

Adaptive Reuse of Nicosia International Airport as an Example of Common Modern Heritage of Cyprus

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ABSTRACT

While this study examines the modern architectural heritage of Cyprus through the examples of Modern architecture on the island, it also emphasizes the potential of the Nicosia International Airport Terminal Building (NIAT), which remained in the ‘Buffer Zone’ after various political conflicts, to be a modern architectural heritage. Modernist style is examined first through pioneers of architecture, interior space and furniture designs, and later modernist buildings are examined in different regions of Cyprus in different periods of Cypriot Modernism which, within the scope of this thesis, is divided into two as before and after 1960. The determination of this breakpoint was decided with the declaration of Independence of Cyprus in 16 August 1960, as it provided the island the chance for spiritual, architectural and economic development. The study provides both evidence about Modern Architecture in Cyprus between 1930-1960 and 1960-1980; and also gives information about the characteristic features of the period.

The NIAT building, which can be accepted as a symbolic element of the shared history of the Cypriot communities, is currently abandoned and has only restricted access since 1974. One of the main purposes of this thesis is to present potential functions towards a future re-opening of the terminal building to the common use of the Cypriot communities within a re-unification scenario in Cyprus. This study aims to lay the groundwork for the revitalization of the building in order to ensure the sustainability of the common culture of the Cypriot’s. The focus of this research is on the NIAT building within the Nicosia International Airport Complex (NIAC) in order to preserve and sustain a potential cultural heritage building. All data and analyses

which are directly or indirectly related to this building, have contributed to an ‘elimination matrix’ in order to propose the most appropriate functions for NIAT.

Keywords: Adaptive Reuse, Modernist Architecture in Cyprus, Modern Heritage, Common Architectural Heritage, Nicosia International Airport

ÖZ

Bu çalışma, Kıbrıs'ın kültürel Modern mirasını, uzun yıllar birçok medeniyete ev sahipliği yapmış adadaki Modern mimari örnekler üzerinden incelerken, Kıbrıs'ta çeşitli çatışmalardan sonra 'Ara Bölge'de kalan Lefkoşa Uluslararası Havalimanı Terminal Binası'nın (LUHT) modern bir mimari miras binası olma potansiyelini de vurgulamaktadır. Modernist üslup, önce mimarlık, iç mekân ve mobilya tasarımındaki öncüler üzerinden incelenmekte; daha sonra Kıbrıs'ın farklı bölgelerinde ve bu tez kapsamında 1960 öncesi ve sonrası olmak üzere ikiye ayrılmış olan, Kıbrıs Modernizminin farklı dönemlerinden modernist yapılar üzerinden incelenmektedir. Bu kırılma noktasının belirlenmesi, adaya manevi, mimari ve ekonomik gelişme şansı vermesi nedeniyle 16 Ağustos 1960'ta Kıbrıs'ın Bağımsızlık Bildirgesi ile karar verildi. Çalışma, Kıbrıs'taki 1930-1960 ve 1960-1980 yılları arasında Modern Mimari hakkında veriler sunmakta ve dönemin karakteristik özellikleri hakkında bilgi vermektedir.

Kıbrıs toplumlarının ortak tarihinin sembolik bir unsuru olarak kabul edilebilecek LUHT binası şu anda terk edilmiş durumda ve 1974'ten bu yana sadece kısıtlı erişime sahiptir. Bu tezin ana amaçlarından biri, Kıbrıs'ta olası bir yeniden birleşme senaryosu kapsamında, terminal binasının gelecekte Kıbrıs toplumlarının ortak kullanımına yeniden açılmasına yönelik potansiyel işlevleri sunmaktır. Bu çalışma, Ada'nın iki toplumunun ortak kültürünün sürdürülebilirliğine katkı koymak için yapının yeniden canlandırılmasına zemin hazırlamayı amaçlamaktadır. Bu araştırmanın odak çalışma alanı, potansiyel bir kültürel miras binasını korumak ve sürdürmek için Lefkoşa Uluslararası Havaalanı Kompleksi (LUHK) içindeki LUHT binasıdır. Bu bina ile doğrudan veya dolaylı olarak ilgili tüm veriler ve analizler,

LUHT Binası için en uygun işlevleri önermek için önerilen bir 'eleme matrisi'ne katkı oluşturmuştur.

Anahtar Kelimeler: Uyarlanabilir Yeniden Kullanım, Kıbrıs'ta Modern Mimari, Modern Miras, Ortak Mimari Miras, Lefkoşa Uluslararası Havalimanı

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Chapter 1

INTRODUCTION

Cyprus was an island of mixed societies including Turkish Cypriots and Greek Cypriots as two major communities. Common aspects are seen in the culture, society and architecture. Even when the island is split in two in 1974 owing to various conflicts, their connection in cultural heritage endures as cultural heritage buildings are the heritage of the common community, no matter which side of the island they are located. As mentioned in ICOMOS (1999), A storyline of people's historical and cultural development through time is transmitted by cultural heritage, a tangible and deeply moral endowment thus to ensure the sustainability of the common culture, the cultural heritage of the Island must be preserved. Following the island's independence in 1960, architecture began to represent the people's fresh perspectives. As this time falls under the middle of modern era, the Modern Architectural period and its works are of great importance for Cyprus. Nicosia, the capital of Cyprus, has the 'Nicosia International Airport' in Nicosia Buffer Zone, which is one of the representative buildings of the bi-communal life of Cypriots before the division of island into two zones in 1974. The building which is very valuable for both communities in historical, architectural, symbolic and social terms, is a potential common Modern heritage building of the Island.

After the division, most of the buildings that were alive back then, were abandoned. While some buildings have been reused on both sides of the Island, some

of them are still without a function. The buildings in the Buffer Zone remain abandoned with a very limited access, only by special permission from UN.

Cultural heritage conservation and if possible, adaptive re-using them plays an important role in keeping buildings alive and reintegrating them into society. Therefore, within the scope of the purpose of this study, proposing a new function to the Nicosia International Airport Terminal (NIAT) building and re-functioning it creates a basis for steps that will extend the life span of the potential heritage building. At the same time this study aims to lay the groundwork for the revitalization of the building in order to ensure the sustainability of the common culture of the two communities.

1.1 Research Problem

Due to the political conflict, Nicosia became a divided city in 1974, and the formerly flourishing commercial district had become a ghost town (Panteli, 2005). Additionally, Nicosia International Airport became part of the Buffer Zone controlled by the United Nations. Few attempts were made to reuse the building, however agreement on the subject remained beyond reach (UNFICYP, 2022).

According to UNFICYP (2022), so far the airport terminal is not completely functioning except for being utilized as the headquarters of the United Nations Peacekeeping Force in Cyprus and one of the sites for inter-communal peace talks. Since it has no other functions for now, both Turkish and Greek people have limited access to the building that is such a representative of the common past of the Cypriot communities. The inaccessibility of a building that is so important to both societies can cause the building to be deteriorated in an irreversible way.

1.2 Aim Of The Study

The aim of the study is to propose the most appropriate functions and the adaptive design approaches in line with the spirit of the Nicosia International Airport Terminal building in the Buffer Zone, Nicosia, Cyprus. It also aims to emphasize the need to focus on NIAC and NIAT building both to keep a potential cultural heritage alive and to lay the groundwork for reconciliation in Cyprus. The findings of this study, which are the result of many analyses made, aim to guide researchers and designers in a possible state of conflict resolution in Cyprus or opening the NIAT building for the common use of the two communities in the future.

1.3 Methodology

This study is based on the method of collecting, evaluating, documenting and analysing obtained information in order to grasp the main aim of the thesis. Conservation and adaptive re-use concepts, approaches and principles were analysed according to the objectives of the thesis, which is restoring and sustaining building's heritage significance while also ensuring its survival.

The data collected through the examinations made in the field of cultural heritage, focused on Modern Heritage, Modern architecture characteristics and Modern Architecture in Cyprus. This systematic review facilitated the analysis of the NIAT building. Based on the collected information, investigation of data from Press and Information Office (PIO) and United Nations Peacekeeping Force In Cyprus (UNFICYP) archive, drawings of NIAT building obtained from Cyprus Ministry of Transport, Communications and Works, on site observation and also the analysis made on modern heritage and architecture, it was possible to understand and document the historical background and current condition of the building, the time it was built and used, its construction technique and its spatial organisation.

By examining all these data and determining the cultural heritage values of the building by analyzing the information obtained from various sources; few functions were listed to find the most suitable function for NIAT building. In the scope of this study, an elimination matrix was formed in order to serve this purpose. The fact that the NIAT building is located in the last divided capital of the world and the still existing political conflict, has led to the development of a unique method. The proposed functions were divided into two as those that can be main function or supportive function. Some suggestions can be seen to meet both. Other criteria taken into consideration while using elimination matrix were, accessibility, intervention level and continuity of the significance of the proposed function.

As a result of the eliminations, four scenarios with one main function and a supporting function was presented. The functions that can be suggested in the eliminations based on mentioned criteria have been reduced and made more concrete. The remaining functions from elimination were paired with each other as one main function and auxiliary function/s which can work together.

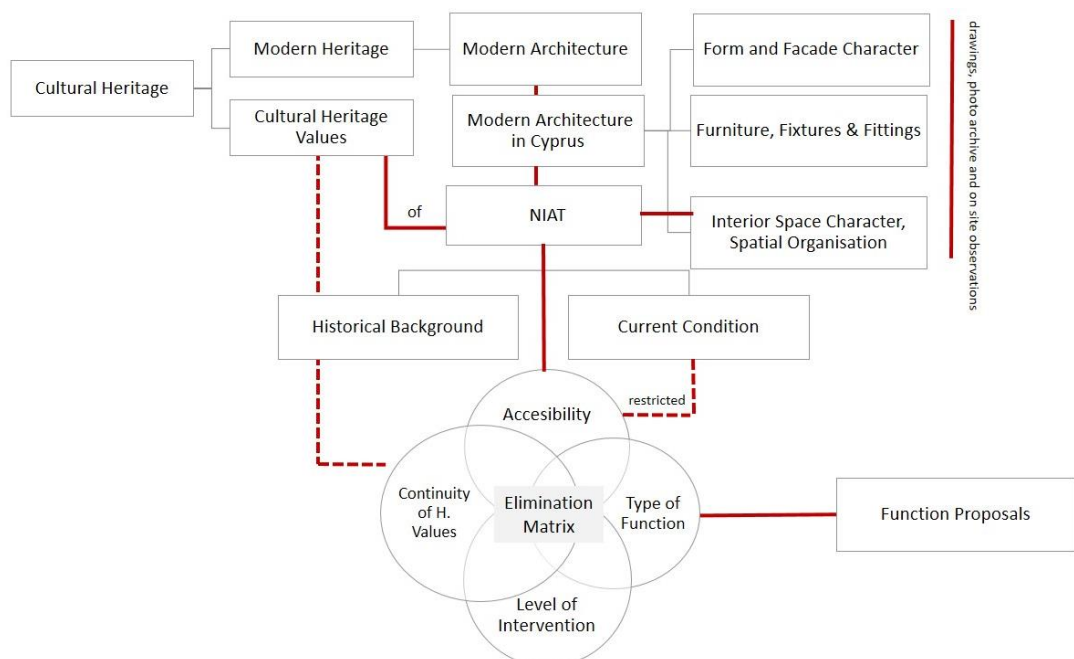


Figure 1: Structure of the Methodology

1.4 Limitations Of The Study

While this study deals with cultural heritage and its values, it mainly have emphasis on modern heritage buildings. This study will only focus on Nicosia International Airport building (NIAT) in the Buffer zone, Nicosia, which is one of the important examples of modern architecture in Cyprus.

The renewal and/or adaptive re-use of airports that have become inadequate or abandoned for various reasons can be seen in many examples around the world such as the Dallas/Fort Worth International Airport Terminal renewal (URL *). Most renovations are the expansion and improvements of airport terminals. The NIAT building, which was originally intended to serve as an airport, has not been considered for re-use of the same function. The reason for this is that the capacity of the existing building would be insufficient for today's needs.

The NIAT building is of emotional importance for the two divided societies and it is an important factor that the proposed functions will respect the bicommunal culture and emotions. Whilst also the old terminal building and the complex itself is also very valuable, this study will focus on the new terminal building which was built in 1968 as it is a potential modern architectural heritage of Cyprus. All analyses are directly or indirectly related to this building.

Entrance to the building is not allowed due to the condition of the building related with health and safety, therefore certain analyses were conducted solely on the building's exterior, without stepping inside. Interior space analyses were carried out using public videos taken by visitors when the building was in better condition; public videos in Youtube; indoor photography from outside through the openings; and the photo archive of UNFICYP and Press and Information Office (PIO) which were used with permission.

1.5 Significance Of The Study

This study seeks to offer guidance for researchers in interior design and renovation interface while proposing the most appropriate functions and the adaptation design approaches for new use of the building. In addition, the findings of this study aim to guide researchers and designers in a possible state of conflict resolution in Cyprus or opening the NIAT building for the common use of the two communities in the future. The function suggestions that emerged as a result of the method applied in this study are applicable to similar cases; and can be used to propose and reuse many modern architectural heritage in other conflict zones.

1.6 Structure Of The Study

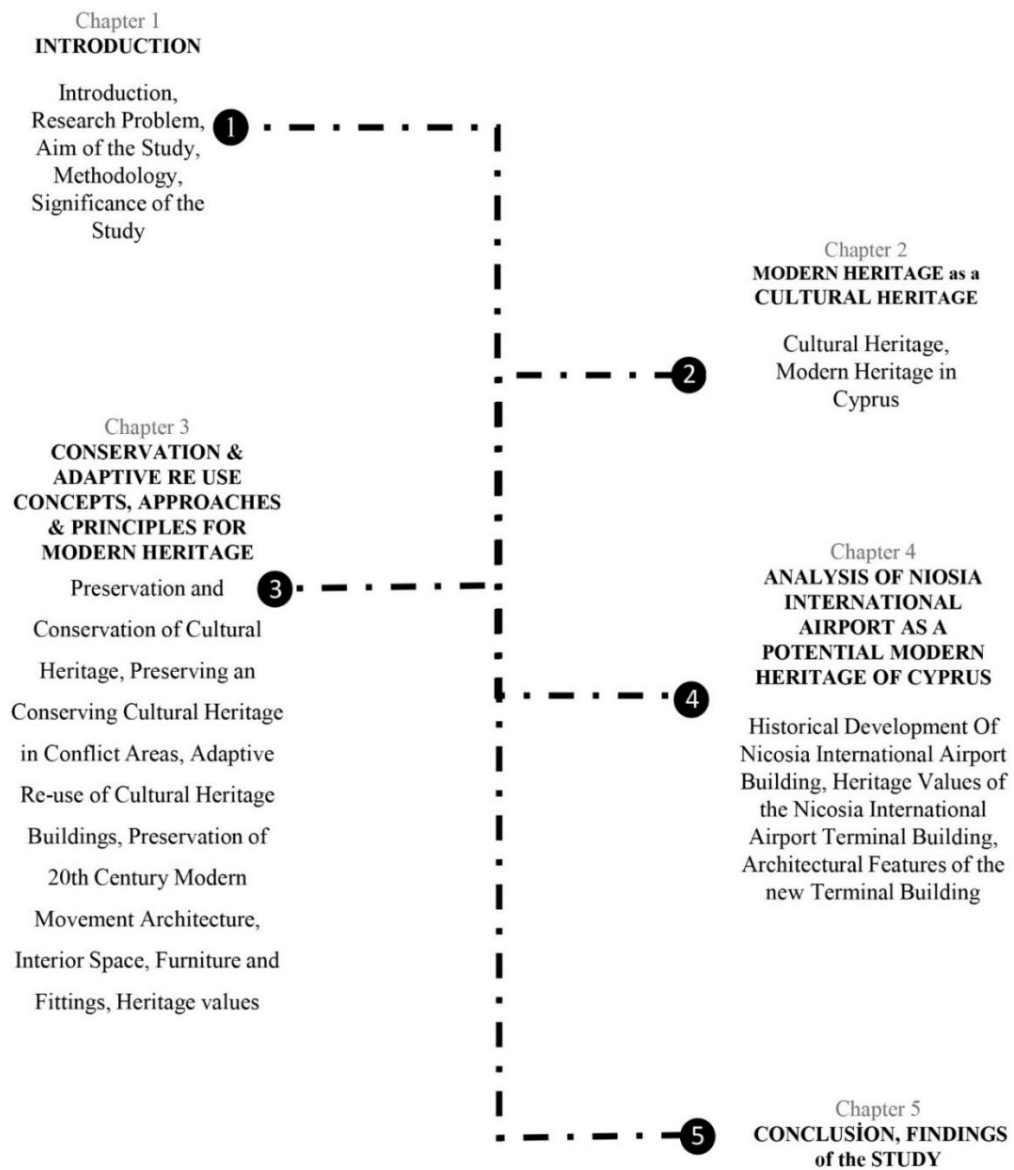


Figure 2: Structure of the Thesis

Chapter 2

MODERN HERITAGE AS A CULTURAL HERITAGE

This section of the research contains information on cultural heritage as well as a classification schema shown in Figure 3. Since the Nicosia International Airport, which is the focus of the study, is considered as the potential modern heritage of Cyprus within the scope of this study, architectural issues on modern movement in Cyprus are highlighted in this chapter. While mentioning tangible and immovable heritage of Cyprus in general, the main focus of the study is on modern heritage in particular.

