ATTACHMENT (++): The Third Space in the Walled City Nicosia

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Abstract

Attachments in the cityscapes are mobile, temporary, light, small, demountable units conceived to fulfill the urgent needs of the "others" that they confront in the third (lived) space. They are the prostheses supporting the disabilities of the ones who are not recognized, discriminated against and deterritorialized. This paper's main goal is to discuss the attachments designed by the practitioners from different disciplines as the transdisciplinary entities in between, art and architecture, present and future, symbols and everyday objects/structures considering the discourses based on socio-economic and ontological shifts – more encompassing perspectives on space and the spatiality of human life. The second goal is to evaluate the ideas and the projects proposed in the workshop, "Attachment ++" undertaken by the architecture students and their instructors in the historical walled city, Nicosia. The attachments designed in the workshop emphasize the dilapidated architectural environment and the ongoing socio-political, economic problems due to the conflicts between Turkish and Greek communities besides the needs of the inhabitants mostly migrated from Turkey and live in an enclave-habitat established to hold onto life. They are the symbols of struggle, resistance and hope. The paper is composed of three main parts: the introduction, attachments revealing a symbiotic relation between the additional body and the existing structure and the socio-spatial situation of Nicosia; theoretical inquiry; discussion relevant to the results of the workshop.

Key words: architectural environment, attachment, Nicosia, symbiotic relation, struggle, third space, transdisciplinary, resistance.

Öz

Şehir mekanlarındaki eklentiler, hareketli, geçici, hafif, küçük ve sökülüp takılabilir birimler, ötekilerin üçüncü mekanda karşı karşıya kaldıkları acil gereksinimleri gidermek üzere tasarlanır. Bu protezler, tanınmayan, ayrımcılığa uğramış yersizleştirlmiş kimselere engelleri konusunda destek olurlar. Bu makalenin ana amacı, insan hayatının mekansallığı ve mekan konularında daha kapsayıcı perspektiflere dayanan ve sosyoekonomik, ontolojik kaymalar üzerinde duran söylemleri gözönünde bulundurarak farklı disiplinlerde çalışma yapan kişilerce tasarlanan ve disiplinler ötesi, sanat ve mimarlık, şimdi ve gelecek,

sembolik ve gündelik nesne/yapılar arasında birimler olarak eklentileri tartışmaktır. İkinci amaç, "Eklentiler ++" konulu atölye çalışmasında, Lefkoşa'da, tarihi duvarlar içindeki alanda, mimarlık öğrencileri ve öğretim üyelerince önerilen fikir ve projeleri değerlendirmektir. Atölye çalışmasında tasarlanan eklentiler, köhneleşmiş mimari çevreyi, Türk ve Rum toplumları arasında süregelen çatışmalara bağlı sosyopolitik ve ekonomik sorunları ve Türkiye'den göçerek bu alana yerleşen ancak yaşama tutunmak üzere içe kapalı bir yerleşim alanı oluşturan kişilerin gereksinimlerini vurgulamaktadır. Eklentiler, mücadele, direniş ve umudun sembolleridir.

Makale üç ana bölümden oluşmaktadır: tanıtım, var olan yapılar ile ek birimler arasındaki simbiotik ilişkiyi ortaya çıkaran eklentiler, Lefkoşa'nın sosyal-mekansal durumu; kuramsal sorgulama; atölye çalışmasının sonuçlarının tartışılması.

Anahtar sözcükler: direniş, eklenti, Lefkoşa, mimari çevre, mücadele, simbiotik ilişki, üçüncü mekan.

Introduction

Two different entities, the existing body and the one attached to it can live together by tolerating each other and by abiding the agreement that they have reached in consideration of certain benefits. However, in this process, the partakers may have conflicts; the newcomer can define the former as obsolete and want to eradicate it, whereas the former can reject the newcomer because of its disruptive approach against the established order.

In cities, the ideological and structural flexibility/rigidity has an important role in the acceptance of attached bodies. The liberal social environments accept the presence of the "different other" -the newly joined bodies- more easily. The attempts of adding "the new" lead up to the change of the appearance of city spaces as a whole as well as people's way of living and their value system. Unlike for the advocators of the new, conservatives develop policies, laws and regulations -mechanisms for controlling the "violating" bodies -in order to protect the existing order. The radical reordering and reformation efforts of the ones who propose new beginnings and tolerate differences regarding plurality as an enrichment contradict with the expectations of the groups who prefer continuity. Through struggles, cities -as big market places- more often come to the point of accepting people who have settled subsequently and providing them the necessary services as well as making spatial and

legal arrangements to prevent big social explosions. The newcomers try to adapt themselves to the new environments and force the city conditions to change as much as they can.

Today, the issues emerging in the cities of overdeveloped countries changed considerably. The structural change in the economies of late capitalist systems have deterritorialized people and -using the highly developed technologies -the groups that are considered to be urban nomads have started to adopt different strategies. Not only short term jobs, temporary living places and speed have entered into everyday lives but also the quality of social relations and the ways of communication have greatly changed. With increasing populations and easier transportation possibilities, the cities have become much bigger, although they have significantly lost their characteristic identities because of standardized formal and structural qualities –shopping malls, airports, fast food stores, coffee houses etc. which are all look alike.

