

PERFORMANCE OF BEING STATE

EXCEPTIONAL AND FICTITIOUS PERFORMANCES IN
PRESCRIPTIVE VILLAGE; PYLA

ÇAĞRI ŞANLITÜRK

SUPERVISED BY DR. NISHAT AWAN

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English
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186 (1964). Resolution of 4 March 1964

[S/5575]

5. Recommends that the function of the Force should be, in the interest of preserving international peace and security, to use its best efforts to prevent a recurrence of fighting and, as necessary, to contribute to the maintenance and restoration of law and order and a return to normal conditions.

(b) humanitarian and economic activities to be carried out under the supervision of the Force shall be for a period of three months, all costs pertaining to it being met, in accordance with the arrangements agreed upon by them.

Resolution 353 (1974)
of 20 July 1974

The Security Council,

Having considered the report of the Secretary-General, at its 1779th meeting, about the recent developments in Cyprus,

Reaffirming its resolution 186 (1964) of 4 March 1964 and its subsequent resolutions on this matter, and its primary responsibility for the maintenance of international peace and security, in accordance with Article 24 of the Charter of the United Nations,

1. Calls upon all States to respect the sovereignty, independence and territorial integrity of Cyprus;

2. Calls upon all parties to the present fighting as a first step to cease all firing and requests all States to exercise the utmost restraint and to refrain from any action which might further aggravate the situation;

3. Demands an immediate end to foreign military intervention in the Republic of Cyprus that is in contravention of the provisions of paragraph 1 above;

4. *Ibid.*, Twenty-ninth Year, 1780th meeting.

It is an essential element of the cease-fire that neither side can exercise authority or jurisdiction beyond its own forward military lines or wake any military moves beyond these lines. It follows that in the area between the lines, the status quo (including without civilian activities and the exercise of property rights) is maintained, without prejudice to eventual political settlement concerning the disposition of the area.

It is also essential that the Government of Cyprus immediately cease any military or police operations in the area.

On 17 July 1974, the Security Council adopted Resolution 353 (1974) which demanded an immediate cessation of fighting and requested all States to exercise the utmost restraint and to refrain from any action which might further aggravate the situation.

At its 1779th meeting on 17 July 1974, the Security Council adopted Resolution 353 (1974).

Resolution 353 (1974)

of 20 July 1974

The Security Council,

Having considered the statement of the Government of the Republic of Cyprus,

and the declaration by the Government of the Republic of Cyprus, dated 15 November 1974, in which it announced its intention to create an independent State of Cyprus,

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ABSTRACT

In the hybrid Turkish and Greek Cypriot village of Pyla, different languages, segregated public places such as schools and markets, as well as United Nations (UN) inspection towers determine everyday life. This thesis deals with the implications of the UN's vision for Pyla as a prototype of integrity and bi-communality. Performance of Being State analyses and problematises the UN mandate system in order to challenge its 'peace-keeping' and 'peace-making' strategies.

Through applying Michel Foucault's notion of power the aim is to explore the indirect ways in which power is exercised in social life, by paying attention to the mundane practices and ideas that structure inhabitants' everyday life. The word *performance* in the thesis title refers to the prescriptive regulations and rules whose aim is to establish a unified Pyla, and to also show how this overlaps and is resisted by Turkish and Greek Cypriots' divergent subjectivities; *being state* calls attention to how this codification is a performance that attempts to create a normalised or ideal state.

Such power relations and normalisation strategies were questioned by means of performative design interventions in Pyla through the concept of *Performance of Being State*. These spatial performances can be understood as acts that challenge the UN mandate system. Furthermore, this thesis aims to critically reflect on such actions to examine dialectical power relations and their embodiment in space. My objective is to look beyond a radical ideology of conflict resolution, and to instead propose a spatial methodology for working with and across conflict by engaging performative narratives

INTRODUCTION

Which part of Cyprus do you come from? I used to struggle to answer this question as it made me feel insecure whenever I was asked to show my passport at a border. The reason for this is that I am a native of a legally invalid state or, let's say, a citizen of an unrecognised state, the Turkish Republic of Northern Cyprus (TRNC). You may have heard about this state because it is widely accepted as the de facto administration of Northern Cyprus, however, state rules, regulations and policies are accepted only by Turkey. Nevertheless, I am also a citizen of the Republic of Cyprus (RC), making me bodily and globally recognised. I am somewhere in-between.

The Security Council, Resolution 541 (1983) of 18 November 1983

. . .' Considering, therefore, that the attempt to create a 'Turkish Republic of Northern Cyprus' is invalid and will contribute to a worsening of the situation in Cyprus,' (UN Res.541 1983)

Following the interethnic fighting between Turkish and Greek Cypriots and the attempt to create a Turkish Cypriot state, the above Security Council Resolution secured the status of the TRNC as illegal. This series of events resulted in the displacement of people from both sides and many hardships within the TRNC were a direct result of its illegal nature, such as a lack of healthcare. In 1974¹, the Turkish Cypriots re-inhabited the abandoned houses and the displaced families used the furniture, clothes and cars left behind by the Greek Cypriots; the same circumstances were found in the South part of Cyprus, where Greek Cypriots were displaced and in need of shelter. As a result, the Turkish Cypriots established their own illegal state in 1983 despite the UN resolution against it.

Even though I did not witness the struggles of Turkish Cypriots, I did grow up with stories about the interethnic fights and the resulting conflicts. But rather than speaking about the violence of that time, I will share my own story of how I found this in-betweenness status and how it influences and shapes the main concept of this

¹ In 1974 the actual territorial segregation happened between the two communities. This was caused as a result of the interethnic conflict when the Greek military tried to annex the island to Greece; following this the Turkish military intervened and supported the Turkish community by helping them establishing their own territorial community in the North side of Cyprus. For more detail on the conflict please see *The Crux of the Cyprus Question* (Fevzioglu & Ertekun 1987)

thesis. I was born on 15th of January 1990 in *Girne* and most of my childhood was spent in my grandmother's house as my parents were working every day, or sometimes even during the night because my father was having nightshifts in the army. All of our family called that place the *Büyük Ev*, which is translated as the *Big House*. That home was not actually built or bought by my grandparents; my mum's family used to live in Limassol before the interethnic fight and Limassol is now situated in the RC. This *Big House* was given to my grandparents by the illegal state TRNC at the time of their displacement; it had actually belonged to a Greek Cypriot hospital. On the first floor there were 7 big rooms, toilets, one big kitchen, very wide corridors and a high ceiling; the ground floor consisted of many small rooms and materials which were left behind by the previous owners, but which were never used as we saw that part of the house as a basement, a storage place. But for me, that was not a basement which contained rubbish; it was my daily dream to go there with my cousin. Even though the basement was apparently locked, we would enter that place and search for materials which we would transform into toys with our childhood imagination. Those materials belonged to someone else, but with our imagination we would appropriate them.

Maybe that was my way of dealing with the conflict. Instead of keeping the door locked, I was engaging with those abandoned materials and transforming them into soulful possessions. In this regard, the illegal status of my state inscribed itself onto my own personality and the resulting struggles led me to find my own tactics. Furthermore, these tactics continued when I was hearing about the accession plan to the European Union that the RC was just beginning in 1998. Even from those times, the TRNC was excluded from falling within any definition of a legal state. Nevertheless, during this process, the UN actively increased its efforts to unify the two communities in Cyprus. The UN proposed another reconciliation plan in April 2004 which was initiated by Kofi A. Annan (Secretary General of the UN). This was the only chance that the separated communities had in order to join the EU as a unified country (Ref./Annan Plan). While this proposal materialised in a referendum held in both sides of Cyprus, the Greek Cypriots voted against the unification idea and thus the RC joined the EU, even though the Turkish Cypriots did vote in favour of the unification.



Figure: The front entrance to the *Büyük Ev*; on the right side of the picture it can also be seen the locked door which led to the basement.

Even though the reconciliation was not successful, the borders between the North and the South parts of Cyprus were opened and the two communities could cross to the other side by passing through a controlled area. Nonetheless, the TRNC remained an illegal state, without any recognition (except from Turkey), under an economic embargo and internationally isolated. This was once again recorded by the EU, which has kept its position of not recognising the TRNC as a legal state, but referring to it only as an area where the RC cannot exercise control:

Official Journal of the European Communities, L 236/955 of 23 September 2003,

'CONSIDERING that it is, therefore, necessary to provide for the suspension of the application of the acquits in those areas of the Republic of Cyprus in which the Government of the Republic of Cyprus does not exercise effective control.'

(OJEC L236/955 2003)

Despite this, my story continued and my childhood remained a continuous play of transforming my struggles. A month after the opening of the borders, my parents brought me and my brother to *Lefkoşa* South district offices (English name: Nicosia) in order to issue and receive our birth certificates. At that time, I was 13 years old thus I had no clue why we were travelling to the South part and what we needed to do there – I just remember my parents' words – 'this is for your future'. The idea behind going to get the identity documents was, in essence, to prove that my brother and I are children of our parents. Notwithstanding that the displacement started to happen in the 1960s, Turkish Cypriots kept their Cypriot identity, even though the actual documents might have ended up in some boxes or archives. Oddly, as a family, we all went to that place to validate that my parents are still alive and that they have children who are entitled to get the Cypriot identity card.

This can be regarded as a tactical practice of some Turkish Cypriots because they had the chance to cross the border and prove that they are Cypriot citizens who were displaced after the events of 1974. However, this didn't imply that they needed to live in Cyprus – most of them returned to the North part, and used their chance to obtain a Cyprus passport in order to get European rights. As I

received my new ID and passport, I was able to travel to European countries for the first time in my life, while also being entitled to EU health insurance.

This new identity has allowed me to tactically shape and transform myself from a TRNC citizen to a RC citizen, and to study abroad and visit many places in Europe, experiences which affected my perspective on who I am. In particular, after many conversations where I introduced myself as Cypriot, I was immediately perceived as Greek Cypriot because it was embedded in the common European perception that citizens of Cyprus were Greek Cypriots. This led to self-questioning as to where I actually belonged and how my identity could be defined. Starting from this point, being in a state of conflicted citizenship has allowed me to conduct a critical reflection about myself and my relation with my country politics.

Until now, I have written about my own experiences as a conflicted citizen of both an illegal state and a legal state. However, in this thesis I introduce another unique example of in-betweenness, which is a village called Pyla. Pyla is an exceptional village whereby its hybrid status derived from its mixed community, has been kept despite the events of the 1960s and 1974.

At this point, it is important to understand the geo-politics and historic contextualisation of mixed villages in Cyprus before 1974 and particularly the narratives/stories of everyday life in these villages. Similarly to my own story of conflict and my way of dealing with it, most Cypriots, old, young, women, men have strong stories of the conflicted history of the island. Before I start the stories of how my grandmother and her family fled to the Northern part of the island, I would like to contextualise and the problematise the dominant historical narrative of the Cyprus conflict in this thesis in order to understand how the history of Cyprus conflict is read and remembered.

Since 1974, Northern Cyprus has been set aside as a different territory and isolated from the Republic of Cyprus. It did not exist before and it was regarded as an imagined political manifestation of the Turkish Cypriot minority. According to the general provisions of Article 1 of the Constitution of the Republic of Cyprus 1960, Cyprus was proclaimed as an independent state and it was instituted as a bi-communal republic under the guarantor powers of Britain, Greece and

Turkey – which had shared power relations between the Greek and the Turkish Cypriots. However, in order to diagnose the Cyprus problem, it is important to investigate the main ideologies and incidents before the 1950s period. Based on the GC community, the main political ideology during that period was the integration and unification of Cyprus with Greece and this has been underlined by the political movement called Enosis (Nicolaidis 2011, p.52). As a result, this movement derived from the fact that ‘Christian Cypriots were ethnically Greek and linked to Greece linguistically, religiously and, of course, culturally. Claiming to be descendants of ancient Greeks and pointing to the long Greek history in Cyprus, the Christian Cypriots began to identify themselves as being ethnically Greek’ (Nicolaidis 2011, p.52). The enosis movement at the time influenced and dominated the narrative of the ethnicity differences within Cyprus. The implication and the effect of this movement could be evidenced all the way back to Mycenaean colonization where Greek culture were embodied, practiced and transmitted to Cyprus (Nicolaidis 2011, p.311). According to Markides (1978), the Turkish conquest in 1571 was the critical point in the shift of the power relations and it affected the socio-political system in Cyprus. Consequently, Markides in his paper describes the main impact of the Turkish conquest based on three main categories. Firstly, the system of the European feudalism came to the end and accordingly this affected the power dynamic within the society. Accordingly, this led to the second impact on the Greek Orthodox church by giving its power back and recognising only the Greek Orthodox and Islam religions in the island; and thirdly, this conquest introduced the Turkish settlements in Cyprus (Markides 1978, p.311). Furthermore, the conquest of the Turkish in 1571 brought the quality of being diverse by introducing the Turkish migrants in Cyprus. Finally, the war between Greece and Turkey in 1919 had a big impact in the societal relations and particularly affected GC in Cyprus (Nicolaidis 2011). Establishing these cultural links through reading Nicolaidis (2011) and Markides (1978) papers allowed me to understand the ideologies and causes of the conflicts related in the perspective of the Greek Cypriot dominant narrative. In this regard, this national dominant narrative was heavily based on influences brought by colonial powers – Greece, Turkey and accordingly the nationalist ideologies.

On the other hand, the dominant nationalist narrative for the TC in Cyprus starts with the Turkish nationalism related to the rise of modern Turkey and

the gradual arrival of a Muslim community in Cyprus (Kizilyurek 1999, p.389). In opposite to towards the unification plan of Cyprus into Greece, TC communities established the resistance movement towards the Enosis. In this regard, Kizilyurek (1999) relates this to the dialectic conflict battle between the diverse communities within the Cyprus and accordingly establishes the Turkish Cypriot national identity. In addition, Kizilyurek also emphasise the influences of the British colonialism whose 'aim was to divide and rule' (Kizilyurek 1999, p.389) and reasons this as a starting point of the ethnical disintegration between the diverse ethnic groups. Accordingly, based on the historical narrative for TC, the disintegration partnership was triggered between the Greek and the Turkish Cypriots after various critical events in 1963-1964 when the Turkish Cypriots' rights in the state were interrupted and taken away by the Greek political movement – the unification of Cyprus island to Greece ; 'The breakaway Greek Cypriot wing of this partnership state has presumed to replace the joint State by usurping the title of <Government of Cyprus>'.(Feyzioglu, T. and Ertekun, M.N 1987, p.10)

Taking these two different perspectives, I started to problematise the dominant narrative of the Turkish Cypriot struggles because, like most other Turkish Cypriots do, I remember the stories of my grandmother and her family's escape from her village between the years 1963 and 1974. Before 1963 my grandparents (and parents) used to live in Limassol, respectively Nicosia, both of the areas being located in the current South part of Cyprus. With the start of the interethnic fights and in the pursuit of safety, they were forced to flee their homes as the conflict started to increase and become more violent, resulting in the death of TC and GC. These years (1963-1974) are essential to the construction of different perspectives and narratives taken on the Cyprus conflict, and this has resulted in history being passed forward with two different viewpoints. On one side, my grandmother's family looked for a safe place to protect their family and they found refuge in the UN enclaves which were initially created to prevent mass killings. On the other side, Greek Cypriots would regard the conflict from the *EOKA*² background, and their stories would start with a focus on the year 1974 when Turkey intervened on the island as a guarantor and partitioned it in response to a coup led by ultra-nationalist Greek Cypriots and sponsored by the dictatorship in Greece (Nicolaidis 2011). This shows a disguised reality on the side of Greek Cypriots as there are many gaps in history which are not discussed because the focus is intended to emphasise the actions of the other community – the

²EOKA: Extreme nationalist group that sought to unite Cyprus with Greece.

Turkish Cypriots. These gaps mainly revolve around the anti-colonial struggles within the Greek Cypriot community, at times when they were fighting each other due to conflicted political viewpoints (Nicolaidis 2011) This constructed one-sided dominant narrative and the story of the group has contributed to different cultural and social accepted stories and this raises the question whether the problem in Cyprus was initiated by an ethnic division (the narrative of Turkish Cypriots or Greek Cypriots) or by a difference in political desires?

In this thesis, I do not intend to wipe out stories of struggles, experiences of diverse people during the war and the conflicted times; however, as I introduce in the power section, the stories of the diverse inhabitants are somehow influenced by multiple powers, actors and experiences. Apart from these dominant TC and GC narratives, there is no clear remembrance of those Turkish Cypriots who lived side by side with Greek Cypriots for hundreds of years in mixed villages and towns in Cyprus. According to the ethnographer Lytras and Psaltis (2011, p.12), there were 346 mixed villages in 1891, 252 in 1931, 114 in 1960 and 48 in 1970 and respectively there have been many ethnographic studies done (Papadakis 1997, Akarturk 2003) in order to investigate the life within these towns and villages. Neither the GC nor the TC forgot about their lives with their neighbours, as even before 1974, in mixed villages, Cypriots used to get on well before the colonial powers and dominant narratives began to separate their communal lives. This has been recorded in one of Sevgul Uludag's interviews about the former mixed village Trachonas:

'In those times in Trachonas, there was no "Turkishness" or "Greekness". People were people, neighbours were neighbours ... If I helped someone, I was just helping a neighbour, or my neighbour was helping me ... It was not helping a Greek Cypriot or a Turkish Cypriot' (Uludag 2006).

In addition to this, according to another ethnographic research on the other former mixed village Argaki, the good relations even continued during the interethnic fights between the two communities.

'Argaki Greek Cypriots warned the Greek soldiers that if they touched any Turk in the village, they would fight against them. Because they had good relationships

with Turks, and they did not want them to be killed.’ (Akarturk 2013, p.157).

The same collaboration was also noted about the mixed village Pyla where the villagers tried to preserve the peacefulness of their village by directing the violence outside of their community (Akarturk 2013).

‘How much people remembered, and in such intricate detail, about how well we had lived with Turkish Cypriots. One thing began to puzzle me, though, when it came to what should be remembered. Most people, including refugees, were so keen to talk to me about their memories of harmonious coexistence with Turkish Cypriots. How come these memories did not earn their own symbol?’ (Papadakis 2005, p.61)

Reflecting on the above stories of mixed villages and Papadakis’ problematisation of the current absence of other positive stories before 1974, I argue that the other stories are not reflected in the dominant narratives which are culturally constructed and embedded within the education system, social structures and everyday dialogues – as I discuss later in ‘Normalised’ chapter, these dominant narratives are still implemented and embedded in the education system in both parts of Cyprus and positive stories are usually missed to avoid critical reflection on the history of the conflict. There is no doubt that both communities had different struggles and experiences with the conflict; however, in this case, it is important to uncover and disseminate the untold stories and for this reason I am later on looking at power theories which help to understand the effect of institutions, laws and their effects in Pyla everyday life.

Following the conflict of 1974, Pyla was confined to what became known as the ‘security zone’ following a Declaration from 30 July 1974 (UN Rep. S/11398). This territory was put under the sole mandate of the United Nations Force in Cyprus (UNFICYP) which gained surveillance and control powers over the area.

Since the separation between two different ethnic groups, the Cyprus puzzle has been debated and solutions were suggested in various forms, but it has still not been settled. This unresolved status has maintained a division between the Greek and the Turkish Cypriots in different territories with different constitutions; in the North — TRNC; in the South — the RC. That is not all; apart from this political, social and

physical segregation and fragmentation, the buffer zone — ‘security zone’, which is situated in the middle of the island and which marks the borders between the two territories, has been placed and put under the mandate of the UNFICYP since 1974. Although various crises, conferences and agreements had an impact on shaping the Cypriot history, this thesis does not deal in detail with the past inter-ethnic violence and incidents of crisis. Instead, the aim of the thesis is to use Foucault’s genealogical analysis (Foucault 1977) to problematise the influence of political agreements and resolutions on Cypriots’ social life and to examine the spatial practices.

Furthermore, by applying the genealogical method and problematizing (Foucault 1985) the UN’s existence and its mandate in Cyprus and in the buffer zone, this thesis questions the constructed ‘peace-making’ and ‘peace-building’ strategies of the UN, which have fluctuated starting from 1963 until the present.

‘Genealogy does not [...] map the destiny of a people. On the contrary, to follow the complex course of descent is to maintain passing events in their proper dispersion; it is to identify the accidents, the minute deviations- or conversely, the complete reversals- the errors, the false appraisals, and the faulty calculations that gave birth to those things that continue to exist and have value for us; it is to discover that truth or being does not lie at the root of what we know and what we are, but the exteriority of accidents.’ (Foucault 1977, p.146)

The initial aim of peace-making, peace-building and conflict resolutions was to bring order and implement the law, but no intervention into the political system or social processes had genuinely been put into practice by the UNFICYP. After the creation of the buffer zone, the UN kept its role as a mediator and aimed at a plan for the integration and unification of the designated territory. As a starting point, the UN conserved the bi-communality of only one village that could have served as a model of integrity; this also supports the continuity of the island as a whole, particularly in view of the 1960 Constitution which reclaimed Cyprus as a bi-communal state (Republic of Cyprus Constitution (Article) (173.3) 1960). This was originally materialised in the election of one representative for the Greek

Cypriots and respectively one representative for the Turkish Cypriots in the mixed village. Pyla thus became a testing ground for the UN and is therefore a focal point for the present thesis.

This thesis revolves around spatial practices in Pyla which are seen as a prototype for the UN's vision. But I do not intend to isolate Pyla or carve it out as an anomaly or exception because of its unusual features; instead, I aim at revealing its own practice of becoming a hybrid village. At the same time, this thesis does not follow the traditional approach in relation to Cyprus which validates resolutions or assumptions that would result in the unification or integrity of the communities in Pyla; but, it applies critical theories to instigate a reflective behaviour by analysing the everyday spatial practices to attain conflict transformation rather than aiming at a solution.

By looking at the Pyla case, a new political understanding is promoted through investigating local problems, practices and resistance, and the actual problematisation of searching for mandate strategies is uncovered. Firstly, it will be argued that in Pyla it is possible to see segregated spaces, integration and engagement problems between the two communities; there is no desire for social wholeness or collective identification – justifying the invisible borders within the village. In this way, I have aimed to analyse the invisible borders created by the restrictions set by the UN, and the subsequent images established in the minds of the inhabitants due to the constant surveillance. This brings me to the second and related aim to map and analyse the village – in conditions of the implications of the security requirements of the UN mandate in order to manage the conflict. Additionally, the vital goal is to problematize the notions of the mixed village, life and transgression under the authority of the UN that were designated to keep peace without the direct interaction between the diverse communities. As a whole, the thesis challenges conflict resolution and consequently proposes conflict transformation through rethinking questions of oppression, civic participation and self-expression in the village put under constant surveillance.²

As an objective of this research, I have attempted to capture the spatial impact of the UN governance and the potential counter conduct towards the power mechanisms in Pyla through the acts of being in the space, walking and site specific interventions. These interventions are shaped by my personal involvement with the authorities,

2 'trying to pragmatically maintain surveillance of the cease-fire' (UN Rep. S/11568).

as well as through observation and performance – the rhetoric art of Cypriot traditional couplet – and comic drawings – drawings of real and fantasy narratives of inhabitants about the mundane everyday life. Through this process, the social and political relations and realities in the village have been re-written and used as a methodology to investigate village life.

One of the key elements in this PhD by Design is the engagement with performative methods such as poetry, comic drawings and spatial interventions. They can be understood as a way of working between reality and fiction that allows differences to emerge while making them imperceptible, for example through drawing a relationship between *mani* (as a form of cultural couplet) and Foucault's view on power/resistance. The thesis intends to intersect between theory and everyday life. Michel de Certeau's notion of 'spatial stories' (De Certeau 1988) is applied to make the connection between the inhabitants and the space that they are living in. My experiences with the space, people and power are unceasingly developed through the acts of being and walking in the village; moreover, some constructed stories – statements, cultural couplets from inhabitants, talks, anecdotes – are used as a method to create a balanced connection between theory and everyday life in the village.

According to the Security Council Official Records from 1976, (UN Rep. S/12253), the UN had a deficiency regarding the law and order in the designated areas, while also refusing the political interventions of Turkish and Greek Cypriots authorities in the security zone: 'It is an essential element of the cease-fire that neither side can exercise authority or jurisdiction beyond its own forward military lines or make any military moves beyond those lines' (UN Rep. S/12253). Given the restricted and irregular nature of the political background and jurisdictions within the security zone – indirectly including Pyla, my research has been of a precarious nature due to the lack of transparency of the regulation applied by the UN and its unavailability to the public. This has generated an emphasis on investigating and mapping through the eyes of the inhabitants, thus their trust has been crucial. An example of the UN's practice of its own irregular laws is the prohibition on photography in the village; for this reason, my research has implied using a different visual documentation technique. This might be seen as negative matter; however, the comic drawings reveal the spatial and social

phenomena while not exposing the real identities of people, but presenting them in fictional time and space, done anonymously and ethically in respect of the UN's photography restrictions. The graphic novel is a composition of realities which goes beyond the mundane practices in Pyla to show that other activities are still practised in the limited and surveillanced village. And, at the same time, by applying Alan Moore's statement: 'All comics are political' (Sabin 1993, p.89) the graphic novel not only acts as an antagonist tool to the prescriptive regulations which are produced by the UN, but it also performs as an agent to give voice to the disguised realities in the village (McAllister, Sewell & Gordon 2001).

Throughout this research process, I scrutinised the everyday forms of spatial and cultural conduct that can assist the inhabitants of Pyla in their everyday acts of transgression which were mainly caused by disciplinary power mechanisms. In order to achieve this, I have attempted to show the influence of the surveillance system and its impact on spatial and societal relations by drawing, mapping, reading space along with social behaviours and incidents. Nevertheless, beyond the comic drawings, mapping of stories and analysing the territories in Pyla, I have also endeavoured to focus on inhabitants' everyday performances – demonstrating how by taking charge of their act of living, inhabitants can even generate counter conduct or narratives, in circumstances of the striated nature of power mechanisms.

In this regard, this thesis is organised into three main sections. Section I – *Normalised* – provides insights into the buffer zone; this chapter consists of readings and critiques on the conflict resolution strategies and reunification projects and initiatives of the UN and academics. The reflection and analysis of these conflict resolution strategies introduce the bi-communal existence of Pyla and its quality and this establishes the foundation of my research context. Following this, the chapter introduces the fundamental concepts and research methodology that I have applied in order to conduct my research in the mentioned village.

Section II – *From Conflict Resolution to Conflict Transformation* includes an in-depth analysis and evaluation of the UN's mandate system by looking

at UN reports, documents, news and resolutions. By having the mandate over the buffer zone, the UN gained total control of the zone which restricts other power mechanisms – TRNC and RC – to operate within the UN’s territory. The mandate is conceptualised in this chapter through Agamben’s notion of ‘state of exception’ (2005). Furthermore, this chapter presents my journey into the buffer zone village of Pyla. In the *Spatial Implications* chapter, I have tried to capture the consequences of the inconsistency of the mandate system on the social life of the village through an examination of how disciplinary power is applied. Following this, the next chapter captures the resistance in the village. This is the main part where I set up the concept of conflict transformation as it has emerged through by experiencing the everyday life performances of the inhabitants. Learning from these everyday forms of spatial performances has created the foundation of the next chapter of this thesis where I introduce the *Performance of Being State* performative design interventions.

These interventions in Section III– *Performance of Being State* – focused on two fundamental aims; firstly, the performances negotiated with the conflict resolutions strategies by bringing different perspectives through transforming these embedded strategies and, secondly, the performances aimed to encourage a critical reflection on their transformations by testing them collectively within speculative scenarios before applying spatial transformations. This is the part where I talk about the concepts and the theories behind the performances of the *Performance of Being State* and, at the same time, this chapter contains experiences of the discussion groups, their interaction and the process of establishing the performance community.

Following this, the three different performances sub-chapters attempted at expressing the striations of the everyday life which are caused by the exceptional inconsistency of the disciplinary power, particularly in the education and social life integration. Consequently, the sub-chapters explore the way of transforming these limitations and bring alternative transformation scenarios.

The *Performance of Being State: Growing up Separately* sub-chapter therefore shows the reality of the segregated education system in the Greek and Turkish primary schools in Pyla. On one hand, these strategies create events in the village in

order to bring the school children together; however, on the other hand, they prevent the direct interaction between school pupils in order to prevent a possible conflict. A particular emphasis is made on the school's curriculum and the lack of motivation strategies of the UN about engaging both school-teachers and administration in this regard.

The *Performance of Being State: Unnecessary Discomfort* and *Performance of Being State: Spaces for No Identity* chapters, on the other hand, investigate the issues of social spaces, the established mental boundaries implemented through labelling the everyday life and the challenges that participants face. The related performances in these chapters uncover another dimension of the inconsistency of the mandate system and the disguised strategy of the UN and explore the participants' speculative narratives on this subject.

I must emphasise that these performance chapters attain various alternative transformation scenarios within the everyday spatial practices, even though they do not offer any certain solution for the mentioned issues. These three sub-chapters compose this thesis' design characteristic by using speculative scenarios from participants and presenting visual illustrations. My motivation here has been inspired by the way that the different power relations interact within the village and their constant effect on the spatial transformation.

In conclusion, I argue that the way in which spaces are practiced by the inhabitants of Pyla and their everyday performances could constitute a new example of conflict resolution strategies. This method of conflict transformation recognises the struggles of inhabitants and critically analyses the spatial configurations in the village. Accordingly, the UN, TRNC and RC authorities could adapt to this understanding of conflict resolution whereby the inhabitants are constantly playing the performance of being a bi-communal village. These tactical everyday practices and their reconfigurations towards restrictions occur in everyday life secretly and sometimes expressively. As result, Pyla can be perceived as a village which accommodates different types of spatial configurations and negotiations between the UN, TRNC and RC authorities and inhabitants. Consequently, there is a gap in the conflict resolution strategies which refers to a lack of understanding of the spatial practices, thus resulting in even more restrictions towards the space.

SECTION I
NORMALISED

- 1.The Buffer Zone and its Possible Transformation
- 2.Power
- 3.Transformative and Performative Embedded Research

NORMALISED

The Security Council, Resolution 186 of 4 March 1964

'... use its best efforts to prevent a recurrence of fighting and, as necessary, to contribute to the maintenance of law and order and a return to normal conditions'

(UN Res.186,1964) .

'... the ideal of community exhibits a totalizing impulse and denies difference in two primary ways. First, it denies difference within and between subjects. Second, in privileging face to face relations it seeks a model of social relations that are not mediated by space and time distancing.' (Young 1986, p.5)

The notion of the 'ideal community' (Young 1986) was criticized by Iris Marion Young in the sense that it creates contradiction within itself. According to Young, the notion of the ideal community pursues a desired community through social unity, identity and ethnicity (Young 1986, p.3). Following from this standpoint, even though the process of forming a single unit from multiple unique individualities – the desired ideal community – can be understood as unification, it must also be regarded as decreasing and undermining the diversity of unique subjectivities within the communities. As a result, the process of becoming one unit is established by eliminating some essence – subjectivity – from each individual within the desired community: 'It thus provides no understanding of the move from here to there that would be rooted in an understanding of the contradictions and possibilities of existing society' (Young 1986, p.2). In this regard, Young criticises the ideal quality of the community as incoherent since it establishes the standard unified subjective – as a unit – and instead, she offers to seaestablishes the standard unified subjective – as a unit – and instead, she offers to search for the 'politics of difference' (Young 1986, p. 2) which could be seen as a concept that acknowledges the existence of different social relations and their diversity without any repressive ideal unit.

Building upon Young's critique of the 'incoherent' (1986, p.5) notion of the ideal community, this section firstly introduces conflict transformation theories and critiques by Lederach (1995), Diamond (1994) and Burton (1994) in order to critically reflect on the peace-making and peace-building strategies and related projects that are undertaken within Cyprus. The title of this section refers to these project's aim to find normalised life and an ideal peace between the two conflicting parties. Following this, I first will introduce the notion of conflict transformation by comparing different conflict resolution strategies. Secondly, I will present the multiplicity of different practices of working with conflict at different levels and will then introduce Pyla where the UN has aimed to establish a model of hybrid bi-communal living in Cyprus.

1. THE BUFFER ZONE AND ITS POSSIBLE TRANSFORMATION

The subjects of conflict resolution and peace making and their relationship with the segregated sides of Cyprus have been examined from different perspectives. In the first place, the UN intervention on the island secured peacekeeping methods between the conflicted sites by safeguarding the buffer zone. Moreover, the UN has acted as a mediator between the two parties in order to carry out negotiations and come up with proposals of conflict resolution which are supported by the peace-making strategies. Before introducing and analysing the conflict resolution and peace-making practices which have been utilised by the UN, activists, practitioners and academics, I would like to critically reflect on the definition of conflict transformation and conflict resolution as they are covered in conflict studies and decode the deceptive use and implementation of these two terminologies in the Cyprus context by providing my own understanding of the conflict transformation and its approach in this thesis.

According to the UN Peacekeeping Operations principles and guidelines, 'peace-making generally includes measures to address conflicts in progress and usually involves diplomatic action to bring hostile parties to a negotiated agreement.' (UN 2008, p.17). Perhaps, the term 'peace-making' and its fundamental goal of reaching a negotiated agreement directed me to consider Lederach's critique of 'conflict resolution theory' (1995, p.201). He stated that conflict resolution 'perhaps unintentionally, carries the connotation of a bias toward 'ending' a given crisis or at least its outward expression, without being sufficiently concerned with the deeper structural, cultural, and long-term relational aspects of conflict' (Lederach 1995, p.201). In this regard, conflict resolution and peace-making can be understood as a systematic process (based on diplomatic negotiations) which does not allow dynamic critique and response and towards the problem or constructed dominant narratives to the conflict. However, Burton (1990) stated that conflict transformation is part of conflict resolution because it uses conflict transformation as a methodology for creating a fundamental shift in the relationships between different parties while still searching for the end of the conflict; 'by the resolution of conflict, we mean the transformation of relationships in a particular case by the solution of the problems which led to the conflictual behaviour in the first place' (Burton 1990, p.2-3). In addition to Burton's view, Diamond (1994) clearly separated the concepts of conflict resolution and conflict transformation but at the same time she saw these two as a continuous process. According to her,

conflict resolution comprises the events that 'seek to discover, identify and resolve the underlying root causes of the conflict' (Diamond 1994, p.3); in contrast to this, conflict transformation is the attempt to achieve those events by seeking 'to change the conditions that give rise to the underlying root cause of the conflict' (Diamond 1994, p.3).

Apart from seeing conflict transformation as a part of or the continuation of conflict resolution, Lederach (1995) introduces conflict transformation as a critical departure from the established and accepted theory of conflict resolution. For Lederach, conflict transformation aims at 'transformative human construction and reconstruction of social organisations and realities' (Lederach 1995, p.17). In this regard, conflict transformation offers more than the elimination of the conflict or the shaping of the conflict itself. It allows a dialectic reflection and conversation in order to transform the layers of the conflict. Lederach recognises conflict as an ongoing concept that has no life span as it depends on the subject and social interactions and, accordingly, the transformational approach 'recognises that conflict is a normal and continuous dynamic within human relationships' (Lederach 1995, p.20). Accordingly, based on Lederach's theory, conflict transformation creates opportunities to understand the cultural/ethnic patterns that contribute to the conflict in its setting and then to identify, reflect and build on the infrastructures and power relations in order to constructively handle and transform the conflict. The conflict transformation process also requires a long-term transformative process which brings together different powers in the community (Lederach 1995) and challenges the conflict in education, economic, political and everyday life.

Lederach's theory identifies 'ebbs and flow of social conflict' (Lederach 1995, p.22) and recognises the fluctuations of 'social energy' (Lederach 1995, p. 37) as a fundamental element for long-term peace-building strategies within societies. For Lederach, conflict transformation is all about creating a constructive change process that is aimed at advancing 'justice' (Lederach 1995, p.22) at every level of society in order to acknowledge core problems in everyday life. Accordingly, unlike conflict resolution, Lederach's conflict transformation theory emphasises and reflects on the complexity and diversity of the conflict in every day. Consequently, I argue that conflict resolution theories do not battle with the complexity of social actors and their relationships in order to create opportunities for mutual engagement, instead these

strategies objectify and try to rationalise the problem itself; however, the emphasis on conflict transformation is about the problematisation of the conflict, which in the end will need to be resolved again and again. The importance of conflict transformation in this case is to propose actions beyond the reconstruction of the state of affairs by altering the social structures and institutions. Consequently, Lederach's (1995) conflict transformation theory is based on an investigation of the different actors at different leadership levels paired with a distinct approach to conflict transformation. Accordingly, instead of a top down approach in peace building strategies, Lederach proposes a peace-building pyramid where the grassroots leadership influences conflict relations. The idea of including the grassroots and everyday life is significantly different from other approaches and represents an important departure and development of the idea of peace-building.

Adding to the idea of recognition of different levels and actors related to a conflict transformation framework, Lederach also focuses on his transformation methodologies in order to reflect on the embedded structural system: 'Transformation, on the other hand, includes the concern for content, but centres its attention on the context of relationship patterns. It sees conflict as embedded in the web and system of relational patterns' (Lederach 1995, p.30). Consequently, for Lederach the societal/ everyday-life problems are integrated within the state power which is embedded in the social system. The different involvement of social systems and their roles in the conflict transformation allow reflection on a site-specific progress and create opportunities for practices aimed at social transformation. Accordingly, for Lederach (1995, p.23) the concept of conflict transformation is the changes in the personal, relational, structural and cultural dimensions of conflict: 'We must conceptualise multiple change processes that address solutions for immediate problems and at the same time processes that create a platform for long term change of relational and structural patterns' (Lederach 1995, p.38).

According to the United Nations Peacekeeping Operations Principles and Guidelines (UN 2008)

Peacekeeping Action undertaken to preserve peace, however fragile, where fighting has been halted and to assist in implementing agreements achieved by the peacemakers. (UN 2008, p.97)

Peacemaking Action to bring hostile parties to agreement. (UN 2008, p.98)

Perhaps the UN peace building strategies based on the ‘action’ to provide agreements for the conflicted sites in Cyprus are necessary; however, the strategies do not include a transformative agenda for peace-building. In practice, it is clear that the UN practices try to reform or find a resolution – I will introduce some practices later in the discussion. On the other hand, although I argue that peace-building strategies which include international agencies are important for the local communities, the process or resolution should avoid turning back to the established idealised norms: ‘we should not imitate some capitalist propagators of the field by adopting an instrumentalist approach, divorcing the field from the ideal of the pursuit of peace with justice by reducing it to a narrowly defined notion of politics and alliances’ (Bendana 1996, p.76). In this respect, Lederach’s conflict transformation theory provides a constructive redirection in the development of the peace building processes especially by including a critical consideration of grassroots activities and bottom-up approaches. The concept of conflict transformation also goes beyond reaching an agreement on different issues towards transforming relationships through shaping and changing everyday life spaces, structures and institutions.

Adding to the conflict transformation theory, academic Charis Psaltis (2016) problematises the impact of the existing system apparatus such as political, educational institutions and its link on shaping the oral history and collective memory in Cyprus. Consequently, Charis (2016) research opens up the conversation on how the dominant master narrative can manipulate the individual memory but at the same time he questions how a counter-hegemonic individual narrative could be used as a methodology in the conflict transformation processes.

Most specifically, in his paper, Charis (2016) states that the education system delivers the history of Cyprus with a particular focus on the dominant narrative of both communities. This uncritical interpretation and the manifestation of the nationalist narratives unconsciously form and manipulate the individual memories. Accordingly, the education institutions construct the oppositions and the bias between the two different communities. As an example, according to Charis (2016), the history textbooks in Greek Cypriot education start with the appearance of Greeks in 14th century BC which introduce the island based on the Greek identity and moral system that makes the ‘Turks’ (Charis 2016, p.21) as a main hostile of the Greeks. Furthermore, the main narrative revolves around the strife of the Greeks in

Cyprus and ends with the 1974 event – the Turkey intervention. However, the intervention of Turkey is highlighted and called as a ‘Barbaric Turkish Invasion and occupation’ (Charis 2016, p.21). On the other hand, in the TRNC the national history education begins with the importance of Turkey and the arrival of the Turks in the island in 1571. At the same time, in the textbooks Cyprus is geographically called as an annex of Turkey (Kizilyürek 1999) and the struggles of the Turkish Cypriots had come to an end with the Turkey intervention in order to avoid the unification of Cyprus with Greece. In this regard, the institutional systems advertise the particular mode of narrative and diffuse in to the collective individual memory. It is also important to note that Cyprus as an island is never perceived as an autonomous territory, even during the declaration of independence in 1960 when Cyprus had its own constitution, this fact being based on the dependency on the guarantor powers. In this regard, it is obvious that the collective memory/national memory has many reference points towards Greece and Turkey, as it is not focused on the main Cypriot actors. In addition, the manifestation of institutional power in the TRNC school history textbooks had changed 2 times since 2004 due to the political changes in the government. This has been materialised in the textbooks names: when the left-wing party was in power, the name was ‘Cyprus History’ (Korurogly, 2013 p.789); and when the right-wing party went back to power, they named it ‘Cyprus Turkish History’ (Korurogly 2013, p.789). State memory in this regard could be understood as a mode of collective memory, which operates as a performance of fixed preferred crises/episodes, and these types of narratives could be reproduced and manifested in different ways. Charis in his research states that ‘master narratives have aspirations of becoming hegemonic social representations colonizing the meaning of the autobiographical memory’ (Charis 2016, p.22). Although, the changes in the national narrative in history education and their impact on both communities is beyond the aim of this thesis, it is important to note that Charis’ research allows the critical reflection on these diverse national dominant narratives and the use of these diverse dominant narratives as a methodology in order to open a historical dialogue between two segregated parts of Cyprus. Consequently, during this critical dialogue, Charis suggests that the individual’s narratives can be seen as a counter hegemonic narrative aimed at challenging the national dominant narratives. Accordingly, the dialogue between intergroups possibly allows the reconstruction of the normalised national memory and

allows realisation of the differences; 'It is also possible for such peripheral elements to penetrate to the core, which signals a real change in the representation because master narratives become reflected upon and criticized whereas elements of the alternative representation are taken on board and recognised' (Charis 2016, p.22).

Although there is no doubt that the main aim of history education is to promote national integrity within the community, there should be opportunities for critical understanding/reflection on the past and history. Otherwise these types of dominant narratives further strengthen the existing conflict between the two communities. In this regard, Charis conceptualisation of the methodological approach in conflict transformation reconstructs the historical dialogue which uses tactical strategies to transform the relationships and constructed norms. More importantly, Charis research also identifies and recognises the conflict at different levels and his research focuses on transforming the core embedded educational system through using the normative dominant narratives against themselves. Charis approach can be linked to Lederach conflict transformation theory which is not aimed to change the institutional system; instead, it proposes tactical methodologies in order to transform the everyday life and advocate dialectic conversation between the conflicting groups.

Based on the disparity of the two dominant perspectives, I need to acknowledge that I have also been educated within such a dominant narrative (the TC narrative) which has also been socially practiced by my family. While it would be natural to be on one side of the conflict, through a critical reflective practice and personal detachment, I have come to question the root of my citizenship and I started to feel the inbetweenness of a TC and a Cypriot. While I will always be a TC and understand the struggles of the TC and hence my internal struggles, I acknowledge the challenges that both sides have and their roots. This critical reflection and challenge of the dominant narrative originates in 2010 when I was first involved with my TC undergraduate architecture friends in the European Architecture Student Assembly. This was six years after Cyprus became part of the European Union and it was a first time when I realised that I could be a recognised citizen even though my country was still unrecognised. Most importantly, this was the first time I engaged with GC architecture students as we had to collaborate within the workshops organised by the assembly and hence interact each other. This experience challenged the dominant narrative I was raised with as I came to directly engage

with a narrative that did not meet the stories that I knew. By sharing my stories with GC and hearing their stories, we came to realise the disparity between our stories and this was the trigger that pushed me to critically consider my dominant narrative as a TC.

Through the years and the exercise undertaken while writing this thesis, I have deeply analysed the multiplicity of narratives and I tried to comprehend their common points. do not intend to emphasise the TC dominant narrative, but use it as a tactical strategy in order to tackle the conflict and find possibilities within it. Consequently, participating in this experience with GC and the impact of this on my own status became the main concept of the site specific performances. These performances could be seen like these stories in order to allow the expression and sharing of the hidden realities of a diverse community. Hence, my relation to the dominant narratives of the conflict does not attach to either of the sides as my intentions are not to praise one side of the story, but to create a collective way of remembering the history and challenging the dominant narratives as they apply in the future of Cyprus. The subject of the rehabilitation of the buffer zone and its relation with the segregated sides of Cyprus has been examined from different perspectives. In the first place, the United Nations Development Program (UNDP) has pursued a remedy for the collective reconstruction of relations by assigning beneficial proposals for both parties. This has taken place through implementing 'peace-making' and 'peace-keeping' strategies by involving the UN military, police or personnel in the process (UN 1992). This strategy was first put into action in a project called 'Nicosia [Lefkoşa] Master plan', which involves a collaboration between the Turkish and Greek Cypriots and the UN on the rehabilitation of the divided old city of Nicosia; established in 1979 (Oktay 2007, p.241), this project aimed at addressing the rehabilitation of historical buildings and the infrastructure of the city. It is also very important to investigate how the UN implements its strategy and how it started to be involved in the project. Lefkoşa is the capital of Cyprus for both Turkish and Greek Cypriots, which can be justified by the division of the city in 1974 and the creation of the UN's buffer zone in the middle of the city – the North part is TRNC territory and the South part belongs to RC. According to Derya Oktay (2007, p.241), in 1978, for the first time, the two different community mayors of Nicosia collaborated in order to focus on the problem of the sewage system of the city. And then, after

a year, in 1979, the UNDP enhanced this partnership between the two community mayors and established the Nicosia Master Plan project. This was one of the most important moments in the history of Cyprus as the UN gave the opportunity to both communities to collaborate towards the same goal – revitalising the old walled city of Nicosia and establishing confidence and respect between Greek and Turkish Cypriots.

‘... It was a landmark meeting given the political and inter-communal tension, which has marred relations between the two communities for decades ...’ (UNDP 2000, p.3)

In order to accomplish the Nicosia Master Plan project, the UN also established a technical team consisting of Greek and Turkish Cypriot architects, engineers and urban planners in order to fully emphasise the bi-communality and peace-building and peace-making objectives in every stage of the project (UNDP 2000, p.3). As such, the Nicosia Master Plan project aimed to have three different phases. In the early stages – Phase I – 1980 until July 1984 (UNDP 2000, p.3) – of the project, the team started to investigate the socio-economical background and structural surveys involving the old buildings in the walled city of Nicosia. As a result, based on statistics, the Nicosia Master Plan team found out that due to the close proximity to the UN buffer zone (border line), the use of land in the old Nicosia was changed by turning residential areas into warehouses, workshops or unoccupied derelict buildings (Hocknell 2001, p.167-168). Following this, in Phase II – 1984 until 1985, the Nicosia Master Plan project team established a rehabilitation schematic plan based on research that they had conducted from 1980 when they began the project. According to this schematic plan, the Nicosia Master Plan team’s primary proposition was ‘to strengthen the administrative and service functions of this part of the city for greater economic impact and to participate in the creation of a visually identifiable centre for the city of Nicosia’ (UNDP 2000, p.4). Finally, in 1986, the project team got into the final third stage called ‘implementation’ (UNDP 2000, p.5) where they focused on the restoration, renovation of the heritage buildings in Nicosia and, at the same time, the team targeted the advancement of pedestrian and traffic circulation by keeping in mind the concept of connecting the two divided parts of Nicosia.

As it can be understood from the UN’s revitalisation program, the Nicosia Master Plan project represented just one of the peace-building strategies that had been

implemented in order to support the bi-communal relations between the conflicting sides in Cyprus. This has been done under the umbrella of urban restoration development. This project had a great impact on improving the image of Nicosia; at the same time, it increased the life quality of the inhabitants by restoring the existing old structures and improving the transport means in the city – South and North Nicosia (Oktay 2007, p.241). However, after the rehabilitation of some neighbourhoods, the expected socio-economical continuity was not accomplished. According to Derya Oktay, this continuity was not achieved in the area of the Arabahmed neighbourhood in Nicosia due to ‘the lack of diversity of uses which would keep the area active round the clock and the social profile of the residents’ (Oktay 2007, p.244). Despite this, my argument revolves around the strategy of the urban rehabilitation program: how can this program make an impact on both sides of Cyprus while maintaining the peaceful atmosphere that the UN intended to support? I can argue that this rehabilitation project indeed reached a cooperative environment between Greek and Turkish Cypriots (i.e. the authorities, architects and urban planners); however, even though the concept of the project was to create a unified Nicosia, the application of the project was still divided between the two sides of the city, as the buffer zone still created barrier. Although, the two communities worked together towards the same vision, they did this for their individual needs rather than for a shared goal. In addition, this bi-communal cooperation has been operated only between the Greek and Turkish Cypriot authorities, architects and urban planners in the designated gathering and meeting, which was again in the buffer zone ‘under the United Nations auspices at the Ledra Palace Hotel’ (UNDP 2000, p.3). This hotel is situated in the buffer zone in Nicosia and it was converted into a UN peacekeeper base which accommodates UN officers based in Nicosia. At the same time, it is the place where the UN facilitates bi-communal events organised under its sole authority and control. According to the UN Report of the Secretary-General on the United Nations Operation in Cyprus on 27th May 2003, paragraph 14 (UN Rep. S/2003/572) gave account for the number of events that happened, in addition to approving the meeting of the Nicosia Master project team in the Ledra Palace Hotel buffer zone.

The UN’s strategy of peace-building via urban development has not only been limited to Cyprus. The same approach towards peace-building through

preservation and revitalisation can be seen in the case of Mostar city in Bosnia-Herzegovina. Following the break up of the former Yugoslavia and the emergence of the ethnic conflict in Bosnia and Herzegovina in 1992 into what came to be known as the 'three-way war' (Filipov 2006, p.25) between Bosnian Muslims, Croats and Serbs, the Dayton Agreement established a new political structure and two different territories within Bosnia: 'the Federation of Bosnia and Herzegovina (Muslims and Croats) and Republic of Srpska (Bosnian Serbs)' (Filipov 2006, p.26). While in the Cyprus context both ethnic groups separated into two different entities with their own government systems, in Bosnia-Herzegovina, the different ethnic groups established unified power relations in the constitution.

In Mostar the UN implemented an urban rehabilitation strategy in order to establish strong bonds between the diverse groups. Before the ethnic conflict arose in Bosnia, Mostar was one of the ethnically diverse cities which accommodated 'roughly one-third Muslim, one-third Croatian and one-fifth Serbian' (Grodach 2002, p.62) populations. The ethnic tension thus created and the consequent fights between the groups also caused serious segregation within the city and displacement of people to other cities; in the end, Mostar was divided into two: on the east Bosnian Muslims and on the west Bosnian Croats (Grodach 2002, p.78). Consequently, in 1995, with the help of the Dayton Peace Agreement and the involvement of various agencies, the city started to recover its old town Stari Grad (Grodach 2002, p.70) under the project called 'Pilot Cultural Heritage Project'; this project began with the revitalisation of sewage and water infrastructure and then continued on the rehabilitation of old structures in order to revive the socio-economic quality. In addition to rehabilitation of the urban context, the UN also aimed to reconstruct the trust between the different ethnicities by restoring the old monumental structures through giving them a new symbolic image. One example of this rehabilitation is the old Ottoman bridge called Stari Most in Mostar which was destroyed during the ethnic fight in 1993 (UN-HABITAT 2005). According to the news published on the UN-HABITAT website on 25th of February 2005, this historical preservation and reconstruction was identified as 'the new era of reconciliation in the formerly divided city was symbolized by the rebuilding in July last year of the city's historic bridge' (UN-HABITAT 2005). As a result, by reconstructing the old bridge, the memories of the destruction and the separation were replaced by a new notion of 'bridging cultural difference and romanticizing Bosnia's multicultural past' (Grodach 2002, p.64).

As it can be understood from the UN's operation in Bosnia-Herzegovina and Cyprus, the urban revitalisation process has had a significant role in its peace-building strategy. If we look into the context of both rehabilitations of Nicosia and Mostar, we can easily identify both positive and negative impacts. Particularly, in Nicosia, urban rehabilitation had a huge effect on the bi-communal interaction at the authority level and, at the same time, it improved the life quality in the city; however, if we look at the whole picture, the rehabilitation project benefitted two different territories, but it did not provide for the unification of the two territories – they were still separated at the time when the project was started. However, the Mostar case is slightly different from Nicosia because there is no distinct separation zone that would segregate the two ethnic groups. After the peace agreement, the different ethnicities managed to share the power relations at every level – political, economic and everyday life. Beside this, the main aim of the UN was to introduce a different urban planning in Mostar which would unify the city and construct the legal base for the different ethnic groups (UN-HABITAT 2005). In order to achieve this, the UN also reconstructed the old monuments and attached to them symbolic representations while trying to negotiate with the post-war possible conflict. This rehabilitation strategy was criticized by Carl Grodach because it does not necessarily build a unified society, it actually fragments it by focusing on one particular group in the society (Grodach 2002, p.81). According to Grodach, the concept behind reviving the Ottoman architectural style contradicts the idea of the establishment of multi-ethnic visions from the peace agreement. He stated that 'the emphasis on Bosnia's Ottoman past risks alienating those who do not have strong ties to such a past, conceivably the county's 'uncultured' rural inhabitants' (Grodach 2002, p.81).

In addition to the urban development program in Cyprus, another peace initiative program run by the UN's Development Program (UNDP) is called *Mahallae*³ (Mahallae 2013); this has engaged the same strategy – bringing both communities towards a common goal – by using technology-based interventions. It has mainly aimed at social change within segregated communities by facilitating open calls to all social innovators, which aim to 'find the best solutions' (UN Rep. S/24111) for addressing some of the issues facing both communities. This strategy shows the UN's peace-builder, mediator and facilitator roles that it has taken towards this conflicted island. Through this digital platform which encourages civic

³The name of the *Mahallae* project can be seen as the combination of Greek and Turkish word mahalla and mahalle. The word means neighbourhood and in Greek and Turkish culture the word represents symbol of the unity, good relations and coherent community.

engagement, Mahallae offers three different challenges for the innovators in order to bring their unique ideas for ‘effective, practical community actions that have a lasting impact’ (Mahallae 2013). As mentioned at the beginning, I was seeking to understand the approaches that the different actors took towards the conflicted sides in Cyprus. Within the Mahallae digital platform, three different challenges were identified: ‘Youth Entrepreneurship, Women and Dialogue, and Common vision for the Future’ (Mahallae 2013).

The first challenge Youth Entrepreneurship particularly searches for proposals and concepts that could enable solutions by encouraging youth entrepreneurs from diverse communities to cooperate with each other in order to establish a peaceful society. In the Mahallae challenge, the guideline document introduces youth entrepreneurship as a way of creating ‘more inclusive and prosperous society’, ‘Better employment prospects make it more likely that people from different communities will be open to living together. And when entrepreneurs can work together, the economic benefits of living in a diverse, peaceful society become more evident’ (Mahallae 2013). Moreover, as a second challenge, the Mahallae team focuses on the exclusion of women’s perspectives in the process of political negotiations and generally in society. In this regard, the Women and Dialogue challenge encourages participants to consider a missing problem in the society which could offer an evaluation around ‘new technologies to give voice to the views of women in the decision-making process’ (Mahallae 2013). Finally, as a third challenge, Common Vision for the Future is based on visions and proposals aimed at empowering diverse communities to unite in one particular common goal and strengthen their bond within society. This has been stated in the guideline as follows:

‘People are more likely to trust other groups if everyone shares a common vision of the future. When people have a stake in how their community is run, they develop visions of what the future could look like. That’s why the more people participate together in running their community, finding common ground in their shared interests, the more they trust each other. Most people would like to have a say in the development of their community. By not involving more people, we’re missing an opportunity to build trust between different groups’ (Mahallae 2013)

As a consequence, since 2013, the Mahallae challenges have given opportunities and inspired many individuals who are interested in taking part in this peace-building process. At the same time, participation in these different challenges also allowed discussions between diverse participants and created a platform for sharing and building connections. As a result, many projects have been funded and supported by the UNDP. For instance, the Hands-on Famagusta project is one of the winners of the Mahallae challenges and it also provides an example of the issues encountered when trying to find a common vision to integrate the community. Famagusta is a coastal city where both Greek and Turkish Cypriots lived together before 1974. After the establishment of the buffer zone, the city was divided with the northern part of the city being inhabited by Turkish Cypriots, while the other part has been given to the control of the UN and the Turkish Military. The Hands-on Famagusta project which was led by Socrates Stratis aimed to mediate between communities through architecture by implementing collaborative public participation in the urban design process in order to assist the exchange between Cypriots about the future of Famagusta city and the abandoned city called Varosha.

‘Hands-on Famagusta web platform is devoted to visualizing a common urban future for a unified Famagusta, thus paving the way for future collaboration and further cohabitations in a post-conflict Cyprus’ (Hands-on Famagusta 2016).

This project in particular opened the discussion about the future regeneration plan for the city of Varosha by introducing a new role of practice in architecture and urban planning through the approach of community architecture, planning and engagement. The role of architectural practices in contested spaces was further explained in the edited book called *Guide to Common Urban Imaginaries in Contested Spaces* (2016) where authors put an emphasis on the political dimension of architecture practice as ‘urban practice’ (Scorates 2016, p.7) and acknowledged the diverse actors in societies who are responsible for the progression of the common future. In this regard, the main contribution of this project in the conflicted urban studies was the fact that the authors used the common as a conflict transformation tool. Furthermore, by theorising and conceptualising this, the project aimed to bring a political form of urbanism in order to allow collective practices all around Cyprus.

In addition to this, the project also has an important role in developing alternative methodologies that engage with critical spatial practices as a political tool towards Cyprus conflict. Particularly, the project uses common as a tool and it introduces three different methods and outputs to achieve a political form of urbanism. 'Counter-mapping' (Stratis and Akbil 2017 p.160) is the first method that can be perceived under the concept of the common practices and this method uses mapping in order to challenge the citizens' and participants' mental map that has been influenced by the dominant narrative. The main purpose of counter mapping was to produce a common concern and appreciation between citizens of Famagusta. The mapping exercise has been done through a large size of drawings of Famagusta and at the same time it used the digital platform in order to reach a wider audience to establish a collective spatial narrative of the spaces. Moreover, as a second process, 'Creating Thresholds' (Stratis and Akbil 2017, p.160) is based on the findings from the counter mapping and it represents the transformative practices where they suggested the shared infrastructures and networks through commons for the Famagusta city. At the same time, this section also introduced and recognised the power and its effects on the creation of mental territories within the city. Finally, 'Introducing Urban Controversies' (Stratis and Akbil 2017, p.160), as a process, looks beyond the problematics of the conflict and investigates the 'creative' (Stratis and Akbil 2017, p.160) aspect of the conflict in order to allow the critical urban regeneration strategies within the city.

Hands on Famagusta project has been one of the unique projects that approached peacebuilding by introducing a different methodology through involvement of different agents and neutralising the conflict through common urban reconstruction strategies. Therefore, the use of architectural and design tools such as engaging archive online platform, exhibitions, public engagements and storytelling provided a unique methodological framework as a pedagogical tool in conflict studies. My final reflection from this project could be the new unconventional approach towards peace building and peace making strategies by introducing the concept of the common in order to allow cooperation between different ethnicity groups. As a result, this allows critical reflection and generates critical spatial practices in a context where design becomes an antagonistic practice to transform the Famagusta city into commons.

In addition to this, another winner of the Mahallae platform 'The Power of Sport' uses sport as a tool for the transformation of conflict and unification. This proposal has been designed by other important actors in Cyprus called PeacePlayers. They are particularly targeting youth because young people are regarded as the most important future actors that will transform the conflict. Consequently, 'The power of Sport' proposal consisted of five education-based short animations that demonstrate the use of sport together with the workshop guidelines used by the conductors as an apparatus for a peace-building strategy (Mahallae 2003). With this purpose in mind, PeacePlayers aimed to use the basic common interest – sport – in order to establish the unification:

'PeacePlayers Cyprus brings together Greek-Cypriot and Turkish-Cypriot youth to play, learn, and build meaningful friendships leaving behind generations of mistrust for a future of peace and unity' (PeacePlayers 2015).

As it can be understood from the main concepts behind the Mahallae platform and its winning projects, they bring unique approach in the peace making and peace building process in Cyprus through application of the mixed methods and concepts such as common vision. In this regard, these projects together with the UN's urban rehabilitation projects open up opportunities that create interaction and collaboration within conflicted community groups that allows building good relations with diverse community members which can be seen as a positive consequence. Although the idea of common and individual interaction within diverse group opens up collaboration within diverse community, Young (1986) sees this as a potential search for the good community. In *The Ideal of Community and the Politics of Difference*, Young (1986) reflects on the normative ideal community practices which allows political emancipation within the communities and she proposes the idea of 'politics of difference': '[E]quality as the participation and inclusion of all groups sometimes requires different treatment for oppressed or disadvantaged groups' (1990, 158)

Young argued and found several problems with the idea of 'privileging of face-to-face' interactions and collaborations which is driven by the community theories⁴. According to Young, the idea of the good society which is based on interactions between the communities makes assumptions about imaginary unmediated social relations. She also continues by stating that this concept evades the political concerns of the connection between the diverse groups within the cities. By saying this, Young acknowledges the importance of the face to face relations that

⁴Young reflects on the normative community theories from Peter Manicas, Roberto Unger and Christian Bay whose ideologies are mainly based on the importance of face to face interaction within the community and this could provide an equal voice and equal power which then creates the democratic community (Young 1986, p.15)

are direct, personal and allow understanding each other but also sees this as an 'ideal mutual understanding' (Young 1986, p. 15). Young also states that this mutual understanding was established by the individuals as a 'metaphysical illusion' (Young 1986, p.15) and this mutual understanding could be manipulated by another individual. Consequently, Young states there is a relational dynamic between the different actors and agents and this can influence the mutual understanding.

Reading *The Ideal of Community and the Politics of Difference* (1986) opened up another layer of critical perspective on the application and the use of the concept of the common as a practice in the peace building and peace making process. Although the UN Mahallae project and Hands on Famagusta project had an impact on the introduction of new methodological approaches on working with conflict, they should be very critical about political emancipation as it might fail when trying to search for the ideal community vision of the conflicted sides of Cyprus. Keeping in mind the contradictions inherent in the desire for an ideal community, I recall the main goals of the winners' projects, particularly *The Power of Sport* by the PeacePlayers which targeted a common vision by focusing on approaches that find totality in establishing the new inclusion through 'separating the pure from the impure' (Young 1986, p.3). Taking into account Young's statement, I aim to question the mentioned practice in light of the consequences arising from the ignorance of identity difference between the communities. The danger in pursuing an ideal community can be seen in the statement quoted above from the PeacePlayers website '[building] meaningful friendships leaving behind generations of mistrust for a future of peace and unity' (PeacePlayers 2015). Consequently, Young stated that '[...] the subject is not a unity... Subjects all have multiple desires that do not cohere, attach layers of meaning to objects without always being aware of each layer of their connections. Consequently, any individual subject is a play of difference that cannot be comprehended' (1986, p.11). With this statement, Young emphasised the multiple desires of the subjects within society and their individual subjective spatial practices within cities.

In this regard, I argue that the *Power of Sport* project took the role of mediator and facilitator of the good relations between the communities and this can be seen as a unique approach which aims at eliminating mistrust

through performances and conversations. However, the targets of integrity and totality might indirectly result in eliminating the different characteristics of the individuals based on Young's critique. In this regard, I argue that it is important to examine the conflict resolution and transformation strategies in a critical and reflective way as it unintentionally targets an ideal common vision; hence, the question should revolve around the relationship between the differences within the communities.

In addition to the UNDP programs, there are many academics working on alternative redevelopment scenarios for the buffer zone. For example, Anna Grichting Solder, Maria Costa de Castrillo and Stephanie Keszi in their writing on *Stitching the Buffer Zone: Landscapes, Sounds and Trans Experiences along the Cyprus Green Line* (2012) address future potential redevelopment proposals for the buffer zone through a common peaceful sustainable vision. In the first chapter of the book, the focus was on observing the UN's positive effects on the sovereignty of the buffer zone. The mandate of the UN in the buffer zone helps to prevent negative results of rapid modernisation and allows the buffer zone to remain a significant territory of wild life. In the circle of this conceptual framework, Anna Grichting Solder has proposed some decolonising strategies in the vast landscape by preserving the ecosystem and wildlife of the buffer zone through co-established memorial landscapes for both the Turkish and Greek Cypriots. However, in the following chapters, the emphasis changed from the entire transformation of the buffer zone to a specific area: the Nicosia buffer zone. Maria Costa de Castrillo adopted decolonising architectural strategies by unifying the buffer zone using the common experiences of both Cypriots. Based on her observation in the Nicosia buffer zone and the two sides of city, she used the concept of sound as a unifying tool (Castrillo, Solder Keszi & Frangoudi 2012, p.71). Accordingly, the existing infrastructures such as observation towers, barricades and abandoned buildings were used to create new visions for the buffer zone through various interventions by stitching the dead road ends of divided Nicosia (Castrillo, Solder Keszi & Frangoudi 2012, p.71-143). In this regard, *Stitching the Buffer Zone* brought different decolonisation methodologies and applications in conflict transformation process which allow the transformation of existing infrastructures and built environments. In addition to the Hands-on Famagusta project and strategies on *Stitching the Buffer Zone*, Münevver Ozgur

and Socrates Stratis's Pyla Master Plan project (Stratis 2013) is another case of a joint project between Turkish and Greek Cypriot architects and academics that aims to use architectural and planning practices as a tool for rapprochement between the two communities. In the project, they are activating 'publicness' (Stratis 2013, p.144) as a method of coherent existence within the village through collective imaginary visions that are aimed at breaking the boundaries between the two different ethnicities in the village. This project can be seen as one of the important steps towards thinking architecture practice as a tool for operating the relationship between two contested communities in real time and space. This can be reasoned to the special characteristic of the project location and the actors involved; Pyla, where the two communities still live together side by side without any physical border unlike Nicosia or Famagusta. In this regard, the project dealt with the real active power authorities (the UN, Greek Cypriots and Turkish Cypriots authorities) who govern the Greek Cypriot and Turkish Cypriot communities in one village. Although the Pyla Master Plan project aimed to 'work bi-communally in order to create possibilities for envisioning a common future' (Stratis 2013, p.147) for the Pyla community, the way they approached this vision was different than the previous mentioned projects: 'The informal project, consisting of a series of 'friction genes', was able, in fact, to augment the awareness of the presence of the 'other' within the process of making the master plan' (Stratis 2013, p.147). From my perspective, the most critical approach to dealing with the conflicted situation was this idea of sharing the 'otherness'; this meant that the differences between the community members in the master plan design process were emphasised by giving Turkish and Greek Cypriots a chance to directly participate and engage with each other by sharing their differences and stories. In the end, the Pyla Master Plan project managed to provide ten different proposals promoting reconciliation through urban projects. (Stratis 2013). In his reflective essay, Stratis (2013) states that the proposals that emerged from the project remained only as a concept and he pointed out that the first reason of this failure was due to the complicated power mechanisms in the village: 'unresolved political problem and the refusal of any kind of collaboration between the two ethnic groups, who were, in fact, fearful of being disempowered by their adversaries' (Stratis 2013, p.148). As a second reason, Stratis emphasised the experienced inactive status of the civil society and involvement in this process: 'the absence of a developed civil society played a decisive role in the failure' (Stratis 2013, p.148).

Considering the existing unresolved and unpredictable power mechanisms and their effects on space and inhabitants, the Pyla Master Plan project was the turning point in my research which moved from focusing on the political ambiguity and the power performances between the different authorities towards investigating the everyday spatial practices of the inhabitants. Furthermore, although the project had established some successful engagement between the communities (authorities and inhabitants) and created opportunities for collaboration between both Turkish and Greek Cypriot architects/researchers, it only focused on promoting the reconciliation proposals and targeted the reconciliation at the authorities level. Considering this, I argue that the project did not consider the relationship between the different layers of power relations (state power and spatial practices) and missed the opportunity to take into account how the inhabitants of the village configured their own spaces in the existing controlled village and found their ways of transforming their everyday practices. In this regard, in this thesis I aim to focus on the resistance spatial practices of the everyday life and introduce these as a tool for the peace building process. At this point, looking at these practices will allow a bottom up approach rather than the expected top down implementation of peace building strategies. Particularly, this project also allowed me to critically reflect on Stratis' and his teams' participatory design research methods such as application of performances, interviews and group discussions. In his interview with Ozgur, they stated that 'Pyla Master Plan did not take into account the particular condition of the community, and therefore encouraged a lot of misunderstanding and mistrust' (Stratis, S and Ozgur, M. 2012, p.88). This reflection from Stratis shows the intensity of the power relations within the village and accordingly allows immediate possible conflict between the two different parties. Another key important aspect of the reflection of Stratis about the project is that it shows the fact that there is no evidence of the civic society in this village, this can be reasoned 'because land development is done in a super-private way, no community authority profits directly from it, except for service taxes. Therefore, the new foreign community is becoming part of this tourist development south of the area we have studied' (Stratis, S and Ozgur, M. 2012, p.85) At the same time, the use of performative research and collective performances will aim to establish stronger civil networks by encouraging the focus group in order to express the needs of difference in the village.

