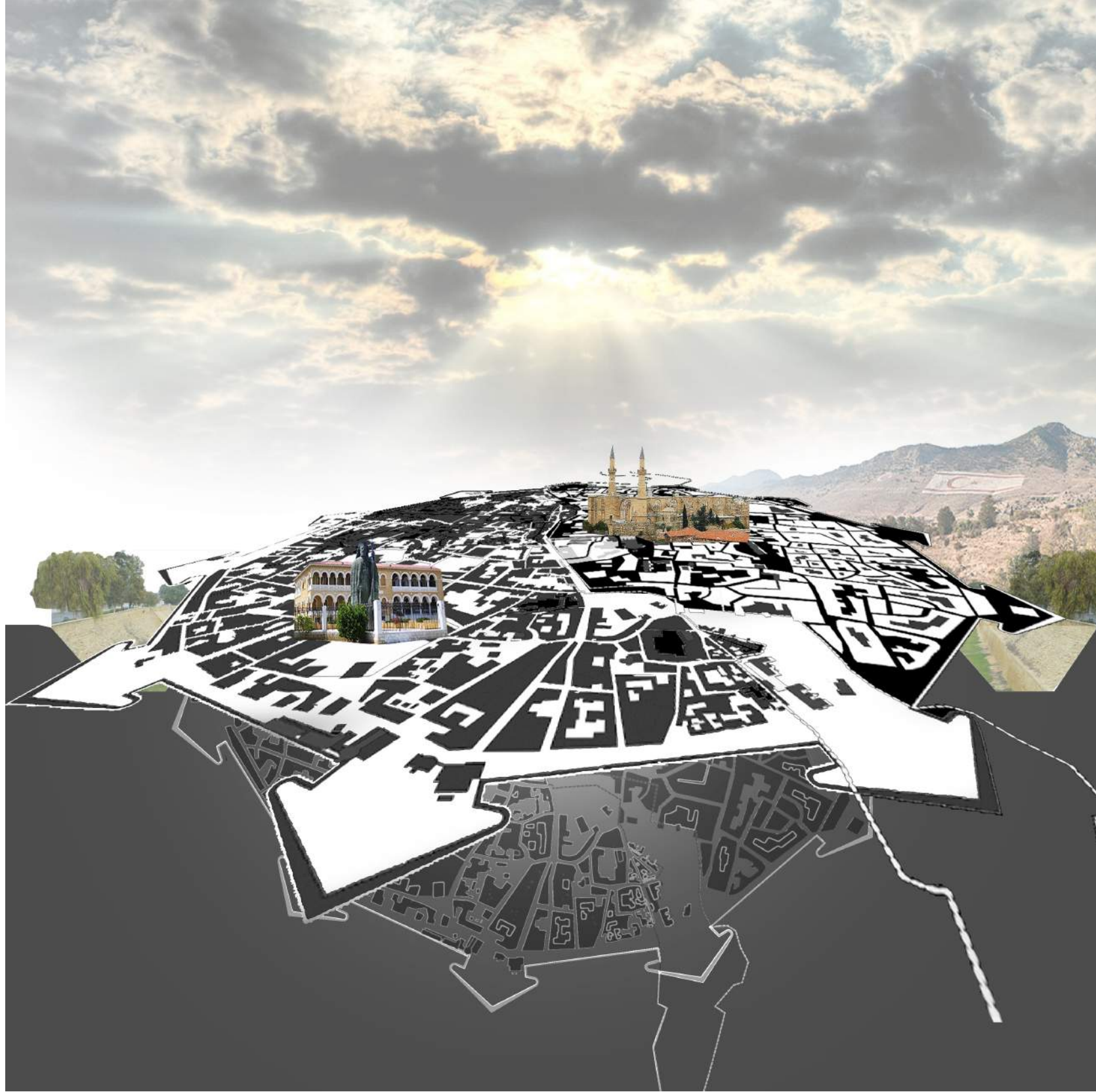




Expressing the situation of the divide within Nicosia. Emphasizing on three key elements of the 'Green Line' / Dead Zone, which are the UN watching towers that monitor the city, the Greek-Cypriot painted metal barrels and the Turkish-Cypriot use of the flag as a symbol of territory. These elements are embedded into the fabric of the buffer zone and with the scale of the city, their power is symbolic to the divide.



Exposing these dividing elements emphasizes the need for a true symbol of dialogue and freedom of discussion between the separated communities. Using the Roman architectural form of the Pantheon and manipulating both the scale and section of its form conceptualizes how architectural monumentality can evoke a new conversation and motion of the inhabitants of the city. The infrastructure of the city underground is unified through the shared sewage system of the city. By using this information of Nicosia, it is possible to imagine not only a form creating freedom within the air but also within the soil of the city. This questions the ground terrains power of separation through the decayed buffer zone and raises the notion of using multiple levels of the city scale to create dialogue.

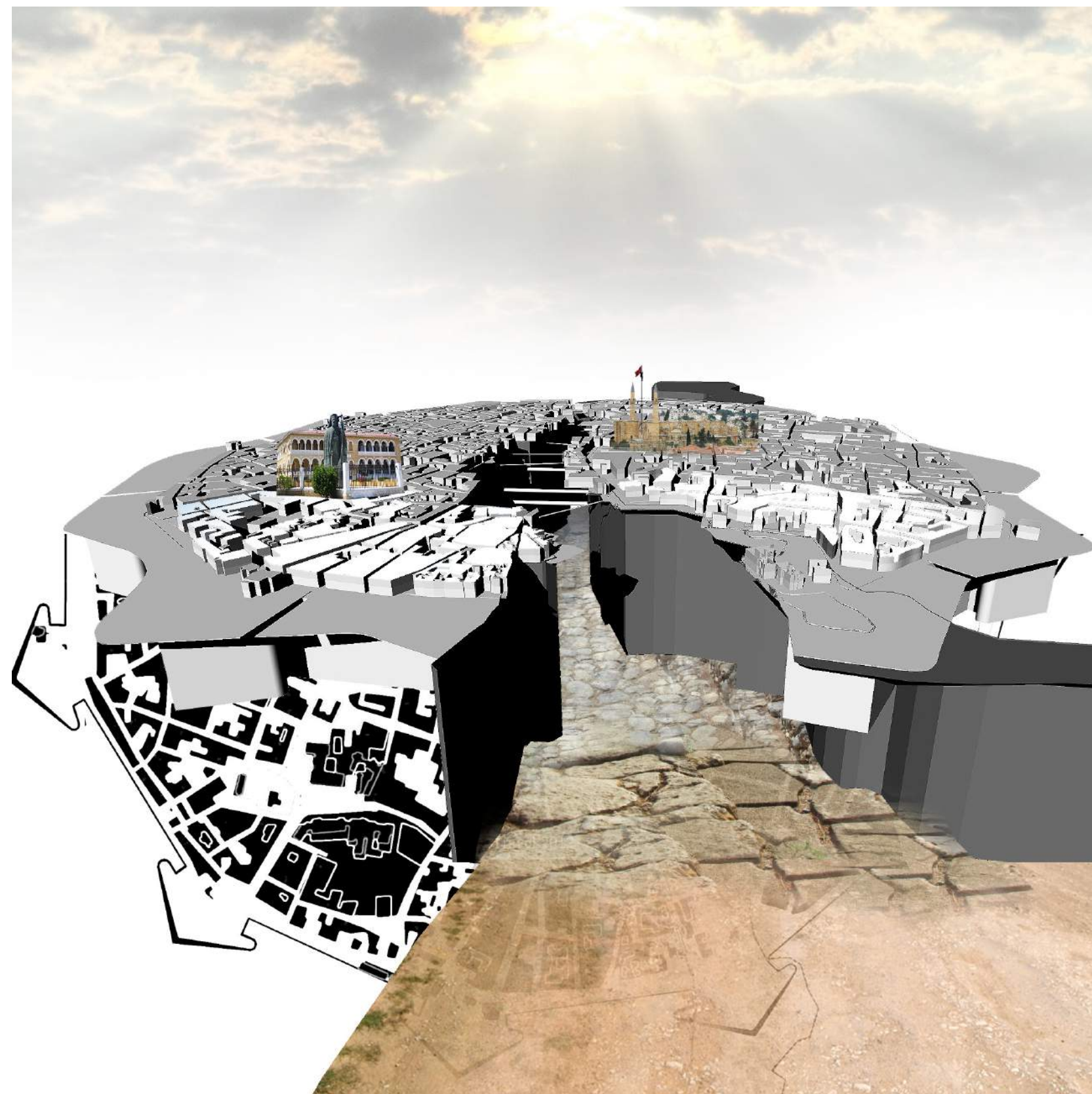
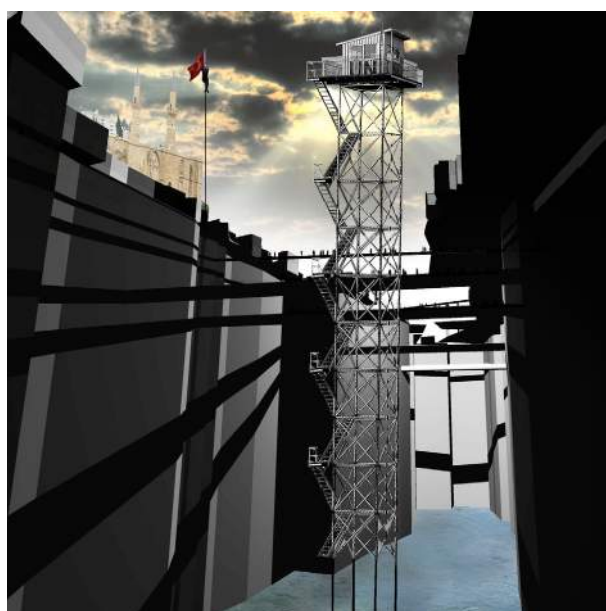




MONUMENTS IN DIVISION

Representing the symbolic nodes of the city that are evident within each 'side'. They create a symmetrical symbolism of power for each community. The architecture is used more as a division rather than a common language of the urban fabric.

The power of the architecture of divide. With the land unoccupied, the only consistent connection between both North and South has been the water sewage system. This image depicts the hidden traces of unity, that are always under the surveillance.



ARCHITECTURAL FORM

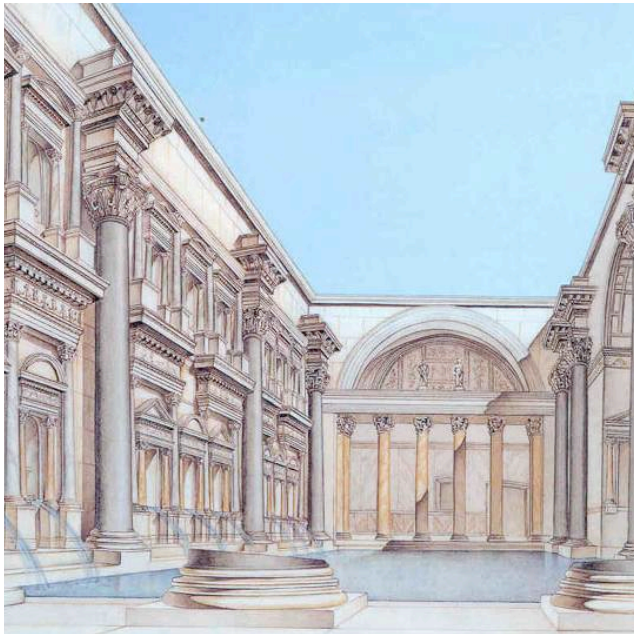
TYOLOGIES OF BOTH COMMUNITIES

Studying the traditional architectural forms of both communities' develops a further understanding of the context of the site Nicosia. As a city that has evolved from different imperial eras, it is essential to study the various forms that have contributed to the urban fabric that have defined how the inhabitants have occupied the city space. Thus a new form can be created that can contribute to the current structure of the city and can effect or alter the occupant's experience of the city, whether it be social, cultural or political.

Looking at the potential of hybrid architectural form that can communicate with the cultures of both communities and formally represent mediation. Finding overlapping program that can be architecturally translated into both languages can begin a dialogue between the two conflicted societies.