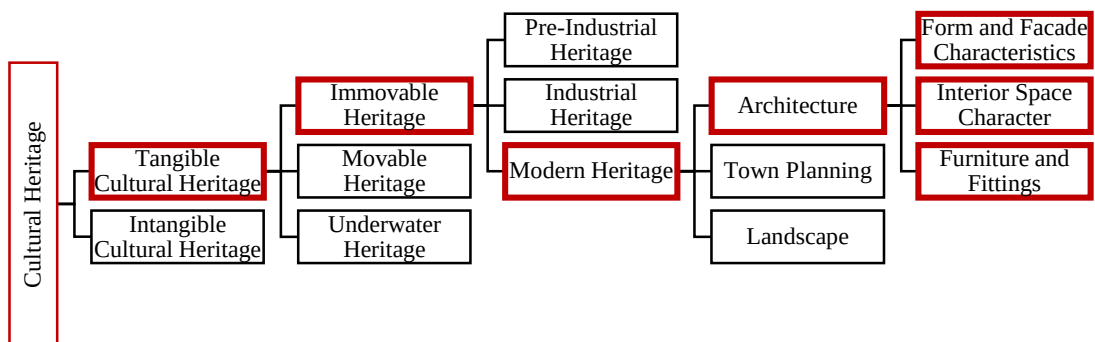


Figure 3: Classification of Cultural Heritage (Adapted and Improved from UNESCO, 2003; ICOMOS 2011; ICOMOS 2014; Marzouk, 2018; (URL 1).

2.1 Cultural Heritage

Cultural heritage is a storyline of people's historical and cultural development through time (ICOMOS, 1999). United Nations Educational, Scientific and Cultural Organization (UNESCO) states that cultural heritage is the complete body of tangible symbols that transmitted by the past to each society and, by extension, to all of

humanity in Draft Medium-term Plan 1990-1995: General Conference (UNESCO, 25, 1989, p.87).

Heritage is something ancestral to a society that reflects past life and have the potential to open doors towards the past. They provide a framework for future generations to carry on their ethnicity. Cultural heritage symbolizes a shared identity and a sense of belonging to a community (Franchi, (2015). When a heritage building is abandoned and remained unused, it cannot be more than just a work of art that is slowly being destroyed in front of its society, but causing a piece of history of a community to vanish (Nilson and Thorell, 2018). As a result, it becomes one of the elements that weakens communal commitment.

Types of cultural heritage can be examined in two categories as tangible and intangible heritage. Intangible elements, as with other heritage aspects, reflect and define a society's identity (Willis, 2014, p. 145-181). Baker (2013), mentions that customs, beliefs, rituals, ceremonies, traditional practices, social norms, and arts, crafts, music, political and ideological ideas that shape culture and history are all examples of intangible cultural heritage in Information Literacy and Cultural Heritage. UNESCO signed a convention for protection of intangible cultural assets in 2003 as a first step toward preserving intangible cultural heritage. (UNESCO, 2003; Keitumetse, 2006).

On the other hand physical artefacts, which are developed, preserved, and transferred traditions in a community are referred to as tangible cultural heritage (URL 2) and it has its own subdivisions; Immovable, movable and underwater heritage are the three types of tangible cultural heritage (see Figure 3). Immovable cultural heritage sites include hundreds of historic buildings and towns, sites, important archaeological sites, and works of monumental sculpture or painting (Britannica, 2021).

In this chapter, immovable cultural heritage is going to be investigated under three subtopics: 1) Pre-industrial Heritage, 2) Industrial Heritage and 3) Modern Heritage.

As the main focus of the study covers a potential modern heritage building in Cyprus, future sections in this chapter introduces the subject of modern heritage in Cyprus after giving general information on ‘Pre-industrial’, ‘Industrial’, and ‘Modern Heritage’. In order to achieve the purpose of explaining modern architectural heritage and characteristics of modern heritage in Cyprus, different examples from most populated areas of Cyprus at different periods were given. The periods were divided into two parts to examine the state of modernist architecture in Cyprus.

2.1.1 Pre-Industrial Heritage

Places with historic significance and heritage values are usually known as historic heritage. Whether there are any historic or academic significant sites or facilities which includes fortifications, historical burials, dolmens and archaeological sites (Heritage Classifications 2006), ruins, historic buildings, sacred sites, historic cities that deserve to be remembered, show human activity, life style, settings from the past and give substantial proof of society's evolution, they are considered as heritage (Harrison, 2010).

Architectural heritage can be considered as an ‘item’, with its features serving as witnesses to the societies, people, and events that took place during the building's lifespan (Brusaporci, 2020). In this study, pre-industrial immovable heritage refer to cultural heritage structures built before the industrial revolution that reflect a society's cultural characteristics and values.

2.1.2 Industrial Heritage

Industrial heritage refers to the physical remains of the history of technology and industry, such as manufacturing and mining sites, as well as power and transportation infrastructure (Douet, 2016). Industrial heritage covers a wide range of topics, including ironworks, industrial sites, landscapes, buildings and architecture, factory, machinery and equipment, and other artefacts related to the production process and construction, along with residential, manufacturing settlements, and documentation of the industrial society (TICCIH, 2022).

The industrial revolution, or the sudden rise in production driven from the arrival of the factories and the machinery throughout the eighteenth century, reshaped the world's entire appearance (Giedion, 1959, p.163). The Industrial Revolution profoundly modified landscapes and life styles (Falser, 2001). From the late 18th through the 20th centuries, historic industry buildings and infrastructure reshaped Europe's cities (Oevermann 2018). The evolution of modern industry is primarily material in nature. However, industry subconsciously generates new capabilities of expression and new possibilities of experience by embracing its material desire (Giedion, 1959).

An area's industrial heritage is a part of its cultural heritage since it is a component of its culture and provides a documentation of progressive development and technological achievements. “*Historical sites, their architecture, and machinery provide evidence of the past and are spatial resources for urban development*” (Oevermann 2018).

Many industrial architectural buildings were abandoned due to wars, migrations and so on. The ignorance of the architectural and cultural value of these industrial buildings has led to their disappearance over the years. The International

Committee for the Conservation of the Industrial Heritage (TICCIH) is an organization committed to the worldwide preservation and conservation of industrial heritage (Smith, 2012).

2.1.3 Modern Heritage

UNESCO (2003, p.4), defines modern heritage as “*architecture, town planning and landscape design of the 19th and 20th centuries*” in Identification and Documentation of Modern Heritage. On the other hand, Documentation and Conservation of Modern Movement (DOCOMOMO) defines the scope of modern heritage as “*the products that do not have historical references and that contain modern design principles based on function, technique or spatial conditions instead of ornament and decoration*” (Sharp, 2000; Polat & Can 2008). Since this definition is not decisive enough, nowadays the conditions of a built work to be evaluated based on the DOCOMOMO criteria is defined as “*It must have been designed and constructed during the Modern Period, the duration of which we define as roughly the 1930s to the 1980s.*” (DOCOMOMO, 2020). This heritage classification includes buildings, sites, urban planning areas, and landscape settings, extensions to existing buildings, interior organisations, furniture, and industrial products of various scales that integrate the functionality and technological innovations of modernism.

Due to a lack of legal protection and a lack of public recognition, modern heritage is considered especially vulnerable (Oers, 2003). Therefore, it should be protected. Ways to preserve and conserve modern heritage and other cultural heritage values will be discussed in the next chapter.

2.1.3.1 Modern Architecture

Modern architecture or modernist architecture was born with the idea of ‘form follows function’ (URL 3). Functionalism requires a full rejection of previous

decorative motifs in favour of a more rapid reaction to ratio, form and texture (Savage & Friedmann, 2022).

It is also related to International style or International Modernism. The architect Louis Sullivan, who designed the buildings at the 1893 World's Fair in Chicago, was the inspiration for this concept (Thomann, 2022). For modernist architects, this phrase has become a guiding key force (Thomann, 2022). Frank Lloyd Wright, Frank Gehry, Le Corbusier, Ludwig Mies Van Der Rohe, Philip Johnson are some of the first names that come to mind when it comes to modern architecture. According to Ali (2018, p. 4), modern architecture includes “*The functionality of Luis Sullivan “form follows function”, the simplicity and economic approach of Ludwig Mies Van Der Rohe “less is more” and the openness, formality and abstraction of Le Corbusier “mass and surface are the elements by which architecture manifests itself”.*



Figure 4: Villa Savoye by Le Corbusier, France, 1929-1931 (Gudkova and Gudkov, 2017, November, p. 3).

Simple geometric shapes, light, plain surfaces that have been totally cleansed of compulsory ornamentation, open interiors, and a visibly weightless aspect created through the use of cantilevered structures are the most prominent features of

International Style architecture. The most common building materials are glass and steel, in combination with reinforced concrete (Britannica, 2022).



Figure 5: The Farnsworth House by Mies van der Rohe, US, 1945-1951 (URL 4).

Modern architecture is simple in form, clear in plan and functional in design. The emphasis is on the plain character of the materials, mainly concrete, which is usually displayed in its most simple form. Dedication to industrial processes and equipment, as well as conviction in the revolutionary power of design, were all elements of the modernist movement (URL 5).



Figure 6: Frank Lloyd Wright, Fallingwater (Kaufmann Residence), 1935-1938 (URL 6).



Figure 7: Frank Lloyd Wright, The Solomon R. Guggenheim Museum, 1943-1959.
(URL 7).

2.1.3.2 Modern Interior Architecture And Furniture

According to Madrid & Delhi Document, Understanding the architectural background of the twentieth century requires defining and evaluating each component of the heritage site, including the interior spaces, fixtures, and artwork (ICOMOS, 2017). The program of modernism focused on space as the most important part of architecture and architectural space is defined not just by fixed building masses, but also by dynamic human activity that occurs within the space (Gudkova and Gudkov, 2017). By examining the most of modernist architects' works, such as furniture design, residential design and town planning, the sharing of achieving social aims can be recognized (Lu, 2012; Bilsel, 2017).

According to Sigfried Giedion (1959) modern individualism finds its artistic equivalent with the introduction of perspective. Every element of a viewpoint representation is linked to the individual spectator's unique point of view (Giedion, 1959, p. 31). Modernism also in literature sought to accurately portray the world not as it is but as humans actually experience it (URL 8).

For Le Corbusier, a well-known modernist architect, it was always obvious that the designer had to focus on people. (Le Corbusier – a unique personality 2020) His design concepts cover the following aspects: Pillars, roof garden, open floor layout, large openings, and open facades (URL 9).

According to Ceylanlı (2008), the pillars, which are often referred to as the supports or columns, raise the building to create an open space and enable the interiors to be designed without the constraints of framed structure. She highlights how the ground plan's open form allows the interior and exterior areas to flow into one another and how the garden at roof makes the building apparent from above and open façades with the horizontal windows openings for the vista (framed outside view). These are five of Le Corbusier's well-known architectural concepts (Ceylanlı, 2008). Francesco Barromini also aimed to lead the flow of a design from the interior to the exterior space, which was foreseen as a concern of modern architecture (Giedion, 1959, p.155).

The concept of freedom was used by modernist architects to achieve spatial linkages of human movement and activity which formed by the existence of continuous interior areas and transformable boundaries (Gudkova and Gudkov, 2017) additionally furniture. According to Bilsel, Modernist architecture broke traditional constraints and gave ornamentation a fresh look (Bilsel, 2017). Ornamentations became focused with functionality, and because a space served several functions, it was usually irregular in layout and impractical to handle as a component in the traditional approach (Friedmann and Savage, 2020).



Figure 8: Walter Gropius' House (URL 10).

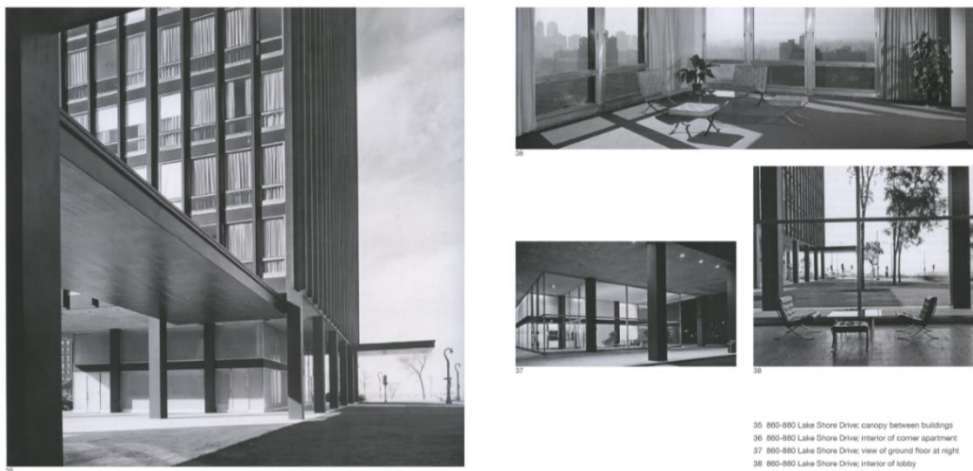


Figure 9: Interior View from 860-880 Lake Shore Drive Apartments, Chicago, 1949-1951 (URL 11).



Figure 10: Ludwig Mies van der Rohe, 860–880 Lake Shore Drive Apartments, Chicago, 1949-1951 (Abdullahu, 2017).



Figure 11: Interior Views from Farnsworth House, 1951 (URL 12).

According to Moldovan (2019), in the case of furnishing, architectural features had a very significant effect on its styles that it was labeled as ‘small architecture’ in various times. Modernist architecture and modernist furniture are, in many ways, similar to one other, supporting this assertion. The effects of modern style such as elevation from ground and simplification in ornamentation in buildings also manifest

themselves in furniture. In furniture design, a previous overemphasis on straight lines and edges were addressed by an increased usage of curved lines and shapes (Friedmann and Savage, 2020). In addition to the simplification in design and spatial organization, the use of fewer decorative objects as possible in the spaces can be seen from the visuals. This parallelism may have arisen from the fact that modernist architects who design buildings also aspire to design furniture. Some modernist architects such as Alvar Aalto, Walter Gropius, Mies Van der Rohe, Marcel Breuer, John Henry and Florence Knoll also showed themselves in furniture design.



Figure 12: A Modernist Interior Space Organisation with Barcelona Chairs and Tables Design by Mies van der Rohe. (URL 13).



Figure 13 : Interior Space of New York Brownstone Houses, With a Pair of No. 21 Lounge Chairs Designed by Florence Knoll. (URL 14).

With the development of technology, furniture has also developed and new methods have been used in production of it. Mainly wood, steel and plastic were used in furniture designs. As can be seen in the table below, various furniture and fixtures were designed during the Modern Period, the duration of which is define as roughly the 1930s to the 1980s, using these mentioned materials. Although there are many furniture examples in the world, furniture that can be found in public spaces, such as table, sitting elements and lighting elements have been selected to be examined. The table (see table 1) was created by giving an example of each selected furniture from the years between 1930-1980.

Table 1: Furniture Examples of 20th Century Modern Movement

MATERIAL			
CHAIR	PLASTIC	STEEL	WOOD
			
	Panton Chair by Verner Panton, 1960s (URL 15)	Tubular chair by Fana Metal Rotterdam, 1950s (URL 16)	Shell Chair Designed by Hans Wegner in 1963 (URL 17)
TABLE			
	Pedestal Table by Eero Saarinen 1974 (URL 18)	Coffee Table by Wolfgang Hoffmann, 1930s (URL 19)	CTW-3, Molded Birch Plywood by Charles and Ray Eames, 1940s (URL 20)
LIGHTING ELEMENT			
	Panthella by Verner Panton 1971 (URL 21)	Floor lamp designed by Greta Magnusson Grossman in Sweden, in 1947 (URL 22)	Pinocchio Adjustable Midcentury Floor Lamp in Pine for Reflo, Italy 1972 (URL 23)

According to the given examples above on both interior spaces and also furniture, it can be seen that the interior spaces have open-plan, and they are free of excessive ornamentation. By establishing visual connections between indoor and outdoor, the spaces looked spacious than they already were. Furniture designs are also;

- Established in a cantilevered system,
- Raised from the floor and
- Carried with supports similar to the architectural examples of modern architecture.

This may eliminate barriers to air flow and makes furniture and fixtures appear lighter than they are. From furniture design to selection of materials, unity between architecture, interior design, decorative arts, practical objects, furniture, textiles and light can be seen in powerful and consistent style through visuals.

These features, furniture and interior spatial organisation characteristics create a modern architectural language accepted all over the world, while all of these factors influenced modern architecture in Cyprus, it did not miss to evolve its own distinct style with the existing materials on the Island.

2.2 Modern Heritage In Cyprus

Cyprus is a multicultural island and it is famous for its rich cultural variety in the Mediterranean. Because of its strategic location and natural resources, it has housed a diverse range of cultures such as Hittites, Assyrians, Egyptians, Persians, Greeks, Romans, Byzantine, Lusignans Venetians, Ottomans, the British, (URL 24) Turkish Cypriots and Greek Cypriots. These civilizations, people, and events leave their marks, as they change the cultural characteristic of the Island. All this cultural diversity is also reflected in the architecture of Cyprus. Cypriot Modernism which, within the scope of this thesis, is divided into two as before and after 1960. The determination of this

breakpoint was decided with the declaration of Independence of Cyprus in 16 August 1960.

