

# Nicosia, School of Arts

Spyros Barberis

## Critics:

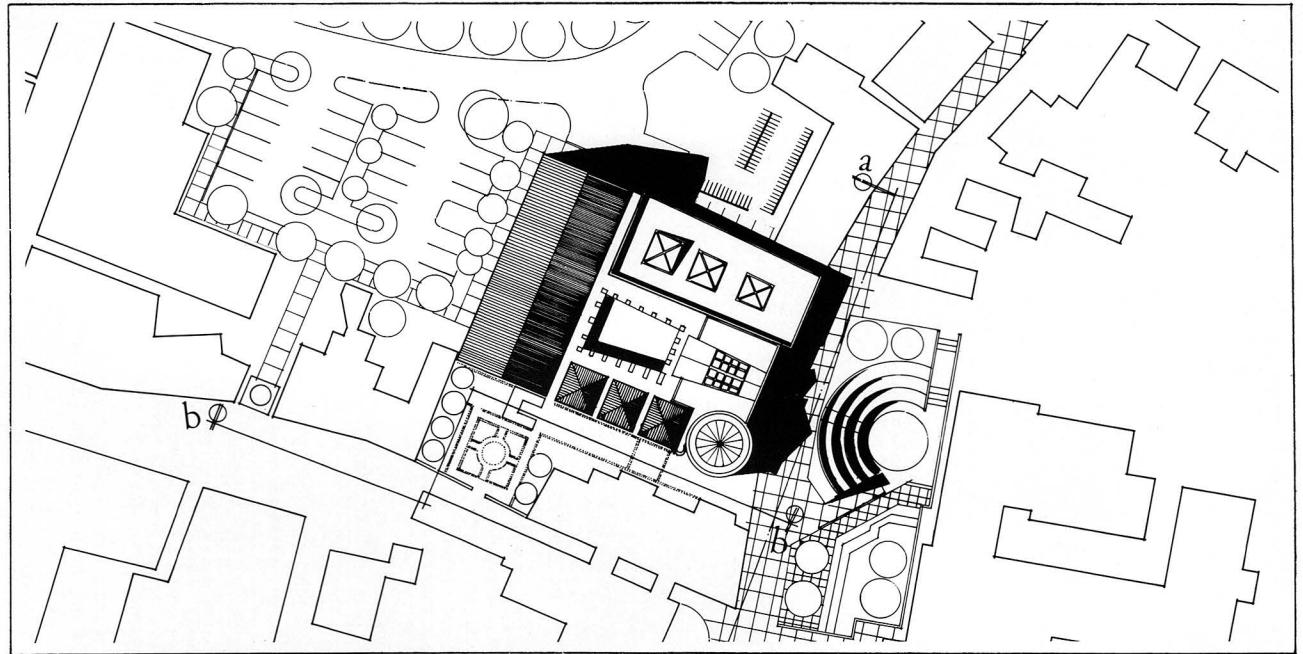
Bernd Foester  
Don Watts  
Eleftherios Pavlides

The setting for this project is the old city of Nicosia, capital of the island at Cyprus. The basic purpose for dealing with this building is to analyze the old city of Nicosia and produce a contemporary building that will fit into the contextual character of the place.

The project is quite challenging because the existing sense of place is of a city surrounded by medieval fortification walls. The old city of Nicosia has a long history dating back to the early Byzantine years and has developed until our days. It is interesting in that the city has absorbed a variety of architectural influences from the many conquerors who passed through the island. The city has been under the domination of the Greeks, Assyrians, Persians, British, and most recently, the Turks.

The proposed site is located in a culturally significant area because of the buildings nearby. The museums of folk art, Byzantine art, and national struggle are on the same street. This school of contemporary art will serve as a place for studying the arts and continuing the development of modern artistic movements. It will be a place where students will expose their work and supplement the existing museums of art.

The school of modern art, which services a student population of 100, will consist of the following major functions: spaces for public involvement, learning facilities, administration and technical support areas.



Site Plan

The building will be accessible to the public for visiting the permanent exhibition of the works of contemporary art, as well as the exposition of the work done by the students. The school will also serve the purpose of the place where the artists exchange ideas on issues concerned with art, and will also involve the community through lectures and exhibits.