GREEK-CYPRIOT TYOLOGIES

- GREEK ORTHODOX CATHEDRAL
- GREEK BATH



TURKISH-CYPRIOT TYOLOGIES

- MOSQUE
- TURKISH BATH
- TURKISH BAZAAR



ARCHBISHOP PALACE



CHURCH OF ARCHANGEL TRYPRIOTIS



SELIMIYE MOSQUE | HAGIA SOPHIA



BUYUK HAN



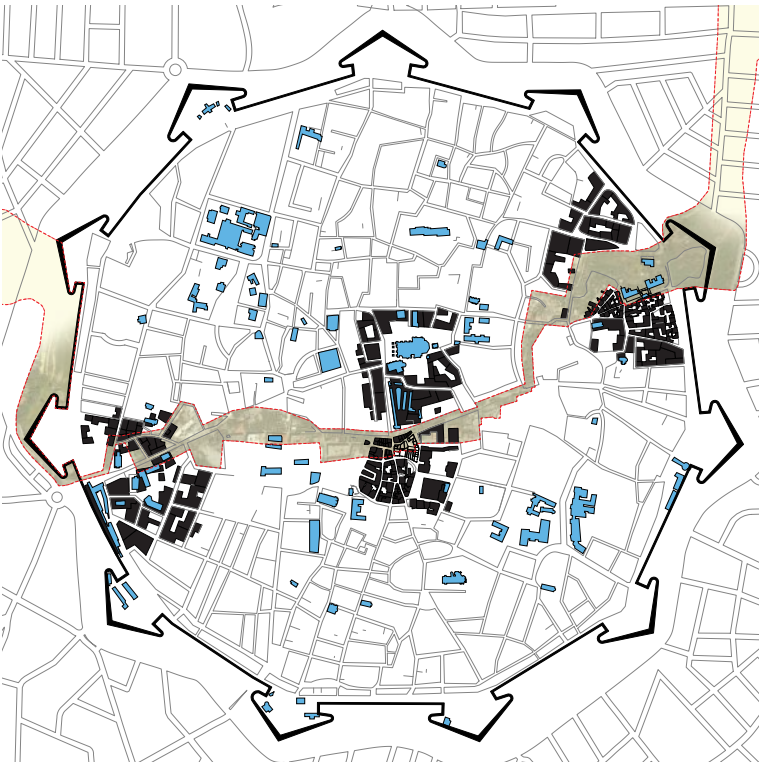
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DIALOGUE
NODES

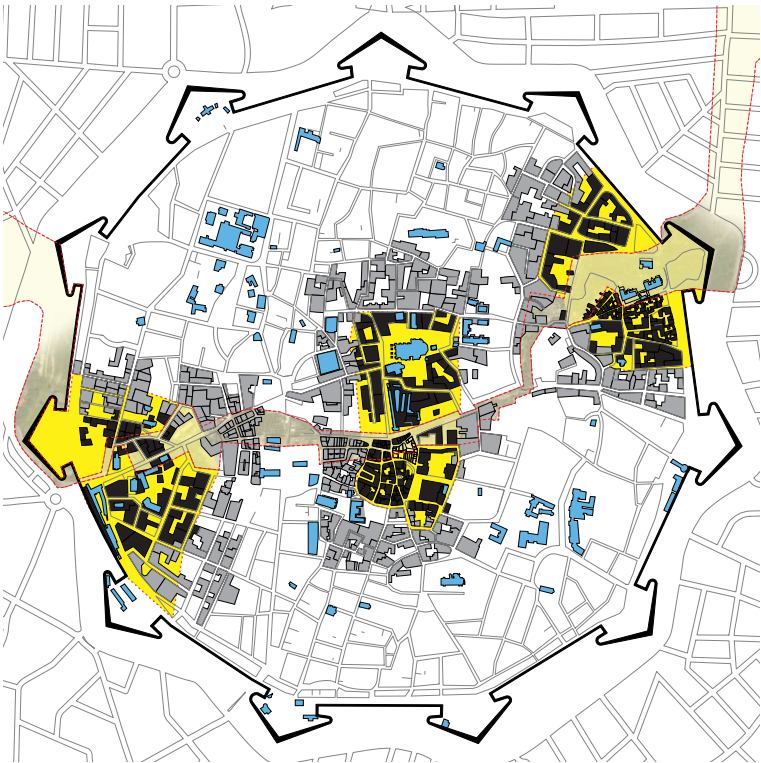
Possible sites in the city that can be used to initiate an interaction between the two conflicted sides. Looking at the boundary of the Dead Zone as a beginning to the exposure of the situation. Taking the reality of the border condition and placing it within several nodes around the city would give an even greater exposure to the site context. Using the surrounding walls as the key site boundary means that several nodes can be selected around the main fabric, synchronized together to compose an exposition of the Nicosia situation.



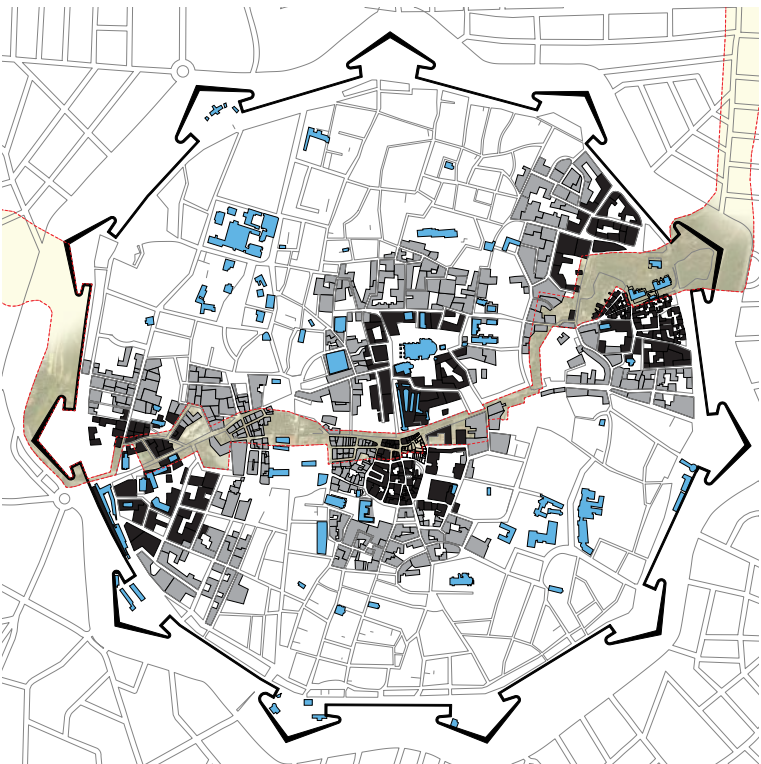
Phase I [Initiating Contact]



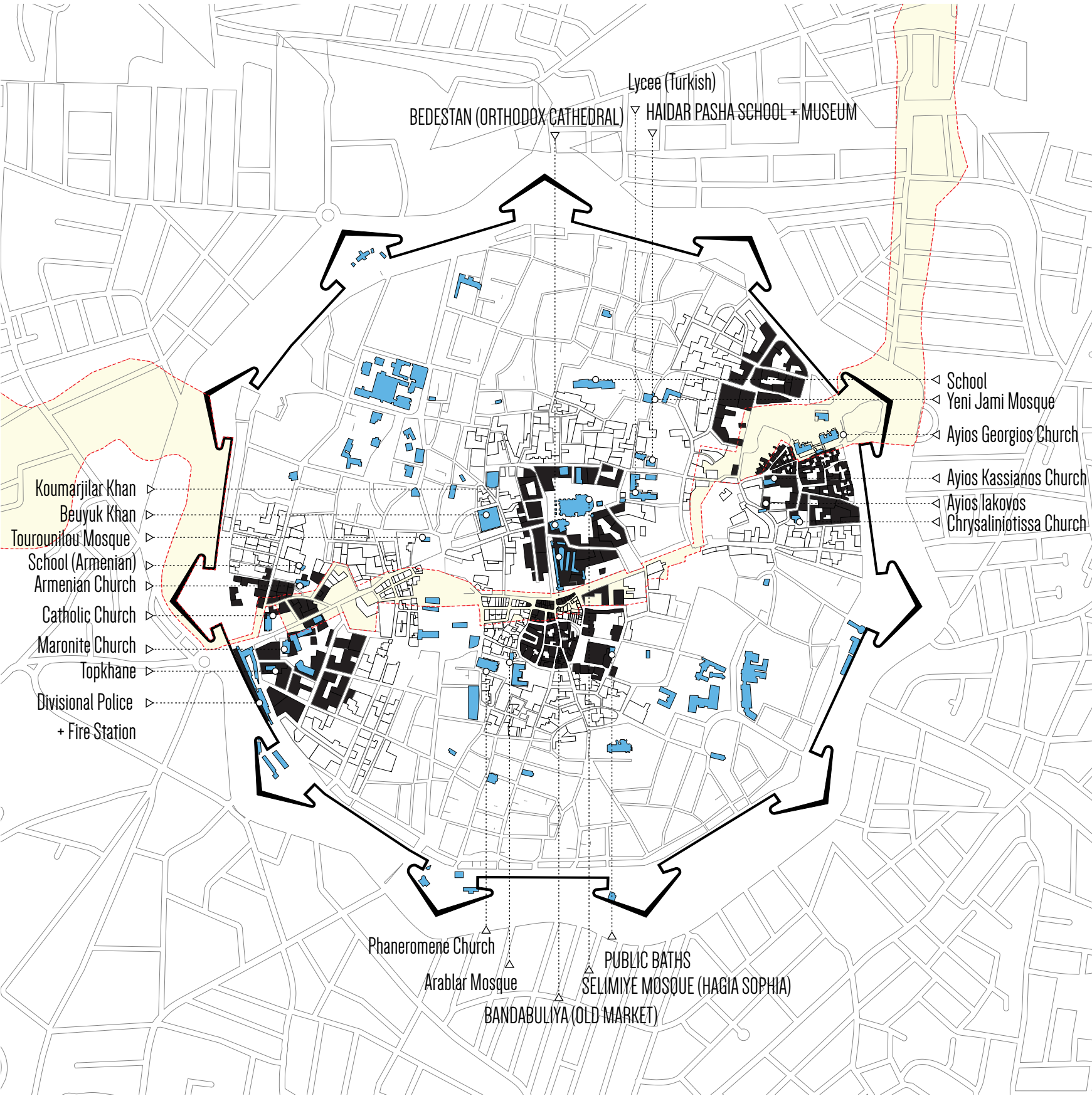
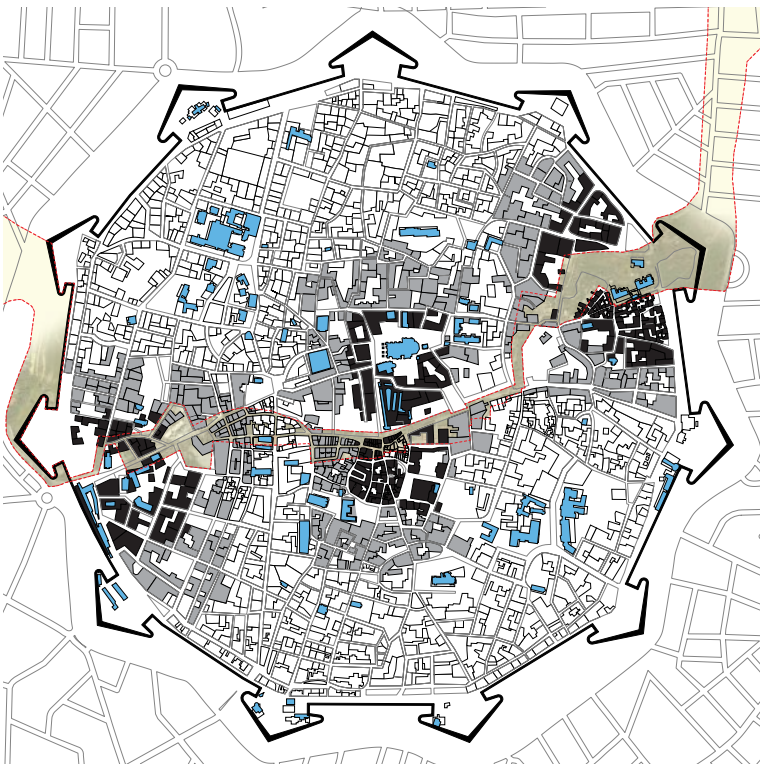
Phase 2 [Creating Dialogue]



Phase 3 [Growing Communication]



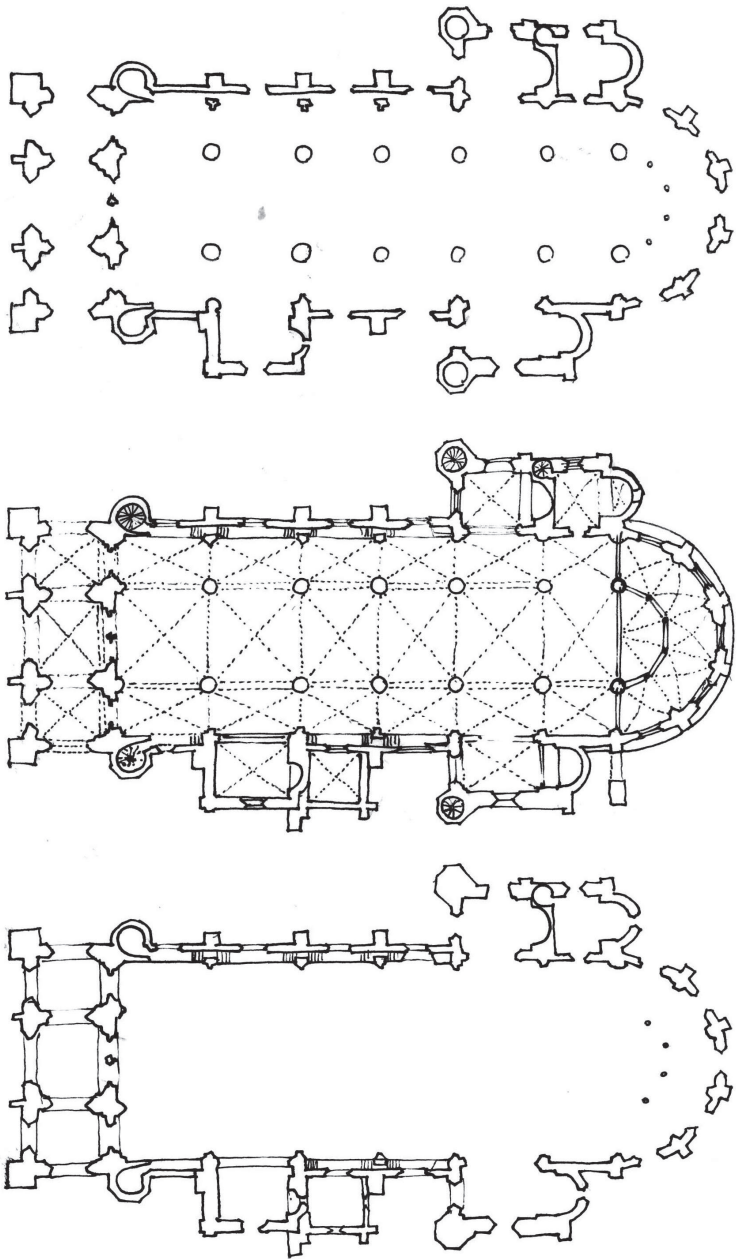
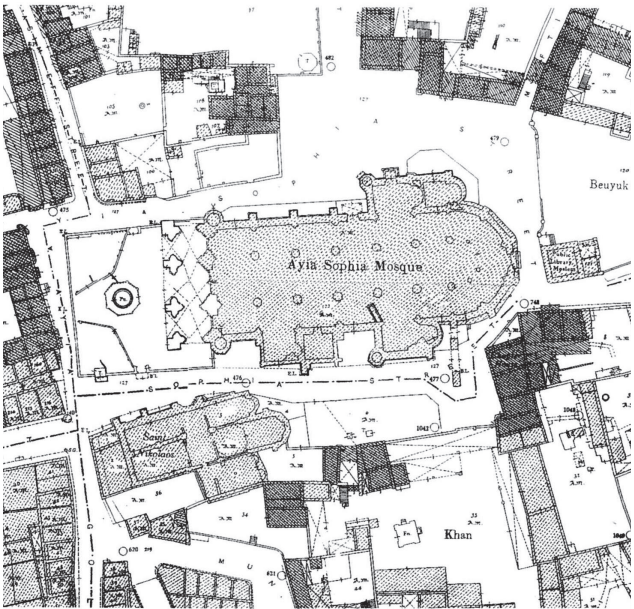
Phase 4 [Spread]