Modern architecture in Cyprus was linked with the island's history of colonialism when the Ottomans rented the island to British control in 1878 (Phokaides, 2009). Changing stylistically in response to political and social developments in Europe, the modernization process in architecture was reflected in Nicosia with the British (Arslangazi, 2007). The British authorities implemented several reformer measures, starting an economic modernization phase (Phokaides, 2009). By 1930, the island had attained the status of a colony, and the growth and economic condition had improved (Moldovan, 2019).

Cyprus first became familiar with modern architecture in the 1930s. The island did not remain unaffected by the emerging trends in Europe because of its proximity to Europe and other regions; the island has been able to adapt to new trends in those areas. European architects and Cypriot professionals, who were trained abroad brought modernism's concepts to the island in the 1930s (URL 25). After the 1930s, the cities of Cyprus began to grow, and modernist architecture began to emerge.

“Cyprus was gradually developing its own distinctive style, which combined modernist design with the building materials available on the island, primarily limestone bricks” (Fereos & Phokaides, 2006). This hybrid model is a little different from the well-known modern architecture since the limestone also known as yellow stone is combined with concrete creating the island's unique modern architectural language.

After the British colonization period, the Greek and Turkish Cypriots held the chance to rule themselves independently (Dincyurek & Turker, 2007). According to Fereos and Phokaides (2006), the declaration of independence of Cyprus in 16 August

1960 secured the opportunity for spiritual as well as economic progress for the island. Despite intercommunal conflict, the majority of Cypriots began on an economic boom that featured the growth of tourism as a key source of income (Panteli, 2005). Modern architecture can be considered as symbol of freedom and decolonization for the islanders. Architects who completed their education and moved to Cyprus, as well as those who were already on the island, began to collaborate and design architectural works that are now referred to as ‘modern architecture in Cyprus’.

Later on, the architectural language grew more eclectic, and although concrete components were more dominant, limestone took on a purely decorative role as a façade dressing (Fereos, & Phokaides, 2006). Concrete, a novel material, was used in accordance with modern International Style rules. The warm climate of Cyprus made it easy for the island to adapt to the usage of large openings, raised floors and light colours like white, beige, and grey brought by modern architecture.

“Modernist ideas began to characterize new tourist infrastructure and buildings, such as hotels or urban open spaces, and the principles of adaptability and standardization of modern architecture were adjusted to the requirements of Cyprus’s climate” (Daskalaki, 2017, p. 8).

Despite intercommunal conflict, the majority of Cypriots began on an economic boom that featured the growth of tourism as a key source, means of income (Panteli, 2005). Polybios Michaelides, Maro Efthymiades- Adjini, Michaelides Bros, Ahmed Vural Bahaeddin and Abdullah Onar are some of the local Architects of the Cypriot modernist movement.

2.2.1 Modern Architecture Examples Of Cyprus

In this section, examples of modern architecture from seven different regions of the island will be examined. Since modern architecture in Cyprus will be analyzed in two ways, before and after 1960, the examples given are also divided into two periods.

Under the British rule, the island was divided into six counties as follows Kyrenia, Nicosia, Famagusta, Larnaca, Paphos and Limassol (Zafersoy & Batirbaygil 2014). These regions are considered to be the most populated ones in the examined period. In addition to this, in 1930, there was a great drought, even in Mesarya, farmers migrated to mountain villages with their cattle (Albayrak, 2009; Zafersoy, 2014). Therefore population increased in mountainous areas during these years. For this reason, within the scope of this study, the Torodos region was added to the previously mentioned counties and modern architectural buildings in total seven regions were examined.

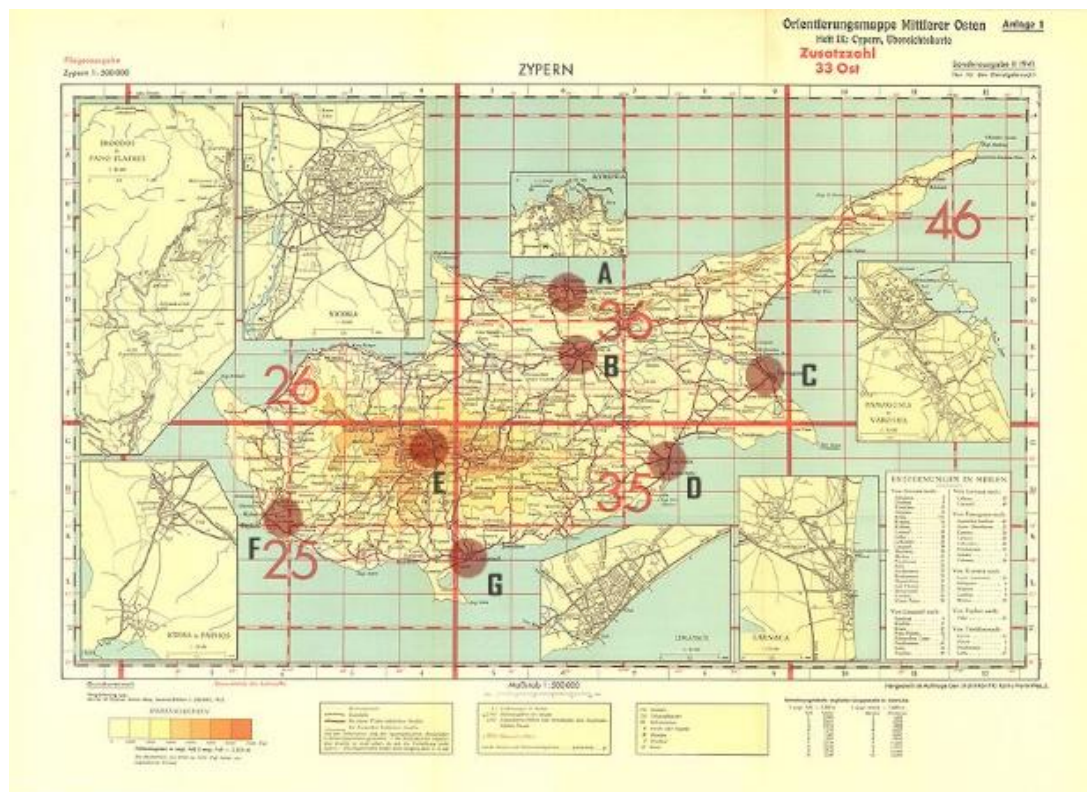


Figure 14: 1941 Map of Cyprus-Before the Declaration of Independence (URL 26).

In the table that follows, a sample is selected from each of the previously mentioned districts. Although it is a divided island, samples were selected from all the mentioned areas of the island without separating them as north or south. It was noted

that the buildings are public spaces that were built before 1960. Thus, the characteristic features of the buildings built before 1960, shows how they were processed with the technology and knowledge of the period.

Table 2: Building Examples Built in the Years Between 1930-1960 from Seven Regions of Cyprus

a) Kyrenia	
Figure 15: Catsellis Dome Hotel, 1932-34 (URL 27). The hotel was the first European type hotel to be constructed in Cyprus, Built by Costas Catselli (Cyprus News Agency, 2018)	
b) Nicosia	
Figure 16: Bank of Cyprus, 1952 (URL 28) Bank of Cyprus building was designed by Polybios Michaelides. He studied in Europe and graduated in 1930 (URL 28).	

c) Famagusta	
Figure 17: Alasia Center, Famagusta 1954 (URL 29). Designed by Stavros Oikonomou	
d) Larnaca	
Figure 18: Lyceum of St. George, 1960, (URL 30). Designed by N. S. Roussos and J. Pericleous	
e) Troodos	
Figure 19: Sanatorium in Kyperounda, 1936-40 Designed by Michaelides Bros, Photographed by Petros Phokaides, 2008 (Pyla and Phokaides, 2009)	

f) Paphos



Figure 20: SODAP- Kamanterena Wineries, 1947 (URL 31).

g) Limassol



Figure 21: Municipal Art Gallery of Limassol, 1938 (URL 32).

- Designed by Benjamin Gunsburg.

After reviewing variety of pre-1960 period buildings, it can be seen that most of the buildings have horizontally banded façade with rounded corners. In addition they have curvilinear openings and arches. The use of local materials such as limestone, sandstone and ashlar also stands out in most of them.

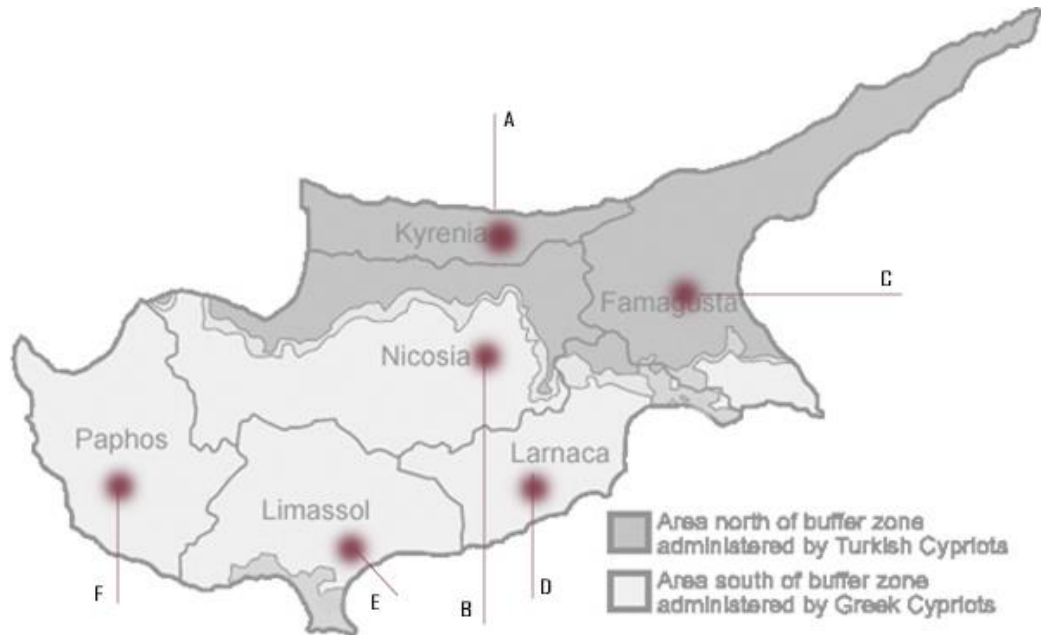


Figure 22: Post-1974 Map of Cyprus Showing the Most Populated Areas (adapted and improved from Golbez, 2005).

With people moving back to rural areas, the density of population in mountain areas has decreased compared to the other six districts. The following section will present examples of buildings from post-1960 period regions. In this period, dense settlements were covered by the six districts mentioned earlier. It was noted that the buildings were public spaces built after 1960.

Table 3: Building Examples Built in the Years Between 1960-1980 from Six Regions of Cyprus

a) Kyrenia	
Figure 23: The Municipal Hall of Kyrenia, 1969 (URL 33). Designed by Philippou brothers and opened in 1969.	
b) Nicosia	
Figure 24: Ayios Dimitrios Park, After 1970 (URL 34). Designed by Maro Efthymiades- Adjini who is the first Cypriot female architect.	
c) Famagusta	
Figure 25: The Municipal Hall of Famagusta, 1966, (URL 35). It was designed designed by Toumazis.	

d) Larnaca



Figure 26: Larnaca International Airport Building, 1975 (URL 36).

e) Limassol



Figure 27: Poseidonia Beach Hotel, 1976-79 (Url 37).

f) Paphos



Figure 28: Alexander the Great Beach Hotel, 1980 (URL 38)

As mentioned before, after the British colonization, the Cypriots held the chance to rule themselves independently (Dincyurek & Turker, 2007). In comparison to the buildings built before 1960, differences in the buildings can be seen with the gained freedom and the development of technology in this period. The following table was developed to make it easy to compare the characteristics of Modern Architecture before and after 1960 in Cyprus.

Table 4: Comparison of Modern Architecture Characteristics Before and After Declaration of Republic of Cyprus (Fereos and Phokaides, 2006).

Modern Architecture characteristics in Cyprus before declaration of Independence (1930-1960)	Modern Architecture characteristics in Cyprus after declaration of Independence (1960-1980)
Divided spaces with definite / specific functions	More open plan organisation representing independency
Combination of British colonialism and Europe modernism	Buildings raised from the ground reflecting modern architecture
Horizontally banded facade with rounded corners	Sharp corners, flat or slightly sloppy roofs
Usage of existing/ local materials (limestone, sandstone, ashlar) Limestone was used as a loadbearing construction technique (Fereos & Phokaides, 2006).	Usage of mainly concrete combined with modern materials (glass.. etc) Limestone was used for decorative element on the facade
Curvilinear openings and arches	Large, linear openings
Decorative elements started to be reduced on facades	Minimal decoration started to be applied on facades and interiors
White, beige, grey, terracotta paint, were used as building colours	White, beige, grey, terracotta paint, concrete with plaster were used as building colours

2.3 Chapter Conclusion

In this chapter, ‘Pre-Industrial’, ‘Industrial’ and ‘Modern’ heritage are explained as essential categories of immovable cultural heritage that should be conserved. The significance of these cultural heritage buildings, conservation, preservation principles and techniques, will be discussed in the following chapter.

Following the influences of different civilizations on the Cypriot culture, architecture has also been under the influence of many new trends developed in Europe. Since Cyprus was under the colony of other nations until 1960, and resources on the island could not be processed or utilized, architectural freedom was restricted; but with the declaration of independence, Cypriot architects reflected their newfound independence to the architecture in the best way possible. The use of modern architecture, with its emphasis on functionality, simple and open plan organizations, and buildings raised off the ground, facades and interiors free from ornamentation was absolutely ideal for reflecting the independence that Cyprus had attained at the time. As a result, some sources refer to modern architecture in Cyprus as ‘Cypriot style Modernism’.

As can be seen by the examples given from various regions of the island, modern architecture has made its mark all throughout Cyprus which once again highlights the wealth of modern heritage on the island. With the development of technology and materials found on the island and the urge to reflect newly owned freedom to the architecture, changes can be seen between the characteristics of modern architecture before and after the declaration of independence. These characteristics can be seen through the photos of the buildings and from the table (see Table 4) created to distinguish the differences.

Chapter 3

CONSERVATION & ADAPTIVE RE USE CONCEPTS, APPROACHES & PRINCIPLES FOR MODERN HERITAGE

While this chapter mentions about the preservation and conservation of cultural heritage, it focuses on the conservation and preservation of the Modern architectural heritage as part of it. Therewithal emphasizing the importance of protecting cultural heritage buildings for society and culture in general, it also refers to the protection of cultural heritage buildings in conflict and/or post-conflict areas such as Cyprus.

Moreover adaptive reuse of architectural heritage is explained as a tool for the continuity of heritage buildings and heritage values. These heritage values are briefly discussed in this section, using data gathered from various sources and the importance of preserving them is emphasised.

3.1 Preservation And Conservation Of Cultural Heritage

Petzet (2004), states that individuals are becoming increasingly aware of the connectivity of human morality, and historical monuments are being seen as a collective legacy. Working with historic buildings has become an important part in architectural profession since the late 1900s (Kenneth Powell, 1999, p. 10). Dealing with existing structures is becoming increasingly important due to the present financial climate's demand for inexpensive building facilities and rising acknowledgement of the value of preserving the architectural history (Plevoets and Van, 2013). Preservation

is the process of completing the actions required to maintain a historical property's current form, integrity, and materials (Weeks and Grimmer, 1995).

On the other hand the term conservation is defined as “*all the processes of looking after a heritage site so as to retain its cultural significance*” in ICOMOS (2017). According to Bullen and Love, urban populations benefit economically, culturally, and socially from heritage conservation (2011). The aim to enhance national identity or, more specifically, to increase domestic and international tourism, seems to be the driving force behind conservation (Orbaşlı, 2007).

It is acknowledged that humans all have a shared duty to preserve and conserve heritage for future generations (Petzet, 2004). According to Chandani, Karupppannan, and Sivam (2019), society are eager to preserve history when they recognize its value. Cultural heritage must be secured against the numerous threats that it faces, regardless of where its main pieces are located or whatever culture they belong to (UNESCO, 1985). Cultural heritage, alongside its universal values, should be preserved since it provides new learning and development possibilities for young generations, and all can learn a great deal from history (2014, p. 11). The Venice Charter (1964), highlights the aim of conservation stating that the monuments are being conserved and restored in order to preserve them both as pieces of art and as historical artefacts (Venice Charter, 1969, article 3).

The term ‘architectural conservation’ refers to the conservation of important structures or architecture and their values (Taher Tolou et al., 2020). It is the act of sustaining the heritage and monitoring alterations to a cultural heritage in a manner that preserves its values and if applicable improves those values, hence its significance (URL 39). The goal of conservation is to preserve an object's physical and cultural features in order to guarantee that its worth does not decrease (UNESCO, 1988).