In this respect, all these projects are designed to allay conflict (by aiming resolution) while they focus on fostering a common vision for both sides of Cyprus. However, almost all of these projects, except the Pyla Master Plan project (Stratis 2013), have missed or avoided looking at the already existing bi-communal mixed village (where peace has already been established by the UN) and its everyday life practice. Keeping this in mind, in my research I will argue and focus in depth on this missing issue, rethinking the conflict resolution in this context, whereby it can be transposed into conflict transformation, especially in Pyla. I will investigate the creation of the bi-communal mixed village as a figure (which is seen and created by the UN) through which to perceive lives in a segregated village. I will look into what possibilities there are to preserve a village through the idea of an imagined bi-communality following an interethnic division. Secondly, I will look at the role of the UN and both the RC and the TRNC as political players that could be assigned different roles in Cyprus: peace-builders, mediators or facilitators. Nonetheless, while I do take into account this regulatory power, my major focus will be on the everyday life activities of the inhabitants of the village and how they handle conflicts. I have based my research on the stories I have heard from the villagers and what I have observed of their interaction with the local government institutions and between themselves which, at the end, will expose the spatial transformation in the village.

Finally, analysing some ethnographic and anthropological literature on the current and previous ethnic struggles and incidents in Cyprus has allowed me to implement the notion of power/resistance. The *Make-believe Space* (2012) by Yael Navaro-Yashin and Yiannis Papadakis's (Papadakis 1997) ethnographic research has been an additional major foundation of my research. Firstly, Yael Navaro-Yashin assisted me in perceiving and identifying the encounter practices that appear from the repressive power performances: Turkish Cypriots' survival tactics and strategies in the territory of the illegal state. As it can be understood from the name of the book, it is about Turkish Cypriots and their process of making their 'make-believe space' (Navaro Yashin 2012, p.5) in North Cyprus. According to Yashin, the state was embodied within the imagination of Turkish Cypriots and their social formation of space and territory. However, this was not only at the imagination level – it went beyond this towards establishing a new state. Yael Navaro-Yashin also gave an in-depth analysis of the form of governance and the administrative organs which allowed the state to materialise. As an example, Yashin's analysis of the way of transforming the

geographical names by the Maps Department in TRNC fascinated me because she conducted the research personally by interviewing the Maps department's staff and hearing their stories. Accordingly, the catalogues of the geographical names in TRNC have 3 different columns; the first column consists of the current name of the districts; the second column represents the name of the district which was used before 1974 and the third column explains the reasons for choosing the current names: 'a rationale for the choice of the new names' (Navaro Yashin 2012, p.2); this last column was also the one I was most interested in as it had contributed to the practice of state. According to Yashin's interview, there were two methods of assigning the new names of the districts. The first option was dependent on the characteristic or the uniqueness of the village; 'resemblance to the territory' names' (Navaro Yashin 2012, p.2). For example, the village called Zeytinlik got this new name due to the increasing number of olive trees in the area. The name of the village was reformulated from the symbol of the space (the representation of olive trees). The second way of assigning the names was the method of 'Turkified or Turkish sounding versions of the old Greek names' (Navaro Yashin 2012, p.2). Let's take the example of the village that I am living in. In Greek language it was called Bellapais and the new name given by the TRNC map department was Beylerbeyi. As it can be understood from these examples, after establishing the TRNC, Turkish Cypriots aimed to claim their own space by attaching their own identities to the space. This idea of establishing sovereignty over a place by attaching to it a material tangible and intangible characteristic has been captured by Yashin's interview with the staff in the Maps department:

'The Turkish village names changed by the British and the Greeks were brought to the foreground again and all the villages that were settled by Turks, but which had Greek names, were assigned proper Turkish names. The great majority of these names, after receiving the approval of the Cypriot Turkish Community Parliament and of the village folk, was used in maps and continues to be used.' (Navaro Yashin 2012, p.4).

Consequently, Yashin's detailed analysis at the Maps Department has allowed me to engage with the official documents which affected the shape of the space and of the territories; this directly implied the way that the Turkish Cypriots' reclaimed their own territories by attaching their cultural identity to the spaces.

In addition to this, Yashin problematised the notion of ‘legal’ and ‘illegal’ documents and paperwork which are produced by the TRNC and RC. On the other hand, although Yashin pointed out that the mentioned documents can be seen as ‘copies, as copies they do not produce the same effects (or affects) in the experiences of the people who use them’ (Navaro Yashin 2012, p.112). Consequently, the passports, identity cards, land titles and other official documents can all be perceived as copies/imitations of the legal documents based on the legal ones in the RC; however, they still have implications and values and are necessary for the Turkish Cypriots in the TRNC. As a result, this controversial characteristic of the illegal documents allowed me to understand another performative quality of Turkish Cypriots and the way they claimed and made their own state. The idea of spatial resistance practised by Turkish Cypriots through their state systems which made the state feasible while remaining illegal has been one of the main discussions in Navaora Yashin’s book, and has been a key inspiration for my study. And finally, Yiannis Papadakis’ (1997) anthropological research also analysed Turkish and Greek Cypriots’ daily tactics to avoid conflict between the two communities and the dominant power in Pyla. At the same time, Papadakis’ interviews with both community members allow me to understand and conceptualise the notion of power.

2. POWER

Following the Report of the UN Secretary General on 6th December 1974, the UN force received its mandate within the buffer zone to ensure the security between the two territories and later on in 1976, the Security Council Official Record (UN Rep. S/12253) asserted that the UN power system prevented the exercise of jurisdictional rights of the two ethnic groups (Greek and Turkish Cypriot) in Pyla. For instance, no access was allowed for the police or the army in Pyla without the permission of the UN and at the same time, there was a limited freedom to exhibit national flags except in specific locations, such as primary schools or specific national days within the village (Papadakis 1997). Consequently, the UN has an exceptional political power over Pyla through the mandate system. There is a unique spatialisation of power within the village, which includes strategies undertaken by the UN to avoid conflict. In order to understand these unique characteristics, Michel Foucault's concept of power (Foucault 1995) and further in the next section Schmitt and Agamben's state of exception (Agamben 2005; Schmitt 1922) are used as main concepts in this research. In this chapter, my conceptual framework has been based on the concepts of disciplinary power, power relations and surveillance (Rabinow 1984; Foucault 1995; Foucault 2001). These concepts aided in perceiving the indirect ways in which power is exercised in social life, notably when considering how mundane practices and ideas structure inhabitants' experiences within the village. Following this, under the umbrella of the notion of power, I use Deleuze and Guattari's concepts of 'plane of organisation', 'plane of consistency' and 'striated and smooth space' (Deleuze & Guattari 1999, p.351-423) to reveal the effect of the spatialisation of mechanisms of power, ordering and othering on society in the context of Pyla.

Particularly, Michel Foucault's notions of power and domination have been a leading concept in shaping this entire thesis. Here, I would like to explain why I have chosen the concept of power as understood by Foucault, rather than any other notion of power. For Max Weber power is 'the probability that one actor within a social relationship will be in a position to carry out his own will despite resistance, regardless of the basis on which this probability rests.' (Weber 1968, p.53). In this statement, power for Weber is a possibility to turn into physical and concrete embodiment through different actors. Weber thus connects power to the particularity of an individual or group of individuals who are able to operate power through what he terms domination. Weber defines 'domination as the 'probability that a command with a given content will be obeyed by a given group of persons' (Weber

1968, p.53). Accordingly, 'domination' (Weber 1968, p.946) can be understood as tools, rules and regulations which bond the particular individual with the group of individuals. In this case, dominance becomes the product of power which involves obedience, control and legitimacy. In the same way, Roberto Michels defines 'authority' as an equivalent to Weber's dominance:

'Authority is the capacity, innate or acquired, for exercising ascendancy over a group. It is a manifestation of power and implies obedience on the part of those subject to it. One principal means of exercising authority is the dispensation of rewards and punishments.' (Michels 1930, p.319)

It would be straightforward to define the UN mandate system and its operations in Pyla based on Weber's notion of power; for Weber, power is a fixed notion describing the relationship between an actor and its authority. However, according to Foucault's concept, 'power is everywhere' (Foucault 1990, p.93), embedded in knowledge and everyday life:

'In speaking of domination I do not have in mind that solid and global kind of domination that one person exercises over others, or one group over another; but the manifold forms of domination that can be exercised within society' (Foucault 1980, p.98).

Foucault's concept of power is dispersed within society through rules and institutions and it shows how this affects the ways in which individuals act. According to Foucault, power circulates within the social bodies and it has no solid materialisation; it is a system that is engaged and operated via 'net-like organization' (Foucault 1980, p.98). This new understanding of power becomes an unpredictable form in society. Foucault calls this 'disciplinary power' (Foucault 1980, p. 61): a system of order and rules through relations of power, knowledge and space that allows a normalisation process. Furthermore, discipline is defined as a technique of power which activates normalisation and shapes individuals' acts and behaviours (identical way of thinking) in order to sustain unity:

'Discipline is a technique of power, which contains a constant and perpetual surveillance of individuals. It is not sufficient to observe them occasionally or see if they work to the rules. It is necessary to keep them under surveillance to ensure activity takes place all the time and submit them to a perpetual pyramid of surveillance' (Foucault 2008, p.147).

This is the fundamental concept behind Foucault's notion of power: that power is within everyday life, it is socialised and integrated. According to his statement, the power does not lie within rules and regulations; to this extent, the systems of surveillance and standardization can be seen as instruments of power (Seidman and Alexander 2001, p.74). Hence, as a result of the process of normalisation, everyday life becomes unconsciously coded life. Within this, the disciplinary power can be regarded as 'certain relations between forms and forces' (Deleuze 1995, p.85).

Foucault recognises cities as habitations of the different powers and constant negotiation between the different power relations. For Foucault, cities are the systems whose 'centres of power [are] multiple; in which the activities, tensions, the conflicts [are] numerous' (Foucault 1986, p.82). The connection between organised spaces and various forces which help to operate space is significant in Foucault's notion of power. Accordingly, he states that 'from the eighteenth century on, every discussion of politics as the art of government of men, necessarily includes a chapter or series of chapters on urbanism, collective facilities, on hygiene, and on private architecture' (Rabinow 1984, p.240). Consequently, starting from the 18th century, the disciplinary power has engaged spatialisation of everyday life through implementing interventions in order to affect social bodies and as a result city spaces have become a mode of disciplinary power which interact with society. According to Foucault, prisons, schools, and hospitals are figures of the disciplinary power as they are the regulatory techniques. As a spatial setting, they regulate and order individuals' acts and behaviour through different elements. For example, schools become a collective space of forming and educating the young people's minds through educators who '[are] the great advisor and expert, if not in the art of governing, at least in that of observing, correcting and improving the social body' (Foucault 1980a, p.177).

Following this, the disciplinary power is directed to increase its control over body and establishes the discipline. Thus, it is related to the problems of controlling large populations and the economy centred on the relationship between knowledge and power. It is intended at a different level of application and a different set of techniques: mechanisms for the management of population 'disindividualise power' (Foucault 1995, p.202) in a manner to stabilize unity. Foucault describes the concept of de-individualization of power in *Discipline and Punish* (1995), with regards to the 'panoptic mechanism' (Foucault 1995, p. 200). This panoptic system functions not only to disseminate power, like in the case of a prison, but also to construct knowledge. Hence, Foucault's conception of the term 'power knowledge' evolved from Bentham's assumption that the Panopticon would function as a 'laboratory that could be used as a machine to carry out experiments, to alter behaviour, to train and correct individuals' (Foucault 1995, p.203). For him it is not legitimate to define the objective of these practices (Panopticon system, surveillance society) in terms of oppression. Rather, the goal of the Panoptic system of power is to develop an accepted norm that creates stability in everyday life by comparing individuals, analysing their specific characteristics and then declaring truth of the accepted knowledge.

Therefore, in this thesis I analyse power as a twofold concept: actor-related and relational, paying particular attention to how power is exercised through institutions and how it affects the actions of the individual actor. The UN may be understood as an actor/organisation who imposes power in Pyla, for example through simple acts such as patrolling the village in their white jeeps on a daily basis. Yet, the UN's power permeates the village even when they are not patrolling the village. Their power has diffused in the essence of the everyday life of the village. Power has become the relation that sustains bi-communality and integrity. As it is understood from Foucault's disciplinary power, this notion examines the power of norm along with discipline as a new method of power and calls this system 'a new law of modern society' (Foucault 1995, p.184).

Regarding this, I argue that Pyla is the laboratory of the UN where the new norms are prescribed, created and practised – in the form of new laws. In light of this, the notion of 'return to the normal condition' used as a strategy by the UN in the buffer zone can now be related to Foucault's normalisation concept in

the disciplinary societies. As it is understood from the disciplinary power, it 'is about a rule: not a juridical rule derived from sovereignty, but a discourse about a natural rule, or in other words a norm. Disciplines will define not a code of law but a code of normalisation' (Foucault 2003, p.38). Consequently, the techniques of normalisation intervene within inhabitants' life in order to establish the harmony with the idea of the bi-communal village norm.

The UN Report, S/6228 of 11 March 1965

'... doing its best to halt violence, to promote a reduction in tension and to restore normal condition of life, thus creating an atmosphere more favourable to efforts to achieve a long term settlement.' (UN Rep. S/6228)

As it can be understood from the above statement, the 'return to the normal condition' (UN Res. 186, 1964) can be understood as a technique of the normalisation that sustains power relations, while the normal condition is legitimised through the generated within the village. As a result, these norms become natural and normal in the everyday life. In Pyla, the norms get established by the UN disciplinary power by implementing the ideal bi-communal quality and the setting of two different administrative systems. The UN officers and both Turkish and Greek Cypriot authorities (mayors) developed and adopted this ideology so that they become efficient on performing the particular procedures that will assist the ideal characteristic of the bi-communal living. The 'return to the normal condition' (UN Res. 186, 1964) is rooted in the process of systemizing territories within the social system (cafés, restaurants, markets, public spaces) and the education system that run the norms of social life in the village. In this sense, the UN normalisation strategy in the village constitutes homogeneity; however, at the same time, it draws the separation between the inhabitants within the village. The UN can sustain the social discipline via the surveillance system and its services. In this regard, the Panoptic system allows me to go beyond the concept of legitimate security requirements and examine the normalisation process of the UN where the power is incarnated in the social relations and monitored in the society in order to discipline the individuals.

In this sense, the disciplinary power is embodied as UN inspection towers, patrolling white jeeps, street labels, separated public places and media allow this 'disciplinary' (Foucault 1980, p.61) power and support the normalisation process within the

village. Furthermore, discipline is defined as a technique of power which activates normalisation and shapes the individuals' acts and behaviours (identical way of thinking) in order to sustain unity:

'Discipline is a technique of power, which contains a constant and perpetual surveillance of individuals. It is not sufficient to observe them occasionally or see if they work to the rules. It is necessary to keep them under surveillance to ensure activity takes place all the time and submit them to a perpetual pyramid of surveillance' (Foucault 2008, p.147).

This is the fundamental concept behind Foucault's notion of power: that power is within everyday life, it is socialised and integrated. According to his statement, the power does not lie within its implications; to this extent, the systems of surveillance and standardization can be seen as instruments of power (Seidman and Alexander 2001, p.74). Hence, as a result of the process of normalisation, the village itself becomes a Panopticon which shapes, and controls inhabitants' everyday life and allows constant controlled bi-communal peace.

'I am not positing the substance of power. I'm simply saying: as soon as there's a relation of power; there's a possibility of the resistance. We're never trapped by the power; it is always possible to modify its hold, in determined conditions and following a precise strategy'. (Foucault 1996, p.224)

Although the power has been analysed as a norm which converts into discipline to control the society, with this statement Foucault sees power as multiple relations. Accordingly, the power cannot be perceived as a totally repressive notion that has total control over bodies, instead it must be understood as a twofold set of relations which provides possibility of resistance. This notion of resistance has allowed me to understand the possibility of the shift in the power relations. By this means, the disciplinary power and its imposition of forces are essential towards the creation of resistance within the disciplinary societies. In this regard, the essence of power can be understood as a set of certain modifications which is not only related to the direct restrictive force rather it allows to conduct its own possible action to create resistance. According to Foucault, this can be seen in the notion of the 'care of the self' (1987, p.115) in the disciplinary society as a resistance. Every individual in the society, either at their will or not, engages within the societal disciplinary

rules and regulations. While the individual engages with the power relations, at the same time, the resistance power of the care of the self adapts and resists to the effect of the control on the self. This means that power allows the possibility of realisation within the individual and the care of self acts as a resistance to structure its own conduct. This is the reason why in Foucault's notion, power has dialectic relations as it is power and resistance at the same time:

'One cannot care for the self without knowledge. The care for self is of course knowledge of self but it is also the knowledge of a certain number of rules of conduct or of principles which are at the same time truths and regulations. To care for self is to fit one's self out with these truths. That is where ethics is linked to the performance of truth' (Foucault 1987, p.116)

Now, I consider the notion of power and resistance in the same place in the context of Pyla. The UN, Greek and Turkish Cypriot authorities to some extent protect the diverse community in Pyla and establish the unity through the implementation of different forces. However, in reality, are these authorities generating conflict within their formation? For example, in the village individuals are affected by limitations and restrictions and if anyone crosses the line, as a result they will be judged and blamed that they breached the peace in the village by breaking the societal unity. In this regard, Foucault's notion of normalisation in disciplinary power enables individuals to problematise and create possibilities to modify their individualities. By this means, power enables resistance and allows the practice of care and participation of its own conduct in the society.

Reading the concept of power from Foucault revealed that the equivalent notion of power completes the hidden meaning behind the Foucault notion of 'power is everywhere' (Foucault 1990, p.93). Resistance is the correspondent notion to power. In this case, social bodies can be modified by the power but, at the same time, they are also able to modify – as a power – within the power. The characteristic of the 'multiplicity' (Foucault 1990, p.92) of power expresses where various relations of force transverse and imbricate within our everyday life dialogue. Likewise, this variation or diversity feature of power suggests that these coercion relations will not arise from one particular origin; there will be a collection of power relations which affect everyday life interactions in different ways and at different levels.

While Foucault focused on power relations and their spatialisation effect on society, in *Pedagogy of Oppressed*, Paulo Freire (1993) established the connection between the one who has the power and the one who conceives the result of it. Accordingly, Freire defines this notion of oppressed (Freire 1993, p.75) as the individuals who form their lifestyle based upon the oppressor. In this way, the oppressors become 'the ones who act upon the people to indoctrinate them and adjust them to a reality which must remain untouched' (Freire 1993, p.75). Concomitantly, Freire claims that the consciousness of the oppressed – reality – is shaped by the oppressor's prescription and that this prescription 'represents the imposition of one individual's choice upon another, transforming the consciousness of the person prescribed into one that conforms with the prescriber's consciousness' (Freire 1993, p.29). In this case, the prescriptions can be seen as tools which form the consciousness of the oppressed. However, these prescriptions are constantly reconstructed as they become camouflaged and are regarded as 'an attitude of adhesion' (Freire 2013, p.27) within the life of the oppressed. In this case, the oppressed are still aware of these prescriptions and oppressed feelings; however, this characteristic of the adhesion to these feelings and prescriptions has become normal in their realities. In terms of my vision, this thesis will adopt a part of Freire's understanding of critical consciousness, but I will also take a different approach regarding the 'oppressor' and the 'oppressed'.

3. TRANSFORMATIVE AND PERFORMATIVE EMBEDDED RESEARCH

In this thesis, by integrating research and design, I aimed to analyse and reveal the normalised peace-making and peace-building strategies because, as discussed earlier, these strategies possibly eliminate individual subjectivity and everyday forms of spatialization. This investigation has been achieved through my experience of situating myself and being in the site and the use of social science methods such as self-ethnography, interviews, observation and diary entries. The application of mixed social science methods enhanced the visibility of the relational connection of the powers, social practices and patterns. Adding to this, conducting site-specific performances, use of Cypriot rhetoric art and comic drawings as methods were used as tools of resistance in order to establish a civic community in the village and generate spaces for possibilities. These tools have been used as research methods in order to allow critical reflection on the conventional peace making and peace building strategies and integrate the unique subjectivity of the inhabitants. At the same time, these tools also took the form of outcomes as they act as political tools that disseminate and problematise the top down approaches of authorities in Pyla. Based on these methods, my research has two main methodological frameworks as a foundation of this thesis: situated and embodied and performative methodologies.

SITUATED AND EMBEDDED RESEARCH

As a key element of the situated characteristic, this research builds on the everyday spatial practices in Cyprus through situating interpersonal positionality. At the same time, it uses 'passionate detachment' (Haraway 1988, p.585) which requires the self to detach from its own embodiment in order to generate criticality and reflections about the assigned self which is socially and politically constructed by the dominant narratives of TRNC. In this respect, I aimed to realise and understand to a greater extent who I am and my position in my research. As a Cypriot, or better said, as a Turkish Cypriot, I needed to confess the influence of my country's politics and culture. I started by critically reflecting on my own idealised self-leading to my understanding of an unconventional citizenship. While this did not provide any answers, it has challenged my thinking and contributed to the reflective characteristic of this thesis:

'A commitment to mobile positioning and to passionate detachment is depended on the impossibility of entertaining innocent 'identity' politics and epistemologies as strategies for seeing from the standpoints of the subjugated in order to see well' (Haraway 1988, p. 585).

My situated research methodology uses the notion of site⁵ as a laboratory for an architect and researcher. I wanted to discover if and how the idea of the site can become a tool in the association of design with theory. Hence, I have been engaging with the notion of site as an infinite repetitive journey, full of potential and with incidents waiting to be explored. Miwon Kwon in her book *One Place to Another* (2004) interpreted site-specificity as an exceptional correlation of spatial practice and art. This has deliberately drawn a strong link between various community-based practices in order to trigger this practice as a reflective critical notion exercised by architects, theorists and artists.

Furthermore, Miwon Kwon has made a specific connection between the 'politically [in]coherent' communities (2004, p.145) and 'site specific art/intervention' (2004, p.1) to understand the critical relationship between art practices within community relations. In this regards, politically incoherent communities can be seen as the notion of 'ideal of community' (Young 1986, p.1) which was proposed by the feminist social theorist Iris Marion Young. According to Young, ideal communities 'express a desire for selves that are transparent to one another relationships of mutual identification, social closeness and comfort' (Kwon 2004, p.149). Some aspects of Young's phenomena of the ideal community are about unified subjects, transparency of identity and homogeneity of differences.

Consequently, Kwon addresses problems associated with communities that are politically incoherent and the attempts of artists and architects to redefine their practices by contributing to the communities which are marginalised. In this regard, site specificity becomes a practice that concerns and addresses the social and political issues that affect everyday life. Taking these into account, I will implement the idea of site specificity in order to understand the background of the politically incoherent community of Pyla through investigating and examining the relationship between everyday life and disciplinary power.

Building on the positionality and criticality described above, I also see my work as taking an embedded research by design approach. The notion of 'research in art and design' is described by Christopher Frayling (1993) as a series of interconnecting layers between design and research. This complex relationship was introduced in his paper as a) 'research into art and design', b) 'research

⁵Relating to Pyla – the mentioned research context – physically and culturally.

for art and design' and c) 'research through art and design' (Frayling 1993, p.5). According to Frayling's (1993) analysis, research into architectural design can be perceived as the application of theoretical and historical diagnosis in the study of an academic subject. Research for architectural design scrutinizes the implication of the design techniques, and, to the contrary, research through design redefines the academic subject as the design process. In addition to Frayling's categorisation of research through design, Jane Rendell articulates this research under the umbrella of 'practice-led research' (2004, p.143) and accordingly Rendell establishes a new practice called 'critical spatial practice' (2010, p.6). According to Rendell, critical spatial practice enables the researcher and the research to '[transgress] the limits of art and architecture and [engage] with both the social and the aesthetic, the public and the private' (Rendell 2010, p.6). In this statement, Rendell emphasises the importance of critical and embedded research in social and political issues that reveal the relationship between the two different power relations and she offers an in-depth investigation on the spatial practices of inhabitants and the contestation between the disciplinary power and inhabitants' everyday life.

There are three characteristics of this thesis that make it an embedded and critical spatial practice; the first characteristic relates to the idea of 'being there' (Lewis SJ & AJ Russell 2011, p.4) – this allowed me to engage with both social and political life in Pyla and helped me to situate myself within the village. Accordingly, I regularly conducted my research by being on site and experiencing, collaborating, volunteering and attending events. In particular, I engaged with the mayors and the UN by volunteering to help them in organising the 2nd and 3rd bi-communal Pyla Festival. This has been one of the key investigation tools that I have used to read and write the social and political relations and realities. This experience implied taking part in the committee discussions, as well as working closely with both community authorities and with inhabitants as an architect and researcher. This has expanded my role beyond a traditional researcher to an engaged researcher within the community; one, which I believe, is essential in engaging with the power mechanisms and the practice of everyday life in the village. At the same time, being an outsider to the research site also brought about another positive aspect which allowed me to critically reflect on the experiences that I had without being unduly influenced by participants and the environment.

The second key characteristic of this embedded research evolves from the act of being there; as a result of this, I have established strong relations between myself as a researcher and the focus group which was constituted in the context of the design process. Having this strong relationship with the participants has been valuable because it brought a diverse subjective and critical perspective on the details of everyday life practices in Pyla. At the same time, the established strong relationships between the discussion group and myself established a feedback mechanism and a platform for sharing knowledge.

And lastly, the third main element can be seen in the reflective quality of this research that allowed me to set up a dialogue between the design-practice and theory. In this sense, in my research, I interacted with writing as a critical technique. I kept in-depth notes and reflections in my sketchbook on site, on my own thinking, as well as the daily activities of inhabitants. Following Foucault, this became a formula 'to reactive for oneself the truth one needed (Foucault 1997, p.232) and in my case allowed the subject – myself and the site – to be metamorphosed in the process of writing. For me, this process was about disclosing the reality and refining it after having become disguised and repressed by the effect of disciplinary power. In addition to that, Michel Foucault reinterpreted the reflective practice in the concept of care of the self as 'a matter for each individual of devoting herself or himself to the pure immanence of the self, severed from all relations to others and to political action' (Gros 2005, p.701). I have also been influenced by Foucault's emphasis on the importance of examining one's life and practices which form the self by engaging with the world around and its normalisation process. In this regard, writing allowed me to rethink own status as an illegal citizen and belonging to the illegal state, which further led me to question on the ground in Cyprus. Consequently, this reflexive quality allowed me to problematise the culturally and institutionally constructed conflict resolution strategies in Cyprus, such as those promoted by the UN. Accordingly, this understanding allowed me to examine everyday forms of practice and their negotiations with the disciplinary power and, as a result, guided me to apply a conflict transformation intervention rather than a conflict resolution strategy in my research.

The concept of reflexive research can also be seen in the work of Decolonising Architecture and Art Residency (DAAR) which inspired this research and

accordingly directed me to look into decolonization (Petti, Hilal & Weizman 2013, p.18) methodologies. This practice was established by Alessandro Petti, Sandi Hilal and Eyal Weizman's critical approaches on the conflicted zone and engagement with social and architectural problems. In *Architecture after Revolution* they introduced a number of narratives that re-evaluate the role of architects in the conflicted sites and they perceived architecture as an embodied political practice. The authors' decolonising methodological approach introduced revolutionary politics by re-thinking architecture as a materialisation of the social and political formations.

'Decolonization, however, is not bound as a concept, nor is it bound in space or in time: it is an ongoing practice of deactivation and reorientation understood both in its presence and its endlessness' (Petti, Hilal & Weizman 2013, p.18).

The implication of the decolonising methodologies in *Architecture After Revolution* uncovers different types of dialectic interactions in order to read and talk about the political relations in Palestine and Israel conflict. Furthermore, in order to achieve decolonising methodologies, the authors use 'buildings as optics from which to investigate and probe the political, legal, and social force fields' (Petti, Hilal & Weizman 2013, p.35) and use architectural practice 'to provoke politics to reveal itself and act upon it' (Petti, Hilal & Weizman 2013, p.25). Accordingly, the authors describes this political spatial architectural practice as 'a network of collective intelligence' (Petti, Hilal & Weizman 2013, p.189) that consists of interdisciplinary teams of local and international members such as artists and architects. This practice also interacts with the community by applying site specific intervention in the built environment. In the book, the authors clearly state that although their practice is politically engaged with the conflict issues, they are not using activism as a tool or aiming to bring speculative utopic solutions. For them, their architectural practices begin from what exists in that condition and decolonise the condition; consequently, their practices 'liberate the common from the control of authoritarian regimes, neo-colonialism and consumer societies' (Petti, Hilal & Weizman 2013, p.183). The authors also explain that their architecture practice concentrates on the temporal built environment and also at the same time in the political and subjective imagination of the inhabitants. Furthermore, their practice directly relates to the struggles, possibilities and imaginations of the people who live in Palestine and Israel.

In this regard, the decolonization methodology allowed me to look at conflict from different perspectives which are related to the 'historical process' (Fanon 2004, p.2): challenging the established norms, strategies and formulas. At the same time, DAAR redefines their architectural practice by not imagining how to design the future of the post-conflicted sites; instead, their practice focuses on the opportunities which are created by 'the process of open-ended transformation toward visions of equality and justice' (Petti, Hilal & Weizman 2013, p.18).

TRANSFORMATIVE AND PERFORMATIVE RESEARCH

Building on my situated engagement in Pyla, I used series of performative methods that were a combination of acts of imagination and social action. This affective performative methodology included performances, analytical drawings, mani and a comic novel that each functioned as a form of resistance to re-think the conventional peace making and peace building strategies of the UN. This methodology has also allowed me to find ways of engaging with the conflicted built environment and generate transformative forms of architectural spatial analysis in order to explore how power/resistance delineates space, time and subjectivity.

Three different concepts of performance and performativity (from Goffman's *The Presentation of Self in Everyday Life* (1990), Butler's *Gender Trouble* (1990) and Boal's *the Theatre of the Oppressed* (2000)) are interpreted and enacted as an idea for site-specific performances in this thesis. Firstly, in 1959, Goffman conceptualised performance and related it to the everyday life interaction between individuals and observers in order to describe and transmit the situation and impressions between these actors. According to Goffman, performances are, in a way, accepted and unconsciously created and they perform certain characteristics of the impressions. As a result of the normalised performances (everyday activities) individuals are able to interact within society. Secondly, in opposition to Goffman's fixed and regulated understanding of performances of individuals, Butler (1990) identifies the discursive quality of practices whereby individuals problematise their normalised realities and manifest their subjectivities. Finally, Boal describes

performances of invisible theatre techniques in *Theatre of the Oppressed* (1992, p.80) as a form of curated art-based performances on real life scenarios which is about representing oppression and repression in everyday life without informing the spectators of the presence of the performance.

All three perspectives on performance and performativity assist a better understanding and inform my affective performative embodied design research methodology. In this research I define performance as a metaphoric act of transformation and problematisation. In this regard, my embodied research (being and acting in the village), experiences with inhabitants and work that I conducted with the UN can be understood as interactive acts of performances where my embodied research practice within this conflicted village took the form of provocative methodological lenses of questioning realities, regulated and normalised practices. In addition, the curated and narrated performances with focus groups are used as a method to respond to everyday life struggles and understand how they change bodily perceptions of participants and observers. By saying this, the performances do not aim to change actors' and observers' viewpoints in a prescribed manner; rather, the performance itself aims to generate new scenes and emotions

PERFORMANCE OF EVERYDAY LIFE BASED ON GOFFMAN'S AND BUTLER'S CONCEPT:

Goffman defines performance by referring 'to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers' (Goffman 1990, p.32). In this way, Goffman argues that individuals perform in everyday life through their 'pre-established pattern of actions' (Goffman 1990, p.27) in order to build their social relationships in society. It can be understood from Goffman's concept that performance is socially normalised and accepted by the community who is performing it. Therefore, performance becomes a part of individuals' everyday routine, in which they engage unconsciously: 'His performance will tend to incorporate and exemplify the officially accredited values of the society, more so, in fact, than does his behaviour as a whole' (Goffman 1990, p.45). Therefore, it can be understood from Goffman's conceptualisation of performance that individuals use a particular set of mechanisms in order to transfer impressions from one to another. Goffman identifies this set of mechanisms as 'sign vehicles' (Goffman 1990, p. 13) which allow

members of society to interact within their social circumstances. In his book, *The Presentation of Self in Everyday Life* (1990), he identifies three sets of sign vehicles which have an important effect on the presentation of the individuals' performances: 'setting, appearance and manner' (Goffman 1990).

The first sign vehicle – setting – is described as a physical framework where the individual's performance appears and it consists of 'furniture, décor, physical layout and other background items which supply the scenery and stage props for the spate of human action played out, before, within or upon it' (Goffman 1990, p.32- 33). Let me try to decode the concept of 'setting' and implement it in the context of Pyla. The village itself can be understood as the setting; the way that the UN arranges the spaces/places (stratifications) and the UN factors which affect the life of individuals (observation towers, white jeeps, signs and street labels) convert a lot of information about the village. In this way, all these physical elements convey the message that the village is highly surveilled and controlled; as a consequence, its inhabitants are meant to be more conscious about their everyday life in order to keep the unity in the village⁶. On the other hand, looking at the domestic and social life settings, there are houses which display another story about the village: white and blue coloured paintings on the walls and windows, small terracotta tiles and ornamentations, traditional decorations, labels in front of houses (such as DO NOT TAKE PICTURES) and specific use of either language in shops (Greek or Turkish). As a result, the inhabitants create scenes and images which easily disclose how they want to be perceived by others.

The 'appearance' (Goffman 1999, p.34) is the second sign vehicle which articulates qualified expressions and elements about individuals and indicates the material and immaterial quality of elements that determine an individual's character. Consequently, at the appearance of the performer, the audience already substantiates their preconceptions about performance and character. In this way, according to Goffman (1999), appearance becomes an element that defines individuals' social status through its elements such as clothing, race, physical features, gender and age.

'Manner' (Goffman 1999, p.35) was introduced by Goffman as a final sign vehicle in the process of performance. According to this, the manner relates the

⁶ This materialisation of the power is further discussed in Section 2.

behaviour of the performers and allows them to develop social interactions that they employ with the others. The manner sign vehicle could be understood as visual cues which are collectively produced by culture and by society, such as facial expressions, gestures and posture. In particular, I can illustrate the last two concepts of sign vehicles by reflecting on my initial visits to the village. As mentioned before, in terms of setting, Pyla expresses unique characteristics which emerge from being under the control of the UN. As a result, the inhabitants have sceptical assumptions about any person who does not belong to the Pyla community and any activities which occur in the village. As an example, despite my identity as a Turkish Cypriot, simply walking in the village was perceived by the inhabitants as a stranger's act as I was an outsider. Hence, my first informal interactions with them were reserved and difficult as people would not make direct eye contact with me or use cultural gestures such as shaking hands or giving a warm welcome. However, with time these changed and as Goffman states, some sign impressions have temporality which depends on the performer's state of mind: 'some of the sign vehicles are relatively mobile or transitory, such as facial expression, and can vary during the performance from one moment to the next' (Goffman 1999, p.34).

As a second concept, Butler's notions of performance and performativity appear contradictory to the general conception of performance which Goffman describes as the performing of socially accepted patterns and norms. According to Butler, the presentation of self in society is shaped and regulated by the disciplinary power through a normalisation process; as a result, this power constructs the performances to become accepted models in individuals' everyday life. Butler defines these accepted performances and acknowledges their effects, however, in *Gender Trouble* (1990), Butler problematizes the concept of the fixed notion of performances which is pre-given to individuals to shape themselves. In this regard, Butler questions this idea by looking at the definition of gender and its accepted presentations in society:

'The effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self. This formulation moves the conception of gender off the ground of a substantial model of identity to one that requires a conception of gender as a constituted social temporality.' (Foucault 1996, p.224)

According to this, gender is bounded by universality. However, Butler argues that 'gender reality is performative which means, quite simply, that it is real only to the extent that is performed' (Butler 1988, p.527). Following this statement, she argues that gender has no objective facts in the sense of its reality. This idea of the performance can be analysed by looking at Goffman's concept. The example below should help to visualise the presentation of the 'male' based image on the reality of Turkish Cypriot cultural norms. For example, if you are a man, you are the foundation of your family, you must be the one who protects your family and you must be the one who brings money into the home.

In these circumstances, according to Goffman's concept, these social values should be implemented in the male performance, including the sign vehicles – masculine impression as manner, strong body shape as appearance. But, what about the males who are not performing these? In this regard, Judith Butler troubles this socially constructed notion of gender by stating that 'there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very 'expressions' that are said to be its results' (Butler 2007, p. 34). As a result, in contrast to Goffman's concept of performance, Butler's notion of performance does not deal with individual identity (not related with the norms and values), rather, it refers to how the individual's performances (acts) become the individual's identity: 'Hence, gender is an act which has been rehearsed, much as a script survives the particular actors who make use of it, but which requires individual actors in order to be actualized and reproduced as reality once again' (Butler 1988, p.526).

Consequently, according to Butler, the 'reality' (Butler 1988, p.527) of gender identity cannot be generalised on the person. If gender identity is analysed in relation to Goffman's notion, the identity pattern of gender must be connected to the disciplinary notion of power whereby the gender identity becomes mundane in individuals' everyday life through repetitions, regulations and cultural norms. However, Butler claims that the gender identity pattern does not pre-exist within the individual; 'the body is not passively scripted with cultural codes, as if it were a lifeless recipient of wholly pre-given cultural relations' (Butler 1988, p.526).

PERFORMANCE AS A FORM OF RESISTANCE BASED ON BOAL'S INVISIBLE THEATRE CONCEPT

Building on Goffman's conceptualisation of the performances as embodied socially accepted everyday routines and Butler's concept behind the performativity as the process of subjectivisation in normative practices, Boal (2008) uses performances in his Theatre of the Oppressed as a form of art-based methodology which aims to facilitate critical reflection on the oppression of everyday life to encourage a dialectic conversation. In this regard, the form of performances in the Theatre of the Oppressed takes a different approach to the conventional theatre. The main approach in the performances of the Theatre of the Oppressed is to establish a mechanism/systems meant to liberate and transform the society from passive audience into actors where the society starts to become aware of historically conducted practice (Goffman idea of performance).

'At that moment she was at one and the same time, actor and spectator. She was spectactor. She was spec-actor. In discovering theatre, the being became human. This is theatre the art of looking at ourselves. The Theatre of the Oppressed is theatre in this most archaic application of the word. In this usage, all human beings are actors (they act!) and Spectators (they observe!). (Boal 1992, p.15).

In this regard, the performance allows spectators to become subjects, actors on the spaces where they are perceived as only an object. Accordingly, the performance transforms spectators and allows the process of self-realisation to become an active member in the society – spec-actor. Boal achieves this processes through an embodiment of the bodies rather than simple dialectic conversation. The embodiment of the individual in the performance creates an opportunity to become aware of the impositions of the disciplinary and the dominant structures – what Boal calls 'muscular alienation' (Boal 1992, p.103). The Theatre of the Oppressed performances can be perceived as an effective tool for the awareness of socio-political and individual problems and questioning of the invisible oppressed realities.

On the other hand, the Invisible Theatre is one type⁷ of the Theatre of the Oppressed. Based on the main concept, it is a theatrical performance aimed to operate critical reflection and the essential characteristic of the invisible theatre is that it is unseen. The spectators do not recognise that they are the part of the performances but suppose

⁷Three different type of theatre of oppressed – First one is the Image Theatre, second Forum theatre and the Invisible Theatre. Although the other theatre has the valuable influences on the main concept as a methodologies the two are mostly irrelevant to the present thesis

that the performances are unravelling in front of them as part of their everyday life. Therefore, this invisible theatre performances do not occur in a particular place like a theatre; instead, they happen in everyday life – on the streets, public places or in schools (Boal 2008). The invisible theatre also has a particular set of running mechanism like the conventional theatre performances: ‘The invisible theatre calls for the detailed preparation of a skit with a complete text or a simple script; but it is necessary to rehearse the scene sufficiently so that the actors are able to incorporate into their acting and their actions the intervention of the spectators’ (Boal 2008, p.122). The real life problem is prepared as a script which conveys the oppression and injustices in everyday life. It is important to rehearse the performances efficiently so that the actors are able to transmit the feelings and their actions in order to affect the spectators. The intended performances in the invisible theatre do not aim to transgress the order and the system; instead, they indirectly problematise the system of order: ‘The invisible theatre never places itself in an illegal position because it does not intend to violate the law. It intends to question the legitimacy of the law, which is a very different matter altogether’ (Boal 2001, p.234)

By explaining the performance of the invisible theatre in Theatre of the Oppressed, it is important to expand on the idea of my embodied performative methodology in this research. The unseen/invisibility of my embodied research in Pyla is particularly directed at establishing the relationship between research practice and everyday life – through informal interviews, hanging out, talking, listening, asking questions, sharing struggles and stories about one to another. In this regard, I categorise my embodied performative methodology into two different forms: invisibility of my performance as a researcher in Pyla and actual curated performances which are performed with the focus groups.

First of all the invisibility of my embodied research practice acts as a performance in the village and allows to question the reality of everyday life and implications of UN mandate strategies. At the same time, instead of applying the specific methods or gathering the right data, this specific research practice continuously challenges the muscular established system in the village. As discussed in Boal’s performative art based methodology, this can be archived through performances by turning spectators into actors. Every interaction that I managed to achieve, all

the struggles I went through in order to get in contact with this diverse community, sharing stories and information, working on the historical plaza regeneration project with the UN and organising the bi-communal festival with the authorities in Pyla could be understood as an invisible form of embodied research performance which is completely based on the participant involvement and engagement with the research practice. As a researcher or better said as actor and spectator I had an idea of the socio-political struggles within the village and how I aimed to research these situations. I had to plan and prepare my journey to Pyla, how to get in contact with social actors that I wanted to talk with and accordingly this makes my design research practice and this acts as an invisible performance within the everyday life. This should not be understood as only collecting data; instead, the embodied research practice as a performance connects everyday life and turns participants into actors where they perform and at the same time they are spectators where they observe and critically reflect on their realities. Furthermore, this embodied performative research is an effective metaphoric performance that engages with its spectator – any participant – which is rather unintentional and invisible, by conveying the performances of everyday life of the spectator.

Secondly, by adding to the performativity aspect of my embodied research, I engaged with Boal's performance of invisible theatre as a method of resistance. Moreover, Goffman's and Butler's conceptualisation of performances which are embedded in everyday interaction are used to design site-specific performances as a tactic to allow participants to interact as they would perform in their everyday life. Subsequently, Goffman's concept of the performance allows exploration of participants' pre-conceived norms, troubles and anxieties in Pyla. Thirdly, Butler's perspective is conceptualised in performances in order to allow inhabitants to negotiate with the constructed notions of the UN rules and regulations. As a result, the performances do not represent who they are under the accepted rules in the village; instead, they represent the individual's process of becoming through their own interpretation of their everyday life. Therefore, the performances allow inhabitants' fantasies are to be tested in relation to their regulated lives.

As mentioned previously in Boal's concept of Theatre of the Oppressed, the curated and narrated performances with participants are bodily rehearsed, practiced and performed in order to discuss and challenge the oppressed and repressed feelings.

In this regard, the embodiment of participants has an important role in these performances as it permeates and connects with the spectators. The embodied quality of performances for me establishes new scenes and realities of images on spectators. Therefore, these curated performances influence the spectators and initiate subjective transformation through establishing new images just in front of the spectators' everyday life. Finally, the repetitive embodied quality of the performances in the space aims to establish new habits and norms through experiences. This can be understood as the bodily effect of performances which is a type of negotiation that allows an aspect of social transformation.

In order to understand the relationship between performativity and performances, I have considered different examples but in particular the project 'a day with a duck' (Stratford 2012) by Helen Stratford has added to my perception on how places are produced and seen through different activities aside from the normalised everyday life. The project investigates the production of public spaces and their creation in the town of Ely, in the UK: Are they formed by the direction of the designed and implemented master plans within the cities? These can be understood through Goffman's concept of performance which shapes society. Or in contrast, are spaces shaped through everyday life and its unpredictable nature? This can refer to Butler's notion of performance. By analysing the occupation of the 'Muscovy ducks' (Stratford 2012) which performs the wildlife in the regulated place can be seen as a manifestation towards the regulated places to show the different articulation of the public place that can exist within the urban environment. Furthermore, Stratford stated that 'a day with a duck research project' 'explored alternate/unplanned places, focusing on city territories and contrasts between the urban and the wild' (Stratford 2012, p.50).

In addition, Stratford's investigation of performance of resistance and the self-expressions of young architects, poets and artists towards the communist Ceausescu regime in Romania allowed me to understand various embodiments of performances in the repressive government regime. Stratford (2001) gives an example of students and academics' resistive activities towards the controlled authoritarian teaching and learning strategies created by the State in the Bucharest School of Architecture. Consequently, from the beginning, the establishment of small clubs which were collectively supported by musicians,

writers and filmmakers allowed for a political discussion and initiated transgression. At the same time, international seminars and exhibitions allowed reflection the effects of the dictatorship and its materialisation in the social life. Particularly, the exhibition entitled 'Tradition of Building' (Stratford 2001, p.221) can be seen as another example of performance as a form of resistance in order to challenge the destruction of the historic part of Bucharest which was ordered by the Ceausescu regime. In this regard, the performance of these exhibitions aims to reveal the memories of the lost past and disseminate them in order to resist the authoritarian system. At the same time, these micro levels and collaborative (Stratford 2001, p.218-219) manifestations of resistance made me realise that these sorts of performances did not have a radical and immediate impact, instead 'their influences are difficult to discern. Their subversive, small-scale means that impacts are incremental not immediate' (Stratford 2001, p.226). Consequently, this understanding led me to apply small-scale interventions within the research context that evolve slowly and steadily and have the potential to transform subjectivities.

Thus, the methodological framework of my design-driven research emphasises the importance of reflexivity and criticality in design. As argued by Rendell (2010, p.6), the reflective and critical quality of design can facilitate the connection between individuals and their constructed truths which remain untouched in the mundane life. In this regard, Rendell has stated that spatial practice is about being in-between art and architecture and 'defined through critical theory into practice, to include critical practices – those practices that involve social critique, self-reflection and social change' (Rendell 2008, p.3). In this sense, my embedded situated research manifested through performance and performativity generates new forms of research methodology including a series of specific methods that emerge from the concepts, theories and research contexts I have engaged and that I elaborate below.

METHODS

FOCUS GROUP

Among others, this study uses social science ethnographic research methods in order to understand the diverse inhabitants' perceptions and the daily life in the village by engaging with their everyday life and focusing on the ordinary. Consequently, this embodied research methods allow me to investigate the complex set of social relations, social practices and their effects in the space and reveal invisible insights about the village life and its diverse inhabitants. In this embodied research, endless walking as a method is used and repeated in every street and its corners. Braidotti's concept of nomad highlights the importance of the political assessment that constitutes walking by expressing how walking confronts and opens up dialogue between people and space:

'The nomad is my own figuration of a situated, postmodern, culturally differentiated understanding of the subject in general and of the feminist subject in particular. ... The nomadic subject is a myth, that is to say political fiction, that allows me to think through and move across established categories and levels of experience: blurring boundaries without burning bridges' (Braidotti, *Nomadic Subjects*, p.4)

My self-ethnographic research was initiated with repetitive walking in the village which allowed me to connect with inhabitants. This took the form of unexcepted informal interviews and discussions which organically allowed me to establish a strong network. The first practical step was meeting one of the TC young women who was at a point present in the main public plaza. She was the first who expressed what it means to be living in Pyla alongside the UN and other GC – this was the first time I had an understanding of the impact of the embodiment of different power relations. She then introduced me with the Turkish Cypriot muhktar (a later chapter will expand on my interaction with the muhktar) who later on introduced me to his daughter and other inhabitants. Following this, a lot of informal interviews and conversations took place and they lead the reflective assessment of this thesis.

One outcome of these conversations helped me become part of the historical main plaza regeneration project where I had the chance to first-hand experience the relations within the village, in particular the interactions between the TC and GC (this regeneration project is not covered by the purpose of this thesis as it was a

collaboration project with the UN and authorities in Pyla; hence, it will not be analysed in detail). I used this opportunity to reflect on the architectural design practice as a tool for operating the relationship between two contested communities in real time and space. In my attempt to welcome diverse thoughts, I invited one of my GC architect colleague to bridge the gap between being a TC researcher and architect and outsider for the GC community. This allowed a comprehensive understanding of the communities' needs and their relationship and most importantly included them in the design process. In this regard design became a collaboratively produced catalytic tool which was based on experimentation. As will be discussed later in this thesis, the interaction with GC was more challenging due to the language barriers and hence inability to genuinely connect with the people, despite the presence of my GC colleague.

Another outcome, and at the same time a method used within this thesis, is represented by the focus group. This group was established during the interactions in the village with inhabitants from the regeneration project, bi-communal festival and other engagements. It included a variety of gender, ages and occupations, and it mainly consisted of TC. This focus group allowed a discussion focused on more specific understanding of life and problems within the village, with the focus on creating a communication channel between the participant. Hence, it was not framed as structured opened ended discussion; instead, the active interactions between participants was encouraged and it added great value to the focus of the group, as opposed to individual interviews. The result of the focus group meetings was not only dialogical information but also a collection of struggles, oppositions, shared experiences. At the same time, establishing the focus group was also very beneficial in uncovering hidden, unintended, or new information that was relevant to my research question. Finally, one important aspect of the focus group was that they rehearsed and acted all the Performances of being State in the public space in order to confront their own oppressed and repressed feelings which were framed as forms of resistance. These performances were camera recorded and synthesised through drawings that recollected the emotions of the participants; moreover I have kept clear diary entries of the focus group interactions to be able to capture the details that might have otherwise been lost.

HUPOMNEMATA – SELF ETHNOGRAPHY

Michel De Certeau states that 'everyday has a certain strangeness that does not surface, whose surface is only its upper limit, outlining itself against the visible' (1988, p.93). I believe that the acts, moves, incidents and experiences that I witnessed in the village are a lot more complex than my writing can disclose due to the non-descriptive

characteristic of the experience. In order to record all of these experiences, I wrote them down and these writings were intended to intersect the theory with everyday life and, at the end, they became the critical point in this research. These writings⁸ are ‘hupomnemata’ (Foucault 1997, p.209), they take the form of ‘a material record of things read, heard, or thought, this offering them up as a kind of accumulated treasure for subsequent rereading and mediation’ (Foucault 1997, p.209). These writings⁷ are the instrumentation of the synthesis – by witnessing, experiencing, reading and observing – that allows me to realise the relations between the different power relations. Every single report that I read, every small incident that I witnessed and observed are supplemented and they are revealing in this thesis: it ‘is a matter of unifying these heterogeneous fragments through their subjectivization in the exercise of personal writing’ (Foucault 1997, p.213). Wait... I am not trying to write an autobiography; ‘Autobiography reveals the impossibility of its own dream: what begins in the creation of a fiction that covers over the premises of its construction.’ (Benstock 1988, p.11) No, these writings are alive – all the narrated memories are based on real space, time and body. They are still active like these words; they are breathing, they are walking, they are transforming and shaping. Jane Rendell and Peg Rawes described this method of storytelling as a ‘critical imagination’ (Rendell 2008, p. 154) and argued its importance in cultural, political and historical context analysis. The narratives will not only be subjective, but they will also include the stories of inhabitants – the life in Pyla under the disguised conflict and various power relations – which contribute to the essential objectivity of the thesis (particularly visible in Section 2).

READING LEGAL REPORTS AND DOCUMENTS

Furthermore, understanding the different power relations and their impact on the space and place has allowed me to examine the notion of legal geography (Blomley 1994). In *Law, Space and the Geographies of Power* (Blomley 1994), Blomley exposes the relationship between the laws and spaces which constantly implies an investigation of the different power mechanisms – oppressive and resistance; ‘law and space actively shape and constitute society, while being themselves continuously socially produced’ (Blandy & Sibley 2010, p.278). Consequently, I critically analyse legal documents such as the Cyprus Constitution and the UN’s reports, documents and resolutions in order to understand the connection between the TRNC, RC and the hidden in-between zone of two different states which in fact determine the relationship between legal and illegal individuals, territories and powers in Cyprus.

⁸Which I will further introduce this as Performances of Being State.

MANI (CYPRIOT COUPLET)

Mani is an anonymous folk poetry rooted in the Cypriots' (Greek and Turkish) past experiences, which consists of coded dialogue conversations. Its performances are dramatised by one person or a group of persons. Mani can be examined through Michel de Certeau's (1988) understanding as it is a type of 'everyday practice' that involves comical, traumatic and tragic dialogues between inhabitants in Cyprus who are desiring to build and demonstrate an identity through the art of rhetoric. Mani is indeed a war established as part of a culture, a war of social system, and a regulated metaphoric war with words. In each case, the concept of art of rhetoric is based on the power ritual of individuals to interact with the space, authority, restrictions and taboos. Hence, the art of rhetoric in Cyprus can be seen as a transformation of conflict in coded antagonist everyday life dialogue.

However, in the Cyprus context, these rhetorical 'tactics' (De Certeau 1988, p.19) cannot be systemised. These poetry practices have an unexpected quality, they provoke catharsis which is the release of emotional tension after overwhelming suffered experiences. Including these mani and writing mani during my PhD research adds to the correlation between the social and controlled spaces. In addition to that, it reveals the old practice of mani singing which has almost been forgotten by the new generation. On the other hand, sections of mani within the text celebrate and give voice to the everyday life struggles. Finally, whole thesis is intertwined with mani (aligned on the right-hand side) and it can be perceived as an antagonistic performance, an expression of the desire towards the prescriptive village and its quality.

PERFORMANCE OF BEING STATE

Performance of Being State was inspired by the practice of mani which represents the power of inhabitants in Pyla together with Boal's performances of invisible theatre. It is a performative site-specific intervention that has the ability to allow dialogic conversation and a reflection about the everyday life struggles. Performance of Being State is a series of theatrical performances I facilitated in the village with its inhabitants. The aim was

to develop the critical awareness of participants in order to empower them to reconsider the oppressive power relations embedded within the social structure they inhabit. By expressing feelings and objections to certain common matters, these series of performances are modes of architectural intervention. The performance is related to the diverse characteristics of space and time and it will appear as an event: illustrating anger, needs, repression, power, performance and behaviour. The significant use of space by participants and spectators pushes them even more to interact on the field. The space of the player becomes obviously a space of individual manipulation. The player will handle political or apolitical views, then space will become identified with the public conversation. The idea of the embodied performances encourages public engagement dialogue in the space as it is activated by individuals and it shapes defined notions inside the village as an antagonist action.

GRAPHIC NOVEL

The graphic novel that accompanies this thesis presents alternative possibilities for the inhabitants of Pyla and Cyprus as a whole, and it is inspired by what I learned through the Performances of Being State. As a research method, the graphic novel is used during the research investigation, from preparing to executing and dissemination. At the beginning, It allowed an ethical engagement with the many stories I have heard while respecting people's privacy, as well as abiding by the UN's restrictions on photography in the village. It is used in order to record and synthesise the materialisation of the legal documents in the village and, at the same time, it is used as a method after the performances with the focus group in order to analyse the processes of cognition and oppression as it is a medium to reflect the multiplicity of everyday life. In this regard, the graphic novel is used as part of distillation of research and dissemination as both a process within and as an output of this research.

The format of the graphic novel allows me to explore these issues through acts of fantasy and imagination. It offers narratives of real inhabitants living their everyday life in the form of spatial and cultural conducts, through which the reader can delve into their own curiosities, oppressed feelings, and hidden desires about fictitious realities that might be encouraged to become

reality. The comic drawings reveal the spatial and social phenomena while not exposing the real identities of people, but presenting them in a fictional time and space. The graphic novel is a composition of realities which goes beyond the mundane practices in the village to show that other activities are still practised in the limited and surveillanced village. And at the same time, by applying Alan Moore's statement that 'all comics are political' (Sabin 1993, p.89), the graphic novel not only acts as an antagonist tool to the prescriptive regulations which are produced by the UN, but it also performs as an agent to give voice to the disguised realities in the village. Therefore, the graphic novel as an output of this research is aimed not just only to be part of the academic world but also act as a transformative tool which shares the struggles with different audiences such as authorities and citizens.

Section II
**FROM CONFLICT RESOLUTION
TO CONFLICT TRANSFORMATION**

4. Pyla and the UN Exceptional Inconsistency

4.1. The Mandate

4.2. Ethnically isolated zone

5. Spatial Implications

5.1. Surveillance

5.2. Objects are Talking

6. Ship of Fools

6.1. Bakery

6.2. Whispers

6.3. Mani

6.4. Casino

6.5. University

FROM CONFLICT RESOLUTION TO CONFLICT TRANSFORMATION

In Section I, I have analysed Young's problematisation of the notion of 'ideal community' (1986, p.1) and applied this as a critique on several strategies and practices that aimed to find the ideal desired plans for the diverse community in Cyprus. As a result, I recognised that there are some advantages in aiming to unify and achieve an ideal community; however, I also argued that this raises various issues of ignoring the diversity of individual subjectivity and that in the unifying process the actors need to be aware of this danger of homogenisation in trying to create a community.

However, in order to embody and situate myself in my research, I needed to adopt the interpretation of Young's notion of 'politics of difference' (1986, p.2). In this way, I was able to question the relations between myself and the others. Looking at the self – within the context of different power relations (Foucault 1990) — and at the reflection within the interpersonal dimension has brought a critical perspective to my self-awareness and aided me in developing the methodology of this research. In this sense, I reformulated my own subjectivity through the concept of conflicted citizenship and reflect upon the progress of a new subjectivity as a component of this embedded situated and critical practice.

This section provides the formation and analysis of the various tactics and strategies based on the different power relations in the village. Particularly, it aims to produce a thorough analysis of the spatial implication of the UN mandate system and how it stratifies space in order to sustain peace. Each individual chapter in this section is the instrumentation of the synthesis – by witnessing, documenting, reading and observing – that allowed me to understand the dialectic relationship between the different power relations. Before reading these selective reflective writings which are established from my memories and experiences, it is important to understand their structure. The first page of all writings starts with a title and a preface – it introduces the subject of the writing. After that, some quotes from UN resolutions and other documents will follow in order to reference the subject to its legal background.

4. PYLA AND THE UN EXCEPTIONAL INCONSISTENCY

The UN Report, S/11398 of 30 July 1974

Paragraph 3. The three Foreign Ministers also concluded that the following measures should be put into immediate effect:

- a) A Security zone of seizures to be determined by representatives of Greece, Turkey and the United Kingdom in consultation with UNFICYP should be established at the limit of the areas occupied by the Turkish armed forces at the time specified in paragraph 2 above. This zone [security zone] should be entered by no forces other than those of UNFICYP, which should supervise the prohibition of entry. Pending the determination of the size and character of the security zone, the existing area between the two forces should be entered by no forces.
- b) . . .
- c) In mixed villages the function of security and police will be carried out by UNFICYP

The UN Report, S/12253 of 9 December 1976

Paragraph 71. 'It is essential element of the maintenance of the ceasefire neither side can exercise authority beyond its forward military lines and that the status quo, including innocent civilian activities and the exercise of property rights, is maintained in the area between the lines, subject to legitimate security requirements and giving due regard to humanitarian consideration'

This chapter offers a genealogical analysis of the UN Mandate in Cyprus (Foucault 1977, p. 140). This aims to examine the function of the UN and to challenge its political role in the Cyprus context. This problematisation does not look into the history of the UN's operation in Cyprus; however, through investigating the hidden details in resolutions, this section identifies the inconsistency in the UN's strategy and the errors and misconceptions in its operation; furthermore, it includes an account of the significant impact that the inconsistent mandate system had on the development of Cyprus politics. One of the results of this system could be seen as having established the buffer zone as a space in-between the TRNC and RC. Finally, these will be analysed through the concept of 'state of exception' as developed by Schmitt and Agamben, which is interpreted into the idea of the creation of the UN State of Exception in-between the territories of TRNC and RC. Lastly, I will introduce Pyla as a product of this exceptional quality of the UN.



Figure: Entrance of Pyla from the Republic of Cyprus

4.1. THE MANDATE

The UN's strategy of conflict resolution is in question today. In 1964, the RC experienced interethnic breakdowns which caused conflict in the whole Republic and, later on, by obstructing the Turkish Cypriots' political power in the state, it caused the segregation and disintegration of the community. On this background, the Secretary General of the UN advanced a proposal of the mandate in relation to the a) the utilisation of arms (paragraph 22) (UN Rep. S/5634) and b) the freedom of movement (paragraph 32) (UN Rep. S/5634); this was accepted by the Foreign Minister of the RC in 1964. These two fundamental rights entitle the UN to legitimately operate its mandate system on the territory of Cyprus, which is still existent in the designated areas principally within the buffer zone.

By obtaining the mandate, the main purpose of UNFICYP was to initiate the normalisation process within the communities: 'use its best efforts to prevent a recurrence of fighting and, as necessary, to contribute to the maintenance of law and order and a return to normal conditions' (UN Res. 186,1964). However, this does not imply intervening in the process of reconstruction of the ideal Cyprus or restoring the Turkish Cypriots' rights. The normalisation process was defined by the UN as a process of mediating and preventing fighting between the two communities: Resolution 186 (1964) stated that the UNFICYP aimed 'to use its best efforts to prevent a recurrence of fighting' (UN Res. 186,1964). To reiterate its position, the Secretary General gave a report in 1965 in relation to the UN peace-keeping force functions and its principles about the 'normalisation process': '... doing its best to halt violence, to promote a reduction in tension and to restore normal condition of life, thus creating an atmosphere more favourable to efforts to achieve a long term statement' (UN Rep. S/6228). Such proposition instigated a critical question regarding the mandate operation and the peace-keeping strategy of the UN force in Cyprus. The quoted report shows the UN's attitude towards the conflicted sides and asserts the contradictions under the definition of the mandate system.

Further, in 1974, after the establishment of the buffer zone the UN force had to limit the exercise of its mandate to this area with the sole purpose of keeping the security between the two territories (TRNC, RC): 'trying to pragmatically maintain surveillance of the cease-fire' (UN Rep. S/11568). The UN Secretary General's report reconditioned the existing mandate system by keeping the fundamental duty of the UNFICYP, namely the prevention of interethnic fights between the communities. Three years after the establishment of the buffer zone, the Security Council passed Resolution 410 (1977) in order to identify the UNFICYP's objectives as 'essential not only to help maintain quiet in the island but also facilitate the continued search for a peaceful settlement' (UN Res. 410, 1977)

At the beginning, the UN peace-keeping resolution strategy was embracing the idea of military forces in Cyprus calling for reconciliation of the inter-ethnic conflict in the state by targeting the ‘maintenance of law and order and a return to the normal condition’ (UN Res. 186, 1964). No specifications have been declared by the UN about the restoration of law and normalisation process. From my perspective, this normalisation process can be understood as strategies aimed to re-establish the unified Cyprus by mediating two conflicted parties. However, the problem was the normal ideal condition as framed by the UN, but which was not originally envisaged in the 1960 constitution.

On the other side, the most crucial role of the UN can be seen in the application of forces by surveilling the ceasefire and supporting humanitarian aid in order to maintain the concept of ‘returning to the normal condition’ (UN Res. 186, 1964). After the division of Cyprus in 1974, based on the UN Secretary General’s Report, the UN demanded a new form of mandate and peace-keeping formula and established the ‘exceptional’ third state in the buffer zone. This included:

- 1) the Republic of Cyprus,
- 2) the Turkish Republic of Northern Cyprus (as an illegal state) and
- 3) the UN buffer zone which constitutes what I call the ‘ethnically isolated zone’: ‘it is an essential element of the cease-fire that neither side can exercise authority or jurisdictions beyond its own forward military lines’ (UN Rep. S/12253)

4.2. ETHNICALLY ISOLATED ZONE

From this point onwards, the UN created its own power structure and mechanisms within the buffer zone. I chose to call it an exceptional ethnically isolated zone because it was this zone that allowed the UN to set the boundary and intervene in the interethnic fight between the Greek and Turkish Cypriots. The already inhabited villages of Pyla, Deneia, Athienou and Trouloi were put under the control of new state regulations along with their inhabitants. By refusing the 'authority or jurisdiction' of both sides, the UN aimed to prevent any possible activities which would create danger and 'ceasefire violation' within the ethnically isolated zone. Furthermore, the Security Council reported the list of the possible 'ceasefire violations' categories:

The UN Report, S/21982 of 7 December 1990

'a) Any move of military elements forward of their ceasefire line into the buffer zone. b) The discharge of any type of weapons or explosives, without prior notification, along the ceasefire lines or up to the distance of 1.000 metres behind them; c) Building of new or strengthening of existing military positions within 400m of the opposing ceasefire line d) Building of new or strengthening of existing military position more than 400m from the opposing ceasefire line if UNFICYP considers this incompatible with the spirit of the ceasefire e) Overflights of the buffer zone by military or civilian aircraft of either side f) Troop development and training exercises in an area closer than 1.000m from their ceasefire line without prior notification g) Provocative acts between the two sides, such as shouting abuse, indecent gestures or throwing stones' (UN Rep. S/21982, para. 10)

These are the first prescriptions which were applied by the UN Security Council in its designated zone. These prescriptions explained the prohibition on both sides military forces' freedom of movement beyond their military line. On 9th of December 1976, the Secretary General stated in paragraph 71 that 'It is an essential element of the maintenance of the ceasefire neither side can exercise authority beyond its forward military lines and that the status quo, including innocent civilian activities and the exercise of property rights, is maintained in the area between the lines, subject to legitimate security requirements and giving due regard to humanitarian consideration' (UN Rep. S/12253, para.71). This paragraph also added another prescription in addition to the prohibited practice of the military forces of both sides; innocent civilian activities within the ethnically isolated zone were limited according to the legitimate security requirements. However, the meanings of innocent civilian activities and legitimate security requirements were again left undefined.

Ambiguity as a tool of
 management,
 Legal disputes drive
 uncertainties in this zone,
 Then individual decisions are
 confusing
 Caused by the suspended
 'legitimate security
 requirement'

The paradox relating to the legal status of the ethnically isolated zone was refined even further by the new strategy called the 'integrity of the buffer zone'. By this notion, the UN force 'must also preserve the integrity of the buffer zone from unauthorised entry or activities by civilians.'(UN Rep. S/26777, para.16). In this regard, the 'integrity of the buffer zone' was put into practice in order to stop any dangerous activities which were 'bound to provoke the other side and that entailed the risk of incident' (UN Rep. S/21010, para 13). Following the integration of this notion in 1996, the Resolution 1092: 'demand[ed] that both parties prevent unauthorised incursions into the buffer zone and respond immediately and responsibly to any demonstrations which violate the buffer zone and any demonstrations near the buffer zone that might lead to an increase in tensions.' (UN Res.1092, 1996)

Now, the question arises what constitutes a civilian 'violation'? The Security Council report of 16th of November 1993 gave written examples of these violation activities: 'demonstrators entering the buffer zone, thefts, shooting, hunting with firearms, rubbish dumping' (UN Rep. S/26777, para 16) and, at the end, they added 'other unauthorised activities' that remained undefined.

These are the reasons why I am naming the ethnically isolated zone as an exceptional third state. Yet, nothing is clear; there is an inconsistency within its regulations and operation: what kind of activities can interrupt the 'integrity of the buffer zone'? The 1976 resolution stated that there are legitimate security requirements but what exactly are they? If there is no substance attached to them, how can one demand the integrity of the buffer zone? This is the third state; this is an exceptional state.

EXCEPTIONAL STATE(S)

'The exception, which is not codified in the existing legal order, can at best be characterised as a case of extreme peril, a danger to the existence of the state, or the like. It cannot be circumscribed fatally and made to conform to a preformed law' (Schmitt 1985, p.6).