HAGIA SOPHIA

TYPOLGY ANALYSIS

Examining the plan of one of the oldest sites of Nicosia shows the evolving architectural form and program through various conquerors. As a monument of the city, it has been a symbol of the city evolution and exemplifies the change through form. As a 'mediator' of form, the Hagia Sophia's metamorphosis still survives in the current context of conflict, representing the power of form and the potential of hybrid typologies to become the spaces for dialogue and mediation.



CENTRAL NODE

CONNECTING URBAN FABRIC

MOSQUE SELIMIYE | HAGIA

BEDESTAN CHURCH

BANDABULIYA (OLD MARKET)
TURKISH BAZAAR

UN BUFFER ZONE

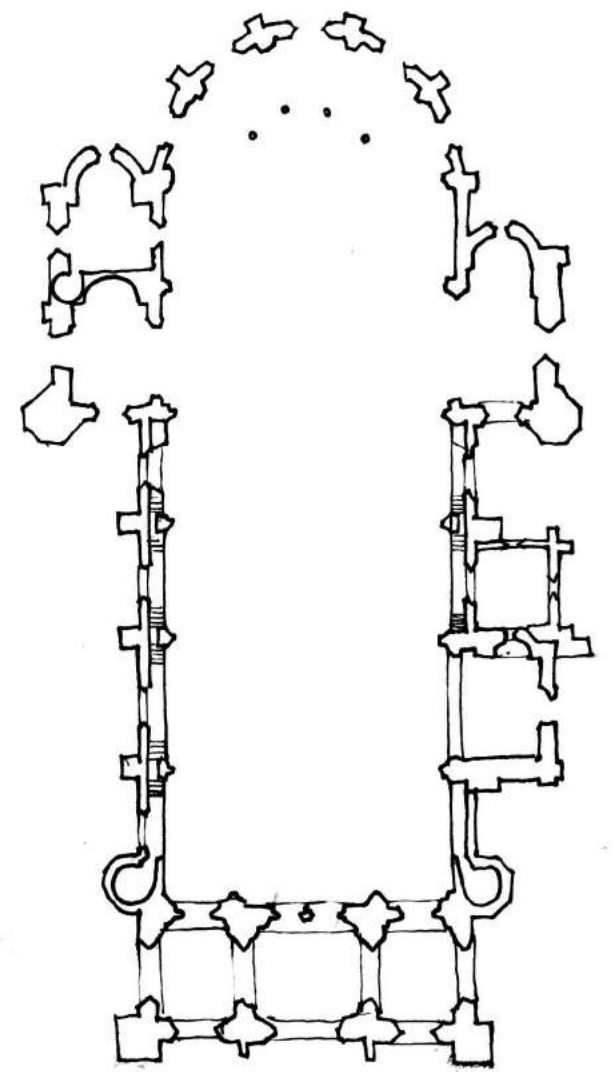
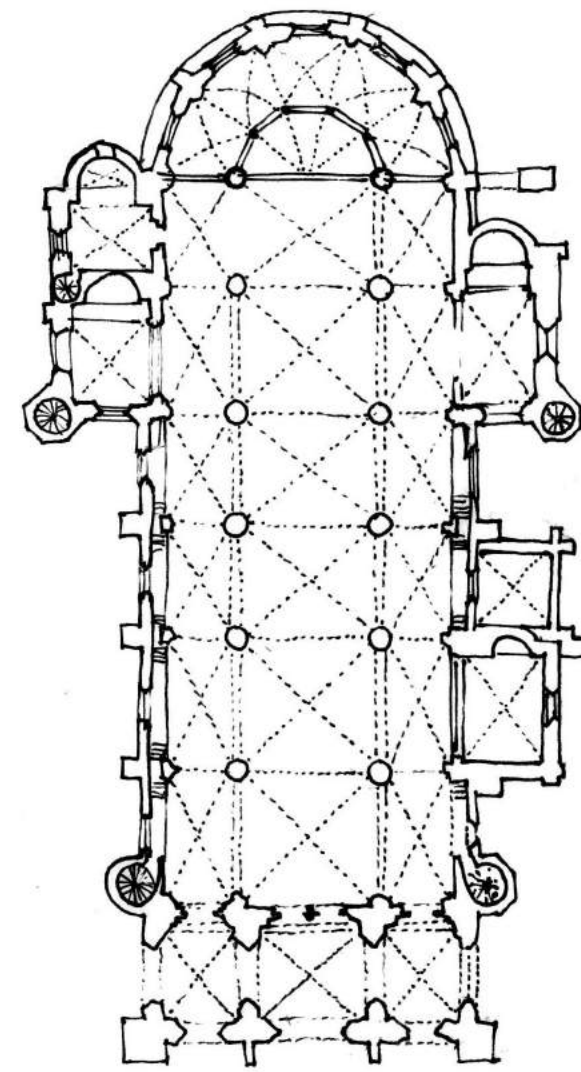
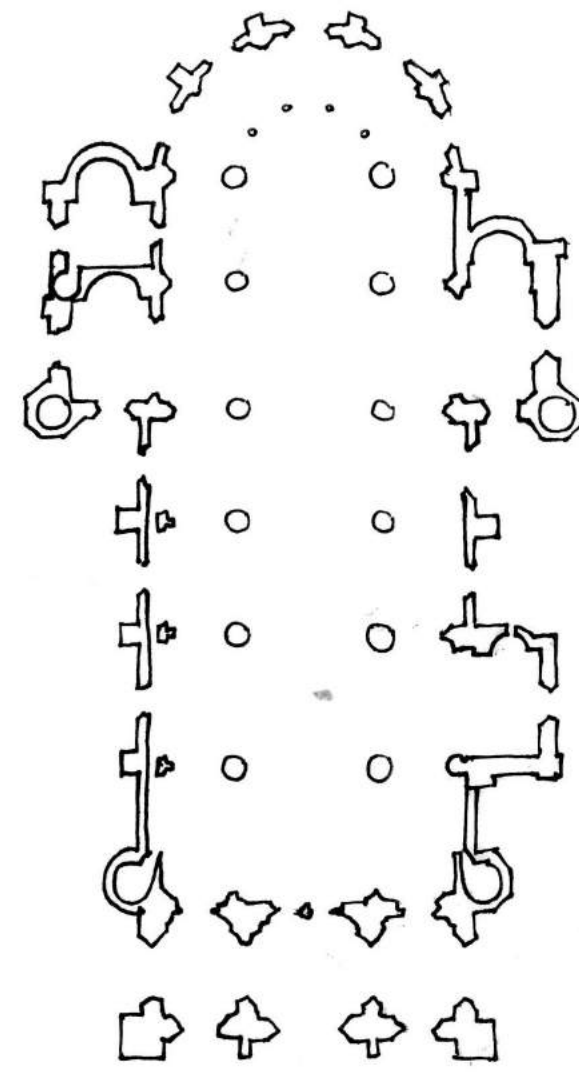
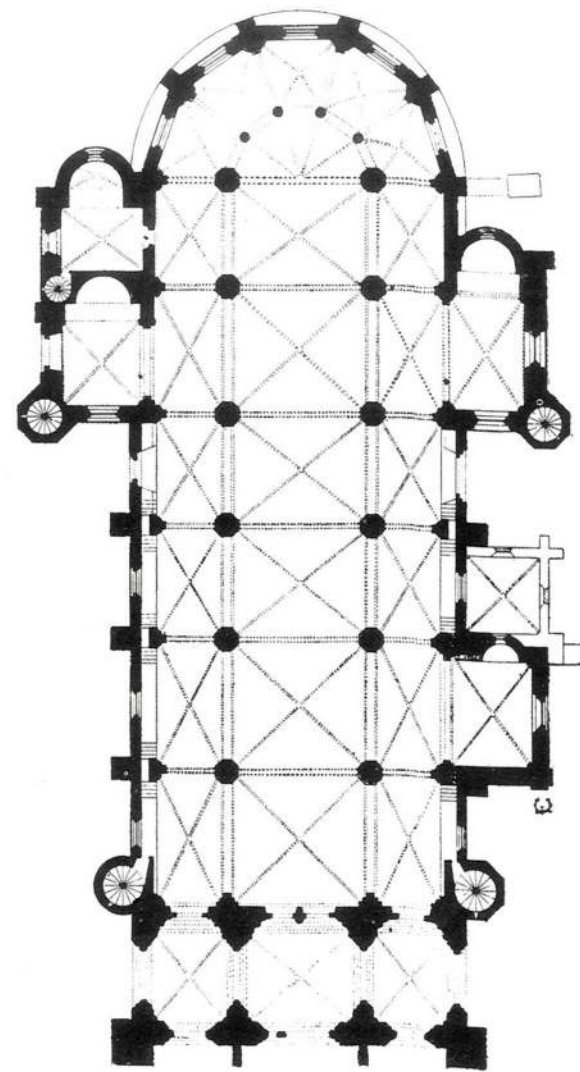
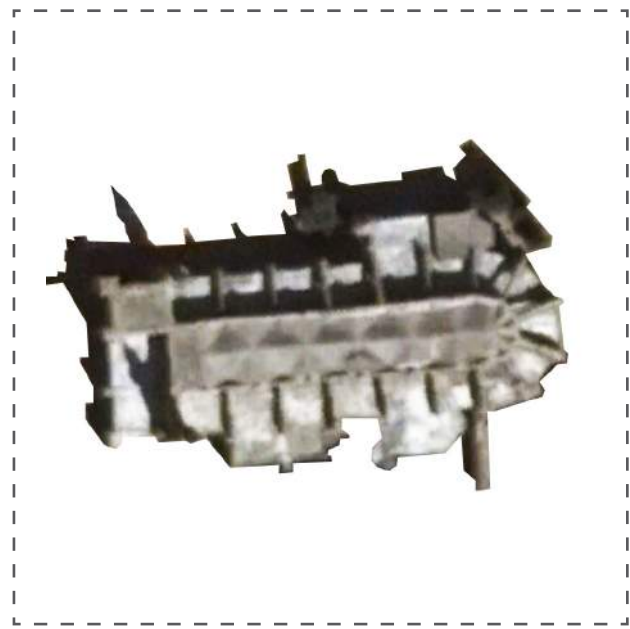
GREEK MUNICIPAL MARKET



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7

CASE
STUDIES

"And as might have been expected, the characters we found are all amazing, determined people who refuse to give up, even when everything is against their projects. This is not to romanticise the hard life but to point out that the work these architects do has made them rebels. Ultimately, the series asks why making environmentally and socially responsible buildings limits access to funding, pits architects against governments and places them outside the mainstream"

- DANIEL DAVIES
SERIES CREATOR OF REBEL ARCHITECTURE

REBEL ARCHITECTURE

AL JAZEERA RECORDINGS OF CONFLICT

DANIEL DAVIES

Series creator of Al Jazeera's 'Rebel Architecture' on how architecture and design can be used to build a better world.

"In 2010, more humans lived in cities than the countryside for the first time in humanity's history, making us a majority urban species. But this was less about hundreds of millions moving into townhouses with gardens and more about an urban explosion of informal settlements on the edge of hyper-cities like Manila, Delhi, and Mexico City.

Many of the new city dwellers are fleeing the other threats humanity is faced with, like extreme weather events, drought, rising sea levels, and displacement through conflict while even "peaceful" countries with temperate climates suffer from the social issues created by soaring inequality. Architecture can directly contribute to solving these issues. Good design can produce very dense, yet liveable cities. It can both mitigate against environmental threats while also producing buildings that require less energy overall."

"So it seemed perverse to us that architecture has become all about the aesthetics of a few iconic buildings whose main function is the glorification of those with the money to build them. As one prize after another celebrates the work of a selected band of world famous "starchitects", it seemed like humanity's most pressing problems are how to fold metal into the most obscure shapes, and how implausibly high a building can go.

Thankfully not everyone agrees, and we were pleased at how many architects we found who considered their profession to be about more than aesthetics. They are architects who cannot ignore the wider context in which they live; from the flood-stricken plains of Pakistan, to the capture of public space in Spain; and whose buildings serve as a concrete manifestation of their broader analysis.

