

# The visual imaginary of intangible cultural heritage: accessing the palimpsest of Nicosia through audio-enabled routes

CHNT 23 Congress Visual Heritage

14.11.2018

Vienna, Austria



Constantinos Miltiadis

Institute of Architecture and Media, TU Graz

[iam.tugraz.at](http://iam.tugraz.at) | [studioany.com](http://studioany.com) | [c.miltiadis@gmail.com](mailto:c.miltiadis@gmail.com) | @studioany



THE CYPRUS  
INSTITUTE

RESEARCH • TECHNOLOGY • INNOVATION

Georgios Artopoulos

STARC, The Cyprus Institute

[cyi.ac.cy](http://cyi.ac.cy) | [g.artopoulos@cyi.ac.cy](mailto:g.artopoulos@cyi.ac.cy)



H2020 COST Action TU 1306

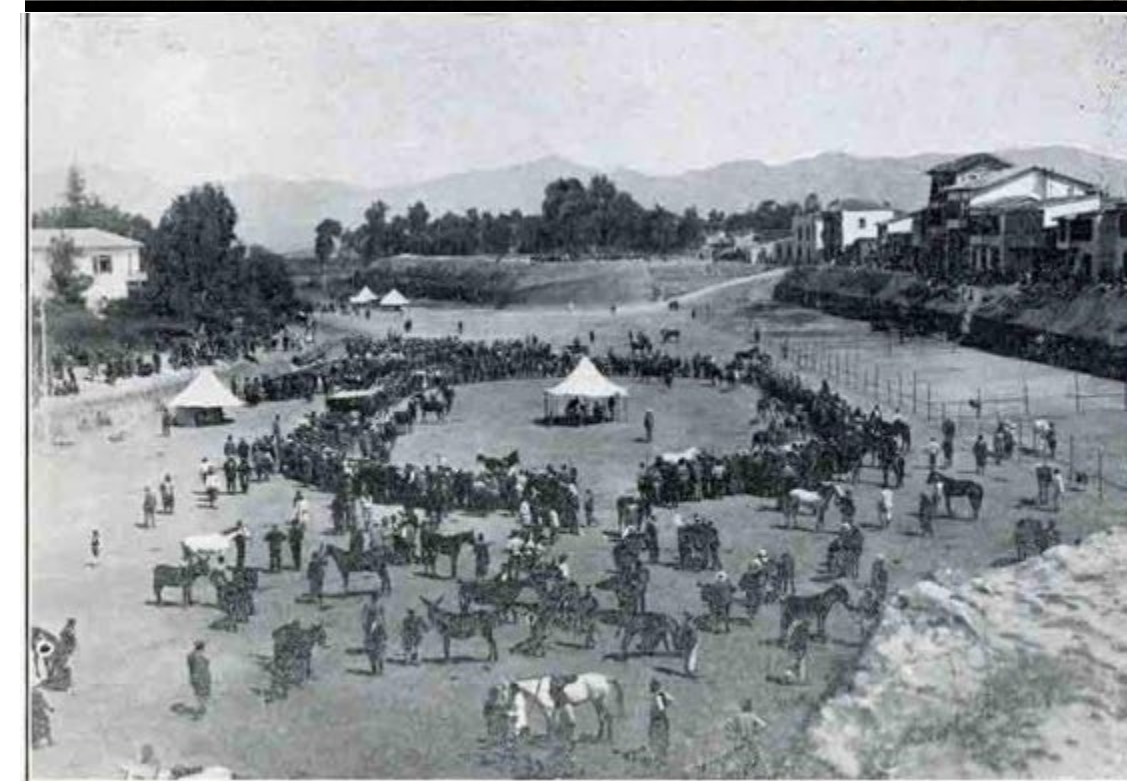
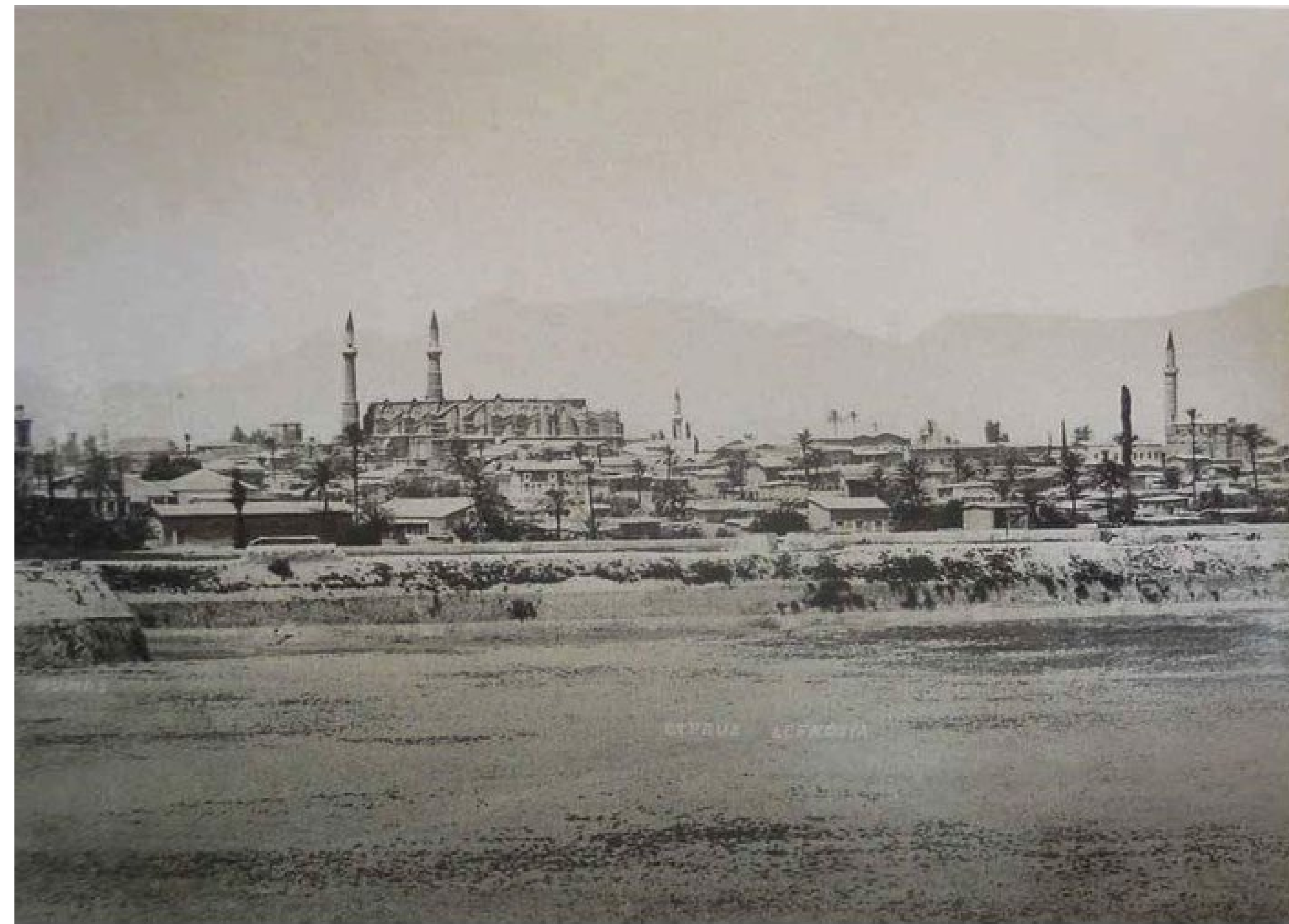
Fostering knowledge about the relationship between Information and Communication Technologies and Public Spaces supported by strategies to improve their use and attractiveness.