Schmitt defines the exception as a consequence of extreme peril or what can be seen as an exceptional circumstance. Schmitt calls it an event: 'it is a constitutive historical event — an act of legitimacy, whereby the legality of a mere law first is made meaningful' (2006, p.73). Based on this perspective, exceptional events were identified as a type of transgression towards the order of the state and its 'rationalist schemes' (Schmitt 1985, p.14), where societies are ruled based on a particular model, knowledge and truths. Consequently, he states that in modern societies 'everything [...] was increasingly governed by conceptions of immanence' (Schmitt 1985, p.49). In relation to the idea of the exception, the state should take the exceptional events into account because, at the end, the state authority relies on the exceptional events. It can be understood that, the exception becomes sovereign and the sovereign is the one 'who decides on the exception' (Schmitt 1985, p.5). By defining the sovereign with these words in his book *Political Theology* (1985), Schmitt emphasises that sovereignty becomes a political power which transgresses the existing state order in order to implement its own system and eliminate the existing power structure. Yet, for Schmitt the characteristic of the exception is not associated with the political¹ power of society. Instead, the political lies on the 'the dire emergency not merely within an 'autonomous' region but for man simply' (Schmitt 2007, p.104). In this regard, in the concept of the exception, Schmitt disregarded the exception of the society by introducing the political and he characterised the exception in the 'political grouping' (Schmitt 2007, p.35).

It can therefore be understood from reading Schmitt that, the exceptional events brought up the creation of the sovereign – as a politically powerful group – and, through the intervention of the sovereign decision, the exception becomes acceptable norm. As a consequence, a sovereign political quality takes over the existing state power.

¹ 'The political is the arena of authority rather than general law and requires decisions which are singular, absolute and final.' (Schmitt 2007, p. xiv)

However, in opposition to Schmitt's concept of the exception, Agamben conceptualises the state of exception as 'not a special kind of law (like the law of war); rather, in so far as it is a suspension of the juridical order itself, it defines law's threshold or limit concept' (Agamben 2005, p.4). In this case, Agamben claims that the sovereign is not fully in charge of the state system; however, it stays in the threshold where it still stands next to the state power and operates as part of state power. Furthermore, in contrast to Schmitt's authoritative group related concept of the exception, Agamben stated that in the state of exception 'there is no creation of a new magistracy' (Agamben 2005, p.47). As argued above, this exception quality was analysed by Schmitt depending on the political quality of the authoritative group or groups not in the society. However, Agamben's notion can be analysed by giving each individual in society the political quality in the creation of the state of exception. Consequently, according to Agamben, the state of exception does not lie under 'a dictatorship, but a space devoid of law, a zone of anomie in which all legal determinations are deactivated' (Agamben 2005, p. 50).

In order to further clarify Agamben's understanding of the exception, I must also address the foundational concept of *homo sacer* (1998) within Agamben's work. In the introduction of his book *Homo Sacer: Sovereign power and Bare Life* (1998), Agamben described the meaning of the word 'life' (Agamben 1998, p.4) which actually has two different connotations in Greek: *bios* and *zoe* (Agamben 1998, p.4). Agamben describes *bios* based on Aristotle's definition as a politically qualified life: 'born with regard to life, but existing essentially with regard to the good life' (Agamben 1998, p.4). Accordingly, he identified *bios* as a political life; it is a legitimised social life where the individual belongs to a certain community and has an own capacity to differentiate between the 'good and the evil' (Agamben 1998, p. 5). Second, he described *zoe* as a bare life meaning animal life; 'simple fact of living common to all living beings (animals, men and gods)' (Agamben 1998, p.4). Furthermore, Agamben pointed out that in ancient Greece every citizen had two separate life qualities depending on the *bios* and *zoe*; one political life as defined by existence in the society and the bare life which is given by God and therefore sacred. Consequently, *homo sacer* was someone who in punishment was exiled from the society – from the community that the individual belonged to; that individual was removed from *bios* and was left with just *zoe* – bare life, animal life. However, the key point in here is that bare life and the *homo sacer* are not the same concept. *Homo sacer* is someone who has been forced to be in the bare life; 'homo sacer - a person is simply set outside human jurisdiction without being brought into the realm of divine law' (Agamben 1998, p.54). In this regard,

homo sacer according to Agamben does not mean outside of society; however, it identifies exclusion from society. Agamben's notion of exception is based on this concept of the dialogic relationship between *bios* and *zoe*. According to this, the exception is not about having a bare life; instead, it represents the situation of the *homo sacer* who is forcibly excluded from community. Consequently, the exception negotiates with the system that is excluded and establishes its own exceptional system. Furthermore, as a result of this, the state of exception arises and Agamben defines it as 'not the chaos that precedes order but rather the situation that results from its suspension' (Agamben 1998, p.13).

Based on the above concepts, the problem started within the RC and it formed the exception in the Republic by developing an exclusion within the society through eliminating the rights of certain groups with the UN's sovereign power intervening in the conflict on the grounds of the exceptional interethnic fight between the two communities. This exception was further entrenched through inconsistency in laws. This humanitarian intervention of the UN was also indirectly connected to the relations between guarantors (Turkey, Greece and the UK) and allies of NATO – the U.S. and the Soviet Union. As a result, the state of exception territories were formed by the UN.

Indeed, looking back to 1976, the state of exception within the UN's ethnically isolated zone was proclaimed in Resolution 186 (1964) through the ban of military force, authority and jurisdiction practice of the conflicted communities beyond their military lines. This status quo of the UN was never invalidated and, in this respect, its vague 'legitimate security requirements' can be considered a state of exception which has existed from 1974 until present.

This section aimed at problematizing the UN's conflict resolution strategy by showing that it worked through exceptional mechanisms, regulations and prescriptions. These resolutions contain within them ambiguities that lead to the fundamental question of what the normal condition means for the mundane life within the zone – for instance, in the village Pyla. Pyla is an exceptional village within the exceptional ethnically isolated zone where the mixed-village characteristic has been sustained, despite the events of 1974. This exceptional village quality was initially set up by Resolution 186 (1964) which assigned the UN unlimited authority and 'infallible' (Schmitt 2000, p.15) rights in its operation and 'security requirements'. Therefore, Pyla became an exceptional village and, with this quality, Pyla spatially characterises the embodiment of the Agamben state of exception.

Furthermore, Agamben defined the *concentration camp*¹ as an absolute example of the state of exception and, at the same time, he emphasised the importance of the exceptional spatial quality through changing its temporary characteristic into the permanent fixed notion of place:

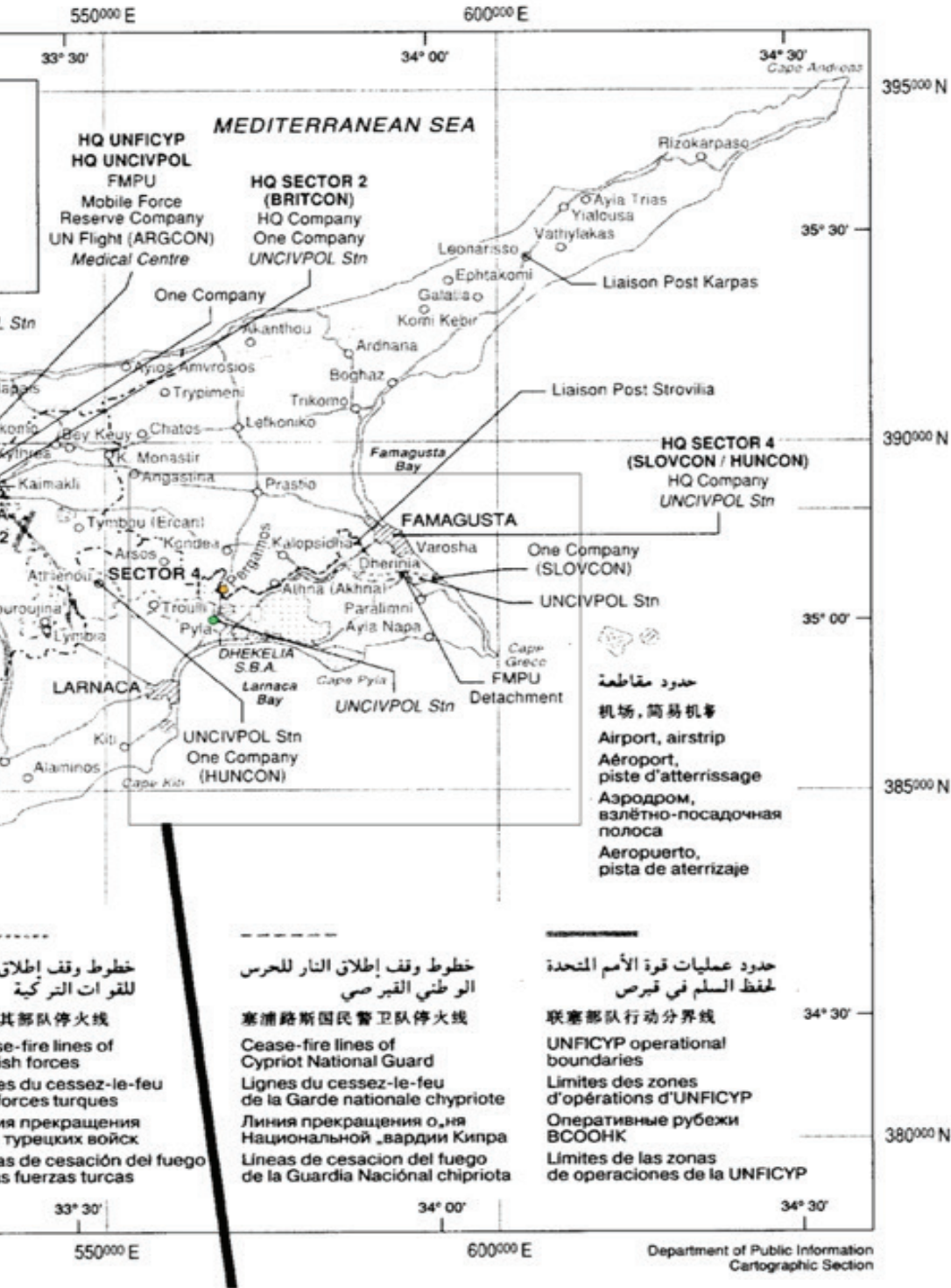
'In the camp, the state of exception, which was essentially a temporary suspension of the rule of law on the basis of a factual state of danger, is now given a permanent spatial arrangement, which as such nevertheless remains outside the normal order' (Agamben 1998, p.108).

Although Pyla is a village situated in Cyprus, based on its exceptional spatial quality, it can be analysed through the Agamben example of state of exception. In a way, Pyla as a village has the characteristic of a camp as Agamben mentioned above. Consequently, Pyla has a different spatial arrangement which separates it from the other villages and cities in Cyprus. As mentioned, Pyla as a state of exception exists remote from the RC and TRNC. To put it into the spatial context, Pyla is situated in the Eastern part of Cyprus, geographically located in a valley, surrounded by approximately 200m of U-shaped hills. Two main roads allow passengers to drive into the village, one from Larnaca (RC district) and another one from Beyarmudu, a Turkish Cypriot village, administered by the TRNC. The old village of Pyla is only 5 minutes away from the Beyarmudu check point. Agricultural lands, the British Sovereign Base area and many observation towers – that are the last reminder of the 1974 interethnic fight – surround the road to old Pyla. The highest point of the road coming from Beyarmudu allows passengers to get a first impression of the village: endless fertilized golden agricultural earth, appearing roughly 4.5km away from Larnaca Bay, organic urban layout composition with maximum 2-storey traditional Cypriot mud-brick and some contemporary concrete houses; and many controversies: on one side, the Turkish cemetery and, on the other side, the Greek cemetery; odd synthesis of sounds from church bells and 'ezan' which rises from the Islamic Mosque minaret. Last but not least, the surveillance towers within and at the outskirts of the village, belonging to the UN, Turkish and Greek military forces.

These are only a few characteristics of the spatial quality of Pyla as an exceptional village in Cyprus. By establishing the exceptional ethnically isolated zone and

1 In this way, he differentiated the structure of the camp with the prison one. According to Agamben, the law is used to legitimate the individual in the camps; however, in the camps the law is suspended and it differentiates from the state structure: 'The camp -- and not the prison -- is the space that corresponds to this ordinary structure of the nomos. This is shown, among other things, by the fact that while prison law only constitutes a particular sphere of penal law and is not outside the normal order, the juridical constellation that guides the camp is (as we shall see) martial law and the state of siege.' (Agamben 1998, p.15)

particularly the exceptional village, the UN formed the dialogic relationship between *bios* and *zoe*. What I mean is that, by intervening in the conflict through establishment of the exceptional spaces between the two communities in Cyprus, the UN created its own special system in Pyla by allowing both Turkish and Greek Cypriots to inhabit it in order to test the new *bios* by implementing a conflict resolution strategy in the village. The next chapter will further investigate the everyday life and the implementation of these exceptional rules in order to sustain peace in the exceptional village.




5.SPATIAL IMPLICATIONS

The UN Report, S/21982 of 7 December 1990.

Paragraph 11. Strict adherence to the status quo in the buffer zone and along both cease-fire lines is a vital element in preventing a recurrence of fighting. UNPICYP seeks to maintain the status quo by permanent monitoring of the cease-fire lines and the buffer zone and by swift reaction to any violation. In order to fulfil this objective, UNPICYP maintains constant surveillance through 148 observation posts, 52 of which are manned on a 24 hour basis and the others of which are visited daily: carries out continuous air, vehicle and foot patrols: maintains surveillance of the seaward extension of the cease-fire lines; investigates and acts upon violations of the cease-fire and ensure that the status quo is restored; defuses cases of tension, especially through the prompt deployment of troops and maintains constant liaison and communications with all command levels of the military forces on both sides. UNPICYP also monitors the status quo in the fenced area of Varosha, which has a special status. (UN Rep. S/21982)

The notion of ‘striated’ and ‘smooth’ (Deleuze & Guattari 1999, p.474) space was developed by Deleuze and Guattari to investigate the limits and the heterodoxy of everyday life; ‘In striated space, lines or trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory’ (1999, p.478). Within the context of this research, friction particularly correlates with repression, war or brutality; however, it should not be understood as entirely negative, but, as Foucault (1982, p.780) states, it implies a divergence in attitudes. As a result, friction reveals the forms of resistance towards disciplinary powers. When conflict is understood in this way, it appears as something that cannot be wiped out, but rather, can be altered into a non-brutal form. In this regards, the chapter *Spatial Implications* will look in depth at the stratification strategy of sovereign power in Pyla, in order to set the scene for the accounts of everyday resistance that follow in the next chapter.

Surveillance will investigate the daily life in the exceptional village through Foucault’s analysis of the panoptic system. I argue that spaces and objects in Pyla are shaped through practices of surveillance, strict control and idealisation processes which aim to establish the ideal bi-communal village. Following this, in the section *Objects are Talking*, I examine how the product of disciplinary power – prescriptions – are materialised within a striated space.


KUZEY KIBRIS TÜRK CUMHURİYETİ
TURKISH REPUBLIC OF NORTHERN CYPRUS


VİZE
*VISAS

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Pasaport No.
 Passport No. : 283517

Yurttaşlığı
 Nationality : T.C.C.

Araç Plaka No
 Vehicle Registration No : H.n.059


 12 Ağustos 2014
 ÇIKIŞ

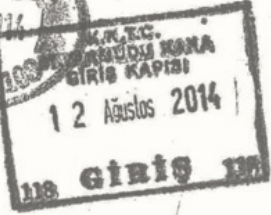

 12 Ağustos 2014
 GİRİŞ

Figure: Visa paper for tracing entries and exits to the Republic of Cyprus. (However, these visa paper no longer exists; 'Mr. Akıncı [Turkish Republic of Northern Cyprus President] announced that from tomorrow [Saturday], there will no longer the requirement to fill a form at the crossing points' by UN Special Advisor Espen Barth Eide. (Psyllides 2015)

5.1. SURVEILLANCE

On Saturday, 12th July 2014, I began my journey in Pyla with this approved visa paper; it is for Turkish and Greek Cypriots to keep a record of who enters and leaves, without leaving a trace or a record on the passport. It is valid for use only on the territory of the TRNC. This was the journey to Pyla. In this journey, the Theory of the Derive (Debord 2014) is adopted to theoretically and pragmatically establish this exceptional village experience by wandering through the environment which is controlled by the UN.

Debord's *Theory of the Dérive* grounds on the idea of wandering however, this is not the same as just strolling aimlessly. According to Debord, *dérive* means 'drifting'; it is 'a technique of rapid passage through varied ambiances' (Debord 2014, p.65). In this regard, *dérive* is a method that allows individuals or groups of people to conceive the effects of the place and space which shapes their reality. At the same time it is used as a tool to interrupt the 'conscious control' (Bassett 2004, p.399), to chase the undeniable power of prescriptions. In the *Theory of the Dérive*, Debord emphasises psychogeography as a dialectic relation between the self and the spatial field and he describes psychogeography as 'the study of the precise effects of geographical setting, consciously managed or not, acting directly on the mood and behaviour of the individual (Debord 2014, p. 69). Consequently, for Debord, *dérive* is related to the self and its movement by having the psychogeographical quality that offers a critical evaluation of the surroundings. As such, it can also be understood as the abandonment of the systemised ordinary life that a person usually repeats such as work, study, housework; in this way, *dérive* allows the realisation and exploration of the environment and its different possibilities.

Dérive also has a political quality in its essence; it aims to explore the consequences of power relations and the related effects on urbanisation. It can be seen as a practice which '[involves] playful-constructive behaviour and awareness of psychogeographical effects and thus quite different from the classic notions of journey or stroll' (Debord 2014, p.65). In this regard, my *dérive* to the exceptional village examined the embodiment of the UN applications on the geography of the ethnically isolated zone through the eyes of an illegal state citizen. 'Psychogeography could set for itself the study of the precise law and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals' (Debord 1955). This chapter began with an endless, constantly repeating methodological 'surrealist' journey to emphasise the continuous written history and future, while at the same time, to provide a way to understand the power relations and life in the village.

WALKING

The feeling of danger and emptiness filled my body. Nothing looked unusual – the buildings, the environment, the soil looked nothing different from my hometown in the Northern part of Cyprus – however, the aura of the streets, people, objects and spaces was transmitting the sense of strangeness. From the very beginning, the wired fences, observation towers, villagers, the UN soldiers and their white coloured Range Rover jeeps spread the feeling of control, inducing a doubtful spirit into my experience. Is this village real or imagined? Or is it both – real and imagined?

The spirit of segregation and the invisible psychic boundary are here in the main village square, and this spirit is deliberated through people, buildings and spaces. Yes, I am here in the heart of the village. To the East – the UN surveillance tower; to the North – the *Macedonia* Greek coffee shop; to the West – the Turkish Cypriot Mayor's office and the Turkish Cypriot coffee shop; and, to the South I can see the Greek Cypriot market and part of the Greek Cypriot Mayor's office (Pyla Council). The daily activities are separated into two in the village, for Turkish and Greek Cypriots; separated cemeteries, *gahve* (social gathering space for, especially, men to play performances and discuss political topics), schools, markets, *muhktars* (heads of village) and restaurants. Are all of these spatially segregated spaces aimed towards securing the 'integrity of the ethnically isolated zone' and enabling the peaceful existence between the two communities?

Pyla can be perceived as a laboratory of the UN, whereby the notion of laboratory is consistent with Deleuze and Guattari's conceptualisation in the performance theory: 'Chess is a performance of the State' (Deleuze & Guattari 1999, p.352). The performance of the UN was applied exceptionally and it coded the space: space for Turkish Cypriots and space for Greek Cypriots. Movements and actions are strictly planned and territorialised. According to Deleuze and Guattari, the state space (striated space) is authoritarian to inhabitants, banning the flux and flows 'of all kinds, populations, commodities or commerce, money or capital etc. (Deleuze & Guattari 1999, p.386). In this scenario, the UN is an exceptional institution that enacts 'security requirements' and rules in order to provide Pyla inhabitants with the assertion that as long as they will adapt to these, they will retain the peaceful settlement in the village. This is the performance of the UN that inhabitants of Pyla are constantly playing – it is the performance of maintaining the bi-communality in the village.

In this regards, I aimed to understand the operation of the system of power in the village: is this system of power a binary system that permits and forbids? Is it a system of rules and regulations? Or is it the sovereignty of the state?

Foucault stated that '[power] must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization' (Foucault 1990, p.92). With saying that, he emphasises the feature of 'multiplicity' (Foucault 1990, p.92) of power, whereby various relations of force transverse and imbricate in our everyday life dialogue. Likewise, this variation or diversity of power suggests that these coercion relations will not arise from a sole particular origin; there will be a collection of power relations that affect everyday life interaction in different ways and levels. To make this concept visible, let's imagine one of the incidents in Pyla, which was recorded by the anthropologist Papadakis (1997):

'A Greek Cypriot man gave me [Papadakis] his thoughts on the bad behaviour towards him by a Turkish Cypriot youth: He drove with his motorcycle and almost hit me. He didn't actually but I fell down and was very angry. Now if it was a Greek Cypriot boy, I'd surely have slapped him. But he was Turkish Cypriot and I did nothing. Had I slapped him, it would have become an enormous incident: 'The Greeks are beating us up in Pyla', all Turkish Cypriot newspapers would have written. And, what if his father came to ask what happened and we came to blows? What would have happened to the village then?' (Papadakis 1997, p.367)

The story above was recounted to Papadakis in an interview with an old man, a Greek Cypriot man who probably considered a number of different perspectives on his actions. This can be understood as an effect of relations of force that power circulates within the social field. At first, the power influenced the action of an old man in his relationship with local and everyday life as he considered: What will the community that lives in Pyla (Greek and Turkish Cypriot communities) think? Will a particular group assume that I have done something correct or wrong? How would Greek Cypriots have been labelled if there had been a different reaction to the incident? And then media: how would it affect the Greek Cypriot reputation at the international level? In this case, all of these questions maybe unconsciously considered by the old Greek Cypriot man – whether to satisfy parties in order to keep peace in the village or discomfort and create trouble – and his action towards

the Turkish Cypriot young man have been shaped according to the multiplicity of power relations, to which Foucault refers. None of the questions that the villager asked himself in those circumstances could be answered constitutionally with reference to the buffer zone's rules and regulations, nonetheless they all have consequential impact on the individual status in the village, even to a broader level in Cyprus. Thus, his choice to 'slap' (Papadakis 1997, p.367) or not to slap the young man reveals an obscure critical position on how you want to be conceived by the others. Thus, the villager's choice of action has been shaped by power relations existing within the village that configure the inhabitants' everyday life and their interaction with the spatial environment.

All the movements, actions and incidents are inspected by the UN peace-keeping force, and Greek and Turkish military in this hybrid village, which is under constant surveillance. The white administrative document that I filled in was only one of the modes of surveillance that keep record of entries to the village. Even further, any large size items that Pyla inhabitants want to transfer from the northern part of Cyprus to Pyla such as a TV, fridge, etc. must be recorded by the UN. In case of any problems with devices inhabitants first have to get a written permission from the Turkish Cypriot *muhktar* then wait for the approval from the UN in order to cross over the objects. Recorded files, names and objects are the components of the UN apparatus, that forms the state system.

At the same time, the mechanism of power turns villagers into mobile inspectors. The villagers had been peering at me every second whilst I was walking around the public squares and the streets of Pyla. For them, I was either a tourist, or from the other side¹ of Cyprus. This surrealist journey in the village somehow generated a connection between the power relations and the normality of living in conflict. The 'normal' feeling of constant surveillance is also fed by strangers or people from the 'other side', who will be seen as a threat to break the fictitious reality. The situation in Pyla allows them to continue a form of peace in the village, while making them suspicious and less likely to interact with each other.

1 Common used term for Turkish Cypriots and Greek Cypriots which represents the territorial segregation and identity: South or North / Greek Cypriot or Turkish Cypriot.

What are you thinking? What
thinking?
I never know what you are
thinking,
Think,
(Time is not afraid of passing)
What were I thinking?
I cannot figure out how not to be
from one side or another,
I cannot decode social
relations,
I cannot be assimilated with
them just by myself,
Now, time is old,
What does it mean to try,
illegal state citizen?
Think

5.2. OBJECTS ARE TALKING

In this section, I will investigate the way in which the sovereign power develops through Deleuze and Guattari's notion of plane of organisation (Deleuze & Guattari 1999, p.254). According to Deleuze and Guattari, the plane of organisation 'covers what we have called stratifications: forms and subjects, organs and functions, are 'strata' or relations between strata' (Deleuze & Guattari 1999, p.269). In the Pyla case, stratification can be understood as a process of shaping and giving the form of the bi-communal habitation through the application of the security requirements which allows the formation of social life. In this regard, stratifications relate the plane of organisation to the geographies where they are fixed and organised by power mechanisms. Consequently, in the plane of the organisation, unity and discipline are key; it has its rules and regulations and it establishes acceptable norms in order to inhabit the society and, in this way, the plane of organization 'renders perceptible without itself being perceived, without being capable of being perceived' (Deleuze & Guattari 1999, p.281). This insight allowed me to consider the everyday experience that an inhabitant might be having in the village. For any individual in the village, there is an already understood correct way of living that will not break the established peace. These already established patterns characterise what is wrong or right in living in the exceptional village. As described in the previous section on *Surveillance*, this way of life is organised and prescribed in order to sustain the peace: each person must decide to what level should they need to interact with other community members? Where should they go shopping? Where should they socialise?

The organised everyday life experience in this exceptional village constantly notifies you who you are and what to do. This can be understood as an absolute example of when the notion of plane of organisation converges with Foucault's notion of power. Therefore, according to Deleuze, the plane of the organisation obtains the power and allows to establish the 'image' (Deleuze & Parnet 1987, p.13) in order to form the way of life and the norms; '[images] here doesn't refer to ideology but a whole organisation which effectively trains thought to operate according to the norms of an established order or power and moreover, installs in it an apparatus of power, sets it up as an apparatus of power itself' (Deleuze & Parnet 1987, p.23). Consequently, these dialectic relations between the plane of organisation and the power contain the disciplinary life in the society.

Institutional codes
Allow the process of
territorialisation,
Define and shape the space,
objects and individuals.

The UN mandate system in the exceptional village can thus be seen as the plane of the organisation where the sovereign power formulates its legitimate security requirements. These requirements are embodied within a specific form in order to maintain the order by sustaining the notion of 'integrity of the buffer zone' (UN Rep. S/26777, para.16). Following this, the embodiment of the legitimate security requirements establishes what Deleuze called the images and *stratas* in the village and they are the segments which consist of 'things and words, from seeing and speaking, from visible and the sayable, from bands of visibility and field of readability, from contents and expressions' (Deleuze 1999, p.47). The disciplinary power in the plane of organization allows to code, striate and territorialise the village; moreover, it shapes the environment in the exceptional village in order to create a living space for the inhabitants (coding). The plane of organization striates the acts and behaviours to establish peaceful settlements (stratification) while it also groups and controls the inhabitation (territorialisation).

**Objects are talking,
They are dematerialised,
They are stolen,
They are hidden.**

In Pyla street names were replaced by numbers to eliminate the possibility of conflict. Now, the streets are called 'First Street, Seventeenth Street, Thirteenth Street' in both languages. The Turkish and Greek *muhktars*, together with the UN took the decision to change the street names. They thought that any names or words attached to the streets may create agitation between ethnic groups. The village has become ordered and rigid. The old village streets do not have any names to avoid disturbing the inhabitants. Can objects disturb anyone? It is the perception of knowledge which allows objects to be distributed and attached to the feelings of the inhabitants in the surroundings. In the village, the objects were inverted into the objects that had no meaning or anything representing the ethnicity and, by doing so, they became the subtractions from the real life; in this way, the subjects would not give any memorial sense to anyone who passed by.

While walking in the village, I could read the consequences of the legitimate security requirements described earlier and the UN exceptional inconsistency. This is one of the techniques of disciplining the conflict in the village through transformation of the street labels; all the memories before 1974 had been wiped out and striated into numerical objects. In addition to the dematerialization of street labels, apart from



Figure: Street No: 49, ethnically isolated zone, Pyla, Cyprus.

the Turkish and Greek Cypriot Primary Schools, there is no sign of a potent symbol of identity – the flags. This rule however is not written, it is verbally provided to Pyla inhabitants by the UN. Apart from national holidays, none of the inhabitants are allowed to raise their national Turkish or Greek flags in a public space where they could be seen by other inhabitants of the village (Greek or Turkish Cypriot).

The flags as objects are seen as an identity that can violate the integrity of the buffer zone. The flag as a materialized identity can be considered a ‘form that we know from the outside and recognize from experience, through science, or by habit’ (Deleuze & Guattari 1999, p.275). The restricted use of flag demonstrations in the village and its effects are also captured by the anthropologist Papadakis:

‘On the day when the Turkish Cypriot leader visited the village, a Greek Cypriot old man of the left watching the whole affair angrily commented to me: See what happens? As soon as we put up a flag the UN come and make us take it [flag] down, and the Turks have filled the square with them. Go and tell them now (the UN) that we have guns and we will turn them against the UN as well if we have to.’ (Papadakis 1997, p.365)

Regarding the restricted use of flags in the village, this has actually resulted in different incidents. In this direction, I could raise another question: Does the system of control or the stratification indirectly affect the importance of the identities and the categories within the village? I argue that the inhabitant’s statement (as above) shows the impact of the restrictions and how these have affected the concept of identity as shaped by the UN. The value of the flag/identity has been increased by the UN security requirements and this has made the situation more sensitive than before.

Objects are talking,
 Objects have identity,
 They might disturb,
 They might break the unity,
 As a result,
 They are dematerialized.

All of the objects in the village, streets, the UN inspection towers give me a feeling that I cannot describe. This feeling is somehow so familiar and at the same time so strange. Antony Vidler (1992) described that feeling as ‘uncanny’² (Vidler 1992, p.14). This can be seen as the dissemination effect of the environment and of the visual objects in the village. From the very beginning, the feeling of the uncanny, an unclear precise spirit into your experience is spread through the visual and sounds experiences: wired fences with checkpoints and administrative white visas, the observation towers – one in the heart of the village square and one at the top of the hill of the Turkish military base and its observation tower, the inhabitants, the UN soldiers and their white Range Rover jeeps, the numeric street labels, the *ezan* sound from the mosque minaret along with the church bell. Teresa Brennan called this ‘the transmissions of affect’ (2004) through which the environment allows the viewer to mediate the effects of their emotions. The representation of the visuals of all those materials in the village dominates the mundane life; ‘all the senses, as vehicles of attention, connect the supposedly higher cognitive faculty of linguistic thought with the fleshly knowledge or codes of the body’ (Brennan 2004, p.136). Furthermore, Brennan argues that the transmission affect scrutinizes and transmits in-between bodies; ‘we are not self-contained in terms of our energies... [transmission of affect is] the idea that the emotions and energies of one person can enter directly into another’ (Brennan 2004, p.140). Once more, the plane of organisation binds and unites the ethnically diverse village, limiting the body and thought into a systematic logic and diffusing the everyday life in such a way that it ‘never reached an understanding of [its] multiplicities’ (Deleuze & Guattari 1999, p.5).

2 Vidler also relates the feeling of uncanny as a product of the disciplinary power: ‘[uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression. ... The uncanny is something which ought to have remained hidden but has come to light’ (Vidler 1992, p.14)

3 Resolution 186, 1964: ‘In the interest of preserving international peace and security, to use its best efforts to prevent a recurrence of fighting and, as necessary, to contribute to maintenance and restoration of law and order and a return to normal condition.’

I am getting used to them,
Can you see them?
Are they becoming normal¹³ ?
Normal means dematerialised?
What is normal?

6. SHIP OF FOOLS

The UN Report, S/26777 of 22 November 1993.

Paragraph 16. In addition to maintaining the military status quo, UNFICYP must also preserve the integrity of the buffer zone from unauthorised entry or activities by civilians. As a result, UNFICYP has from time to time become involved in crowd control. Civilian demonstrations near the cease-fire line on the Greek Cypriot side have often degenerated into individual or mass attempts to enter the buffer zone with the declared purpose of crossing to the other side. Sometimes, such demonstrations have been accompanied by considerable violence on the part of demonstrators, including attacks on UNFICYP personnel and property. While the primary responsibility for preventing demonstrators from crossing the cease-fire line rests with the civilian police authorities concerned, experience has shown that UNFICYP troops and United Nation Civilian Police (UNCIVPOL) must be deployed in considerable numbers to prevent demonstrators from entering the buffer zone. In addition, each year UNCIVPOL investigates hundreds of other incidents (249 during the first nine months of 1993) occurring in the buffer zone, such as unauthorised entry by civilians, traffic accidents, fires, thefts, shooting, hunting with firearms, rubbish dumping and other unauthorised activities.

**The village is unceasingly being
transformed into prescriptions,
The prescriptions are operating
the space,
Space is controlled,
Space is watching,
But,
Space is also transforming.**

In the previous chapter, I focused on Deleuze and Guattari's notion of the plane of organisation which allowed me to conceptualise the organised and striated life in the exceptional village.

This chapter is about moving ‘between deterritorialisation – freeing ourselves from the restrictions and boundaries of controlled, striated spaces – and reterritorialization – repositioning ourselves within the new regimes of striated spaces.’ (Tamboukou 2008, p.2). I focus on the relationship between two different powers (state and inhabitants), which I argue can change the energy flow between the spaces; ‘smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space.’ (Deleuze & Guattari 1999, p.474). In this part, spaces, individuals and words act to interrupt the existing hierarchical relations, which are defined by repression and control; as such, this further smoothens the prescribed everyday social space in the village. As a result, the smooth space is where the inhabitants’ desires raise, as they are restrained from the idealised system of the UN in Pyla. ‘There is always something that flows or flees, that escapes the binary organizations, the resonance apparatus and the overcoding machine: things that are attributed to a ‘change in values’, the youth, women, the mad, etc.’ (Deleuze & Guattari 1999, p.216)

The smooth spaces are embodied within the plane of consistency (Deleuze & Guattari 1999, p.xvii), which is unpredictable. It does not have any particular form or structure. Here in Pyla, the plane of consistency is the space of the individual, it is a word, it is a bakery, it is a poem, it is a gossip, it is a group of individuals, or maybe it is the street labels that are trying to speak, or maybe something else that I did not even recognise yet.

The extract from the resolution quoted earlier can be seen as a documented example of the connection between the plane of organisation and the plane of consistency, such as mass attempts to enter the buffer zone or hunting with firearms. Apart from the UN apparatus, the spatial practices and their transformation resist the striated space, a space which has been surveyed, controlled and prescribed by various powers. This space is within the striated space; it is deterritorialised, it is hidden, it is unpredictable and it has no limit.

I thought,
the village is unceasingly being
formed into prescriptions,
I thought,
the prescriptions are operating
the space,
The time is for me to realise,
How did the space become?
Did it become because of the
striations of social space?
Is it maybe embodied within
security requirements?
Or, perhaps it consists in the
plane of state,
perhaps,
'space' was stuck in-between the
state and mundane life,
'space' had to carry on,
'space' was consumed by itself,
'space' is encountered within
the security requirements,
then 'space' became a plane of
fools,
Where is the 'space' now?
In the process of
territorialisation, 'space' has
become transition in time,
'space' is flowing,
'space' is de-
territorializationed,
'space' is creating its own
consistency,

'I' am realising.

6.1. BAKERY

Monday, 14th March 2016. I keep on walking and exploring the village; I was seeing markets, shops and restaurants with Turkish or Greek languages written in front of their windows. It was not difficult to distinguish which community they belonged to. This mundane scenery reappeared again and again on another street in another neighbourhood until the day I was almost out of the green line (buffer zone). In fact, I did not visualize any line, barricades, walls or fences that could materialize the border of Pyla of the southern entrance to the village. However, when I looked down to the map, I could see the border line there. It was just 200m away from where I was. I was looking around to see the embodiment of the border around me. But, there was nothing. However, where I was standing I could see a market. No, it was a bakery shop. Something was different than the other markets or restaurants; I could see words in English, Turkish and Greek language. What made me confused to see that bakery? Was it because the bakery shop represents what is not existing in the exceptional hybrid village – the idea of living in togetherness (Turkish and Greek Cypriots)? The bakery shop was breaking the rules related to the monotonous separated everyday life in the village and, in a way, it became an unexpected product of the disciplinary system of the UN, RC and TRNC governments. What perhaps also added to my confusion was the fact that after the division of the island the UN has been seen as a peace agency to avoid conflict, but, at the same time, it engaged in a peace-building strategy to isolate the interaction between the two communities. And, more importantly, the state of perplexity that I am in could be a link to the reality of the performance of the bakery shop as a counter-conduct, which has in its own way formed an act towards the governmental system.

Then I entered the bakery shop... I was the sole customer and I started to look around. I did not know what I was expecting from this place; perhaps a sign of the peace; something that would identify the space as an executor of this mundane realm of the village and in a way would transmit the idea of bi-communality. Maybe I was expecting too much; I don't know. After a while, I found myself in front of the fridges where all the fresh products were kept. I could see Turkish and Greek products of milk, water, juice and especially the Turkish beer brand *EFES* and the RC one *KEO* on one shelf, all mixed. You must pardon me, but

as a native citizen of Northern Cyprus I cannot imagine this after witnessing such a segregated public life in Pyla. The unexpected performance of the bakery shop within the highly surveyed and ordered village hit me as a bureaucratic dilemma the first time I saw it. Thus, the bakery stands as oddly positioned and politically and socially constructed.

I forgot my anxiety in that
 space,
 Space against the particular
 modality,
 It is not only Red or Blue,
 It is in-betweenness,
 It would be entirely hostage to
 its own desire
 And
 Its partisans

The bakery shop is not a simple bakery shop in Pyla, it represents the relationship between the positioning of its space and the events of its past. Before 2003, Pyla was the only place for the black-market trade, where goods and products were brought from the Northern part without any tax implications. The bakery shop's premises were owned by the Turkish Cypriot co-owner's father and they were used as a fish restaurant before 2003. Then co-founder started to tell me the story: 'The reputation of the restaurant was given by the well-known fish called *çipura* (sea bass) which was served in a traditional way and at a reasonably cheap price, which attracted not only village inhabitants, but also people from the surrounding Greek villages. However, this did not last long: after 2004, when the borders were opened, the customers lost interest in the restaurant, which slowly brought about its closure. As a result of the opening of the checkpoints, which meant that Turkish and Greek Cypriots could cross the border and obtain any product, my dad was forced to close the business in 2010' (Interview with owner, 2017). Given that there was no place in Pyla from where to buy fresh bread, he had the idea of opening a bakery shop. Because he had no skills in baking, he contacted his Greek Cypriot friend, with whom he later co-established the first bakery in Pyla.

These exceptional characteristics and the operations of the bakery in the system of the UN governance operate an *abnormal*⁴ participation in the mechanism of the power structures. This led me to recognise the bakery shop in accordance with Foucault's notion of 'madness' (Foucault 2001, p.10), whereby the mad people were exiled in the *Ship of Fools* (Foucault 2001, p.7).

In the first chapter *Stultifera Navis*' of *Madness and Civilization* (2001), Foucault considered the mindset of mad people to the vanishing of leprosy in the Western world. According to Foucault's genealogical analysis, lepers were segregated from their community into *leprosariums*⁵; as such, an exclusion line was drawn and the lepers were eliminated from society: 'In the margins of the community, at the gates of cities, there stretched wastelands which sickness had ceased to haunt but had left sterile and long uninhabitable.' (Foucault 2001, p.3). This idea of excluding and disengaging the lepers was materialised by keeping them sacred and this had indirectly established the structure and the norm in the society that they were unwanted dangerous characters perceived in the eyes of society. 'Leprosy withdrew, leaving derelict these low places and these rites which were intended, not to suppress it, but to keep it at a sacred distance, to fix it in an inverse exaltation' (Foucault 2001, p.6). What is more interesting is that after the disappearance of leprosy according to Foucault (2001), this mechanism which established the creation of the leprosariums was continued and evolved. Here the 'Ship of Fools' concept comes into play:

'Something new appears in the imaginary landscape of the Renaissance; soon it will occupy a privileged place there: The Ship of Fools, a strange "drunken boat" that glides along the calm rivers of the Rhineland and the Flemish canals' (Foucault 2001, p.7)

4 Abnormal activities refer to the activities which the UN security requirements do not normally allow in order to sustain the peace in the village. This is also required by the Republic of Cyprus and TRNC governments.

5 It is the site where the lepers got quarantined and excluded from their community. 'According to Mathieu Paris, there were as many as 19000 of them throughout Christendom. In any case, around 1226, when Louis VIII established the lazar-house law for France, more than 2,000 appeared on the official registers.' (Foucault 2001, p.3)

The *Ship of Fools* was a conceptualisation of the leprosariums designed to distance the other. 'It is possible that these ships of fools, which haunted the imagination of the entire early Renaissance, were pilgrimage boats, highly symbolic cargoes of madmen in search of their reason' (Foucault 2001, p.9). Consequently, Foucault explored the fact that madness materialised in direct relation to the norms of society and people were considered mad because they spoke their own truth against the accepted knowledge and norms of society. For Foucault, the mad were ambiguous figures, important in the mirror they help up to the society, yet feared and ridiculed (Foucault 2001, p.13). The idea of *Ship of Fools* was regarded as a condition of exclusion from society. Ship of fools consisted of people, who by reason of their madness and physical health, were transferred from one harbour to another in Europe (Foucault 2001). According to Foucault, this same strategy had been applied by the powers in the Middle Ages in regards to the lepers; however, now the structure has been changed into the drunken ship which expected to find its own path. At the same time, the space on the ship triggered the concept of counter conduct to be introduced. Foucault described this notion as 'how not to be governed like that, by that, in the name of those principles, with such and such an objective in mind and by means of such procedures, not like that, not for that, not by them' (Foucault 2007b, p.44)

The concept of conducting differently has been developed by Foucault under the idea of governmentality (Foucault 1997, p.xvii). In previous chapters, I attempt to create a link between the mode of power and its apparatus in the village. However, I was missing the concept of 'governmentality', which is the relationship between the state and the self; the practice or technologies which 'try to control the conduct of others' (Foucault 1997, p.xvii). This concept also gives a more precise understanding of power. So that governmentality is understood as a 'guideline' (Foucault 2007a, p.471); particularly, it is seen as competency of individuals to self-govern, which is composed of constitutional rules and state regulations. Beyond the mode of power by constitution or system, Foucault's notion of governmentality as a 'guideline' also considered the matter of control, instruction and supervision of bodies. In opposite to governing others, he described counter conduct as 'wanting to be conducted differently ... through other procedures and methods' (Foucault 2007c, p.259). In this sense, the bakery shop does not completely refuse the technique of governments which have control in Pyla but this applies the same techniques of government,

‘conducting’ and ‘guiding’ against the grain. The bakery shop has engaged with these technologies of governmentality to increase the bi-communal relations and to create a space for village inhabitants, regardless of ethnicity differences. In this manner, the bakery shop reclaims the absent right of living together in a hybrid village and disrupts the mechanisms of order and spatial segregation.

In the co-established enterprise of the bakery shop, the act of counter-conduct occurs through distorting the nature of the governmental system. So the question emerges of whether there is a dialectic and cooperative exchange between the UN and the bakery shop. The existence of the bakery shop is, according to the UN /CY/TRNC government, undoubtedly troublesome as it goes against the peace-keeping strategy of reducing bi-communal activities and one-to-one direct dialogue between inhabitants. However, the UN has fully supported and encouraged the participation of the two different ethnic groups in Pyla through a series of events, such as bi-communal Pyla festivals, football and basketball tournaments and trips to historical sites in both sides of Cyprus. Thus the UN creates exactly the same dialectic interactions that are being encouraged in the bakery shop and the same governing techniques can be seen in the nature of the bakery as a counter conduct power. We can therefore see a dialectic and cooperative relation between governmental power and counter conduct.

The bakery shop, as a space of contradiction and rejection of the dominant power (external and internal), was a clear representation of counter-conduct and was implicitly illegal. This makes allusion to the UN’s role in Cyprus as a ‘peace-enforcer’ rather than a ‘peace-builder’. In his writing, Papadakis noted that: ‘The UN’s role in Cyprus is that of a mediator in order to get the two sides to move towards a mutually agreed solution. While they do not make as strong claims as the two communities regarding interethnic relations in Pyla, their interest lies in ensuring the wellbeing of its inhabitants, in preventing conflict and ensuring the two ethnic groups there can live together as well as possible’ (Papadakis 1997, p.361). That ideology can prove the territorial segregation in the everyday practice in Pyla: different coffee shops, markets and restaurants for different communities. The segregation of communities provides an advance surveillance for the UN to be able to ensure the welfare in the village as there would be limited interactions. Even in his field trip Papadakis (1997) asked one of the inhabitants: ‘Why don’t

people visit each other's coffee shop? Well, they would have liked to, but they are afraid that their authorities may punish them if they do so.' (Papadakis 1997, p.369)

'Just Baked Bakery Shop' is the only co-established business by a Turkish Cypriot and his Greek Cypriot friend in Pyla. The bakery shop is a space of transgression to the disciplinary power and it is not policed; actually, it took the form of resistance power. In the informal interview with the Turkish Cypriot co-owner, he was complaining that 'After the opening of the bakery shop we have been through a lots of difficulties, we didn't have electricity facilitation for almost one month to be able to run our business. We understood that what we were trying to do was wrong for them. However, they didn't stop us. I went and bought huge electricity generator and run all the oven for bread.' (Interview with owner, 2017). The difficulties in here can be seen as a punishment conducted by the Greek Cypriot and the UN authorities. However, the internal structure of the bakery shop tries to negotiate the ordering of the space with the dominant power. In this case, the space of counter conduct means intransigence towards power: 'power that conducts us or that conducts our conduct, power that directs us on the right path' (Siisiäinen 2016, p.301).

In light of the space as a counter conduct, the bakery shop can also be understood as a space of contestation of the societal norms. It is the only place in Pyla where Greek Cypriots and Turkish Cypriots (also Greeks and Turks) local brand products are located on the same shelves. Even more, the co-owner of the bakery shop mentioned that they have an 'unwritten law' according to which there must be an equal number of Greek Cypriots and Turkish Cypriots co-workers. This is not about defiance; here the bakery shop, as a counter conduct, can be identified at the micro level as a space of transgression to accepted norms, such as segregated and separated public spaces. That is how the shop compiles a particular user group due to its political positioning. In this regard, I have been a witness to one incident, which revealed the existing conflict. It was lunch-time and I was volunteering with a UN officer in the UNPOL. Given that we were planning to have something quick like a pastry or sandwich, I offered to go to buy lunch from the 'Just Baked Bakery Shop'. However, my offer was received with antipathy and rejection from both the UN officer and the Turkish Mukhtar, who were unhappy with this idea. And the reason? 'We do not want to be seen in that shop'. That was the critical point given that the bakery shop is the enterprise established by grassroots, with no connection to the politics of Pyla.

In this regard, the 'Just Baked Bakery Shop' can be understood as a place where the madmen possess different attitudes that the system has denied them. In the plane of organisation where inhabitants of the two communities are not allowed to get into direct interaction unless approved by the UN or in the presence of the UN, this bakery shop acts as a Ship of fools that contains its own truth by gathering different products and people from across the ethnic divide.

Now I am out of the space,
Back to "normality" which is
Red and Blue
Ship of fools,
escaping from the normalisation
process,
resisting to its own body,
and,
spreading the rumours.

6.2. WHISPERS

On Tuesday, 10th May 2016, the gossip first came about. I had been working for a week on organising the second bi-communal Pyla festival at the UNPOL office, work done collaboratively with an UN officer, and with the frequent intervention of the Turkish Cypriot mayor and a representative of the Greek Cypriot Council of Pyla. Moreover, it is worthy to mention that Necdet Bey (the Turkish Mayor) would regularly visit me and the UN officer to give some advice and observe the process of the preparations, due to his attentive personality and worries in relation to the minority condition of his community in Pyla. Following on this, I could realise the deep engagement of the Turkish Cypriot mayor, in comparison with the work undertaken by the Greek Cypriot mayor. This can partly be justified by the fact that the UN officer is a Greek Cypriot citizen. Even the UN officer was affirming that: 'This is not happening just now. He knows that I am Greek Cypriot so whatever I have done will count for the Greek Cypriot community, however I am from the UN, which is a neutral territory, not from one side nor another side'. The indifferent attitude of the Greek Cypriot mayor towards the process has also been noticeable in a committee meeting which was held by the UN. The aim of the meeting was to discuss some tasks which must be prioritised, such as advertising of the Pyla festival on the TV channels and newspapers. Other considerations were given to deciding the final special guest list and welcoming suggestions from society clubs. However, the Greek Cypriot society club had very poor representation, the only Greek Cypriots being the members of the folkloric dance club. On the other side, the Turkish Cypriot community was fully represented by the women's society club, cultural and heritage club and folkloric dance club members.

The next day when I arrived at the UNPOL office, the situation was very tense and edgy. The UN officer and the Turkish mayor were in a very serious argument, and it was all due to whispers. One of the members of the Turkish society club spread this gossip: 'As a Turkish Cypriot minority, we were trying to do our best, but what can we see from other side is not the same. They are not willing to participate in such a bi-communal festival. Hope that when the day will come, there will be some Greek Cypriots at the festival.' This gossip can be understood as a feeling of frustration by a particular group in society. This performance of gossip can be recognised as counter conduct and transgression towards the situation in the meeting. Max Gluckman considered gossip as a practice that establishes intimacy and also defines group boundaries (Gluckman 1963). He continues: 'rights to gossip serve to mark off

a particular group from other groups' (Gluckman 1963, p.313) and 'gossiping is a duty of membership of group' (Gluckman 1963, p.313). Moreover, in this case, the gossip has particularly targeted the group, by defining the Turkish Cypriot minority level in the village by means of dramatizing its condition. Furthermore, by initiating drama, it can restructure the system as it causes arguments between the UN officer and the Turkish Cypriot mayor.

Now,
Time passed,
It's not her fault for whispers
Perhaps it was,
But it's gone.

Gossip can be therefore be seen as an act that attempts to replace and generate alternative perspectives, aiming to destabilise power structures, which are strictly awakened by the association of individual reality, satisfaction and eagerness. Irit Rogoff describes gossip as 'unauthored, untraceable and unfixed in historical time, [offering] a troubling of simple faith in historical and political representation' (Rogoff 1996, p.58). In the context of this thesis, the gossip is an expansion of whispers, hence the whisper is given the same meaning as gossip. Whispers can thus be perceived as a critique of reality. They paralyse the relation between fantasy and reality, previous and preceding, the executive and the dependent. Many current gossip theorists (Rogoff 1996; Paine 1998) state that the whisper can be seen as a two-faced instrument because of its double implications: as a constructive instrument created by its followers in order to influence each other and as a subversion that problematises the power hierarchy. For instance, Robert Paine argues to have 'no a priori assumption that gossip of itself either avoids conflict or exacerbates it, that it brings people together or pushes them into opposing factions.... On the other hand, I think it can be demonstrated that gossip is a catalyst of social process.... In this sense, it may be held that gossip serves to pattern issues which were but vaguely or confusedly perceived by a local population' (Paine 1967, p.283).

In Pyla gossip functions to destabilise power relations creating conflicts within the system and is the milieu in which counter conducts emerge. In the previous chapter, I identified counter conduct through a reading of an architectural space, a bakery shop, while here it is constituted through social relations by blurring the boundary between subjectivity and reality. Yet, inhabitants use the same tactic as a mode of resistance that maintains links and circulates information – gossiping.

6.3. MANI

You might be wondering about the short couplets in each chapter of this thesis; what is the concept behind those lines of words? These are *mani*; they are another product of the cultural counter power; it is an expression of the desire of Turkish and Greek Cypriots in Cyprus.

On Wednesday, 23rd July 2014, around 3pm in the afternoon. *Mani* was performed in the Turkish Cypriot café in Pyla. It was an unexpected moment; no special settings, festival, wedding or anniversary. The old man raised his hand and then the art of rhetoric (*mani*) was triggered in the space;

*Gönlüm kırmızı
Sevdim bir rum gızı
Vermezlersa bana genni
Yakarım tüm Gıbrısı*

My heart is painted red
I am in love with Greek Cypriot woman
If they not allow me to be together with her
I will put whole Cyprus on fire

In Turkish Cypriot culture, the red colour (*kırmızı*) is used as a metaphor and it is interpreted as an identity difference, given that it represents the Turkish Cypriot national flag. Despite of his statement 'My heart is painted red', he has fallen in love with a Greek Cypriot girl, being aware of the entire conflict in Cyprus. As an illustration, in the last 2 lines of the couplet, he makes reference to the fact that the relationship is impossible, as it is prevented by external forces, such as differences of ethnicity, states, norms, and families. As rendered, *mani* is a way of expressing anger in regards to the limits and boundaries placed on the inhabitants of Pyla and Cyprus in general. The Turkish Cypriot local perhaps realised that I am a stranger and sang that particular *mani* in order to tell loudly his story in that particular spatial setting located in the main square of the village. *Mani* is therefore a practice of rhetoric resistance against established norms and stratification.

I used to be a folkloric dancer. At the age of 10, I had joined the folkloric dance society in Girne where I was living. I don't think it was my decision to join the dance society but I did quite enjoy it. My folkloric dance adventure came to an end during my university years. Perhaps, the reason behind my joy in folkloric dance was rooted in my family education. I can proudly say that my family deeply engage with Cypriot culture and its tradition. From that point, *mani* has been part of my everyday life; in public places, festivals, during family gatherings (especially from elder relatives), traditional folk dance and theatres. Somehow, they have become a dialogue in my everyday conversation. I started learning *mani* from my family and then added more to it when I was dancing the folkloric dance. The *Mani* (poem) practice has survived by being orally transmitted from generation to generation. My father and grandfather are great representatives of transmitting the *mani* culture within the family. Up to now, both of them utilise *mani* without a preconceived plan in any circumstances. The contents of *mani* are generally based on Cypriots' admiration, anger, love, troubles, politics, aspirations, feelings and behaviours, reflecting the region's culture and tradition. Fortunately, due to the traditional folk dance, *mani* had a great influence on my childhood. The Northern Cyprus folk dance is divided by a series of fractions, which are enacted by a mixed group of female and male dancers. The specific dance does not consist only of movements of the body, it also includes theatrical art (art of rhetoric), which expresses regional dialects and conversations between locals. In this stage of the dramatic performance, *mani* is used as a tool of communication between the performer and the audience.

Turkish Cypriot researcher, poet and writer, Mustafa Gökçeoğlu, (2002) examines in his book *Kıbrıs Türk Anonim Halk Edebiyatı Toplu Maniler* (Collective Turkish Cypriot Anonymous Folk Literature) the origins of *mani* and he analyses its characteristics and structure in depth. According to his book, the word *mani* is speculated by various writers in different ways. According to Fuat Köprülü, the word *mani* originated and transformed from the Arabic language word *ma'nâ* (Gökçeoğlu 2002, p.6). On the other hand, Abdülbaki Gölpınarlı claims that it is formed from the Persian language word *mana* (Gökçeoğlu 2002, p.6). However, regardless of any origins, *mani* represents the anonymous collective folk literature (Gökçeoğlu 2002) in all mentioned languages.

Mani is the poetry discourse, part of the culture in Cyprus of couplets compromised and created on the spur of the moment by the inhabitants; it exists along ‘*catisma*’ (Doukanari, 2008, p.122), which is the act of being the antagonistic production of poetry by two or more inhabitants. *Mani* performances involve comical, traumatic and tragic dialogues between the inhabitants, who are enduring to build and demonstrate an identity through rhetoric art. *Mani* is indeed a war, established as a part of the culture, war towards the social system, and regulated, coded metaphoric war with words. The principle of the *mani* is to provoke catharsis, which is the release of emotional tension after overwhelming suffered experiences.

According to Mustafa Gökçeoğlu, *mani* are transmitted from one person to another verbally and, on this occasion, some words can be altered or changed by the performer of the *mani* (Gökçeoğlu, 2002). *Mani* are created by those that experienced repression, difficulties and anxiety of their future during the conflict and post-conflict periods in Cyprus. In particular, the older generation of my grandfather still conveys with them the afflictive memories and perform them to reveal social and cultural values and inhibitions via dialogical verbal discourse. The Greek Cypriot *mani* and the Turkish Cypriot *mani* are almost identical, apart from the language used.

Adding to the Turkish Cypriot *mani* literature, Elli Doukanari states that *mani* in Greek Cypriot culture ‘reveal ideological, social and cultural expectations’ (Doukanari 2008, p.122). Gökçeoğlu (2002, p.26) states that *mani* have a significant role to express the troubles of Turkish Cypriots during the 1964-1974 inter-ethnic fight in Cyprus. Furthermore, he pointed that many anonymous Turkish Cypriots had written *mani* in order to release their sadness and raise their voices in order to be heard by the other villages and towns. Here are some examples from his book⁶ (Gökçeoğlu 2002, p.27)

*Şubat mart ayı,
Farketmez bayan bayı,
Dokuz mard admış dördde,
Rum vurdu kasabayı,*

6 The following examples are translated by the author of this thesis.

It was February or March
 No one cared about if they were men or women
 On the day of 9th March 1964⁷
 Greeks shot the town⁸

*Neler egdig neler bişdig
 Yıllar yılı savaşdig
 Yetmiş beşin yazında
 Tümnden kuzeye göçdüg*

What things we cultivated and what we ended up harvesting⁹
 We have been fighting for several years
 But in the summer of 1975
 All of us migrated to the North

Mani, the art of rhetoric, namely the type of folk poetry, is coded from locals' past experiences and it associates those coded dialogues (*mani*) to the specific context, based on the combination with the rhythmic dialogue. *Mani* performances are dramatized by only one person or by a group of individuals. In each case, the concept of art of rhetoric is based on the individual's power to implement the ritual in the context of space, incident, wars, authority, restrictions and taboos. So, the art of rhetoric in Cyprus can be seen as a conversion of the conflict into coded antagonist everyday life dialogue.

7 This can be perceived as a reference to the beginning of the interethnic conflict in the state and the fight between the communities.

8 In Turkish language, 'shooting the town' represents the violence and shooting in the towns.

9 This has a symbolic meaning – cultivation and harvesting. But in this *mani* these two words referred to the establishment of Cyprus as an independent republic and the life it provided; this is in contrasted to the harvesting time (as an ironical connection) when the eruption in the political system started and the 'fruits' of creating a state were against the people now. Consequently, this can be read as: What we have done for this country and now what we are getting from this country.

In this stage, *mani* is scrutinized, as it is created in a kind of performance parallel to Aristotle's description of art of tragedy. Augusto Boal (1979) in his book *Theatre of the Oppressed* defined tragedy as follows:

'Tragedy imitates the actions of man's rational soul, his passions turned into habits, in his search for happiness, which consists in virtuous behaviour; remote from the extremes, whose supreme good is justice and whose maximum expression in the Constitution' (Boal 1979, p.23)

In order to understand the definition of tragedy, the meaning of 'imitate' (Boal 1979, p.23) has to be clarified. In the Oxford dictionary, the word 'imitate' means to copy or to simulate. However, for Aristotle (Boal 1979) the word 'imitate' stands for re-formation and re-imagination of nature.¹⁰ Therefore, it does not aim to create exactly same model of existing standards. In a way, to 'imitate' an action is to reconstruct nature, as it ought to be and not as it is. Thus, the theory of tragedy can be understood as a catharsis action to the mechanism. In this manner, *mani* is analysed as an antagonist process to imitate hidden traumatic incidents and manipulations/oppression of the state.¹¹ They encompass a dynamic substance, rather than a fixed artefact. *Mani*(s) are not dogmatic written literature, but instead they are audience situated in the settings via complex rhetoric act that is released from repressed goals.

10 'Whole of created things' (Boal 1979, p.1) which are standards, norms and all created things.

11 Whose laws rule over the relations among people to retain the social order (totality).

6.4. CASINO

The UN Report, S/2017/586 of 10 July 2017.

Paragraph 15. Such efforts notwithstanding, the division of the island continued to present challenges to law enforcement within and across the buffer zone. In January 2017, I reported on the role of UNFICYP in escorting police from both sides into the bi-communal village of Pyla to conduct simultaneous searches of eight casinos that had been operating illegally for several years. Although those searches led to the closure of the casinos, all eight have since reopened, in large part because the conditions that enabled those casinos to operate have not changed.

From the very beginning, I have argued for the exceptional of the village but this exceptional quality is also extended to the inhabitants of Pyla who become exceptional inhabitants. The exception does not only give total power to the sovereign, but, at the same time, it grows within the inhabitants of the village who declare their own exception. According to Agamben (2005), the notion of the state of exception is defined as ‘the preliminary condition for any definition of the relation that binds and at the same time abandons the living being to the law’ (Agamben 2005, p.1). In Cyprus, particularly in the ethnically isolated zone, the UN state of exception does not claim a ‘state of law’ but ‘a space without law’ (Agamben 2005, p.50-51).

According to the Report of Secretary General on 10th July 2017 (UN Rep. S/S/2017/586), eight casinos are still operating in Pyla, even though in November, the UN managed to close down all the eight casinos based on their unauthorised operation and the fact that they could threaten the peace of the village. This has been accomplished with the Greek Cypriot and Turkish Cypriot police forces in collaboration with the UN. This was also reported by the ‘Cyprus Mail’ newspaper: ‘The police carried out an operation of which we informed the UN because it was in the buffer zone. Beyond that, we had no association with the pseudo police or any others. Our cooperation was the information we gave to the United Nations’ (Mark 2016). It must be emphasised again that the ultimate authority is under the hands of the UN in the village. If the ultimate supervision of the village is under the UN, so then why didn’t the UN intervene to this unauthorised act? And then, during the same year, the casinos opened again and started operating, thus disregarding

and refusing to accept the 'integrity of the buffer zone' and 'legitimate security requirement'. This caused ambiguity towards the supervisory authority of the UN in Pyla. Where are the 'legitimate security requirements' now? What are the consequences of denying the UN authority? The answer is: there are no consequences in the lawless village. In this case, the casinos can be seen as a consequence of a state of exception and it 'is neither internal or external to the juridical order, and the problem of defining it concerns precisely a threshold, or a zone of indifference, where inside and outside do not exclude each other but rather blur with one another' (Agamben 2005, p.23). In this regard, I argue that as a result of the suspension of the law in the ethnically isolated zone (which was caused by the UN state of exception), this creates an open door for other exceptional activities that are somehow sanctioned by the UN state of exception; the so-called lawless law.

6.5. UNIVERSITY

Apart from the UN exceptional quality, the casino and the bakery shop, there is another visible exception which provides students with a recognised degree both in the UK and in Cyprus.

The UN Report, S/2012/507 of 29 June 2012

16. The unauthorized construction adjacent to the village of Pyla of a university campus was of particular concern during the reporting period. As Pyla is the only mixed village in the buffer zone, UNFICYP has long maintained efforts to build trust and confidence between the two communities, including overseeing unique security arrangements. However, the projected influx of up to 2,000 Cypriot and foreign students, which could double the current population of Pyla, has raised concerns with regard to security, and law and order. Neither side maintains a full-time police presence in Pyla, where UNFICYP is the first point of contact for both communities on law and order issues. Discussions between UNFICYP and the interested parties continue towards determining the arrangements required for the campus to be allowed to open.

And this statement continued to be applicable in 2015 and 2017:

The UN Report, S/2015/17 of 9 January 2015

12. In line with its mandate to contribute to a return to normal conditions, UNFICYP continued to urge the authorities, local community leaders and civilians to provide relevant information on civilian projects in the buffer zone in accordance with established procedures. Regrettably, the university in Pyla, the construction of which remains unauthorized, continues to operate with next to no Turkish Cypriot involvement.

The UN Report, S/2017/586 of 10 July 2017

Paragraph 17. As part of its efforts to regulate access and facilitate activities that would not compromise safety and security in the area, UNFICYP issued 970 permits for farming, civilian construction and other types of employment during the reporting period. The university in Pyla continued to operate without UNFICYP authorization.

Ironically this is a UK university situated in the ethnically isolated zone, in Pyla, which has not been authorized by the UN. According to the Secretary General Reports of 2012, 2015 and 2017, the University in Pyla is seen as having the potential to violate the security and law, thus raising concerns in the village. Another lawless practice (according to the UN), but this time it comes with an international accreditation supported by the UK Higher Education. The exceptional quality of the village becomes what Agamben calls 'a zone of absolute indeterminacy' (Agamben 2005, p.57) where inhabitants can act without boundaries. In this regard, the UN creates the conditions for its own law to be broken.

So what amounts to a threat to security from the UN's perspective? Perhaps, the *Whisper* chapter can assist this question. An incident recorded by John Morgan's (Morgan 2014) article while he was visiting Pyla with the purpose of reviewing the 'unauthorised university in Pyla' (UN Rep. S/2017/586). He was invited by the University (Morgan 2014) and the Greek Cypriot *muhktar* was showing him around the village and then:

'One leans in at the window and speaks in Greek to Mytides [Greek Cypriot Mayor in Pyla], who avoids eye contact as he offers what seems to be a frosty response. This man, I am told as we drive away, is a Turkish Cypriot who wants to know who we are and why someone is taking photographs. I joke that I had not meant to cause a diplomatic incident. Within about three minutes, Mytides is taking a call on the speakerphone in his car. It is his council counterpart, Pyla's Turkish Cypriot mayor. He

says he has received a call about Mytides being with someone who has been taking photographs and that the caller wanted to know what was going on. Once Mytides has explained that he is showing a journalist around, the Turkish Cypriot mayor – sounding a little embarrassed to have made the call – says that is the end of the matter as far as he is concerned and that he will not be taking things any further.’ (Morgan 2014)

I can argue that these two inhabitants also inspected on the movement of the plane of state and interrupted the powers (authorities in the village). March and Sevón (1984) characterise this quality of the gossip as a network. It maintains the link within the community (Turkish Cypriot Mayor and Turkish Cypriot Community in Pyla), while the gossip allows for ‘discovering, elaborating, and communicating interpretations of events’ (March and Sevón 1984, p.102). These sort of incidents such as gossip and resulted conflict between the individuals can be seen as possible threat for the UN. This can be the reason for the UN to eliminate any possible action unless it is authorised by them.

While both the casino and the university are unauthorised practices, they manifest differently. The university stands as an unauthorised establishment according to the UN report, it has been operating since 2012 and providing educational services to both Greek and Turkish Cypriots. What stands out is the extent to which the UN can exercise its authority – if it has enough control over the casinos, why is the university still in operation when it is regarded as posing a risk of conflict? This problematisation of the governing system of the UN displays its flexible approach to how conflict is managed – perhaps the answer lies in the educational purpose of the university and its inherent characteristic of promoting a sense of community. In particular, even though at the beginning it was designed to enrol only Greek Cypriots, it has lately accepted Turkish Cypriots at different levels – students, lecturers and staff. The platform created by students and staff (bi-communal) has allowed for the peace initiatives to be created. For example, the *Big Hike* (first bi-communal hiking team) was set up and organised by students from both sides of Cyprus (this initiative will be explained further in *Section III*).

In light of this, I argue that the legitimate security requirements are practically enforced based on the case-by-case analysis. As such, even though the university apparently presents a risk of conflict, it balances this risk with its educational purpose. The practice of the university thus managed to fall behind a threshold which would require the UN to stop its operation.

Section III
PERFORMANCE OF BEING STATE

7.Theoretical Framework

- 7.1.From power to the process of image schema
- 7.2.Critical Consciousness

8.The Performance and its Rules

- 8.1.Journey
- 8.2.Day I: Introductory meeting
- 8.3.Day II: Rehearsals

9.Performance of Being State

- 9.1. 'GROWING UP SEPARATELY'
- 9.2. 'UNNECESSARY DISCOMFORT'
- 9.3. 'SPACES FOR NO IDENTITY'

PERFORMANCE OF BEING STATE

This section describes both the conceptual framework and methodology of the *Performance of Being State*, which is a performative design intervention conducted in order to record and decode the power mechanisms in the village. Through addressing the ways in which power manifests itself in the village, the *Performance of Being State* manages to create connections between everyday life, its restrictions and possibilities for resistance.

The aim of the intervention is not to generate alternatives to the UN mandate strategy. Rather, it is to illustrate the adverse potentiality embedded in the system itself. In this section, I address the UN mandate strategy of normalisation and manageable units through psychological and cognitive theories (Arnheim 1956; Lakoff 1987; Lakoff and Johnson 1999). Cognitive psychology contributes to the formation, perception and interaction of space, and, at the same time, it affects the individual's spatial experiences. As a consequence, we can deduct that reasoning and categories are embedded in each individual's everyday life practice in the village. *Performance of Being State* aims to analyse the relationship between the effect of the mandate system and Pyla inhabitants' cognitive perception in order to understand the extent to which inhabitants' everyday life practice is shaped according to the UN system.