Powell, (2005) mentions that architectural conservation was initially concerned with the preservation of monuments, but it gradually evolved into a concern with urban form as well as the life that it has portrayed (p. 19).

As all of the tangible and intangible values associated with our identity, culture, and history are referred to as cultural heritage (IPKB, 2014, p. 11), cultural heritage institutions have a vital role in preserving and providing cultural heritage materials accessible to the public, and documenting these collections has become a necessary part of that mission (Note, 2011, p.135-161). There are national and international institutions such as Chamber of Architects, UNESCO and ICOMOS that have deemed cultural heritage preservation and conservation as a main concern. Union of the Cyprus Turkish Engineers and Architects (UCTCEA- KTMMOB) states that:

“Historical buildings, archaeological sites, landscapes, nature areas and communities are examples of cultural heritage and they are considered as public use areas and should be preserved, restored and if necessary, re-functioned to make them public spaces through restoration and adaptive reuse” (URL 40).

The preservation and conservation of the heritage buildings is not only for converting the heritage areas to public spaces but also to show respect to inherited ancestors, architecture, society and further generations. In addition to institutions that carry out detailed studies, there are architects such as Frank Gehry, Norman Foster, Enric Miralles and so on who create innovative and successful projects in the fields of conservation, renovation and rehabilitation. According to Powell (2005), the idea behind such successful projects are to recycle old fabric into new forms (p. 10). Saving these ‘old fabrics’ may be harder than thought as there are several factors that they face. Neglect, demolition, natural factors and conflicts are some of the threats affecting the destruction of cultural heritage sites and buildings. Historic buildings, according to architectural conservationists, are endangered species that must be preserved not

just from demolition but also from harm and abuse. (Powell, 2005, p. 10). Aside from other factors, conflicts affect societies not only physically but also emotionally. At the same time, cultural heritage sites, monuments, buildings illustrate the devastation caused by conflict including wars.

3.1.1 Preserving And Conserving Cultural Heritage In Conflict Areas

The conflicts portrays the society's dark memories by displaying the devastation caused by conflict including wars in cultural heritage sites, monuments, buildings, like a theatrical set. Bader (2021) mentions that armed conflict is by far the most damaging and harmful kind of conflict (Bader, 2021). Humanity has faced conflict and made important attempts to minimize its most massive effects, which is losing the cultural assets (Toman, 1996). Since without a doubt, cultural heritage is a symbolic representation of national and cultural identity (Orbaşlı, *Architectural Conservation* 2007, p. 21) conflicts not only damage tangible cultural heritage but also cause the society to lose its cultural identity as an intangible aspect of heritage.

Petersen mentions that the loss of cultural assets in armed conflicts, in addition to the depressing effect of military defeat, enhances the devastating impact of wars (Petersen, 2007). Throughout Europe, armed conflict has destroyed numerous historic monuments (Rodwell, 2007; Bader, 2021). According to Bader (2021) there are 3 levels of damage on heritage structures caused by armed conflicts: Severe, Partial and Indirect damage:

- “*Severe Damage is the total destruction of architectural heritage*”
- “*Partial Damage is the destruction of one or more parts of architectural heritage*”
- “*Indirect Damage is the discarding and neglect of cultural heritage*”

Rouhani (2016) mentions that the current policies and guidelines do not provide concrete guidance for the reconstruction of damaged cultural assets. The author also adds that the International Council on Monuments and Sites (ICOMOS) is establishing a special guidance on 'Post Trauma Reconstruction in Cultural World Heritage Properties' (ICOMOS, 2022); to help state parties in planning rehabilitation foundations and plans in response to the need for a comprehensive approach to handle the various difficulties for post-conflict recovery and reconstruction (Rouhani, 2016). The 1954 UNESCO Convention on the 'Protection of Cultural Property in the Event of Armed Conflict' also known as Hague Convention was the very first post-war move to conserve cultural heritages (Hague Convention; Petersen, 2007) therewithal it was the first international convention solely dedicated to cultural preservation of heritage in the event of armed conflict (UNESCO, 2022). In times of conflict, the Convention clearly calls on parties to safeguard the cultural heritage of hostile territory (Orbaşlı, 2007, p. 21). Similar to this, several other sources mentions that the cultural heritage are universal assets that should be conserved regardless of location, even in the events of conflict. The Nara Document on Authenticity (ICOMOS, 1994) point out the importance of respect to the architectural heritage and heritage values of other cultures as follows:

“Cultural heritage demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties”

One of the main message to be conveyed with these emphases on safeguarding the heritage assets, is that the damage to cultural properties directly harms the cultural values of that society. A community's loss of tangible and intangible cultural heritage and assets, which are formed over centuries by the interaction and influence of other societies affects all humanity.

As mentioned earlier, abandonment and neglect also indirectly cause damage to cultural heritage, in order to prevent this, attempts should be made to reuse, re-function and revitalize abandoned cultural heritages.

3.1.2 Preservation And Conservation Of 20th Century Modern Movement Architecture, Interior Space, Furniture And Fittings

Depending on the setting, cultural heritage assets may be linked to various values, and hence their preservation and management may change from situation to situation (Feilden and Jokilehto, 1998). The approach to preserve a historic city will differ from reusing a modern structure. Modern heritage structures have a variety of features, and it has been acknowledged that certain actions should be taken to safeguard them (Albani, 2013, p. 171). The heritage of the 19th and 20th centuries has yet to be extensively studied, and it is still not properly recognized or safeguarded at the national and local levels (Grementieri, 2003). Because of its limited legal protection and low public awareness, the architectural heritage of the 19th and 20th centuries is much endangered (Crişan, 2020). Protecting a heritage as extensive as modern heritage created in the 20th century requires the introduction of alternative tools to handle the issue (Albani, 2013, p.163). Eren (2019) mentions that despite early attempts to preserve and conserve the most significant sites of the Modern period, it wasn't until the late 1900s that modern heritage conservation became a specialized field of study. In 1931, the Charter of Athens became the first worldwide document to encourage modern conservation strategy. (Jokilehto, 1999; Eren, 2019). The commitment to maintain and protect modern heritage has evolved with the emergence of local, national, and worldwide organizations such as DOCOMOMO International, Association for Preservation Technology (APT), and ICOMOS (Eren and Tsiambaos, 2019). As with other types of cultural heritage, it is possible to preserve, conserve and

re-function the modern architectural heritage within the framework of the principles of the institutions specified.

When evaluating *all* cultural heritage works generally, the criteria outlined in the preceding section should be taken into account, but few points as follows from ICOMOS (2017), may very well be thoroughly studied as for preserving, conserving and re-useing modern architectural heritage from the 20th century:

- *“The integrity of the architectural heritage of the twentieth century should not be impacted by unsympathetic interventions”.*
- *“The input of the original designer or builder should always be sought, where relevant”.*
- *“It should consider the specific architectural principles and building technologies used in the twentieth century”.*
- *“When making changes to twentieth-century architectural heritage it is important to produce records of those changes for public archiving”.*
- *“Twentieth-century building materials and construction techniques may often differ from traditional materials and methods of the past. There is a need to research and develop specific repair methods appropriate to unique types of construction”.*
- *“New interventions should be designed to take into account the existing character, scale, form, siting, materials, colour, patina and detailing. However, designing in context does not mean imitation”.*

When compared to the treatment of prior eras' heritage, the attempt to handle 19th and 20th century heritage appears to be an innovative method (Grementieri, 2003, p.89). A few of DOCOMOMO's primary tasks, which are to develop new, sustainable ideas for the built environment's future and to encourage the preservation and (re)use

of modern movement buildings and sites should be considered while adapting modern architectural heritage (DOCOMOMO, 2022). The importance of preserving, conserving and re-functioning the cultural heritage was emphasized in previous sections. Adaptive re-use is among the most resource-efficient method and is a strong alternative to building destruction. When adaptive reuse proposed for heritage buildings including modern heritage, it should be achieved without destroying the building's heritage values.

3.2 Adaptive Re-Use Of Cultural Heritage Buildings

Bullen and Love (2011), mention that the heritage conservation play a part in more sustainable future when the heritage buildings are recycled. They also point out that in most cases conserving a heritage building will be more lucrative than spending the resources on a new construction (Bullen and Love, 2011). Heritage buildings can be reintroduced into modern use with adaptive re-use strategies. Adaptive reuse increases the life of a building while reducing construction waste and carbon emissions (Tan, Shuai and Wang, 2018). Significance of adaptive reuse within the field of conservation is mentioned as that making use of monuments for a socially beneficial purpose always helps to support their conservation in Venice Charter (ICOMOS, 1964, Article 5). As Plevoets and Van Cleempoel (2012) assume, adaptive reuse is seen as a key approach for cultural heritage preservation. The definition of adaptive reuse according to Caves (2004) is the practice of repurposing an existing structure for a use different than in which it was established or designed. Adaptive reuse also refers to reusing a heritage building for the same function however with an increased performance or increased capacity. In ICOMOS (1972), the issue of cultural heritage preservation and re-functioning benefits are mentioned with the following sentence:

“To adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes” (Stovel, 1998 p. 3).

Although the reuse of buildings is gaining importance nowadays, this issue is not a new phenomena. Previously, emphasis has been mostly put on specific art works or significant monuments (Feilden and Jokilehto, 1998). Prior to the nineteenth century, the idea of heritage was mainly limited to ancient and mediaeval architecture, but as a result of the damage and destruction of the world wars, there was a growing understanding of the worth of traditional architecture, industrial buildings, and historical towns (Choay, 2007; Plevoets and Van Cleempoel, 2012). Conservationists and architects have tried to think of a way to deal with heritage buildings (Plevoets and Van Cleempoel, 2013). In response to this quest Bullen and Love report that adaptation is the only approach to preserve and sustain a building's cultural heritage value when a facility can no longer serve with its intended use (Bullen and Love, 2011). Interest in adaptive reuse as a conservation tool was developed as conservation management had to cope with newly emerging varieties of heritage (Plevoets and Van Cleempoel, 2012).

Therewithal, following their capture and sale during the French Revolution, religious buildings were repurposed for military and industrial needs (Dubois, 1998; Plevoets and Van, 2013). English monasteries were reused as country residences (Powell, 2005, p. 9) and as another example, Roman temples and basilicas were altered into churches, with the emergence of Christianity (Orbaşlı, 2007, p. 16). These transformations have done because conversions are less expensive and time-consuming procedure than new construction. (Powell, 2005, p. 9). As can be observed in those cases, adaptive reuse was accomplished by altering the facilities into buildings that serve the needs and desires of the time period they were in. Powell (2005),

mentions that Ruskin and Morris argued that each generation shall construct in accordance with the demands and customs of its own time. The compatibility of proposed functions to the needs of the period, culture and society should also be considered when introducing a new function to a facility.

As mentioned before, adaptive reuse is not a new concept and many examples have been seen throughout history. Beside successful examples, there are some cases which have been re-functioned without considering the compatibility of functions, degree of interventions, ignoring the characteristics and heritage values of the building. These examples can be seen many times during periods of little or no awareness of cultural heritage values of a building.

There are some key factors mentioned in the ICOMOS Charter (2003), that should be considered while preserving, conserving and proposing a reuse for *all* architectural heritage:

- *“No actions should be undertaken without demonstrating that they are indispensable”.*
- *“When any change of use or function is proposed, all the conservation requirements and safety conditions have to be carefully taken into account.”*
- *“No action should be undertaken without having ascertained the achievable benefit and harm to the architectural heritage, except in cases where urgent safeguard measures are necessary to avoid the imminent collapse of the structures.”*
- *“Where possible, any measures adopted should be reversible so that they can be removed and replaced with more suitable measures when new knowledge is acquired.”*

- *“Each intervention should, as far as possible, respect the concept, techniques and historical value of the original or earlier states of the structure and leaves evidence that can be recognised in the future.”*

3.3 Heritage Values

Díaz-Andreu (2017), mentions that the phrase 'heritage values' refers to the interpretations and morals associated to heritage by individuals or groups. They have always been the driving force behind heritage conservation (De la Torre, 2002). Heritage values are included within all the decisions to conserve and preserve the heritage buildings (Australia ICOMOS Burra Charter, 2013). These values are classified in a variety of ways, including historic, symbolic, architectural, educational, economical and so on. Further value layers, their categorisations and explanations are given in the following table (see Table 5). These issues should be taken into account when conserving, preserving or re-functioning structures with cultural heritage value.

A building does not have to have only one value to be considered cultural heritage. According to Sahraiyanjahromi and Türker, (2020) it is impossible to assess a heritage building or site for a single value since it involves several different values. A structure can have multiple value layers at the same time therewithal some values can support each other. As many values as possible should be preserved and interventions that might harm these values should be avoided.

Table 5: The Heritage Values and their Brief Definitions (Adapted From De La Torre, 2002; Drury, Mcpherson, and Heritage, 2008; Joudifar and Türker, 2020; Sahraianjahromi and Türker, 2020).

Heritage Values	Brief Definition
Evidential / Educational / Scientific Value	• Assist in the perception of the past by connections and offers insight into previous societies and their activities through common experience of a place. (Drury and McPherson 2008) • The educational value of heritage is determined by the potential to learn about the past in the present by examining the historical evidence preserved in the heritage (De la Torre 2002). • Historic buildings have scientific value in terms of the knowledge they offer on construction practices of the era, whether that be the building methods utilised or the resources and materials used (Brusaporci 2014; Sahraianjahromi and Türker 2020).
Historic Value	• A place that can connect past people, events, and aspects of living to the present (Drury and McPherson 2008). • A link to an event in history, a historical role, a person, or a historical time (Joudifar and Türker, 2020). • The uniqueness of the heritage material, its technological attributes, or its archival/documentary

	potential can all contribute to historical value heritage (De la Torre 2002).
Symbolic Value	• The perceived continuity of the historical fabric or character of a place determines its worth, which can be extraordinarily sensitive to even minor changes within this character (Drury and McPherson 2008). • For those who derive collective identity from a place or have emotional attachment to it, commemorative and symbolic values indicate the meanings of the place (Drury and McPherson 2008). • By connecting a monument with certain historical events, people, beliefs culture, or physical or invisible social symbols or emblems, communities establish a symbolic value for it through time (Mason 2002; Sahraianjahromi and Türker 2020).
Associative/ Communal Value	• Is associated with values that convey meaningful connections, which might be tied to events, locations, people, or traditions (Orbaşlı 2008; Harald and Khalaf 2016; Sahraianjahromi and Türker 2020) • The connotations of a place for the individuals connected to it or who have it in their memory or experience (Drury and McPherson 2008).

Archaeological & Age Value	• Is drawn from a building's background, from its start to the current date, and covers the chronology of the building's change, deterioration, and demolition (Uçar 2007; Sahraiyanjahromi and Türker 2020). • Oldness, age, uniqueness, rareness, distinctiveness (Joudifar and Türker 2020).
Architectural Value	• Relates to the building's exceptional design integrity and connection to the time, architectural style, or original methods of construction (Orbaşlı 2008; Sahraiyanjahromi and Türker 2020). • Architectural, structure and constructional elements, characteristics (composition and design), ornamental cosmetic and sculptural interpretation of fundamental forms, interior architecture, and spatial movement (Joudifar and Türker 2020). • Harmony, scale, proportion, rhythm of elements of design (Joudifar and Türker 2020).
Artistic & Aesthetic Values	• The manner in which people get perceptual and cognitive stimulation from a place determine its aesthetic value (Drury and McPherson 2008). • Other aspect of aesthetic value is the architecture and development of a building, item, or site (De la Torre 2002).

	• Visual quality, tactile perception of geometry, dimension, colors and texture (Joudifar and Türker 2020). • Is linked to the quality of workmanship or the creativity that is interwoven into the architecture (Orbaşlı 2008; Sahraianjahromi and Türker 2020).
Contextual/ Ecological /Environmental Values	• The significance of a settlement is related to its incorporation into its original completeness, which includes the environment, architecture, routes and lifestyle (Uçar 2007; Sahraianjahromi and Türker 2020)).
Economic & Functional Values	• According to De la Torre, M. (Ed.). (2002). Economic value can be examined under two categories; • Option Value: When it comes to heritage, option value refers to someone's desire to retain the potential (the option) of using the heritage's services in the future. • Bequest Value: The desire to leave a heritage asset to future generations • A place having socio-economic, market potential of generating income, having potential to be used, having the ability to perform certain activities, being

	novel, or having various alternatives (Joudifar and Türker 2020). • Influence to the charm and tourism attractiveness of a region (Joudifar and Türker 2020).
Emotional/ Social Values	• Places that individuals view as sources of identification, individuality, social engagement, and cohesion are related with social value (Drury and McPherson 2008). • Characteristics that offer meaning, emotional bond, a feeling of connection, and social interaction (Joudifar and Türker 2020). • Culture-related data as in the manner of lifestyle, handicrafts, building methods, and supplies (Joudifar and Türker 2020).
Political & Ethnics Values	• Might be defined as the use of cultural heritage to foster or maintain civil relations, governmental authority, protest, or ideological purposes (De la Torre 2002).