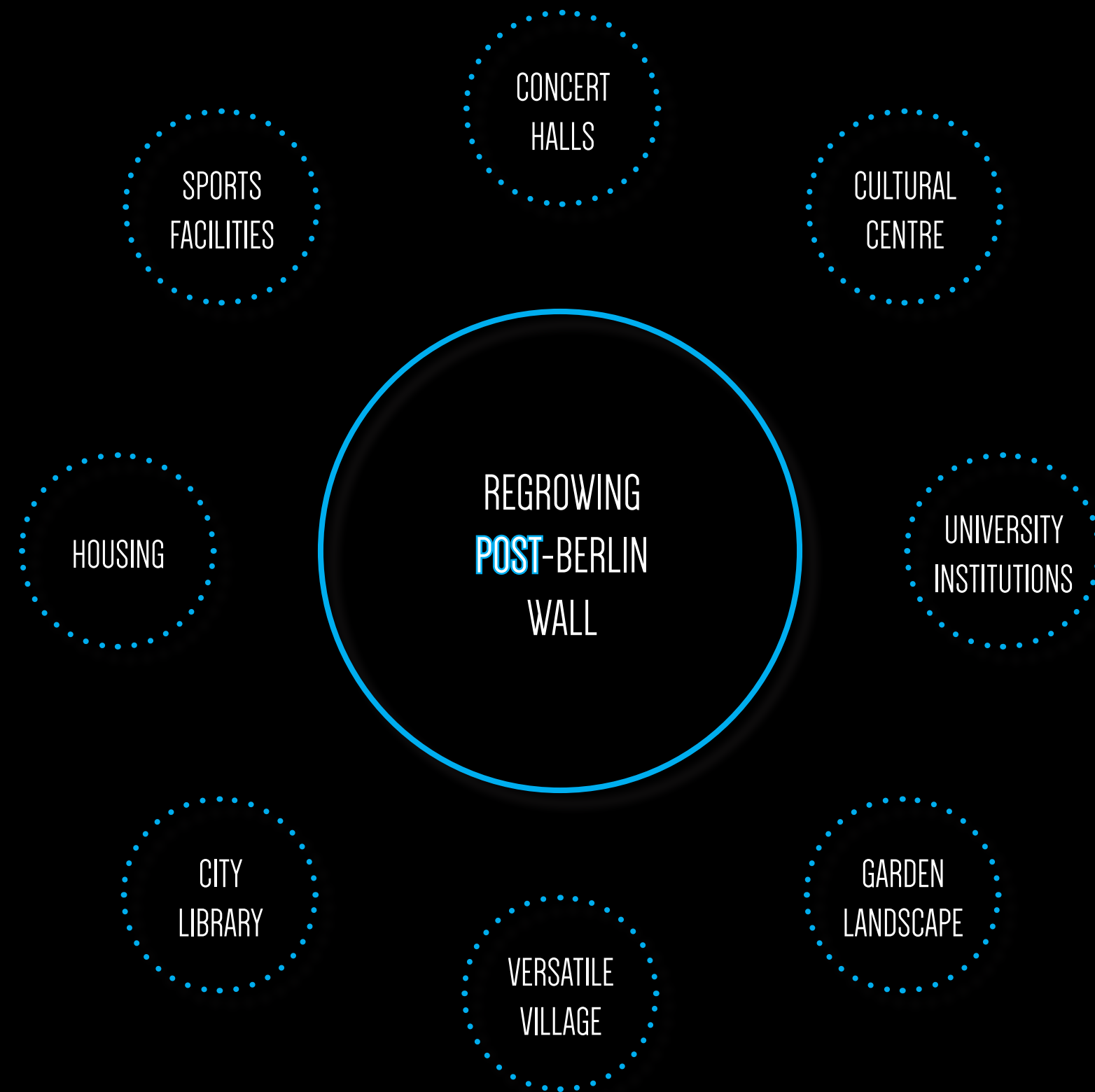
They are architects not paid by international NGOs to parachute in solutions, but working in their own countries with issues they understand at a deep level. They are architects who work independently, rarely getting developer backing, but funding projects themselves. And they rarely get media coverage outside specialist architectural and academic circles."

POST BERLIN WALL | GERMANY

ARCHITECTURE + PLANNING BEFORE + AFTER THE FALL OF THE WALL

When the Berlin Wall fell in 1989, there were fundamental changes to all aspects of life in Berlin, and not just to its politics. The careful reconstruction of Berlin's city centre after decades of war and division hearkened back to the vernacular Berlin style while establishing the architectural pattern for the new Berlin. Buildings sprung up across inner-city wastelands in the traditional block structure, but with contemporary architectural design. In other places, the existing structures, including industrial buildings, have been converted to other uses. In the city's many spaces left empty after reunification and the breaking down of the Berlin Wall, new projects for both rebuilding former structures once lost and making new additions to the cityscape are still underway.

POST-WAR
BERLIN



BERLIN BECOMES CAPITAL

BUILDING PROJECTS OF 1990's AND 2000's

In 1991, the German Bundestag made the decision to name Berlin the capital of reunified Germany. The seat of government was relocated from Bonn to Berlin, exemplifying a great structural change to the inner city of Berlin; the new government district along the bend in the River Spree surrounding the Reichstag. Many countries moved their diplomatic missions back to the neighbourhood along Tiergarten. It had served as an embassy district during the pre-war period, with embassies and offices of the 16 German states.

With the support of private capital, Berlin's city administration has taken advantage of this unique opportunity to transform the wasteland once created by the Wall into new commercial centres such as along Friedrichstraße, the new Hauptbahnhof (Central Station) and Potsdamer Platz.

The building administration invited the stars of the international architectural scene and local architects from Berlin noted for their tradition-conscious and moderately modern styles. Hans Kollhoff, J.P. Kleihues and his son Jan, Max Dudler, and Jürgen Sawade were notable on the construction signs in the inner city during the 1990s.

ARCHITECTS :

GLOBAL : + RENZO PIANO
+ HELMUT JAHN
+ DANIEL LIBESKIND
+ FRANK O. GEHRY
+ JEAN NOUVEL
+ ALDO ROSSI
+ GIORGIO GRASSI
+ RICHARD ROGERS
+ NORMAN FOSTER

LOCAL : + HILMER
+ SATTLER UND
ALBRECH
+ HANS KOLHOFF
+ J.P. KLEIHUES
+ JURGEN SAWADE

CURRENT PROJECTS

1 POTSDAMER PLATZ NEIGHBOURHOOD

INNER-CITY CONSTRUCTION SITE IN EUROPE

Created by the Frankfurt architects Till Schneider and Michael Schumacher. Out of the best-known undeveloped wasteland in the city that used to be the no man's land of the Berlin Wall, an "urban entertainment centre" emerged within only 7 years from the first draft to the actual construction, funded by private investors. A contemporary district offering a combination of tradition and modernity, where one can go to work, shop, be entertained but also to reside, attracted worldwide attention.

The area known as the Potsdamer Platz actually consists of five sections: the Daimler-Chrysler district with the Potsdamer Platz Arcades shopping mall, the Sony Centre to the north, the A&T Park Colonnades, the recently completed Beisheim Center, and the Leipziger Platz with its many individual properties and projects, some of which are still under development.

ARCHITECT : + TILL SCHNEIDER
+ MICHAEL SCHUMACHER

SITE : NO-MAN'S LAND

PROGRAM : + HOUSING
+ COMMERCIAL
+ ENTERTAINMENT
+ SHOPPING CENTER



2 FRIEDRICHSTADT + GENDARMENMARKT

FRIEDRICHSTADT ARCADE PROJECT

The first major measures taken to meet the demands of re-urbanization after decades of decline involved Friedrichstraße and the Gendarmenmarkt. Urban planners were primarily concerned with the preservation of the building traditions in Berlin, which was to be expressed in contemporary structures. Twenty percent of all new structures built in the inner city were required to be residential buildings in order to avoid deserted downtown areas after business hours.

PROJECT I | ARCADE

New housing blocks were designed by Oswald Mathias Ungers; the American architect firm Pei + Cobb + Freed & Partners + Jean Nouvel. The arcade extends 3 square blocks. The massive concrete structure is concealed by the integration of 4 underground levels and a shopping mile with natural light through large atriums. The Galeries Lafayette has a 36m high glass dome in the center and has its Dependance restaurant that resembles a glass palace.



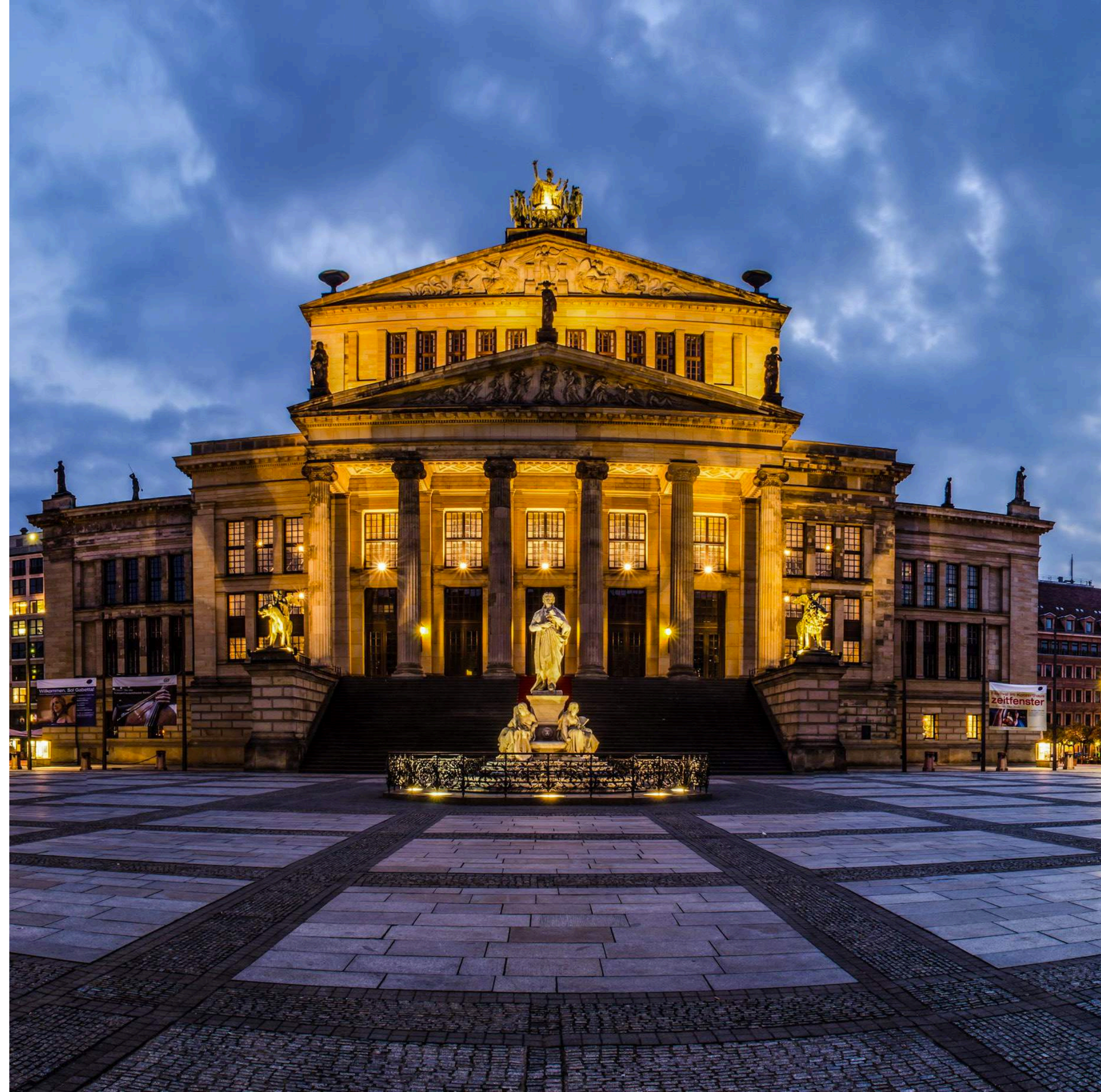
ARCHITECT : + PEI + COBB + NOUVEL

PROJECT : GENDARMENMARKT

PROGRAM : + ARCADE

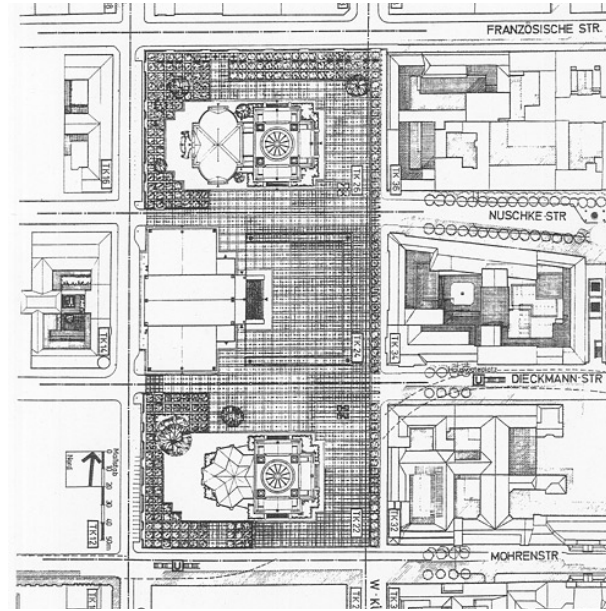
+ SHOPPING MILE

+ PUBLIC



GENDARMENMARKT

East German architects left their mark during the 1980s with Plattenbau (prefabricated construction of buildings using large-sized concrete components) in a style that was closely observed and has now attained recognition. In front of the unique Schinkel ensemble, which consists of the theatre (now the concert hall) and the German and French Cathedrals, the final completion of the plaza with unobtrusive, contemporary apartment and business buildings occurred about ten years later.