An in-depth academic analysis of these issues with specific reference to Pyla does not exist and therefore the *Performance of Being State* combines interviews, focus groups and performance in public space in order to create a first-hand narration of how the inhabitants perceive the spatial effect of the UN mandate system.

In order to achieve this qualitative research, Paulo Freire's pedagogical methodology on 'critical consciousness' (Freire 2013, p.41) and 'dialogical' (Freire & Shor 1987, p.13) conversation is used to establish a reflective quality to the performance, it is designed to allow the focus group to expose different performances which are practised in the village, consciously or not, but which are actually based on their realities in the village. In terms of my vision, this performance will adopt a part of Freire's understanding of critical consciousness, but I will also take a different approach regarding the 'oppressor' and the 'oppressed'. Moreover, I argue that inhabitants' consciousness in Pyla can be conceptualised as shaped by Foucault's notion of power relations and the products of the power relations. These do not represent an oppressive power; instead, they can be seen as 'image schemas' (Lakoff

& Johnson 1999). At the same time, I do not apply the notion of the prescriptions as an infliction of one's choices upon another as Freire contends; rather, I regard prescriptions as a product of power – image schemas – which constitute inhabitants' reality by the effect of the power relations; these are developing as a result of the normalisation process. This part of the performance is based on Goffman's concept of performance (Goffman 1990) with the aim to allow inhabitants to visualise and connect their actions in the village. The performance itself reveals a particular understanding of the UN's mandate system by exposing its effects on inhabitants. In this way, the participants reflect on their lived reality and create imaginary alternatives to it. Here I use Butler's notion of performativity (1990) as performance against the preconceived notions to show how the progressive history of the inconsistency of disciplinary power within the village emerges through performance. The performance will create the idea of an

7. THEORETICAL FRAMEWORK

7.1. FROM POWER TO THE PROCESS OF IMAGE SCHEMA

invented community that is created by it.

The UN form of power was explained by applying the normalisation process throughout the establishment of the norms – attaching individuals into sets of *truths*¹² and categories – and this was conceived as an exercise of disciplinary power. In spite of this mode of power, the question is whether it is possible for the UN to overcome the society power within the village by applying various modifications and stratifications of territories. The answer to this question is very critical; while the UN disciplinary power unceasingly establishes the unity and social discipline in the village, there are some moments where the socially produced power intervenes within the system of the UN in order to criticize its normalisation processes. Rabinow calls this ‘detaching the power of truth from the forms of hegemony, social, economic, and cultural, within which it operates at the present time’ (Rabinow 1984, p.75). In this way, the *Ship of fools*, *Gossip*, *Mani* and *Casino* sections were analysed in order to understand the modifications of the resistance, which, at the same time, answered the above question. Hence, the answer to the main question that was raised lies in the possibilities and probabilities of power: ‘as soon as there is a relation of power, there’s a possibility of the resistance’ (Sawicki 1991, p.24). As I have previously argued, regardless of any particular actor, power consists of a set of modifications.

The UN mandate system exercises control over the village by establishing the manageable units in order to create social order and control within the society:

‘[discipline] could reduce the inefficiency of mass phenomena: reduce what, in a multiplicity, makes it much less manageable than a unity; reduce what is opposed to the use of each of its elements and of their sum; reduce everything that may counter the advantages of number.’
(Rabinow 1984, p.208).

These units can be understood as categories and limitations. In the case of Pyla, manageable units play an important role for the UN mandate system. The

¹² ‘Truth’ is to be understood as a system of ordered procedures for the production, regulation, distribution, circulation an operation (Rabinow 1984, p.74)

establishment of units allows capture of other power relations and draws segregation between them. According to this, my main argument lies in this categorisation process conducted by the UN within the village; these units are not only impregnated as a norm within inhabitants' everyday life but, they also form a territorial segregation in the village. In this section, I argue that the categorisation and normalisation processes of the UN mandate can be understood through the

'Our reality is shaped by the patterns of our bodily movement, the contours of our spatial and temporal orientation, and the forms of our interaction with objects. It is never merely a matter of abstract conceptualization and propositional judgements.' (Johnson 1987, p.xix)

established image schemas in the village and circulate within the social body. In these lines, Johnson (1987) introduces the idea of the image schema as a fundamental model for our spatial *experiences*.¹³ At the same time, he emphasises the relationship between the establishment of the individuals' reality and power relations. As a result, bodily experiences are formed unconsciously by the consequences of power relations and its objects. It can be recalled that the same theory came up when analysing the disciplinary power which plays an important role in establishing the manageable units and the regulation of movements, which further control society. Essentially, Lakoff and Johnson (1999) materialised this notion and they claimed that these manageable units and stratifications 'create [societies'] conceptual system and modes of reasons' (Lakoff & Johnson 1999, p.4). In *The Body in the Mind*, Mark Johnson clearly states that these image schemas should not be understood just as an image, 'it is, instead, a means of structuring particular experiences schematically, so as to give order and connectedness to our perceptions and conceptions' (Johnson 1987, p.75).

In order to explain the concept of the image schema, Johnson gave a basic everyday life event as an example: 'the loss of balance'; and he continues: 'As you stumble, and fall, balance becomes conspicuous by its absence. You right yourself by rising back to your typical upright posture. That is, you re-establish a

13 'Experience... is to be understood in a very rich, broad sense as including basic perceptual, motor-program, emotional, historical, social and linguistic dimensions. (Johnson 1987; p.xvi)

prior distribution of forces and weight relative to an imaginary vertical axis. You are balancing out, once more, the relevant physical forces.' (Johnson 1987, p.76). With this example, the imaginary vertical axis or, let's say, the balancing point is not a real image, however, it is transferred historically by the repetitive mistakes dated from our early stage of the learning process of walking. In addition to this, I also argue that, apart from experiencing the balancing pattern, there are also other factors which influence this process of learning. The first factor that establishes the balance on this process is the influence of parents. They are the ones who teach the first steps, correcting the upright position, supporting the young learners by holding their arms and backs in order to empower kids to establish their strength and balance. In addition to the parental factor, the second influential one can be seen in technology; devices designed for kids push them to practice their strength. Finally, the third factor is the visual perception of an image of humans who are walking on their feet.

As a result of these multiple forces, the notion of balance is unconsciously rooted in our everyday life. In addition to this example, Johnson referred to Rudolf Arnheim's experimental studies to further explain the importance of such forces 'in [to] our visual perception' (Johnson 1987, p.76) by keeping the same example of the balance.

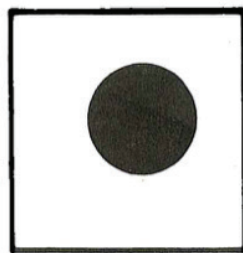


Figure 1: White box and the disk within. (Arnheim 1956, p.1)

However, in this case, the example was based on an image (figure 1) – visual pattern .

Rudolf Arnheim opens up his book *Art and Visual Perception* (1956) with this white square and the disk within it. Here, the question is about defining the location of the disk inside of this white square. What do you see and how can you describe the position of the disk? According to Arnheim (1956), there is no need for calculation or measuring in order to find out that the disk is out of the centre of the white box. But how is it possible for an object to transmit data to our mind to perceive that it is not in the centre of the white square? In the previous example, the notion of balance was explained by Johnson with an ‘imaginary vertical axis’ however, in this case, Arnheim claims that the location of the disk is defined by our psychological perception and its ‘hidden structural [forces]’; ‘A visual figure such as the square is empty and not empty at the same time. The centre is part of a complex hidden structure, which can be explored by means of the disk...’ (Arnheim 1956, p.3). As a result, Arnheim defines these hidden forces as dynamic and static, but invisible by means of the white box, which allows viewers to shape their perception about the figure. Hence, complex hidden forces determine the balance (centre point) of the white box and create relations with disk. In figure 2,

Wherever the disk is located, it will be affected by the forces of all the hidden structural factors. The relative strength and distance of the factors will determine their effect in the total configuration. At the centre all forces balance one another; and therefore the central position makes for rest... In general, any location that coincides with a feature of the structural skeleton introduces an element of stability, which of course may be counteracted by other forces’ (Arnheim 1956, p.3-4).

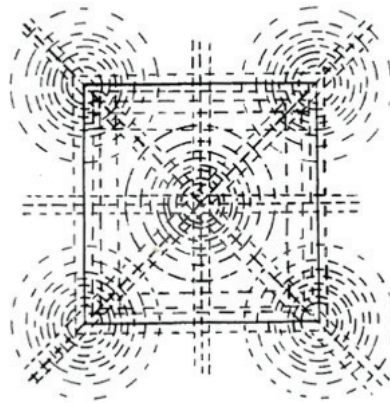


Figure 2: White box and its hidden structural forces. (Arnheim 1956, p.4)

the hidden forces are revealed by Arnheim as he analysed the relationship between the entire visible and invisible structure:

Altogether, it can be understood that cognitive psychology contributes to the formation, perception and interaction of space, and, at the same time, it affects individuals' spatial experiences. As a result of the creation of image schemas, reasoning and categories are formed in each individual's mind. However, Lakoff and Johnson claim that this reasoning and set of categories are not a matter of abstract concepts; instead, they are 'a consequence of how we are embodied' (Lakoff & Johnson 1999, p.17). In this regard, I would propose that the reason behind the embodiment of individuals lies in image schemas which are influenced by power relations. In order to extend this, I will implement the concept of image schema in

order to reveal the consequences and problems of the UN normalisation process in Pyla.

AN IMAGE SCHEMA OF BI-COMMUNALITY? PYLA *Pyla is the only village in Cyprus, located inside the buffer zone, where the Greek and Turkish Cypriots live peacefully side by side' (UNFICYP 1995, p.7).*

In February 1995, the UN published these lines in order to demonstrate the notion of balance pattern to the inhabitants of Cyprus (Turkish and Greek Cypriots and beyond), through which the peace can be sustained. In this sense, these lines could be understood as part of the process of normalisation. An image schema of bi-communality is established as a result of this process. Following this, the UN introduced this image schema in order to constitute a model and a set of assumptions about the reality of bi-communality, which were unconsciously engraved on to the minds of Pyla inhabitants and entire Cyprus. Johnson's example of balance and Arnheim's experiment on the central point of the white box and disk within showed how these image schemas could be used to identify the space and its relationship with the individual. In addition to this, in the case

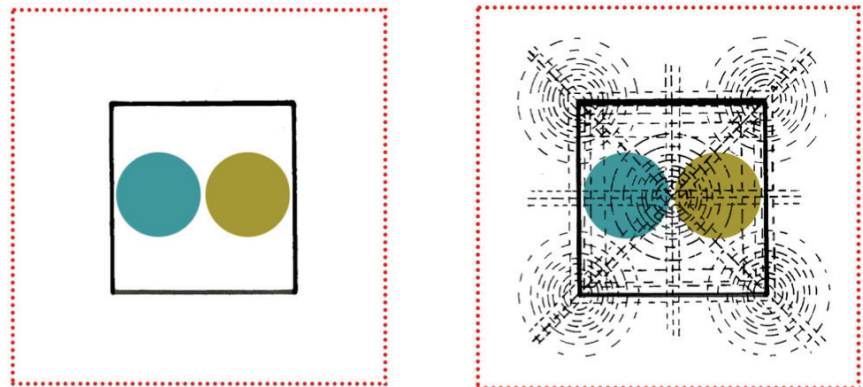


Figure 3 (on the left): Two different disks (Green: Turkish Cypriots and Blue: Greek Cypriots) within the White box as a representation of Pyla and its inhabitants.

Figure 4 (on the right): The UN 'hidden structural forces' at the top of two different disks and the white box which represents Pyla.

of Pyla, I argue that Arnheim's hidden structural forces which allow to shape these image schemas, can be revealed by the exercise of the UN disciplinary power.

The above diagrams are created in order to visualise the statement – imaginary balance of bi-communality – that was mentioned in the *Blue Beret* (UNFICYP 1995) magazine in 1995. In order to explain the notion of balance, I was inspired by Arnheim's figure; the white box and the disk within it. Figure 3 is drawn according to the general description of the UN about Pyla. Accordingly, 'it is the only village in Cyprus' represents the enclosed space; the white box 'located in the buffer zone' visualised with red dotted lines gives another exceptional characteristic of the space; 'Greek and Turkish Cypriots' symbolised by two different coloured disks emphasises the two different ethnic groups in the village. Finally, 'live peacefully side by side' is captured by being equal in the centre which is the representation of the balance in Pyla.

As a result, the idea of the 'living peacefully side by side' – in a balance – is sustained by the UN. While this is balance, it also constitutes the separation within it. Analysing Figure 4, on one side, it can be seen that the forces separate the two sides, while, on the other side, they are also the ones establishing the unity within the village. Furthermore, this created image schema has become a common part of the cognitive activity of the inhabitants, which unconsciously affects their practice of everyday life. This image schema of bi-communality is indirectly enforced by the UN, and circulated through constant and unconscious representations. Imagine this exercise: drawing each inhabitant's everyday practice in the white box by their

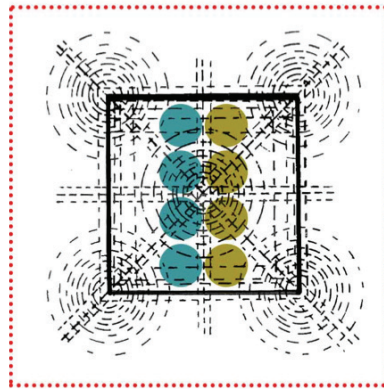


Figure 5: Individuals' everyday practice within the village, interpreted through an established image schema of bi-communality. Still seen as in balance, however, practically segregated.

specific colour – their created norms; will it still show the balance? Probably yes, but it will tell a completely different story. Look now at Figure 5.

Figure 3 and 4 show the representation of the general image schema of the balance: ‘live peacefully side by side’; however, in the micro level, this image schema is practiced by each individual according to the established notion of balance. As a result, Figure 5 displays the micro level of everyday practice of inhabitants in order to find the balance within the village. It can be understood from Figure 5 that the UN’s ‘hidden structural force’ still sustains the balance in the village; moreover, the Figure reveals the micro-scale practices in the village which encapsulate and expose the genuine segregation. To this extent, I used Johnson’s and Arnheim’s concepts to argue that image schemas are rooted in the

‘We almost always superimpose a container schemata on our centre-periphery orientation. Where we draw the bounding container will almost always depend on our purposes, interests, perceptual capacities, conceptual system, and values. But we tend to define both our physical and mental identities by virtue of their containment.’ (Johnson 1987, p.125)

individuals’ experiences, and, as a consequence of this, units and categories are formed;

Consequently, by introducing the cognitive science examples and implementing the image schema notion in the Pyla case, the problems/negative effects of the UN normalisation process are uncovered, along with issues related to the setting of manageable units. I conclude based on Figure 5 that, with the help of disciplinary power, the inhabitants’ cognitive perception is shaped and it plays an essential role in their everyday life practice in the village.

The statement from the *Blue Beret* (UNFICYP 1995) magazine is only one of the image schemas that I have discussed, yet, the different examples from the previous chapters (you can recall the separated coffee shops, primary schools, mayors, restaurants, etc.) expose how the UN implements other image schemas by designing different territories for the different ethnic groups. However, the problem does not lie in the set of rules, nor in the manageable units. The essence of the issue is that these images schemas are taken for granted in the inhabitants’

lives and, through the everyday activities, the segregation and units become visible as a fixed notion.

Bringing back to mind Foucault's notion of power 'as soon as there's a relation of power, there's a possibility of the resistance' (Foucault 1996, p.224), it can now be seen how it is approved by various examples within the village – bakery shop, gossips, mani and the casino. Building on this, I argue that the conflict resolution (normalisation process and setting manageable units) is not an efficient way of addressing the problems that life in Pyla faces, but I propose an open-type of conflict transformation which goes beyond the re-evaluation of the consequences of the fixed notion of balance.

In this regard, *Performance of Being State* takes into account the above considerations – cognitive perception of inhabitants and image schemas – and puts them to test by using a performative practice. This practical application will reconstruct the theoretical notions and the performances may possibly expose the units and segregation if they actually exist.

7.2. CRITICAL CONSCIOUSNESS

Paulo Freire's notion of pedagogy of oppressed – *Conscientização* – (Freire 1993; Freire 2013) can be understood as a tool to empower people to evaluate the social conditions and established image schemes within their reality. This concept was developed by Freire as a methodology in order to guide the oppressed and marginalised people to an 'awakening of [their] critical awareness' (Freire 2013, p.15). Freire's notion of *conscientização* will be the key to assist people in awakening their consciousness, which is prescribed by power relations.

Freire's conceptualisation of consciousness had different levels. The first is 'intransitive consciousness' (Freire 2013, p.15) where individuals only depend on a particular power – 'magical explanations' (Freire 2013, p.14); the reality of the individuals is shaped and designed out of their control and in this level the individuals have a 'lack of historical bearings' (Torres 2014, p.50). Furthermore, Freire defines the intransitive consciousness as:

'sphere of perception is limited, that he is impermeable to challenges situated outside the sphere of biological necessity' (Freire 2013, p.14).

In contrast to the lack of historical and social quality of intransitive consciousness, Freire defines 'semi-intransitive consciousness' (Freire 2013, p.14), in circumstances where the individual's consciousness is socially and historically constructed by a repressive and dominating power. The main characteristic of this mode of consciousness is the fact that individuals 'submerged in the historical process [and their consciousness] are characterised by a state' (Freire 2013, p.13). At this level, individuals' realities and perceptions are restricted only by their biological necessities; they are 'impermeable' (Freire 2013, p.14) to reflect and encounter what is going on beyond their biological necessities. According to Freire (2013), semi-intransitive consciousness has some features which allow individuals to start challenging their realities; however, this is not wide enough to prevent individuals from relying on the magical power as they cannot fully critically reflect their realities.

The last level of the consciousness is the 'transitive consciousness'. Similar to the first two levels, this one concerns biological necessities, but, more importantly, it allows them to engage with their realities. Freire argues when individuals 'increase

their capacity to enter into dialogue not only with others, but with their own world, their consciousness becomes, [transitive]' (Freire 2013, p.14) and thus they exploit their potential to analyse and reflect on their existence. Nevertheless, transitive consciousness also consists of two sub-levels: *naïve* transitive consciousness and critical transitive consciousness. The *naïve* sub-level is defined as a first stage where individuals are still engaged in normalised and stratified lifestyles. Freire describes this consciousness by 'an over-simplification of problems; by a nostalgic for the past; by underestimation of the common man; by a lack of interest in investigation, accompanied by an accentuated taste for fanciful explanations' (Freire 2013, p.14). It can also be understood that by these qualities, the *naïve* transitive consciousness relates the ones who persist on living in the stratified realities which have been normalised. By introducing these characteristics, Freire regards this way of thinking as adapted consciousness where the prescriptions are fixed and, as a result, the individuals deny 'temporality' (Freire 1993, p.73) in their life. The second sub-level (critical) considers the effective dialogue between critical reflection and action about the individual's reality. While this leaves no room for adaptation to a particular power, it also rejects the accepted norms and passive positions of the individual.

By adopting this interpretation of Freire's levels of consciousness, power relations – as oppressive power and resistance power – have an important impact on forming individuals' consciousness. According to Freire's *Education for Critical Consciousness* (2013), the transformation from the intransitive consciousness to critical consciousness requires 'an active [conversation], dialogical educational programme' (Freire 2013, p.15). However, in order to awake the critical awareness, these dialogic conversations must have a reflective quality. This quality supports the analysing process that reflects on the social reality of the individual and generates possible scenarios for the reality.

Freire primarily focuses on the significance of the dialectical conversations, which are depicted entirely in the examination of actual truth and 'coded situations' (Freire 1993, p.86). In this case, the dialectical conversations demand decoding; from unit to total and then reverse to totality. That reverse loop allows inhabitants – as subjects in the village – to recognize themselves in a coded situation and perceive those coded realities as a circumstance in which locals discover themselves together with another ethnic group. Within Freire's methodology presented in the book, *The*

Pedagogy of Oppressed (1993), I argue that a critical purpose of Freire's active, dialogic education is to support a framework for the progress of the ones who have controlled consciousness within their realities.

Freire's ideas related to critical consciousness (Freire 1993; Freire 2013), social renewal and dialogic education would be the main starting points of the concept of the Performance. He adds that we all develop social myths (1993), which have an influence on our everyday life, hence learning is a critical process, based on reimagining real problems and actual needs. Thus, the *Performance of Being State* aims to develop the critical awareness of participants and spectators, in order to empower them to reconfigure and perceive the power relations in the social structure they inhabit. As a result, the *Performance of Being State* touches upon the critical awareness of how power relations affect social structure and the space that they inhabit. Furthermore, the performance proposes to transform reality in a performative way, while at the same time creating a fictional reality.

8. THE PERFORMANCES AND ITS RULES

Now...time is to penetrate into
the in-betweenness of fantasy and
reality.
You will believe what you want to
believe,
I free you.
No one can control perception. It's
a losing performance, so I don't
play.
I allow you to lose.
Lose yourself in your own fantasies
of what you want to be;
You want to be oppressed, free, red,
blue (nationality-symbol),
As it may be, you are all of these,
Perhaps you are none.

Understanding the operation of the UN conflict resolution strategy and its mandate system in Cyprus has been a complex process for me as I have dealt with and interpreted UN resolutions, agreements and policies, together with their implications in the supervised village Pyla. Starting with *Chapter II*, Pyla has been identified as a laboratory of the UN, in other words, as an established 'performance' conducted by the UN through ambiguous 'legitimate security requirements'. This is the performance of the UN where legal disputes drive uncertainties in the village and, at the same time, both communities' everyday lives are strictly surveyed and territorialised. The UN as an institution has been enacting 'security requirements' and rules in order to provide Pyla inhabitants with the assertion that as long as they will adapt to these, they will retain the peaceful settlement in the village. This is the performance of the UN where the inhabitants of Pyla are constantly playing the *Performance of Being State*.

In this regard, the word 'performance' in the thesis title reflects the notion of prescriptive regulations and rules that aim to establish a unified Pyla and how these overlap with the Turkish and Greek Cypriots' divergent subjectivities and their effects on the system of order; 'being state' calls attention to the practice and codification of

the prescriptive regulations of the UN in search for the ideal quality and, equally, it signifies the inhabitants' subjectivity in everyday life that contests the regulated state system to reflect on the process of the ideal state.

This is the duality of the *Performance of Being State* which could be established by the different power relations at the same time. In this chapter, *Performance of Being State* is defined by specific space and time, and it will appear as an event, illustrating anger, needs, repression, power, performance, and behaviour. This is not a performance played with a dice and a board, it is not a performance where you can keep the score on who wins or who loses and it is not a performance limited in terms of the number of participants. *Performance of Being State* is a performance of discussion and reflection about the everyday life and analysis of issues theatrically through performances. As a researcher, my role in the performance was to act as an objective mediator between participants and to aid the selection of topics to be performed. On the other hand, in order to activate their imagination and find themes to discuss, I raised questions about their everyday life in the village. The use of space drove the participants and the audiences into a deeper interaction with the topics. The space used by players gradually became a space of performance owned by the group, whereby any issues of political or apolitical nature were disregarded as the participants focused on public conversations. The performance was designed to work at two different levels: to encourage public dialogue and to transform and evaluate the controlled spaces within the village by challenging the power relations.

As it is understood from the performative quality of the *Performance of Being State* – based on both Goffman's and Butler's perspectives of performance – the performance focuses on bodily movement and collective action between the participants. The participants focused on their topics and the performance stemming from them; in this way, they could perceive how their performances are striated and could evaluate and create imagined scenarios where everyday life activities are inscribed in their village.

8.1. JOURNEY

If I were to point to any particular moment as the starting moment of my journey to the *Performance of Being State* intervention, I would not find the right one. This research and idea of the performance have been evolving since 2014 when I started to plan my initial journey to Pyla. I had no idea what I would find out or what I should expect from the village itself and people who live there. The only information that I had to start my journey was based on the anthropologist Papadakis' research, the architect Stratis' development plan and the UN related-documents such as resolutions, agreements and a few chapters in *Blue Beret Magazine* (UNFICYP 1995) (Papadakis, 1997 & Stratis, 2013). My first stop in the village was to visit the Turkish mayor's office in order to introduce myself to him as a researcher - this informal chat with the Turkish Mayor was mentioned in the second chapter. Looking back, I must acknowledge that it was not the perfect first meeting; the mayor labelled me as one of those reporters from magazines or newspapers who are only seeking to write falsified articles about the village.

Since then, day-by-day I have tried to express myself and my ideas in order to gain the mayor's trust, which opened up many opportunities for my research. Consequently, I had a better understanding of the main actors in the village and, with the help of the Turkish Cypriot Mayor, I got in contact with the UN officer in Pyla and the Greek Cypriot Mayor and after these meetings my research progressed rapidly. Furthermore, as I had established the trust with the authorities, I was asked to help organise Pyla bi-communal festivals which are collaborative events run by the UN and the two Mayors of the village. The most important outcome of this volunteering was that I had a chance to engage with the Pyla inhabitants themselves, apart from creating better relations with the authorities. However, while I kept in a good relationship with the Greek Cypriot Mayor, I did have a difficult time in getting close to and establishing strong relations with the Greek Cypriot inhabitants. I first tried to include them by inviting some of my Greek Cypriot colleagues (met during my Masters programme) in the hope that this would create trust and establish a quick common point in order to get in touch with the inhabitants in the village. We had several attempts at talking with the some Greek Cypriots in the village however, we did not get any positive feedback and willingness in order to participate in the design intervention. Nonetheless, this experience that I had did not discourage me; instead it gave me another perspective and understanding about the importance of disciplinary power in the village and its invisible side effect on inhabitants. As

mentioned in previous chapters, I had analysed the effect of the prescriptions and this particular experience added to my analysis and emphasised the effects once more. In this regard, this research included only Turkish Cypriots inhabitants' performances through the design intervention.

However, my main journey started after I met *Fatoş*.¹⁴ She has a great passion for teaching and raising the critical awareness of the students. Furthermore, *Fatoş* mentors and advises the Turkish and Greek Cypriots youth about their future career development and, at the same time, she supports the bi-communal activities. An example of her initiatives is the *Big Hike*, which was a bi-communal hiking event. While discussing with her about this, one phrase of hers amazed me: 'It is the same situation everywhere, here in Pyla (seen as a South Cyprus, European region) and there in the North' (Anonymous1, 2017). Hereby, she was complaining about the lack of collective bi-communal activities in the village. She also added that: 'We are surrounded by big powers and somehow this is limiting inhabitants, particularly myself; I am very tired of my voice not being heard. That's why I feel it is the same in here and in the North'. Following this, she started to get interested in my research and also helped identify you participants.

BEING THERE

After meeting with *Fatoş*, I decided to get in contact with one of those participants by sending a message to introduce myself. My initial thought was to contact via text message to give the liberty whether to get involved in my project or not and after that a phone call could follow for further details. However, I had forgotten how things work in my culture – 5 minutes later I received a phone call from that participant, a young man who is also a Cypriot folkloric dance teacher. While I did not expect the call, he immediately started asking questions about me and I introduced myself as a researcher, but also as a Turkish Cypriot. It was very fascinating to have the conversation with him as he had heard about me in the village: 'yes, you are the guy who helped the UN to organise the Pyla bi-communal festival last year'; and yes, that was me. We agreed to meet the next day in Beyarmudu, in a restaurant café.

14

In order to protect her identity I have chosen to name her *Fatoş*

While driving to *Beyarmudu* again, I kept on thinking about my first journey to Pyla when the roads were so novel to me, but, at the same time, so familiar. From the first visit to the village, I became more and more fascinated by the small village roads, old traditional houses, cafes, scenery, agricultural lands, abandoned churches, military zones and tractors... all these little things became a part of my journey and they became more special than they would normally be. Looking back to it, I am now missing all those staring eyes I caught a glimpse of when I was passing by the village squares and coffee shops. I would sometimes see old men peacefully playing backgammon and, at the sight of me – a stranger – they would stop for a while to inspect me and keep an eye on me until I disappeared from their vision.

Nevertheless, I met with *Hasan*¹⁵ in a café and we started to talk about my research and his experience about living in Pyla. Then, he opened up and shared many difficulties that he was encountering in his daily life. ‘It is not easy to live in here. There are many procedures and rules that you need to abide by and you need to get permissions for almost everything’ (Anonymous2, 2017). He gave me one recent example of such issues: his grandma was having technical problems with her fridge and they managed to transport it back to *Beyarmudu*, where they bought it from. However, when the time came for the fridge to be returned to his grandma’s house, the problems started; the main issue was that the fridge company had only Turkish staff and they could not cross the border to enter Pyla due to border regulations. They were not allowed as they did not have a visa for Cyprus territory. Moreover, any appliances or big-sized materials have to be thoroughly investigated by the The Sovereign Base Areas (SBA) police in order to be allowed to cross into Pyla. And this was just a small problem that they encountered, one of the issues that happens daily in the lives of inhabitants in Pyla.

Now, situating myself and establishing the embedded research by ‘being there’ allowed me to progress in my research and this is how the *Performance of Being State* was built; experience after experience, by being there in the field, the performance started to gather the people needed to play it. Most importantly, meeting one after another also made me realise that all these individuals had a genuine struggle within the inconsistent political system which runs in the village. And, at the same time, this ‘one after another’ proved me the fact that they are all connected and they shared and experienced the same struggles in order to resist in the village.

15 In order to protect his identity I have chosen to name him *Hasan*

8.2. DAY I : INTRODUCTORY MEETING

Here, I was on the road again. This was my first real opportunity to get in contact with inhabitants and invite them to the design intervention. At first after I arrived in Pyla, I called Mehmet and met with him in the main square. After that we went to the Turkish Sports club where we were supposed to meet with the other participants. This is the *Türk kulüp'ü* (Turkish club) where most Turkish Cypriot communities hold events such as weddings, raki nights, *Tombala* (raffle) and where they play table tennis, pool performances, computer performances and other different board performances. This is also the place where the communities held events, particularly before the initiation of the bi-communal festival in Pyla.

When we arrived at this place, the first thing that I recognised was the observation tower of the Turkish Military situated on top of the hill, at the base of which was the sports club. As a visual representation, from the sports club you could see the wired fences rising from the rocky ground surrounding the military base area, together with the observation tower waving the Turkish and the TRNC flags. Acting like a Pyla inhabitant, this time I disregarded what was in my sight and continued my actions while pretending that I was not seeing the tower and the consequences of its existence. As soon as we entered, we started to set up the tables and chairs for the meeting. We put 3 tables (which could accommodate 12 people) on a big balcony in order to get fresh air; while I was not happy with the arrangement as it created a segregation between me as a presenter and the inhabitants as participants, Suleyman and Asil considered that it was appropriate as I could sit in front of everyone and talk to them easier. After arranging the seating, I brought up my papers, pen, notes and laptop to prepare for my talk.

UNEXPECTED NUMBER OF PARTICIPANTS

It was obvious that we were running late, 30 minutes past the expected meeting time and only 2 participants were there. Asil started to call other inhabitants and then suddenly another 9 people joined the meeting. The participants' backgrounds were very diverse: different ages representing both genders, with different social roles in the village: sports club president, sport trainer, sports club vice-president, boutique shop owner, primary school teacher, students from the university in Pyla, a student from Famagusta university, a barber and a final year art school student.¹⁶

¹⁶ Although this list can be seen as a complete focus group in terms of variety, it does not represent the bi-communal quality of the village due to the fact that no Greek Cypriot inhabitants were present at this stage. I will reflect on this further in the following sections.

The key point of this introductory meeting was to build trust between the participants and myself through conversations. I explained the stages of the intervention and made it clear that any of them could get involved only to the extent that they wished in the discussion, or in the rehearsals for the performance or in the actual conducting and performing. Most importantly, it was designed to encourage the inhabitants of Pyla to actively take part in the initial stage of the *Performance of Being State* intervention and to create a discussion platform where they would engage and reflect about their everyday life problems in the village.

Once the discussion began, I tried to retreat to observe the conversations and only intervened to help them to generate more criticality in their discussion. Nonetheless, due to the sensitivity of the subject, I invited the participants to think about those issues in an objective way, without labelling any actors in the village as negative or positive. It would be open to them to identify what constitutes a problem and what actually enforces the unity. The discussion session provided the participants with an opportunity to establish a space for dialogic discussion and to bring the issues that they are coping with to the table, in ways that participants would not normally be able to.

As mentioned before, this session was based on detecting some issues that participants were coping with in their everyday activities in the village. In order to activate the discussions, I prompted various questions about their everyday life, for example:

'Would you like to discuss any particular problems that you deal with, or any limitations or segregations you experience?'

Then they started to look at each other – they were waiting for someone to start the conversation, or maybe they just did not feel comfortable to talk at the beginning. Then, another question came:

'Cagri, don't you think that there is something missing in this meeting? That there is a problem with it?'

This question was directed to me and to the participants as well. I was not quite sure what that person meant by the 'problem' and what 'was missing'. And, as a reply, I simply asked them what the problem was. And their reply:

‘Do you see any Greek Cypriot participants in here? This is what I mean by the problem. We are living in the bi-communal village and this event should show this. By this I do not mean that they are not willing to be here; there are indeed many communication and interaction issues in the village which prevent collective actions from happening. When I see my neighbour in the morning, I do say Kalimera (Good morning in Greek) and tell them have a great day, but nothing beyond that ever happens.’

Actually, that was one of my main concerns when I started conducting this intervention and I was pleased that some participants were aware of the missing element and they reflected on it as on their daily life. Following this, I asked whether any of them could call and invite Greek Cypriots to the meeting in progress. Some of the participants did explain the fact that they knew some Greek Cypriots but they did not interact actively with them during common events. Furthermore, some of them were complaining that:

‘The ones that we know already left this village and went to big cities like Nicosia, Limassol in order find a job, so the young and middle age population in the village is decreasing.’

By pointing this particular problem from the beginning of the discussion, that participant started to problematize and establish the dialogue about the main missing actors in his everyday life (the meaning of the bi-communal living in the village). From this point on, we were not just trying to find answers but, at the same time, we started to understand the multiple reasons behind this interaction problem and tried to look at the other examples that accommodate this issue in the village. Starting from this, the group went on to talk about the fact that this depends on each individual’s subjective point.

‘No one can force anyone if they are not willing to do things together. I do understand that but, don’t you think that as a village we do not have opportunities to meet and get involved with each other?’

Then the participant continued to share other issues related to the education in the primary schools in the village. At some point, he brought up an issue which

fascinated me – he started by supporting the importance of the segregation of some public and social spaces in the village (as this allows the inhabitants the freedom to choose in which space to be), while at the same time problematising the limitation of the so-called bi-communal interaction in the education in the mixed village. Then he pointed out that:

We used to have some graduation ceremonies together but, after some complaints of parents, we are not doing any such activities in the village. The reason behind that was the fact that we needed to keep the conflict at a low level in the village. Do you see how, for various reasons, the key powers in the village affect the system of the loop? I could point towards a lot of things. For example, simply put, kids they do not have any park or playground apart from the Turkish or Greek primary school; so how can we expect these kids to play together?

The other participants added to this:

'Even for us as adults we have particular clubs, societies designed for each ethnicity but, if you can imagine, there isn't even a simple bi-communal café that would invite or support the integration of both communities here in Pyla. On the other hand, the UN and both of the community authorities are trying to implement different activities such as bi-communal site visiting, bi-communal basketball tournament and recently they started to organise the Pyla bi-communal festival. As inhabitants, we do appreciate all of these, but all these things are going on between the authorities; we are not involved in organising them and we are not even given a chance to create them collectively. We need more spaces like this; to talk, to discuss, to communicate about our village.'

These were only a few examples from this session. Other social problems were discussed, such as the lack of women's representation in the village and the problems caused by permissions and regulations. Although this day's session was only about the dialogue and the discussion, the participants also started to establish their counter narratives towards their realities in the village, which was to be the basis of the second meeting. Throughout this session, the inhabitants covered many critical points about the bi-communal quality, spaces and the actors that affect the forming and the performance of the everyday life activities in the village. As a result of these

discussions, as a group, we decided on some topics to analyse them further in the second phase of the study:

- 1- Education
- 2- Ethnically identified spaces
- 3- Role of the main actors

After completing our focus group discussion, we remained in the sports club for some soft drinks and, during the discussions, one of the participants came up with the idea of setting up an online group chat so that everyone could keep in touch, which we managed to do before leaving.

8.3. DAY II : REHEARSALS

Divide into 2 groups: Group A and B

Group A

•1. Discuss any issues you are experiencing in the village and come up with a Mani in response.

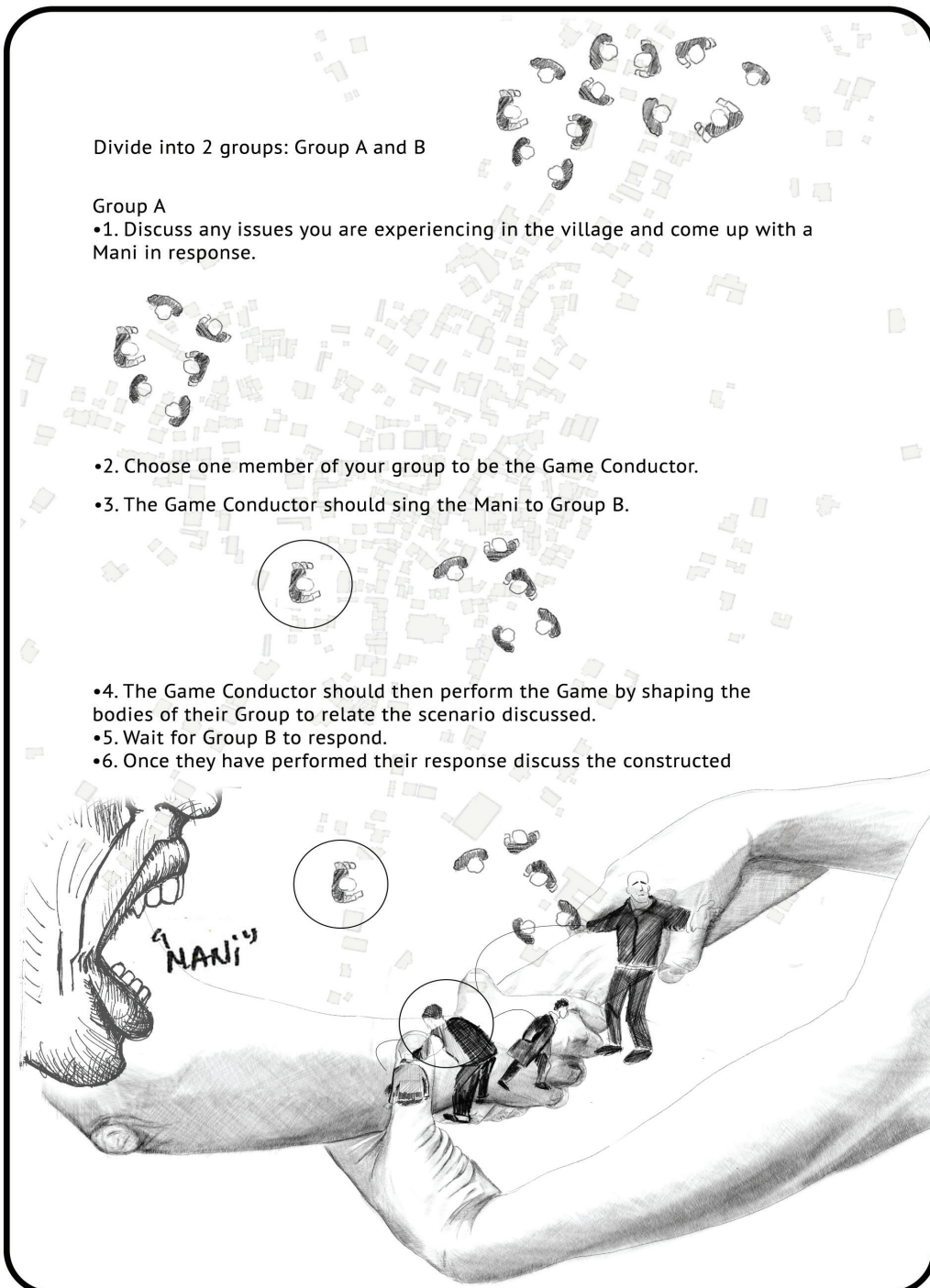
•2. Choose one member of your group to be the Game Conductor.

•3. The Game Conductor should sing the Mani to Group B.

•4. The Game Conductor should then perform the Game by shaping the bodies of their Group to relate the scenario discussed.

•5. Wait for Group B to respond.

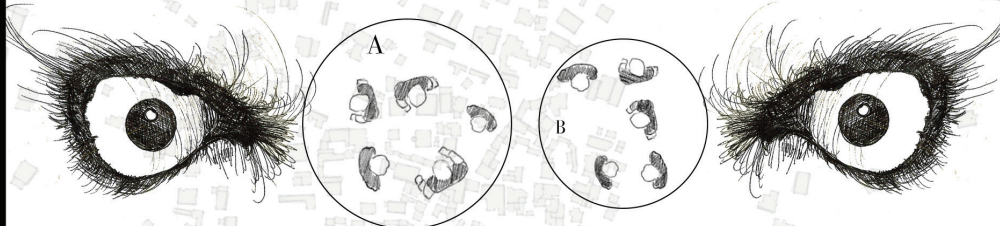
•6. Once they have performed their response discuss the constructed



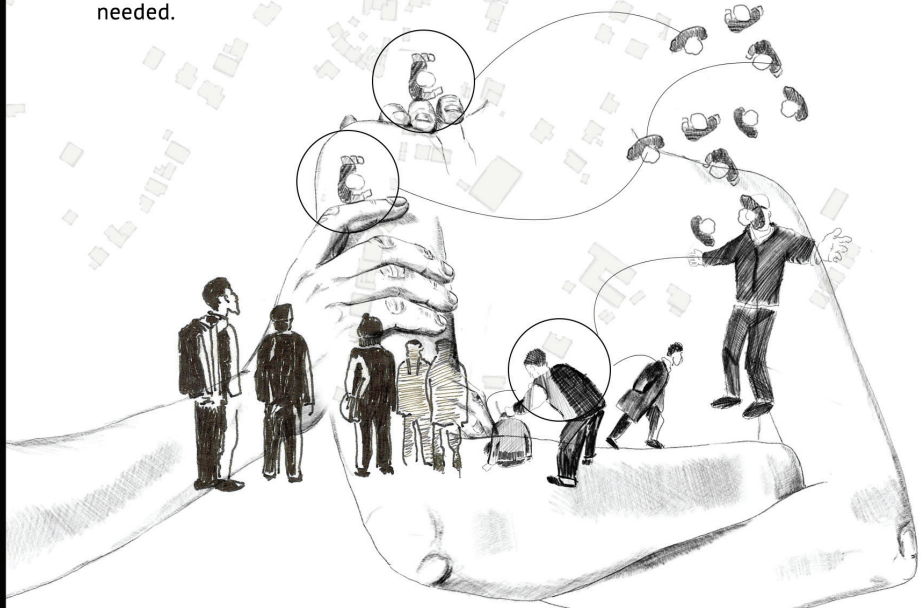
Divide into 2 groups: Group A and B

Group B

- 1. Pay close attention to every single move and the body language of Group A's Game Conductor
- 2. Try to decode the message. Reflect on how to respond to the performed reality.



- 3. Choose one or two members from your group to become Game Conductors. It is their task to intervene in the established reality of the Game.
- 4. Perform your new reality by shaping the position of Group A member's bodies. You may add actors to the constructed situation from your own Group as needed.



- 5. Discuss with Group A
- 6. You may need to repeat this process until you reach an outcome satisfactory to both groups.

Meanwhile, until the rehearsal day, the group kept on sending updates and sharing troubles that they had dealt with in the village; suddenly, it looked like the online chat group had become a confession platform, a space to seek help and share news. I planned to conduct the design intervention at the same location as the introductory meeting. The rehearsals were used to understand how we would conduct the actual performance in a public place. Thus the Performance has a number of rules that structure its performance but it is also improvised to a large degree.

One participant from Group A would decide to set up (visualise) a previously discussed issue by creating it with his own group members. However, the important point is that this discussed issue would be verbally articulated as *mani* before the performance started. Due to the fact that this performance was initiated as involving both of the communities (Turkish and Greek Cypriot), the language barrier that was supposed to be a problem had to be approached by the present group, and thus the *main* rule of the performance would be to use only body language after singing the *mani* opening couplets. This would be done by shaping the movements of the members' physical bodies until reaching a desired scenario that the participants wanted to illustrate to the other group. This method would be used because these two communities share the same cultural values and traditions, only their language and religions being *different*.¹⁷ Keeping this in mind, the body language used would not be offensive to any participants as they would be aware how to behave with each other given that they are living within the same community. Nonetheless, the gestures thus used by the participants would be conducted within a respectful environment towards privacy and personal space. At the same time, the groups would be mixed as the inhabitants were not recruited based on their gender.

Meanwhile, group B would be watching and observing the action of group A in order to analyse it and reflect critically on how to encounter the created reality of group A. Following the decision of group B, one member of group B would intervene to the created scenario and shape it (by using the same method – body language and gestures) in order to find alternative scenarios towards the issue raised by group A. However, as there are different and variable alternatives for the transformation of the reality, the performance would not have any end until there would be no more encounter scenarios created by the participants. In regard to this, I pointed out that:

¹⁷ This fact will be analysed through Goffman's concept of the presentation of self, as a tactic to transmit an idea to an audience.

'The performance is about you and the presentation of the issues that you are coping with in your everyday life exposed theatrically, and, at the same time, the transformation of those issues.'

However, from the very beginning, it was clear that the participants felt that they did not have any 'artistic skills' that would help them to put the performance in practice. To clarify this, I clearly stated that the performance did not need amazing actors in order to be played. The performance was supposed to build the bridge between the issues and the inhabitants in order to create communication and reflection.

Once we had started the process, I was not sure how to call this meeting anymore because rehearsals took around 30-35 minutes only. The groups started to play by terms and managed to work on how would they visualise the discussed issues. Immediately after, they suggested that I move on to play and perform the real performance. According to them, after a 30 minute' discussion and short rehearsals they already knew how to continue. One surprising comment came from one of the participants:

'I think the beauty of the performance would be inspired by the place where we will perform; at the moment, we know how to act it. Maybe we would get more inspiration by feeling the space'

This comment has emphasised even more the need for choosing the right space where to perform and allowed us to critically consider the importance of spaces.

In order to aid the understanding of the performance, I have analysed the performances from two different perspectives: Camera 1 illustrates the perspective of the UN and their way of visualising the actions of inhabitants, while Camera 2 was actually attached to a player's body and it presents the narrative from the inhabitants' eyes. At the same time, I have analysed the performances through drawings (and films which can not be incorporated within the format of this written thesis, but they were exposed during my viva) which allowed an in-depth interpretation of the invisible restrictions that the participants face in their everyday life in the village. In order to facilitate the creation of the drawings, I recorded the performances with a video camera as this allowed me to rewatch in detail and build an affective pedagogical output.

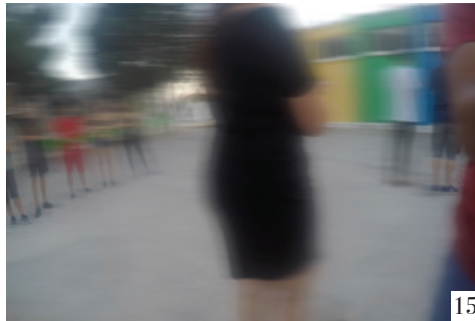
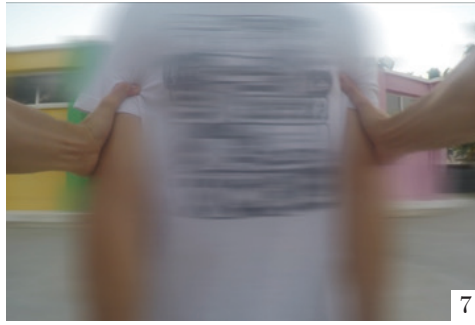
9. PERFORMANCE OF PERFORMANCE OF BEING STATE

9.1. ‘ GROWING UP SEPARATELY ’

The data illustrated in this section was gathered from the actual design intervention performances. The first performance was related to the first topic we discussed during the introductory meeting – education, and it was called: ‘Performance of Being State: growing up separately’ and was performed in the backyard of the Turkish Primary School. On this point, the focus group in the first session discussed about young children’s school curriculum which are run by two separate primary schools in Pyla. However, in the end, everyone agreed that actually there is no bi-communal curriculum, a point that was confirmed by an educator present at the meeting. They thought that if this village is the image of bi-communality, it should be established as such firstly at the education level. There should be an integration program between these two primary schools that would bring the children together in a way. On the other hand, it must be noted that not all the participants agreed on that; one participant stated that they needed some sort of segregation due to the post-conflict states of mind of the two communities.

*Kıbrıs'da bir toplum var.
Ve o toplum
İki farklı şekilde büyüyor
ve eğitiliyor.*

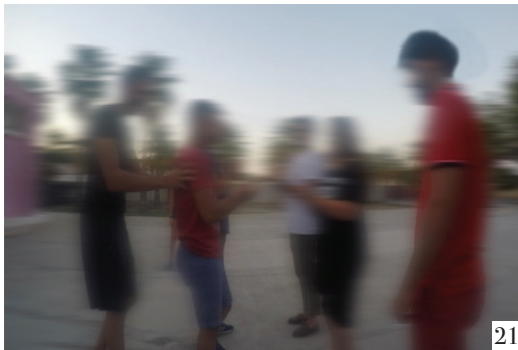
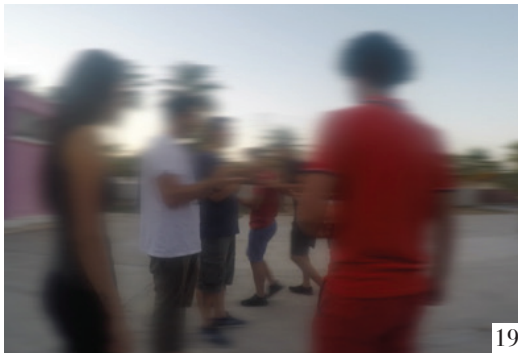
In Cyprus there is one community
And that community,
Yes, that community is being educated in separated ways.



PERFORMANCE OF THE REALITY

Here, the performance of reality – *Performance of being State: Growing up separately* – articulates the circumstances of the 2 primary schools where 2 communities are educated without understanding or interacting with each other. At the same time, it portrays the main reason behind this education system. The antagonist performance conductor was actually present at the scene in order to shape this reality. In this way, the conductor of the performance was also part of the reality. This can be seen as the representation of the *big* power(s) which have the control and the impact on the interactions between schools in general in the village. What also fascinated me during this performances was that each participant was embedded within their role and performed the particular character from their heart. Particularly, the reality conductor received a complaint from his friend who whispered: 'You are holding me so tight' (Scene 7). This particular moment started to raise some questions in relation to the actions of the performance conductor. It was an unconscious move from the performance conductor in order to shape the reality; however, the participants found their everyday life in that situation and started to question it at the end of the performance. Apart from that, the play's main focus was on the issues deeply-rooted in a system which locates pupils belonging to different ethnic groups in different schools and prevents them from interacting with each other due to a possibility of conflict.

However, this performance relating to different ethnic groups was only made clear at the time when the performance conductor started to locate 2 players on one side and the other 2 to the opposite one – being recognisable starting from Scene 9. The meaning of the play did not make sense until the conductor started to form sign vehicles (Goffman) and visualised the circumstances of the 2 groups; starting from Scene 12, the conductor opened up the participants' hands to illustrate the idea of reading and writing – this made clear the targeting point of the performance. But even after that, the conductor realised that something was not correct and started to point and wave his finger to show 'No No' (Scene 13). This was the acknowledgement of the conductor (representing big powers) that the children should not actually have any visual contact; hence, starting from Scene 15, an alteration done by the big powers is illustrated – further segregation (this was performed by turning around the groups so that they did not face each other anymore). Significantly, during the end of the performance of this performance, the conductor exposed not only the idea of no interaction, but also the total segregation by preventing the visual contact between the pupils. The actions of the conductor open up a debate in order to raise attention about this issue and allow discussion of alternative scenarios towards this topic.

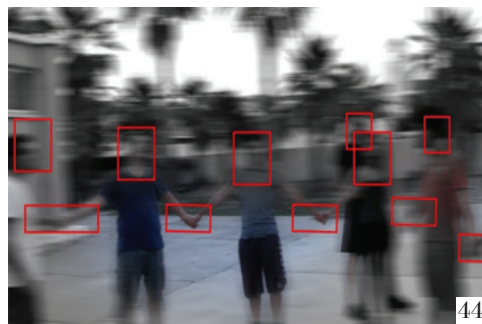
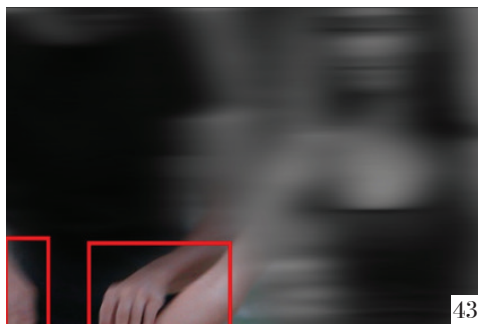
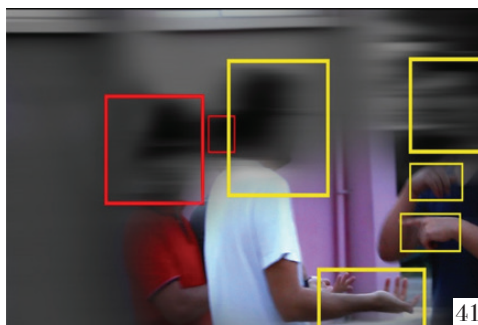
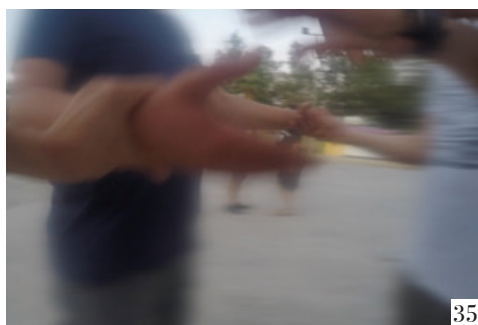


PERFORMANCE OF THE IMAGINARY REALITY

Following the reality performance, the encounter narrative tried to negotiate with the reality by introducing the resistance power which can be represented through the teachers in each primary school. In this encounter narrative, the narrators portray the teachers as the only type of actors who can transform this reality. In this regard, the teachers (encounter narrators), starting from Scene 19, went against the powers which established the separate education environment – as in the reality performance, where the students were situated without any visual connection to each other. However, according to the narrators, facing them towards each other in once space is not enough. Consequently, in Scenes 20 and 21, the narrators transgressed the accepted norms and took one of the group A students and swapped him with one from Group B. This was not just the performance of the transgression to a different setting; most importantly, from Scene 23, the narrators were transgressing the system of education by presenting the collective study and learning with each other.

Immediately after the creation of the counter narrative, the focus group unexpectedly started to reflect on and question the scene that they had created. One participant pointed out the fact that this is only a performance so ‘we can perform whatever we wish’; then he continued on questioning the ‘practicality’ in the real life. He also reminded the topic that had been discussed in the introductory meeting: ‘we used to do these sort of activities but then we were prevented from doing it again due to the potential conflict’. In this direction, this small discrepancy between reality and fiction exposed another reality which actually failed in real life.

Yes, this is one kind of reality which struck them, but they are still in the performance where they have a chance at altering this reality. Afterwards, one of the participants challenged everyone to identify, as a group, the ‘bigger powers’ rather than the ‘big power’ – and then contest them all together. Following this last unplanned discussion, they decided to repeat the reality and the counter narrative.



PERFORMANCE OF THE REALITY- SECOND ATTEMPT

This was slightly different than the first reality of the performance. Now, the antagonist performance conductor, instead of using the acts of the writing, reading and studying, he chose the acts of dancing and playing activities in the school environment by the holding of hands between students.

PERFORMANCE OF THE IMAGINARY REALITY- SECOND ATTEMPT

Following this point, the narrators were keen on approaching the reality by introducing different actors who could affect the reality in a different way so that the narrative will not be perceived as a failure (as they regarded it in the previous play). During the group discussions, the counter narrators had decided to label these actors as the big powers, rather than the power (as you might remember from the challenge that a participant raised). They believed that if they could raise these issues with the powerful and appointed authorities, they could manage to achieve the desired narratives in regards to the youth education in Pyla. Consequently, the group came up with the idea of performing this issue in order to bring the problem to the attention of a member from the management of education from both communities. Finally, the importance of the last created Scene was to show the practical negotiation between the counter narrators and the reality. This is what the first play failed to show. After the end of the performance, the participants realised that 'Now we managed to respond to the power with power'. Starting from Scene 43, by locating the powerful actor in (can be seen as the manager of Higher education) the performance, the participants managed to raise the issue with those who can deal with it. At this point, the manager could see the reality of the performance because he was tactically involved in the play by the other inhabitants. This allowed the latter to become more visible in the village because they now raised their problems. In this way – by playing and performing the performance intervention, the inhabitants critically reflected on their reality and managed to come up with an understanding on how to approach their issue in a tactical way, which might finalise in a solution.

In this respect, the process of the performance intervention could be seen as the confession and expression of inhabitants' stratifications – oppressed feeling. At the same time, they used the chance to create an encounter narrative to find ways of transforming their realities. The performative aspect of the performance also provided significant opportunities to the inhabitants to use their pre-conceived notions and sign vehicles – using symbols, gestures, manners – in order to be perceived and understood (Goffman). On the other hand, by creating the encounter narratives towards the normalisation state, the inhabitants gained another understanding of how to be perceived in the village, but also of how they can transgress the normal notions.

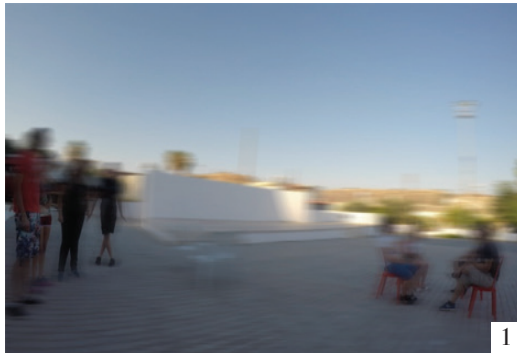
9.2. 'UNNECESSARY DISCOMFORT'

The Performance of Being State: Unnecessary Discomfort performance related to another topic discussed during the introductory meeting. It was performed outside a public café in the village and was based on the subjective discomfort of inhabitants. This play was about the 'mental boundaries' of inhabitants, which were established based on past conflicts. This issue was a very sensitive topic among the participants, but it was also the most common problem they faced. Unnecessary discomfort can be understood as discomfort which is created by the presence of a particular inhabitant, but who is not actually interacting with the discomforted person; in the case of Pyla, it is primarily based on ethnic difference. Hence, any Greek Cypriot could feel this discomfort in the presence of a Turkish Cypriot, and the other way round. No interaction needs to take place – we are just focusing on the presence in a particular space.

The Second Performance was performed a week after the first Performance. The idea behind this was to allow the focus group to meet every week, which would create a stronger bond and trust between the group members. It also allowed the audience to think through the issues that they were facing and that they might want to discuss.

*Ne yapsam,
Ne desem,
Bu bosuna rahatsızlık' la*

I do not know what to say
Or what to do
How to deal with the unnecessary
discomfort?



PERFORMANCE OF THE REALITY

The use of materials from the surrounding environment and the attachment of meanings to them brought an additional characteristic to this performance. The performance conductor used chairs as a representation of the social setting. In Cypriot culture, the chair represents invitation, gathering and conversation. Particularly, if a guest unexpectedly visits your home, you would immediately hurry to offer them a seat in your house as this shows respect and a warm welcome. The significance of the chair, was increased when the performance conductor chose to differentiate between the two ethnic groups, with different coloured chairs.

After the mani was performed, he established one group of people sitting in a circle on red chairs representing only one ethnicity (Scene 1). Following this, the performance conductor brought a yellow chair and located it within the circle of red chairs, while making a participant sit on it; given that this move was regarded as accepted by the red chairs, it can be understood that the ethnic groups welcome each other within one circle. However, after the performance conductor repeated this action, one of the red chairs was moved to another place. This can be understood as creating discomfort when more people from the different ethnicity groups get together in once space. The most important point was made after moving the final yellow chair (Scene 20) to the initial place where the red chairs were. At this time, the last red chair was moved to the new space and everyone was separated again, thus showing the real segregation in the village. This Scene was caused by the discomfort felt by the inhabitants when asked to integrate.

PERFORMANCE OF THE IMAGINARY REALITY

At this point, the participants could not find a way to transform this reality. Consequently, there was no encounter narrative – which created more critical reflection from the participants. While the big powers can bring the people together (as in Performance 1), in Performance 2, the power lay with the people. Maybe the starting point of this can be related back to education. If inhabitants are educated separately, how are they ever expected to initiate contact between themselves? Moreover, the participants reflected on the space they live in: if everything is labelled as Greek Cypriot or Turkish Cypriot, where can they find a space to live as bi-communal? They brought suggestions in: maybe a bi-communal space such as a café, or maybe a restaurant, which could accommodate both communities. The main point about this would be that people would not feel bothered by the presence of the others, as the place itself would have this bi-communality embedded in its existence. Actually, the unnecessary discomfort can be overcome, but this must start from the subjectivity of each inhabitant.

At the end of this performance, the experiences and discussions allowed the participants to think about another reality in the village with no categories and labels, and this reflection led to the third performance, ‘Performance of being State: ‘Space for no identity’.

9.3. 'SPACES FOR NO IDENTITY'

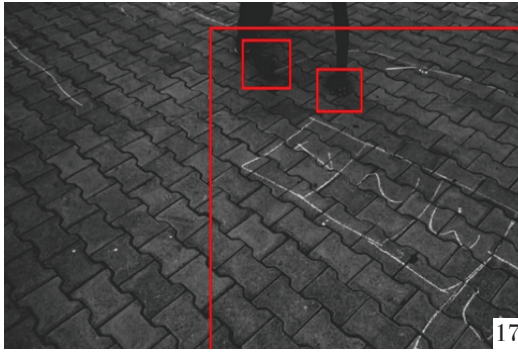
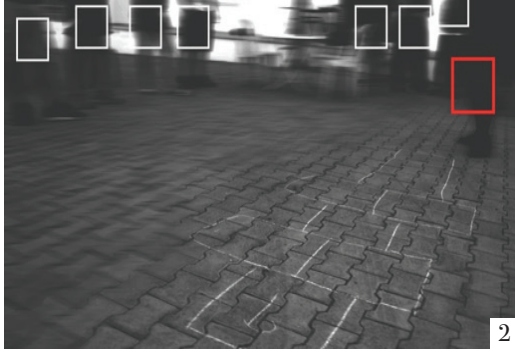
The Performance of Being State: Spaces for No Identity related to a topic raised during the previous performance where participants reflected on spaces that are prescribed and labelled for Greek Cypriots and Turkish Cypriots. In this regard, the performance was arranged around the idea of 'spaces for no identity' which accommodate the ones who want to gather without causing any discomfort to the opposite ethnicity group. In addition, the inhabitants aimed to perform the visible material separation between the spaces and places in the village and this indirectly led them to allocate the spaces to each particular ethnicity and in order to keep the groups separated.

Performance of Being State: Spaces for No Identity performance can be understood as a transgression of the ethnically labelled spaces and it raises a question about these spaces that unconsciously affect the everyday life of inhabitants. Although the participants also reflected on the importance of the categorisation of spaces that organises and reduces the chance of a potential conflict, they also aimed to express the other side of this strict segregation which meant that inhabitants from the different ethnicity groups were not given a chance to gather together in a single space and open up to each other.

As mentioned in the previous performance analysis, the *Performance of Being State: Spaces for No Identity* was performed immediately after the second performance. However, this performance was not rehearsed by the participants and this showed another characteristic of the *Performance of Being State* series – that the performance can also naturally evolve one after another.

*Mekanlar bolunmus,
Ve etiketlenmis,
Oyunun kurali bunlari oynamak*

Spaces are divided,
Labelled,
We must play these divided
performances.



PERFORMANCE OF THE REALITY

The performance portrayed the material division and segregation which does not allow any opportunities or encourage interaction between the two communities. In the performance, this has been visualised by the performance conductor, firstly by drawing the playground (Scene 2); however, this did not clearly emphasise the categorisation until he started to draw the line next to the drawn playground (Scene 6). This line in between the two playgrounds made it clear that the spaces were now allocated to different ethnic groups.

Similar to the previous performance, the performance conductor who created the reality was also part of the performance – which represents the disciplinary power and its stratification in the village. Consequently, at the end of the performance, the performance conductor exposed another total segregation which can be also seen in the other Performance of being state series. However, the key element of this performance was the materialisation and categorisation of the space created by drawing a physical line on the everyday social interaction between the inhabitants (which in reality does not actually expose a line, but this line is nonetheless invisible and thus felt by the inhabitants).

PERFORMANCE OF THE IMAGINARY REALITY

In this respect, the performance of the *Performance of Being State: Spaces for No Identity* could be seen as another critical reflection and evaluation of the disciplinary power which categorises and identifies spaces based on ethnicity difference. In this performance, the inhabitants brought many points after performing the transformation of the reality. Firstly, they drew a circle with the intention to create a third space which would not be labelled nor identified with a single ethnicity. Secondly, they emphasised the idea of creating such a space that would be politically accepted and which would encourage the inhabitants who are willing to gather without bothering the ones who do not wish to join this space (Scene 34). Finally, after the performance, the participant reflected on the possibility of having such a space and the boundaries that would be encountered; in particular, these boundaries would be regulated by the disciplinary powers who do not have an intent to risk the peace of a space (Scene 35).

OVERALL REMARKS FROM THE PERFORMANCES

These three performances have become a catalyst for the group who are begging to take other initiatives while continuing to reflect on their daily struggles. Recently, they were communicating on the social media group that we established and thus I learnt about their wish to learn the Greek language to facilitate interaction with the Greek Cypriots. In this regard, one of them actually managed to organise Greek language lessons with a friend of his, but once again they were faced with the power structure present in Pyla – they asked the authority in the Turkish Cypriot primary school to allow them to use a classroom in the school. However, their request was rejected and they had to find a different place. This is an example of an initiative which was not supported by the disciplinary power, but which was still put into practice as a resistance power by the inhabitants. The Performance of being State series provided platform for the focus group for reflecting on their struggles and playing their role in transforming their reality.

In this regard, *Performance of Being State* series should not be understood as repetitive performances which relate to the same concepts. Every instance of the performances was played with the same logic: reflection, criticality and tactical process towards the disciplinary power; however, they resulted and materialised in different dimensions every time. In the first performance, the reality was performed and consequently the transformation of the reality was achieved by the first failed encounter narrative towards the reality; afterwards, by reflecting on that action, the inhabitants managed to find another way to transform the reality by using bigger tactical performances. On the other hand, in the second performance, the reality was created but participants did not find immediate encounter narratives. However, later they did manage to critically reflect on the disciplinary power and understand its embodiment in their everyday life.

As a result, the *Performance of Being State* interventions were designed to be integrated within the inhabitants' resistance practices. These performances had dual importance; firstly, they allowed inhabitants to expose their realities in the village as a tool to communicate between disciplinary powers by negotiating with each other. Secondly, the performance can be used as a part of everyday life appreciation and transformation. By saying this, the performances can assist the appreciation that the resistance powers aim to achieve through providing different opportunities in order to transform the striated places.

CONCLUSION

This thesis as a whole reveals the influence of political agreements and resolutions on Turkish Cypriots' social life and analyses their spatial responses towards them. In this regard, I have taken the model of the bi-communal village Pyla located in the buffer zone as a case study and examined the impact of the UN's resolutions and its ambiguous political governance by looking at inhabitants' spatial form of practices towards the controlled spaces. Consequently, I have explored inhabitants' everyday life in the village and their tactical practices as they reconfigured the form of power by establishing their own spaces within the regulated places. As a foundation, my research incorporated the notions of power relations – sovereign power and resistance power – and their dialectic interactions: how the sovereign power striates, limits and disciplines and how resistance power, as a counter element, can evolve within social space by challenging disciplinary powers at a micro level.