In this account, the designers have begun to think about the hitherto undiscovered potentials of the cities. Abandoned ware houses, devastated buildings and left over places give ideas for the reevaluation of city spaces and create alternative possibilities for the accommodation of the new urban people. Thus, rearranged spaces and attached bodies add new dimensions to the cities. With this effort, the designers emphasize the contemporary issues of cities and create opportunities to question the present socioeconomic order that triggers the consumption rates, the scales and the quantity whereas the cultural and humanistic values are diminishing. In the 2000s, the designers from Western countries started to discuss current issues, mobility, temporariness, adaptability and transformability using a terminology borrowed from biology. Consequently the transdisciplinary practitioners, artists and architects contributed to the endeavor of rereading the cities in this manner.

On the other side, "attachment"'s have been the reality of the cities in developing countries all along. The lower income groups have been adding extra bodies both for domestic and commercial uses to upgrade their standards of living. The illegal occupation of the ruined historical settlements or vacant private and municipal lands by the immigrants and poverty are still in the agendas of several cities. In developing countries, inhabitants add varying bodies into the city because of the administrative deficiencies that leave the doors open for people to build their own worlds in the way they perceive and recognize their environment. The

economic aspects constitute the other side. Financial needs are the primary reason behind the spatial interventions of people. It helps them to improve their economic conditions.

Socio-Spatial Context in Nicosia

Nicosia is the capital of the Turkish Republic of Northern Cyprus (TRNC). Surrounded by historical walls, the city is bisected in the middle by the Green Line protected by the UN (United Nations) forces. TRNC has many social, political and economic problems. The international community has not yet recognized it as an independent state although Turkish Cypriots proclaimed their own republic after the Turkish intervention in 1974. Strict socioeconomic embargos and the isolations have continued and thus the North has stagnated while the South, despite its losses in the conflict, has recovered rapidly.

The divided city center lost its charm for investment and public/civic services after the Wall was erected. The socio-economic decline of the city's core pushed business centers and housing development toward other areas of the city. During the late 1970s and the early 1980s, many Turkish Cypriots moved from their ancestral homes in the walled city to new homes and apartment blocks in the emerging suburbs. This abandonment of the central area resulted in a large number of vacant housing spaces.

The decreased population -80 % of the population living in the walled city abandoned their houses between the years 1974 and 1979- and the demand for labor appealed the first immigrant groups from Turkey to move to TRNC. In later years, unemployment in Turkey and the new employment offers in the construction sector of TRNC encouraged the informal labor sector -the lower waged workers- to settle in TRNC.[1] Today, many immigrant families largely from the Eastern and Southern parts of Turkey live in the buildings abandoned by the Cypriots. In fact, poor families accept the dilapidated sites in the historical city as an incubator/habitat. The middle and upper income Cypriots discriminate against these sites. The immigrant groups are oppressed not because they are Turkish citizens in the way they believe, but because of the marginalization of informal labor sector due to the class, ethnic and spatial factors.[2] In order to adjust themselves, poor people make spatial changes by adding different items and rearranging certain parts so that they can exist in the city both socially and economically and define the site as their symbolic refuge.

Depending on the master plan decisions, only a few parts of the city have been restored and opened to touristic visits and commercial uses. The areas along the Wall, back streets of the market place and many other quarters in the historical city still need to be upgraded socio spatially.

In this regard, a workshop titled "Attachment ++" was arranged in Nicosia, TRNC.[3] Architecture students and their instructors participated the workshop.[4] They accepted the objects, rooms, decorations and signs added by the inhabitants as the first layer laid over the city context "attachment +" and proposed projects to create another layer "attachment ++." The workshop had the following goals. Understanding the realm of Nicosia by direct observation and communication was the primary purpose of the whole group. Learning from the spatial experiences of people and discussing both formal and informal concrete solutions was the next important educational goal. Another purpose of the study was to emphasize the socioeconomic and spatial problems of the city in national and international environments. Improving the design skills of architecture students by encouraging them to create ideas and to build projects for the sake of contributing to the issues of the city was the other aspect of this endeavor.

The main goal of this article is to discuss the "attachment" phenomenon in a theoretical frame built with the discourses based on space and the spatiality of human life. To enhance the scope of the debate, description of attachments as objects/structures in between art and architecture, present and future, emblematic and everyday use designed in transdisciplinary environments is preferred. The second goal is to evaluate the students' projects proposed in the workshop "Attachment ++" accepting them as a contribution to the lives of the inhabitants of Nicosia and as an experiment of producing ideas and projects based on the problems of the city.

The paper has three main parts. In the first part, attachments are introduced as objects/structures either designed by practitioners from different disciplines or done directly by their users to fulfill their various needs. Subsequently, to explain the relevance of the subject with the present situation of Nicosia, the social, political past of the city is examined. In the second part, in order to build the theoretical background, the discourses brought forth by the theorists on space and the spatiality of human life parallel to the socioeconomic and ontological shifts in the new world order are considered. Attachments as prostheses

conceived in third (lived) space that support the disabilities of others and give them the necessary power to struggle and resist are discussed in detail. In the third, the resulting projects of the workshop are interpreted in the scope of the theoretical inquiry following the explanations about the methodology and the process.