Across from the German Cathedral, architects Josef Paul Kleihues, Max Dudler, and Hilmer Sattler Albrecht realized a “stony” addition to Berlin’s architectural landscape. Quality materials and sparingly-used elegant detailing are characteristic of these exquisite buildings, Schinkel’s Concert Hall. Heinz Tesar of Austria, Claude Vasconi of France, and Jo Coenen of the Netherlands are responsible for Block 30 built of gray natural stone located east of the Hilton Hotel.



Situated between Friedrichstraße, Behrenstraße, Französische Straße, and Charlottenstraße, the Hofgarten sprang from the pens of architects Hans Kollhoff, Jürgen Sawade, Max Dudler, and Josef Paul Kleihues. Here, too, the reinterpretation of the Berliner block can immediately be recognized with the typical combination of shopping, residing, and working, which is supplemented by another posh hotel.



The mythos of the legendary shopping street can be felt here once again – life has returned to Friedrichstraße. As a result of the elegant shops that have taken up residence and the proximity of several governmental ministries including the Foreign Ministry, Friedrichstraße and its immediate vicinity have become a prime location again.



3 DAIMLER-CHRYSLER DISTRICT

MODERN SHOPPING CITY CENTER 1992 - 2000

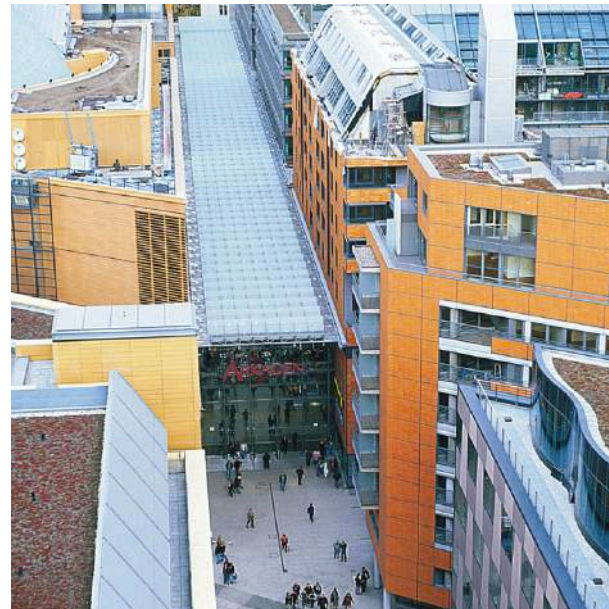
In 1998, the first section of the modern shopping city was opened. Daimler-Chrysler commissioned competition winner Renzo Piano and Christoph Kohlbecker. They endeavoured to build a complete district from the ground up and create a functional system in which tens of thousands of people congregate daily. Attention was given to the quality of the public open spaces: streets, alleys, and squares teem with street cafés and shops in the European tradition and invite visitors to stay and linger.

The mixture of shops, restaurants, movie houses, theatres, and hotels has become a 'magnet' in Berlin. The few historical remains can be found; the Lindenallee of the Alte Potsdamer Straße and the Weinhaus Huth from 1910. Its form, size, and composition mimics the Staatsbibliothek; it integrates into landscape that includes the Kulturforum (an architectural legacy of the postwar era), Mies van der Rohe's New National Gallery, and Hans Scharoun's Philharmonic Hall.

ARCHITECT : + RENZO PIANO
+ CHRISTOPH
KOHLBECKER

COMPLETED : 350 000m²

PROGRAM : + SHOPS
+ RESTAURANTS
+ THEATRES
+ HOTELS



4 POTSDAMER PLATZ NEIGHBOURHOOD

LARGEST INNER-CITY CONSTRUCTION SITE IN EUROPE

Created by the Frankfurt architects Till Schneider and Michael Schumacher. Out of the best-known undeveloped wasteland in the city that used to be the no man's land of the Berlin Wall, an "urban entertainment center" emerged within only 7 years from the first draft to the actual construction, funded by private investors. A contemporary district offering a combination of tradition and modernity, where one can go to work, shop, be entertained but also to reside, attracted worldwide attention.

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ARCHITECT : + TILL SCHNEIDER
+ MICHAEL SCHUMACHER
SITE : NO-MAN'S LAND
PROGRAM : + HOUSING
+ COMMERCIAL
+ ENTERTAINMENT
+ SHOPPING CENTER



DANIEL LIBESKIND

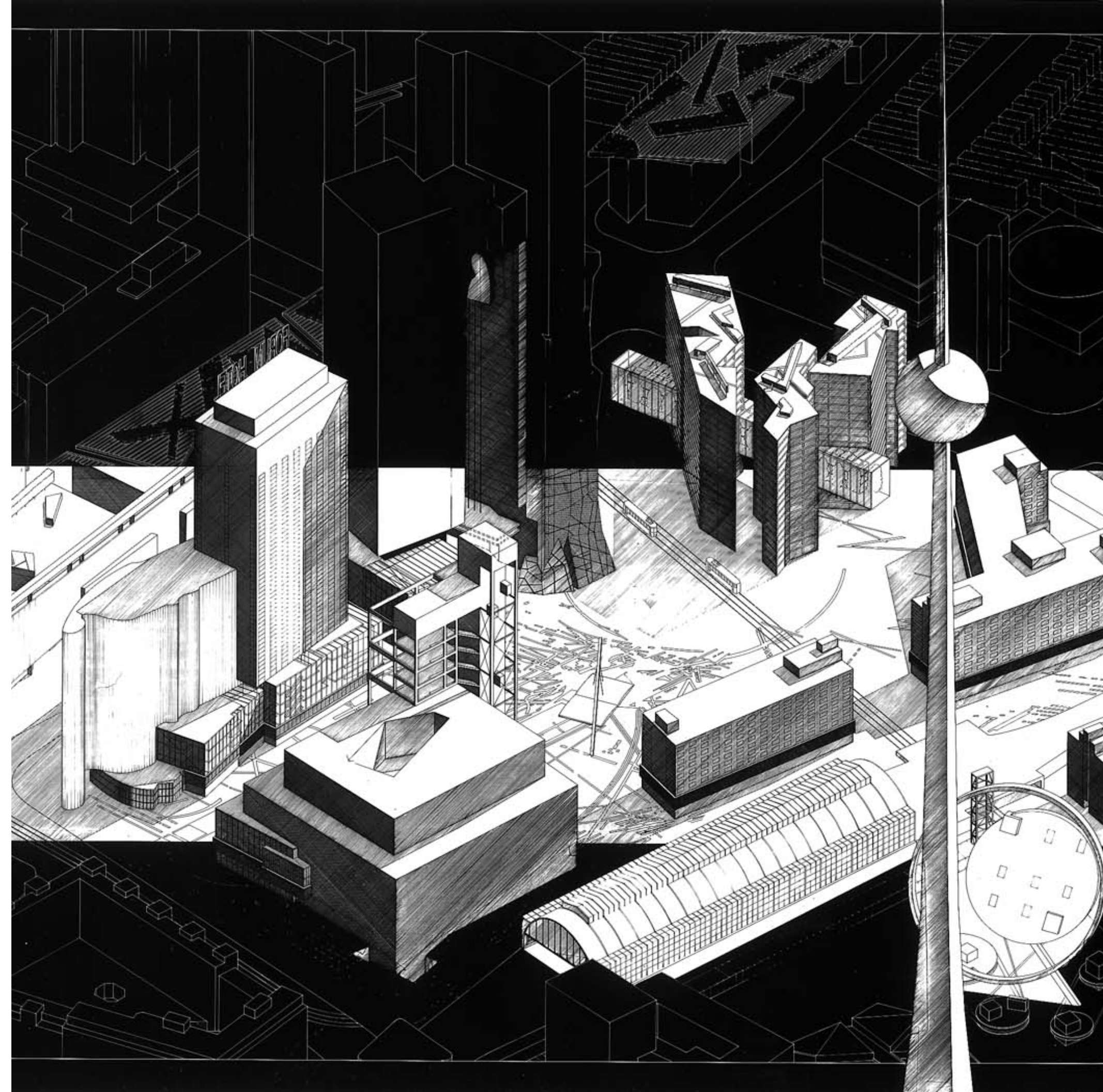
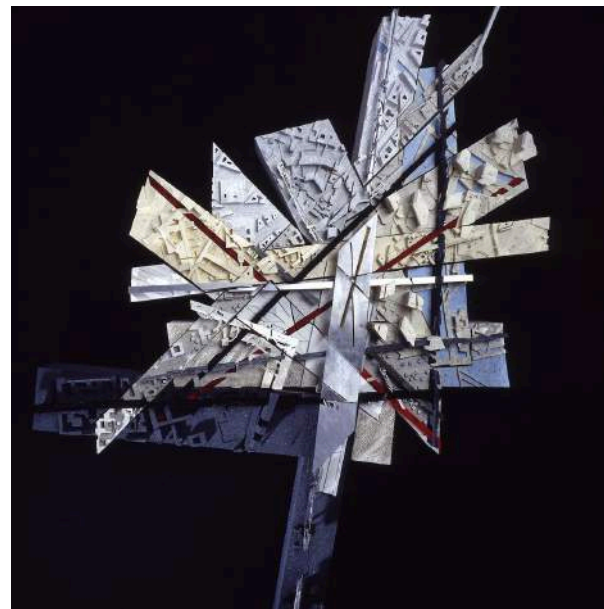
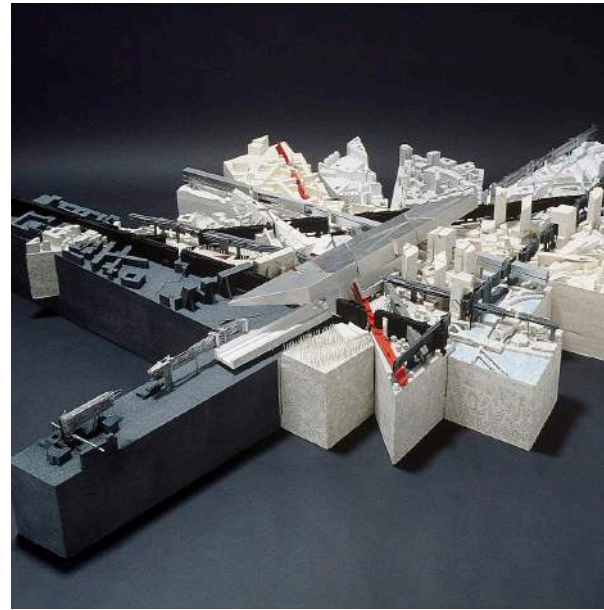
COMPETITION + BERLIN MUSEUM EXTENSION

His de-constructed design was one of seventeen from international architects. Comprised of five radiating dividing the area, a cluster of high rise towers would bring height whilst the rest of the buildings in the assemble would match the historic Berlin block height of 35 metres.

Libeskind's "Illuminated Muse Matrix", an illustration demonstrating the various ways in which Berlin's history has shaped and divided the topology of the space.

Axonometric detail view of Libeskind's proposal. Once at the very heart of Berlin, following the city's division it became the urban centre of East Berlin post reunification, with the square once again central, the architect proposed a scheme that followed – rather than rejected – the site's history.

The design, like that which won the competition, proposed new buildings for the area but with an emphasis on combining the new with the existing; to supplement not supersede.



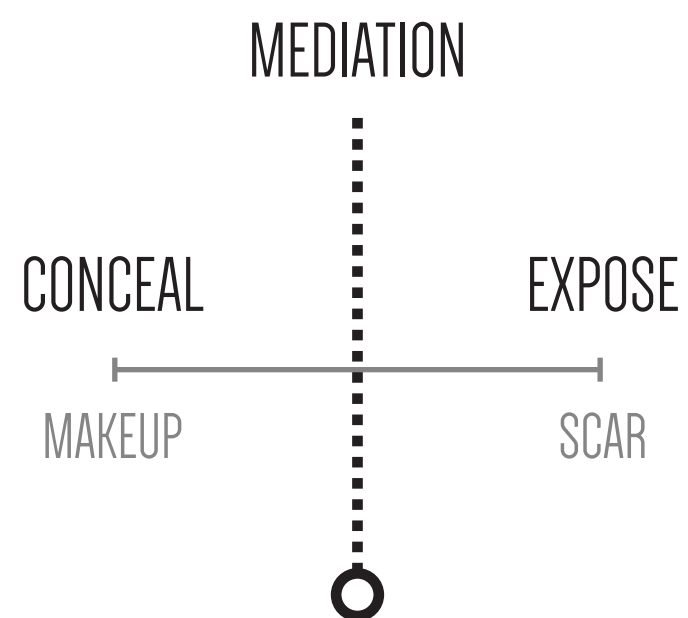
EXPOSING THE REALITY OF DIVIDE

THE PIANO AND LIBESKIND APPROACH

Looking at the two competition proposals for the Daimler-Chrysler District, by Libeskind and by the winner Renzo Piano, it is clear that each design has its own contention towards to division and focuses on different elements of architectural approach. Libeskind's form evokes notions of scarring; the wall as a permanent scar to the city, which his design of the Jewish Department of the Berlin Museum expresses in built form. Piano's winning design takes on a different stance, where he creates a new large space of 'harmony' per say that moves away from the ruined fabric of the city and creates a new cultural center.