Developed initially during the COST Cyberparks Training School “Virtual Flâneur of Mediterranean Cities” at The Cyprus Institute, 30.10-3.11.2017 and subsequently during a Short-Term Scientific Mission 22.03-04.04.2018





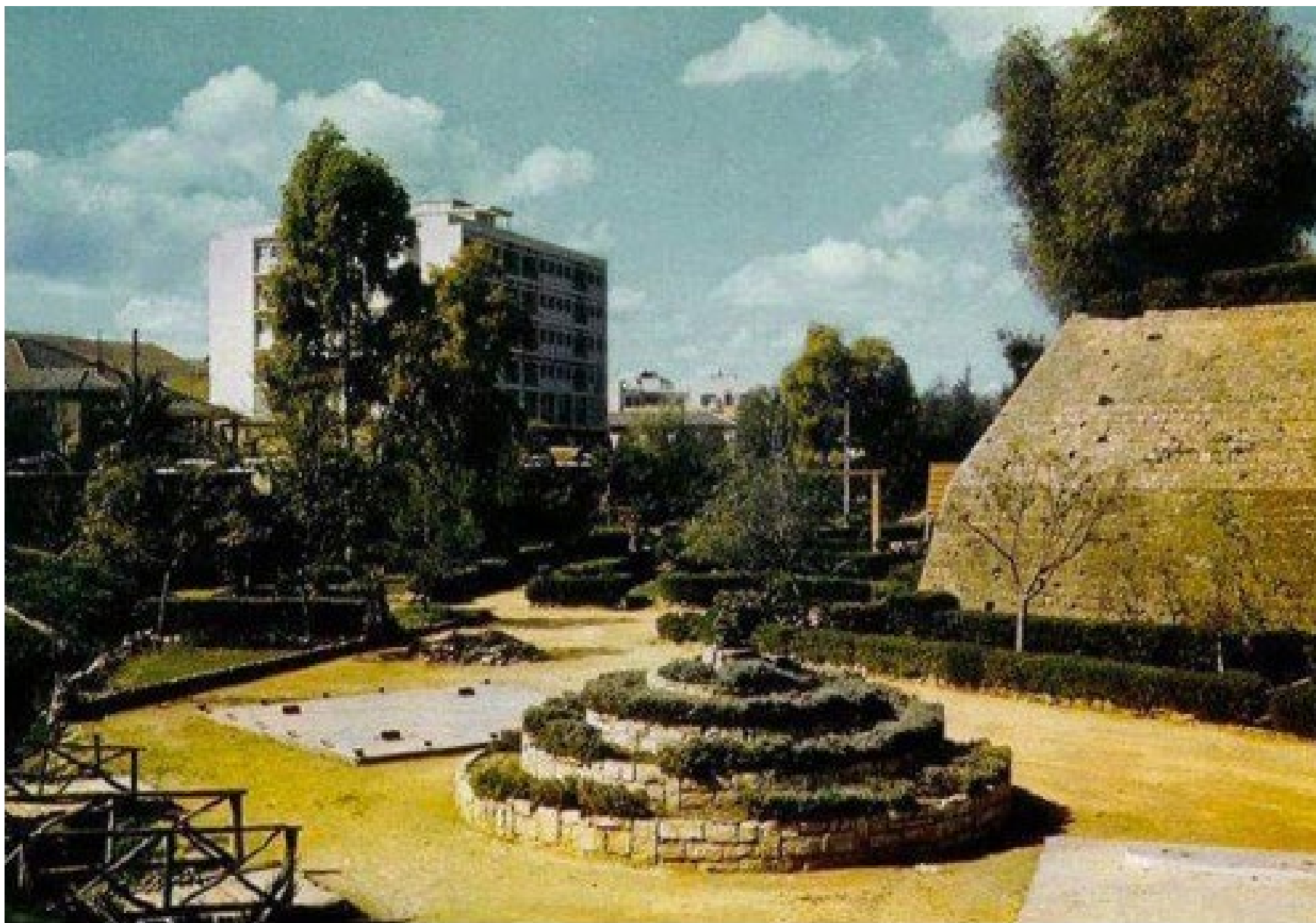




Εκθεσις Ζώων ἐν Λευκωσίᾳ, 9 Ἀπριλίου 1926. Ἀποφῆς ἀπὸ τοῦ τείλους.















Land use: car parks into the moat



Land use: football fields into the moat



Land use: privately owned tennis courts into the moat



Land use: European motorsports rally stage into the moat (North Nicosia)