3.4 Chapter Conclusion

When addressing conservation and mainly adaptive reuse, culture, beliefs and social interactions of the society, socio-economic factors, financial opportunities and context, environmental factors of the building should all be taken into account. Apart from these, the social, economic and environmental sustainability of the proposed new function, plays a major role in transferring the heritage to future generations on cultural, educational and economic manners. As mentioned earlier, re-functioning is a tool for architectural conservation therefore, this process is beneficial for the continuity of cultural heritage for future generations. In addition to cultural sustainability, this approach is also ecologically sustainable, since reusing existing buildings as an alternative to demolition and building new ones, is beneficial for the environment.

All the listed factors in previous sections should be considered when conserving, preserving and making adaptive re-use proposals for buildings with cultural heritage value and/or carrying potential to be a cultural heritage building. This process should be carried out within the framework of the documents and declarations published by the conservation organisations /institutions, whose main purpose is to protect and sustain the cultural heritage while keeping their values alive.

As mentioned in this chapter, heritage buildings can have more than one cultural heritage value at the same time. A successful conservation and/or re-use project can only occur as long as cultural heritage values are preserved. Some structures are clearly of national / local / regional / universal significance. Without a doubt, the Nicosia International Airport building is in the forefront of the structures that reflect the island's cultural identity, both architecturally and defying the years as if time had stopped, displaying a strong memory from the bi-communal life of Cyprus.

Chapter 4

ANALYSIS OF NICOSIA INTERNATIONAL AIRPORT AS A POTENTIAL MODERN HERITAGE OF CYPRUS

Cyprus was a multicultural island with two major communities: Turkish Cypriots and Greek Cypriots. The island was divided into two zones owing to various political conflicts.

Although it is a divided island, common characteristics can be seen in culture, society and architecture as the mentioned communities lived together for years. Both communities left their own traces since there are many facilities serving both societies at the same time. Regardless of political disagreements, the great number of people wanted to live together in peace (Panteli, 2005). After the conflicts and the division of the island in 1974, most of the structures that were living back then were damaged and abandoned while some of them were left in the section called the Buffer Zone.



Figure 29: The United Nations Buffer Zone (URL 41).

The part now called The United Nations (UN) Buffer Zone in Cyprus is a demilitarized zone controlled by the UN Peacekeeping Force in Cyprus (UNFICYP). It is the border that divides the island into two. The zone, also known as the Green Line (Pellapaisiotis, 2014). (See Figure 29). Pellapaisiotis, (2014) also mentions that the crossing from one side of the separation to the other became off limits to Greek and Turkish Cypriots correspondingly after the island's military partition in 1974. The transition to the buffer zone is limited and can be carried out by obtaining permission from the relevant authorities. Other than the Green line The British Overseas Territory of Akrotiri (Ağrotur) and Dhekelia (Dikelya) is located on the island of Cyprus. When Cyprus gained independence from the British Dominion in 1960, the London and Zürich Agreements established the sovereign base areas (URL 42). These areas are also limited to two communities like the Buffer Zone.

4.1 Historical Development Of Nicosia International Airport Building

In this section of the study, the historical development of the Nicosia International airport complex (NIAC) and the design process of the new terminal building (NIAT) will be discussed. These data were obtained by reviewing the literature from various sources.

The area which was mentioned before, called the Buffer Zone, creates the borders dividing the two communities in the middle. Like many of the sites and buildings left in this zone, Nicosia International Airport terminal building (NIAT) as one of the representative buildings of the bi-communal life, was left in desolation far from the free use of the main two communities. The airport complex has been a United Nations Protected Area (UNPA) since 1974, in accordance with UNFICYP's mission to preserve the status quo. (URL 43).

Although it was later used as an airport in Cyprus, the first purpose of use of NIAC was not an international airport. The complex has been built in 1930's to serve as a military airport for British Royal Air-force (RAF) at first (URL 45). Commercial flights were established at the airport aftermath of World War 2. Initially, services such as terminal, immigration civil aviation, and the control of air traffic were held in nissen huts (see Figure 32). The Shell Company and Pierides and Michaelides Ltd. collaborated to build the landing strip in 1939 (URL 46) (see Figure 33).



Figure 32: Photo of Primary Terminal Building with Nissen Huts Visible at the Back, 1967 (URL 46).



Figure 33: Photo of Landing Strip

In 1949 the primary terminal building was designed and built by the Public Works Department (URL 46) and within the next 10 years, in 1959 the terminal building and airport apron was expanded (see Figure 36). The capacities of the previous terminal building at Nicosia Airport was inadequate, and the services provided were rather simplistic, thus it was decided that a new terminal was needed to manage the constantly expanding amount of flights and travellers of Nicosia. This structure was kept unaltered until 1968 (URL 47).



Figure 34: Old Terminal Building in Airport Complex (URL 48).



Figure 35: Photograph of Nicosia International Airport Old Control Tower (Photo: Abraşoğlu, M. 2022).



Figure 36: Enlarged Primary Terminal Building (URL 49).

In 1968, after Cyprus gained its independence from Britain in 1960, the airport was handed over to the Republic of Cyprus (Theodoulou, 2016) but The Royal Air Force (RAF) kept a site at the airport for military flights (URL 50). Following this event a new, modern terminal was designed by a West German company *Dorsch und Gehrman*, and built by Cybarco (Keshishian, 1990) opened on 27 March 1968 with the capacity of 800 passengers at a time, leading the closure of the primary terminal building (see Figure 37). The terminal building was opened at a cost of £1,100,000, of which £500,000 was contributed by Britain (Yiatros, 2017).



Figure 37: Photo of Construction of the New Terminal Building (The Republic of Cyprus Press and Information Office, Their Permission Granted, 2021).



Figure 38: Map Showing the Locations of Old and New Terminal Buildings on Airport Complex (Retrieved and Improved from Google Earth 35°09'00"N 033°16'38"E).

Nowadays the airport terminal is not completely functioning except for being utilized as the headquarters of the United Nations Peacekeeping Force in Cyprus and one of the sites for inter-communal peace talks (URL 50). Since it has no other

functions for now, both Turkish and Greek people have limited access to the building that is such a representative of the common past of the Cypriot communities. A building of such importance for both societies was left to deteriorate in Buffer Zone.

Table 6: The State of the Airport Complex through Years (Adapted and Improved from URL 50).

Function	1930	Military airport for British Royal Air-force (RAF)		
	1948-1974	1948	Construction of Primary Terminal Building	International Airport of Cyprus
		1968	Construction of new terminal Building	
	Today	Headquarters of the United Nations Peacekeeping Forces in Cyprus		
Ownership	1930	British Ministry of Defence		
	1960	Republic of Cyprus		
	Today	Buffer Zone – UN Property Management		
Accessibility	1930	Accessible for military		
	1948-1974	Accessible for everyone		
	Today	Access is limited and can be carried out by obtaining permission from the relevant authorities.		

4.2 Heritage Values Of The Nicosia International Airport Terminal Building

In this part, the cultural values of the NIAT building will be discussed. While the old terminal building and the complex itself is also very valuable, this study will focus on the new terminal building which was built in 1968 as it is a potential modern architectural heritage of Cyprus. While examining the terminal building, the architectural style of the period which it was built in was investigated in detail. Chapter two covers mentioned study process.

The building, which was built in the modern architectural period in Cyprus, a period covering the 1930s-1980s, was visited with special permissions obtained from

the relevant authorities and examined on site. Tangible cultural heritage values were obtained from the images captured on site and accessed from photo archive of UNFICYP and Press and Information Office (PIO); while intangible values were obtained from the examined public videos which include the interviews of people who had information and memories about the airport. Examining almost 20 published videos and having the opportunity to examine the building on site allowed inferences to be generated. As the values that inherit the cultural heritage, heritage values which will be discussed in detail in the following sections, are of great importance in accepting the building as a potential modern heritage building within the scope of this study.

The presence of nissen huts, terminal buildings, aprons and air control buildings that functioned in different years on a single site, is a feature that highlights its archaeological value with the historical layers. Almost all of the airport complex are filled with remnants of past lives of Cypriots and it reveals the development of the growing airport back then. The inability to visit a building freely, that can exemplify old experiences this much, prevents the new generation from being aware of the past of their own society. As this building carries a significance to provide proof about past Cypriot people's daily activity in an airport, an Evidential Value occurs. The past way of life and the social relations between two communities that used to be together but are now separated, remains in the childhood memories of the islanders. The airport building stands isolated as evidence of these memories with its strong evidential value, was left secluded to oblivion by the Cypriot communities. Apart from decreasing awareness and acknowledgement of social roots among the younger generation, it also reduces the building's communal significance, which can be explained briefly as the meaning of the airport building to the Cypriots, who used to work together there and

travel there, by diverting Cypriots from their memories. The young Cypriots grew up listening to the stories of their parents and grandparents about both the common and separate lives of the two communities. The NIAT illustrates one of the symbols of the shared common lives and activities in a detailed way, therefore carries strong social values.

Based on the data from published videos of the people who have visited the building before and recorded these moments, the NIAT standing in all its grandeur as if time stopped in 1974, was very impressive. Despite its neglect and emptiness, the admiration for all the architectural details and emotional attachment was visible from the reactions of the visitors. These highlight how strong the architectural and universal values of the building are. Despite the fact that it has been closed for many years, it continues to attract visitors from Cyprus, who are fascinated by the building's magnificence, as well as various researchers, designers and celebrities all across the world, such as Pavlina Paraskevaidou, Basak Şenova, Hussein Chalayan, Johnny Harris and so on. The symbolic value of a building that has attracted the attention of these and many others and influenced them in their work is clearly high.

In an interview with Costas Georgiou (2022, April), the architect expressed the following words about the Nicosia International Airport Terminal building and its architecture:

“Before the airport, people were travelling with ships to Cyprus, which took multiple days to arrive, but since the airport opened, the tourism increased. It used to be a military airport there and after the Second World War, they built a new one. It was the most modern airport in the Middle East at the time, there was also one in Beirut but this was more sophisticated”.

The data estimated using the previously mentioned resources, reflect the intangible values of the NIAT building. Considering all these examples and descriptions as evidence, it may be argued that the building has multiple cultural

heritage values at the same time. One of the most essential concerns is to retain the building's heritage values as much as possible while proposing a new function for a complex with such diverse cultural heritage values.

Table 7: Cultural Heritage Values and Explanations of the Terminal Building (Retrieved and Improved from De La Torre, 2002 and Table 5)

Heritage Values	Nicosia International Airport Terminal Building (NIAT)	
Evidential / Educational / Scientific Value	✓	The terminal building offers evidence of former Cypriot people activities in an airport The complex provides an evidence on different architectural styles and construction techniques The building assist in the perception of the past by connection of Cypriot community to out of Cyprus and offers insight into previous bi-communal life and their activities through common experience of the terminal The terminal building itself is a historical evidence and has the potential to enlighten people about the social interactions, construction processes, and materials of the Modernist architecture era.
Historic Value	✓	It is a place that can show past people, events, and aspects of living while representing modern period in architecture, interior architecture, furniture and graphic communications in Cyprus. Beside these its archival/documentary potential contributes to historical value.
Symbolic Value	✓	The terminal building very valuable for both communities as they have emotional attachment to it, the perceived continuity of the historical fabric or character of a place determines its worth The NIAT building is connected with certain historical events, such as bi-communal life and conflicts, therefore Cypriot communities establish a symbolic value for it through time
Associative / Communal Value	✓	The terminal building has strong communal value as it the individuals connected to it or have a memory or experience.
Archaeological & Age Value	✓	There are terminal buildings, aprons and control towers built in different years in the airport complex. Although the complex carries this value, the terminal building does not.

Heritage Values	Nicosia International Airport Terminal Building (NIAT)	
Architectural Value	✓	The building shows the style, details and features of 20th century modern architectural period. Both forms and interior spaces carry strong architectural features. The circulation patterns represent the participant sensations and movement through spaces.
Artistic & Aesthetic Values	✓	The originality and creativity of design, the details of interior spatial solutions and façade treatments create visual quality, tactile perception of geometry, dimension, colors and texture combined with light and shadows
Contextual/ Ecological /Environmental Values	✓	As it was the only airport of the island, it was located in a central area which makes it easier to access from all over the island.
Economic & Functional Values	✓	It is necessary that such a potential modern architectural heritage to be under the common use of the two communities and to leave a heritage asset to future generations. As the building has a socio-economic market potential of generating income, potential to be used again by having the ability to perform certain activities, It improves the tourism attractiveness of the region.
Emotional/ Social Values	✓	The terminal building which most of the Cypriot people have a connection, sense of belonging and a memory carries a strong social values. It is a building that was designed and built using advanced technology and materials in accordance with the timespan in which it was built, evoking awe and reverence for creative achievements in design and workmanship.
Political & Ethnics Values		It has high potential to have political value if it is opened to the common use of the divided society within the scope of laying constructive foundations for the long-standing ‘Cyprus problem’

4.3 Architectural Features Of The New Terminal Building

The Nicosia International Airport Terminal Building (NIAT) is very valuable for both communities with a great architectural importance as a potential modern architectural Heritage. It is one of the examples of modern architecture in Cyprus with its bridges, galleries and reinforced concrete structure. The reflection of the freedom that Cyprus has achieved, blended with the characteristic features of modern style, also showed itself in the new terminal building. The four-storey structure, one of which is underground, is both functional and designed according to design principles of 20th century modern architecture.

4.3.1 Form And Facade Characteristics



Figure 39: The Niat Building- View from apron (PIO, 2021).

The terminal building is composed of a rectangular prism which covers all necessary functions. Although the main entrance of the building is from the north east, the building is designed to face the opposite, the apron. Even the signboards with the name of the building are positioned from the apron's side as if they are welcoming the

passengers arriving by plane. In addition, balconies have been designed so that guests can comfortably watch inbound and outbound planes. The façade facing the apron was designed as glass throughout, so planes could be viewed from all floors. In many published videos, guests can be seen waving to airplanes from the mentioned balconies.



Figure 40: Photograph of Nicosia International Airport Terminal Building- View from Apron Showing the Send-Off Balcony (Photo: Abraşoğlu, M. 2022).

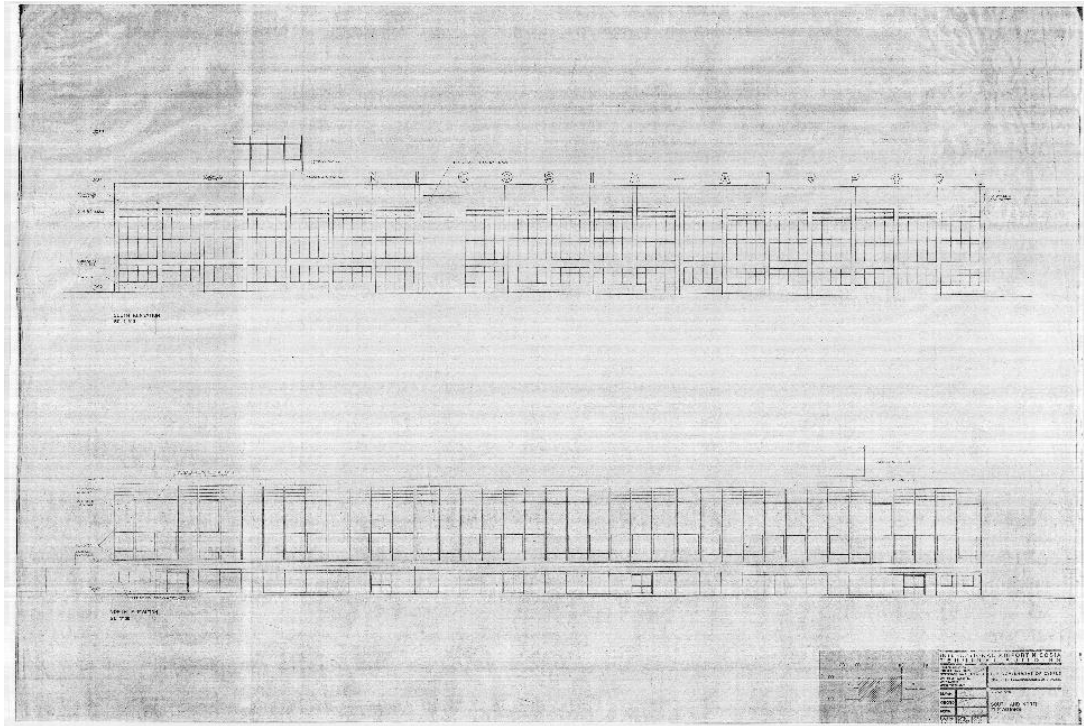


Figure 41: Elevation Drawings of NIAT (obtained from Cyprus Ministry of Transport, Communications and Works, 2022).

Though the focus is on the back of the terminal, main entrance of the building is from the parking lot side. In this section, building welcomes passengers directly to check-in points. In addition to parking there are drop-off points for buses and taxis. These drop-off points were covered with reinforced concrete on top and shaded waiting areas were provided for passengers and guests waiting for transportation.



Figure 42: NIAT Building (Şenova and Paraskevaidou, 2011).



Figure 43: NIAT Building- View from Car Park (Photo: Türker, Ö. O. 2022).



Figure 44: Photograph of NIAT Building- View of Drop-off Points- North- West Canopy, South East Canopy (Photo: Türker, Ö. O. 2022).