These two projects lie on different ends of the spectrum; to either expose the scar or to conceal it with makeup. To either mark the permanent damage of the dividing wall versus the rebuilding of a new connotation of the site.

- Libeskind's proposal is an exposure; marks the experience of the Wall and the divide by imitating the 'scar' in the city.
- Piano's approach is a solution; to create a space that focuses on the architectural beauty to re-signify the site, almost as a 'solution' to site's issues.



CURRENT PROJECTS

1 BERLIN CITY PALACE HUMBOLDT FORUM

Famous reconstruction project in Berlin, located in heart of the city centre. The former city palace of the Prussian and later German royal family is being rebuilt as the Humboldt Forum. Torn down, despite minimal war damage, in 1950 and replaced with the Palast der Republik, home to the East German parliament and centre of cultural life in the capital of the German Democratic Republic. The Communist-era structure was torn down in 2006 in what remains a controversial decision.

The reconstruction of the royal palace has been designed by architect Francesco Stella with three historicised and one modern façade. The new facility called Humboldt Forum for collections, a library and parts of Humboldt University. The Humboldtbox adjacent to the site provides an overview of the planned exhibits to be housed in the Humboldt Forum, progress on the reconstruction, the new Museumsinsel U-Bahn station, panoramic views of Friedrichstadt and Unter den Linden.

ARCHITECT : FRANCESCO STELLA

PROJECT : HUMBOLDT FORUM

COMPLETED : TO BE - 2019

PROGRAM : + NON-EU COLLECTIONS
+ CITY LIBRARY
+ PARTS OF HUMBOLDT
UNIVERSITY



2 EUROPA-CITY NEAR BERLIN CENTRAL STATION

The area around Heidestraße to the north of the recently build Berlin Hauptbahnhof (Central Station) was part of a “no man’s land” surrounded by the Berlin Wall for decades. Now the city’s largest construction project is underway at the site, as detailed in the “Berlin Heidestraße Master Plan”. An entirely new neighbourhood will arise on the 40-hectare site, with entirely new infrastructure and buildings, including leafy squares, an S-Bahn station, a bridge across the Spandau Canal, and other roads.

SITE : “BERLIN HEIDESTRASSE”
MASTER PLAN
COMPLETED : 40 HECTARE
PROGRAM : + NEIGHBOURHOOD
+ LEAFY SQUARES
+ S-BAHN STATION
+ SPANDAU BRIDGE

The space is in a high-value area, adjacent to the Hamburger Bahnhof Museum and other galleries will provide residential, office, retail, commercial and recreational space, all being built in a green manner. Total Tower, the new corporate headquarters of Total, and 50 Hertz already create an architectural statement at the gate to the future neighbourhood.

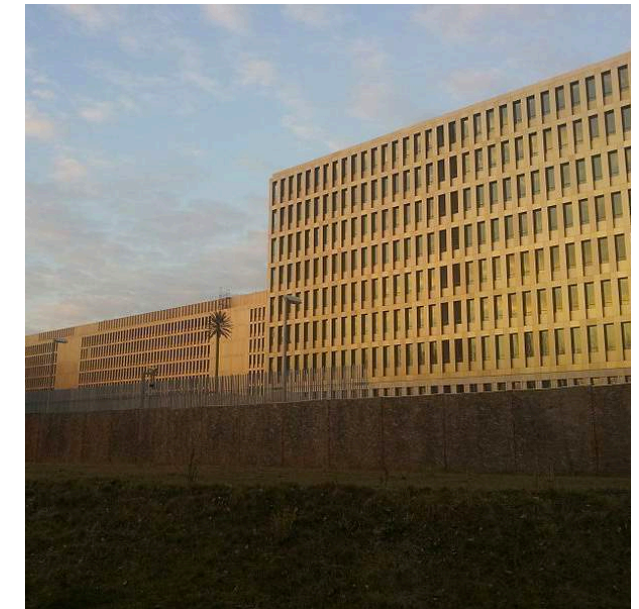


3 GERMAN INTELLIGENCE HEADQUARTERS | CHAUSSEESTRABE AND SURROUNDING NEIGHBOURHOOD

Across the Spandau Canal from the Heidestraße neighbourhood is a new neighbourhood currently under construction: at the centre of the fenced-in fenced construction site is the new headquarters building for the Federal Intelligence Service (BND) that will be opening along the former border crossing at Chausseestraße in 2016 to provide space for 4,000 employees. The adjacent Südpanke green space is currently being created as the Panke River and its banks are left to go back to their natural state.

CLIENT : FEDERAL INTELLIGENCE
SERVICE (BND)
HEADQUARTERS
PROJECT : COMPANY RESIDENCES
COMPLETED : 2016 - TO BE
PROGRAM : + 4000 EMPLOYEE
HOUSING

In the area around the BND headquarters near the Schwartzkopffstraße U-Bahn station, many townhouses are under currently under construction and older ones redeveloped into new homes on Habersaathstraße and Scharnhorststrasse. These new buildings along the former course of the Berlin Wall are allowing the districts of Mitte and Wedding, once cut off from each other, to begin to grow back together.



“THE CRIME WAS DONE ON THE DRAWING BOARD ITSELF”

“Architecture and the built environment is a kind of a slow violence. The occupation is an environment that was conceived to strangle Palestinian communities, villages and towns, to create an environment that would be unliveable for the people there. Architecture is used by Architect as a WEAPON.”

- EYAL WEIZMAN

ISRAELI ARCHITECT OF ‘THE ARCHITECTURE OF VIOLENCE’

JERUSALEM | ISRAEL

THE DIVIDE | 1948 - NOW | 67 YEARS



EYAL WEIZMAN

“What can we do as architects today to resist the destruction and violence that is enacted by architecture?”

A London-based Israeli architect, academic and writer, Weizman mainly focuses on architecture as a form of political intervention and its role in modern urban warfare. He currently runs the Research Architecture department at Goldsmiths College, University of London as the head of the EU-funded Forensic Architecture Project. He is part of the Decolonizing Architecture Art Residency (DAAR), an art and architecture collective and a residency programme based in Beit Sahour, in the Occupied West Bank.

“Architecture and the built environment is a kind of a slow violence. The occupation is an environment that slowly was conceived to strangle Palestinian communities, villages and towns, to create an environment that would be unliveable for the people there.”

ISRAEL PAVILION : BERLIN | 2002

Weizman and fellow Israeli architect [Rafi Segal](#) were commissioned to produce the [Israel pavilion](#) for the International Union of Architects congress in Berlin. The exhibition they created was entitled [A Civilian Occupation](#) and was a passionate expose of the [role of architecture in the occupation and repression of Palestine](#). The Israel Association of United Architects (IAUA) withdrew its support, cancelled the exhibition and destroyed the catalogues, but the incident won Weizman and Segal worldwide attention.

BOOK : HOLLOW LAND | 2007

Weizman published the [book Hollow Land](#), a ground-breaking analysis of the [spatial organisation of Israel's occupation of the West Bank](#), from the construction of settlements, roads and walls, to the influence of architecture on Israel's conceptualisation of military defence. The Decolonizing Architecture Art Residency, which Weizman runs together with the [Palestinian architect Sandi Hilal](#) and the [Italian architect Alessandro Petti](#), is a multi-media project which tries to imagine the future of the [Occupied Territories after "decolonisation"](#). It takes ['toxic' structures such as settlements and military posts and proposes physical changes and alternative uses such as bird-watching towers, hospitals, and schools](#).

RESEARCH PROJECT : FORENSIC ARCHITECTURE | CURRENT

It repositions architecture within the [field of forensics](#), and proposes architectural evidence for the investigation of crimes against the state. On cases ranging from drone strikes to genocide, Forensic Architecture interrogates the physical ruins and debris left behind, drawing on various media – archaeological scans, mobile phone footage, interviews with witnesses – and creates detailed, [architectural reconstructions of events in an attempt to establish an order of events](#).

'THE ARCHITECTURE OF VIOLENCE'

SHORT FILM ON HUMAN RIGHT ARCHITECTURE

Eyal Weizman explains architecture's key role in the Israeli occupation of Palestine and the evolution of urban warfare. On a journey across the settlements and roads of the West Bank and along the Separation Wall, Israeli architect Eyal Weizman demonstrates how architecture is central to the Israeli occupation of Palestine. Local Israelis and Palestinians explain how it feels to live in a landscape where everything, from walls and roads, terraces and sewage, to settlements and surveillance are designed to ensure the separation of the two peoples, while simultaneously maintaining control. Eyal's work on the architecture of occupation has led him to understand the discipline's role in modern urban warfare.

Weizman has found a way for architecture to resist. His latest project, Forensic Architecture, is way of turning a building's military wounds into evidence to be used against the state war crimes, with the aid of innovative architectural and visual technologies.

LIKE Weizman, I want to use the wounds of the city to expose to the public the situation of the city to initiate a change.

UNLIKE Weizman, I do not want to focus the exposure against a ruling power, but rather for the public to view and decide.

CONFLICT : ISRAEL | PALESTINE

SITE : WEST BANK

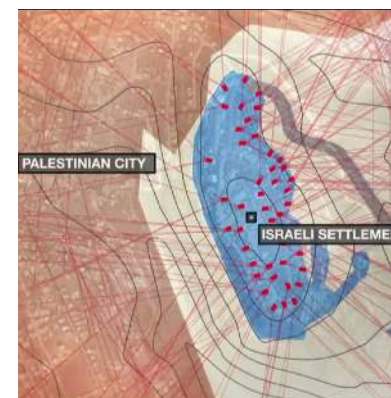
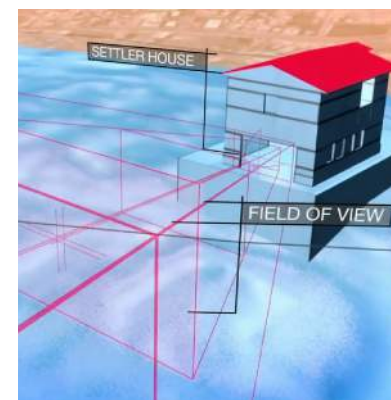
LOCATION : SEPARATION WALL

ARCHITECT : EYAL WEIZMAN | ISRAELI

FILMMAKER : ANA NAOMI DE SOUSA

SOURCE : AL JAZEERA

DATE : 02 . 09 . 2014



"We are looking at a battle field and the weapons and ammunitions of it are very simple elements. They are trees, they are terraces, they are houses, they are cladding, they are BARRIERS. Everything in this panorama is a tactical tool within the Architecture of Occupation, you just need to know how to decode it."

Neighbourhoods are the 'Living Wall' around the city. Buildings to make you think you are in the centre of Jerusalem. The concrete buildings appear to be the Ancient City fabric but they are built with a veneer that hides the truth of the city. With tunnel roads, called the 'Apartheid' road, that serve only the Jewish community drive over the Palestinian land. Israeli settlements are built on hill tops overlooking the Palestinian Valleys, as a form of self protection and a dominating presence over the Palestinian surroundings. Red roofs are a mandatory architectural element in order to allow the military to navigate and differentiate between Israeli and Palestinian, ensuring the 'right' areas are bombed.

When you enter the houses, you move through the inner circuit and open towards the view, acting like an optical instrument. Once the homes are arranged radially on the hilltop, they perform as a suburban scale optical device; a surveillance of the land around it.

8

THE
PROPOSAL

CONFLICT
IS...



PERMANENTLY
TEMPORAL

EXPOSING THE STATE OF THE CITY
CREATING NODES WITHIN THE CITY

GLOBAL SCALE

Conflict is not something that can truly be resolved or diminished. The notion of conflict occurs in certain locations at different periods, following the evolution of political, social, economic, and cultural context. With each city of conflict encountering different scenarios and set of issues, it essential to understand what factors are fundamentally shared by conflicted sites.

FOCUSING ON THE EXPOSURE OF CONFLICT

CITY SCALE

To understand a conflict, you first need to acknowledge that it exists. To heal a wound, you must first expose it. Show what the situation of the city is so that it can be understood thus open to the concept of change. With the pending decision of Nicosia's future fast approaching, the city's urban state must be exposed in order evolve with the contextual change in politics, governance and community.

This is not a solution. Not a quick-fix of a conflict's effects.
It is an exposure. A knowledge of a wounded city.

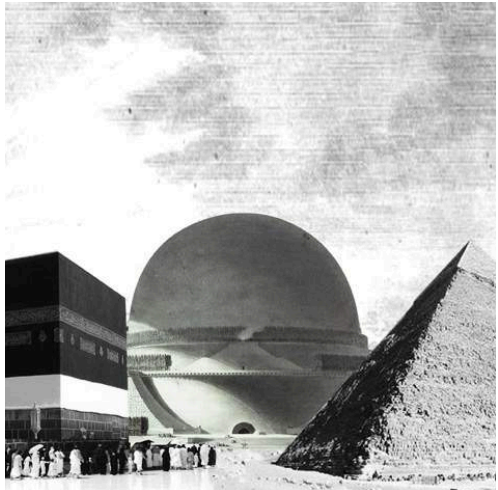
This is not a proposal of the fundamental solution. This is a discussion to expose the decayed residue of a conflict. To create a potential towards rebuilding after the scar of the war.

After all, conflict is permanently temporary.





* HOW TO THINK?
THE APPROACH



WAI
THINK TANK

POINT
SUPREME



The Architects Brain

* METHOD OF WORKING
POINT SUPREME

ATHENS AT VENICE BIENNALE

8 visions for the future of Athens in the Greek Pavilion at the Venice Architecture Biennale 2012. The proposals communicate hidden aspects of the city, propose solutions to spatial problems or pro-actively suggest transformations that would benefit or complete the urban experience. Each proposal is shown in the form of an image standing on a podium.