Land use: farmers market on bastion



Open green spaces on bastions

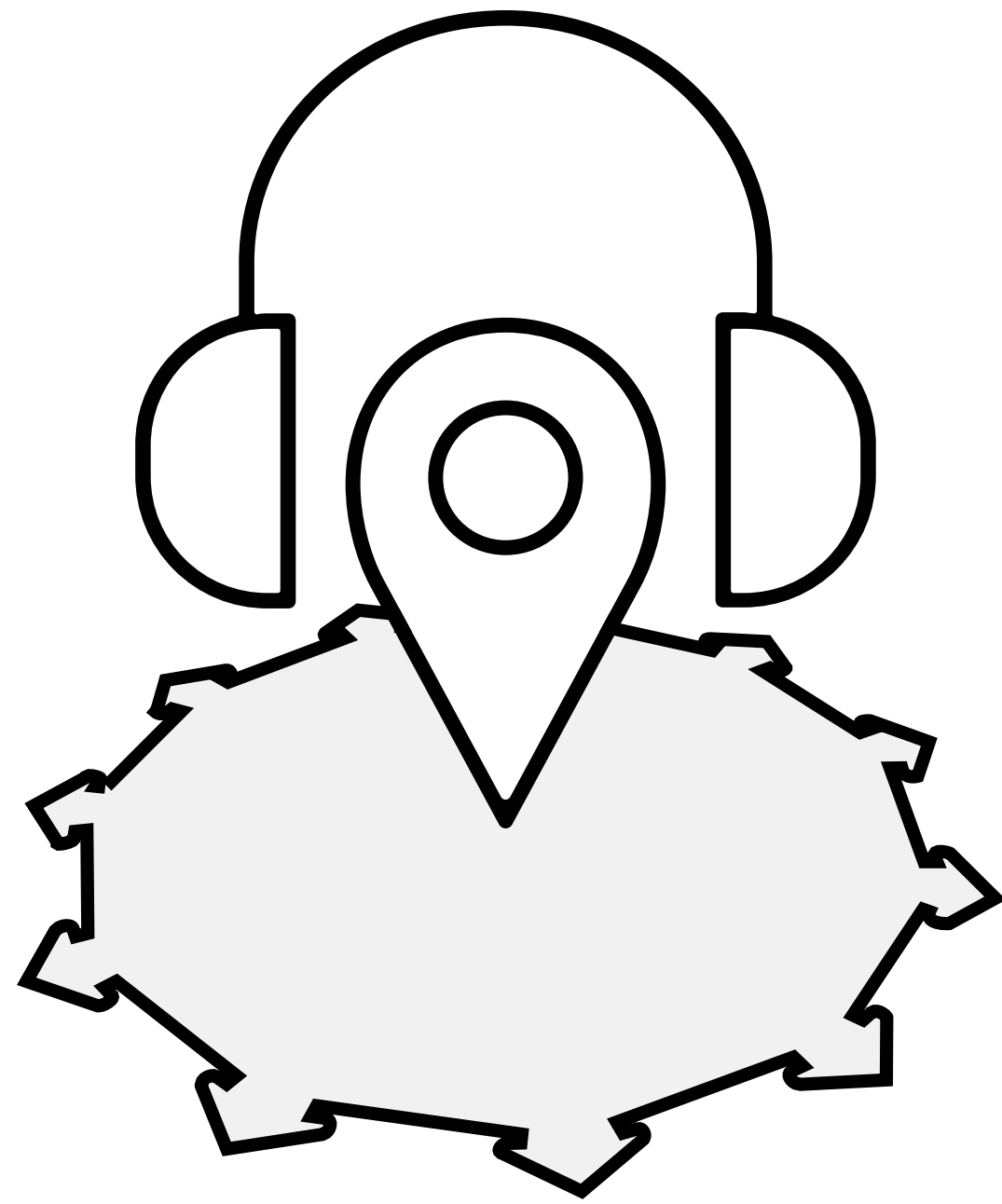


Open green spaces into the moat



New & old





## Daphne's Diary

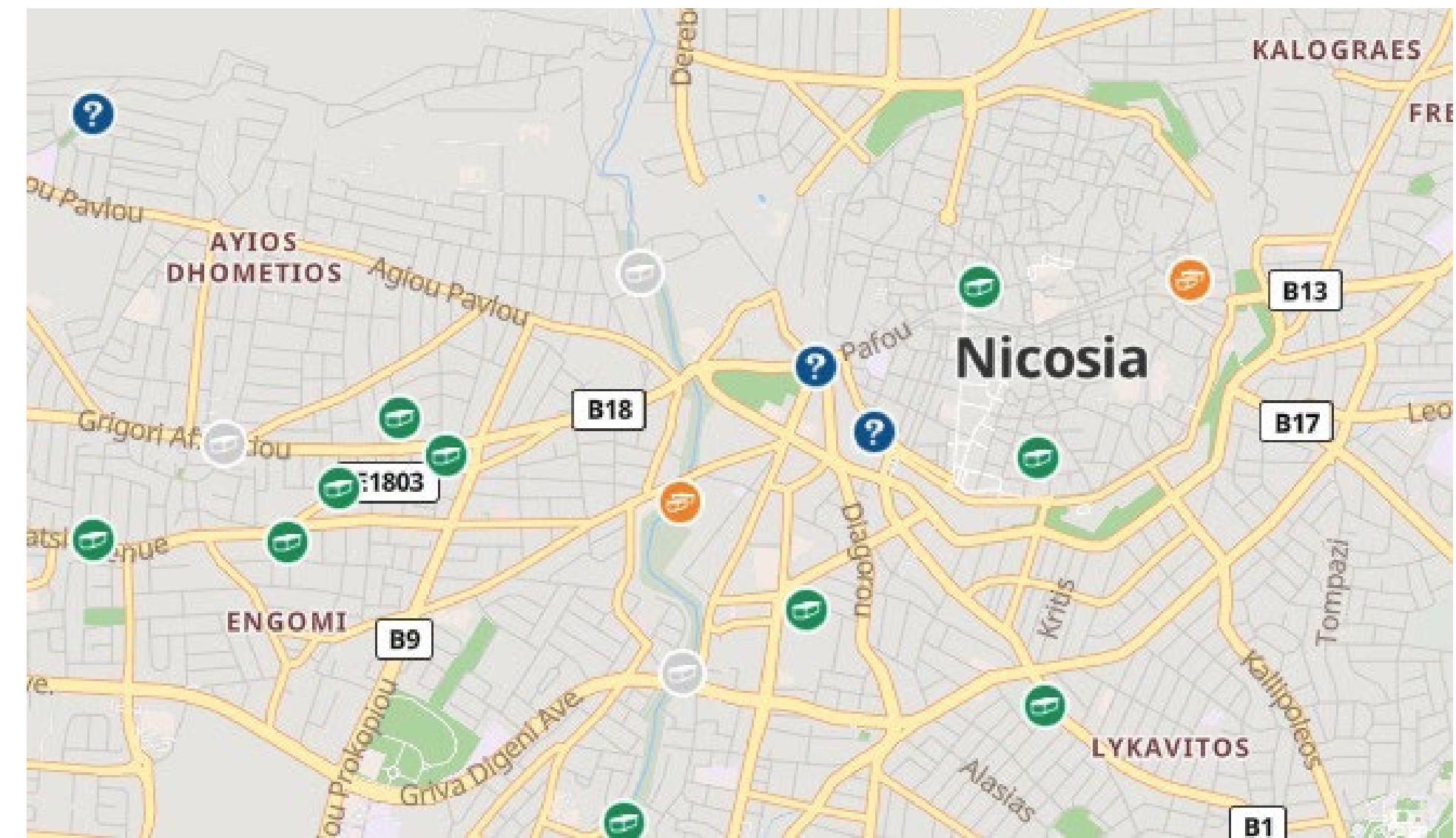
Concept design and prototype for  
historical interactive location-based audio  
narrative Geocaching tours

Reactivation of the moat and the old city with locative on-site audio narratives:

- Unintrusive checkpoints in public space that give access to locative audio material
- Accessing audio stories referring to specific times and spaces of the city's palimpsest
- Audio stimuli is less stimulating (cold) and can best trigger the visual imaginary
- First person narration (more relatable)
- Audio stories developed in public workshops, in collaboration with historians, archeologists, creative writers and with access to historical archives
- Party fictional but based on corroborated historical accounts and events
- Crowdsourced content that can host multiple perspectives and narratives of the history. Not only bi-communal (including G/C and T/C but also minorities and their history)
- The cloud infrastructure functions as a mediator of the contested history of the space, augmenting in real space intangible narratives
- Every audio narrative can refer its audience to explore the material that went to its making

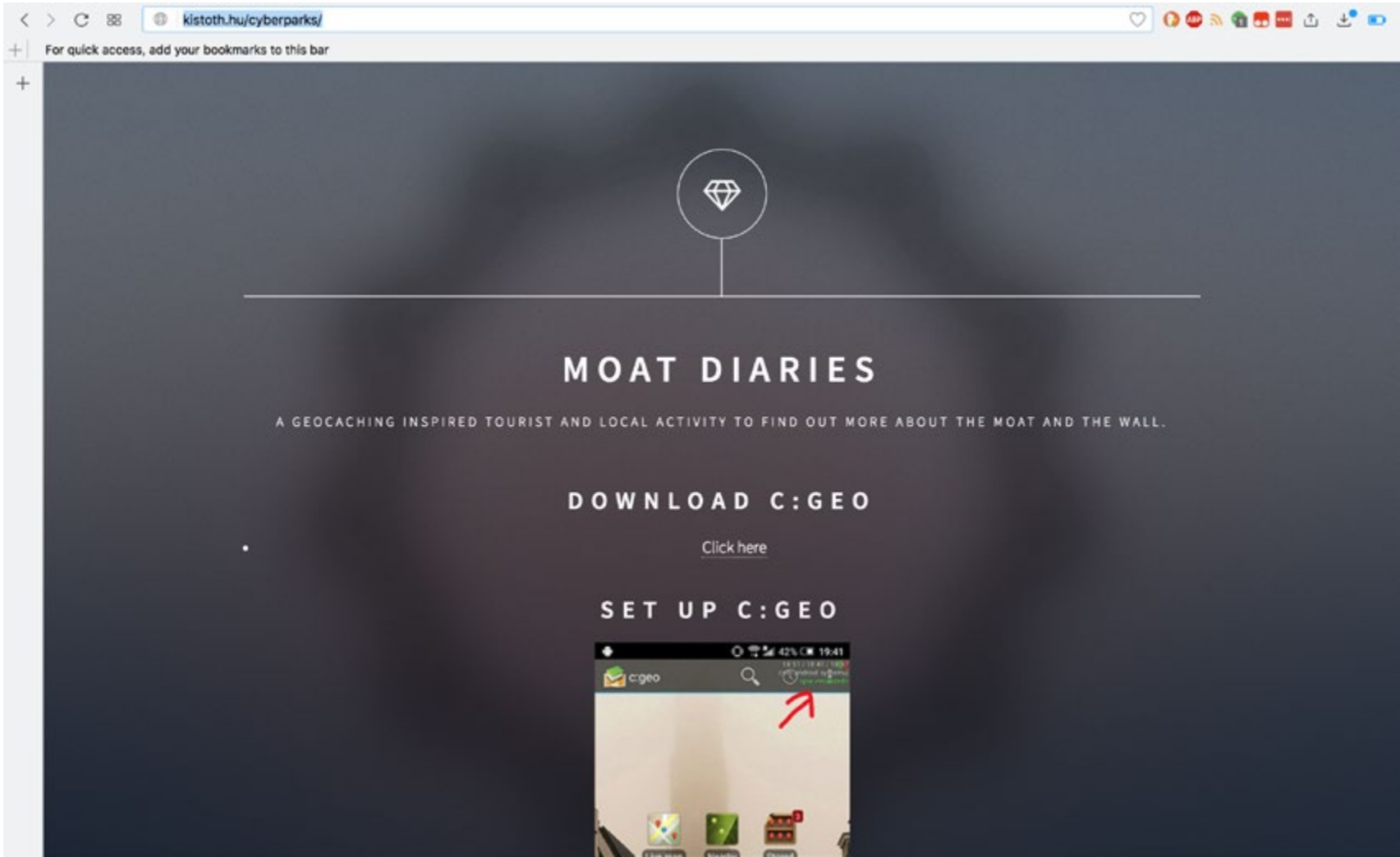


# Geocaching

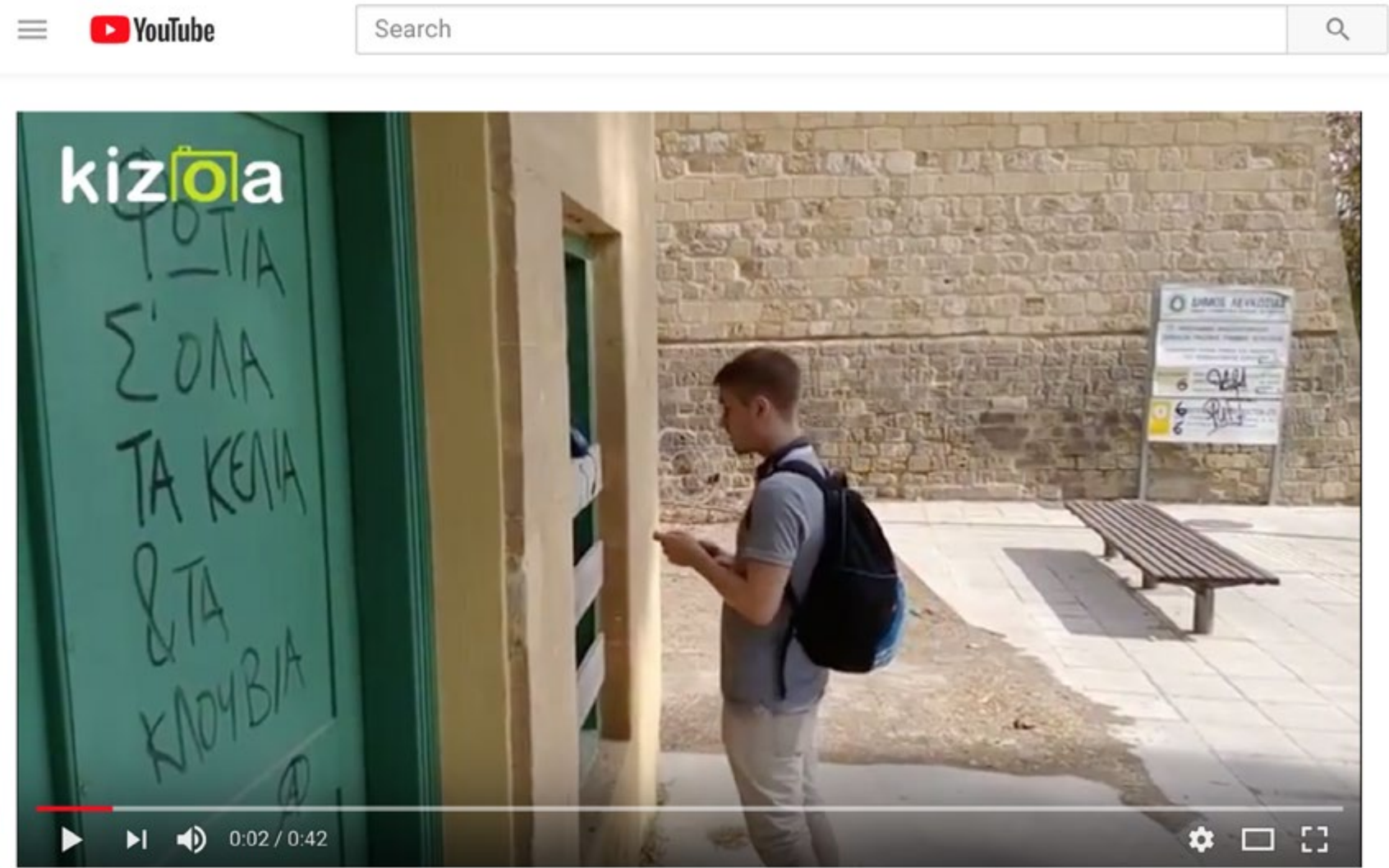




# Project website & video walkthrough



Project Website: <http://kistoth.hu/cyberparks/>



Kizoa Movie - Video - Slideshow Maker: cache 1

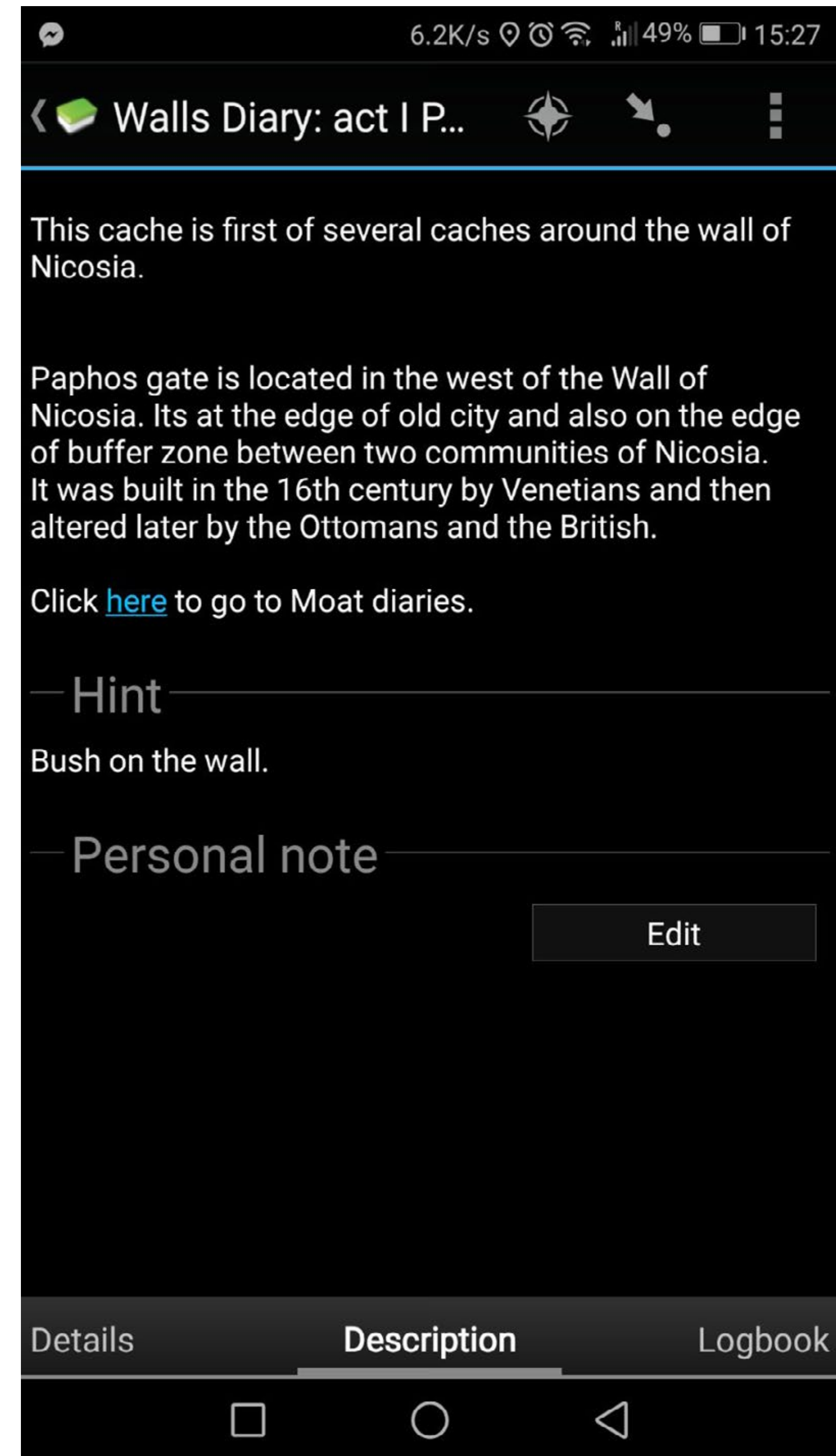