The New World Order: The Critical Role of Space

Urban nomads: The theorists speaking about the new world order underline some critical changes. Richard Sennett[5] mentions the changes in the nature of capitalism and focuses on social and economic shift as well as its spatial consequences in cities. According to his theory, varying teams compete for short term jobs in big companies today. There are small number of managers at the center and they control the teams working anywhere over the world through information technology. Managers have to make flexible organizations for the continuously changing workers and the work spaces. As people are less attached to places, they need standardized services that offer a similar comfort at any place. The new nomads live in buildings and urban environments that are almost the same and thus the contemporary *flâneurs* have nothing to discover.

Thirdspace: Criticizing the contemporary world order, Edward Soja[6] adds the ontological shift. He declares that this is a fundamental change in the way people understand what the world must be like so that they obtain reliable knowledge about it. The shift depends on the way the scholars interpret space and the spatiality of human life with the same critical insight and the interpretive power that has traditionally been given to time and history, social relations and society. According to Soja, a new perspective -Thirdspace and an expansion in the scope and critical sensibility of the geographical imagination- has emerged. He describes this innovation as "thirding", an ontological trialectic of spatiality-sociality-historicality, three sided way of conceptualizing and understanding the world. The former binary logic that tends to polarize spatial thinking around oppositions -Firstspace, providing primary empirical text and Secondspace representing ideational and ideological discourses- should be expanded and deconstructed creatively. Thirdspace (lived space) is a distinctive way of looking at, interpreting, and acting to change the spatiality of human life, an integral, the most encompassing spatial perspective. At the same time, it is a strategic meeting place for fostering collective political action against all forms of human oppression, a starting point for new and different explorations and a

constant search for "other" spaces. Thirdspace attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances, and meanings.[7] Soja exemplifies thirdspace with the words of Bell Hooks, an African-American writer and social critic who explains thirdspace consciousness as a new political grounding for collective struggles of a community that resists against oppressive boundaries set by race, sex and class domination.

Non-place: Marc Augé,[8] brings another dimension to the criticism of the new world order through his thoughts on modernity and postmodernity. Augé prefers to explain the developments under the word "supermodernity" since he thinks that the idea of postmodernity disrupts the progressive scheme by affirming the brutal and sudden eruption of all "others" and "otherness." Based on this view, he proclaims that in art, the possibility of patchwork is not simply the mixing of genres but rather the end of genres. Augé continues with the characterization of super-modern by three types of excess; an excess of time: accelerating time and proliferation of information, an excess of space: increasing consciousness of planetary identity and the projection of people to the four corners of the world through images and imagination and an excess of individualization: the contradictory situation of people who can see everything but do nothing and the conviction of them in giving meaning to life and world individually. However, super-modernity includes a paradox; it opens each individual to the presence of others and gives people, things and images the opportunity of circulating freely but turn individuals back on themselves, being witnesses but not actors. The notion of non-place may explain the illusion of people who are close to everything but feel lonely. A non-place exists negatively because people do not recognize themselves in that place and thus, if they are away from the system they are also away from the place attached to it. Today, all the circulation, information and communication spaces can be considered as non-places. They do not serve as meeting places, while the use of language in the minimum way for the information needed is carried by screens.

Theorists discuss the changes in regard to the contemporary socio-spatial relations and interpret the human beings' related stand point. Space takes a dominant role in their explanations which focuses on disturbed and uncomfortable position of today's people. A certain stress is given to the lived space, Thirdspace where hybridity, multiplicity, paradoxical and heterogeneous bodies find the chance of being expressed. For this reason, spatial critique appeals transdisciplinary

attention and the practitioners who seek theoretical paradigms that are sufficiently flexible for their work are interested in this discourse. According to Alan Read,[9] professor of drama and theatre studies*,* "at the turn of the millennium, the discourses of architecture, space, built form and urban context have become the pre-eminent critical idioms for cultural practitioners from a diversity of fields. Artists, performance makers, theoreticians, social scientists and interdisciplinary thinkers move towards more complex understandings of the involutionary nature of the contemporary, the presence of the artist within any architect's fashioning of form or the architectonic in all artists' work and the consequent grasp of specificities, distinctive cities". Read also says that the purpose of working broadly under the title of architectural discourse is to reinvigorate the discussion of arts practice by framing it within architectural and urban contexts. Addressing the built environment with the expectation that it might reveal new possibilities for social interaction, communication and creative expression as well as situating previously disconnected fields of enquiry within an overarching concern for the future of the everyday life of the city and its inhabitants are the other purposes.

Parasitic Architecture: A Critique of the New World Order in Transdisciplinary Environments

Emphasizing the changing life conditions in the cities and the devaluation of city spaces, a debate among the practitioners of different disciplines has been brought to the agenda by the "parasitic architecture" in the early 2000s. The word "Parasite" was uttered during the preparatory discussions for "Beyond," an idea proposed many years ago in Leidsche Rijn-an urban expansion near Utrecht, the Netherlands. "Parasite" is an "umbrella term" covering a wide range of small-scale, temporary, mobile and ecological exercises in art, architecture and urbanism[10] and it is better to be accepted as both architecture and art at the same time.[11] According to further definitions, a parasite enters into contact with the preexisting architectural body and keeps itself alive by stealing the latter's energy. It has an antagonistic approach and negates the compositional and typological characteristics of the host body.[12]