* INSTALLATION STUDY
3-D FORM + 2-D RENDERINGS

On each podium there is a space, action or symbol that focuses on a detail, highlights a hidden aspect or even establishes a new relationship with the image it accompanies. Projects for Athens mobilize Architecture's ability to decide on the urban form within the context of a political ideal and based on the existing urban condition of the city.

STATUS : 13TH ARCHITECTURAL
BIENNALE VENICE
YEAR : 2012
TEAM : + KONSTANTINOS
PANTAZIS
+ MARIANNA RENTZOU



* PROJECTS



- **Athens as an Island :**
Campaign to claim Athens an island and capitalize on the city's unexploited coastal length
- **100 Views of Acropolis :**
Proposal to document contemporary life around the Acropolis as Hokusai did with mountain Fuji
- **Theatre Square :**
Proposal to turn a narrow square into densely planted secret garden
- **Athens Heaven :**
Proposal to demolish a kilometre wide strip between Acropolis and the sea and to replace it by nature
- **Athens Ferry :**
Proposal to add public space on the roof tops of a central city block in the form of a ferry boat
- **Square Pool :**
Proposal to return the missing element of water in the city by turning a square into a shallow pool
- **Sigrou Avenue :**
Proposal to capitalize on the programmatic identity of the existing main route from the centre to the sea
- **Athens by Hills :**
Proposal to re-brand Athens by programmatically identifying every hill in Athens

EXPOSING [46 YEARS]

Of the decay.
Of the scar.
Of the situation.
Of the urbanity.

* METHOD OF WORKING
WAI THINKTANK

PHOTO-COLLAGAGE
PROVOKING
NEW THOUGHT

The projects presented by WAI's a Think Tank for the contemporary Architecture and its City often provoke thought through their method of presentation. Evoking the potential of the power of architecture. WAI proposes substance with the images; embracing discussions, dialogue and arguments. With this approach in mind, I want to utilize the city's fabric to produce a provocative architectural node that can expose the reality of Nicosia.



*"Our visual world is being
bombarded by a constant
lack of substance.
WAI proposes substance
behind the images."*

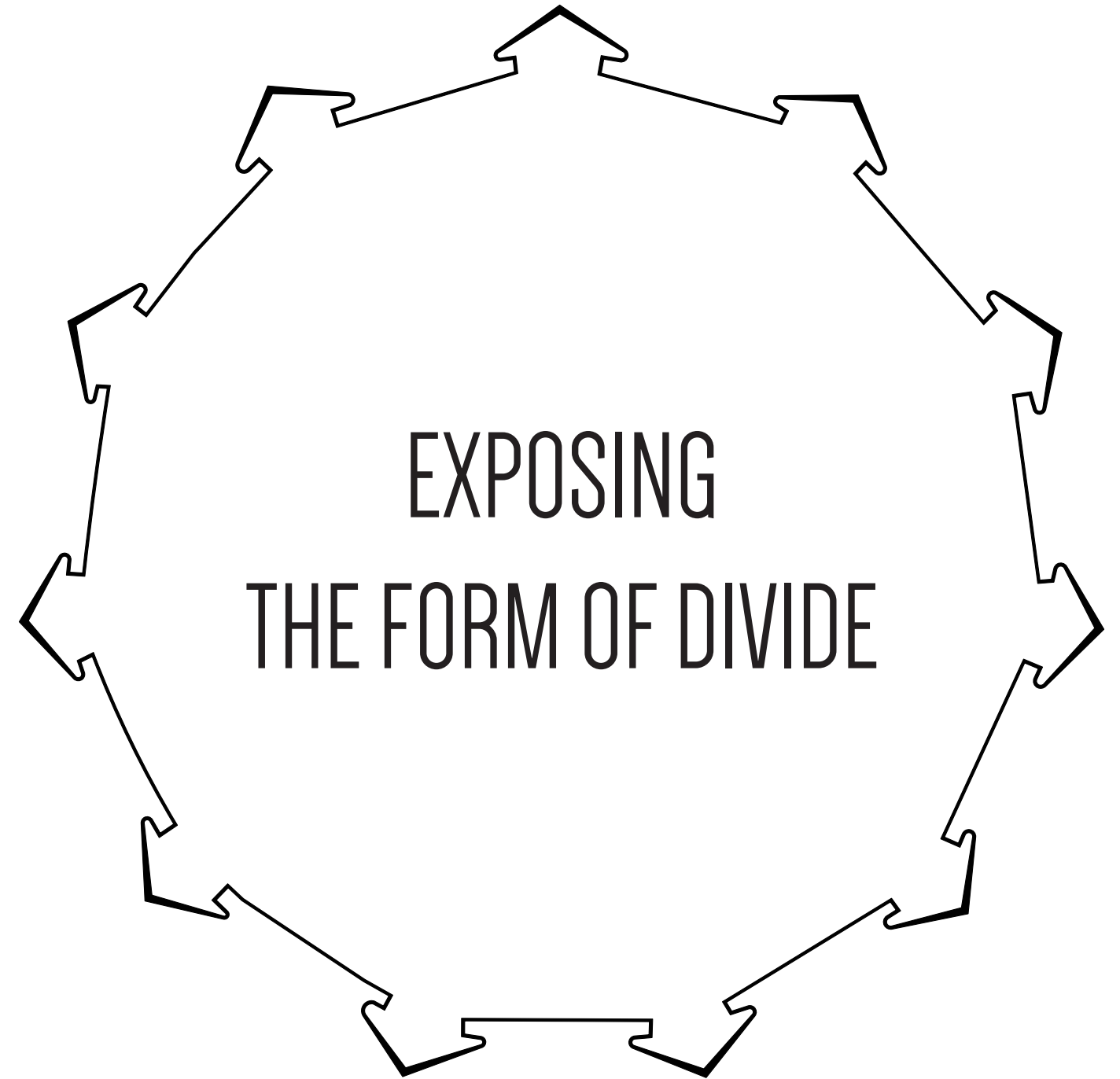
* THE 'VIEW FROM ABOVE'
GAINING A NEW PERSPECTIVE

A NEW
PERSPECTIVE
OF THE CITY

Exploring a new exposure to the city through the use of scale and sight. What you can't see, you can't truly understand. Street level presents only what our range of view allows. Viewing the city from above, a different perspective, can present a potentially new view of the situation. To see the decay, the erosion of the city. Not a false facade that is presented today of the 'healed' urban fabric, but a true view.



EXPOSING
THE FORM OF DIVIDE



* SHACOLAS TOWER MUSEUM & OBSERVATORY

CURRENT EXPERIENCE FROM ABOVE

CURRENT PERSPECTIVE

The Shacolas Tower Museum and observatory is one of the main museums within the walled city. It displays the history up until the divide of 1974 and the observatory is known for its powerful view of the Dead Zone. The building, built in 1996 is 50 meters tall, is the fifth tallest building in Nicosia.

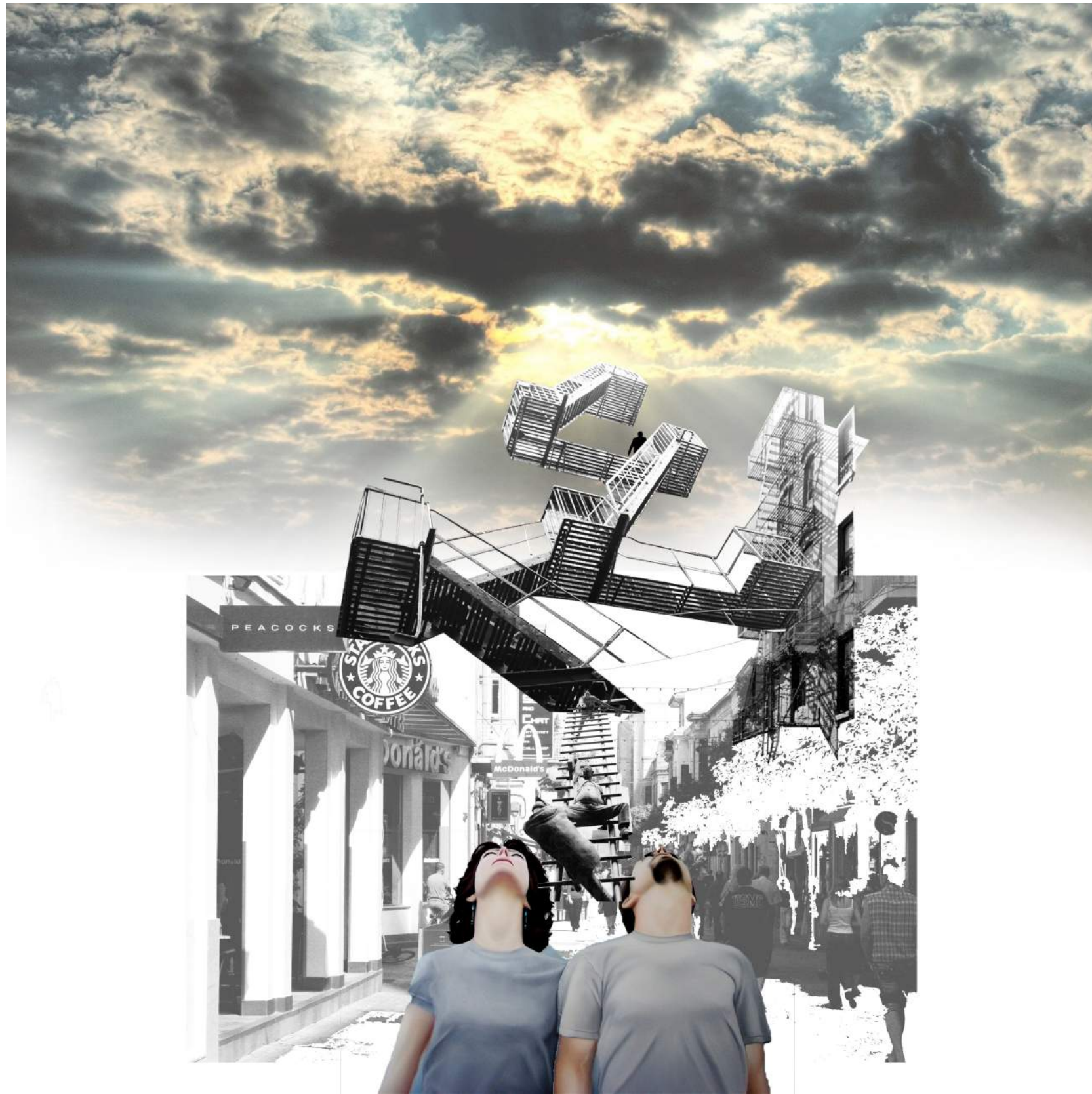
It offers a perspective on the city from a 'frame' that is modern and detached from the urban fabric. As the name suggests, it is just to observe, not to truly expose. I want to use the observation of the city to create an exposure to the situation. From the decayed textures, to the abandoned spaces and re-built areas of the city.



* THE CURRENT STATE
OF IGNORANCE BY THE BORDER

HAVING A CASUAL CUP
OF COFFEE BESIDE THE
DEAD ZONE...





Looking at the street as a potential site of intervention to expose the urban fabric to the public domain. The idea is to create, through architectural means, a new perspective onto the city itself. To expose a new means of viewing the 'North' / 'South' composition. An exposure that will pull people to explore it, to want to reach the top and to obtain a new perspective. Selecting the main commercial street of Nicosia, the intervention aims to attract the pedestrian traffic; to create a curiosity and intrigue to explore.

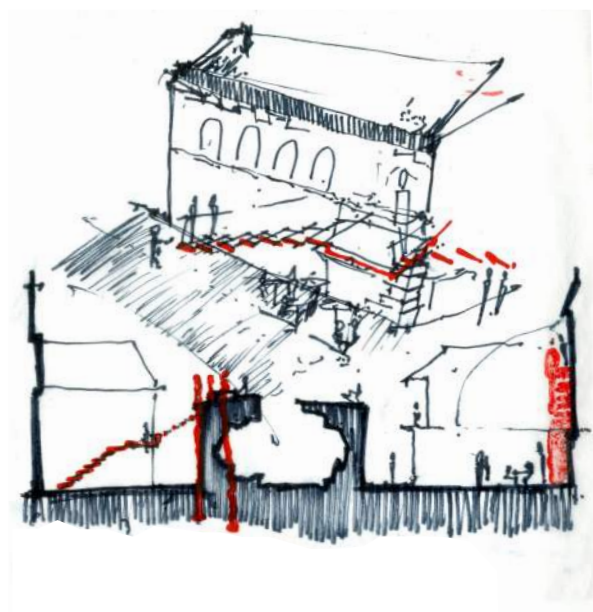


This new view onto the city itself, shows its fabric that has aged over time, exposed to decades of decay. Framing this experience through architectural elements that can compose a form that filters people into a crafted space. This will not guarantee a change in view on the conflict but it does allow for the possibility of a new perspective. Highlighting the various elements that characterize Nicosia, the intervention will manipulate the contextual fabric to frame the decay of the city; to expose it.