The building with a predominance of reinforced concrete is 12.50 metres high, but with the rooftop tower, it reaches to 18.01 metres. Although it is a large building that can host 800 people at the same time, it reveals a light appearance with glass facades, consoles, ramps and balconies. There are two ramps on the right and left sides of the building connecting directly to the first floor, that provide access for visitors and departing passengers.

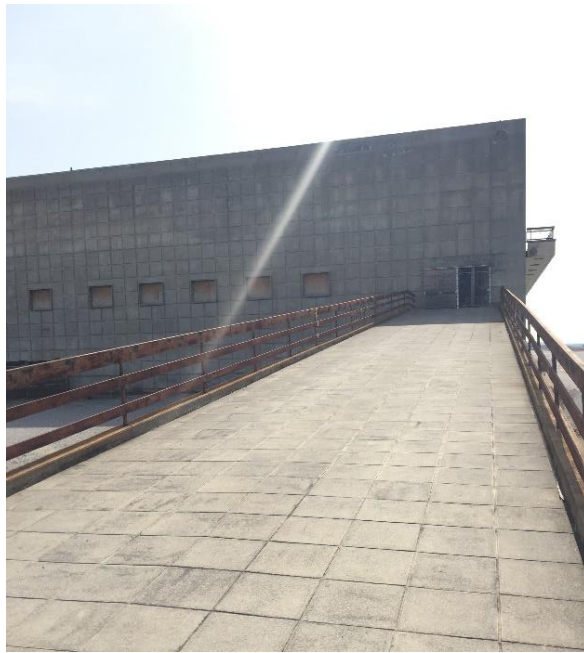


Figure 45: Photograph of Nicosia International Airport Terminal Building- View from Apron Showing The Ramp (Photo: Abraşoğlu, M. 2022).

The fairfaced concrete facade details and the openings that form one of the most important characteristic features of the building, can be considered as the reflection of underlying ideas of the modern architectural movement. The symmetrical fairfaced concrete blocks of 78 cm each, create a gridal exterior surface for the building. The windows opened to correspond to 4 of these blocks added a different movement to the facade while providing indoor ventilation. The materials such as

terrazzo found on the island were combined together while creating the sunshade framing the windows.



Figure 46: Photograph of NIAT Building- Concrete Façade Detailing (Photo: Abraşoğlu, M. 2022).



Figure 47: Photograph of NIAT Building- Concrete Façade Detailing (Photo: Abraşoğlu, M. 2022).

While generating additional texture on the facade, window patterns created from precast reinforced concrete with coloured glass, also allow natural light into the main hallway inside. This texture was created by rotating precast reinforced concrete modules in different directions naming them as type A and B in the original drawings (see Figure 48).

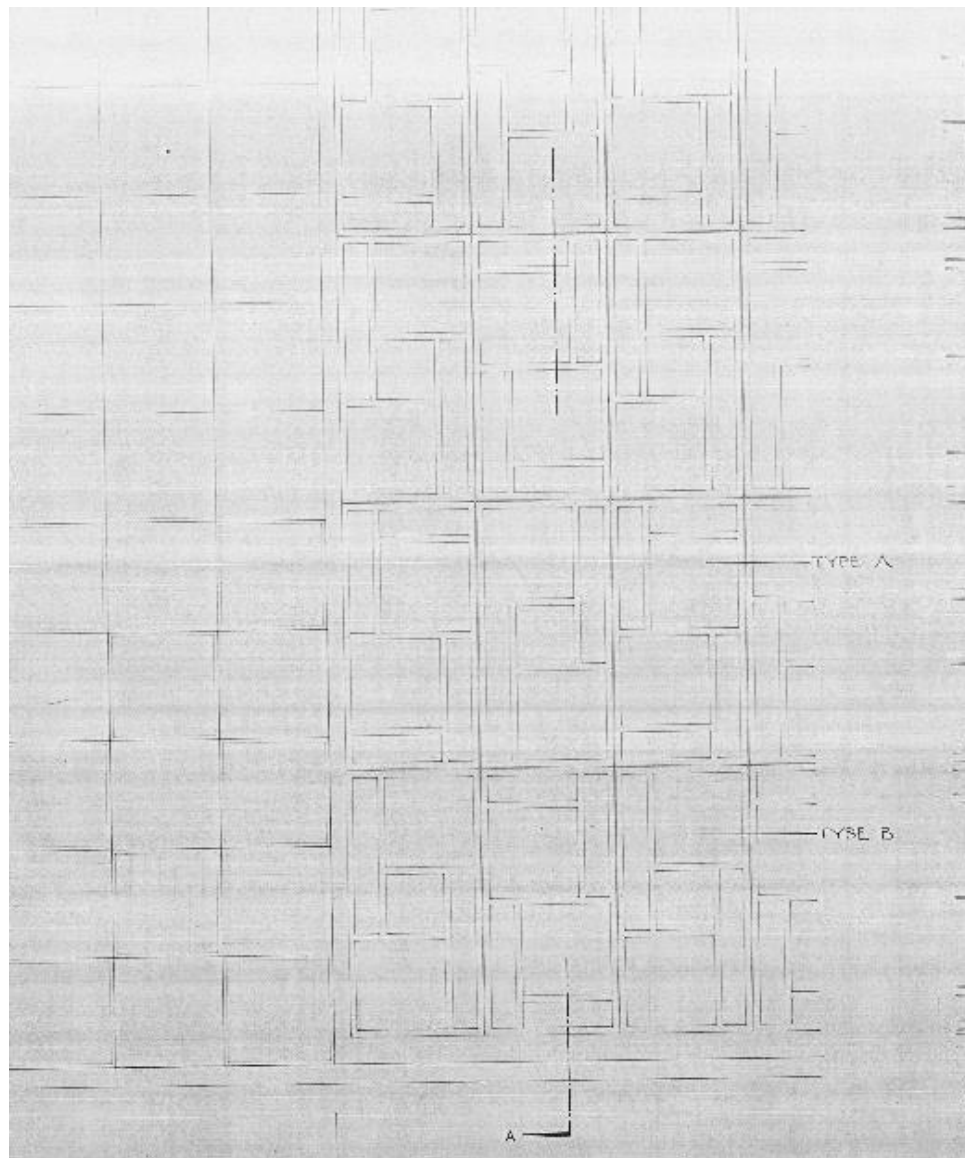


Figure 48: The Precast Reinforced Concrete Modules with Coloured Glass (Obtained from Cyprus Ministry of Transport, Communications and Works, 2022).

These textured window openings, located opposite each other in the southeast and northwest facades of the building, define the main hallway. Sunlight reflected in the interior from these windows creates shadows on the floors of the hallway. This not only provided sunlight to the interior but also increased the visual quality of the main circulation axis (See Figure 49). Natural light is illuminated in the most efficient way not only from the facades but also from the ceiling. As if the sunlight was the representative of freedom, enormous circular domes in the ceiling of the entire terminal that let in beams of sunshine makes it look like the lights are on even though the terminal has been closed over 40 years. In addition to the natural light for each light dome 12x2 round fluorescent lamps arranged one into other (see Figure 50). Along with these details the unity of large masses coming together in harmony refers to the aesthetic values of the building.

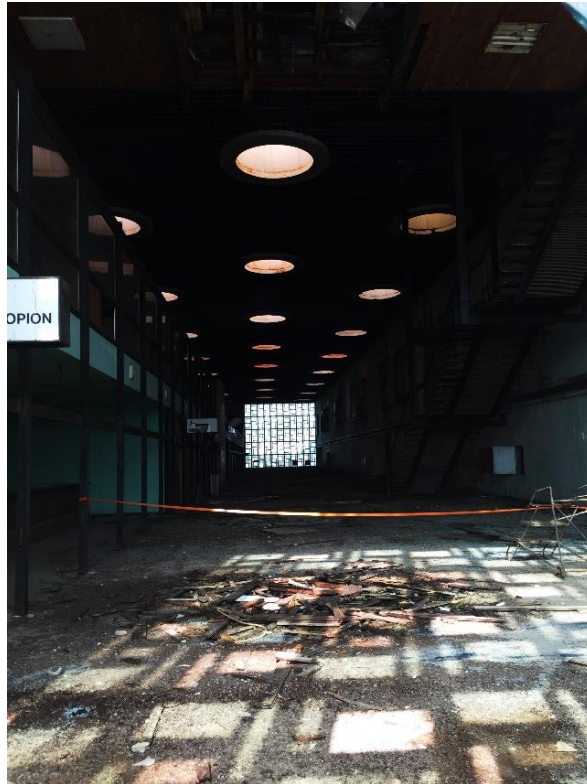


Figure 49: Photograph of Nicosia International Airport Terminal Building- Shadow Reflection Details in Hallway (Photo: Abraşoğlu, M. 2022).



Figure 50: Photograph of Nicosia International Airport Terminal Building- Close-up of Circular Light Domes (Photo: Abraşoğlu, M. 2022).

4.3.2 Interior Space Character, Space Organization, Circulation Patterns

Entrance to the building is not allowed due to the condition of the building therefore certain analyses were conducted solely on the building's exterior, without stepping inside. Interior space analyses were carried out using public videos taken by visitors when the building was in better condition, indoor photography from outside and the photo archive of UNFICYP and Press and Information Office (PIO) which were used with permission. Zoning studies were developed to understand the connection between facilities in the terminal building, their locations, and their user activity. (See Figure 51). Some of the detailed plans and partial sections of the NIAT are obtained from the Cyprus Ministry of Transport, Communications and Works (south). Despite drawings in detailed scale could be accessed, the floor plans could not be found, so the zoning studies were created approximately based on the aforementioned plans, sections, photos and videos.

Similar with the mass and exterior shell design, the interior architecture of the building also carries modern architectural features. The 3 storey high ceilings in the

main hallway, large ceiling openings all over the building, wide staircase and bridge which both access to the 2nd floor, carries characteristic features of this period. Everything seems to have been designed on a grand scale due to the fact that it was the largest and only airport of its time on the island. To keep things simple when hosting such large crowd, invisible circulation axes were formed for visitors and guests.

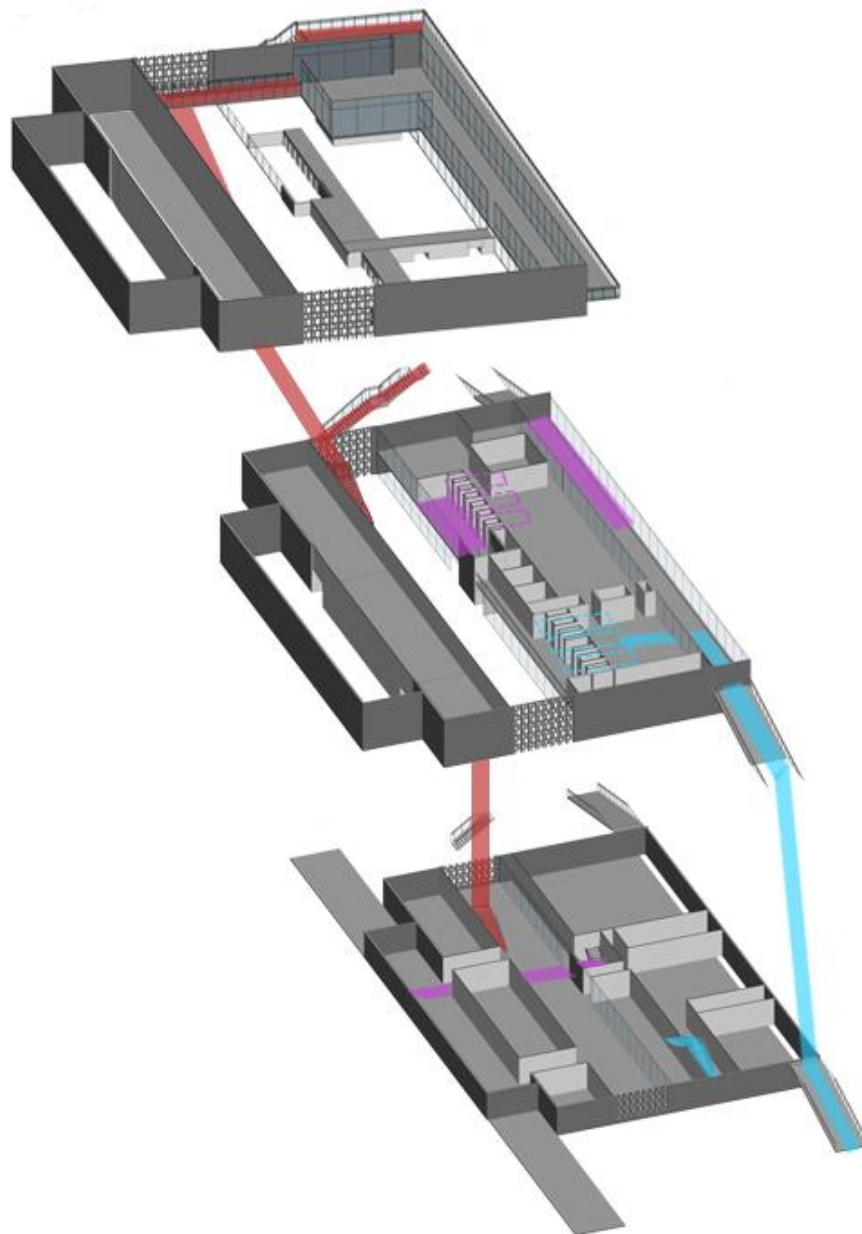


Figure 51: 3D Visualisation of Circulation Pattern of NIAT (by Author).

Indoor circulation is divided into two main branches as arriving passengers on the right and departing passengers on the left side. While the passengers who will depart, which are indicated in purple, enter from the ground floor and use the first floor intensively to go through passport control; the arriving passenger which are indicated in blue, use the ramps to enter from the first floor to the building and is directed to the ground floor to collect their luggage after passing health control. The red pattern indicates the visitors' circulation axis.

4.3.2.1 Ground Floor Facilities

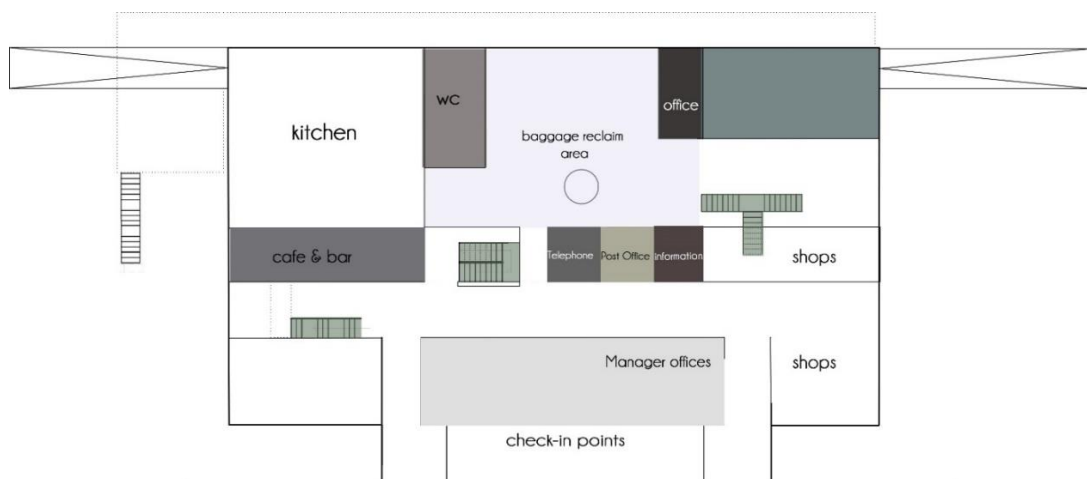


Figure 52: Estimated Ground Floor Plan Zoning Showing the Facilities (by Author).

On the ground floor of NIAT, the main entries are made from the northeast of the building. After completing the transactions at the check-in booths, passengers are escorted to the main hallway (see Figure 53) where three storeys of height can be felt. Passengers who will depart are indicated in purple in the circulation axis (Figure 54). The ground floor has facilities for socializing, such as cafes and bars (see Figure 55), as well as shops, information, telephone, and postal services. Service functions such as kitchen (see Figure 56), baggage claim area (see Figures 57) and wet cores (see Figure 58) are located at the rear of the terminal, which is close to the apron.



Figure 53: NIAT - Main Hallway (Photo: Abraşoğlu, M. 2022).