Before moving to the research context, I began situating myself in my research and understanding the country's politics and its consequences on me. I will never forget my childhood moments spent in my grandmother's old house; those moments of searching for new materials and my way of transforming those materials into toys – which were explained in-depth in Chapter II. I still remember the wooden basement door and its sound when I attempted to open it; then the enormous chaotic piles of materials that were left behind by the previous Greek Cypriot owners. The slight trace of daylight allowed me to access only half of the room – and it was this daylight which helped me to counter my frightened childhood feelings about that dusty basement. Combined with that childish excitement and imagination, that source of light assisted me in elaborating and establishing a relationship between those abandoned materials and turning them into speculative toys. That was the special process which gave another meaning to those materials – letting them become imaginary toys. Then later, I remember the opening of borders that allowed me to transform myself from an unrecognised citizen to being recognised as a citizen of a legitimate state, through gaining Cypriot citizenship. Having this identity did not change the politics of my country – the TRNC still remained unrecognised, illegal and internationally embargoed. On the other hand, as an individual, I became a European citizen able to travel freely anywhere in the EU, able to apply for European scholarships and able to get health insurance. Following this new Cypriot identity, I came to the UK for my Masters and decided to continue on to doctoral studies. Consequently, on every flight to the TRNC and other European countries I have been questioned by

airport staff; they have looked at my passport (Cypriot Passport) and asked the same question every time:

‘Which part of Cyprus do you come from?’

When I think about this question, I remember the fear that I felt all those times. When I got my new passport I was advised to never mention that I am Turkish Cypriot; never show my TRNC passport except on the territory of Turkey; otherwise, I would be in trouble because of my dual identity. These questions and the fear I felt every time led me to an understanding of myself as having a conflicted citizenship – an in-betweenness status upon which I reflect in Chapter I and II – and which is also reflected in my choice of the buffer zone as a site of study for this thesis. This ambiguity helped me to reflect on the various power relations present in my everyday life and to understand the tactics created by my family and myself. This state of being in-between is still something that I am trying to critically analyse every day. I can see this as another performance and challenge that as a Turkish Cypriot I need to play and encounter, like the time when I found my way to transform those abandoned materials into toys.

The process of writing, exploration and the critical engagement with diverse methods and methodologies from art, architecture and humanities triggered the process of realisation of my impactful experiences of my country’s conflict and politics on my everyday life. Accordingly, I have construed the notion of conflicted citizenship which has been the foundation of this thesis. The persona that I curated at the very beginning of this thesis can be seen as a performance of resistance of my oppressed identity and it reflects the different stages I went through during my pursuit of a normalised identity. This persona was organically created during the writing of this thesis and it resulted from my own exploration of the self and better understanding of the political impact on daily life. As a result of this self-realisation, I become comfortable with discussing and bringing awareness to my own identity and country struggles and this aided the dialectic conversations that are the basis of this thesis. Moreover, sharing these experiences at conferences and openly talking about subjects in this area became a performative and effective tool that influences the audience and problematises their normative perspectives on the power relations in Cyprus. This type of performative approach was

also used in my thesis to iterate that my embodiment in the village as a conflicted citizen and as a TRNC citizen was a type of performance of effective pedagogy. My design research –walking, engagement, talks, activities, focus group discussions – unintentionally established an awareness of the impactful impression and allowed inhabitants to give them the political power in order to express themselves and reflect on their oppressed feelings. The application of performative notion of my self and my research became the main element of the methodological framework that I have established in order to analyse the various power relations within everyday life in the in-between village of Pyla.

It was straightforward to feel the embodiment of disciplinary power through its materialisation in the village through the UN observation towers, Turkish military base at the top of the hill and the UN soldiers. However, through time, the different power relations and their dialectic relationships were revealed. This can be seen in the second chapter after having had a short conversation with the Turkish mayor in the village and it was the *mani* sung by a Turkish Cypriot in the village square that revealed the existence of the different power relations. It was an unpredicted expression about the feeling of oppression, but it was also the moment of resistance towards the power that exists in the strictly organised and disciplined village. That was the first trace that I have witnessed which allowed me to realise that even in the most disciplined and controlled place there is a way to show resistance. This incident motivated me to look for other spatial practices that emerge in resistance to the peace-making and peace-building strategies and the implementation of the UN and the authorities in Pyla. In order to achieve this, I embedded myself into my research context as an engaged researcher firstly by contacting the Turkish Mayor and then, through him, I was introduced to the UN and the Greek Cypriot mayor. Afterwards, I was able to participate in different activities such as bi-communal trips and events and I also helped the mayors and the UN by using my architecture skills to help organise the Pyla bi-communal festivals.

Participating in these events brought new perspectives and new dimensions to my research. At the beginning, I was someone who perceived the village through its material composition. However, after experiencing the everyday life – being part of the social life and political life – and the relationship between the different actors in the village, the hidden forms of disciplinary power were revealed and they allowed me

to realise the unseen resistance power: the resistance performance of the bakery shop, gossip, casinos and the university. By this discovery, I started to question the exceptional quality of the village and its consequences. But how is it possible to preserve and accommodate the resistance power within the disciplinary power? How could I possibly separate them or are these exceptional resistance practices the product of the disciplinary power itself? In order to explore this, I aimed to situate myself within the social space and examine it to further investigate the creation of these exceptional resistance practices and experience them as spatial practices. The experiences that I have gained from the journey to the social space – Chapter II – in the village, reminded me of the tactics that I used to play in my grandma's house – Performance of being visionary – and with the airport police officers – Performance of being a legal state citizen. Consequently, I looked at the UN resolutions and its strategies in order to understand the correlations between the power and the resistance power. Although the UN has managed to keep the characteristic of the village and sustain the peace and its bi-communality, the UN implemented extremely restricted security requirements. Despite these restrictions, the practices of the resistance power allowed me to realise their tactical essence and the impact they have on the daily life in the village. At the same time, these practices occurred as a response to the needs of the inhabitants in the village. They started to appreciate the space and encounter them in an attempt to negotiate with the restrictions. By situating myself and reflecting on the life within the village, this critical spatial practice did not only allow me to investigate the relationship between the different power structures, but it also made me realise and problematize the impact of the UN peace-making and peace-building resolution strategies as I examined the spatial consequences of the resistance power.

In this respect, I regard the UN peace-making and peace-building resolution strategies as exceptional inconsistencies that have been implemented and materialised at different levels in Cyprus starting from the 1960s. Particularly, my in-depth investigation of the model of bi-communal village and spatial configurations (which were caused by the resistance power and by the inhabitants' struggles) revealed the effect of the inconsistency of the UN's operation. The practices of resistance – bakery shop, gossip, mani, casino and the university – can be seen as examples of multiplicities of power that indirectly create a transgressive relationship with the implemented strategy of the UN.

As a result of the dialectic relations between the UN resolution strategies and the spatial resistance power towards those strategies in the village, I have established the concept of conflict transformation through the design intervention Performance of Being State. Although the UN has sought the 'integrity of the buffer zone' by preventing it from 'unauthorised activities' (such as prohibition of direct interaction between the two different ethnic groups), at the same time, it has aimed to unify the village by conducting different events and activities bringing together the two communities, under the strict supervision of the UN. This is one of the inconsistent resolution strategies that the UN has aimed to achieve in the village. However, as a result of these restricted limitations and uncertainties, Pyla inhabitants have responded to these restrictions at different levels. Accordingly, this ambiguity of the UN strategies has been the key essence of the Performance of Being State. This intervention aimed to show the ambiguous effect of the UN mandate system by using the performance of the inhabitants which could express the resistance practice found in the village.

Indeed, I would like to bring attention to the contribution that I have received from some inhabitants of Pyla and the constructive discussions that we have built together. In the end, all the events that I have conducted or contributed to in the village have built up the foundation of this research and of the design intervention. Particularly, the volunteering work that I took part in with the mayors (particularly the Turkish mayor) and the UN helped me to get involved in the village bi-communal activities and, through that, I gained the inhabitants' trust and became part of the community. Consequently, I have been able to get to know the main social actors in order to strengthen my findings.

However, I can identify several missing points in my doctoral research. The most important one has been the lack of participation of Greek Cypriot inhabitants in the design interventions and their missing voice in the discussions that contributed to this thesis. This can be reasoned on grounds of the post-conflict characteristic of Pyla where the UN has also restricted direct interactions between inhabitants in order to keep the conflict in check, and it has therefore been very difficult for me to establish strong relations with the Greek Cypriot inhabitants. While participating and taking part in organising some UN-related events with both communities' authorities has helped me to meet with different social actors in the village, I have also tried to use

different tactics by inviting some of my Greek Cypriot colleagues in order to establish contact with the inhabitants. However, after several attempts and after receiving inhabitants' negative thoughts, I have ceased trying to contact them. Reflecting on this, it might have been more beneficial if I had spent more time in the village and focused more on collaborating with Greek Cypriots through my Greek Cypriot colleagues and thus gaining their trust. Nonetheless, this does not mean that I did not include their opinions as every experience that I had during the bi-communal meetings and short conversations with diverse actors were adopted and reflected on in Chapter II. However, the desired relationship that I wished to establish with some Greek Cypriot social actors did not reach a point where I could ask them to participate in the design intervention. Even though this can be perceived as a negative point – missing gap, it has revealed another critical question about the model of the bi-communal ideal village. The inhabitants – Turkish Cypriots in Pyla – who participated in the design intervention pointed out that the village does not offer enough opportunities for integration. At the same time, Pyla young Greek Cypriots are moving out of the village to other cities and thus Pyla is mainly inhabited by an older generation, with a more conservative attitude towards the bi-communal events.

In addition, the idea of spatial resistance and transformation of space has been organised at different levels and dimensions by various grassroots organisations, individuals and initiatives. However, this thesis did not cover the influences of the dialectic relations between the resistance spatial practices which are created by Pyla inhabitants and other resistance practices that are happening in different cities/villages in Cyprus – such as practices in Nicosia and Famagusta. In this direction, it would surely be useful to examine these practices as they may create certain collective resistance practices.

On the other hand, my critical reflection on the unification-focused resolution strategies for the divided Cyprus (created by the UN, academics and architects) established the unique strength of my thesis. At the beginning of the 1960s, the UN's focus was on searching for suitable unification strategies for divided communities – starting with the UN Resolution 186, 1964. Within this framework, the UN implemented its first humanitarian assistance by initiating peace talks between the two communities. However, after the communities failed to negotiate a strategy, the

ethnically isolated zone was established in order to avoid further killing and suffering of both Turkish and Greek Cypriots. Consequently, as a second approach, the UN implemented different reunification strategies by focusing on socio-economic and urban development which could possibly establish good relations. Following this, the UN aimed to resolve the long-lasting conflict in the island. In addition, the opening of borders and the UN bi-communal negotiations between the communities offered new possibilities and hope for the unification of Cyprus. Consequently, several initiatives and collaborative projects and researches were established by academics, architects and activists in order to design possible scenarios for the bi-communal future of the buffer zone and its abounded cities – Nicosia buffer zone and Famagusta Varosha city. These sorts of collaborations and initiatives between both communities aiming for a common future are indeed essential and critical for establishing strong social relations between divided communities. At the same time, it is an important vision for the future spatial transformation of the cities that contributes towards the improvement of the socio-economical characteristic of the imagined Cyprus. I must stress that these collaborative initiatives and projects have the common idea of designing the future through the collective participation and opinions of citizens. However, in this thesis I have focused on experiencing the everyday life performances of real users and their appreciation and interaction with different power relations. In contrast, the examination of Pyla inhabitants' everyday life and their spatial transformation revealed another side of the solution-based unification strategies. In saying that, the inhabitants' appreciation of the space through resistance practices also exposed an implied idea of unification, created consciously or not, which allowed me to realise how they actually transform the conflict in their own way. Accordingly, these resistance practices targeted those solution-based strategies and tactically transformed them to create their path in the village. So what is the purpose behind implementing peace-building and peace-making strategies if, at the end, they will be transformed by their real users in a different way? In this regard, in this thesis, my aim has not been to offer another conflict solution-based strategy, but to disclose the effects of the strategies as implemented through various documents and to offer a critical reflection on the existing strategies by looking at the spatial appreciation of the resistance powers, such as the resistance practices of Pyla's inhabitants.

Consequently, this thesis does not perceive the Cyprus conflict and its division as a problem; instead, it recognises the conflict and works within its division in order

to understand the hidden political transformations, powers, appreciations and practices which become subordinate to the conflict. This political appreciation and transformation in Cyprus can be understood within Agamben's notion of the 'state of exception', with the remark that this notion should be examined 'not as an historical fact and anomaly belonging to the past, but in some way as the hidden matrix and *nomos*¹⁶ of the political space in which we are living' (Agamben 1998, p.107). Reading the Cyprus conflict, the established ethnically isolated zone and its inhabitants' practices in that village through the lens of Agamben's state of exception allowed me to realise the everyday life performances which exist within the state space. However, as mentioned before, these practices occur in the everyday life, perhaps secretly, maybe sometimes initiated by an individual and perhaps done collectively. In this regard, Agamben also states that a space of the state of exception lies 'between anomy and nomos, between life and law, between auctoritas and potestas' (Agamben 1998, p.110). This concept did not only allow me to reflect on the space produced as a resistance in Pyla, but, at the same time, it helped me realise different resistance practices which I conducted under the umbrella of being an unrecognised state citizen who found the space of exception in the TRNC. Consequently, the appearances of these practices challenge the idea behind the normalisation processes that the UN aimed to achieve and react to those who came up with unification strategies; nonetheless, this should open new visions in the negotiations between the different powers. Hence, this PhD thesis by design has embraced the spaces which were created by the state of exceptions and has aimed not to destroy particular characteristics by working collaboratively within those power relations.

In this regard, the established site-specific performances in this thesis should not be understood as a manifestation for a radical political change within the village; instead, they should be seen as a tool for a collective discussion platform created for the different communities. Therefore, the performances used as a research method and aimed to negotiate with the state space which shaped the village reality in order to find a different way to live in it. On the other hand, these site-specific performances were motivated by the appreciation of the resistance power towards space; they only existed as a response to the needs of inhabitants, as they were not intended to fight directly with the power. The performances aimed to reflect the consequences of the unconscious implementation of power in the village.

These proposed site-specific performances have been conducted at the micro level (within particular groups), similar to the tactical resistance practices in the village.

¹⁶Agamben extends the Schmitt notion of the 'nomos' which is related to the impact of the power relations on the territories: 'Thus, nomos is the immediate form in which the political and social order of a people becomes spatially visible' (Schmitt 2006, p.70)

The performances point out the importance of the form of spatial practices which can be understood as tactical performances and critical consciousness of inhabitant's everyday life, and, at the same time, as authoritarian power performances – within the strategies of the striations. Following this, the established truth and its performances become visible through art of performances and these performances are used against reality to counter the established truth enacted in everyday life. These tactical performances became an essential element in order to communicate and establish relations between the different actors and powers. The transformative performances are called Performance of Being State because they refer to these dialectic ongoing conversations that the resistance practices aim to establish between disciplinary powers. In this regard, with the help of the act of play, resistance power exercises theatrical performances within an established and striated space through reconfiguring and exposing everyday realities in order to make them negotiable. The performances thus use elements of accepted truths, hand gestures and normalised moves to establish their realities and to release oppressed emotions. As a result, the creation of counter narratives during the performance brought another perspective on the notion of bi-communal place that the UN wanted to establish.

The performances that are represented in the last chapter, Performance of Being State, have dual characteristics: real life and fictional encounter narratives. While the realities represented in the performances are derived from everyday life, the transformations performed by the participants are fictitious. These imagined scenarios allowed them to explore alternatives to real life problems. The first performance called Performance of Being State: Growing up separately illustrates the contradiction in the education system whereby its curriculum is supposed to have an impact on the ideal bi-communal quality. At the same time, it exposes physical (material) and performative (non-material) segregations between the two different groups of students. Consequently, the participants performed counter narratives towards this educational reality based on the idea of using 'big powers' against the power. The second play Performance of Being State: Unnecessary Discomfort targeted the discomfort present within the village, which has diverse and conflicted relationships within the ethnic groups. The performance revolves around the topic of mental boundaries which are embedded within the past Cyprus conflict. Performing this reality enabled the participants to reflect on the labelling of spaces by pointing towards different ethnic characteristics, such as the Turkish café vs the Greek café, the Turkish shop vs the Greek shop. Consequently, this reflection illustrated the dimension of the totally different subjectivities that exist in the village. Thus, the unnecessary discomfort remains in all places, but the encounter actions

can be achieved by understanding each other or by forming the space without its ethnicity label.

The Performance of Being State series brought together social actors of different statuses and supported them in order to establish the 'performance' community where they could regularly communicate and share their problems. Furthermore, this thesis has aimed to establish a unique methodological framework which problematizes the conflict resolution strategy in Cyprus. This is formulated by establishing the concept of conflicted citizenship or an in-betweenness status that I reflected on and which revealed the resistance tactical performances of my own self as an illegal state citizen. As a consequence, the idea behind the tactical understanding of myself and the establishment of my own exceptional illegal state citizen status was enacted in this research and it aimed to use these reflective critical practices in conducting the design interventions with participants as they became political actors in their everyday life. And, as a result of this transformation, the participants collaborated with each other and established collective transformations. This then opened up various alternatives by allowing them to reflect on their reality – by not unconsciously accepting it – and by trying out possible scenarios of resistance. The participants within the Performance of Being State managed to establish their encounter narratives but this was just a testing ground where the application of the resistance practices started to create a precedent which might later demand further action from the grassroots or actors who are the only ones able to initiate a viable transformation of the Cyprus puzzle.

As another output of this thesis, the graphic novel book presents alternative possibilities for the inhabitants of Pyla and Cyprus as a whole, and it is inspired by the experiences of the design interventions. The comic drawings reveal the spatial and social phenomena while not exposing the real identities of people, but presenting them in a fictional time and space, anonymously and in respect of the UN's photography restrictions in the village. The graphic novel is a composition of realities which goes beyond the mundane practices in the village to show that other activities are still practised in the limited and surveilled village. And at the same time, by applying Alan Moore's saying 'All comics are political' (Sabin 1993, p.89), the graphic novel not only acts as an antagonist tool to the prescriptive regulations which are produced by the UN, but it also performs as an agent to give

voice to the disguised realities in the village (McAllister, Sewell & Gordon, 2001b).

The use of mixed diverse methods and methodologies (quantitative and qualitative methods) provided me with a comprehensive understanding of the network of power relations, patterns and processes of social practices in the context of Pyla. The application of the transformative and performative embedded research (ethnography, walking, narratives, stories and performances) allowed new discoveries because it reflected the power of the social relationship within the community. In this regard, the centre of the interest became the struggles of diverse hybrid community and their everyday life and the investigation of the materialisation of the power relations. Furthermore, this diverse application of multiple methods also uncovers the multiplicity of different realities within the community and it does not represent this diversity as an anomaly; instead, it embraces and celebrates the differences within it. This multiplicity of realities has been analysed at 2 different levels; at the micro level I investigated individual and community level practices and experiences and at the macro level I tried to understand the larger scale practices, dominant narratives of the conflict and their effects in general on the community. At micro level investigation, I realised that the spatial practices and actions of everyday life of the inhabitants are shaped by external conditions and personal experiences and consequently their practices establish new structures. By saying this, a more complete understanding of the spatial practices in the conflict studies is achieved by integrating the micro and macro effects of power relations in the village.

This research combines quantitative and qualitative methods and also perceives them as an embedded dialectic application, for example by the establishment of the focus group semi-structural discussions and observations within experimental performances. This focus group discussions and interactions with inhabitants of the village gave an opportunity to explore the insights and in-depth discovery of everyday life. This combination of approaches and methodologies helped me to investigate the current peace making and peace building strategies in the village and it opened a platform for academics and authorities to increase the impact in policy realms.

The use of mixed methods research also enhanced the quality, impact, and meaning of the conflict studies in Cyprus. The application of the diverse methodologies such

as critical spatial theories, performative methodologies and situated embedded research methodologies reflects on the issues in the village rather than objectifying and solving them. It does not aim to prove a hypothesis nor prescribe a particular methodology or solution to a problem, but to offer self-reflective thinking that aims to address the problems within the conflict studies. The application of this transformative embedded performative research methodology acknowledges the complexity of the conflicted issues which relates to urban and political social concerns at the scale of micro (individual, community) and macro (social structure, processes and their relationship) level. The application and the process of (transformative embedded performative research together with outputs such as performances, graphic novel, films and drawings) this research within the context of Pyla addresses the spatial political and social practices and requires transformative iterative socio-political design interventions.

This transformative embedded performative spatial research into the in-between village Pyla and the Performance of Being State design interventions establish a new methodological understanding for design interventions that do not target a solution but, by implementing a reflexive and transformative practice, they create resistance practices. In this regard, this approach in this research – research through performances – operates subjectivity and allows transformation. As a result of the performances, the new scenes were proposed by the actors and spectators and they opened up scenes of possibilities in this conflicted village. Furthermore, these performances in the village did not perhaps propose the answer or aimed to find resolution for the conflict. However, these performances as an output illustrate how any particular actor, institution or power could start to consider any type of ordinary elements from the conflicted everyday life and work from it, and accordingly transform these investigations into tactical transformative ideas. These ideas can then take the same of a design tool which, when fully developed, can become a targeted design project. Finally, I argue that focusing on the ordinary and everyday life practices should allow a critical reflection on the previously applied urban development programs and their impact on Pyla and other cities and villages in Cyprus. The application of the mixed method of art and architectural methods can be a transformative tool of resistance in order to reflect on the issues. The findings and outcomes that are presented by this thesis can be used by different powers for a critical reflection on

the role of design in conflict situations.

One of the main contributions of this thesis stands in the unique methodological approach which can be developed further either in the context of Cyprus or in other place which share the conflicted characteristic of Pyla. Adding to this, I consider that my embedded research has brought a critical perspective to conflict studies by integrating tactics from everyday life that I have experienced as a conflicted citizen myself, and which were relevant to the post conflict struggles of Cypriots. This embedded performative element of my research brings together my own experiences with the experiences of the Pyla community and it is seen how these reveal a tension of lived experiences in repressed and oppressed environments. Other researchers may be inspired by my approach to invisible tactics which are established in order to subvert the restrictions imposed by the disciplinary power. Moreover, my thesis brings more understanding to the multiplicity of power which uncovers that resistance spatial practices can be visualised as a form of power when the appropriate tactics are adopted. This draws on the line between power and resistance and I have attempted to convey this line as a dialectic relation whereby the resistance power organises itself and creates social network; in this way, it also indirectly influences the main power and balances the two. Undertaking this research through performances allowed the inhabitants to be liberated and express their struggles and emotions towards the power. This concept can be taken further by other researchers and implemented in order to open up possibilities which may not be visible and challenge the conventional peace building and peacemaking strategies. And finally, particularly within the Cyprus landscape, researchers can take the methodological approach I have created within this thesis and apply it to other cities or villages in Cyprus to test its theories and uncover the power relations as they are found in the resistance practices.

In conclusion, while the UN and TC and GC authorities are trying to establish conflict resolution strategies it is also important re-evaluate binary strategies by assessing and engaging different approaches which could be found from within the ordinary; an approach that consolidates differences and empowers the ordinary from the community, rather than pushing them to adapt top-down interventions. This thesis revealed some of the urban realities in the village that perhaps appear as an outcome and accordingly facilitate the generation of critical architectural spatial

practices that can assist to see invisible realities. Consequently, this thesis proposes the use of design to generate collective spatial structures and accordingly these structures could change their condition of living and practicing their everyday life. This puts an emphasis on the power of the inhabitants' practices as opposed to the inflicted UN practices and strategies, whereby the latter should allow the influence of inhabitants practices as they guide an organic change from a conflicted situation.

On the basis of my transformative performative embedded research and in terms of the outputs, the graphic novel and performances establish new infrastructure for designing and rethinking the conflict resolution strategies in order to allow empowerment and assist diverse individuals in the village. This thesis acknowledges the ongoing Cyprus conflict and thus I have proposed an alternative model of political transformative design practice which is performative and uses performances in order to empower the network of the spatial practices. Moreover, along with the unification-related peace-making and peace-building strategies of the UN and other initiatives, the academics and actors should shift focus from solution-based strategies towards an analysis of everyday life practices. The moment they will start providing opportunities to assist the resistance practices which are already existing within the cities and villages in Cyprus, a more stable conflict solution will be achieved in the long term. Consequently, this will indirectly provide alternatives for the unification and, even if there would be no unification, the different actors will be able to establish stronger bonds and relations between the different ethnic groups.

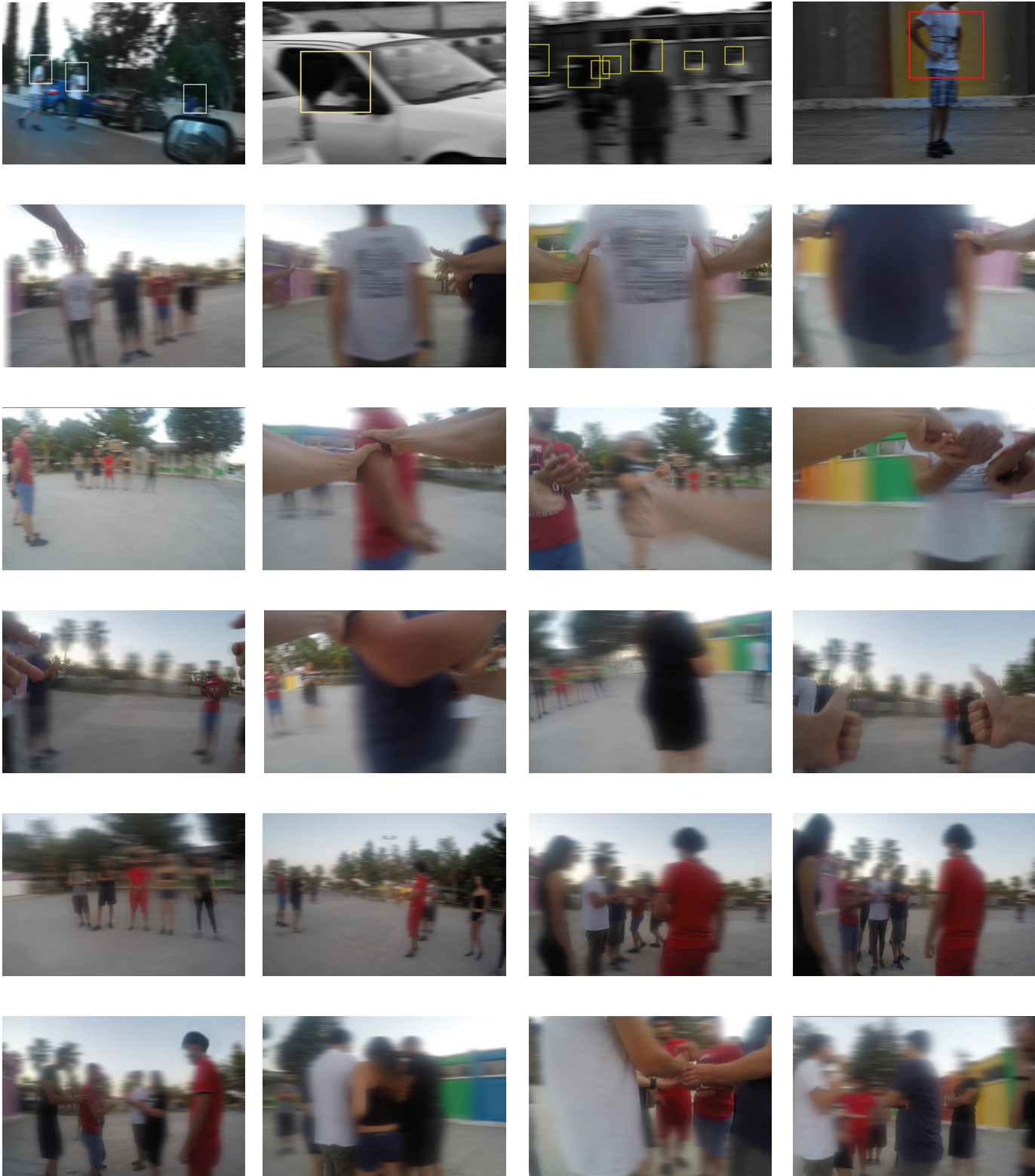
**Transform,
Appreciate,
Look through the everyday practices,
And forget about the solution.**

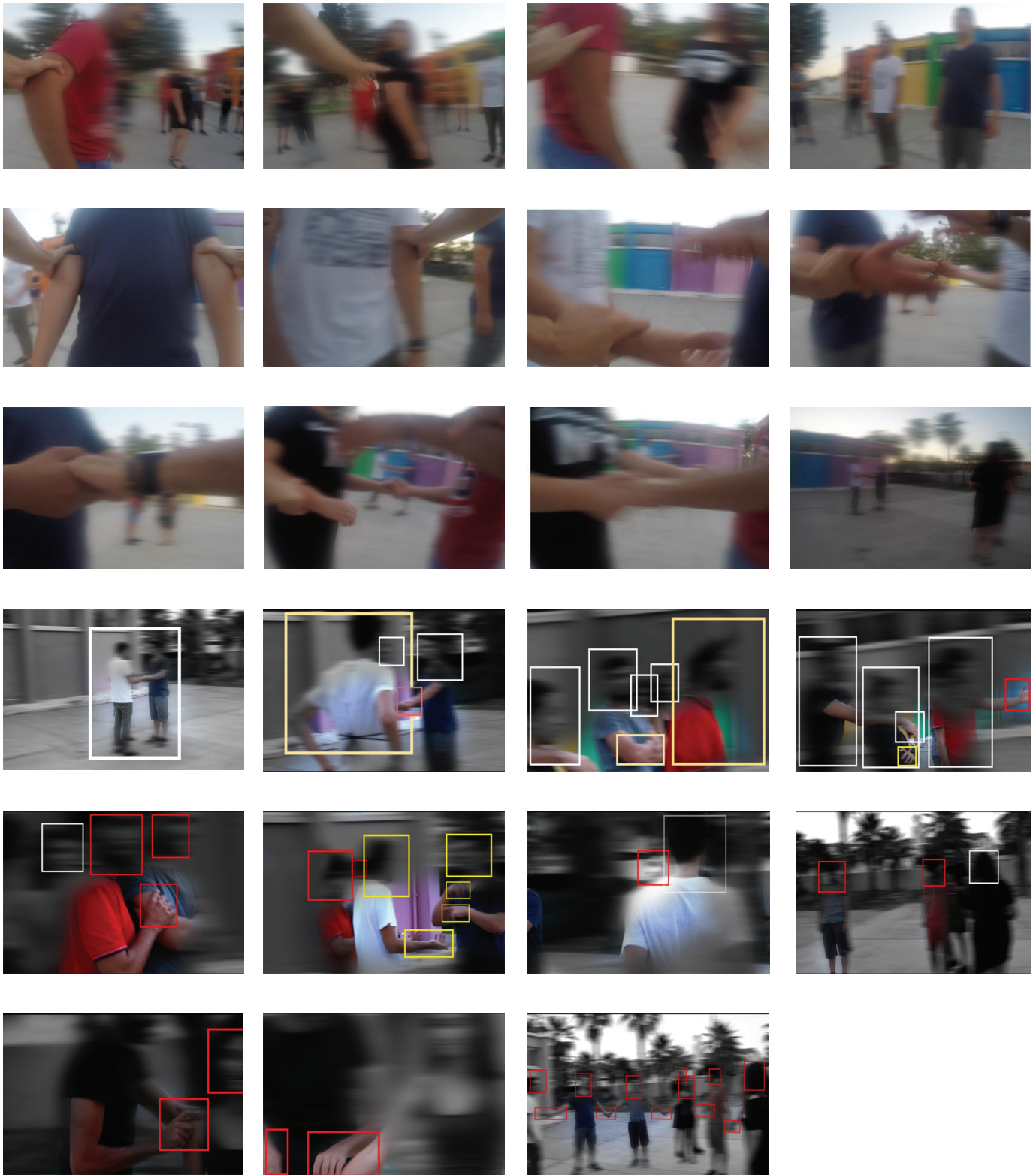
'What is good, is something that comes through innovation. The good does not exist, like that, in an atemporal sky, with people who would be like the Astrologers of the Good, whose job is to determine what is the favourable nature of the stars. The good is defined by us, it is practiced, it is invented. And this is a collective work' (Foucault 1988, p.13).

APPENDIX

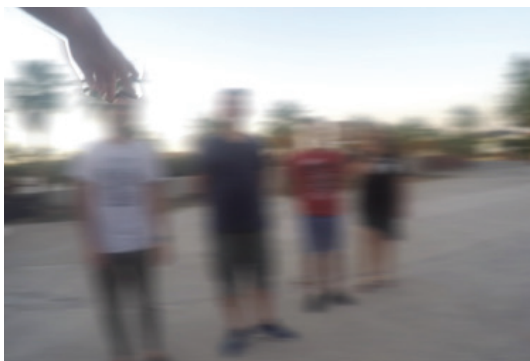
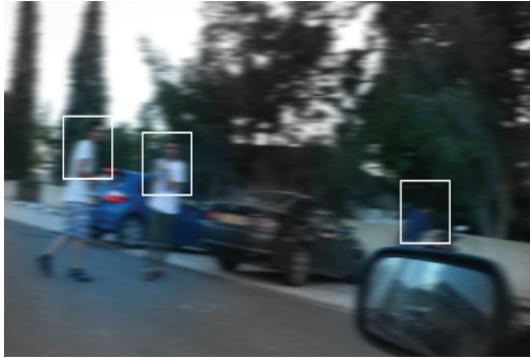
- 10.Full performances of Being State
 - 10.1.'GROWING UP SEPARATELY'
 - 10.2.'UNNECESSARY DISCOMFORT'
 - 10.3.'SPACES FOR NO IDENTITY'

PERFORMANCE OF BEING STATE: GROWING UP SEPERATELY





PERFORMANCE OF REALITY



The focus group moved from the rehearsal space to the another space where they wanted to conduct the actual performance.

CAMERA I, SCENE 1: CAPTURED THE ARRIVAL OF 3 INHABITANTS TO THE PARKING SPACE OF THE TURKISH PRIMARY SCHOOL. THEY ARE TALKING AND SLOWLY MOVING TOWARDS THE SCHOOL YARD. THIS FITS WITHIN THE DAILY ROUTINE OF INHABITANTS.

The discussion had already started and 2 groups began to transgress the space. Reality was silently lying there in the school territory. They stood up on that reality and ready to awaken it.

CAMERA I, SCENE 3: CAPTURES NOT ONLY ONE INHABITANT; THEY ARE A GROUP NOW. THEY ARE NOT ONE OR TWO. NOW THEY ARE 10

After mani, the performace began. The conductor who started to create a reality was confused. He started to talk, but then no body moved. The participant had to take action in order to shape the reality. He had 4 subjects to create his reality

CAMERA II, SCENE 5: ANTAGONIST CAMERA: CAPTURED THE MOVE OF THE PERFORMANCE CONDUCTOR'S HAND AND HIS SILENT VERBAL ORDER.

The participants started arriving at the meeting point. It was like a convoy of cars; it was like a ritual –villagers were watching and trying to make sense of what was going on

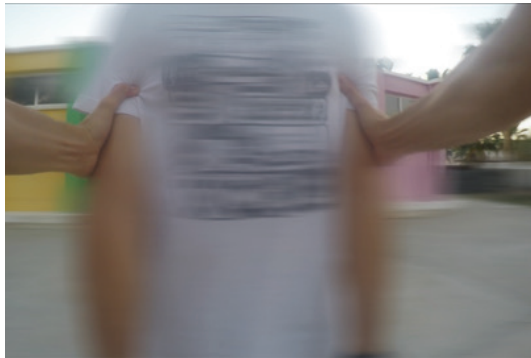
CAMERA I, SCENE 2: CAPTURED A CAR AND AN INHABITANT OF PYLA PASSING BY. HE WAS THEN INVITED BY PARTICIPANTS TO WATCH THE PERFORMANCE. YOU MIGHT WANT TO BE SCEPTICAL ABOUT IT.

A decision has been reached and one of the participants from Group A started. Mani was ready to negotiate with the space.

CAMERA I, SCENE 4: IMMEDIATELY DETECTED THE TRANSCRESSIVE MOVE AND THE POWER OF ANOTHER CAMERA. FROM NOW ON, THIS INDIVIDUAL WILL BE THE KEY POINT TO BE INSPECTED.

The realisation of the performance conductor and his immediate action after an incorrect move. Now the performance started to shape its scene.

CAMERA II, SCENE 6: DETECTED ONE OF THE INHABITANTS AND CAPTURED THE PROCESS OF GRABBING; THE WHITE SUBJECT IS SURRENDERED TO THE PERFORMANCE CONDUCTOR



The first inhabitant was removed from the group and located at another separated point. The subject complained in a whisper: 'You are holding me so tight'. By surrendering his own body, the subject lost himself and keep the rhythm of the performance conductor.

CAMERA II, SCENE 7: CAPTURES THE EMOTIONS OF THE PERFORMANCE CONDUCTOR; HE HOLDS AND MOVES A SUBJECT SO TIGHT; THE CONDUCTOR FEELS AND EXERCISES HIS POWER.

The reality was not yet fully completed by the performance conductor. He was now moving towards the 2 subjects remaining in his group.

CAMERA II, SCENE 9: CAPTURED THE VIEWERS WHO WERE TRYING TO UNDERSTAND THE REALITY. AT THE SAME TIME, THE 2 REMAINING GROUP MEMBERS OF THE CONDUCTOR WERE VISIBLE. (LEFT SIDE)

Now, Group B was created as well. The two groups were facing each other; group A on one side and group B on the other side.

CAMERA II, SCENE 11: CAPTURED SIGNS THAT THE PERFORMANCE CONDUCTOR ESTABLISHED ON HIS GROUP B MEMBERS. THAT IS THE PERFORMANCE OF READING A BOOK AND USING A PEN WHICH ILLUSTRATES THE SCHOOL-AGED CHILDREN.

The conductor went back and grabbed another subject and situated him next to the previous one. The two of them are standing side by side now. Group A was created.

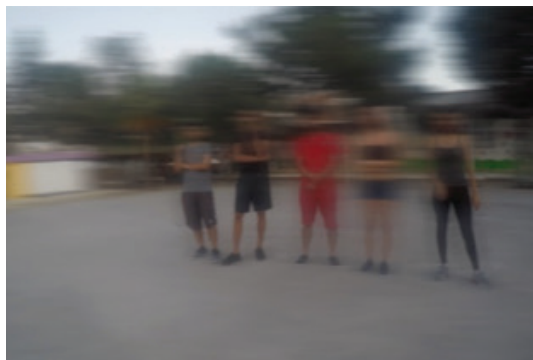
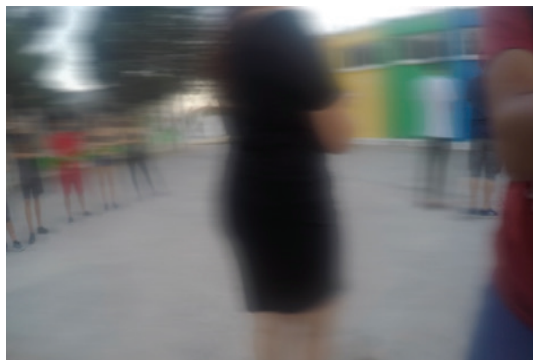
CAMERA II, SCENE 8: CAPTURED THE CHANGES IN THE ATTITUDE OF THE PERFORMANCE CONDUCTOR; MORE SOFT AND POLITE. TWO SUBJECTS WERE JUST STAYING TOGETHER IN A SPACE. THERE WAS NO PERFORMANCE GOING ON BETWEEN THEM. [WHO ARE THEY?]

In the same way that the conductor created reality with the first 2 subjects, he started to create now with the last 2 subjects.

CAMERA II, SCENE 10: CAPTURED THE MOVEMENT OF THE THIRD GROUP MEMBER. BEHIND HIS SILHOUETTE, TWO GROUP MEMBERS ARE LOOKING TOWARDS THEM

Immediately, the performance conductor went back to group A and repeated the same gesture – the established scenario of reading.

CAMERA II, SCENE 12: CAPTURED THE LAST PARTICIPANTS WHO WERE SHAPED BY THE PERFORMANCE CONDUCTOR.



‘Performance of being State: growing up separately’ reality was almost completed by the performance conductor.

CAMERA II, SCENE 13: CAPTURED THE OVERALL COMPOSITION OF THE PERFORMANCE THAT THE CONDUCTOR HAD CREATED. GROUPS A AND B WERE READING BOOKS WHILE FACING EACH OTHER. PAY ATTENTION TO DETAILS: THE CONDUCTOR’S FINGER WAS WAVING THE SIGN OF ‘NO NO’ WHICH MEANT SOMETHING WAS WRONG.

The perofrmance conductor went to group B and repeated the previous move.

CAMERA II, SCENE 15: CAPTURED THE PROCESS OF TURNING A SUBJECT WITH HIS BACK TO GROUP A. THE SCENE ALSO CAPTURES THE PERCEIVERS (LEFT SIDE) AND THE FACED BACK GROUP (RIGHT SIDE).

Now, Group B was ready to transform the reality. The two groups were facing each other; group A on one side and group B on the other side.

CAMERA II, SCENE 17: CAPTURED THE MOVEMENT OF THE REALITY PERFORMANCE CONDUCTOR. THAT WAS THE END OF THE REALITY PERFORMANCE AND IT NOW WAS READY FOR THE TRANSFORMATION.

Suddenly, the antagonist conductor went back to the group A and started to make some alterations. It was not a complete reality.

CAMERA II, SCENE 14: CAPTURED THE MOVEMENT OF THE PERFORMANCE CONDUCTOR AS HE REVERSED THE POSITION OF GROUP A – NOW, THEY WERE NOT LOOKING TOWARDS GROUP B ANYMORE. NO VISUAL CONTACT BETWEEN THE 2 GROUPS.

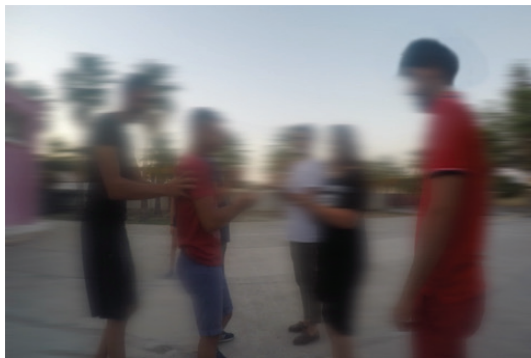
The performance conductor completed the reversing process and revised the reality he created.

CAMERA II, SCENE 16: CAPTURED THE CONFIRMATION SIGN OF THE PEROFRMANCE CONDUCTOR (THUMBS UP). THE SCENE EXPLICITLY DISPLAYED THE REALITY OF THE TWO PRIMARY SCHOOLS’ SITUATION AND THE EDUCATION IN PYLA.

After evaluating the performance reality, the second group started to discuss how to create counter narrative scenario towards the created scene

CAMERA II, SCENE 18: THE SCENES ARE STILL CAPTURED FROM THE EYES OF THE REALITY PERFORMANCE CONDUCTOR. THE SCENE DISPLAYS THE EVALUATION AND DECISION MAKING OF THE ENCOUNTER NARRATIVE GROUP (RIGHT SIDE). ON THE LEFT SIDE, TWO STUDENTS (GROUP B) WERE INSPECTING THE DISCUSSIONS.

PERFORMANCE OF IMAGINARY REALITY



A decision had been reached and, as a group, they started to shape the reality. The encounter narrators decided to act as Teachers – the ones who should change the reality.

CAMERA II, SCENE 19: CAPTURED THE GROUP WHICH PLAYED THE COUNTER BEHAVIOUR. AT FIRST, THEY MOVED THE SUBJECTS FROM GROUP A AND GROUP B TO FACE EACH OTHER.

Now, the encounter narrator positioned a subject from group A next to the last subject of group B. New groups were now created.

CAMERA II, SCENE 21: CAPTURED SUBJECTS IN A DIFFERENT ORDER. WHILE THE ETHNICITY GROUPS WERE APPARENTLY MIXED, THEY WERE STILL FACING EACH OTHER IN THE SENSE THAT NO BOND WAS ESTABLISHED BETWEEN MEMBERS OF GROUP A WITH MEMBERS FROM GROUP B.

The encounter narrators created a space of shared studying and learning.

CAMERA II, SCENE 23: THE SCENE OPENED UP AND ALLOWED TO READ THE MOVEMENTS. NOW THEY WERE NOT ONLY LOOKING TOWARDS EACH OTHER. NOW SCENE CAPTURED HANDS WHICH REPRESENTED BOOKS, PENCILS; AND THOSE HANDS WERE IN A CIRCLE IN THE MIDDLE. ONE HELPED ANOTHER.

Then, one encounter narrator moved one subject from group B (representing an ethnic group) and located him next to the subjects from group A.

CAMERA II, SCENE 20: CAPTURED THE SWAPPING ACTION OF AN ENCOUNTER NARRATOR. NOW THE SCENE REPRESENTS THE BROKEN BALANCE; ONE SUBJECT FROM ONE ETHNIC GROUP MOVED TO THE ANOTHER ONE.

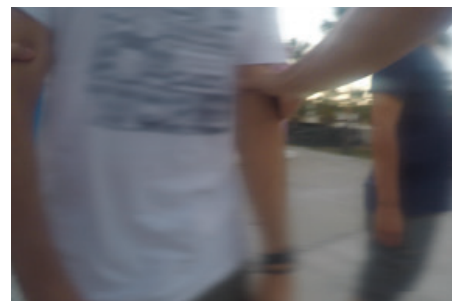
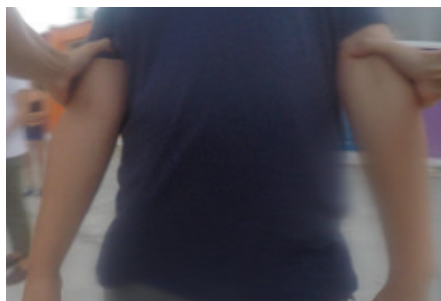
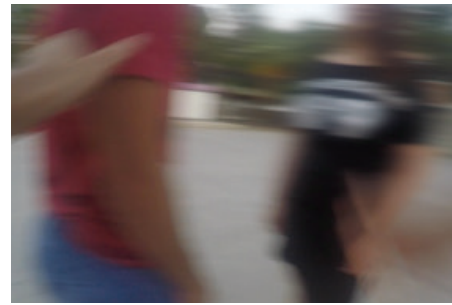
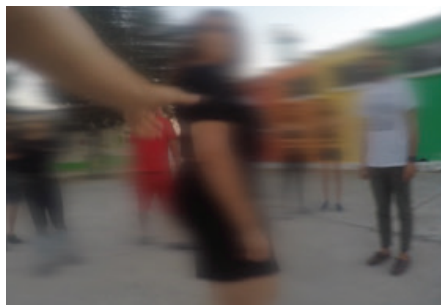
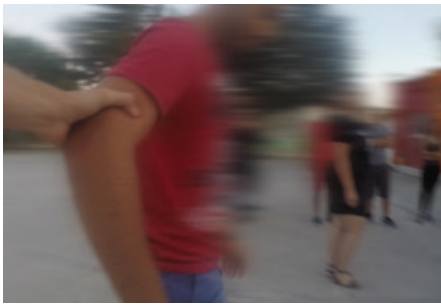
It was difficult to understand what was going on there. The encounter narrators were still shaping the scene in order to finalise and expose the transformation.

CAMERA II, SCENE 22: THE MOVEMENTS WERE BLOCKED BY THE NARRATORS' BODIES; THE TRANSFORMATION OF REALITY BECAME OBSCURE. THE SCENE ALSO CAPTURED THE THIRD NARRATOR WHO WAS INVOLVED IN THE PERFORMANCE.

After the creation of the counter narrative, the focus group started to question the created scene, which appeared to have failed in real life. Then, they decided to repeat the reality and the counter narrative.

CAMERA II, SCENE 24: CAPTURED A FEW MINUTES AFTER THE ENCOUNTER NARRATIVE PERFORMANCE.

PERFORMANCE OF SECOND ATTEMPT AT REALITY



Once again, the reality repeated itself as it constantly happens in the village. While the performance reality could have been the same, it has now been changed by situating the subjects face to face, rather than arranging them side by side based on their ethnicity.

CAMERA II, SCENES 25, 26, 27: GRADUALLY CAPTURED THE MOVEMENTS OF SEPARATING AND GRABBING ONE SUBJECT'S HAND; THEN, HE WAS BROUGHT BACK TO WHERE HE BELONGED. THIS IS IMMEDIATELY REPEATED WITH THE SECOND SUBJECT. NOW, THESE TWO WERE FACING EACH OTHER, AS ARRANGED BY THE ANTAGONIST REALITY CONDUCTOR.

The performance conductor started to whisper by himself. The reality conductor said: 'Now, time for these two'. The conductor started to see these two school students as a subject, as the element of the performance – these two. He knew what he had to do without reflecting or thinking – the unconscious movement of power.

CAMERA II, SCENES 28, 29, 30: CAPTURED THE SAME PROCESS OF ALLOCATING THE SUBJECTS; SIMILAR TO THE PREVIOUS SCENES – SIDE BY SIDE.



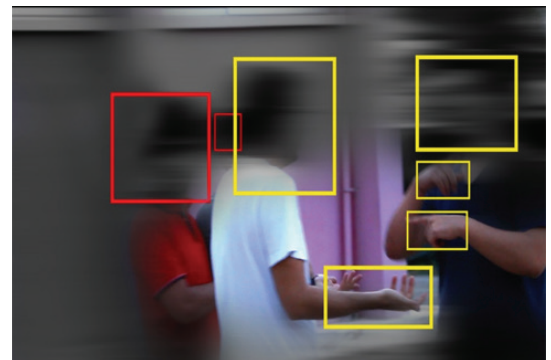
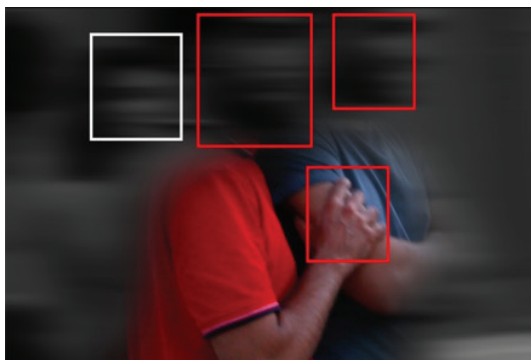
This was slightly different than the first performance reality performance. Now, the antagonist performance conductor, instead of using the acts of the writing, reading and studying, he chose the acts of dancing and playing activities in the school environment by the holding of hands between students.

CAMERA II, SCENES 31,32, 33: SCENE 31 CAPTURED THE FIRST MOVEMENT OF THE PERFORMANCE CONDUCTOR. HE GRABBED ONE HAND OF A SUBJECT AND THEN ANOTHER SUBJECT'S HAND AND CONNECTED THEM. AFTER THAT, HE REPEATED THIS BY CONNECTING THE OTHER 2 HANDS – THE PROCESS WAS NOW COMPLETED. IN THE LAST SCENE, THE MOVED THE HANDS TO SIMULATE THE ACTION OF PLAYING. IN THE BACKGROUND OF SCENES 32 AND 33, OTHER SUBJECTS WERE VISIBLE – FACING EACH OTHER, BUT WITHOUT ANY INTERACTION.

Perhaps the antagonist conductor became aware of the existence of Camera I, or perhaps he didn't. However, the performance didn't stop, it continued. Maybe the conductor was aware of this inspection and he just wanted to continue to play the reality in order to raise awareness about issues present in the village – or maybe he just acted like in his everyday life and completely ignored the surveillance.

CAMERA II, SCENES 34, 35,36: CAPTURED THE PROCESS OF CHANGE IN THE SECOND GROUP - SCENES 34 AND 35. ON THE BACKGROUND OF SCENES 34 AND 35, THE FIRST GROUP IS CAPTURED WHILE PLAYING. SCENE 36 CAPTURED THE FINAL SCENE OF THE REALITY.

PERFORMANCE OF SECOND ATTEMPT IMAGINARY REALITY



A camera I scene showed up again. Actually, it was constantly watching, but just from time to time it appeared – similar to the everyday life in Pyla – there is a constant surveillance character. Let it watch

CAMERA I, SCENE 37: DETECTED ANOTHER REALITY AND TRANSGRESSION. AGAIN, WHAT ARE THEY DOING? WHAT IS THE PURPOSE OF THIS?

The camera is set again on the encounter narrative conductors. It surveys the conductors who are analysing the reality before taking action.

CAMERA I, SCENE 39: DETECTED THE PERFORMANCE PLAYERS AS POTENTIAL RISKS. THE LEADING SUBJECT APPEARS TO BE MORE DANGEROUS THAN THE OTHERS (RIGHT YELLOW FRAME).

One of the counter narrators took action and picked one of his group members in order to visualise the narrative which had discussed.

CAMERA I, SCENE 41: DETECTED THE ANTAGONIST AND HIS MOVES. THE HIGH RISK IS SURVEYED.

The surveillance power is constantly watching and detecting. That's the performance the we all must play.

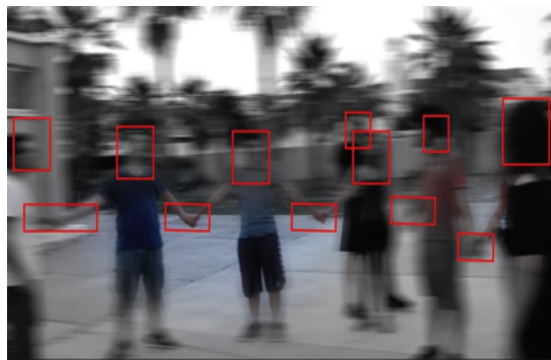
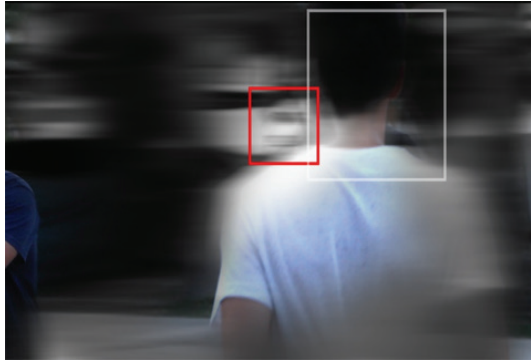
CAMERA I, SCENE 38: ZOOMED IN AND DETECTED VARIOUS SUBJECTS AND THE LEVEL OF POTENTIAL CONFLICT RISKS. YELLOW FRAME: THE ONE WHO WAS CAUSING THIS. WHITE FRAMES: OTHER TWO SUBJECTS PLAYING TOGETHER. FINALLY, ORANGE FRAME: THE MOVEMENT OF PLAYING BETWEEN SUBJECTS OF THE SAME COMMUNITY.

After a quick analysis, they started to discuss how to implement the new counter narrative to the reality.

CAMERA I, SCENE 40: CAPTURED DIALOGUE AND RELATED GESTURES. THE RED FRAME DETECTED AN ANTAGONIST MOVE AND THE YELLOW FRAME WAS SEEN AS A POTENTIAL RISK. PAY ATTENTION TO THE DETAILS.

The narrator moved that counter narrator (small red frame – representing a manager of education) next to Group A. (the ones who displayed part of the reality)

CAMERA I, SCENE 42: CAPTURED THE BREAK IN THE PLAYING OF THE SUBJECTS IN THE YELLOW FRAMES – THEY BROKE THE RULES – THEY STARTED TALKING ABOUT WHAT COULD POSSIBLY HAPPEN NEXT.



Another narrator came and placed the counter narrator on the other side of Group A. Now, this manager was situated somewhere in-between of group A and B.

CAMERA I, SCENE 43: CAPTURED THE CREATOR OF THE REALITY – HE WAS LOOKING TOWARDS THE ENCOUNTER NARRATIVE (WHITE BOX). THE RED FRAME EXPOSES THE MANAGER.

The same movement was repeated within group B. The narrator brought a new member from his group and located him next to Group B (on the side towards group A).

CAMERA I, SCENE 44: CAPTURED ANOTHER NEW FACE (BIG RED FRAME ON THE RIGHT SIDE). AT THE SAME TIME, IT DETECTED THE HANDS WHICH WERE LOCATING THE NEW INDIVIDUAL (RED SMALL FRAMES).

Adding to the last 2 counter narrators brought into the scene (the managers of education), another one was located in the middle of the groups.

CAMERA I, SCENE 45: CAPTURED ANOTHER TRANSGRESS MOVEMENT. FOR HOW LONG CAN THIS LAST? ...

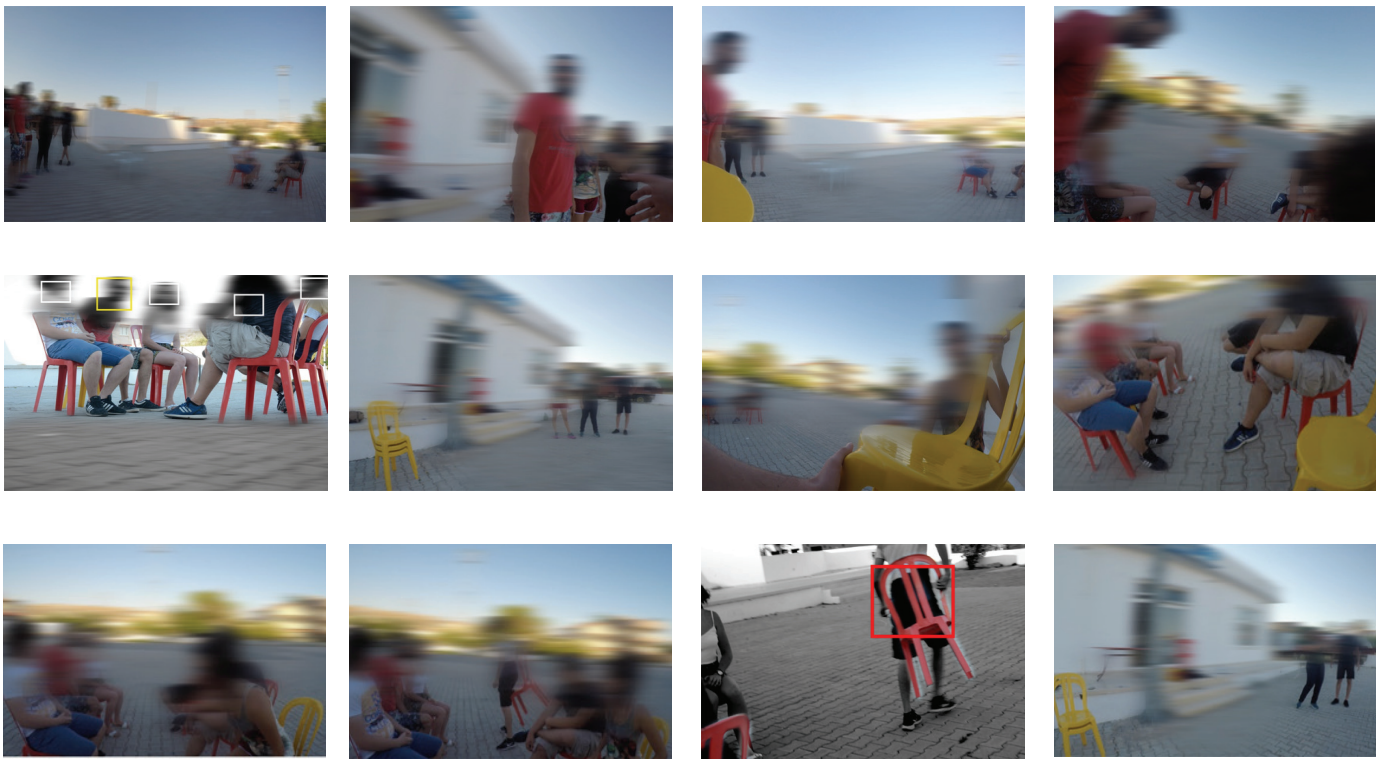
The narrative conductor connected the hand of the latest narrator with the hand of one of the managers. He did the same with the subject situated in the middle and the other manager

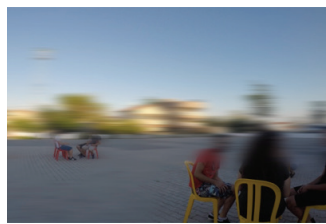
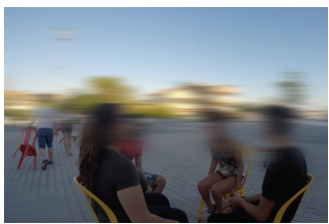
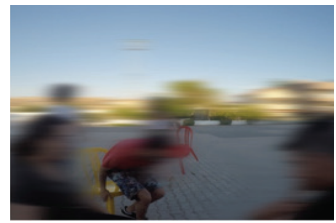
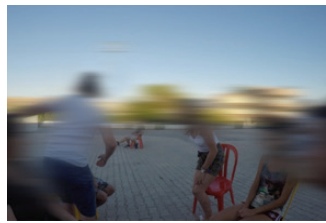
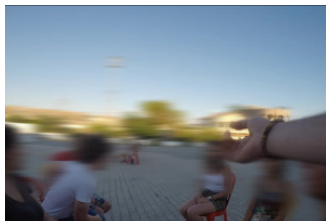
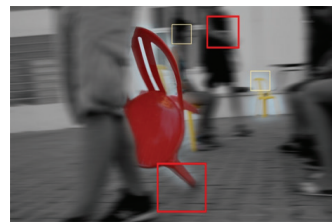
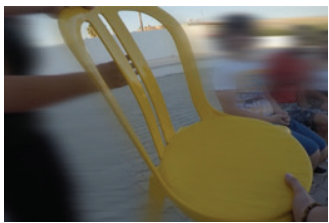
CAMERA I, SCENE 46: CAPTURED A PHYSICAL INTERACTION CREATED BY THE COUNTER NARRATOR. LINKING THE HANDS OF TWO ACTORS. THE QUESTION ARISING: WHO IS THAT PERSON IN THE MIDDLE?

That actor was the mediator – the UN in the village. This caused everyone to connect to each other by holding hands. The scene was completed by simulating a dancing activity as a community – in a circle.

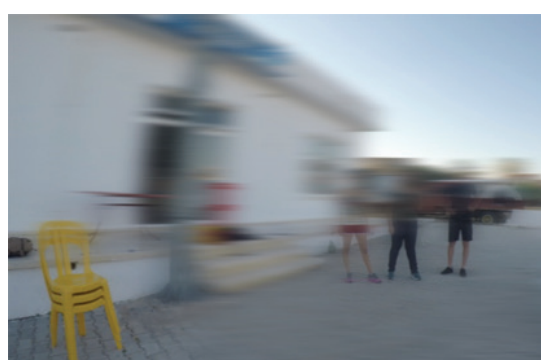
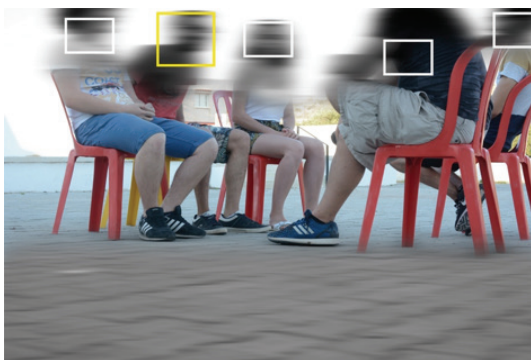
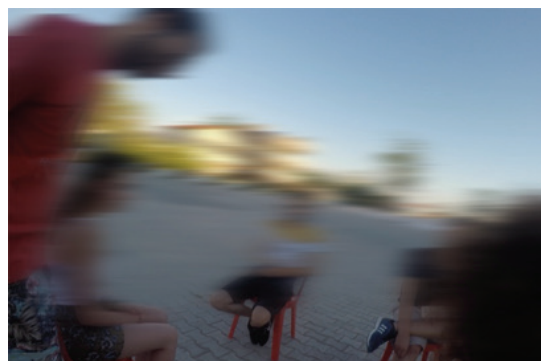
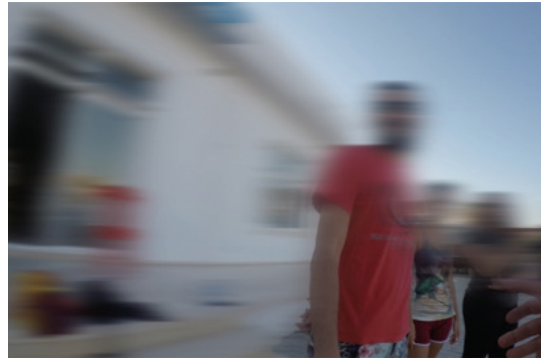
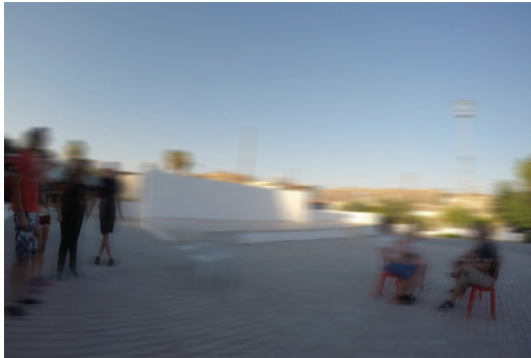
CAMERA I, SCENE 47: DETECTED THE COLLECTIVE ACTIVITY AND THE LINKS BETWEEN THE PLAYERS.

PERFORMANCE OF BEING STATE: UNNECESSARY DISCOMFORT





PERFORMANCE OF REALITY



The antagonist performance conductor already established a scene of gathering

CAMERA II, SCENE 1: CAPTURED TWO DIFFERENT GROUPS. ONE ON THE RIGHT SIDE – GROUP A (4 SUBJECTS), AND ONE ON THE LEFT SIDE. NOTE: GROUP A (SEATING) ARE REPRESENTED BY THE RED COLOUR CHAIRS.

The antagonist performance conductor moved towards the group who was standing up (GroupB=4subjects)

CAMERA II, SCENE 2: CAPTURED THE MOMENT OF GRABBING. THE ANTAGONIST PERFORMANCE CONDUCTOR STARTED TO SHAPE THE REALITY. NOTE: THERE ARE RED COLOURED CHAIRS AVAILABLE IN THE BACKGROUND

After grabbing one player from group B, the performance conductor handed a chair to him. Then together they started to move.

CAMERA II, SCENE 3: CAPTURED THE PROCESS OF MOVEMENT TOWARDS THE SEATED GROUP. NOTE: THE CHAIR IS NOT THE SAME COLOUR AS THE SEATED GROUP HAD. IT'S YELLOW.

They arrived in the middle of Group A. The conductor placed the chair within the circle created by group A. In this way, the subject was seated as part of the group.

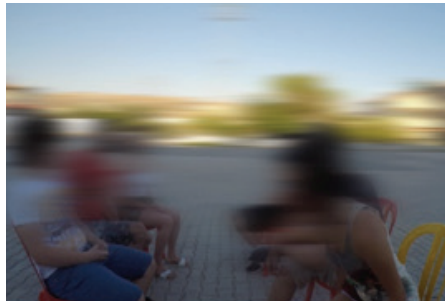
CAMERA II, SCENE 4: CAPTURED THE MOVEMENT OF THE SITTING AND THE ENTIRE GROUP A.

A transgress movement was captured by Camera I. This was the space for the red chairs.

CAMERA I, SCENE 5: CAPTURED THE RED COLOURED CHAIRS AND NEW ONLY YELLOW CHAIR. THE NEW FOCUS IS THE YELLOW COLOUR. CONSTANT SURVEILLANCE IS NEEDED.

The antagonist conductor moved back to the standing group to prepare his next move.

CAMERA II, SCENE 6: CAPTURED 3 REMAINING YELLOW CHAIRS AND 3 REMAINING SUBJECTS.



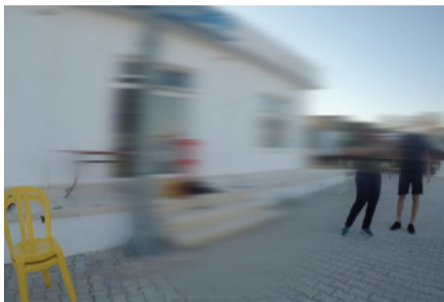
The conductor picked another subject and repeated the same movement; helped the subject to take one yellow chair and headed together towards the seated group. The performance conductor brought the new yellow chair into Group A. Scene 9 captures 4 red chairs and 2 yellow one as forming one group. However, at Scene 10, one red chair started to leave the group. What is going on?