The concepts produced within the discussions on parasites encouraged artists, writers and scientists who are working in areas of transformation to make activities and exhibitions. In Utrecht, an anomalous, temporary and mobile town was created: this exhibition and/or experimental town, named as "Parasite Paradise" with houses, a

restaurant, a hotel, meeting places, spaces for children and a movie theater, was founded on principles of flexibility and mobility.[13] Parallel to that, *Stichting Werk Spoor*, a laboratory of artists and scientists in areas of transformation made another organization on the Stork -The Foundation for Art and Public Space- grounds, an artificial island in Amsterdam that is used as a test area for mobile architecture and habitable art.[14] These sites that are the heavens of experimental architecture and art create surplus value by offering new ways of using the undefined and underdeveloped areas nearby the crowded cities.[15]

As it is experimented with parasitic architecture, the attachments in the cities can function as the source of excitement to revive the languishing environments. The architects and artists with a rebellious behavior try to find a way of escaping from the unidentified, standardized environments. They also create unusual solutions for the problems of victims of socio-economic systems who suffer, cannot adapt to city conditions and feel lonely. In design process, they are free from bureaucratic restrictions, the laws and regulations. Unsupervised and undisturbed, these emancipated modern utopians can happily reflect their creativity until the end. According to Gijs van Denen (a political scientist and philosopher), in today's capitalist system, it is not possible to simply proclaim an independent state but to repossess it. In the network of public-private collaboration, the way to re-found the free state can be captured by provoking, exploring and standing out parasites, the attached bodies.[16]

In this context, the attachments in built environments are entities designed by practitioners from different disciplines, in-between art and architecture and present and future. They signalize today's issues, but symbolize the new world order by carrying futuristic formal and structural characteristics, in-between symbol and everyday objects/structures built for daily needs.

Attachments, in between: art and architecture

The question, "what is art and architecture" can be the starting point of this discussion. Jennifer Allen (a freelance writer) says that "with few exceptions, architecture must be useful and serve the client whereas art can still afford to be useless and capricious."[17] Nevertheless, architecture usually embodies an art dimension and sometimes the aesthetic concerns outstand distinctively such that art work can include architecture or in other words, can exist together with an architectural body. For Allen, art

works today move beyond the confines of the picture frame and take up more space. The current fusion between art and architecture live in conceptual art and develop fully in relational aesthetics.[18] In contemporary times, the Conceptual Art expands and many artists work with architecture, installation, public art, video art etc. that are all practiced together with/in architectural bodies. On the other hand, according to Helen Castle, editor of *Architectural Design,* even the Oxford Dictionary does not give a certain explanation for the definition of architecture, art of science of designing and constructing buildings, as it cannot be also said whether architecture is art or science or both. According to her, since the 1940s, architecture had troubles with defining itself -a phenomenon that began after war housing endeavors and continued with technological involvements and pseudoscientific computational analytical techniques. In the late 1990s, the language of experimental architects has changed. Collaborations between artists and architects has engendered new modes of thinking.[19] Architects working with artists benefit from their ideas, thought processes and philosophy.[20] Will Alsop, the architect interviewed by Castle, says that the urge to create transcends art and architecture and emphasizes collaboration in practice, community and learning through doing and making.[21] The members of different disciplines have learned to think more conceptually and have started to practice in a way that begs public participation. The visitors integrate into art works as collaborators and thus the production and the reception of them become interchangeable and collectivized. In parallel to this thought, Allen also says that the reciprocal relations between works of art and spectators leave them incomplete and open to future interpretations, and add an unaccountable dimension. They become temporary, fragmentary, mobile, parasitic, hazardous and unplanned.[22]

In cities, the attachments, signs, objects, rooms etc. annexed to existing structures should help people to adjust themselves to the cities and serve for their wider needs. The preexisting structure and the attached body often live symbiotically. The subordinate is mainly built according to the former's formal and constructive characteristics and can exist by using its energy. For the users, it provides remarkable aesthetic values, political power, psychological protection and the required space. On the other side, with the attached bodies, the existing buildings obtain the chance of being renovated and living longer, whereas the left over places expecting care can be vitalized. They also gain new meanings and improved economic status. Giacomo Borella, an architect, adds another

point; today's societies are captives of megalomania and they are obsessed with big scales although cities have certain limits and thresholds. The "architecture of manipulation" remedies the uninteresting and frozen sites in cities. The reuse and the ecological reconversion of the existing stock of buildings through attachments prevent the endless expansion of urban areas.[23] This effort can refashion and re-articulate the framework of the existing architecture. Creating the most diverse without destroying the previously established, the attached bodies lay another layer, the third landscape over the cities, and create a new way of communication with and within their inhabitants.

Attachments, in between: present and future

Through expanded technological possibilities, today's urban nomads or perpetual strangers try to adapt themselves to the instable life in the cities physically and psychologically. The current conditions of capitalism force them to make compulsory travels, to compete for short term jobs and to struggle for communicating and expressing themselves. The course of events may even load up to tougher conditions in the future. The architects and artists receiving inspiration largely from the world on the move and the geographically and socio-politically confused borders, design relocatable, mobile, demountable, lightweight, portable, temporary, variable, movable and/or flexible buildings.[24] Astonishing technological inventions encourage ideas that are beyond imagination so that these new utopians suggest asylums, places where these overwhelmed people can feel safe and comfortable, unaffected from the difficult conditions outside. This experience is provided through these high technology products standing in between, present and future. They empower people to cope with the exponentially growing communication, understanding and adaptation problems in the future.