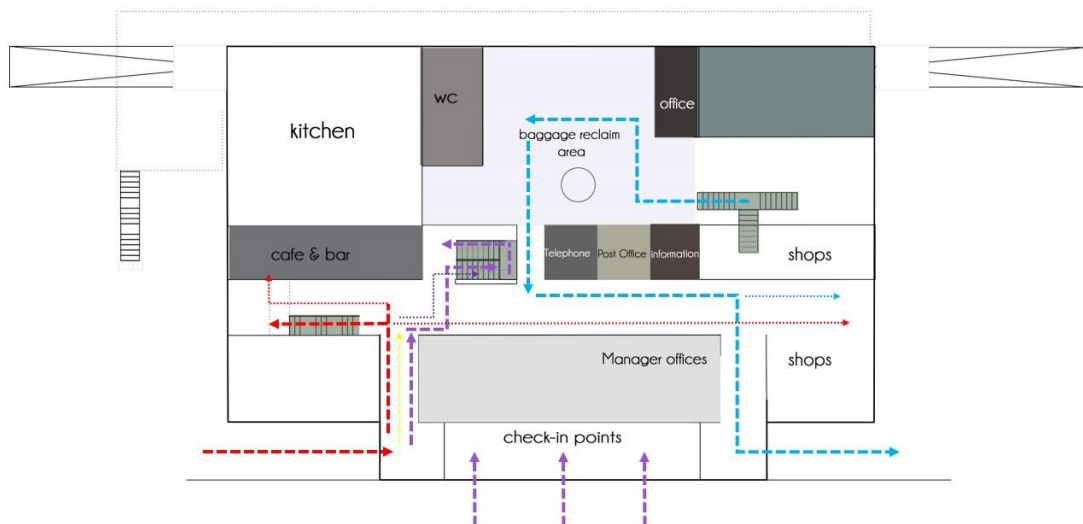


Figure 54: Estimated Ground Floor Plan Circulation Axis (by Author).



Figure 55: Café and Bar Area (URL 51).



Figure 56: Service Kitchen (Photo: Abraşoğlu, M. 2022).



Figure 57: Luggage Claim Area (Photo: Abraşoğlu, M. 2022).



Figure 58: Wet Cores (Photo: Abraşoğlu, M. 2022).

4.3.2.2 First Floor Facilities

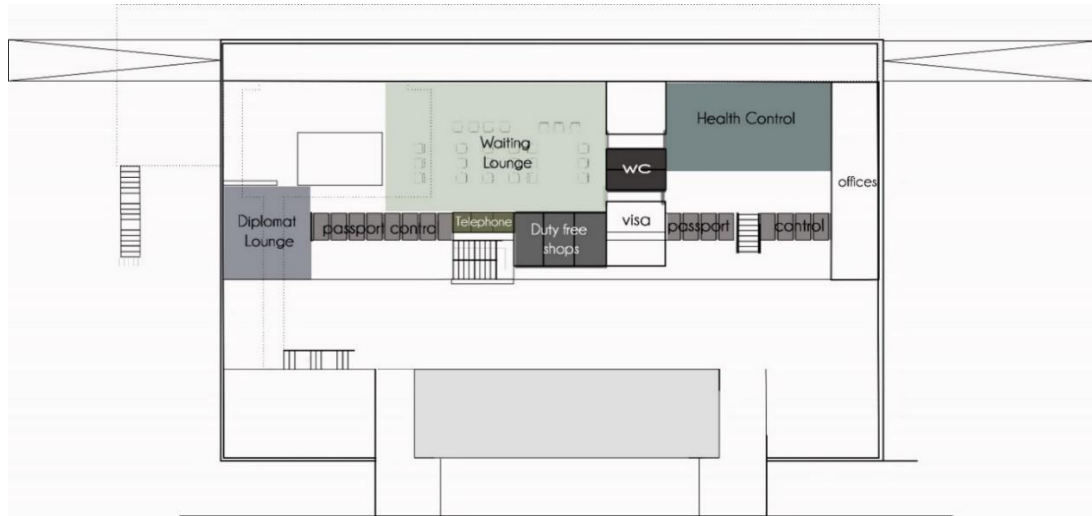


Figure 59: Estimated First Floor Plan Zoning Showing the Facilities (By Author).

On the first floor, there is passport control, special lounge area for diplomats (see figures 62 and 63) and a waiting area for departing passengers (see Figure 64). These are located on the left side of the building as they are for departing passengers use. Since the first floor is designed as a mezzanine, the main corridor can be seen from above. After all of the procedures are completed, the passengers walk through the ramp to leave the terminal building and board.

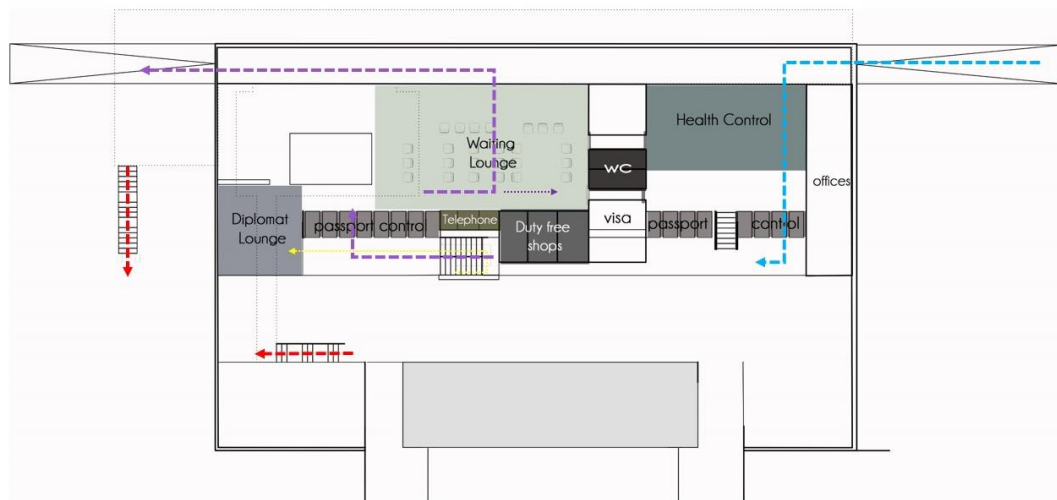


Figure 60: Estimated First Floor Plan Circulation Pattern (By Author).



Figure 61: Health Control Area (URL 52).

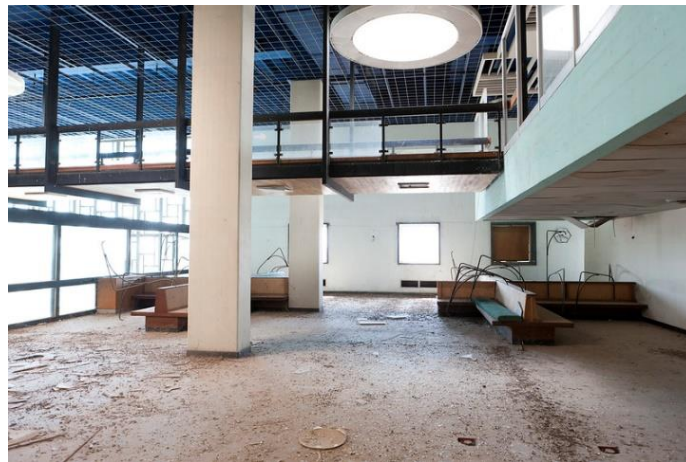


Figure 62: Diplomats' Lounge Area after abandoned (URL 53).



Figure 63: Diplomats' Lounge Area before abandoned (URL 54).

As can be seen from the figures, the spaces are illuminated with large openings. The solid-void ratio in the diplomat lounge area is formed by the bridge and the second floor. Since it is designed like a balcony, the height of the main hall is felt even on the first floor.



Figure 64: Waiting Area for Departing Passengers (URL 55).

In the waiting area, the colonnaded structure of the building shows itself even more. While the columns are hidden inside the walls in other spaces, the columns are exposed and exhibited in this section. The absence of walls blocking the light and the fact that one facade is glass from one side to the other, create a bright space.

4.3.2.3 Second Floor Facilities

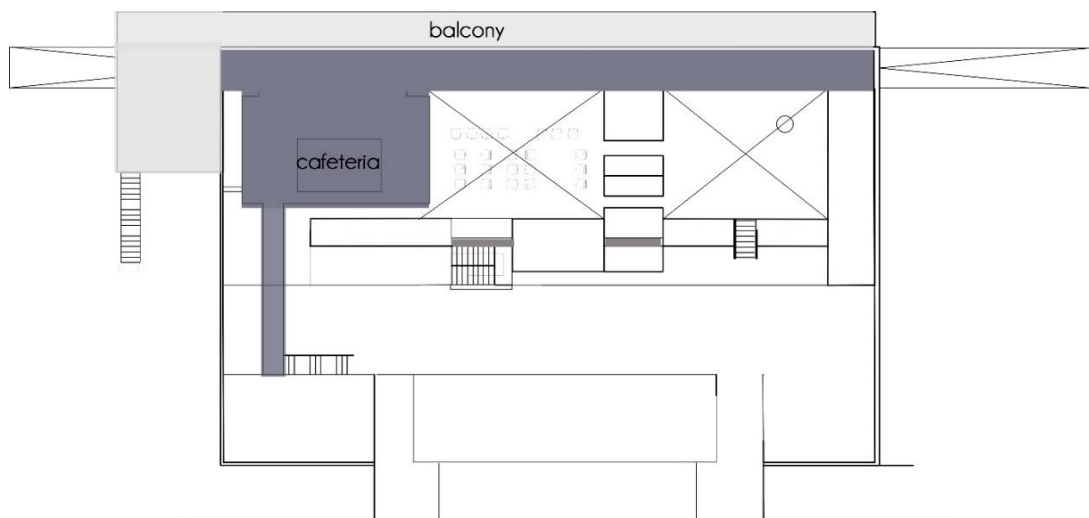


Figure 65: Estimated Second Floor Plan Zoning showing the Facilities (By Author).

The second floor is all for people who come to greet or bid farewell. Cypriot people used to watch every moment until the plane with their loved ones disappears and this has become one of the unacknowledged traditions in Cypriot culture. The tradition of farewell or welcoming is very important that the second floor is designed for this purpose specially. This floor satisfies the tradition with its balcony overlooking the apron, glass openings that can easily see the outside, and a cafeteria (see Figures 74 and 75) where those who are waiting can socialize.

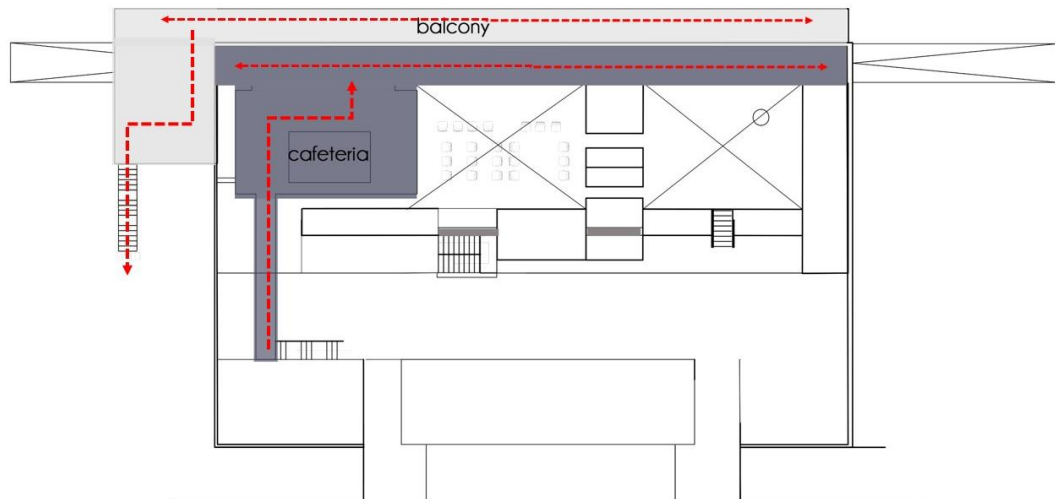


Figure 66: Estimated Second Floor Plan Circulation Pattern (By Author).

Access to this floor is via the staircase ascending from the main hallway. With the ceiling being too low, this is the part where the ceiling openings are felt most close. Derived from the photos examined, it feels like you can poke your head through the ceiling openings when you are in the cafeteria (see Figure 67). Since this floor is for visitors, it has glass windows that can see the waiting area from the top. Although the entire facade is glass and offers a panoramic view of apron, there are balconies for going out in suitable weather conditions. The exterior staircase with turnstile allows visitors to exit the building directly without having to go back inside.



Figure 67: Cafeteria Area (URL 56).



Figure 68: Human Scale in Cafeteria (URL 57).



Most service functions are located at the rear of the building; close to the apron, while administrative offices are on the first floor of the front entrance facing the car park. While the building is divided into three axes for the use of visitors and passengers, there are circulation axes for managers and employees less in sight. Each check-in point service has an assigned office with connection to the upper floor.

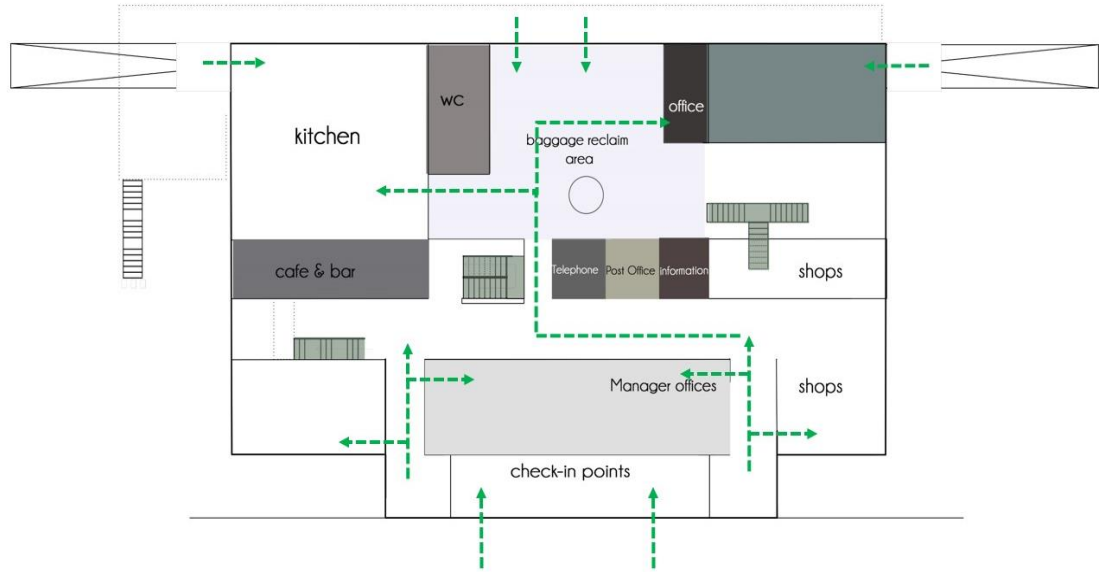


Figure 71: Estimated Circulation Axis for Staff (By Author).

4.3.3 Furniture Characteristics, Fixtures & Fittings

In addition to the interior organization, functions and space analysis, the furniture and fittings used in this airport also provide evidential value of the terminal in terms of furnitures used in a modern building. The type of furniture used, the material and the texture of the furniture, and the quantity of pieces provide information on what transpired in the airport during the modern architectural era.



Figure 72: Main Hallway (URL 51).

Starting from the main hallway, there were few sitting elements placed in the middle of the walking path. The fact that they do not have back rests makes it easier to sit from both sides. This is an example of furniture that is frequently seen in public spaces today. Showcases were placed close to the sitting areas which exhibited products like shoes and bags (Figure 72).

The steel staircase that provided access to the second floor is visible far away in all its glory. Although it was a long staircase three floors high, it had a light appearance and could carry crowded visitors thanks to its hanged cantilevered steel structure. The bridge is currently unusable due to deterioration caused by neglect and other factors.



Figure 73: Skylights (Photo: Abraşoğlu, M. 2022).

Skylights through the ceiling openings, which makes a great aid in the illumination of the building by natural light, are seen behind the navy blue mesh panels. The hallway is the only space that the three storey ceiling height can be felt.

Other spaces such as check-in service areas, have suspended ceiling which have covered the top, to create areas for other facilities.



Figure 74: Skylights close-up (Fig.74a Photo: Türker, Ö. O. 2022 and Fig. 74b (URL 58)).

The entrance and the check-in service area, are covered with navy blue suspended ceilings and light dome openings similar with the hallway but unlike the high ceilings in the main hallway, this part is quite low. The suspended ceiling covers the fire sprinklers, lighting fixtures and ventilation channels underneath.



Figure 75: Ceiling Fixtures (Photo: Abraşoğlu, M. 2022).



Figure 76: NIAT Check-in Area and Corridor Leading to Main Hallway (Photo: Türker, Ö. O. 2022).

The check-in counters are boxes made of wood. The interior of the building is generally dominated by the color and tones of blue and white. Supporting the interior color scheme, check-in boots are in dark navy blue. There are hanged panels on each counter to write airline company information on. Behind the check-in counters, there are offices for each airline company. Office spaces were created by dividing the space with glass doors. These areas are used for storage and luggage processing. There is a rail systems descending to the basement to carry suitcases from each check-in booth. Section details of this system can be seen in Figure 77.