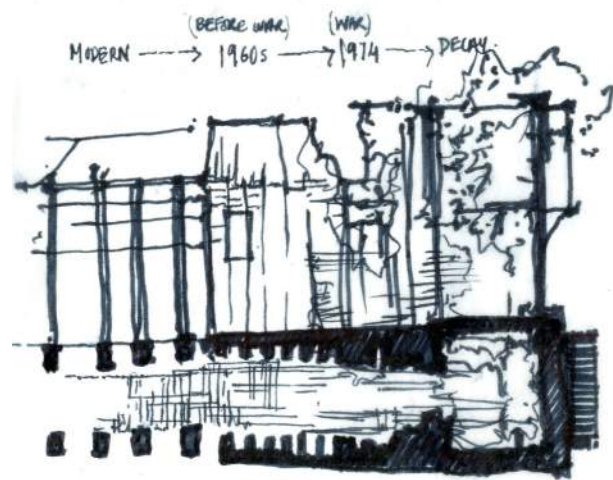
* POTENTIAL APPROACHES



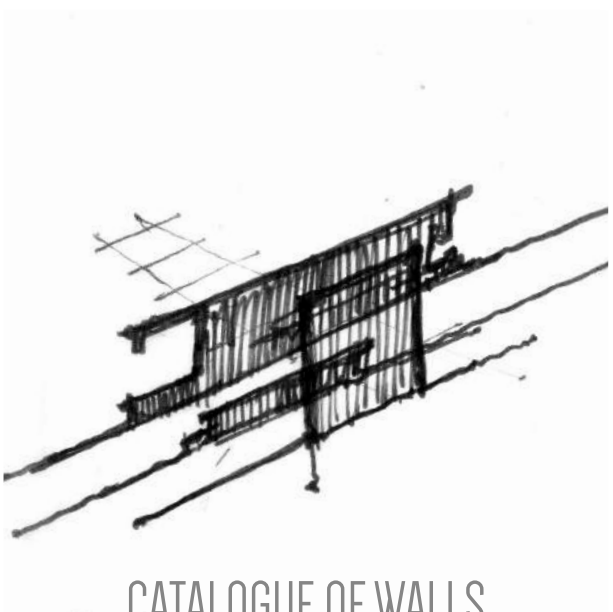
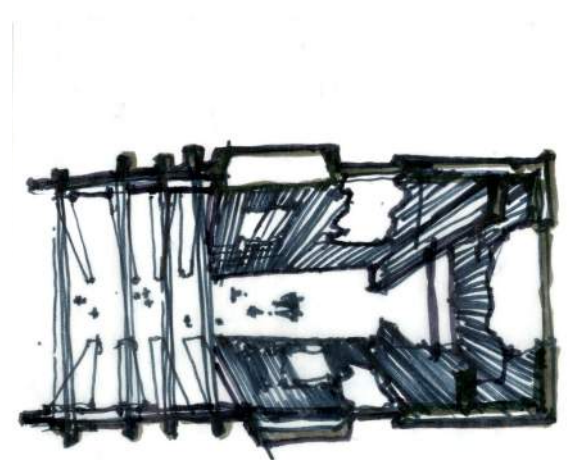
ELEVATING
THE PUBLIC
PERSPECTIVE



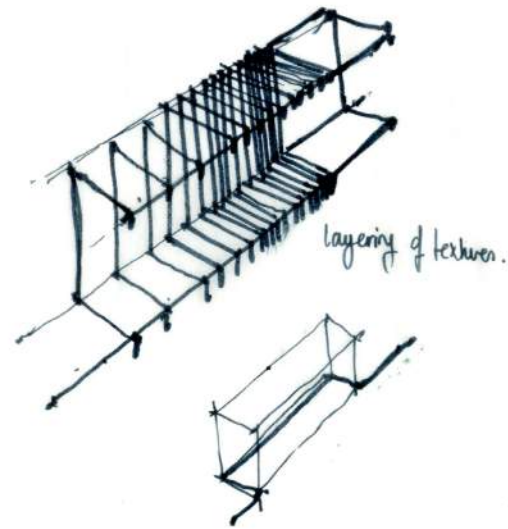
SOLIDARITY LADDER



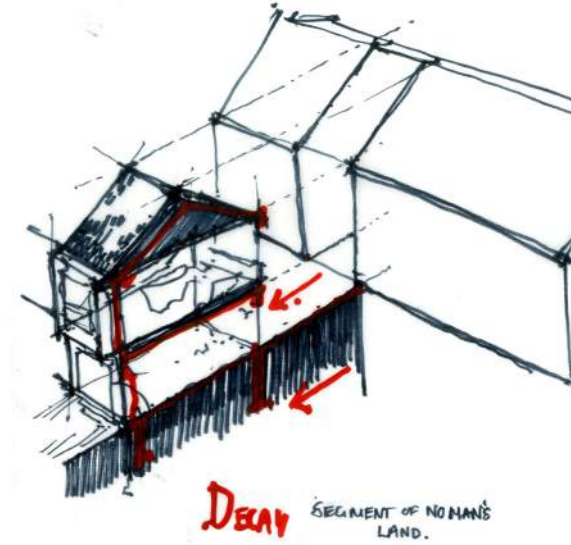
Looking at the texture of the city, it has evolved through various eras of power and shows a complexity in the urban fabric. Now, most of this is either staged or simply ignored, hiding the true situation of the city. Taking this into consideration, I can have an exposition of the history through an architectural portrayal of evolving urban fabric. These architectural installations will mimic the conflict, as PERMANENTLY TEMPORARY fragments of the city. Using different nodes of the city, it could attach to abandoned spaces or even as autonomous street fabric.



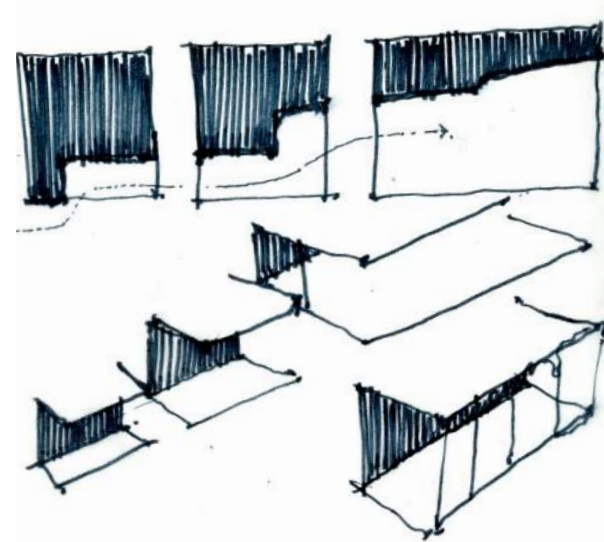
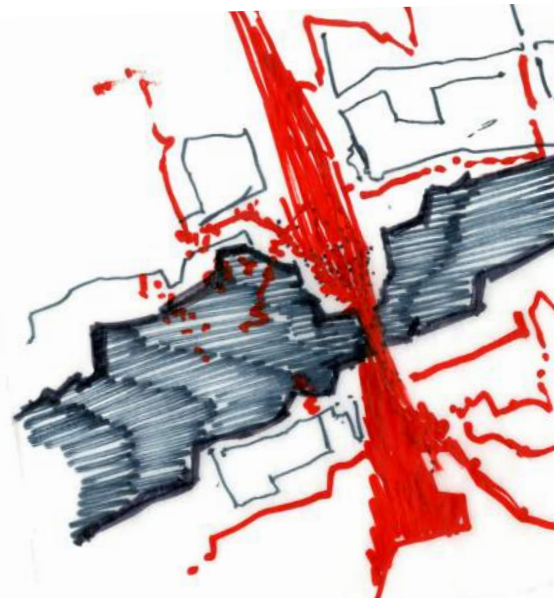
CATALOGUE OF WALLS



ELEVATING.
FILTERING.
EXPOSING.

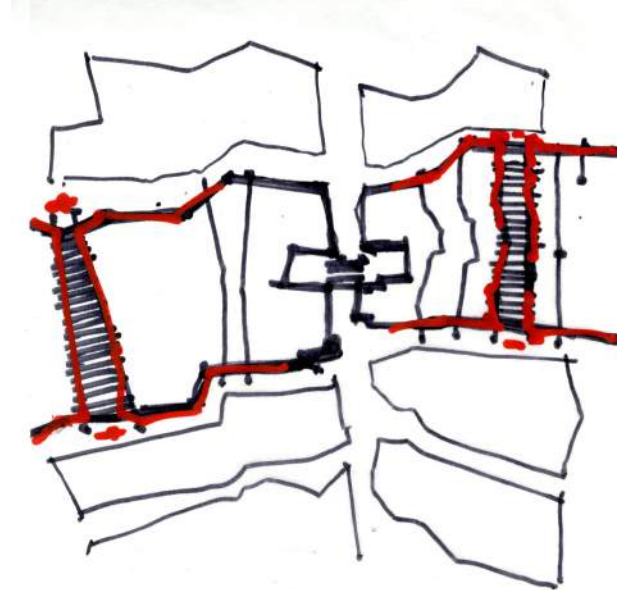


EXTRACTING
DECAYED
URBAN FABRIC



Filter Through Space.

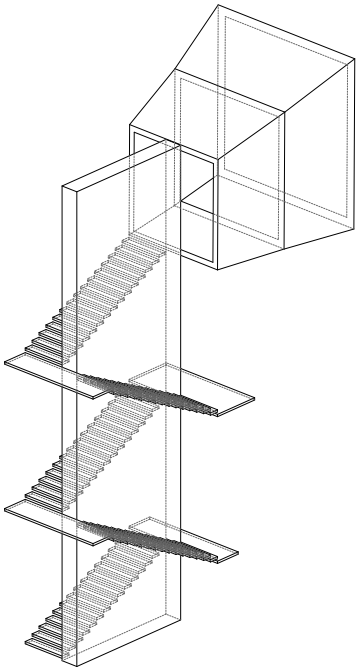
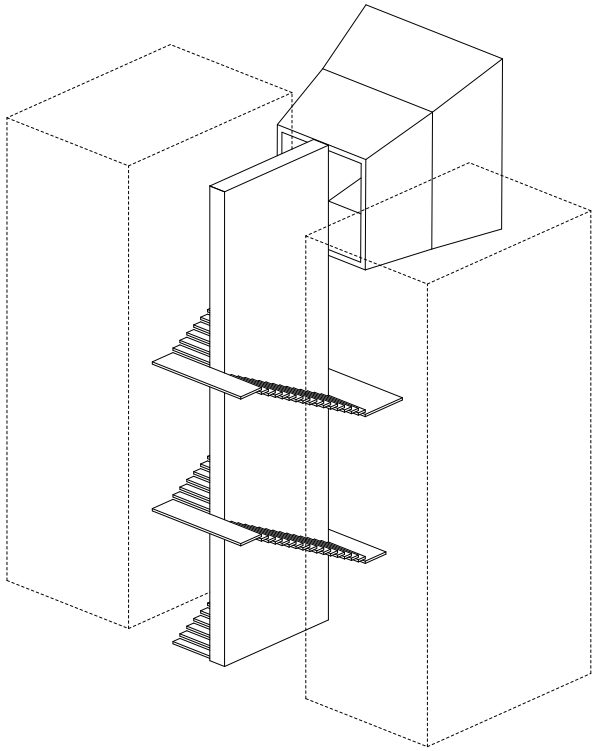
Pulling out segments of the urban fabric of the abandoned NO MAN'S LAND and placing them within different nodes in the city would provoke a new exposure to the situation. Using the context to portray, through architectural installations, the city situation. Using architecture as a composition of the space, time and situation. It would display a catalogue of the walls and their deterioration over time. Thus exposing the city's true state.



* PROPOSAL POTENTIAL
EXPLORING DIFFERENT INTERVENTIONS

POTENTIAL
VIEW

Taking a fragment of the city, an empty node, to interact with the pedestrians. This would reactivate the abandoned decayed sections of the city, with a purpose to expose the greater perspective of the erosion of the urban fabric.



9

CITY
GALLERY



* DECAYED FABRIC



10

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Original Photographs

Neil Hall Photography

AFFILIATIONS :

Nicosia Masterplan Association

Leventis Museum Library and Gallery, Nicosia

UN Organization

EXPOSURE of CONFLICT

Different sides. One shared Architecture.

NICOLA KYVERNITI

Two sides. One city.

Separated by a decayed urban void yet united by a the great city wall.

Both unaware of the shared eroded city texture, the link of the sewage system and dependence on one another.

Different sides, same architecture.

An ironic architectural situation.

Both in humble ignorance of their division; Nicosia is the last divided capital of the world that has experienced 46 years of conflict, erosion and neglect. By 2016, Cyprus has been told by 'neutral' parties to create a final 'solution' to the 1974 post-war situation of the island.

How can the community find a 'solution' if the city that symbolizes the divide is not exposed for what it truly is?

Creating urban interventions in the city at different scales and sites strategically chosen to attract the city population would have the potential to expose the state of the urban fabric. Nodes designed to alter the perspective of the occupant. Exposure created through the language of architecture. Revealing dividing elements emphasizes the need for a true symbol of dialogue and freedom of discussion between the separated communities.

At a global scale, conflict is not something that can truly be resolved or diminished.

The notion of conflict occurs in certain locations at different periods, following the evolution of political, social, economic, and cultural context. With each city of conflict encountering different scenarios and set of issues, it essential to understand what factors are fundamentally shared by conflicted sites.

At a city scale, it is necessary to acknowledge that the conflict exists. To heal a wound, it must first be expose. The situation shown so that it can be understood thus open to the potential of change. With the pending decision of Nicosia's future fast approaching, the city's urban state must be exposed to the occupants of the city in order to evolve.

This is not a solution. Not a quick-fix of a conflict's effects. It is an exposure. A knowledge of a wounded city. This is not a proposal of the fundamental solution.

This is a discussion to expose the decayed residue of a conflict. To create a potential towards rebuilding after the scar of the war.

After all, conflict is permanently temporary.



NICOLA KYVERNITI