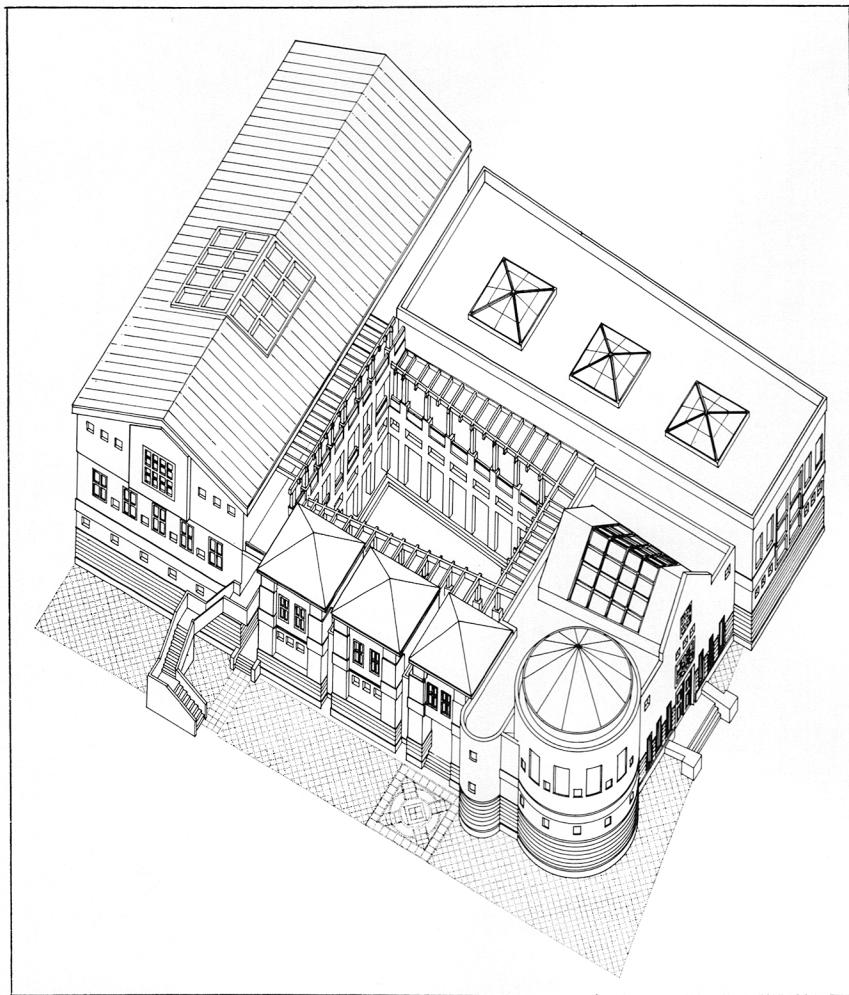
By dealing with the program and design for a school of modern art I learned a great deal in regard to the regional architecture. By studying the context and architectural patterns of the city, I was able to produce a building that fit into the environment. The intent was not to copy existing architectural patterns and elements, but

rather to adapt what I have learned according to contemporary notions and functions. It is important to realize the development of the architecture of this area first and then come to conclusions for a design proposal. These conclusions include the use of the central courtyard onto which all the rooms open, zero lot lines, and exterior circulation due to the warm climate.

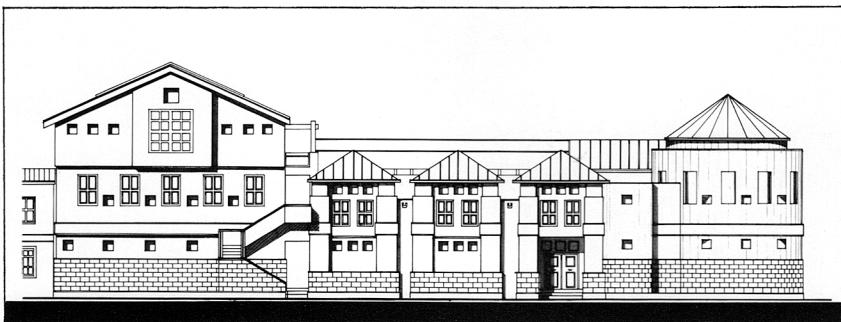
The school was organized around a central courtyard which is typical in the tightly clustered neighborhoods of the area. Circulation is internal and recalls the cloisters of yesteryear. The first floor includes spaces for permanent and traveling exhibits, lectures, and materials

handling while the second floor contains administration, classrooms, and the remainder of the exhibition space. The ceramics and sculpture studios are located on the third floor to keep them separated from the public.

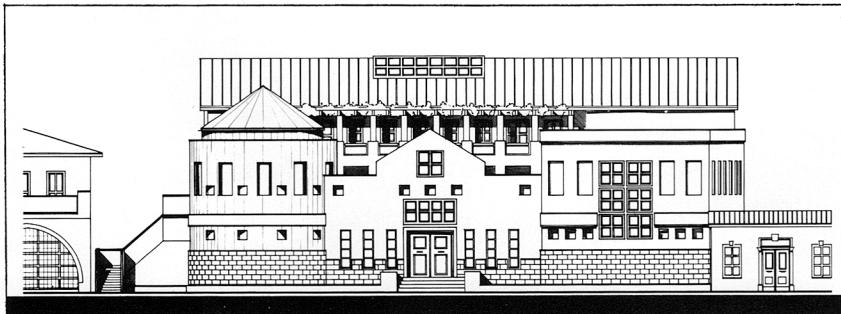
Overall, the combination and manipulation of forms fit the local area, an area that is distinguished as a vernacular setting that was spontaneously produced by the combined interaction of culture, craft, and climate. Through careful analysis, I was able to produce a building which has evolved through time and modern civilization, influenced by regional expression and conveying a strong sense of identity.