Attachments, in between: emblematic and everyday object/structures

The attachments symbolically represent the criticism against the ideology of today's capitalism and the resistance developed against it beyond its practical benefits. In recent years, deficiencies such as deterritorialization, standardization and the loss of identity in urban environments, the communication difficulties and discriminations have been crystallized and expressed more clearly. The attachments that are designed to remedy difficulties of today's people draw attention to abandoned industrial zones and emphasize the worthy potential of the unoccupied buildings

and leftover spaces in the cities. With these additional bodies, weaknesses of the people become clearer. The attachments can even be evaluated as psycho-socio-spatial prostheses by supporting 'disabled' people who are hindered to strike roots deep at a place and giving them the chance to resist and to overcome the obstacles. According to Ivan Nio, a researcher and lecturer, the buildings designated as parasites enhance the personality of places and can be the objects of emblematic struggle.[25]

Looking from another perspective, inhabitants' struggle to exist in complicated conditions of cities equipped with high technologies has some common points with the people's efforts dwelling in informal settlements. In the squatter settlements, *gecekondu* neighborhoods, *favelas* and shanty towns, poor people try to hold onto the cities by building houses, stores and workshops attached symbiotically to the existing urban context just as the new nomads do. The people living in informal settlements teach them how to deal with the wildness of the daily life in cities and how to become more productive.[26]

Krzysztof Wodiczko, an artist and theorist, quotes the words of Walter Benjamin who says that a city is a monumental stage for things to "go on" because it perpetuates both a spatial relationship between its inhabitants and its symbolic structures in addition to a psycho-social relationship among its dwellers. In this account, he proposes a design practice that may interrupt these processes and may help to heal the city's wounded psycho-social relations and its catastrophic reality.[27] As Wodiczko states:

> The strangers -or the newcomers, immigrants, urban nomads- insert their presence, performances and histories into the collective memories and democratic discourses of the city transform and thus unbuild the cities". In order to survive, the immigrant must establish a utopia, a "no place" constituting a vision of hope, a criticism and a resistance. The special equipment designed by the stranger is a device for communication, mediation, an uncovering and unmasking interrogative design product that inspires a birth of a new community -temporary and momentary rebirth of a democratic public space. This equipment has to be perceived neither as internal nor external but belonging to a sacred and ethical space, a third zone of experience in the potential space between the individual and the environment. This space exists between the stranger and the non-stranger and between the inner and the outer worlds of the stranger. The recognition and the legalization of the "third person," the non/stranger who creates the "third space," will keep the democracy alive in the cities.[28]

By reusing the old buildings and recycling the left over materials, the attachments serve people who need to settle in cities in many aspects because it is the considerably creative, cheap and easy way of dealing with difficulties. This endeavor may be regarded as a minor intervention though it counts a lot. To do something big, to think and to act globally, it is necessary to start with something small. From these small and simple beginnings, political reforms, legal frameworks and standards may emerge and resultantly major socio-economic and ideological developments may be achieved.[29]

The Workshop 'Attachment ++'

Three graduate and ten undergraduate students[30] took part in the workshop group. Under the supervision of two instructors, they worked together for three days to produce ideas about the valuable but deteriorated architectural context of the historical walled city in Nicosia.

The instructors planned to do the workshop study in two phases: In the first phase, the primary task was understanding the present socio-spatial relations and learning the characteristics of the historical built environment. With this goal, they arranged a visit to the city. The group gathered the necessary information by taking photographs, videos as well as making observations and interviews with local people. In order to learn more about the city, one of the instructors gave a lecture on the history of Nicosia. On the second day, the other phase began with discussions of the whole group. Then the participants made two groups and both the graduate and the undergraduate students continued to study together in each group. Group discussions including the instructors begun while they also started to make their first sketches as well as trying to visualize by observation systematize the obtained information so as to create ideas. Another lecture on parasitic architecture, attached objects and structures in urban environments followed these studies. The groups developed projects upon different ideas which were then presented by each group on the last day.

The study groups visited the site and got acquainted with the historical city, Nicosia. After a short tour in the center, mainly to see the real face beyond the later-created touristic image of the city, the route was directed towards the places where poor people and a great number of Turkish immigrants live. The group members found out that; although certain regions in the city were restored, the historical Bazaar, the central market place and the circumscribing public areas still needed to be repaired and equipped with necessary sanitary services. Besides, the

touristic places did not seem much glossy and chic as the people are accustomed to see in some developed countries. It was possible to identify only minor decorative changes as the expected economic improvement did not take place even after the Ledra Gate opening in 2008. On the other hand, the buildings in neighboring areas needed not only critical renewals but also widely handled site improving projects. The inhabitants living in these areas are economically weak to afford proper restorations that may make existing buildings more suitable for their current needs. In some cases, they are legally not allowed to add or subtract some parts of the buildings. Thus, they choose to make cheap and ephemeral changes that will solve their problems at least for a short period.

Fig. 1: Attachment (+), by the author

These people have built many different structures in the city; a room beside the house or a patio in front of it, an extra story to the roof terrace of their apartment block, doors and windows to the elevation of the Ottoman house and attached shades, stairs, a door to the garden wall and even a kitchen counter to the wall of the adjacent building as well as the water tanks and antennas.