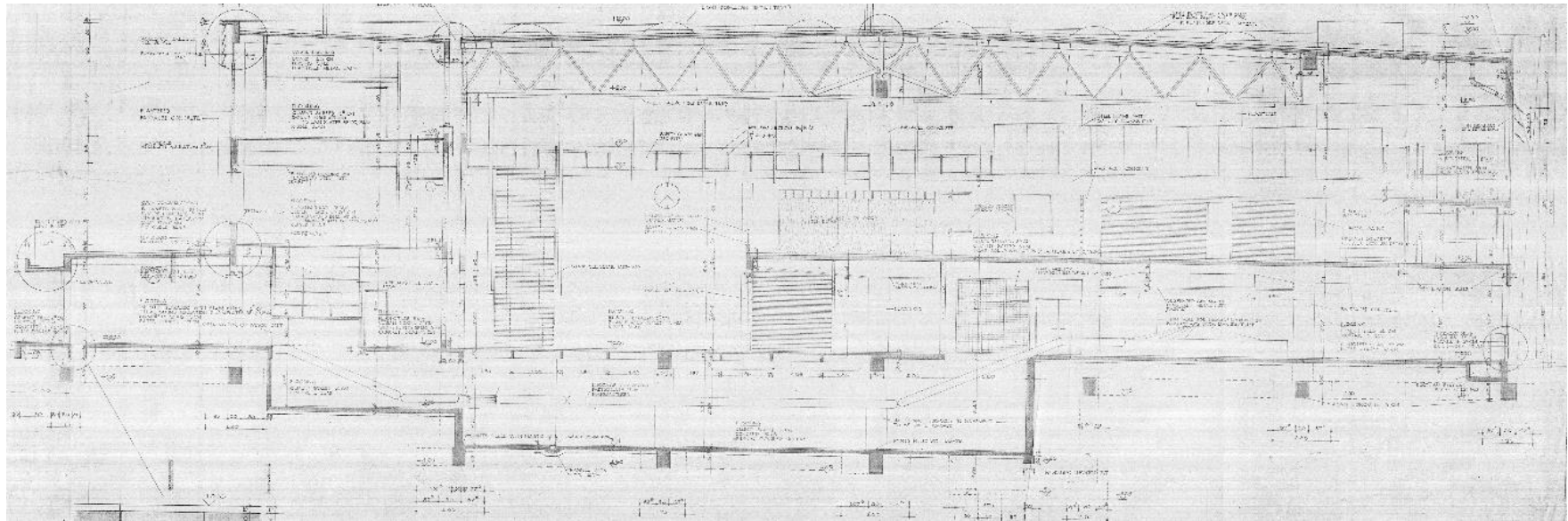


Figure 77: Section Drawings showing the Luggage Carrier through Basement (Obtained from Cyprus Ministry of Transport, Communications and Works, 2022).

Seating elements which are made of dark blue fabric on a steel structure that once served as a waiting corner for crowded visitors are now weathered in bird droppings and dust. Wooden surfaces between them connected the two single seating elements and created a surface to put items such as magazines, glasses and bags. Since the coloured images of the main hallway cannot be reached, it is estimated that the seating elements mentioned there, are also dark blue like the ones in the entrance.



Figure 78: Sitting Elements in Check-in Area (Photo: Türker, Ö. O. 2022).



Figure 79: Waiting Area of NIAT (URL 59).

Seating elements, which are presumed to be the same design as those at the entrance, are also found in the waiting area. They are designed by Cypriot furniture designer Pambos Savvides (Savva, 2011). The seating elements lined up back to back in the waiting area, looks ergonomic with backrest and neck rest supports. The wide

furniture design without handles at sides may eliminate movement limitation with hand bags. It was also an advantageous design for lying down during long waits in delays and transit situations. The accuracy of these assumptions are subject to change as on-site investigations cannot be performed. As mentioned in the previous chapters, the use of light and mobile furniture was emphasized while examining the features of modern interior architecture. The furniture used in the waiting area also supports the period features by being light, cantilevered and may be mobile.

All these features highlight that the NIAT building is one of the strong examples of modern architecture in Cyprus and should be brought to life with a sustainable solution so that it can be transferred to future generations.

4.4 Function Proposals For The New Use Of The Terminal Building

As mentioned in the previous chapters, unused and empty buildings are deteriorating. As a solution to this problem, it was emphasized that one of the beneficial ways to protect buildings in this situation is to give a function. In this part of the study, proposals for the re-functioning of the Terminal Building are presented. While examining the function proposals, the ease of access to the building, which is so important for the two communities, the continuity of the cultural heritage values and the levels of intervention which are explained by Douglas (2006), were taken into account. It is intended to filter through the proposed functions based on these criteria. These functions are divided into two as those that can be 'main function' or 'supportive function'. Some suggestions can be seen to meet both. As a result of the eliminations, 3 scenarios with one main function and a supporting function for each will be presented.

Table 8: Definition of Intervention Level (adapted from Douglas, 2006).

Low	• Minor improvements on surfaces. • Innovating of fittings. • Minor extension	• New coverings • Re-painting or re-rendering external walls • Re-roofing or replacement of doors, windows and wc fitments. • Porch, conservatory or small rear/side extension, loft conversion.
Substantial	• Major upgrading of surfaces and elements. • Major retrofitting of services. • Enlargement of capacity. • Structural alterations • Major change of use of an old building	• Change of use • Over cladding of walls and recovering roofs with improved thermal qualities and over-roofing flat roof, recladding walls • New air-conditioning system • Addition of lifts and service cores • Major lateral or vertical extension • Removal/insertion of walls and floors • Conservation and renovation works to a derelict or wrecked property.
Drastic	• Extensive remodelling works. • Reconstruction of new building behind existing main external walls • Extensive spatial and structural alterations to enlarge/reduce the building's capacity or change its use.	• Restoration of ruinous multi-storey building • Façade retention scheme • Major extension to as well as internal and external modification of existing building.

According to the discussions above, an elimination matrix (Table 9) is prepared to illustrate the elimination listed functions. The criteria are the type of function, accessibility, intervention level of the proposed function and the continuity of significance.

Table 9: Elimination of Functions According to Specific Criteria

Name of Function			Type of Function		Accessibility			Intervention Level- Degree of change			Continuity of Significance
Upper Function	Specific Function		Main Function	Supportive Function	Private use	Semi-Private Use	Public Use	Low/ Substantial/ Drastic			
								L	S	D	
Permanent Exhibition	Museum	Tolerance Museum	✓				✓	✓			✓
		National History Museum	✓				✓		✓		✓
		Archaeology Museum	✓				✓		✓		✓
		Digital/ Contemporary Art Museum	✓				✓		✓	✓	✓
		Design Museum	✓				✓	✓	✓		✓
Temporary Exhibition	Gallery	Art Gallery	✓	✓		✓		✓	✓		✓
		Fashion Gallery	✓	✓		✓		✓	✓		✓
		Auction Hall		✓		✓		✓	✓		✓
		Car Gallery	✓	✓		✓			✓		

Name of Function			Type of Function		Accessibility			Intervention Level-Degree of Change			Continuity of Significance
Upper Function	Specific Function		Main Function	Supportive Function	Private use	Semi-Private Use	Public Use	Low/ Substantial/ Drastic			
								L	S	D	
Accommodation	Hotel		✓			✓				✓	
	Motel		✓			✓			✓	✓	
	Boutique Hotel		✓			✓			✓		
Health Care & Wellbeing	Hospital		✓			✓				✓	
	Clinic	Psychological Counselling		✓	✓	✓			✓		
		Physical Counselling		✓	✓	✓			✓		
		Nutritionist		✓	✓	✓			✓		
		Rehabilitation		✓	✓	✓			✓		
Administrative	Non-Governmental offices	Private Offices	✓	✓	✓			✓	✓		
	Governmental Offices		✓	✓	✓			✓	✓		

Name of Function			Type of Function		Accessibility			Intervention Level-Degree of Change			Continuity of Significance
Upper Function	Specific Function		Main Function	Supportive Function	Private use	Semi-Private Use	Public Use	Low/ Substantial/ Drastic			
								L	S	D	
Eatery	Café	Bistro		✓		✓	✓	✓			✓
		Brasserie		✓		✓	✓	✓			✓
	Restaurant	Fast Food		✓		✓	✓			✓	
		Fast Casual		✓		✓	✓		✓	✓	
		Fine Dining	✓	✓		✓	✓			✓	
	Bar			✓		✓		✓	✓		
	Lounge Club			✓		✓			✓	✓	
Retail	Permanent	Shops		✓		✓	✓	✓	✓		✓
	Temporary	Bazaar	✓	✓		✓	✓	✓	✓		✓
Educational	Workshop/ Atelier			✓			✓	✓	✓		✓
	School		✓		✓	✓		✓	✓		✓

Name of Function			Type of Function		Accessibility			Intervention Level-Degree of Change			Continuity of Significance
	Specific Function		Main Function	Supportive Function	Private use	Semi-Private Use	Public Use	Low/ Substantial/ Drastic			
								L	S	D	
	Institute	Art Institute	✓		✓	✓			✓		✓
		Research Institute	✓		✓	✓			✓		✓
		Science Institute	✓		✓	✓			✓	✓	✓
	Library	Public Library	✓	✓		✓	✓		✓		✓
		Academic Library	✓	✓		✓			✓		✓
		Media Archive		✓	✓	✓			✓		✓
	Performance Spaces	Theatre	✓			✓				✓	✓
		Seminar/ Conference Hall		✓		✓				✓	✓
		Dance Hall	✓			✓				✓	✓
		Opera Hall	✓			✓				✓	✓
		Cinema	✓			✓				✓	✓

Name of Function			Type of Function		Accessibility			Intervention Level- degree of change			Continuity of Significance
Upper Function	Specific Function		Main Function	Supportive Function	Private use	Semi- Private Use	Public Use	Low/ Substantial/ Drastic			
								L	S	D	
Community Centre	City Hall		✓				✓		✓		✓
	Solidarity House/ Home for Cooperation	Youth Club	✓	✓			✓	✓	✓		✓
		Social Life Centre	✓	✓			✓	✓	✓		✓
		Cultural Centre	✓				✓	✓	✓		✓

Social, cultural, environmental and economic aspects were also taken into consideration while eliminating the functions (see Table 10). These aspects correspond to the cultural values mentioned earlier. It has been taken into account that the proposed function does not interfere or approach contrary to the building's cultural heritage values.

Table 10: Explanation of Cultural, Social, Environmental and Economic Aspects (Leeuwarden Declaration, 2019).

Cultural aspects	• Can help to maintain and strengthen people's perceptions of their own traditions and history • Provide perspectives for the future, while responding to the needs of multi-ethnic and multi-cultural societies.
Social aspects	• Can generate new social dynamics in their surrounding areas and thereby contribute to urban regeneration
Environmental aspects:	• Ensure a long-term usability, flexibility and adaptiveness to future needs.
Economic aspects	• Increasing the attractiveness of areas.

While deciding an appropriate function, Table 9 has been used. Function suggestions that will show an attitude contrary to cultural heritage values, have been eliminated. In addition to the intervention to the heritage values, it was also considered that the new function to be proposed would not interfere with the building at a drastic level. Proposals with interventions at high substantial or drastic levels are also eliminated.

This building, which was originally intended to serve as an airport, has not been considered for re-use of the same function. This is because the capacity of the existing building will be insufficient for today's requirements.

Accessibility is very important for the building, which is very important for the two communities and the island and whose values should be passed on to future generations. Therefore, it was considered as a priority to be accessible for both communities while making function eliminations. Some suggestions can be accessed publicly and privately and both ways. In such cases other qualifying criteria are considered. Functions that offer completely private access are eliminated.

In the elimination made by considering all the criteria, strong suggestions that can be presented as the main function are permanent exhibitions such as museums, temporary exhibitions like galleries, large scale library and community centres including a city hall or home for cooperation/ solidarity house. In addition to these main functions, supporting functions are auction hall, café, shops and bazaar, workshops area and small scale library. A mentioned main function and supporting functions that can work together can be combined.

In the following table, the main and supportive functions that can work together are marked. Some auxiliary functions can work in parallel with more than one main function. All or at least two functions that can work together can be configured while generating function scenarios. It should be noted that the combinations are given as examples and are subject to change

Table 11: Main and Supportive Functions That Can Work Together

	Main Functions						
	auction hall	shop	Bazaar	cafe	workshop	small scale library	
Museum	●	●	●	●	●	●	
Gallery	●	●		●	●		
Library		●	●	●			
City Hall		●	●	●	●	●	
Solidarity House/ Home for Cooperation		●	●	●	●	●	

In this case, the scenarios can be suggested as follows;

- 1) Any chosen museum function working in parallel with souvenir shops and a café area for socializing.
- 2) Any gallery function with an auction hall. In addition, Café can be added to create a socializing area.
- 3) City hall, which can include various workshops where cultural handicrafts and fine arts are taught, shops, socializing areas and a small-scale library that can be used by both communities.
- 4) A solidarity house (as Home for Cooperation) including various workshops, shops, socializing areas and a small-scale library.

4.5 Chapter Conclusion

As long as challenges and opportunities allow, the building has been examined and analysed. The building stands there as a proof of Cypriot living between 1968-1974 that needs to be accessible for the people of the island and exhibited for everyone. A building that is both an example of the modern style (International Style) architectural period and depicts the coexistence of the people of Cyprus, is neglected due to unclear political situation. This can cause the building to be deteriorated in an irreversible way. Every detail that can be seen, whose photographs can be accessed or not seen at all, should be protected and allowed to be passed on to future generations. The terminal building, which can reflect the period in which it was built and lived, can be considered as a potential modern architectural heritage in line with the values highlighted in the previous sections. Measures mentioned in the previous chapter, should be taken to preserve the modern architectural heritage. The terminal building should be considered to be re-functioned, thus allowed such an important building to live and be utilized as the common use of the two communities.

In this chapter all the data examined in the previous sections are analysed in detail, in parallel with the building's condition. The functions that can be suggested in the eliminations based on certain criteria have been reduced and made more concrete.

Whichever function is proposed from the eliminated function list, to the NIAT building, as discussed in Madrid Document (ICOMOS, 2017) in Chapter 3; it should be taken into account of the unique architectural ideas and construction methods used in the twentieth century and insensitive alterations should not undermine the integrity of the 20th Century modern architectural heritage.

In addition, there are points emphasized on this subject in Chapter 3, ICOMOS Charter (2003), that any actions taken should be reversible when possible. While

proposing a new function, care should be taken to make suggestions that will not override the scale and form of the original building.

Chapter 5

CONCLUSION

The purpose of the study was to propose the most appropriate functions and the adaptive design approaches in line with the spirit of the Nicosia International Airport Terminal (NIAT) building in the Buffer Zone, Nicosia, Cyprus. Conservation and adaptive re-use concepts, approaches and principles were analysed according to the objectives of the thesis, which is restoring and sustaining building's heritage significance while also ensuring its survival. In line with these objectives, cultural heritage concepts and specifications were examined in Chapter 2. This chapter also focuses on Modern architecture, which is the period covering the construction of the NIAT building, while examining the examples of Modernist style from different regions of Cyprus. Examples of Modernist Architecture from seven different regions of the island was examined. Since modern architecture in Cyprus was analyzed in two ways within the scope of this study, before and after the Declaration of Independence of Cyprus in 1960, the examples given were also divided into two periods. The determination of this breakpoint was decided with the declaration of Independence of Cyprus in 16 August 1960.

After examining the concepts of cultural heritage and Modern Architecture, Chapter 3 emphasize the importance of protecting cultural heritage buildings for society and culture in general, it also refers to the protection of cultural heritage buildings in conflict and/or post-conflict areas such as Cyprus. This chapter can be examined as a compilation of studies on the conservation and adaptive re-use of

cultural heritage. In addition, adaptive reuse of architectural heritage is explained as a tool for the continuity of heritage buildings.

Based on the collected information, on site observation, explorations and analysis made on cultural modern heritage and Modern architecture, optional functions were listed in Chapter 4. List of functions obtained in qualifying with specific criteria has been examined within the scope of this chapter and what should be considered in case of possible implementation of the proposed functions were presented to researchers and designers. In the elimination made by considering several criterias, strong suggestions were presented as the main function and supportive functions. A mentioned main function and supporting functions that can work together can be combined. Care has been taken to ensure that these proposed functions are respectful of both the Cypriot culture, experiences and emotions.

The findings of this study, which are the result of many analyses made, aim to guide researchers and designers in a possible state of conflict resolution in Cyprus or opening the NIAT building for the common use of the two communities in the future. This study aims to emphasize the need to focus on NIAC and NIAT building both to keep a potential cultural heritage alive and to lay the groundwork for reconciliation in Cyprus.

According to Madrid & Delhi Document, ICOMOS (2017), “*When making changes to twentieth-century architectural heritage it is important to produce records of those changes for public archiving*”. Parallel to this explanation, in line with the purpose of the study; this research also provides evidence about the background information and current state of the NIAC and NIAT whose access is restricted due to its current condition. For the documentation and survival of the of potential common heritage; this work lays the groundwork for making the NIAT building accessible to

both communities for shared use. At the same time, it makes the data accessible to researchers as a documented study of photographs, drawings, analysis schemas, value analysis of the NIAT building as well as collected bibliography on Modern heritage of Cyprus.

This research can be extended to include the proposals for NIAC as a whole. Additionally, future work can be to make interviews or questionnaire surveys with the related stakeholders in order to make a selection between possible appropriate options derived in this study for refunctioning NIAT Building.

While the elimination method was developed in this study, modern heritage preservation, conservation and adaptive re-use concepts were carefully taken into consideration. Therefore as applicable to similar cases; the methodology of this study can be used to propose and reuse many modern architectural heritage in other conflict and/or post-conflict zones. It can be used in studies aiming to propose a new function to modern architectural buildings that have a completely different function from an airport implemented in this study different function from an airport.

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