CAMERA II, SCENE 7,8,9: CAPTURED ANOTHER YELLOW CHAIR AND THE SUBJECT. IN THE BACKGROUND THE SEATED GROUP WAS VISIBLE.



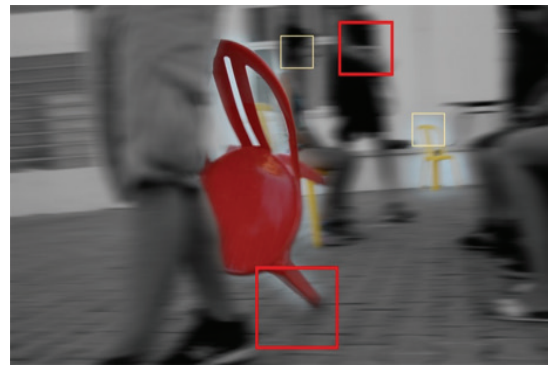
At the conductor's instructions, the subject seated on the red chair had to leave from the seated group.

CAMERA 1, SCENE 10: CAPTURED A SUBJECT AND A MOVEMENT OF ANGER – DISCOMFORT CAN BE DETECTED. IS THIS SOMETHING THAT I EXPECTED?



Again, the antagonist went back to group B. Now there are only two yellow chairs left and 2 subjects. He picked one chair and one subject and headed to the mixed seated group. He placed the chair and ordered the subject to sit within the group.

CAMERA II, SCENE 11: CAPTURED ANOTHER YELLOW CHAIR AND THE SUBJECT. IN THE BACKGROUND THE SEATED GROUP WAS VISIBLE.

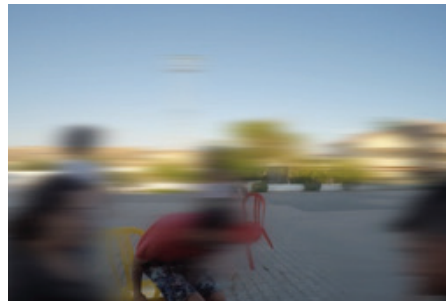
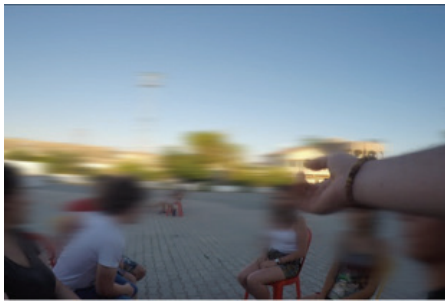


The movement of the antagonist conductor was unconsciously inspected by Camera I.

CAMERA I, SCENE 12: WHAT WAS THE SUBJECT DOING? SUDDENLY, THE SUBJECT GOT THE CHAIR AND HIT IT TO THE GROUND. TRANSGRESS MOVES WERE DETECTED – RED BOXES

Immediately after the antagonist placed the 3rd yellow chair, he ordered a red chair subject to move away from the group.

CAMERA I, SCENE 13: CAPTURED THE MOVEMENT OF A SUBJECT WITH A RED CHAIR. ON THE BACKGROUND, THE MAIN ANTAGONIST CONDUCTOR WAS DETECTED.



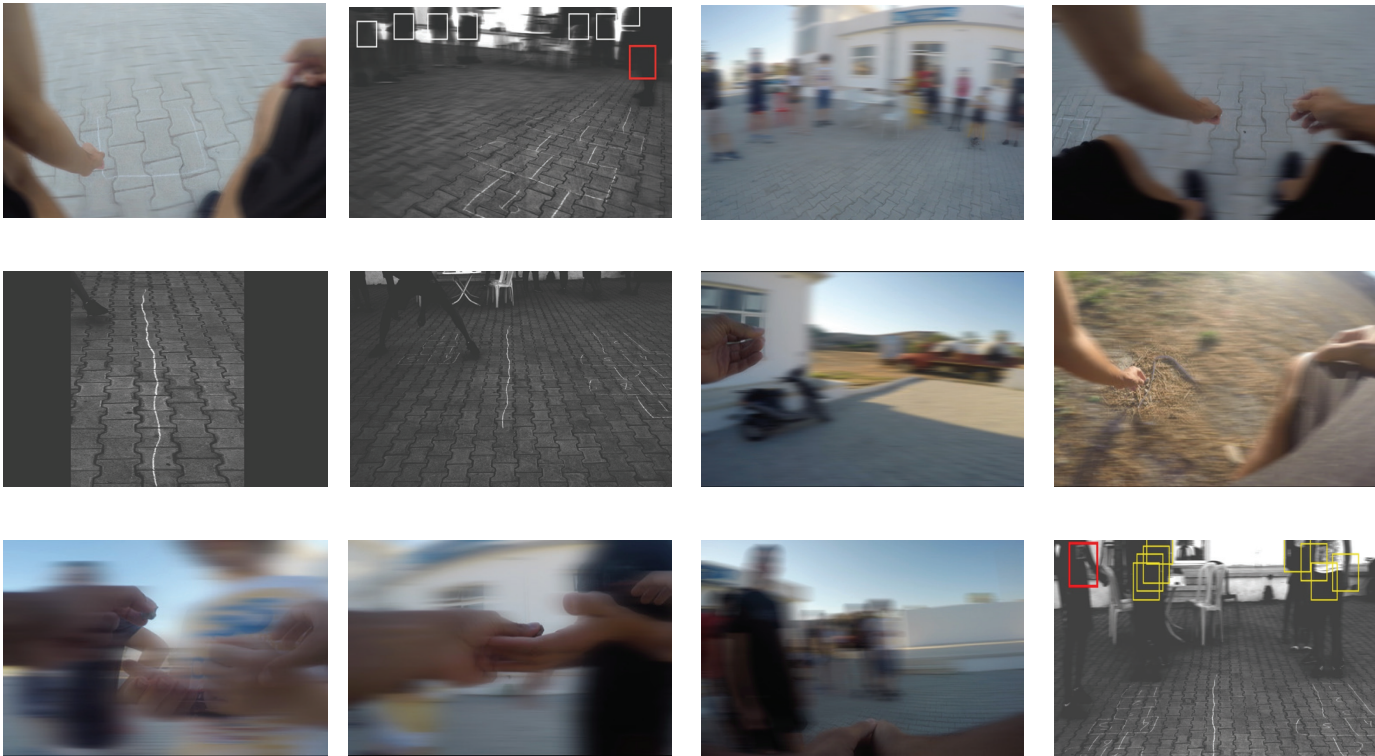
Finally, the antagonist went back for the last chair and the last subject. As expected by now, the antagonist conductor brought the last subject within the first seated group. Immediately, the last 2 red chair subjects were instructed to stand up and move away

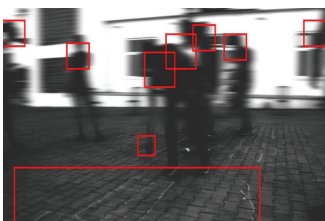
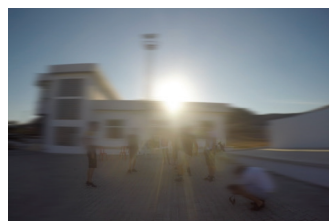
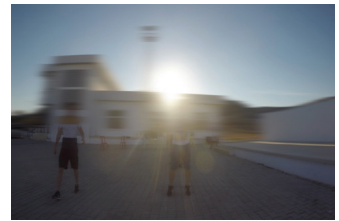
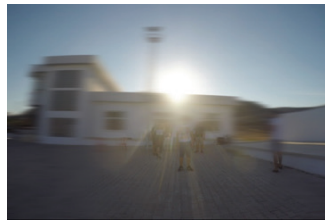
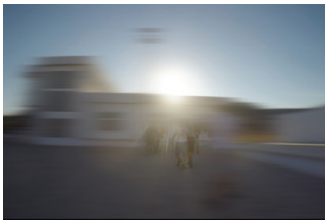
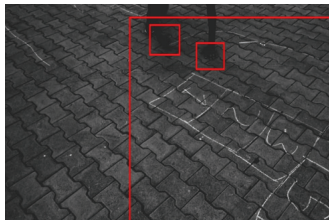
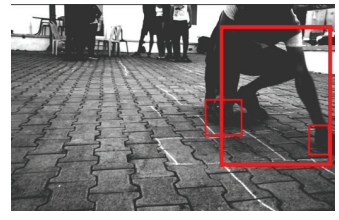
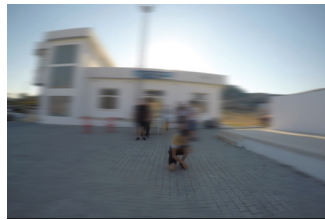
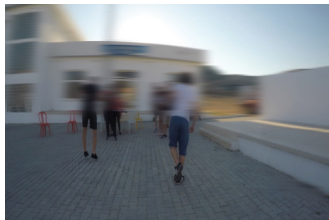
CAMERA II, SCENE 14: CAPTURED FIRSTLY – THE SUBJECT AND YELLOW CHAIR; SECONDLY – THE SEATED GROUP; THIRDLY – ANOTHER CREATED GROUP SEATED FAR AWAY

Here it was, the performance conductor almost completed his reality. From this moment, the seated group consisted solely of yellow chairs. The main question was: where did the red chair subject move? Where were they located by the performance conductor? Did they actually leave the space? This was the final scene captured by the performance conductor – the reality of the unnecessary discomfort was played.

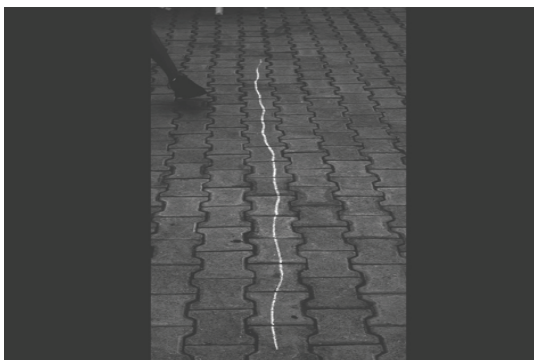
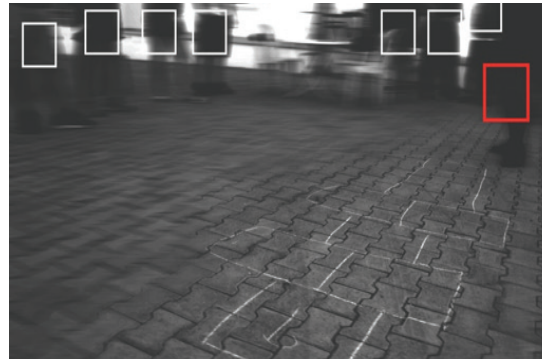
CAMERA II, SCENE 15: CAPTURED 2 SUBJECTS WHO WERE DRAGGING THEIR RED CHAIRS. CAMERA I, SCENE 16: CAPTURED THE NEW SEATED GROUP – FORMED OF RED CHAIRS. HOWEVER, THEY ARE ACTUALLY THE ORIGINAL GROUP A. 2 SUBJECTS ALREADY SEATED AND THE OTHER 2 ON THE WAY. NO TRANSGRESSION IS DETECTED. CAMERA II, SCENE 17: CAPTURED 2 DIFFERENT SEATED GROUPS FAR AWAY FROM EACH OTHER. RED CHAIRS OPPOSED TO YELLOW CHAIRS.

PERFORMANCE OF BEING STATE: SPACES FOR NO IDENTITY





PERFORMANCE OF REALITY



The antagonist performance conductor from Group A after singing the mani, grabbed a chalk and knelt down and started to establish the reality.

CAMERA II, SCENE 1: CAPTURED THE MOVEMENT OF THE PERFORMANCE CONDUCTOR AND HIS ACT OF DRAWING ON THE FLOOR.

The performance conductor completed drawing the performance and moved in the centre and looked at the two separated groups that were established in advance.

CAMERA II, SCENE 3: CAPTURED THE MOVEMENT OF THE PERFORMANCE CONDUCTOR AND THE TWO DIFFERENT GROUPS THAT HE SET UP PREVIOUSLY. THIS REPRESENTS THE DIVERSE ETHNIC GROUPS IN THE VILLAGE

His movement finished and the result was this line. It was not representing a performamnce pattern. It was just a line; from one point to another point, the line had 0.7mm thickness (chalk thickness) and it was around 2m long. This does not make sense, what is this line for? Does it show a path, a direction, a territory, separation, one side or another side? Or again, was it a performance?

CAMERA I, SCENE 5: CAPTURED THE LINE DRAWN BY THE CONDUCTOR. IT IS VISIBLE; IT HAS AN EFFECT IN THE SPACE.

Another movement of transgression is captured by Camera I; the stratification is in process within the striated and controlled space.

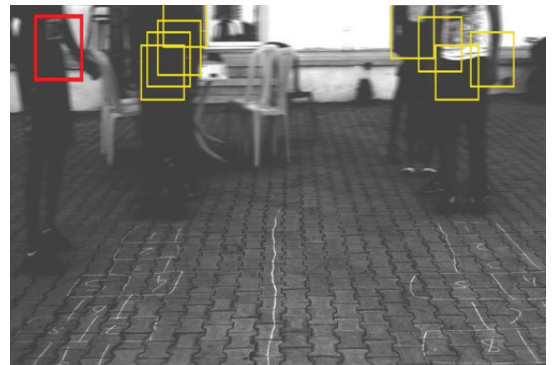
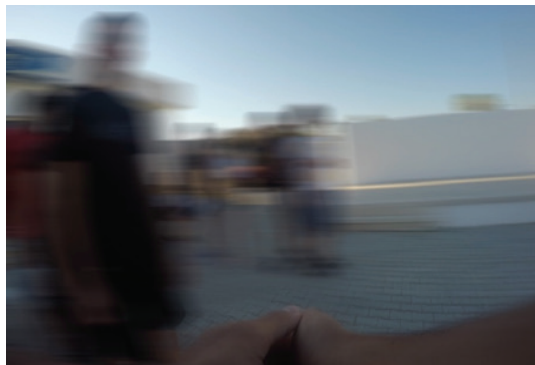
CAMERA I, SCENE 2: THE ACT WAS A CHILDISH PERFORMANCE THAT THE PERFORMANCE CONDUCTOR USED TO PLAY. IT WAS JUST

Again the performance conductor knelt down and started to draw. What was it? The childish play had already been drawn so why did he make this move?

CAMERA II, SCENE 4: CAPTURED A PART OF THE PREVIOUS DRAWN PERFORMANCE PATTERN AND ANOTHER ATTEMPT AT DRAWING.

It makes sense now, yes indeed it was a line which had 0.7mm thickness and it was 2m long. The line was the justification – it was justifying the categories and the groups. It helps to keep the order and unity. Right?

CAMERA I, SCENE 6: CAPTURED THE MEANING OF THE DRAWN LINE AND THE DRAWING PROCESS OF 'ANOTHER' PLAYGROUND.



After completing the two different play backgrounds, the performance conductor left the performance space for a minute and went to one side of the building. Then he knelt down to the soil and grabbed two small stones.

CAMERA II, SCENES 7: GATHERING THE TOOLS FROM THE EXISTING ENVIRONMENT TO CREATE THE SCENARIO

After giving each group one small stone, the performance conductor allocated each diverse ethnic group into the already categorised playground.

CAMERA II, SCENE 9: CAPTURED THE SEPARATION AND THE CATEGORISATION OF THE TWO GROUPS. (GROUP I ON THE LEFT AND GROUP II ON THE RIGHT)

The performance conductor directed the different group subjects regarding their roles. The groups then started to play and talk within the different playgrounds. One group to one side, and the other group to the other side of the line.

CAMERA II, SCENE 11: CAPTURED THE VIEW POINT FROM THE PERFORMANCE CONDUCTOR. CONDUCTOR WAS WATCHING THE CREATED SCENE. THE MOVEMENT OF JUMPING AND PLAYING WAS CAPTURED BY THE CAMERA.

Then the reality performance conductor turned back to the performance space with those 2 small stones that he grabbed and in Scene 8 he went next to the first group (representing Greek Cypriots). He opened a subject's hand and gave a stone him and then performance conductor repeated the same with second group (representing Turkish Cypriots).

CAMERA II, PERFORMANCE III, SCENES 8: NOW, THE DIFFERENT GROUPS HAVE THE TOOLS.

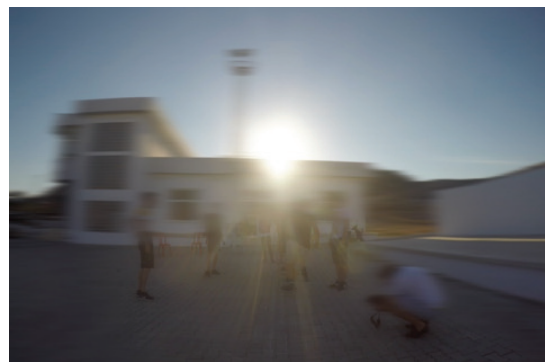
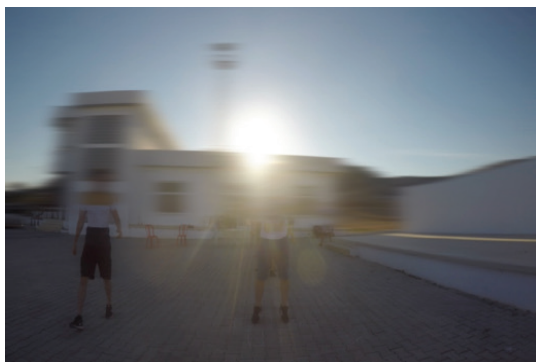
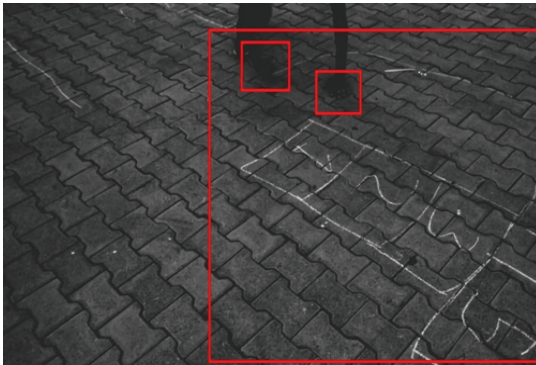
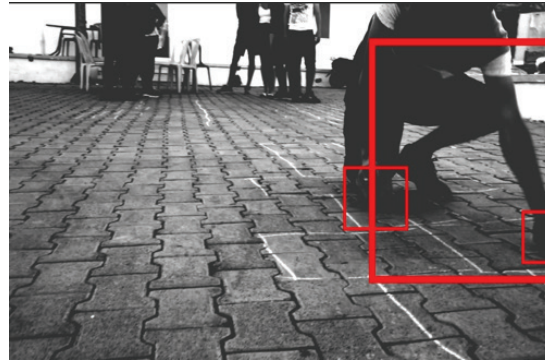
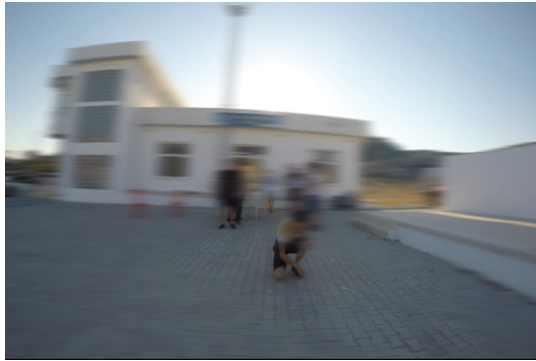
The performance conductor is still sceptical. However, this should be the way of interaction in the village. The line disciplines, controls and establishes the unity. The subjects are safe and in peace. Still, the camera watches the performance conductor.

CAMERA I, SCENE 10: CAPTURED THE ALMOST COMPLETE REALITY. CATEGORISATION COMPLETED, LABELLED AND SUBJECTS WERE ALLOCATED. ON THE LEFT SIDE THE PERFORMANCE CONDUCTOR WAS DETECTED.

The reality has been completed and the subjects interacted with each other; however, this had happened in the given labelled places.

CAMERA II, SCENE 12: CAPTURED THE VIEW POINT FROM THE PERFORMANCE CONDUCTOR. THE PERFORMANCE WAS COMPLETED AND IT WAS TIME FOR THE OTHER GROUP TO TRANSFORM THIS REALITY.

PERFORMANCE OF IMAGINARY REALITY



The member of group B decided to transform the established reality. The encounter narrator passed by the striated and categorised playground.

CAMERA II, SCENE 13: CAPTURED THE VIEW FROM THE PERFORMANCE REALITY CONDUCTOR. THE PERFORMANCE STARTED TO TRANSFORM AS THE ENCOUNTER NARRATOR KNELT DOWN WITH THE CHALK IN HIS HAND.

In-depth investigation is needed in order to identify the act of the transgression. Yes it is another playground but this is somewhere beyond the line. The subject started to define another space, another territory apart from those established playgrounds

CAMERA I, SCENE 15: CAPTURED THE TRANSCRESSED NEW ESTABLISHED SPACE AND THE ACT OF DEFINING (BY DRAWING A CIRCLE) THE NEW SPACE. ALSO IN THE BACK OTHER DIVISION LINE IS VISIBLE.

The encounter conductor almost came to the end of the scene. There is no more segregation which would identify the different ethnic groups.

CAMERA II, SCENE 17: CAPTURED BOTH GROUP I AND GROUP II MEMBERS MIXED IN ONE GROUP IN THE ESTABLISHED NEW PLAYGROUND.

Another subject started to resist to the established space. The movement of the transgression was captured. There was a line but now the act moved to another space. What is the subject doing?

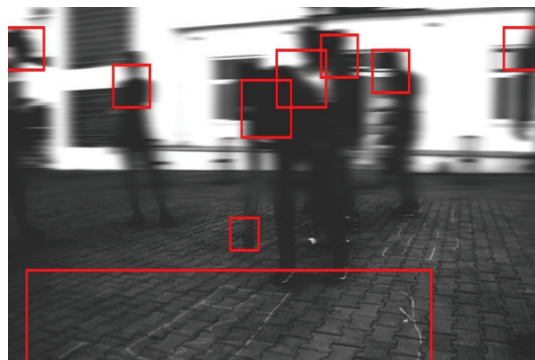
CAMERA I, SCENE 14: CAPTURED THE HAND GESTURES OF THE TRANSCRESSIVE SUBJECT. IT SEEMS TO BE ANOTHER PLAYGROUND DRAWING.

The encounter narrator now completed the new playground without dividing it with any line. Instead, the narrator defined the space of the background within a large circle (also visible in Scene 17). Scene 18 captured the encounter narrator and his movement of grabbing one subject from Group I (Greek Cypriot). This subject was allocated from the previous playground to the new playground. Then Scene 19 captured the movement towards the other group (Group II).

CAMERA II, SCENES 16

Then, the encounter conductor moved other subjects around and created the final Scene of the interaction in a space where there is no sign of categorisation or labelling.

CAMERA II, SCENE 18: CAPTURED A SINGLE GROUP AND THEIR INTERACTION, PLAY AND THE SPACE.



Subjects are all over the space. The line is still there but subjects are avoiding it. Now there is another playground apart from the previous two; there is a third space. It is defined; however, it is expanding all over. Interactions are getting more complicated

CAMERA I, SCENE 19: CAPTURED MANY TRANSGRESSED MOVES IN THE SPACE. THE NEW SPACE IS ALSO IDENTIFIED IN THE BIG RED RECTANGLE.

APPENDIX

- 11.The Synthesis of the performances
 - 11.1. Growing up Separately



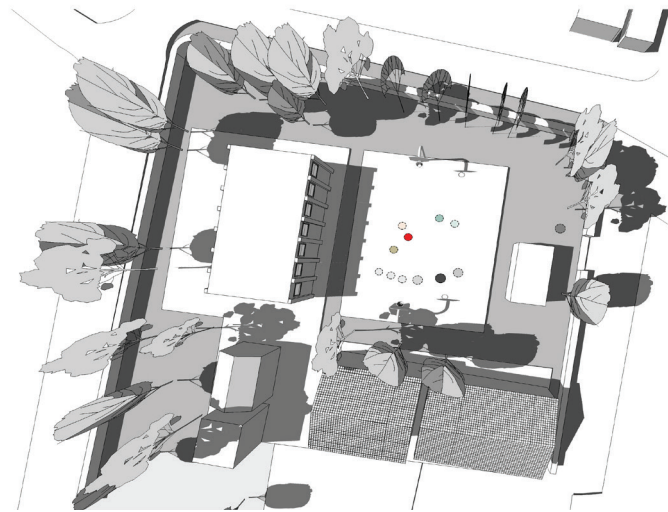
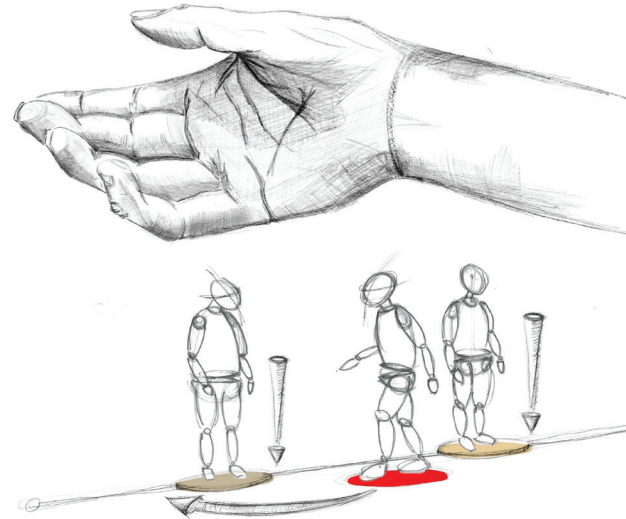
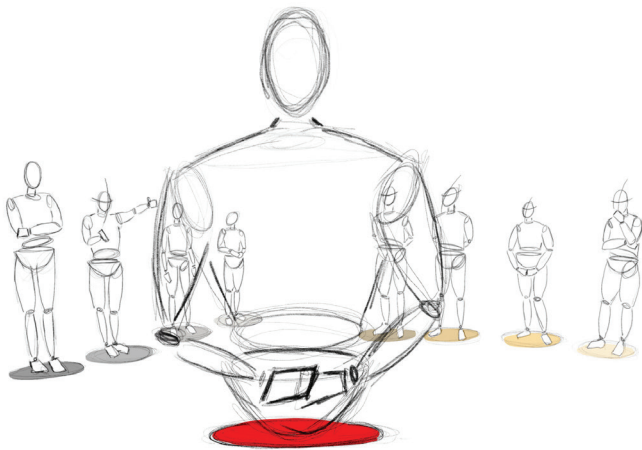
11. THE SYNTHESIS OF THE PERFORMANCES

11.1. PERFORMANCE OF GROWING UP SEPARATELY

Modes of power encapsulate inhabitants' everyday activities into movements, acts, behaviours, signs embodied in space, unceasingly sustaining the constant effect. Performance of being State is the design intervention for recording and decoding the power mechanisms in the village. The impact of the power might be visible or invisible, yet Performance of being State assembles what has already been assembled and established. In this way, performances allow to make connections between everyday life and restrictions and its consequences.

In order to comply with the ban on photography in the village, I have attempted to analyse the performances in an effective way that would allow me to fully expose the feelings and interactions of the participants. By creating these drawings, I was able to materialise the cognitive impact of the disciplinary power in the everyday life of inhabitants. The drawings were not only an analytical tool, but they can also be seen as a political tool that empowered the participants to take ownership of their bodily presence. This implied that they were able to manifest as a collective towards the oppressive power and as a result these drawings give a snapshot of the interaction between the disciplinary power and the resistance power. Moreover, these drawings reflect the invisibility of the disciplinary power given that neither the UN nor other authorities were present on the site of the performances, but the participants still acknowledged the power of the authorities and acted as if they were present. The first drafts of some of the drawings were created in the presence of the participants as this allowed them to reflect their limitations in the space. This has also impacted the spatial quality of the drawings due to the emphasis on segregations. As a final point, I have decided to use the blurred images in parallel with the drawings only on the first performance as this involved the highest number of participants which implied that it reflected a more diverse participations. By saying this and by using the drawing experience I reflected on the other performances through different perspectives which I plan to develop in further research.

The following drawings are comprised of three different layers of information. The layer on the second half of the page illustrates the spatial understanding and the context of the performances. The circles on the plan represent actors and their movement in the space. The red circle represent the antagonist actor who dictates and shapes the flow of the performances, while the other colours represents participants at different stages in the performance. The second layer which is visualised on the first half the page indicates the embodiment of the actors and their specific movements and the finally third layer consist of the detailed drawings of hands, emotions and impressions which effect the second layer as the representation of the power/resistance. The drawings can also be read in analogy to the photo of performances.

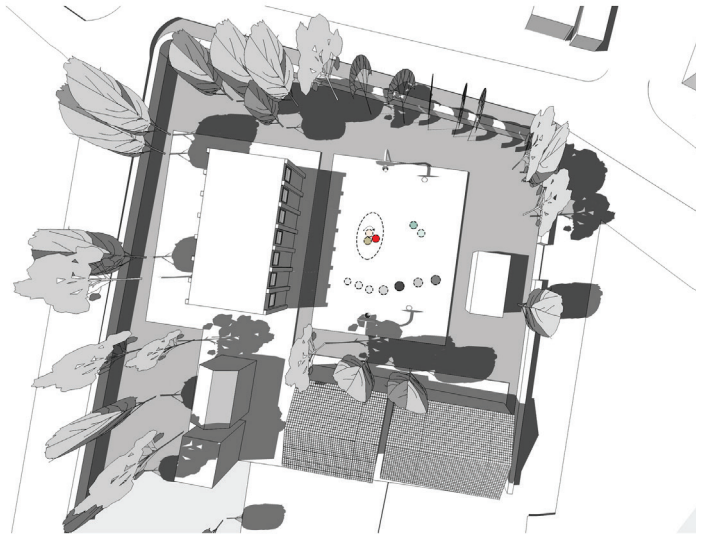
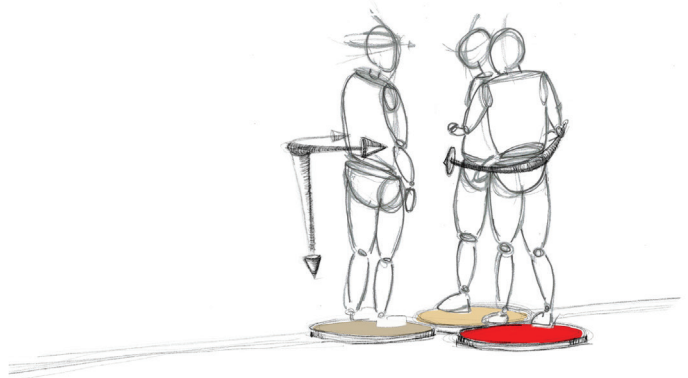
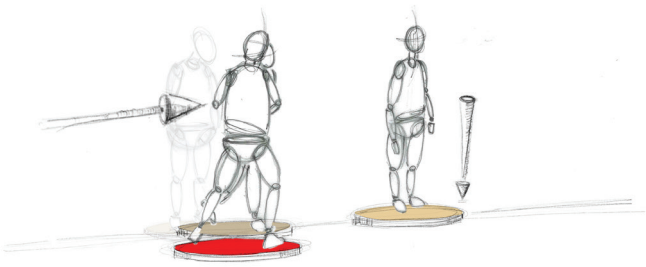


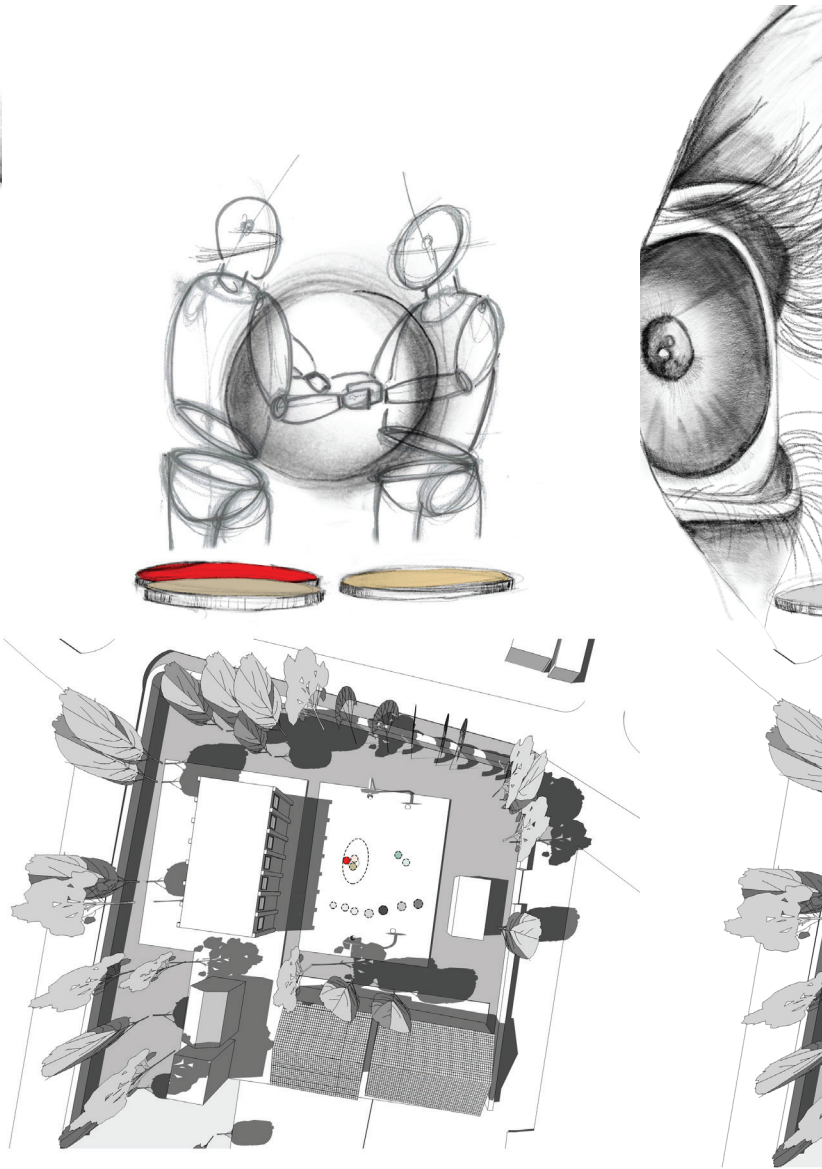
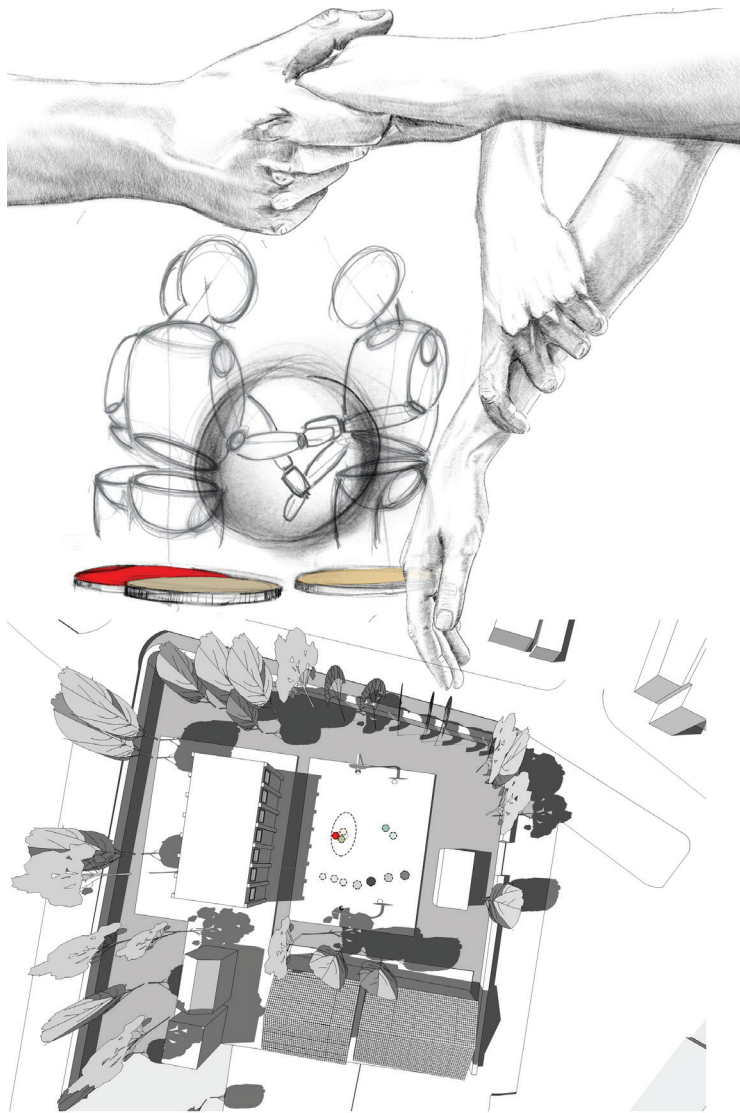
Territory, subject and time

At first they seem all integrated and united
The order and discipline lies in the mundane

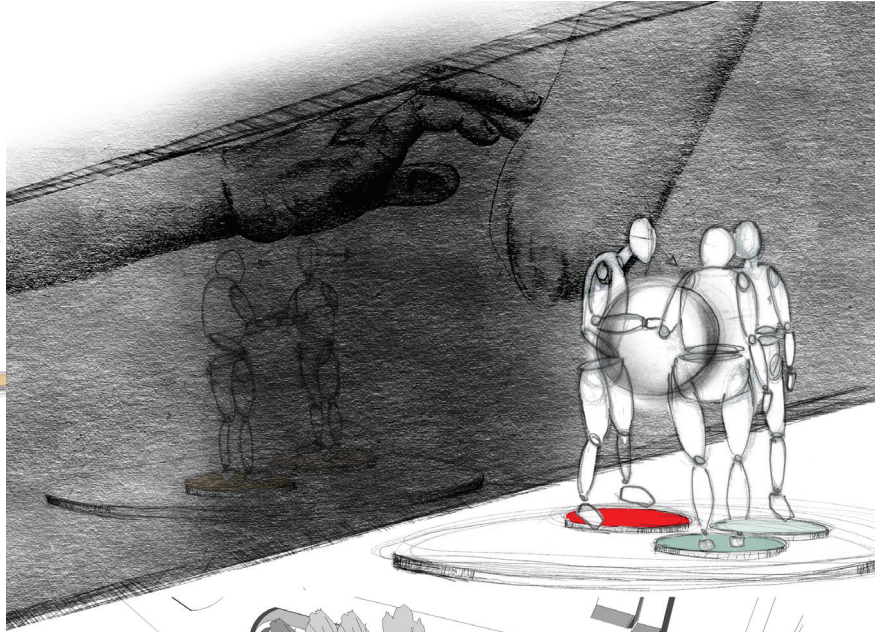
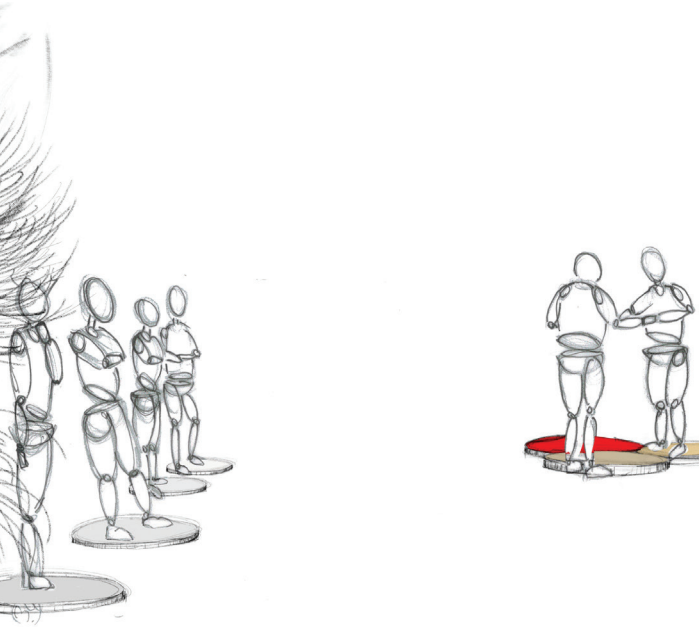
Within the mundane a subject manipulates the
space

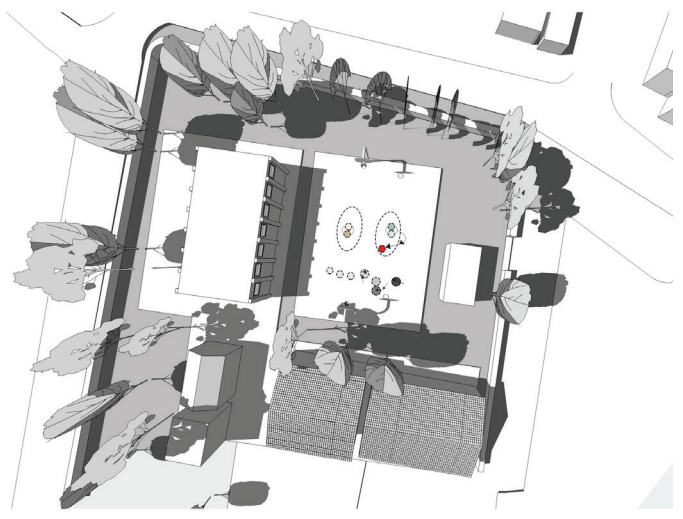
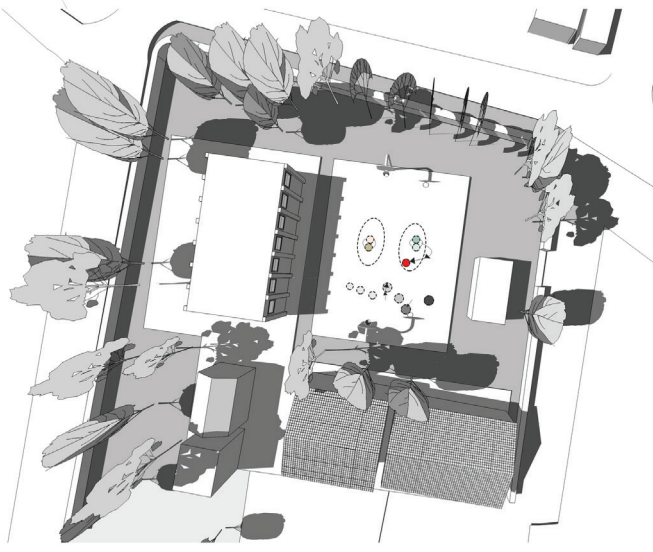
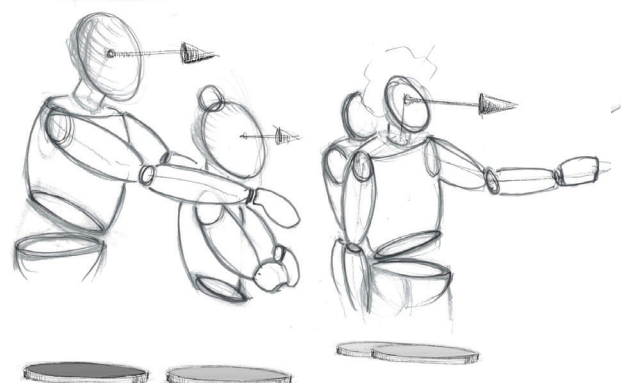
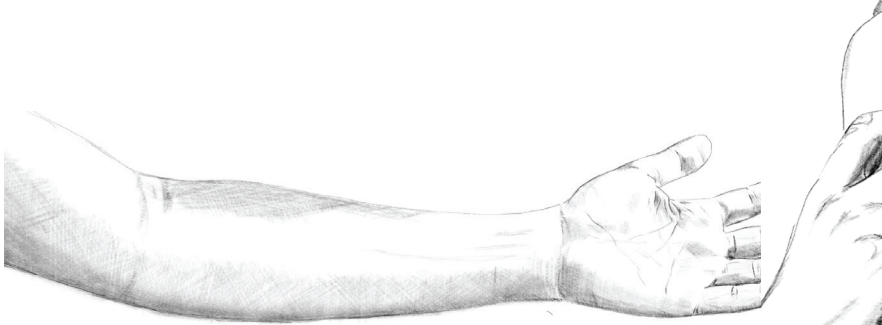
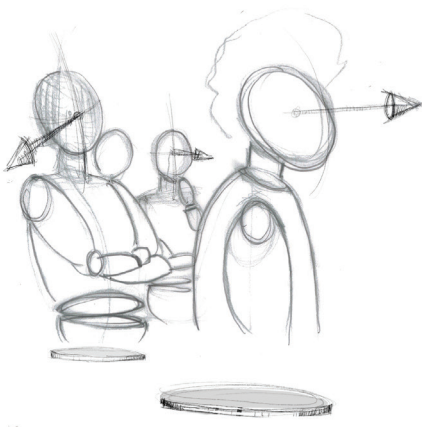
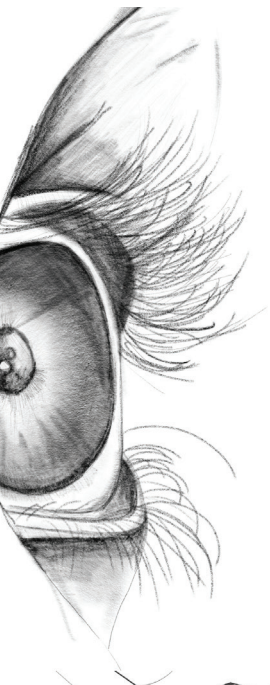
Controls space and separates functions into two
One on the left and another one on the right



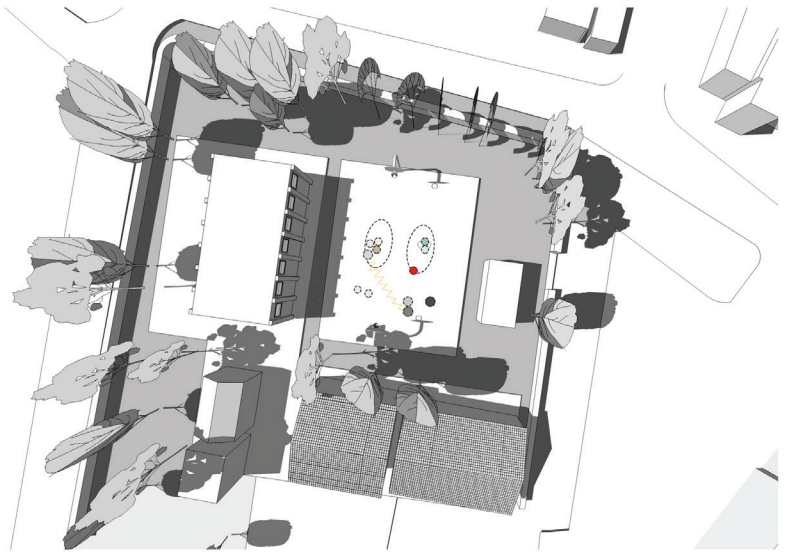
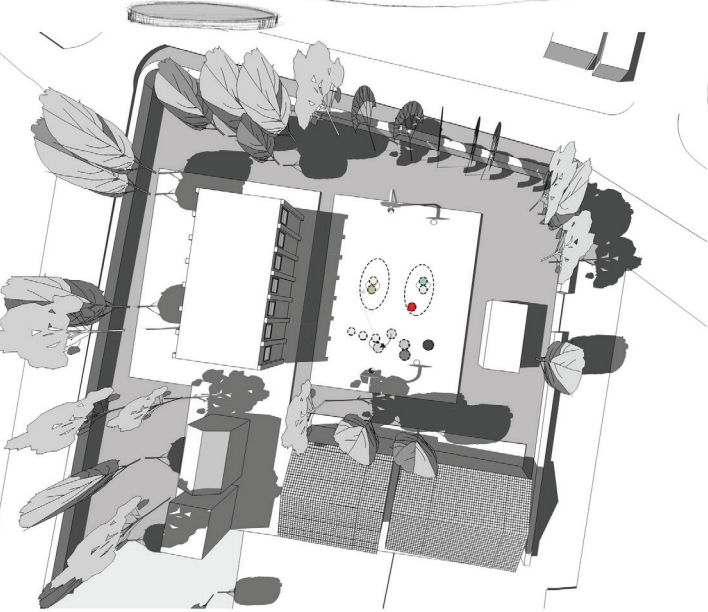
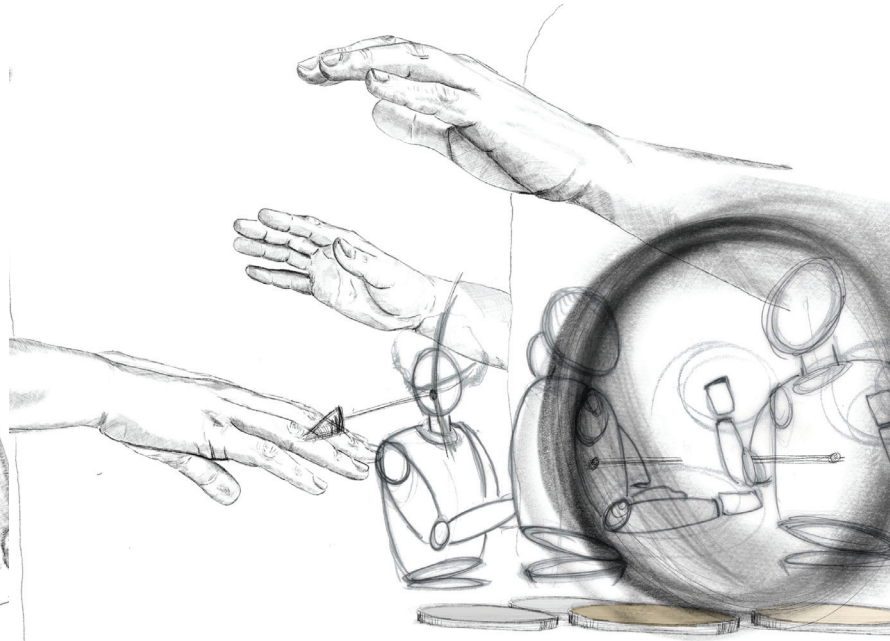
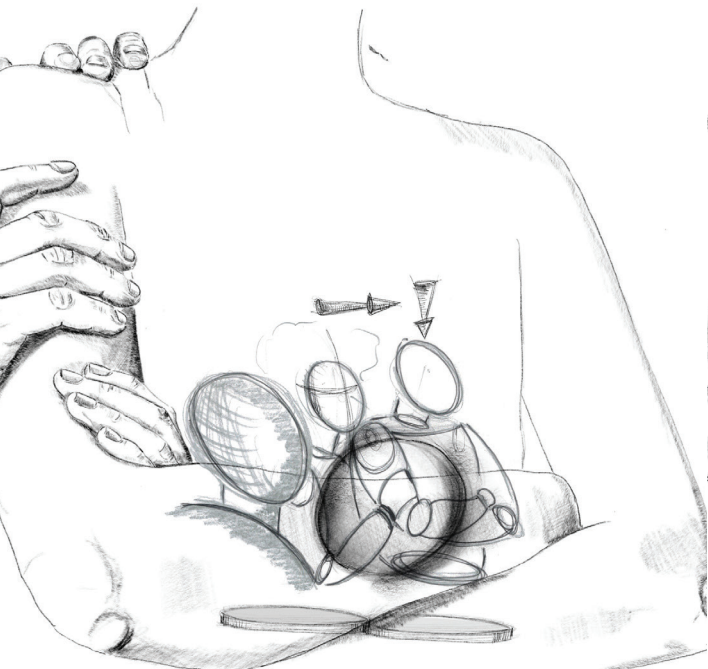


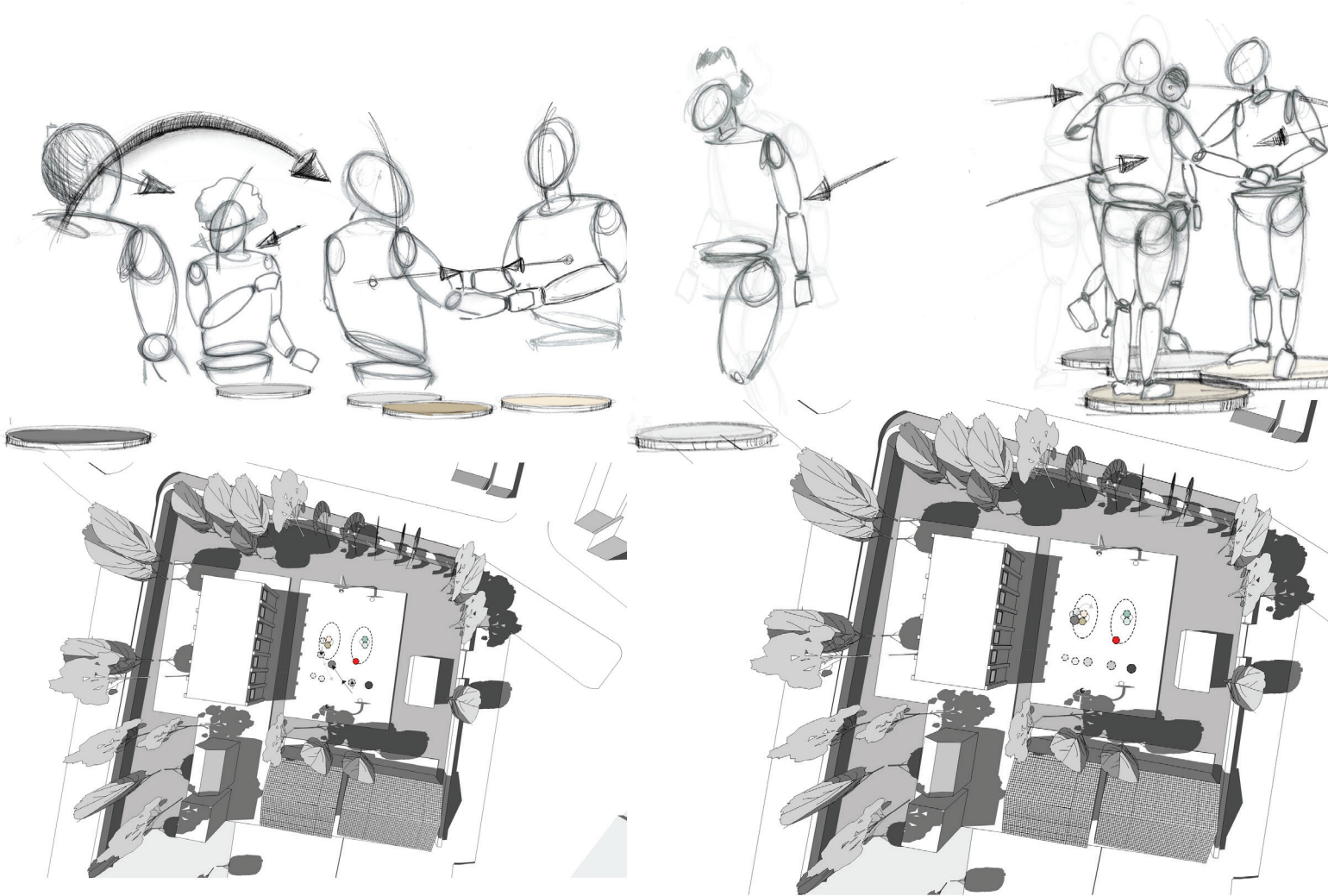
There is precision and
systematic codes in the space
You can play with each other
You can dance each other
But not with the 'other'
This is normal



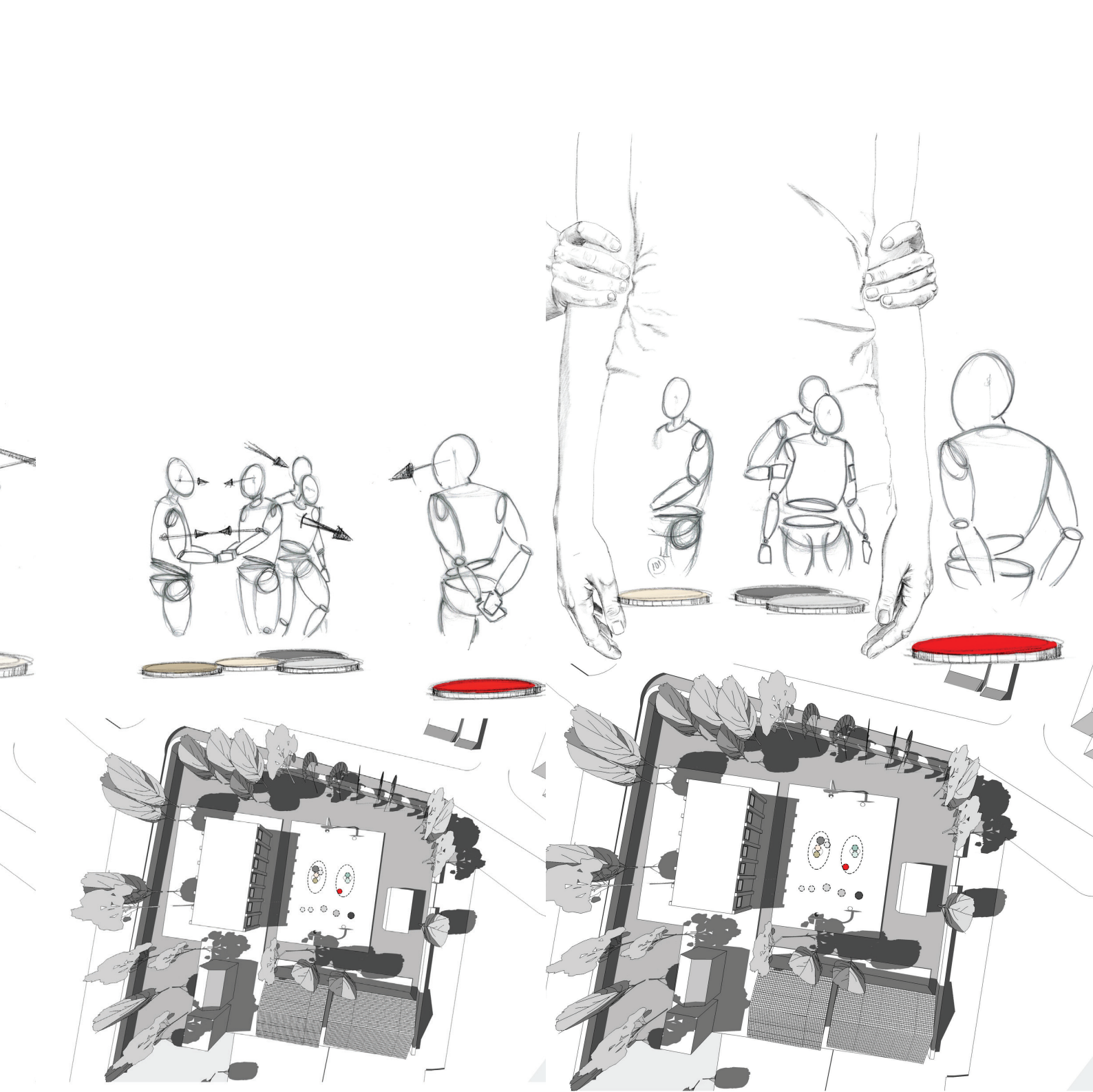


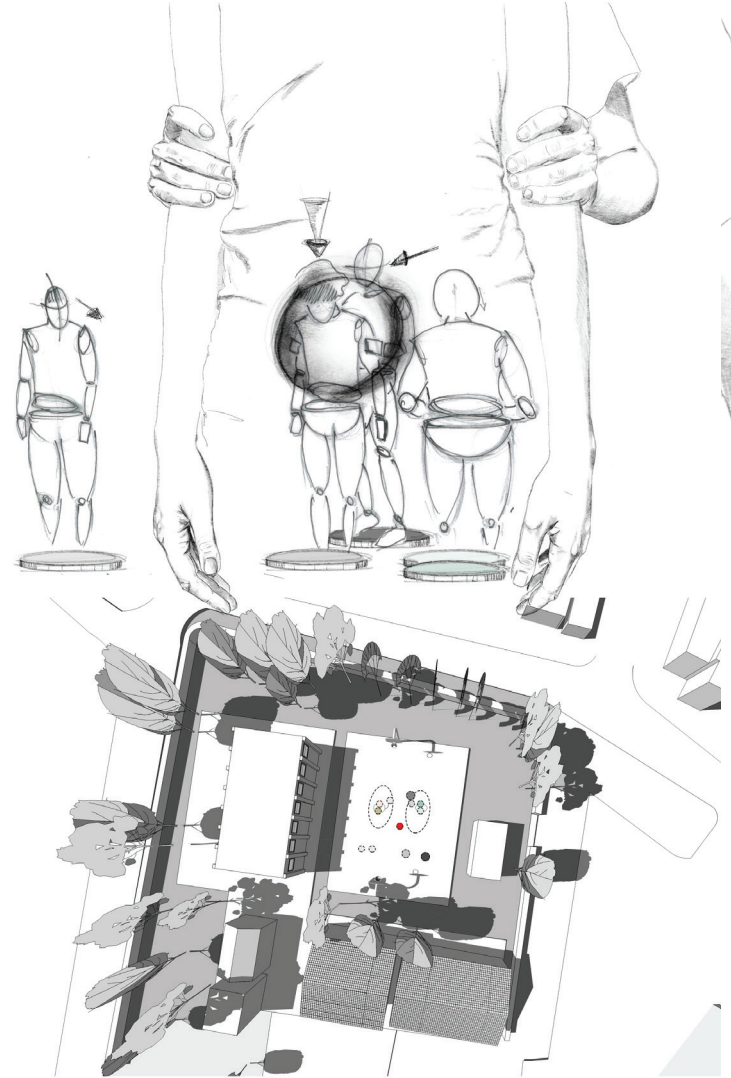
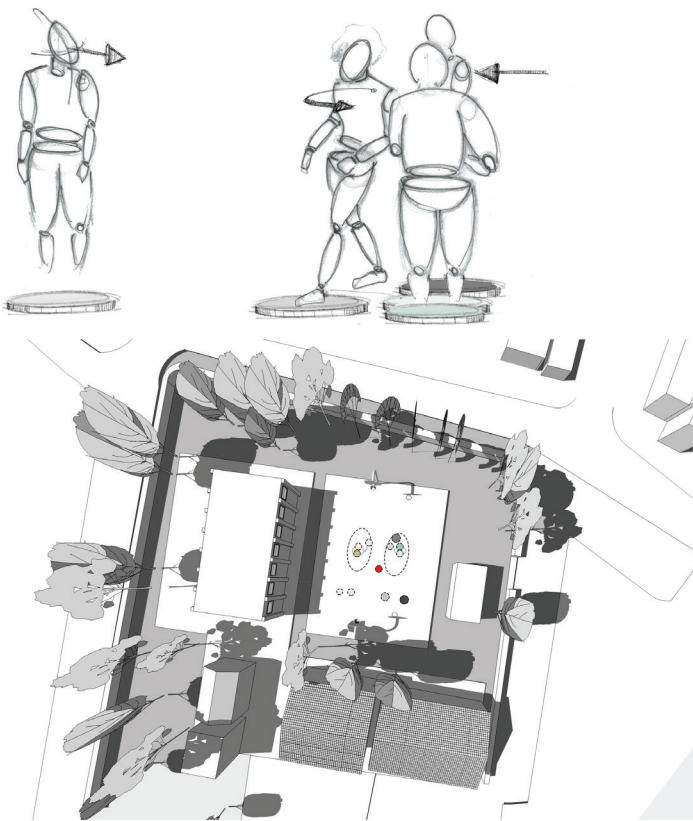
Then you start to question
You observe and challenge
It is up to you to intervene



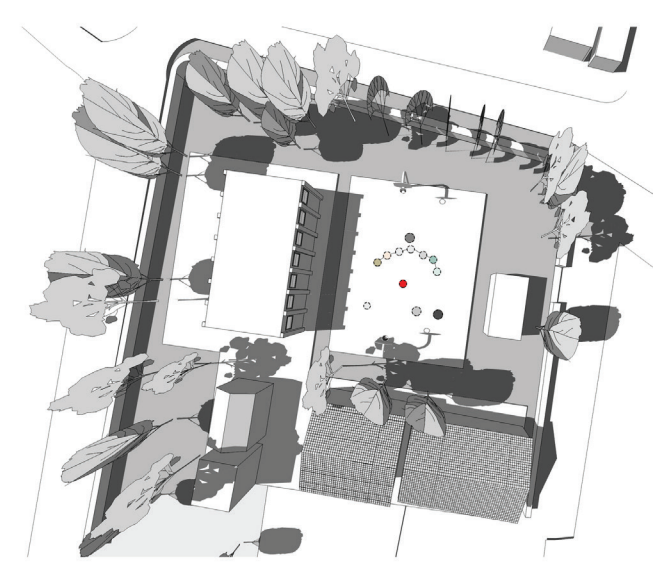
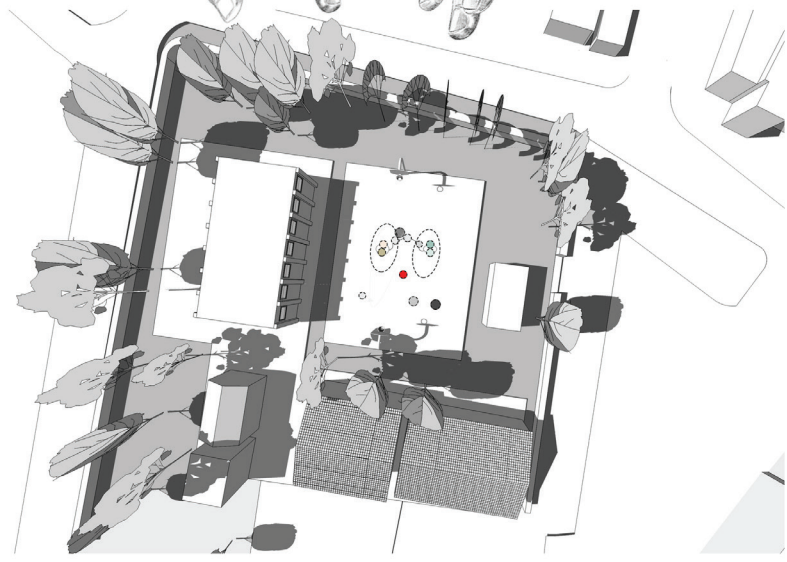
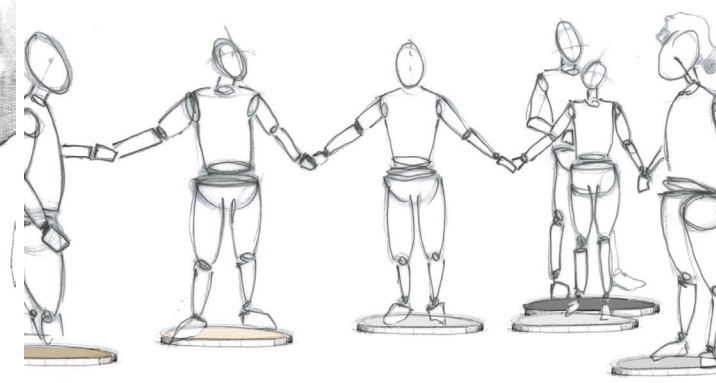
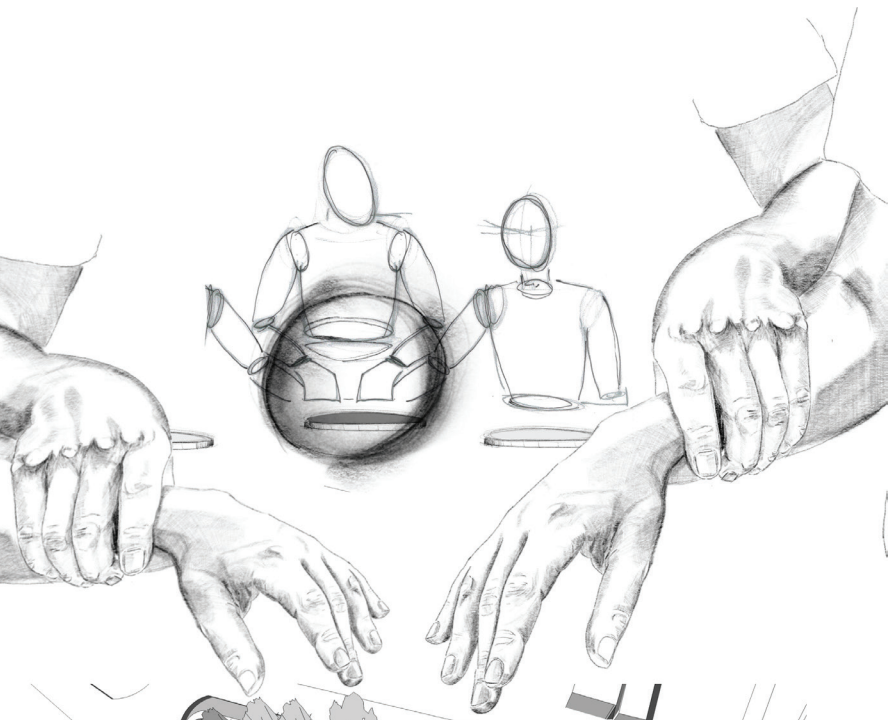


You turn into a political
subject
The collective tries to reshape
the reality
New social practices emerge

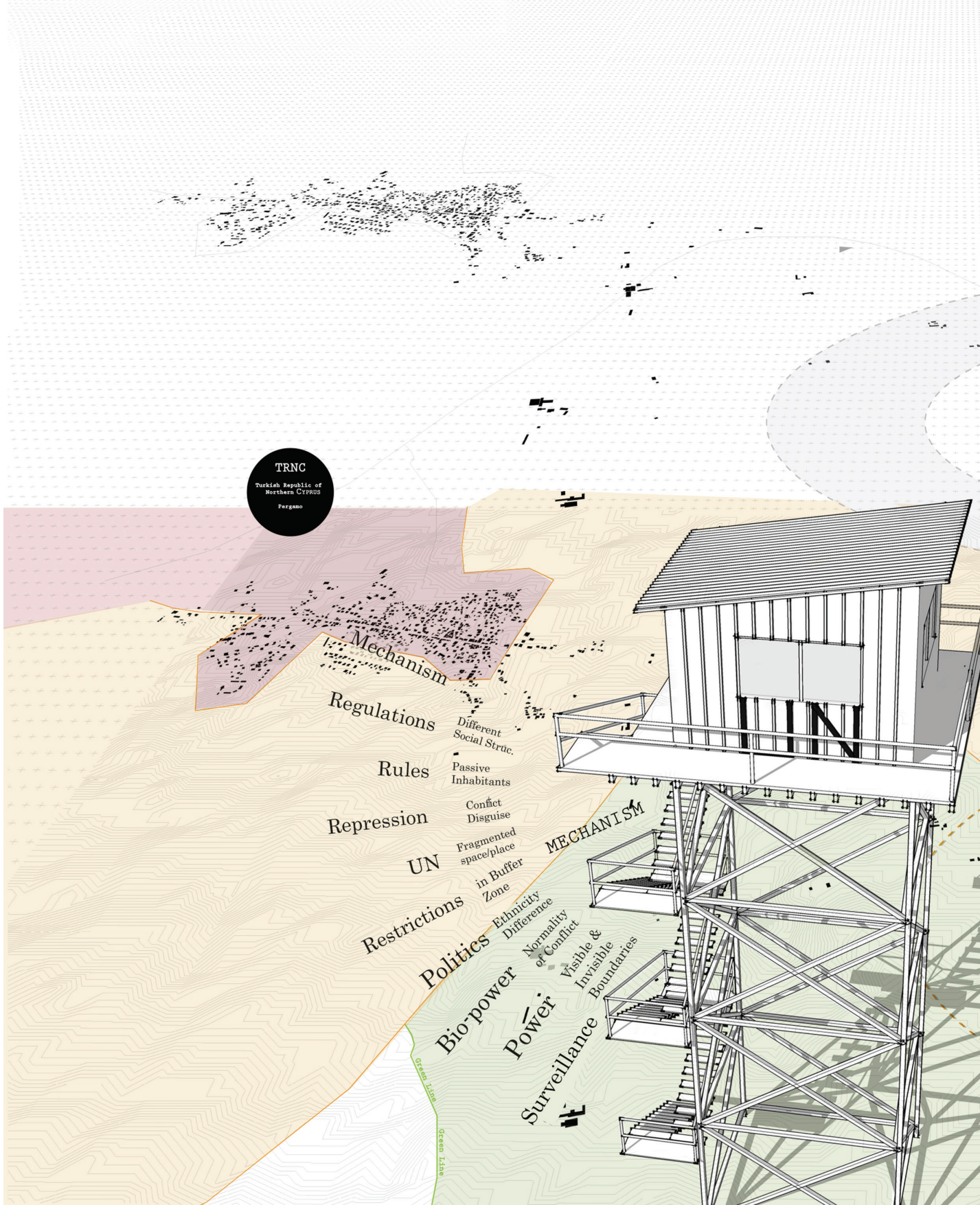




Then new social practices
challenge the reality
Embodiment of the self is
political
It becomes pedagogy of the
resistance



PYLA AND ITS LOCATION IN THE BUFFER ZONE



TRNC
Turkish Republic of
Northern CYPRUS
Pargano

Mechanism

Regulations

Rules

Repression

UN

Restrictions

Politics

Bio-power

Power

Surveillance

MECHANISM

Different
Social Struc.