The attachments enlarge and/or rearrange the inner space, give shade or inversely provide light, keep the inner space secure, define the entrance, facilitate cooking and emphasize certain meanings and values. According to the workshop group, they come out as the spatial interpretations of the dwellers and better to be accepted as the first layer of attachments (+).

Fig. 2: Attachments (+), by Huriye Gürdallı

Fig. 3: The roof terraces of the buildings are the heavens of attachments, by the author

Especially the areas adjacent to the wall segments, along to the Buffer Zone convey the traces of contradictions between the two communities. The visitors looking across from the upper floors towards the Dead

Zone realize the concrete effects of the difficult life experiences openly when they see the barricades made of sand sacks, the segments of the Wall built with barrels, barbed wires, piled briquettes and the bullet holes on the walls.
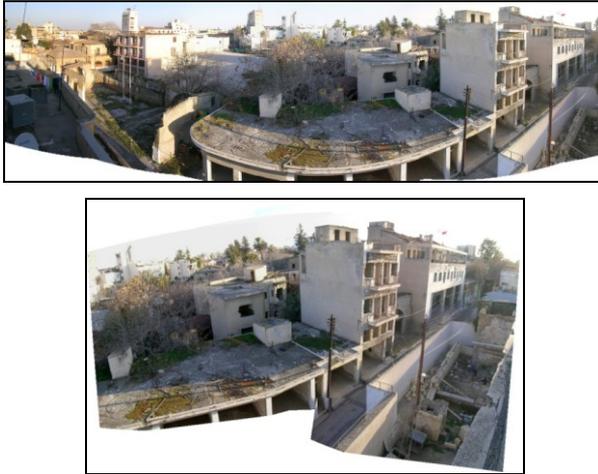
Fig. 4: The Buffer (Dead) Zone, by the author

In this context, the participating students defined the following as the critical concepts: connection, communication, to be aware of, to be acquainted with, recognition, understanding, interaction, to be restricted and confined. The reason was that, at the end of discovering and learning process, they affirmed that the removal of the restrictions and the establishment of the effective communication can be the only way of producing solutions to the problems of the city.

The projects produced during the workshop cannot simply be categorized as architecture or art but rather can be subjected to a loose classification. The projects 'Target' and 'Bear', being mere signs that draw attentions to the psycho-socio-spatial consequences of the war in Nicosia, have strong socio-political discourse and a special aesthetic value. They coexist with the buildings and include spatial dimensions.

Target: It was designed as a sign. The bullet holes on the walls of the buildings, the barricades and the military cabins along the Buffer Zone stimulated the idea. It was discovered that any person and any building, no matter who s/he and how valuable it is, could be assumed as a target in wars. The student proposed to locate the work on the buildings at different places in the city in order to get an echoing effect.

Fig. 5: Target, by İpek Özmen, graduate student

Bear: The apartment block close to the Wall was exposed to heavy shooting. After many years, the traces of the war can still be observed through the bullet holes on the side wall of this three storied building. The proposal urges people to think on the causes of contradictions in a playful manner and indicates the absurdity of wars.

Fig. 6: Bear, by Fatih Güneş, undergraduate student

Fake Passage: This project is somewhat different from the former ones. The proposed box envelops a space and lets the visitors enter inside. As this space is full of meanings, it may be useful for mental and spiritual enrichment rather than everyday use. The Wall bisecting the city prevents people from passing to the other side and blocks communication with neighboring communities though they share many social and cultural characteristics. This unit, installed in front of the Wall segment, was proposed as a passage that one enters to reach to the 'other' and comes too close but has to turn back without meeting. It was designed to emphasize the negative psycho-socio-spatial effects of being confined.
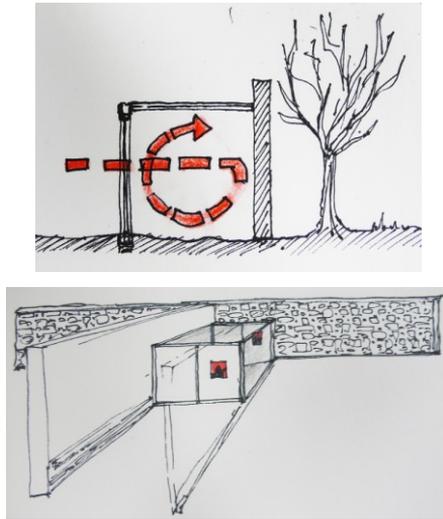

Fig. 7: Fake Passage, by Dilara Has, graduate student

Chance: Being a habitat that can be located anywhere in the city, this additional space, designed in the form of a dice, can be used singularly or together with another architectural body. It is a mobile unit and may be a remedy for the people who have become exhausted with inevitable temporariness and mobility of the contemporary overdeveloped worlds. Shaking and rolling the dice will create various chances for them. This project encourages the generation of new ideas for the accommodation of the urban nomads that certainly will gain more importance in the future. However, Chance akin to the structures that poor, discriminated and displaced people add into cities in order to cover some of their spatial needs. Instead of merely being a work of a utopian, it has an applicability potential and can be industrially manufactured.
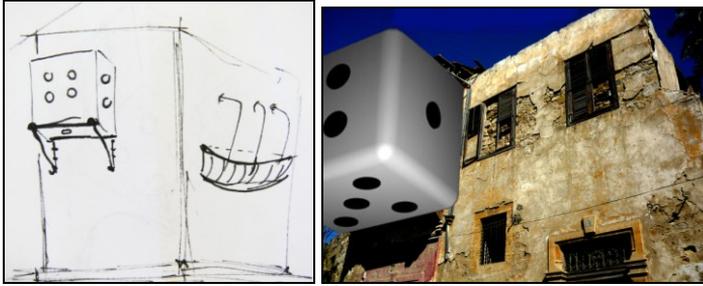
Fig. 8: Chance, by Ömer Akdeniz, undergraduate student