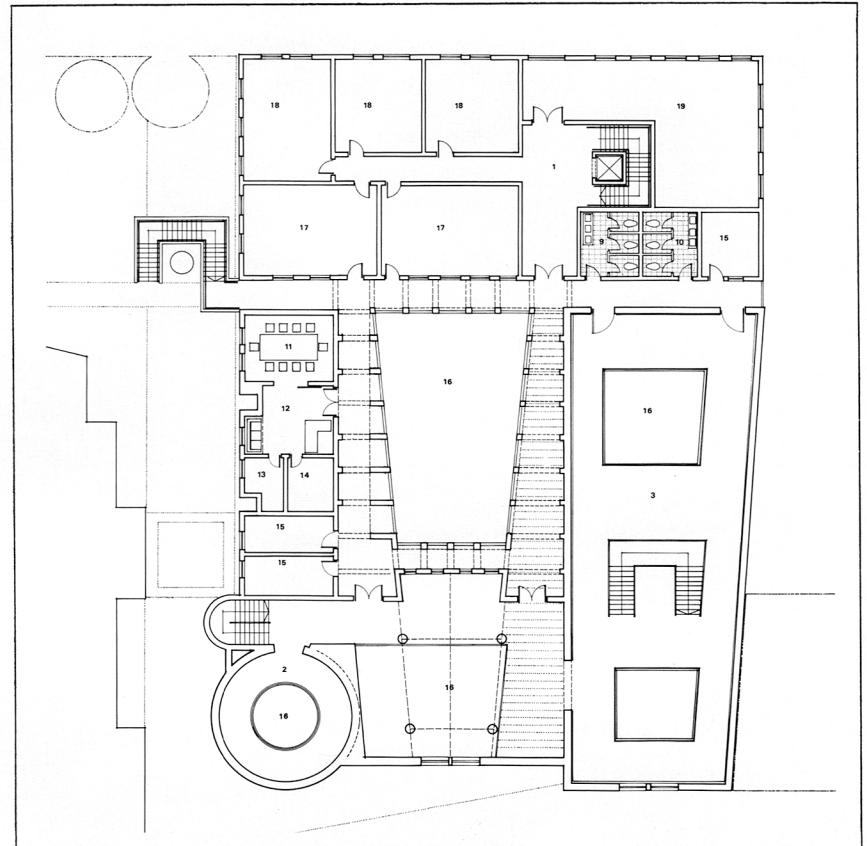
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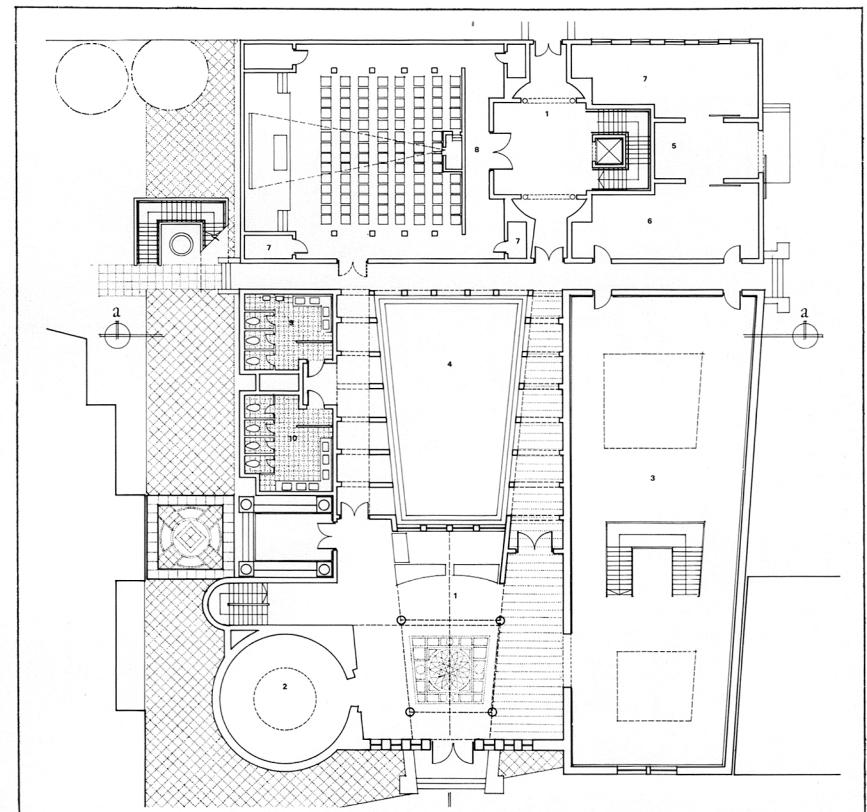
Southwest Elevation



Southeast Elevation



Second Floor Plan



First Floor Plan