Passive
Inhabitants

Conflict
Disguise

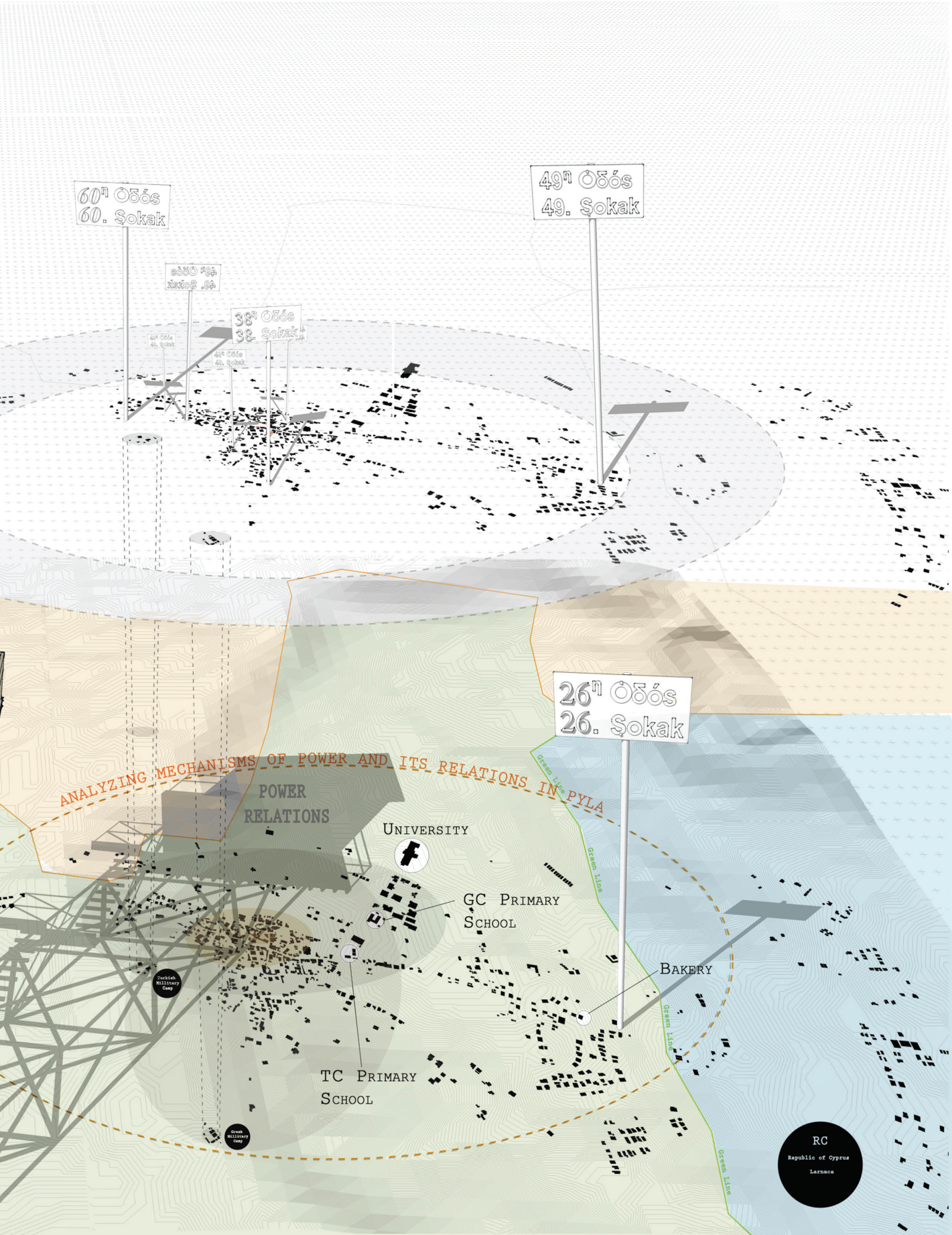
Fragmented
space/place
in Buffer
Zone

Ethnicity
Difference

Normality
of Conflict

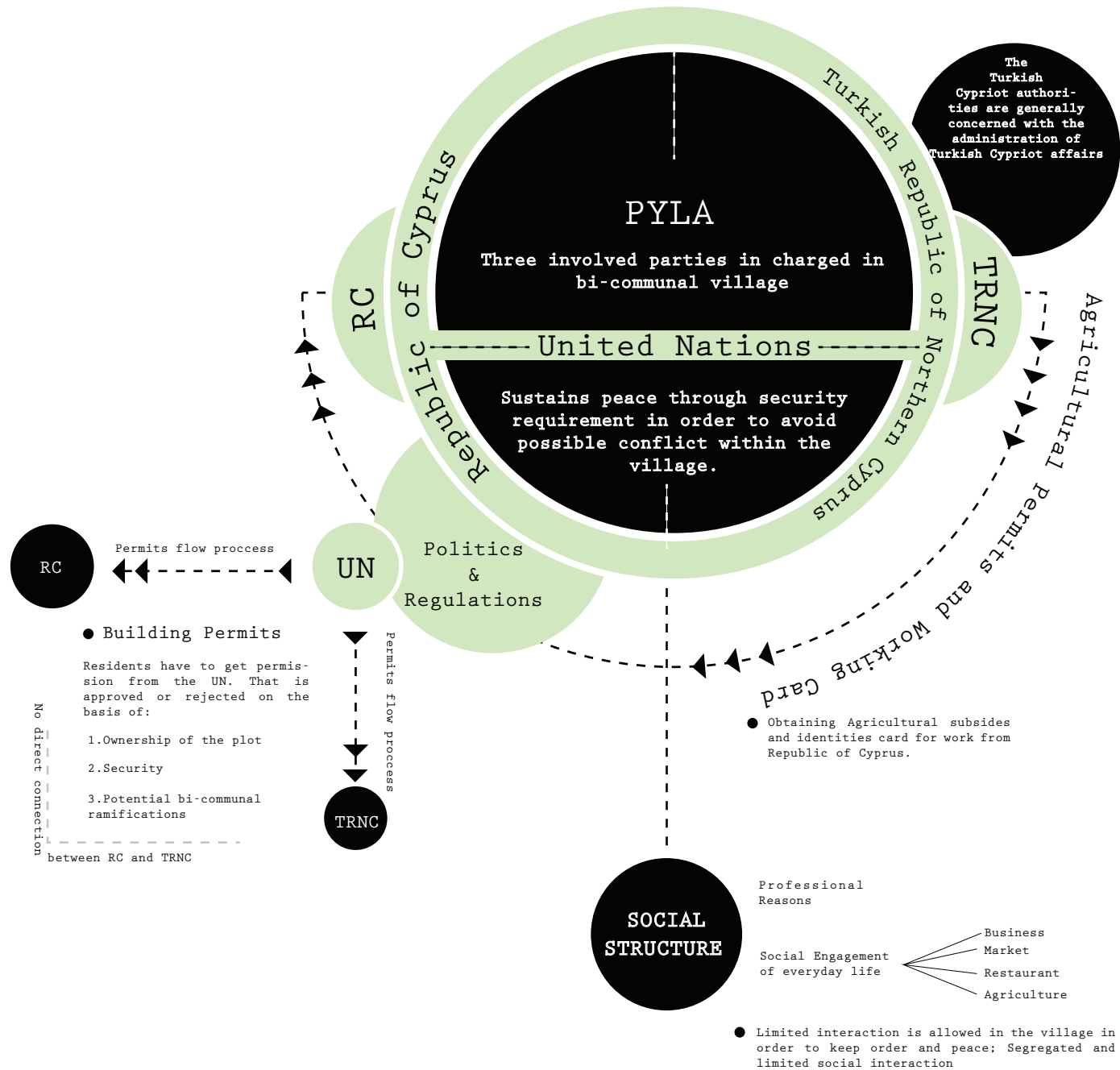
Visible &
Invisible
Boundaries

Green Line
Green Line



United Nations and Pyla

- As a consequence of rising interethnic conflict 1963 the UN union emerged to Cyprus.
- The UN aim was to reconstruct the peace and establish environment that would promote effective communication for the two sides of Cyprus



CITIZEN OF LEGAL AND ILLEGAL STATE IDENTITIES



ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ
KIBRIS CUMHURİYETİ
REPUBLIC OF CYPRUS



ΔΕΛΤΙΟ ΤΑΥΤΟΤΗΤΑΣ
KİMLİK KARTI / IDENTITY CARD

Αρ. Εγγράφου
Belge Num./Doc. No.

Όνομα
Adi/Name

Επώνυμο
Soyadı/Surname

ÇAGRI
CHAGRI

ŞANLITÜRK
SHANLITOURK



KUZEY KIBRIS
TÜRK CUMHURİYETİ
KİMLİK KARTI



ADI : **ÇAĞRI**

SOYADI : **ŞANLITÜRK**

KİMLİK NO: **111111**




NÜFUS KAYIT DAİRESİ MÜDÜRÜ



CONFLICT

RULES AND REGULATION

OPPRESSION

REPRESSION!

GAME OF BE

FICTION
- - -
REAL

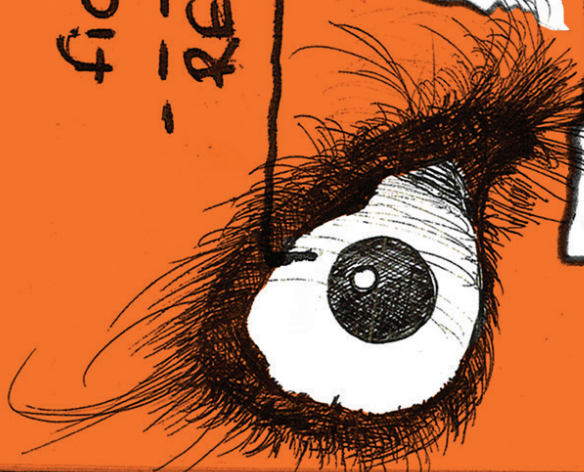
COORDINATIVE

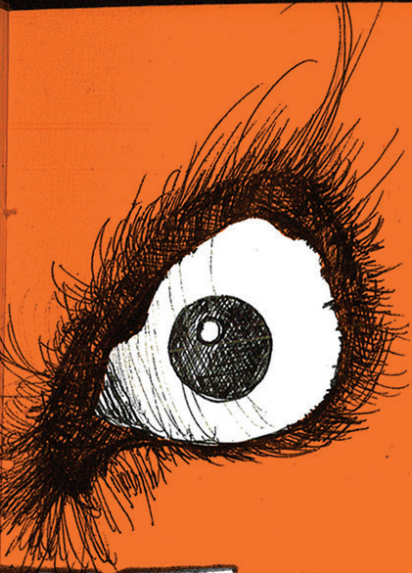
- GREEK CY
- TURKISH CY

A WAY OF DISCUSSION
LIKE A FORM

MAKING THOUGHT
VISIBLE BY GAME

- VERIFYING PRACTICE
- MODIFYING PROBLEM
- OPPORTUNITIES FOR ACTION





ING STATE

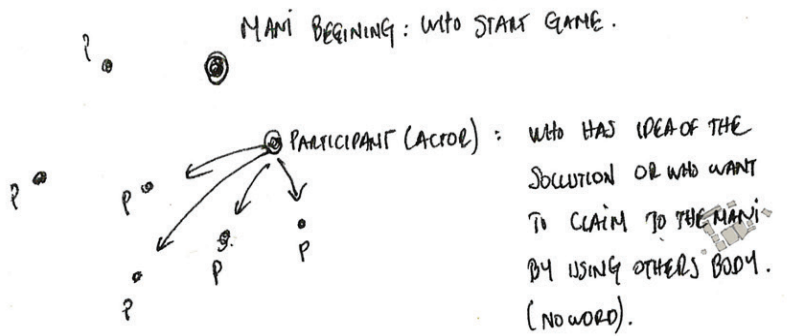


CULTURAL
 - USING THE ORAL
 LITERACY WHICH
 IS "NANI"
 - BLIDGE

POLITICAL EVERYDAY CHANGE
 - OBJECT TO SUBJECT
 - PASSIVE TO ACTIVE
 - GAME TO BECOME OWNED
 BY PARTICIPANTS
 - LANGUAGE AUDIENCED
 BODY LANGUAGE.

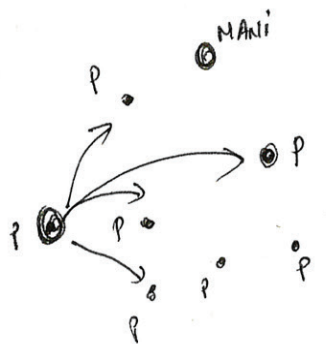


CHARACTER MAP



WITH THE HELP OF APT PARTICIPANT FIRST SCENARIO WILL CREATED AFTER CREATION OF SCENARIO THERE WILL BE BREAK FOR SYNTHESIS AND CREATE OPPORTUNITY TO OTHER THINK ABOUT SCENARIO. IF SOMEONE WANTS TO MAKE CLAIM WILL BE FREE TO CHANGE CURRENT SCENARIO.

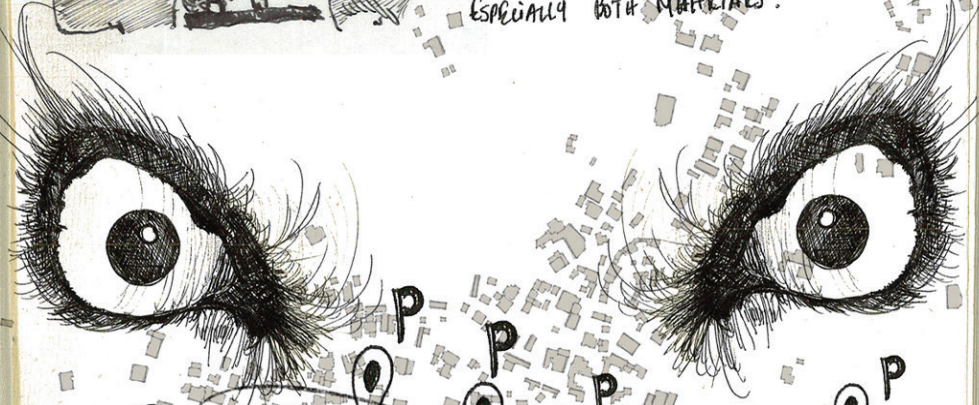
So...



SO NOW ANOTHER PARTICIPANT GET INVOLVED TO REFLECT HIS/HER POINT OF VIEW AND GAME WILL CONTINUE UNTIL NOONE CLAIM ANOTHER SCENARIO.



BOTH GREEK AND TURKISH CYPRIOT
CAFE WILL BE USE FOR INVITE
INHABITANTS TO GAME.
ESPECIALLY BOTH MILITARIES.

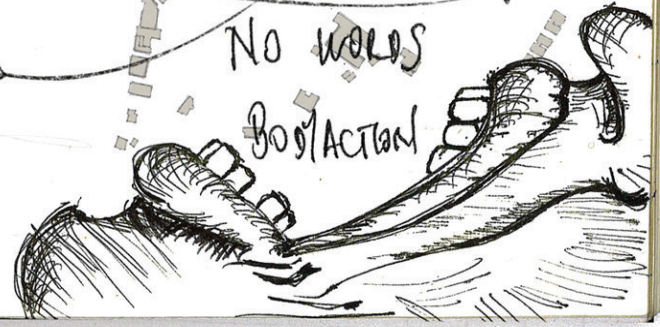


PARTICIPANT
(ACTOR)

MAIN
STARTING
STATEMENT



NO WORDS
BODY ACTION



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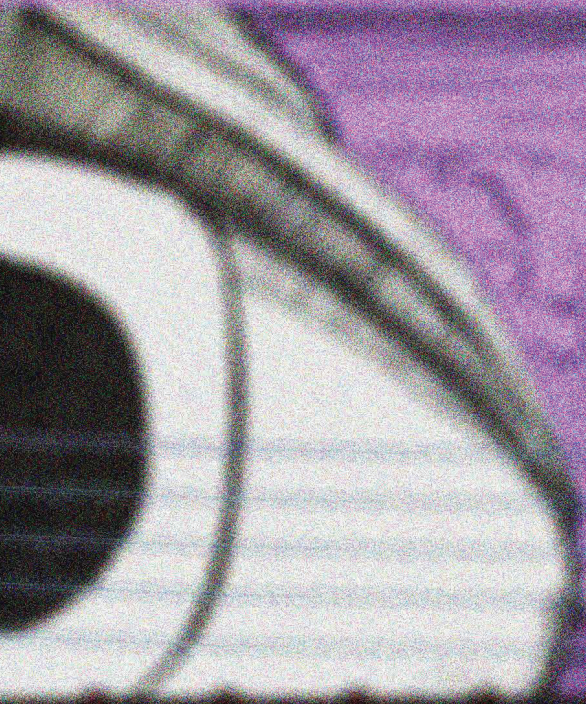


The
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PERFORMANCE OF BEING STATE

GRAPHIC NOVEL



ÇAĞRI ŞANLITÜRK

Introduction

The Performance of Being State graphic novel is a narrated and illustrated story that offers a tale about a citizen whose country has gone through political and social disintegration. The two different ethnicity groups which used to form only one state have now been segregated to two different territories which resulted in the creation of two different states within one island. But that is not all; apart from the political and social segregation and two different state territories there is an 'ethnically isolated zone' which marks the border from one state to another. This zone has been put under the sole mandate of the EYE (Enacting the Yesterday as an Experiment) which has been creating its own regulations and requirements since the separation of the two states and it has tried to mediate between the conflicted territories. Most importantly, on the territory of the later-created ethnically isolated zone, there used to be various cities before the segregation - and only one city has been preserved by the EYE. In this sense, the EYE has preserved the bi-communality of this city as it could be the desired ideal city of integration and unification for the conflicted states.

The city of the EYE, with its system and its architectural settings, manifests control over its citizens in order to establish an idealised and normalised state. Do you remember that citizen that I mentioned at the beginning? That is one of the citizens in the city of EYE but who did not become a subject of the city of the EYE - that is the conflicted citizen. The conflicted citizen is the one who detaches their self from the prescriptions of the city and decodes its apparatus. The conflicted citizen problematises its own city, plays games with its prescriptions and creates possibilities in the city of the EYE.

I think I should stop here otherwise I will restrict your imagination. You may now continue on reading the tale of the conflicted citizen and the city of the EYE. Perhaps, you will find yourself and your struggles in the conflicted citizen and the city of the EYE. Perhaps not, but hope this will inspire you to find your own possibilities in your city.

Now.. Time is to penetrate into the in-betweenness of fantasy and reality.

You will believe what you want to believe,

I free you.

No one can control perception. It's a losing game, so I don't play.

I allow you to lose.

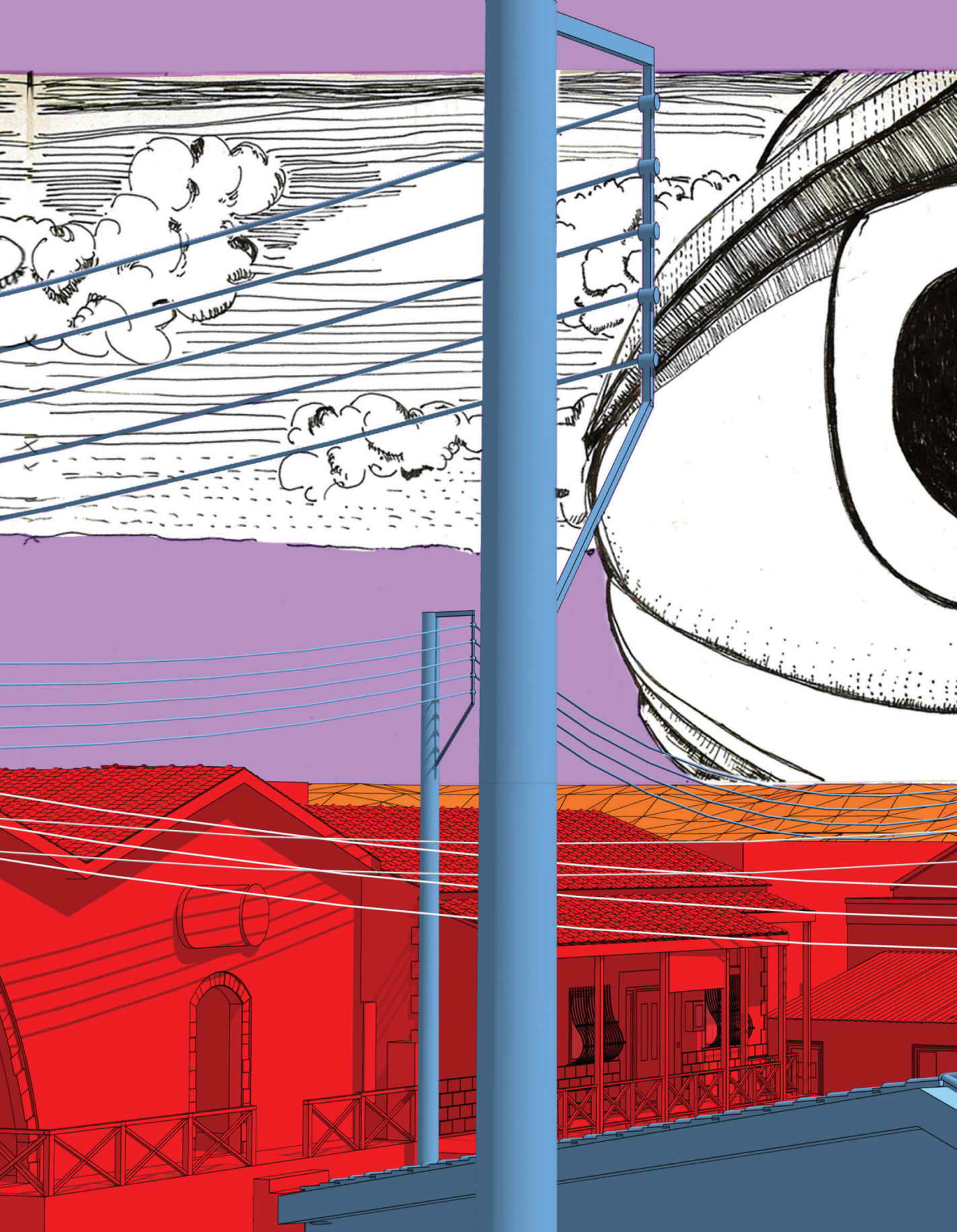
Lose yourself in your own fantasies of what you want to be;

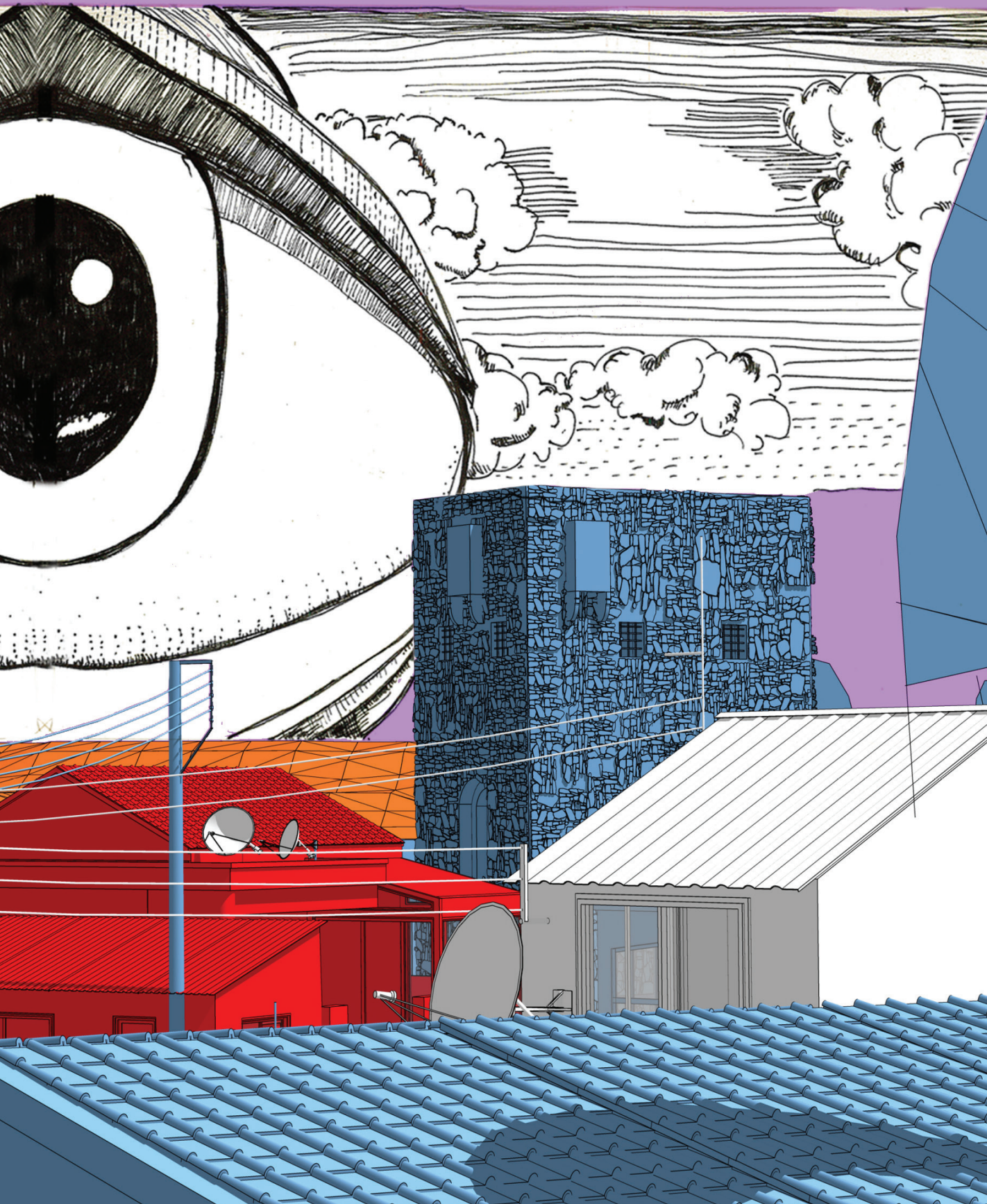
You want to be oppressed, free, red or blue,

As it may be, you are all of these,

Perhaps you are none.

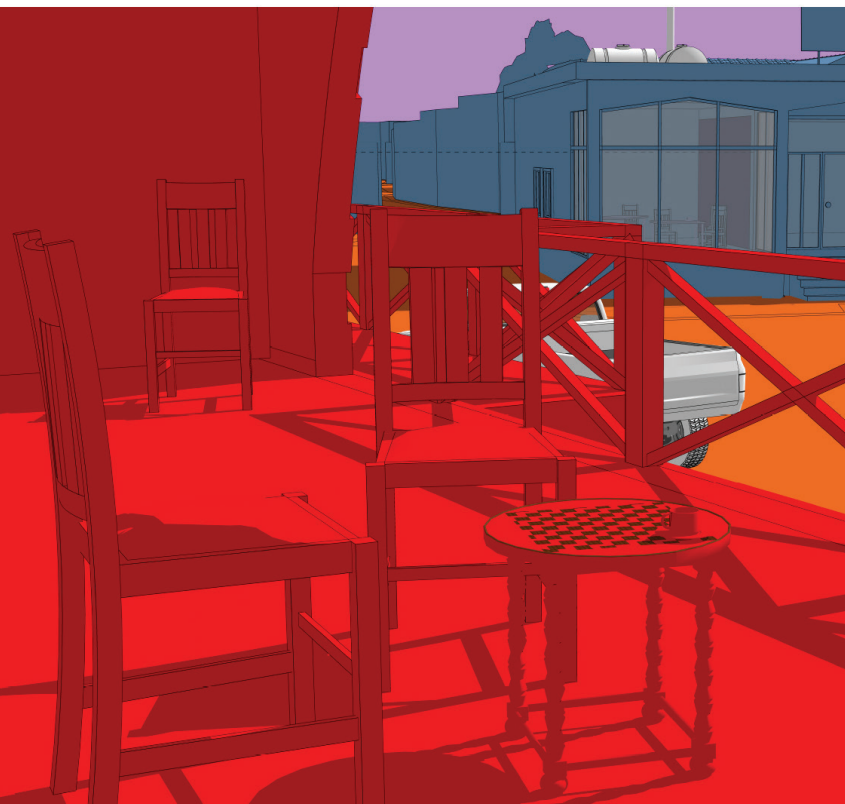
What you are is for you to find out.

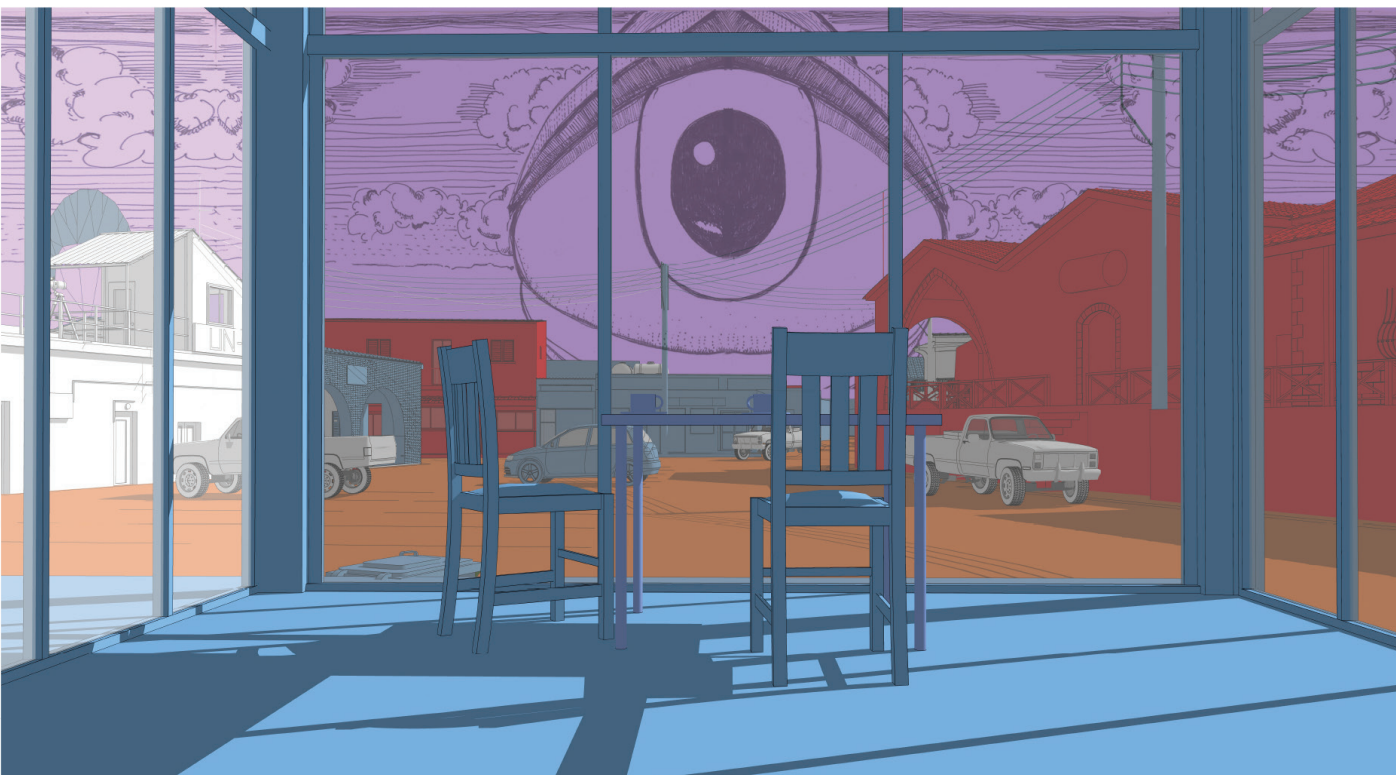
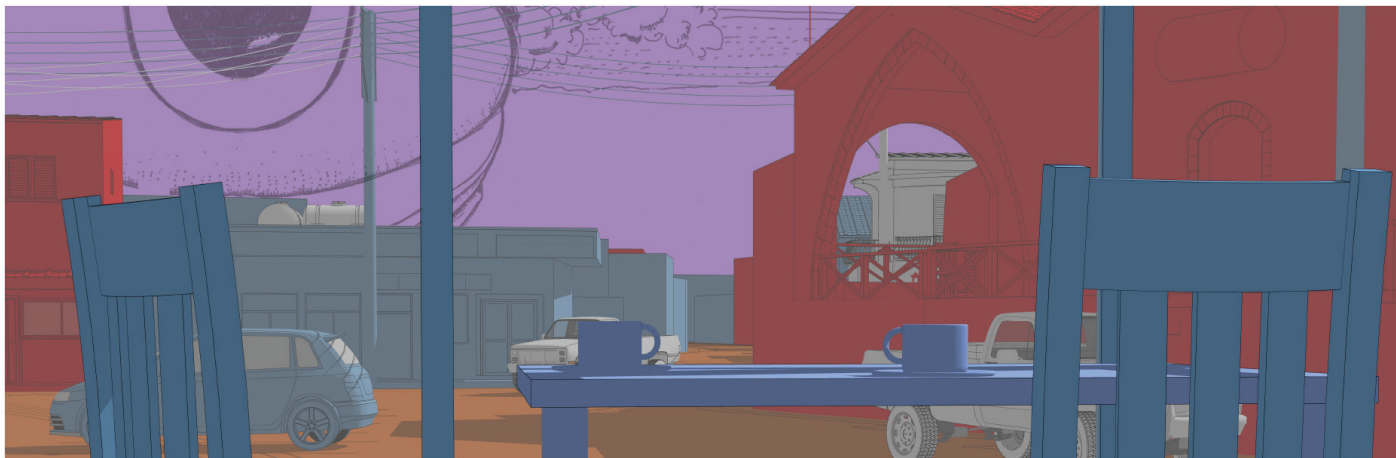
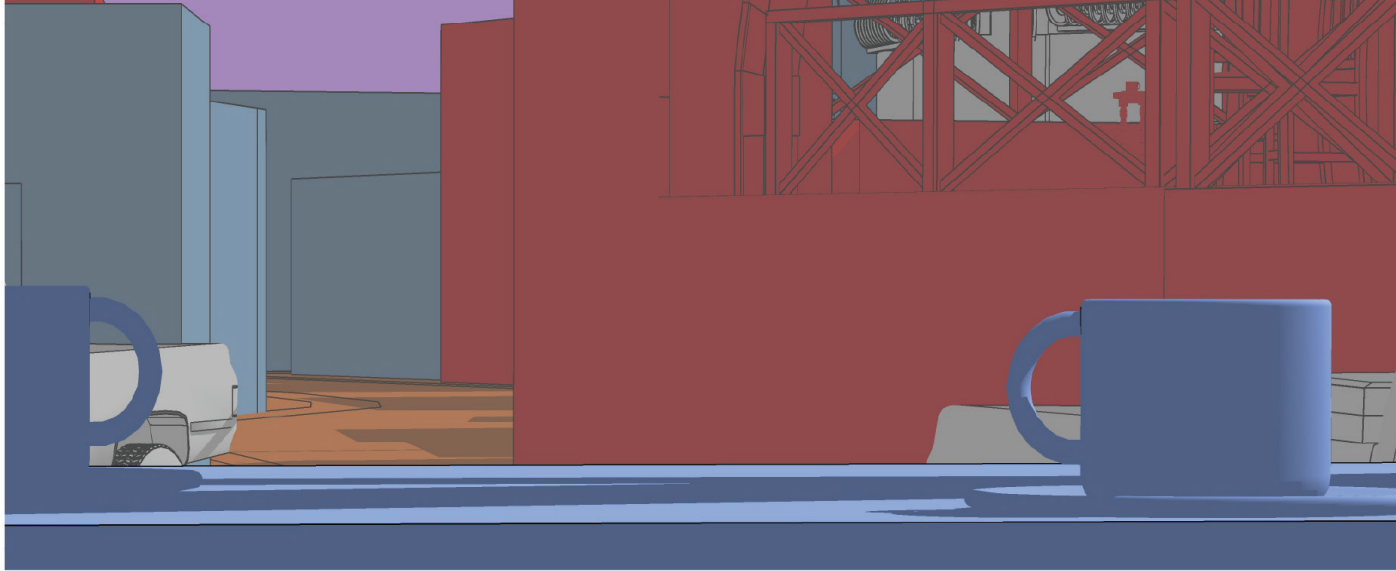






Ambiguity as a tool for management,
Legal disputes drive uncertainties in this zone,
Then individual decisions are confusing,
Caused by the suspended security requirements.



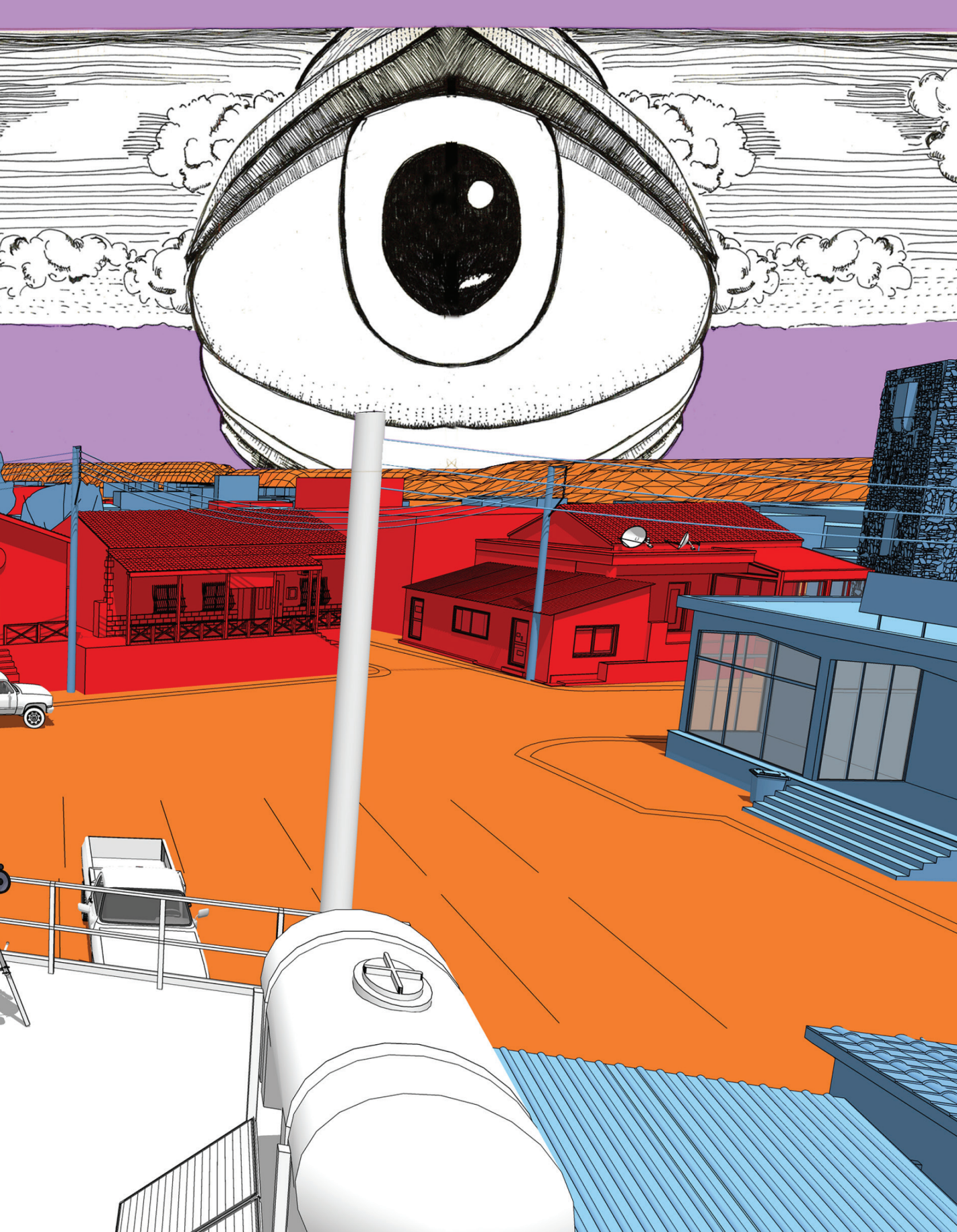


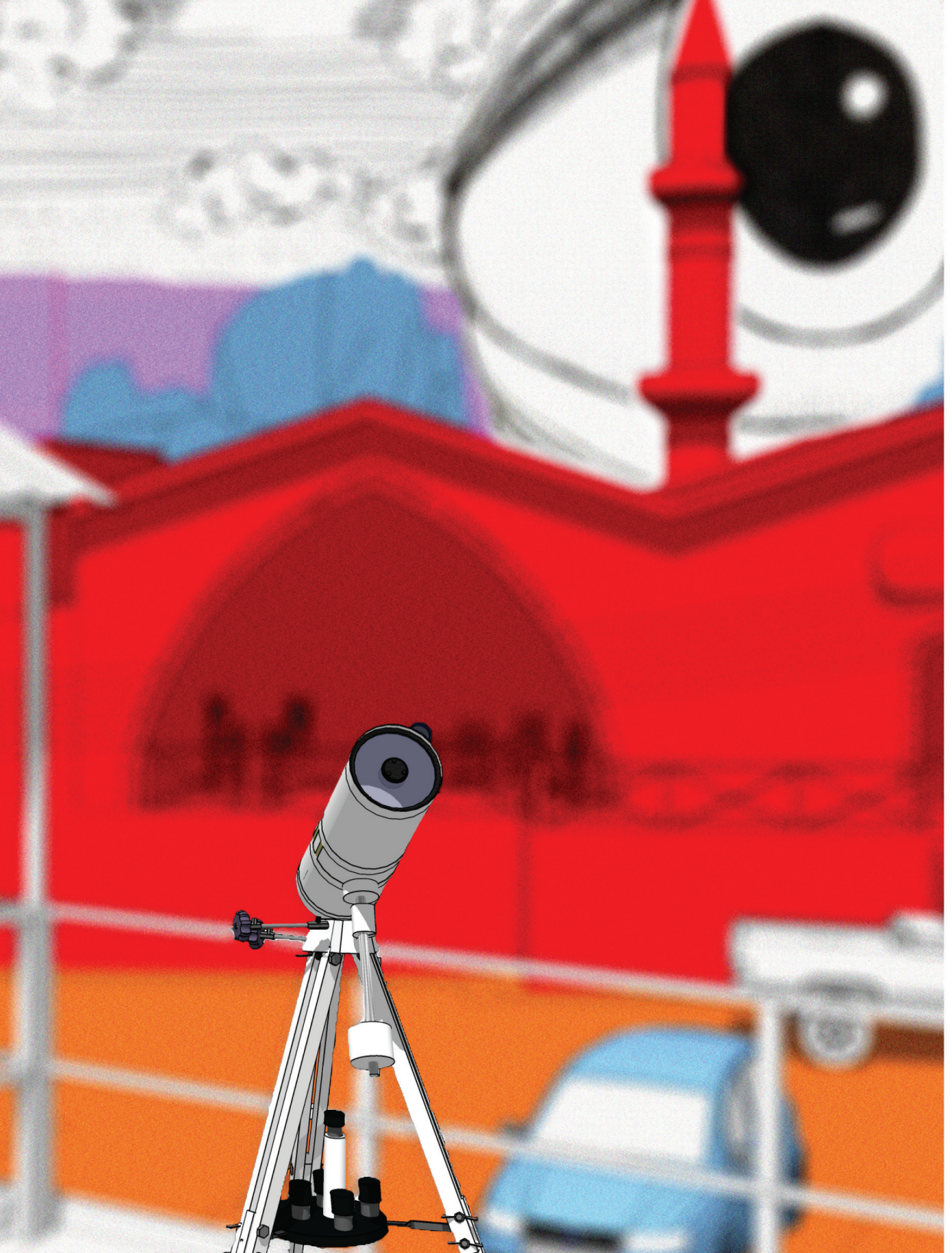


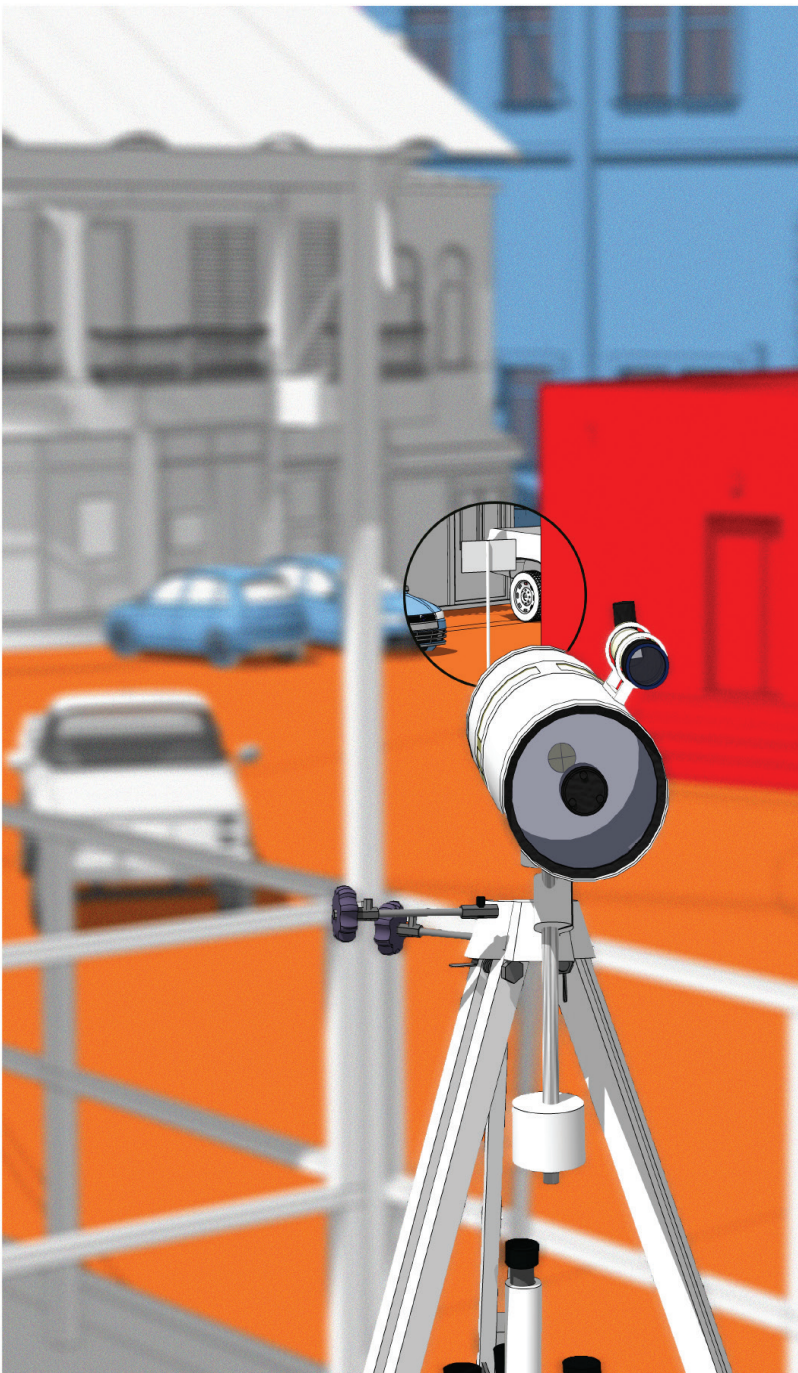
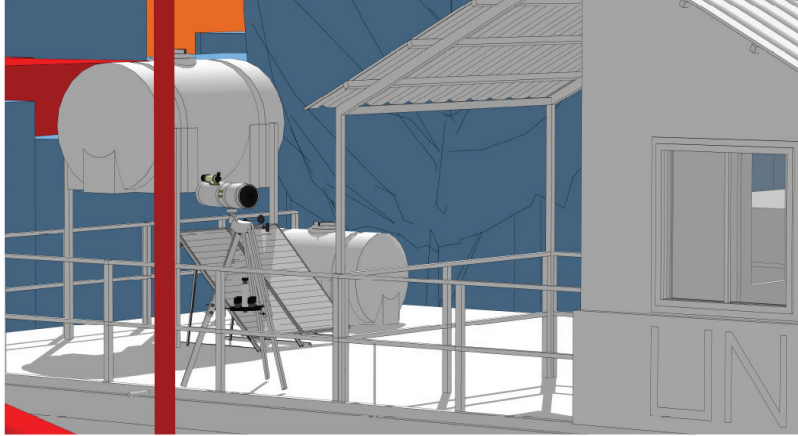
Institutional codes


Allow the process of territorialisation,

Define and shape the space, objects and individuals.









38^η Οδός

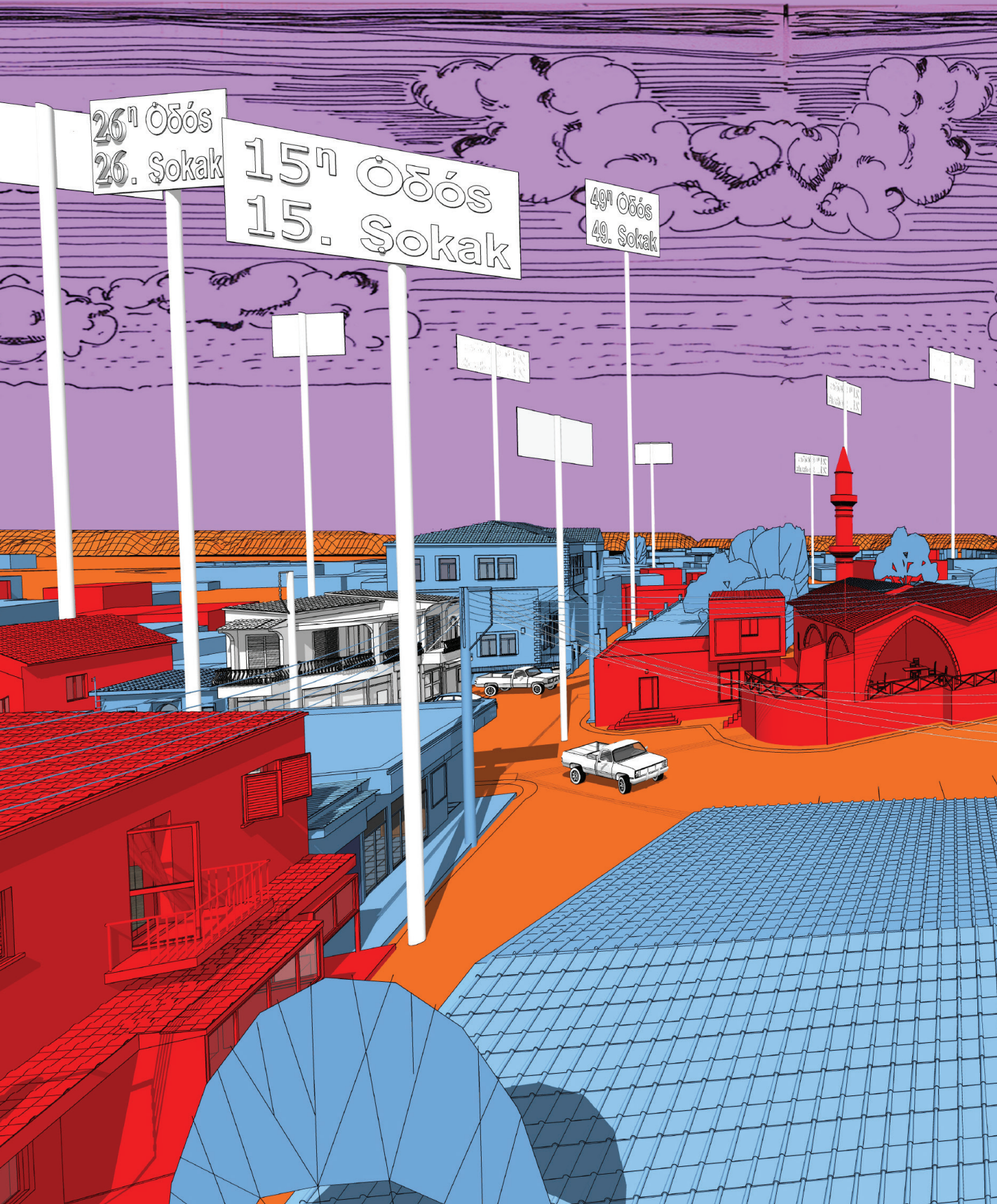
38. Sokak

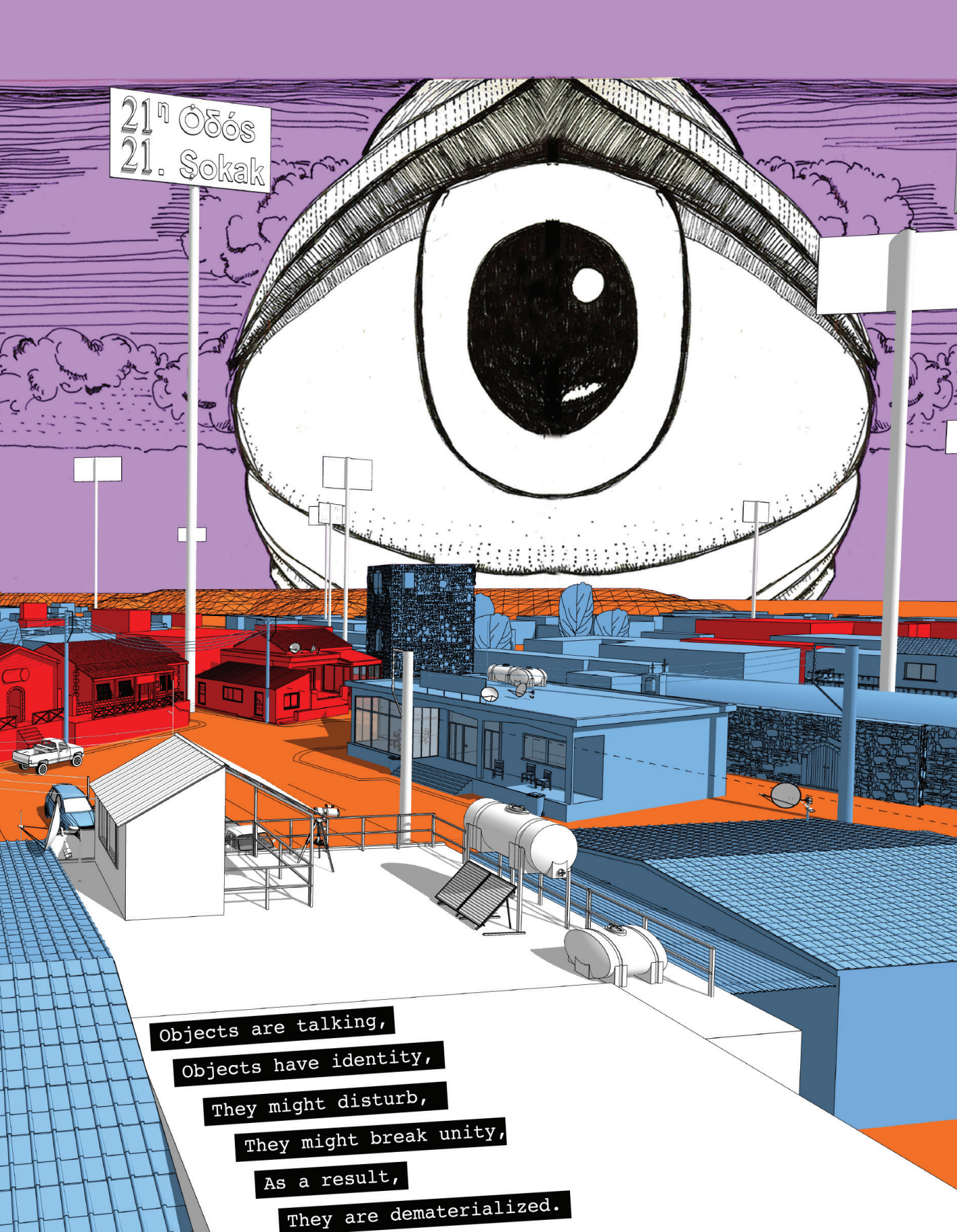


26ⁿ Ödös
26. Sokak

15ⁿ Ödös
15. Sokak

49ⁿ Ödös
49. Sokak





21η Οδός
21. Sokak

Objects are talking,

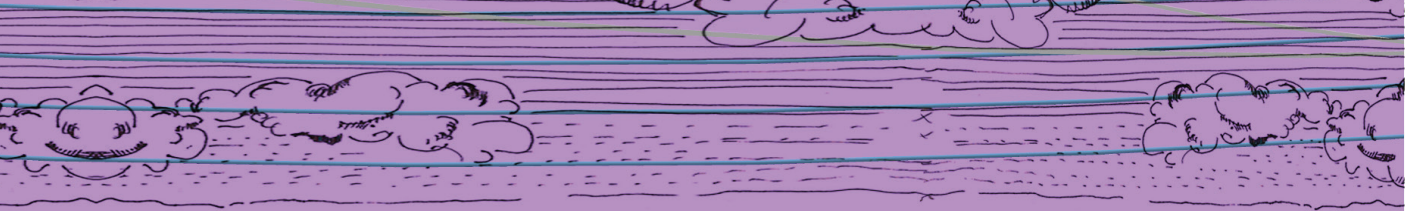
Objects have identity,

They might disturb,

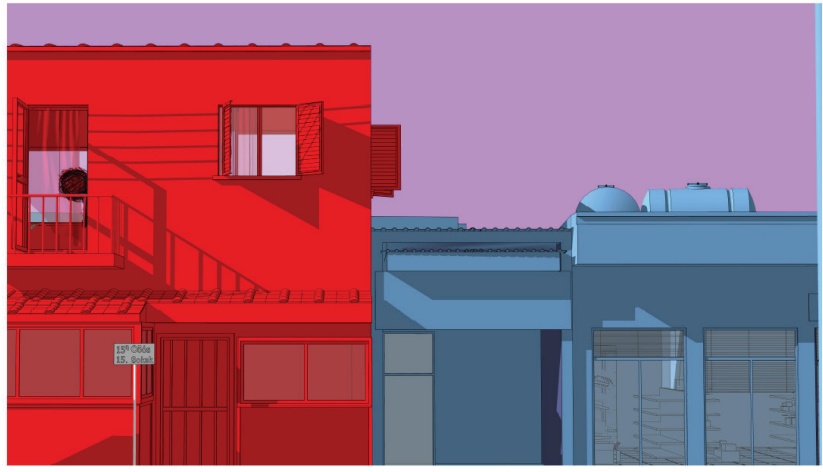
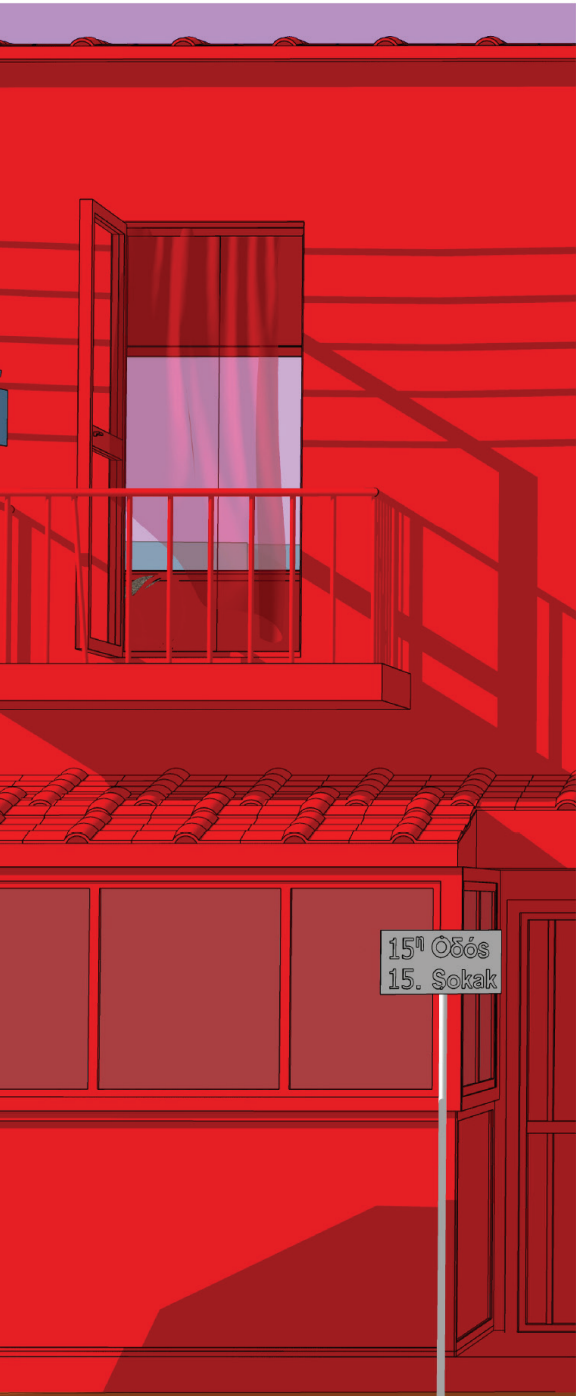
They might break unity,

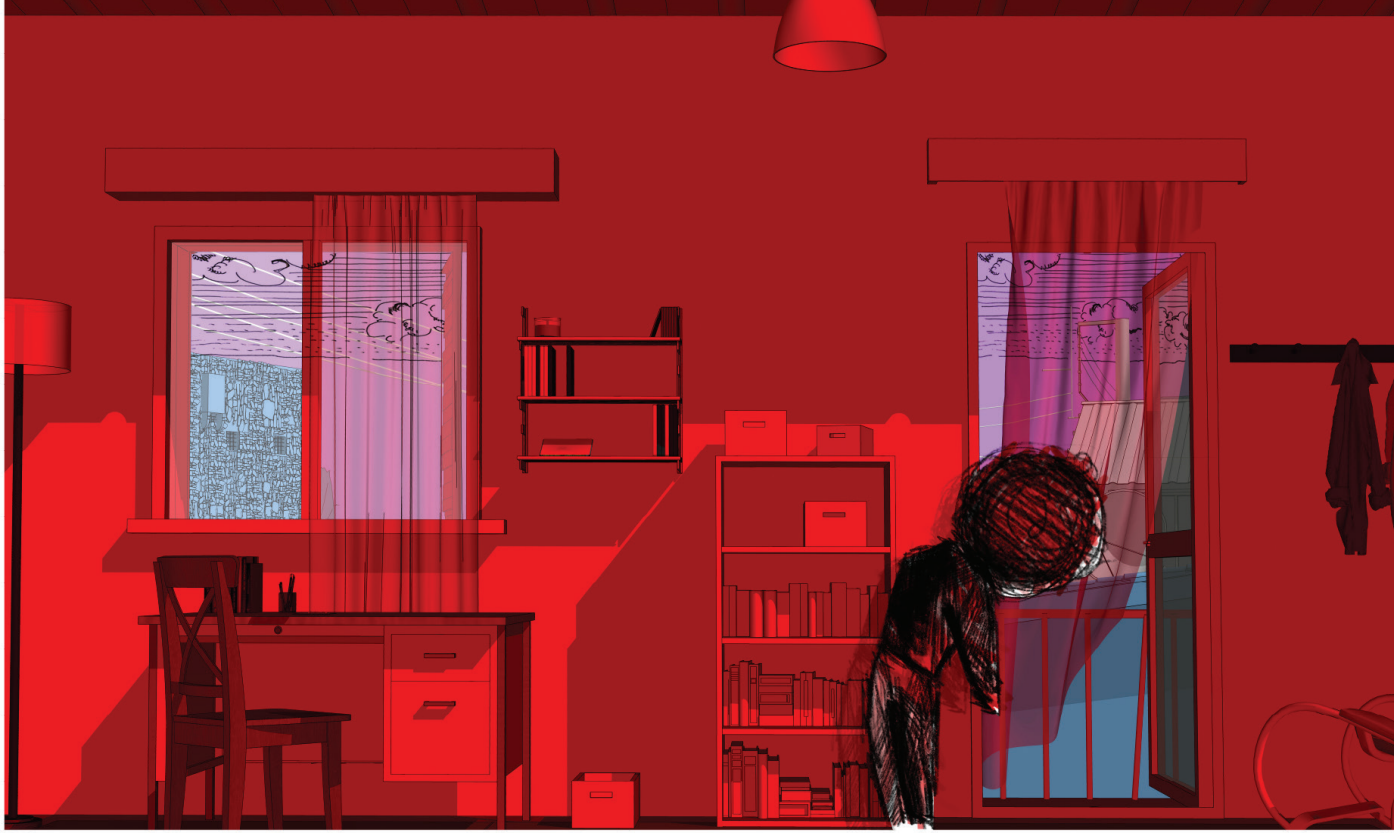
As a result,

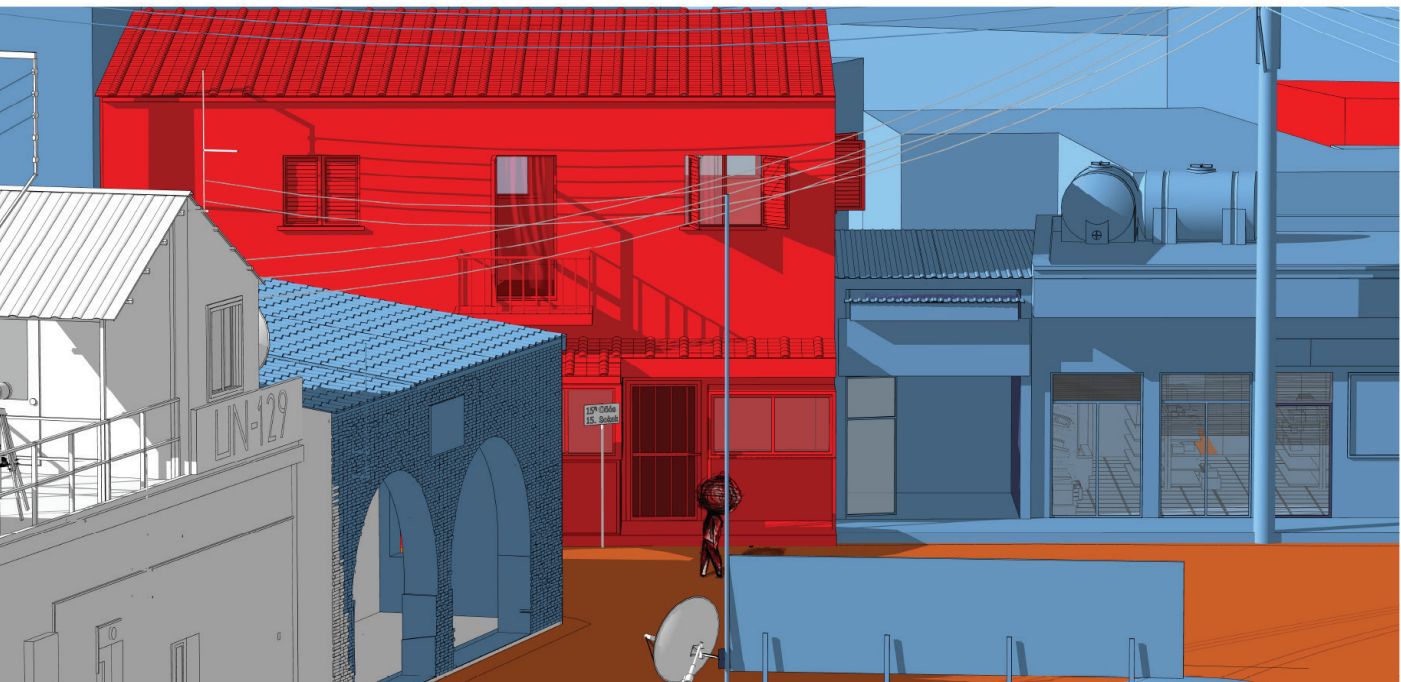
They are dematerialized.