Cavity and Fill: The project responds both to the present and the future needs in urban areas. Both Chance and Cavity and Fill projects direct people to think over the building stock in abandoned sites of cities and suggest different ways of reusing them. At this occasion, empty and left over, old building was full of rubbish, objects and materials thrown away by the workshops around. The student decided to fill the cavity of this ruined but beautiful building with a steel box offering a multipurpose space for dwelling, working etc. This project suggests the reuse of the existing building as well as giving an idea about the reanimation of a dilapidated area in a diverse way. Besides, a structure that has distinctive aesthetic values can be considered as a symbol of an emerging community.

Fig. 9: Cavity and Fill, by Dilara Has, graduate student

The last two projects add an additional futuristic dimension to the others. They belong to future more than today and seem to be the products of optimistic imaginations, hopes of happily organized societies and spaces.

Eye: Giving the impression of an enormous creature, a spaceship ported over a building, the project 'Eye,' provides the opportunity of

watching and discovering the 'other.' Made of a steel structure and having a futuristic style, this transportable body also gives the chance of dwelling at extraordinary points of the city.

Fig. 10: Eye, by Ayça Şen, undergraduate student

Journey -Between Different Times and Spaces: The elevated town, composed of differently sized units that are located at both sides of an elongated street lies adjacent to the Wall. In this neutralized settlement, people find the possibility of living in an alternative way, away from the mundane problems. They can either build visual or direct contact with people living in both sites. This utopian world stands next to the UN controlled Buffer Zone and creates a secondary sublimated area in which the people can live happily.
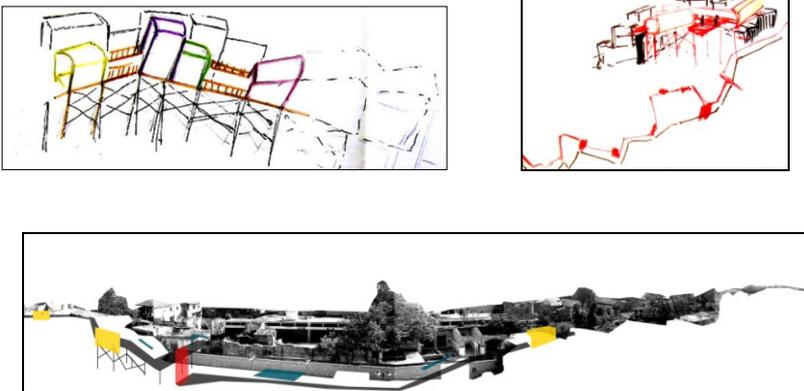

Fig. 11: Journey Between Different Times and Spaces, by Berna Göl, graduate student

Conclusion

The attachments take shape in the third space where the discourses are structured upon the following issues: deterritorialization, loss of identity, standardization, and racial, ethnical, religious and class discrimination. Thus, focusing on the discomfort of the marginalized people, -others- primary ideas are proposed and some projects are conceived. The attachments produced in this account get structural support, energy from the bodies that they are attached to and/or benefit from their formal codes while they also reveal the problems of the main structures like the prostheses which enable and protect the body though at the same time expose its disability.

Using the advantages of developed construction and communication technologies, the contemporary designers create unusual objects/structures, additional bodies in the cities. They believe that people will find the chance of adjusting themselves to the new conditions with these light, small, demountable and mobile structures which sometimes look as if they are spaceships or gigantic robots. Today, they may accommodate the people who need support for finding ways of overcoming the urgent problems in the cities but also have the potential of fulfilling their future requirements, e.g. the need for more accurate information and easier communication. With their artistic quality, attachments contribute to the dilapidated and devaluated cityscapes in a special way. For this reason, they may also draw the attentions of tourists, entrepreneurs and some specialists, although they are not the specifically created for increasing the imaginative attraction of cities or improving economic conditions as the new commodities of late capitalism. On the contrary, attachments are the symbols of the struggle and hope of the people in need of stabilizing their positions and gaining power against the dominants. However, their symbolical values exceed their practical benefits to a great extent.

At many parts, the walled city of Nicosia, inhabits a number of Turkish immigrants. Marginalized because of the economic and cultural differences, these people have established an enclave-habitat by settling in devastated buildings. In order to provide comfort that is reachable with minimum expenses they have added some objects/structures to the buildings and to their environments. This first layer of "attachments +" enable them -strangers of the city- to survive in the difficult city conditions. They give psycho-social-spatial support and the chance of being economically more productive.