I am getting used to them. Can you see them? Are they becoming normal? Normal means dematerialised? What is normal?












15° 00' 00"
15. Sebati

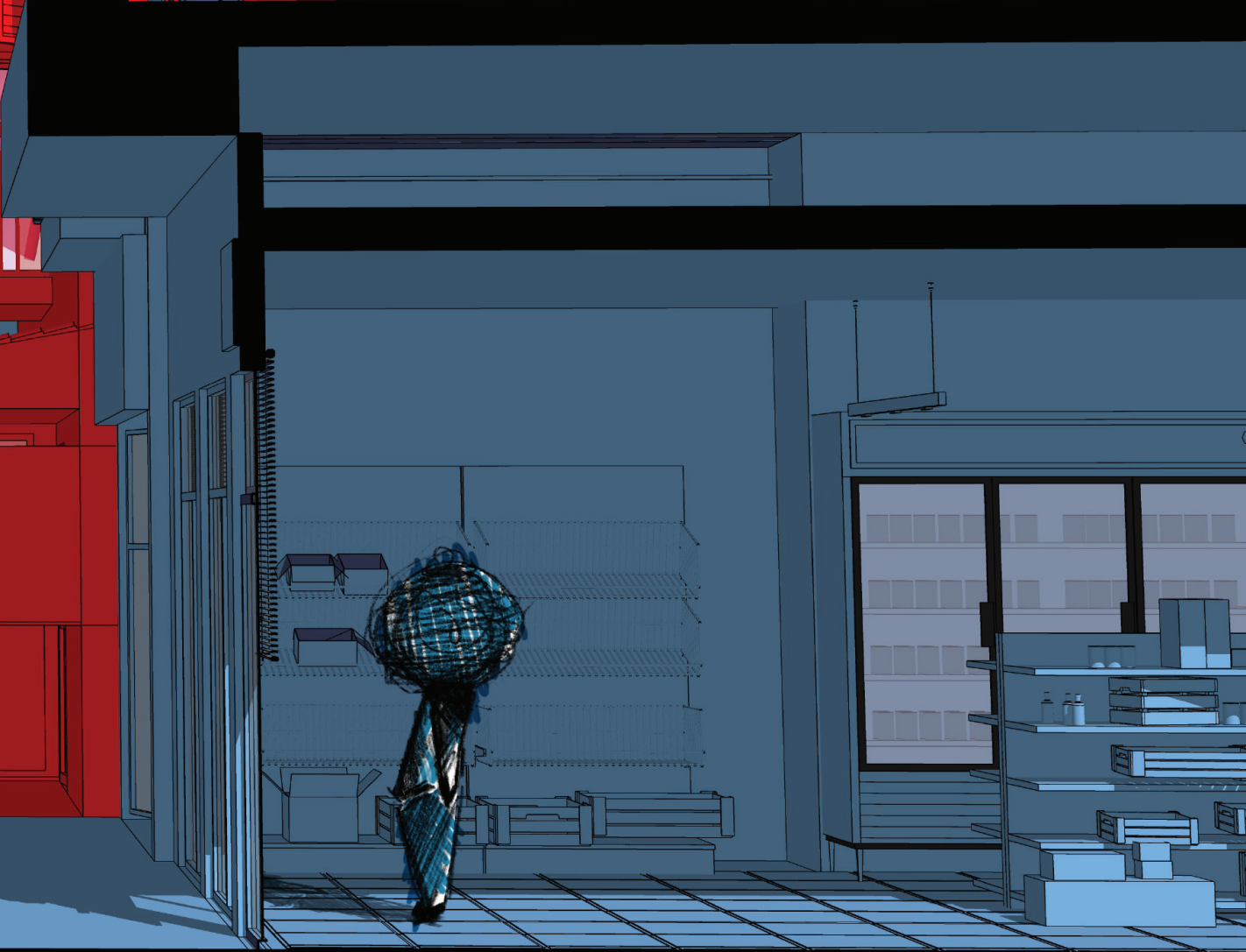


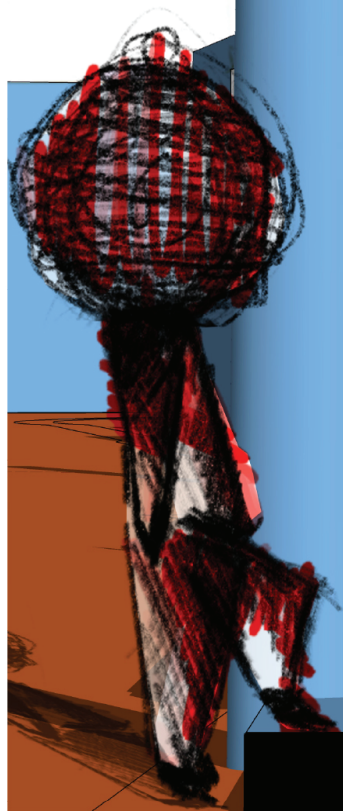
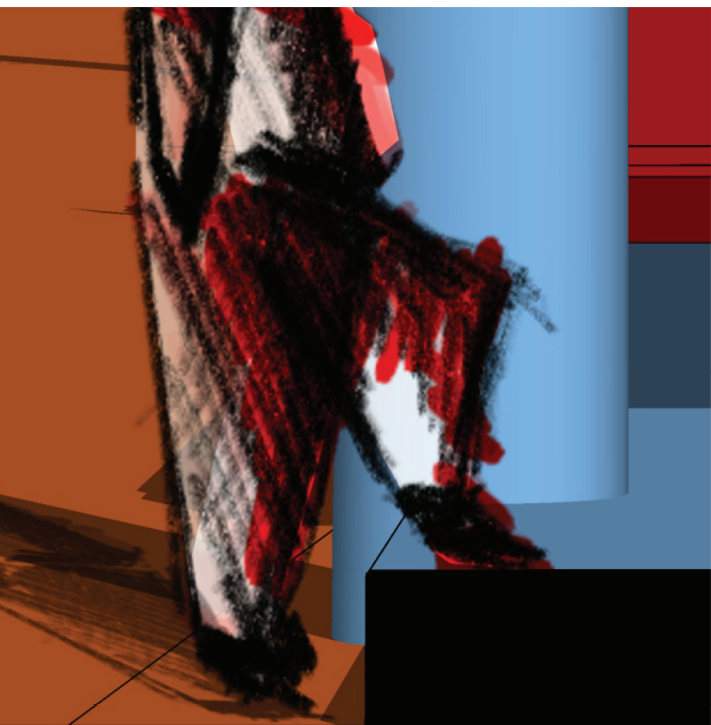
The village is unceasingly being transformed into prescriptions,

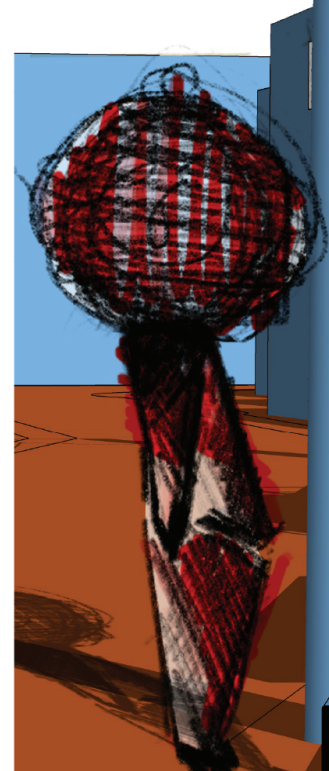
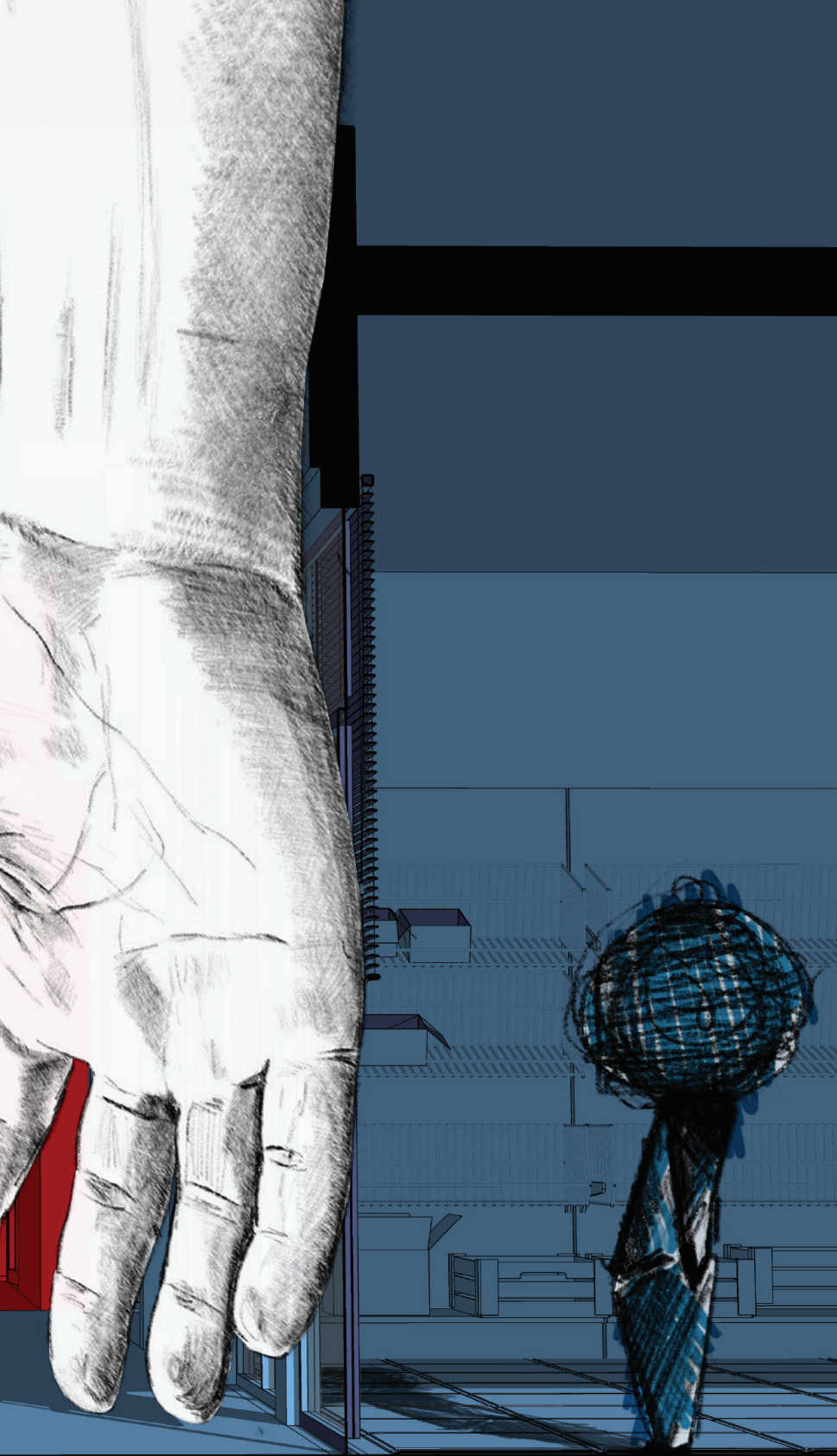
The prescriptions are operating the space,

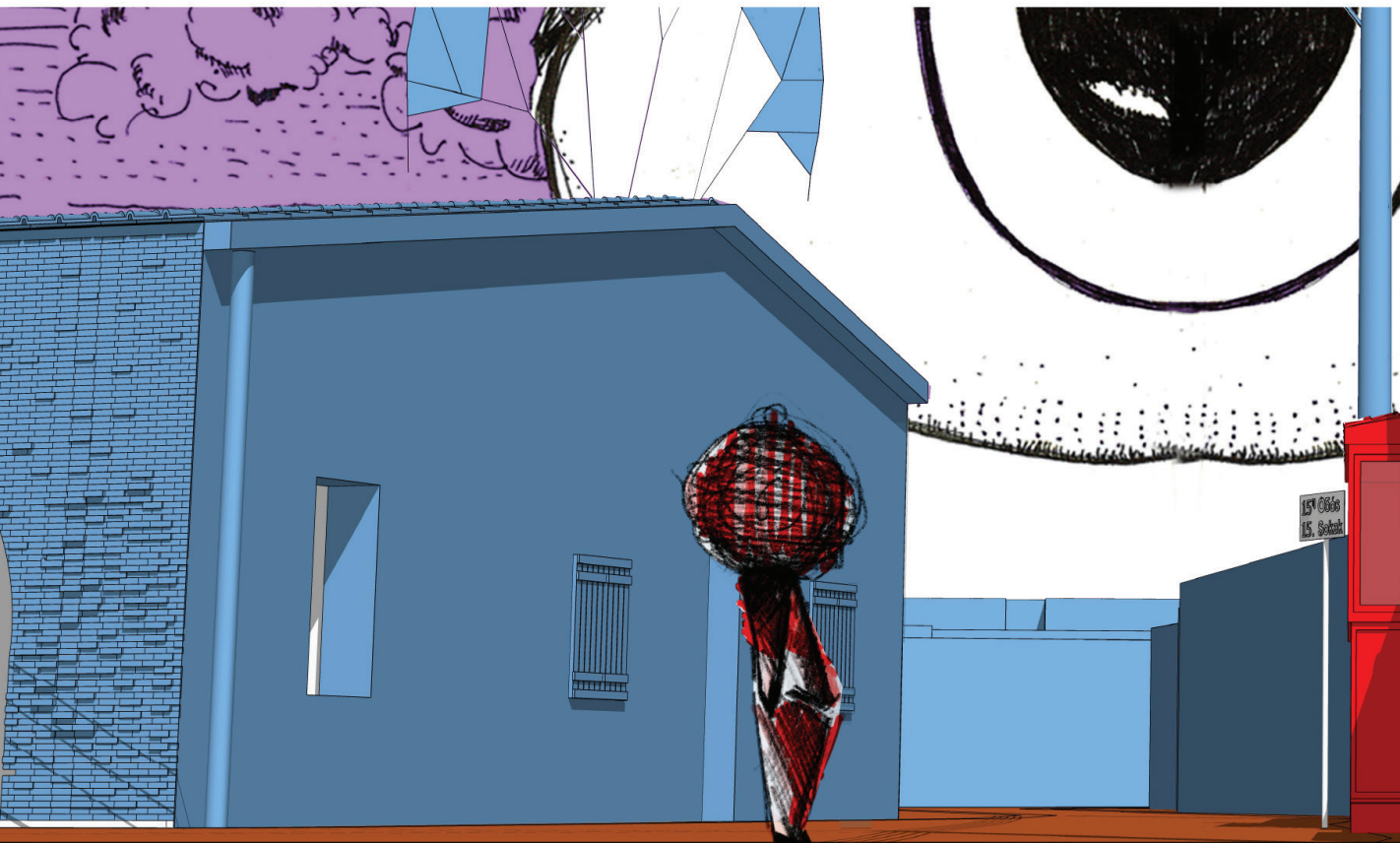
Space is controlled,

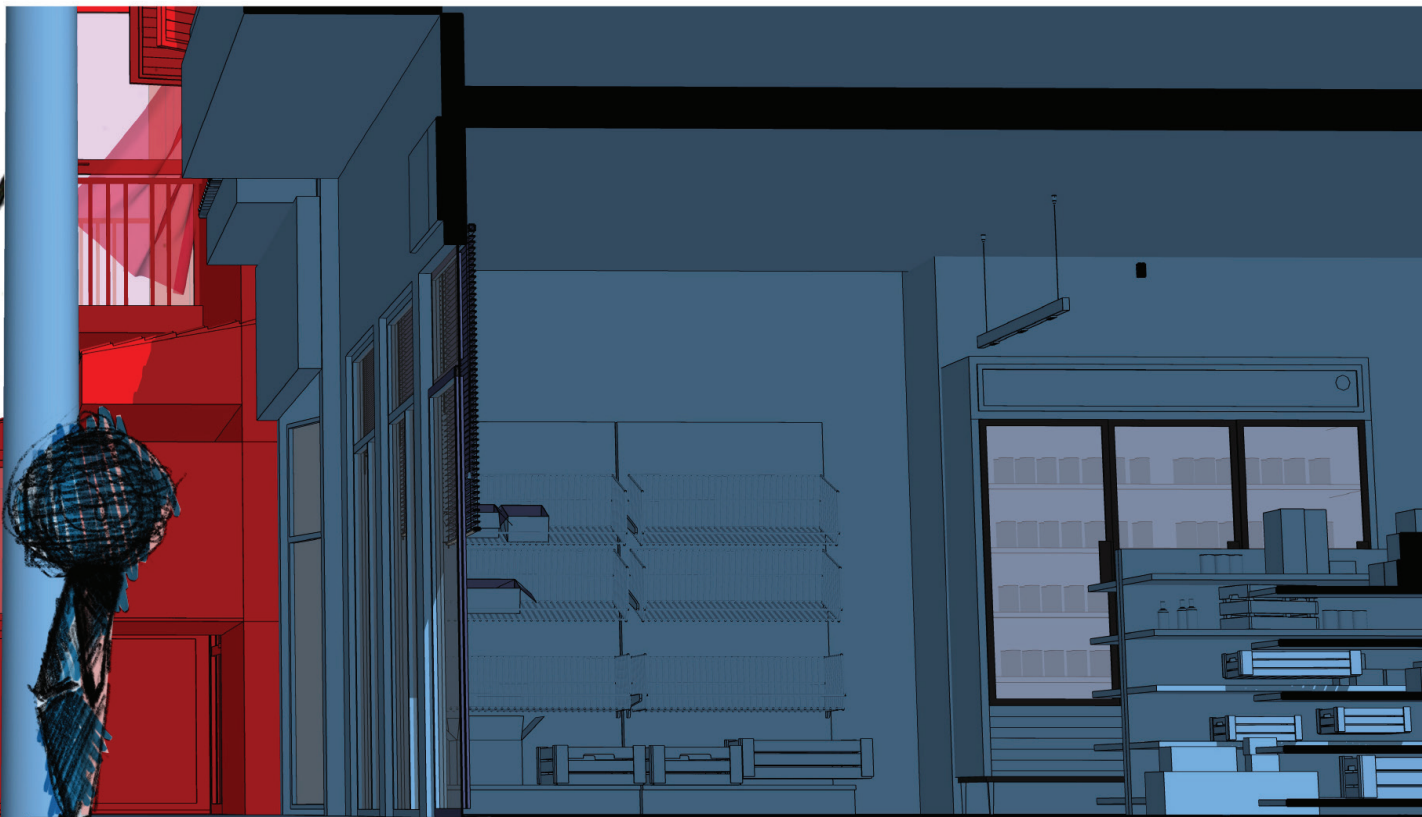
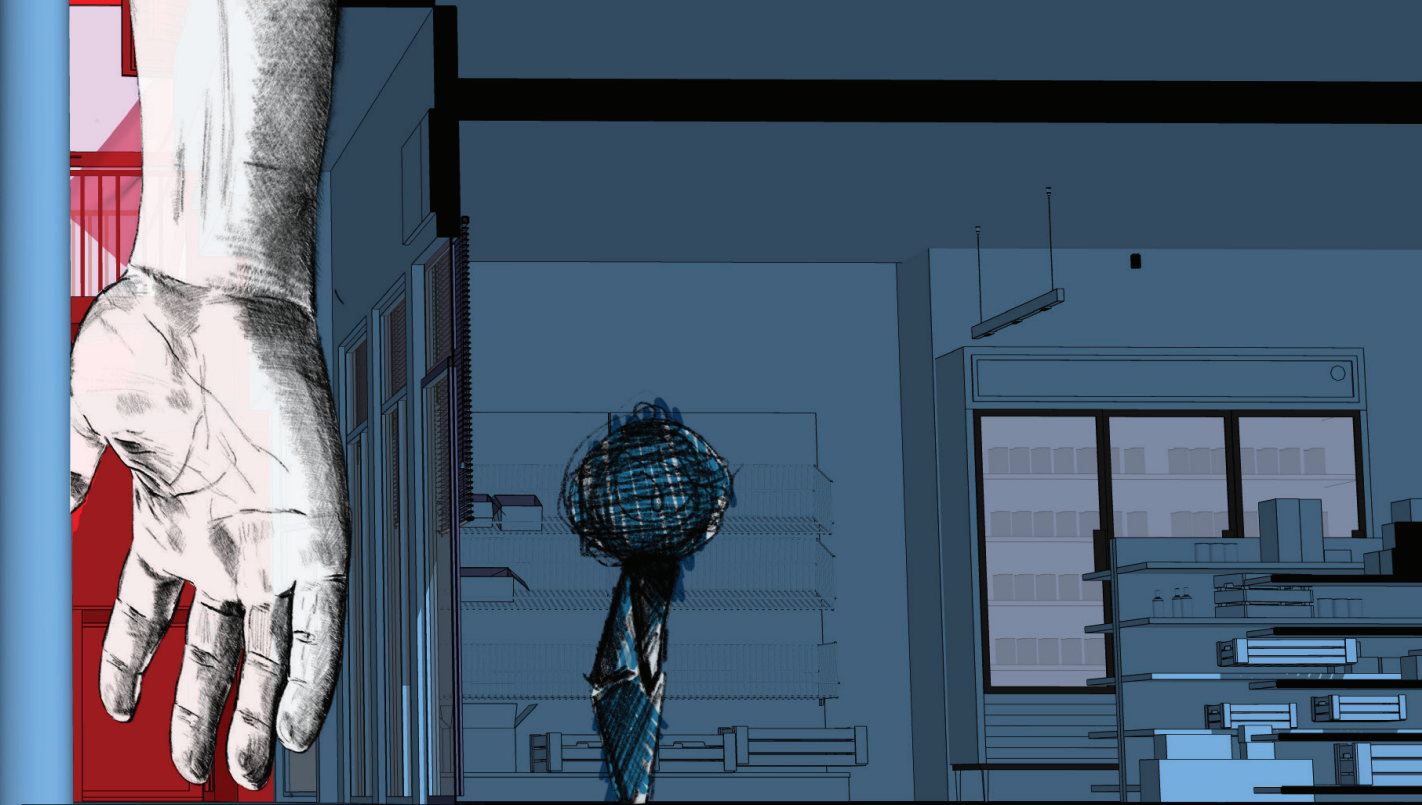
Space is watching.

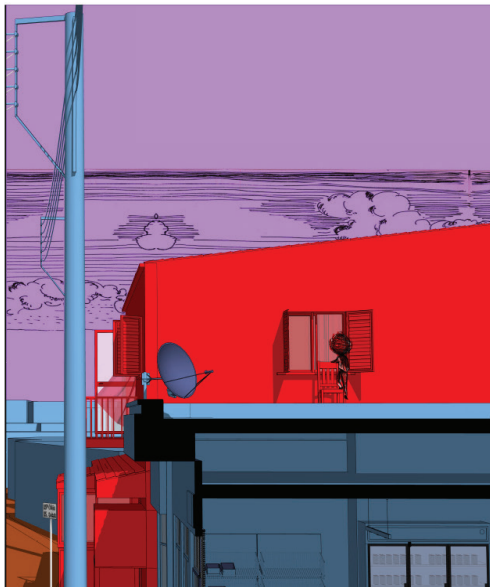
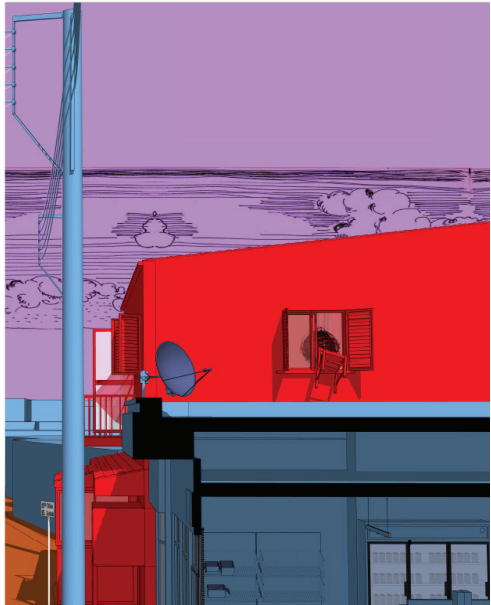
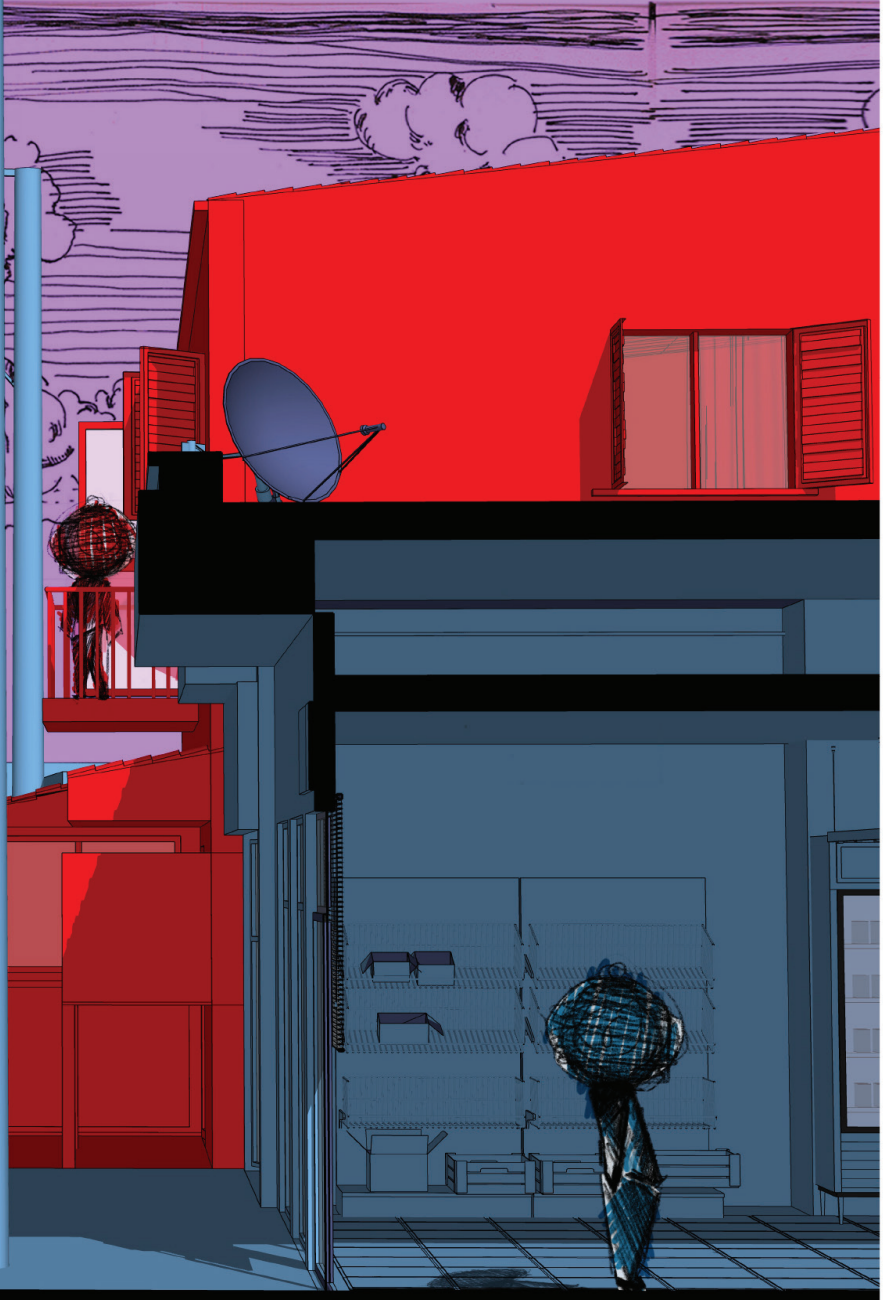




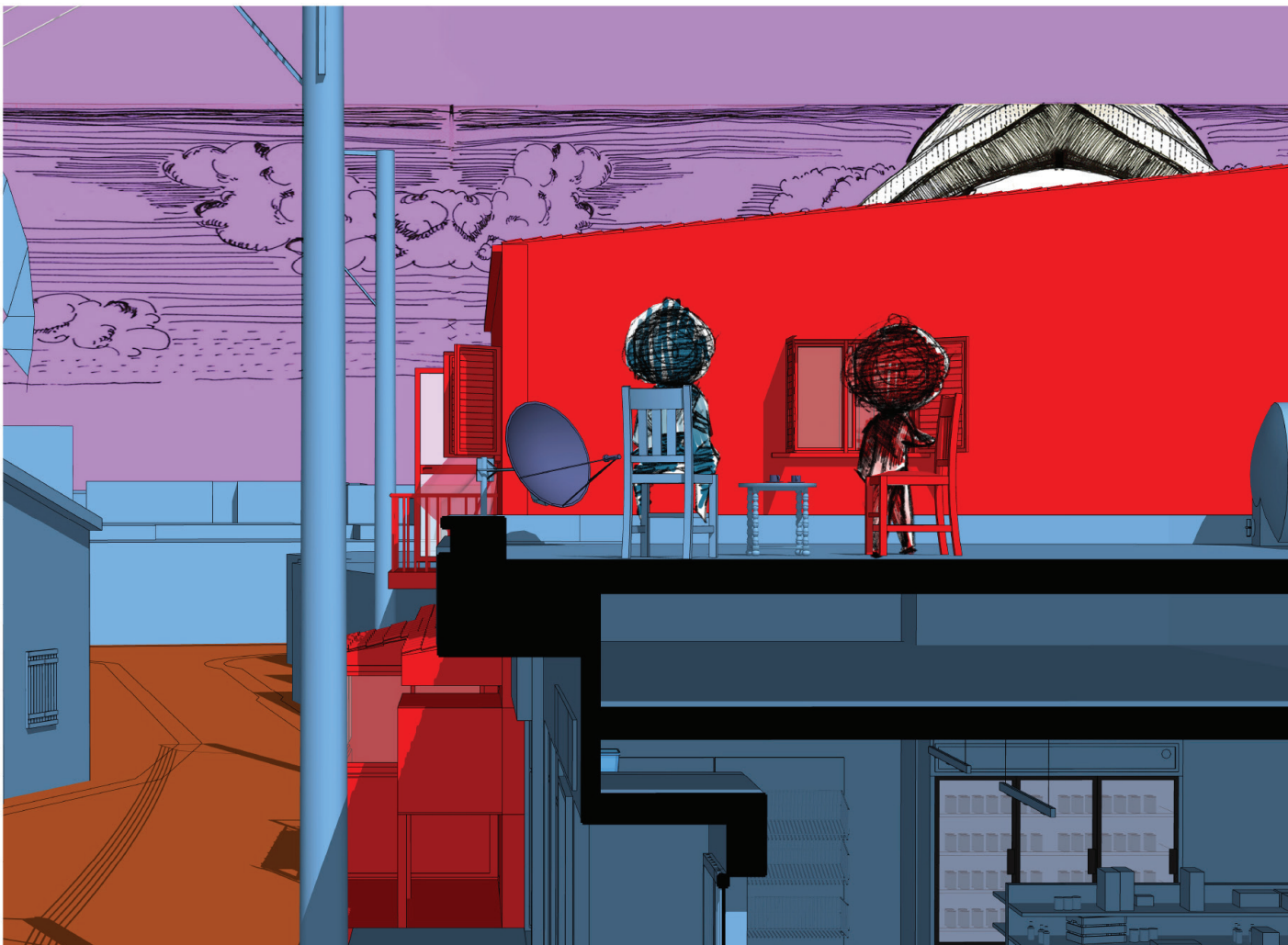
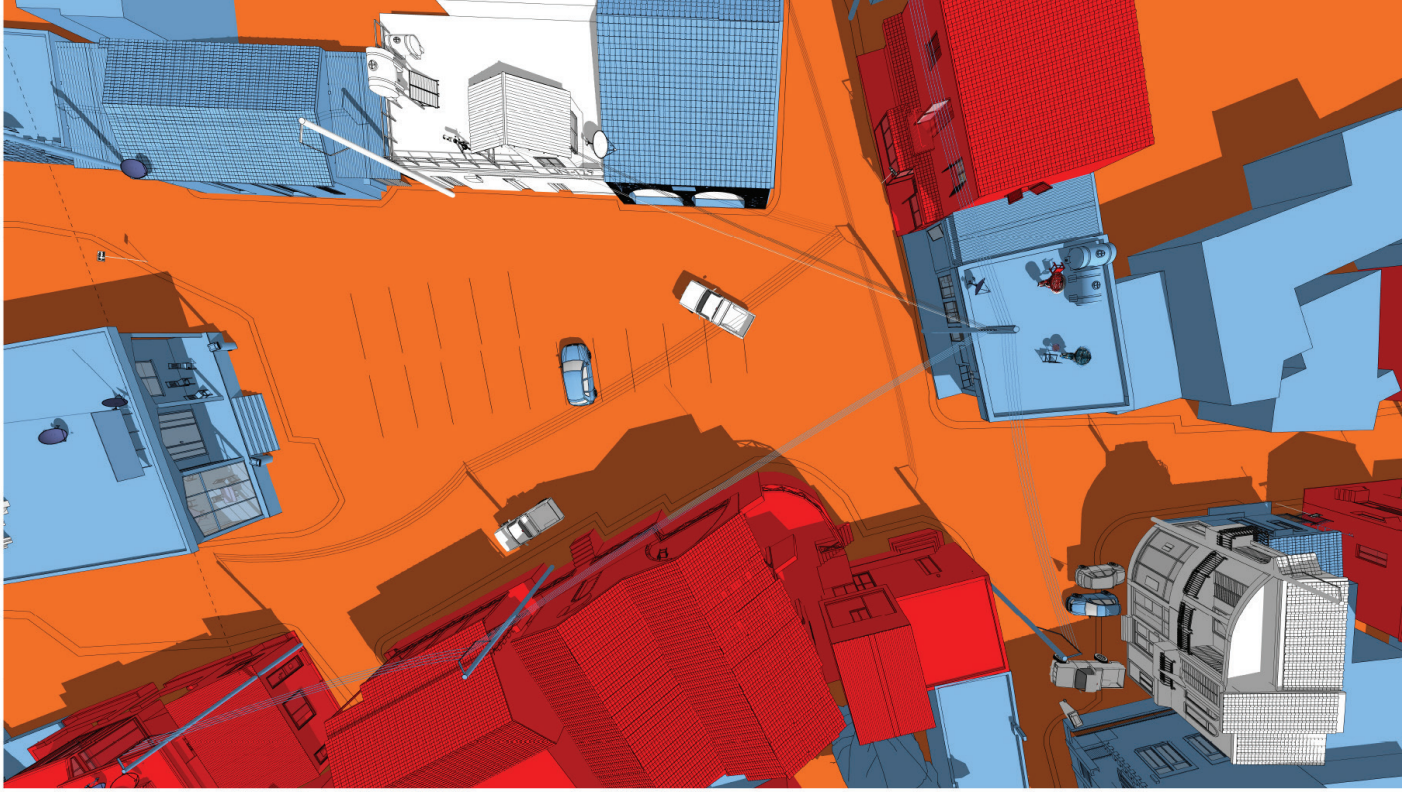


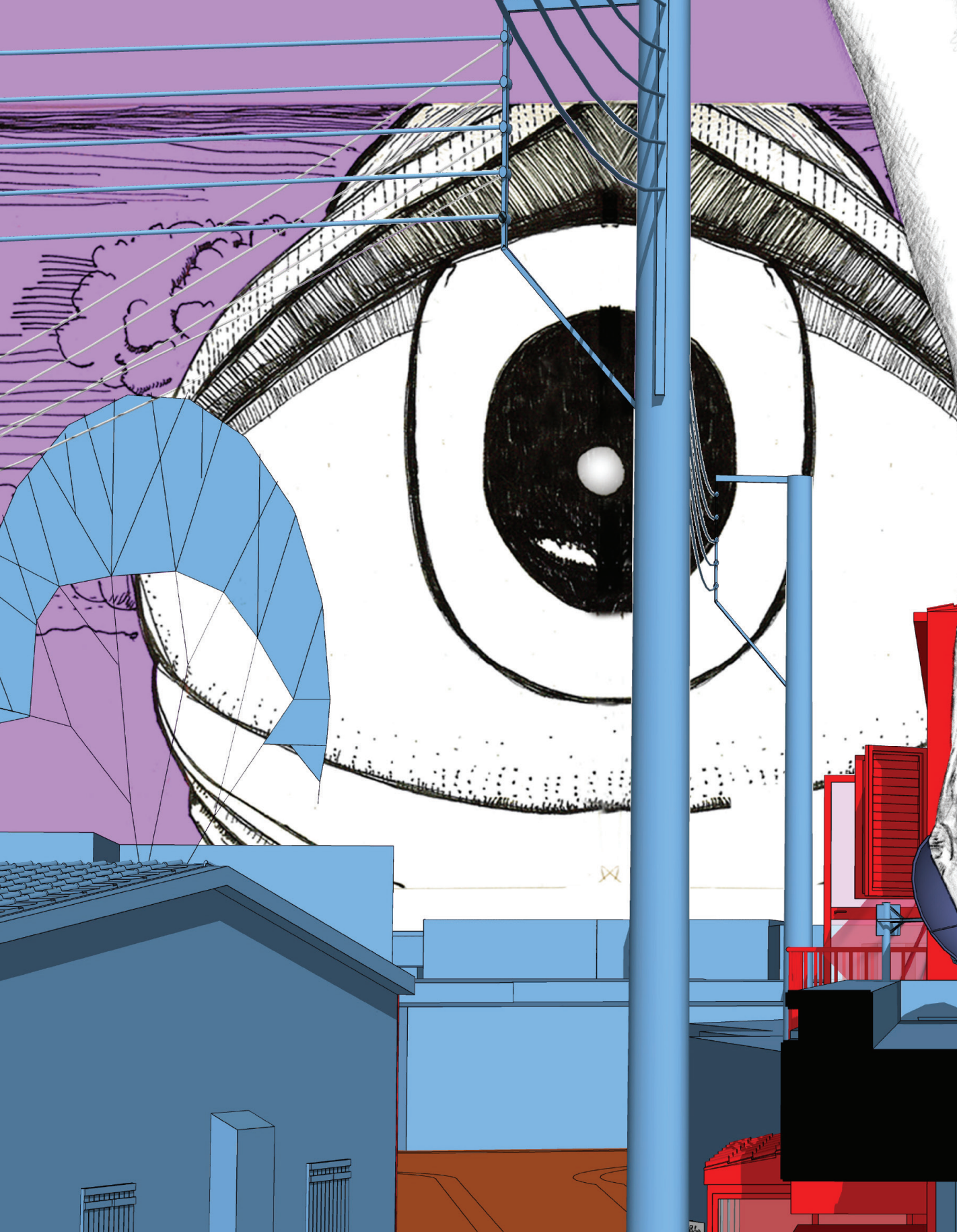




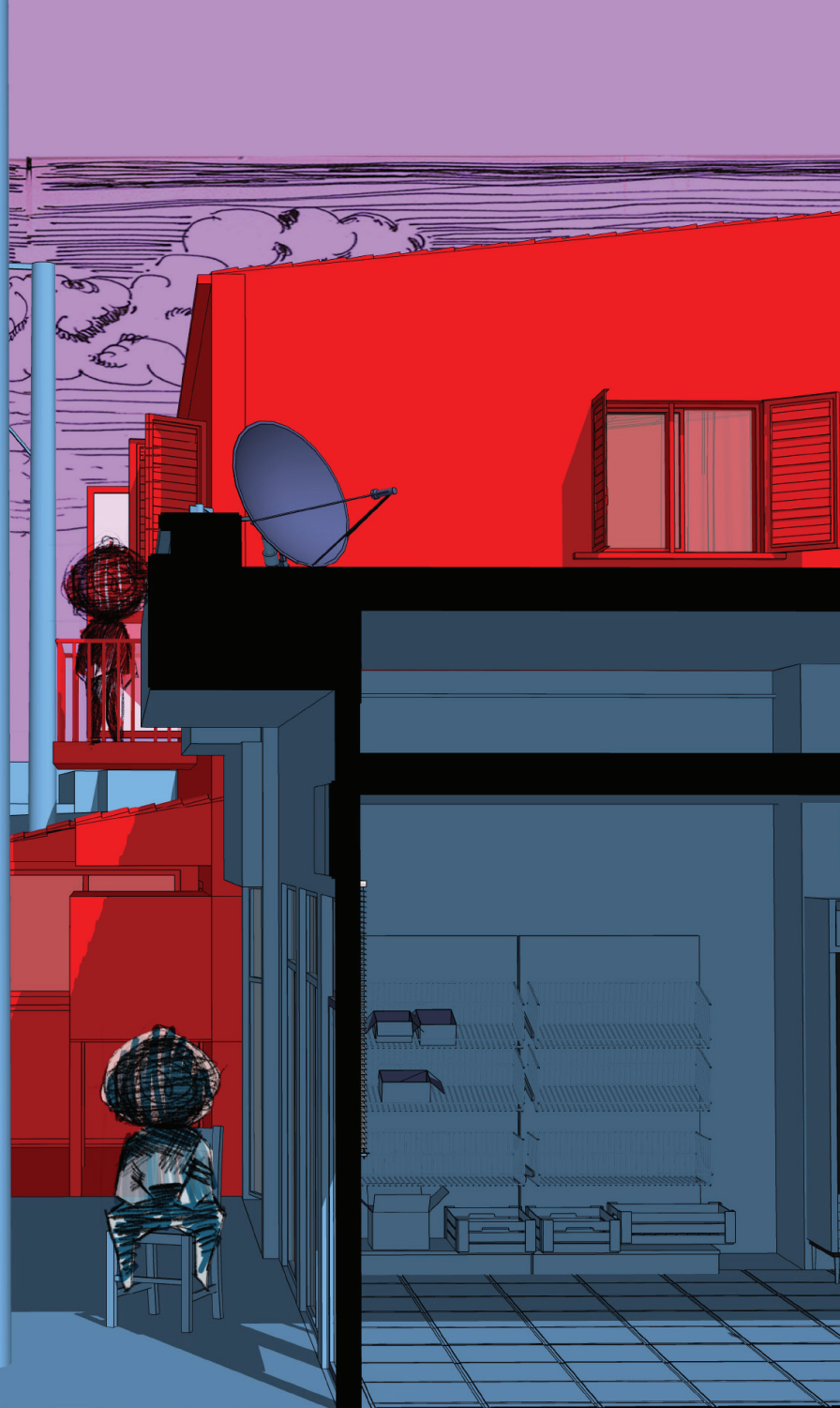


What are you thinking? What thinking?
I never know what you are thinking,
Think,
(time is not afraid of passing)
What was I thinking?

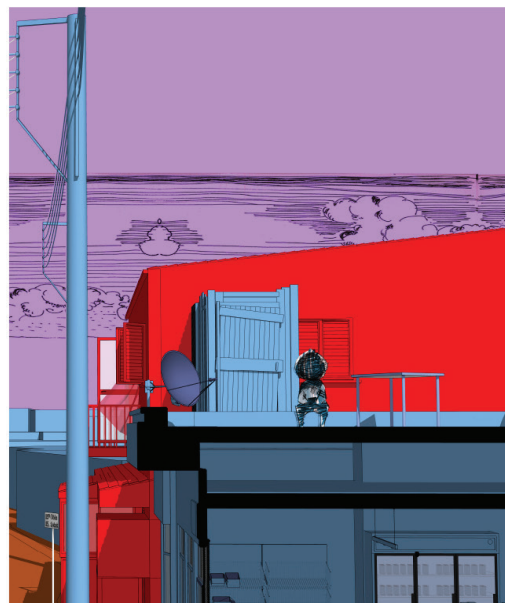
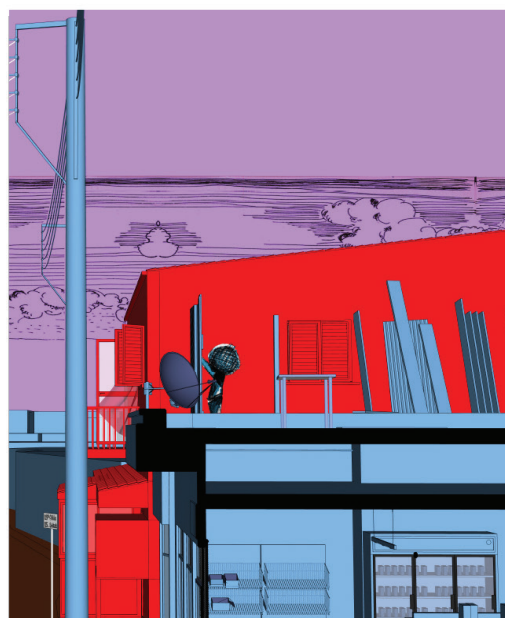


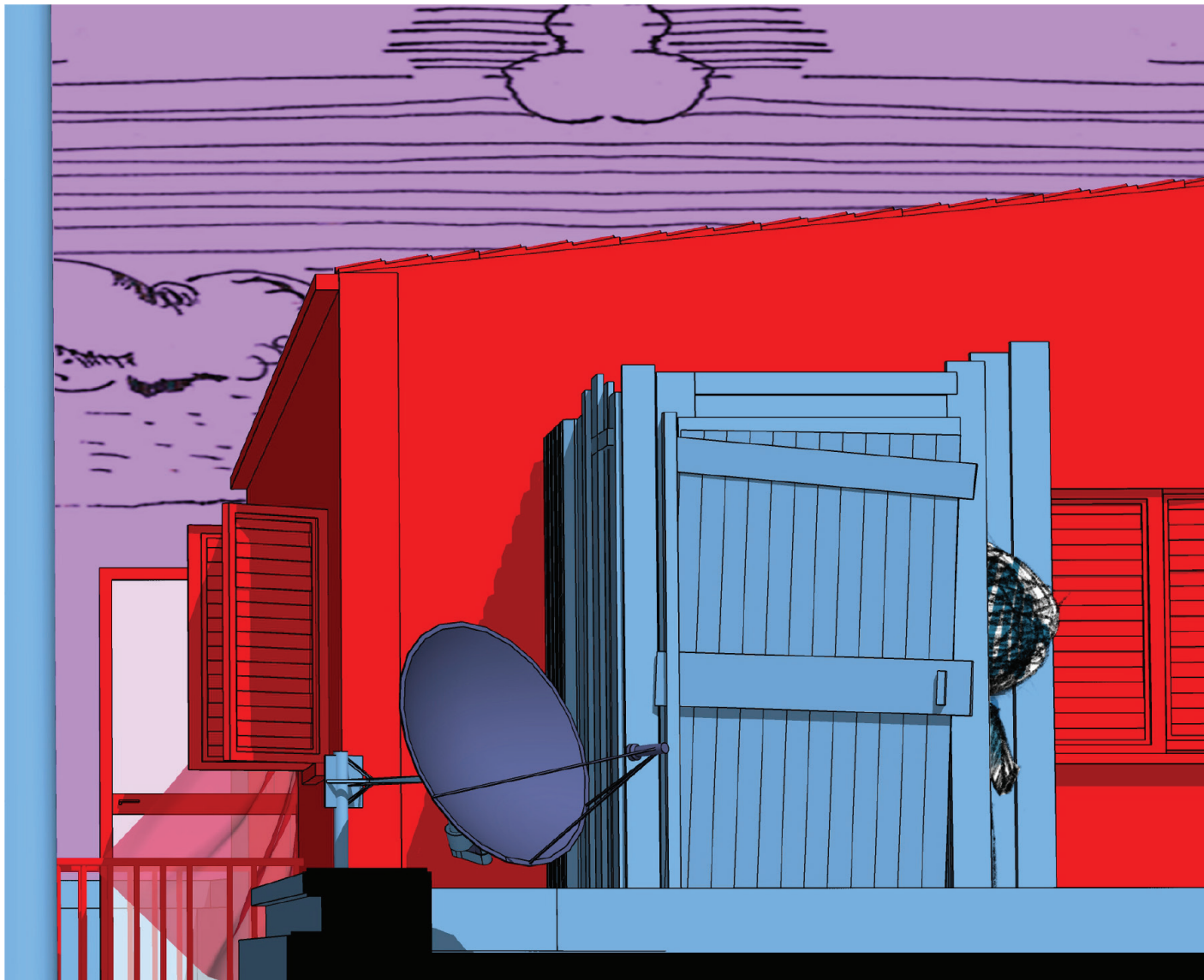
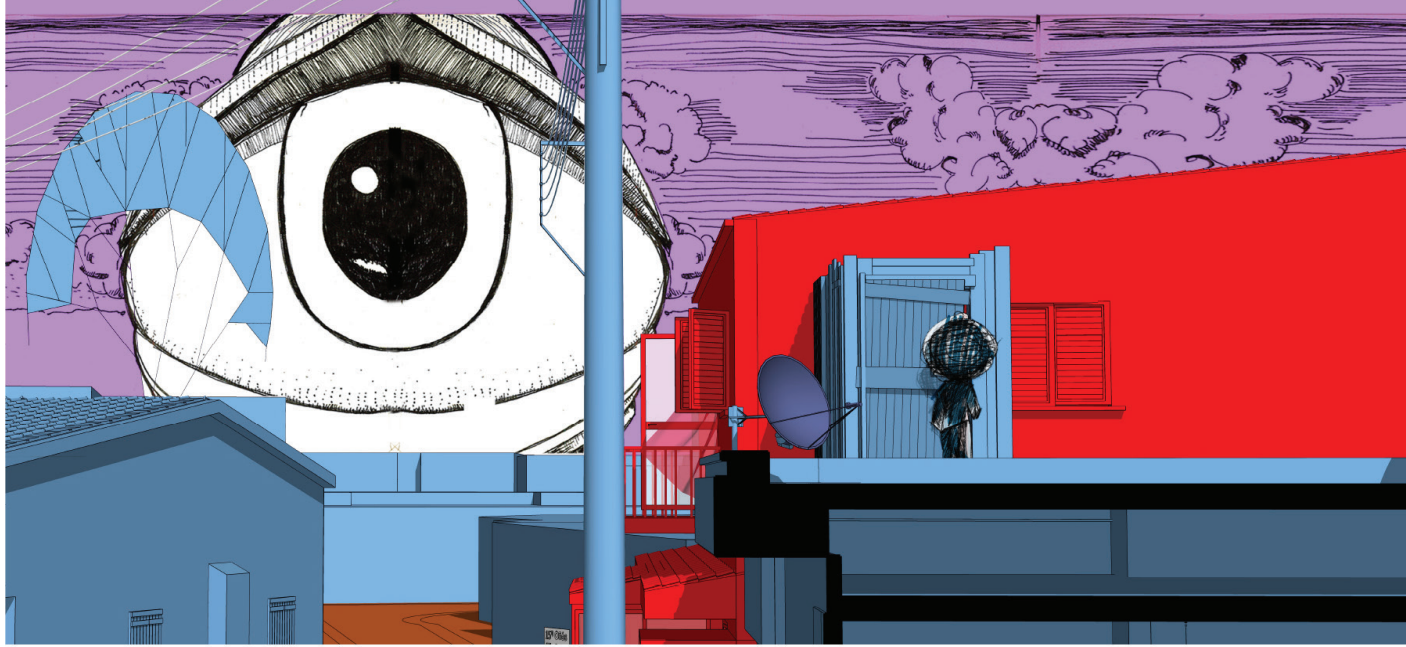


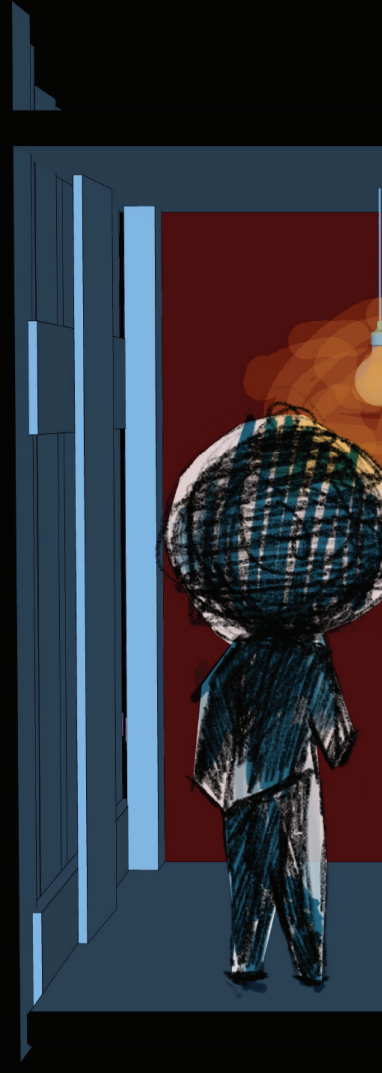




I can not figure out how not to be from one side
or another,
I can not decode social relations,
I can not be assimilated with them just by myself,
Now time is old,
What does it mean to try conflicted citizen?
Think







The village is unceasingly being

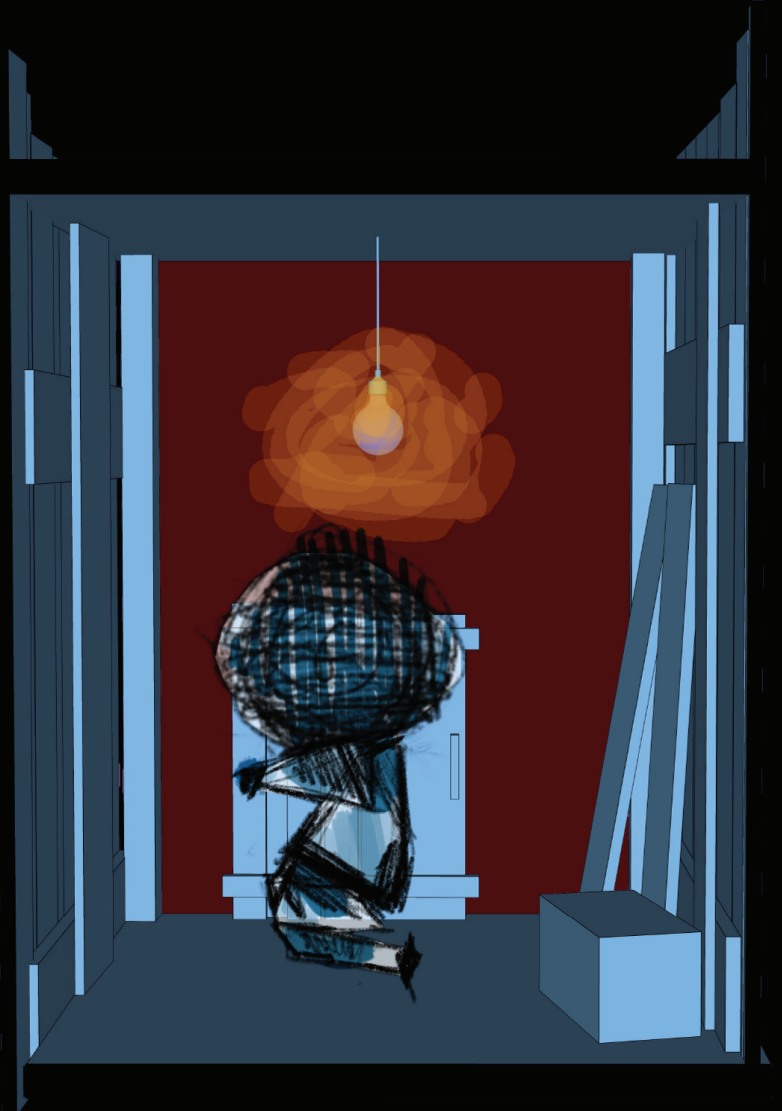
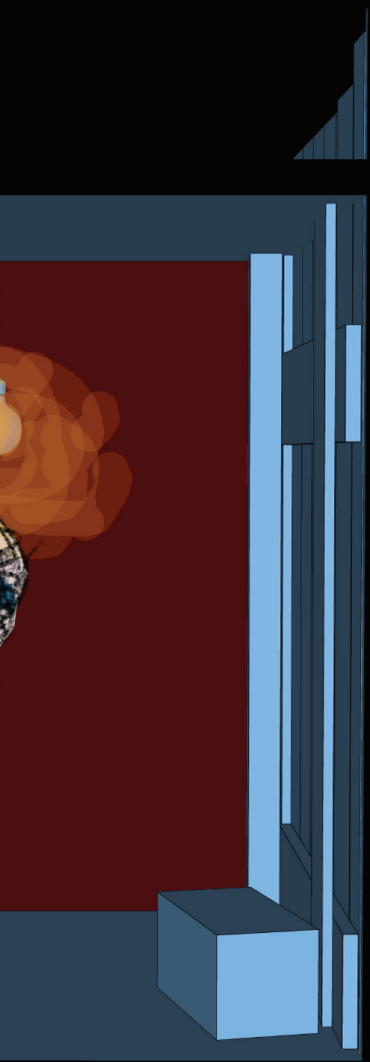
The prescriptions are

Space is

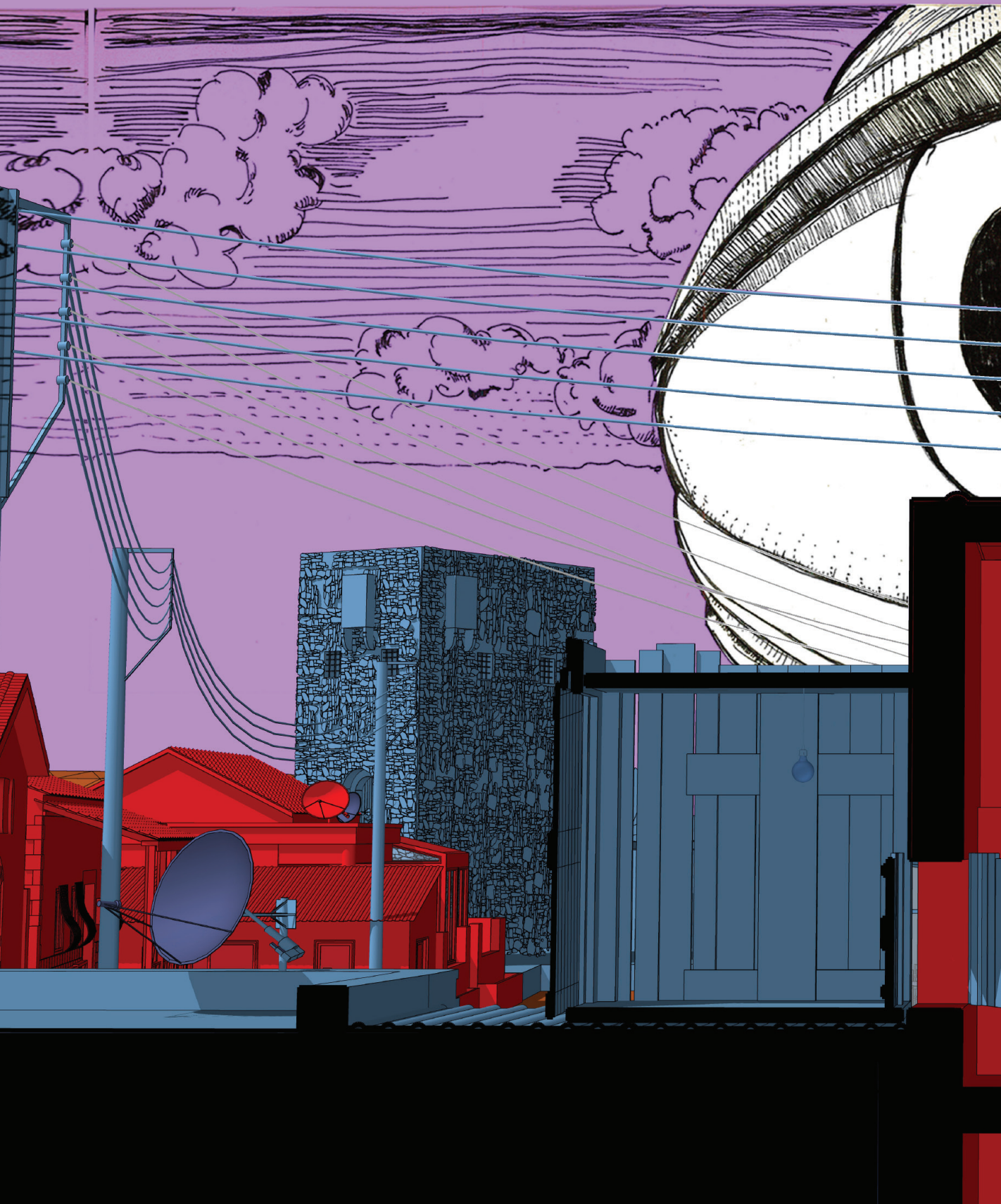
Space is

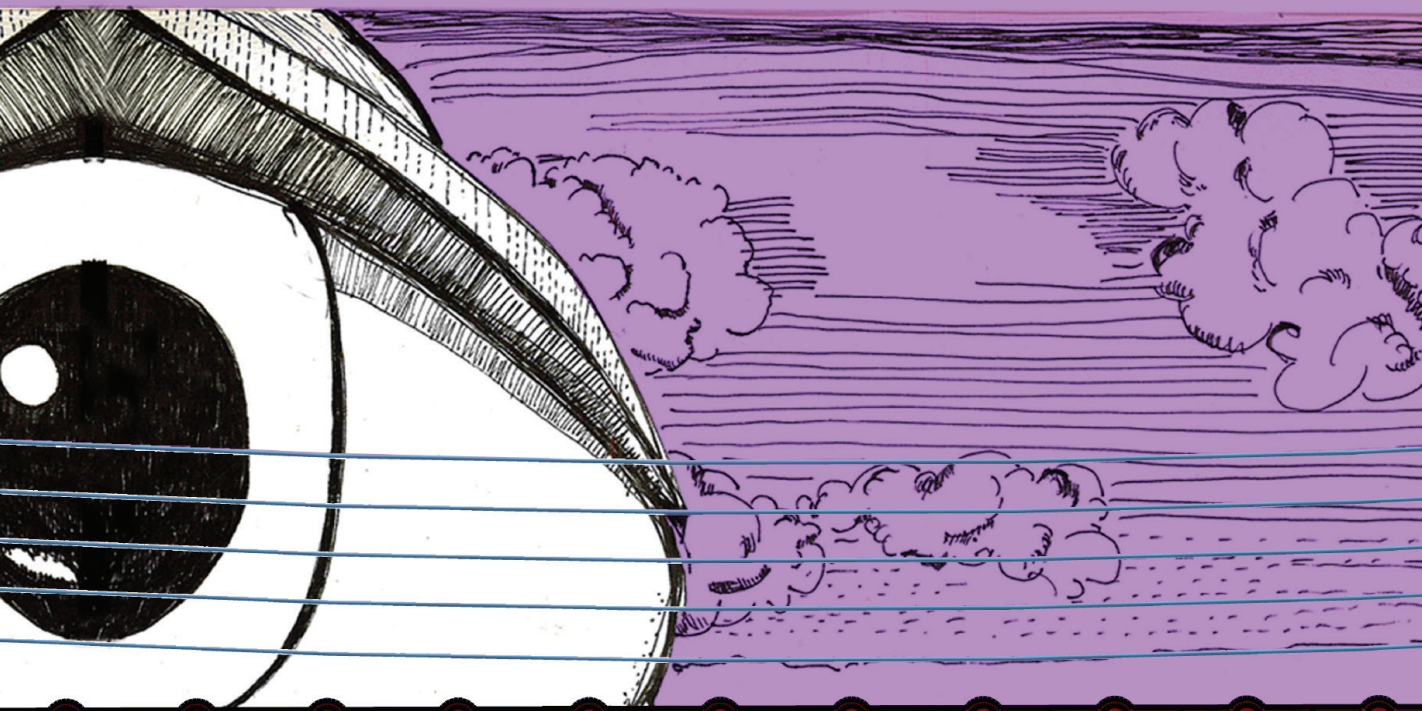
R

Space is all



ng transformed into prescriptions,
re operating the space,
controlled,
s watching,
But,
also transforming





I thought,

the village is unceasingly being formed into prescriptions,

I thought,

the prescriptions are operating the space,

The time is for me to realise,

How did the space become?

Did it become because of the striations of social space?

Is it maybe embodied within security requirements?

Or, perhaps it consists in the plane of state,

perhaps,

'space' was stuck in-between the state and mundane life,

'space' had to carry on,

'space' was consumed by itself,

'space' is encountered within the security requirements,

then 'space' became a plane of fools,

Where is the 'space' now?

In the process of territorialisation, 'space' has become transition in time,

'space' is flowing,

'space' is de-territorialised,

'space' is creating its own consistency,

'I' am realising.



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