During the workshop study, the students found the chance of better learning the characteristics of the architectural structure in the walled city of Nicosia. They observed the socio-spatial behavior of the inhabitants and even communicated with some of them. This direct contact taught them a lot and pushed them to enquire many questions about the policies and decisions on architectural heritage, socio-cultural status of the people living in historical buildings and their spatial interventions as well as the contemporary living conditions and the emerged issues in the developed world cities. They discussed on the people who are deterritorialized and discriminated due to various reasons but struggle to hold onto the city life. In this regard, the students brought forth many ideas and conceived some projects to produce the objects/structures - prostheses in the third space- that will remedy the present and future problems of others, the suffering people. This study helped them not only to enhance their knowledge but also gave the students a different design experience.

Notes

[1] Hatice Kurtuluş, Semra Purkis, "Türkiye'den Kuzey Kıbrıs'a Göç Dalgaları Lefkoşa'nın Dışlanmış Göçmen-Enformel Emekçileri" *Toplum ve Bilim,* 112, 2008: 60-100.

[2] Kurtuluş, Semra Purkis, "Türkiye'den Kuzey Kıbrıs'a Göç Dalgaları.

[3] The workshop, "Attachment ++" was designed by Assoc. Prof. Dr. Aytanga Dener, a lecturer in Istanbul Technical University (ITU) while she was working as a visiting faculty in Cyprus International University (CIU) in 2008-2010 with her colleagues, Dr. Huriye Gürdallı, Near East University (NEU), Azmi Öge (CIU), Nezire Özgece (CIU) and Meray Taluğ (CIU).

[4] Three graduate students from Istanbul Technical University (Berna Göl, Dilara Has and İpek Özmen) and ten undergraduate students from Cyprus International University, Department of Architecture (Ömer Akdeniz, Şeyda Altuntaş, Ceren Ateş, Nazan Cengiz, Uğur Erden, Fatma Eryiğit, Fatih Güneş, Fikret Metin, Ayça Şen, Büşra Uzun,) under the supervision of two instructors, Dr. Huriye Gürdallı from Near East University and the Assoc. Prof. Dr. Aytanga Dener (author of this paper) worked in the workshop, "Attachment (++)".

[5] Sennett, Richard, "Capitalism and the City," in *Cities for the New Millenium*, eds. Marcial Echenique and Andrew Saint, New York: Spon Press, 2001, 15-22.

[6] Edward W. Soja, "Thirdspace: Expanding the Scope of the Geographical Imagination" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday* ed. Alan Read, New York: Routledge, 2000, 13-30.

7 Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real -and- Imagined Places,* Massachusetts: Blackwell 1996.

8 Marc Augé, "Non-places" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday* ed. Alan Read, New York: Routledge, 2000, 7-13.

9 Alan Read, "Introduction Addressing Architecture, Art and the Everyday" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday* ed. Alan Read, New York: Routledge, 2000, 1-7.

10 Ton van Gestel, "Introduction," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Melis, Liesbeth, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 7-13.

11 Olof Koekebakker, "It is not the Last Word You Are Adding, But the First Word of the Next Stage An Interview with Peter Kuenzli," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 30-35.

12 Giampiero Bosoni, "Parasitic Architecture," *Lotus, Viral Architecture*, 133, 2008, 118-129.

13 Bosoni, "Parasitic Architecture", 118-129.

14 Ton van Gestel, "Introduction," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 7-13.

15 Gijs van Denen, "The Art of Unsettled: Mobile Architecture and Its Political Surplus Value," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 14-19.

16 Denen, "The Art of Unsettled

17 Allen Jennifer, "Portrait of the Artist as an Architect" in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 180, 167-186.

18 Jennifer, "Portrait of the Artist as an Architect". The term, 'esthétique relationelle' is suggested by French critic and curator, Nicolas Bourriaud for interactive and performance art and it presents series of open relations.

19 Helen Castle, "Editorial," in *Art+ Architecture* ed. Ivan Margolius, *Architectural Design,*. *73*: 3, 2003, 4-5.

20 Jes Fernie, "Concrete Relationships Artists and Architects in Collaboration" in *Art+ Architecture* ed. Ivan Margolius, *Architectural Design, 73*: 3, 2003, 101-106.

21 Helen Castle, "Doing as Understanding an Interview with Will Alsop" in *Art+ Architecture* ed. Ivan Margolius, *Architectural Design, 73*: 3, 2003, 77-85.

22 Allen Jennifer, "Portrait of the Artist as an Architect" in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, (Rotterdam: NAi-Netherlands Architecture Institute, 2003, (167-186) 180).

23 Giacomo Borella, "The Work Addition For an Architecture of Manipulation," *Lotus, Viral Architecture, 133*, 2008, 52-57.

[24] Hans Ibelings, "Mobile Architecture in the 20th Century," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 148-166.

[25] Ivan Nio, "From Clusters to Smallness Flexible and Temporary in Leidshe Rijn," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 20-29.

[26] Gijs van Denen, "The Art of Unsettled: Mobile Architecture and Its Political Surplus Value," in *Parasite Paradise: A Manifesto for Temporary Architecture and Flexible Urbanism* ed. Liesbeth Melis, Rotterdam: NAi-Netherlands Architecture Institute, 2003, 14-19.

[27] Krzysztof Wodiczko, *Critical Vehicles: Writings, Projects, Interviews,* Massachusetts: MIT-Massachusetts Institute of Technology, 1999.

[28] Wodiczko, *Critical Vehicles.*

[29] Nabeel Hamdi, *Small Change: About the Art of Practice and the Limits of Planning in Cities,* London: Earthscan, 2004.

[30] See *supra* n.3 and 4.