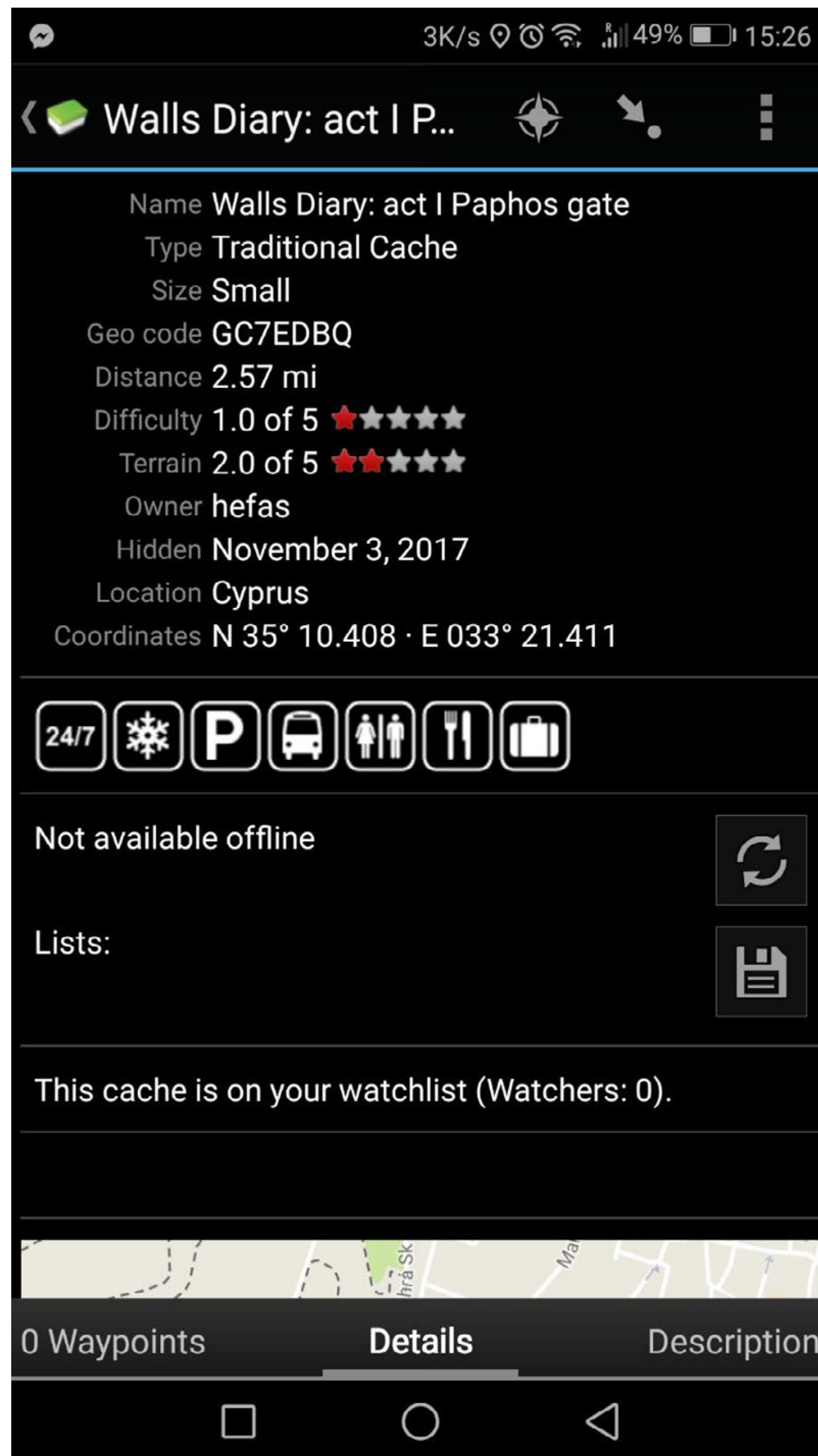
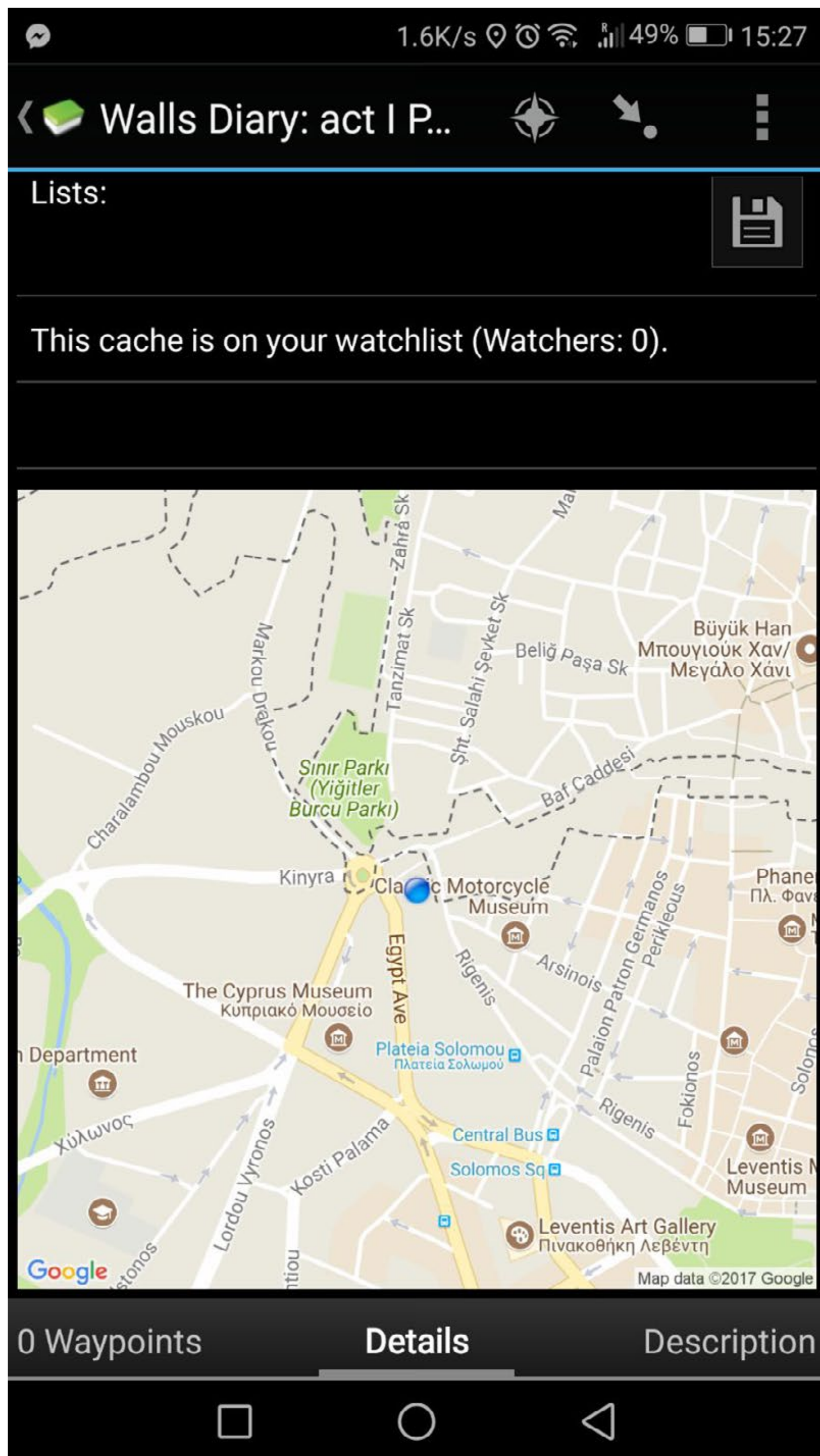
Video Link: [https://www.youtube.com/watch?v=8bV\\_f9SJZFs&feature=youtu.be](https://www.youtube.com/watch?v=8bV_f9SJZFs&feature=youtu.be)



Kizoa Movie - Video - Slideshow Maker: cache 2

Video Link: [https://www.youtube.com/watch?v=Yk\\_1TvNUzNQ&feature=youtu.be](https://www.youtube.com/watch?v=Yk_1TvNUzNQ&feature=youtu.be)





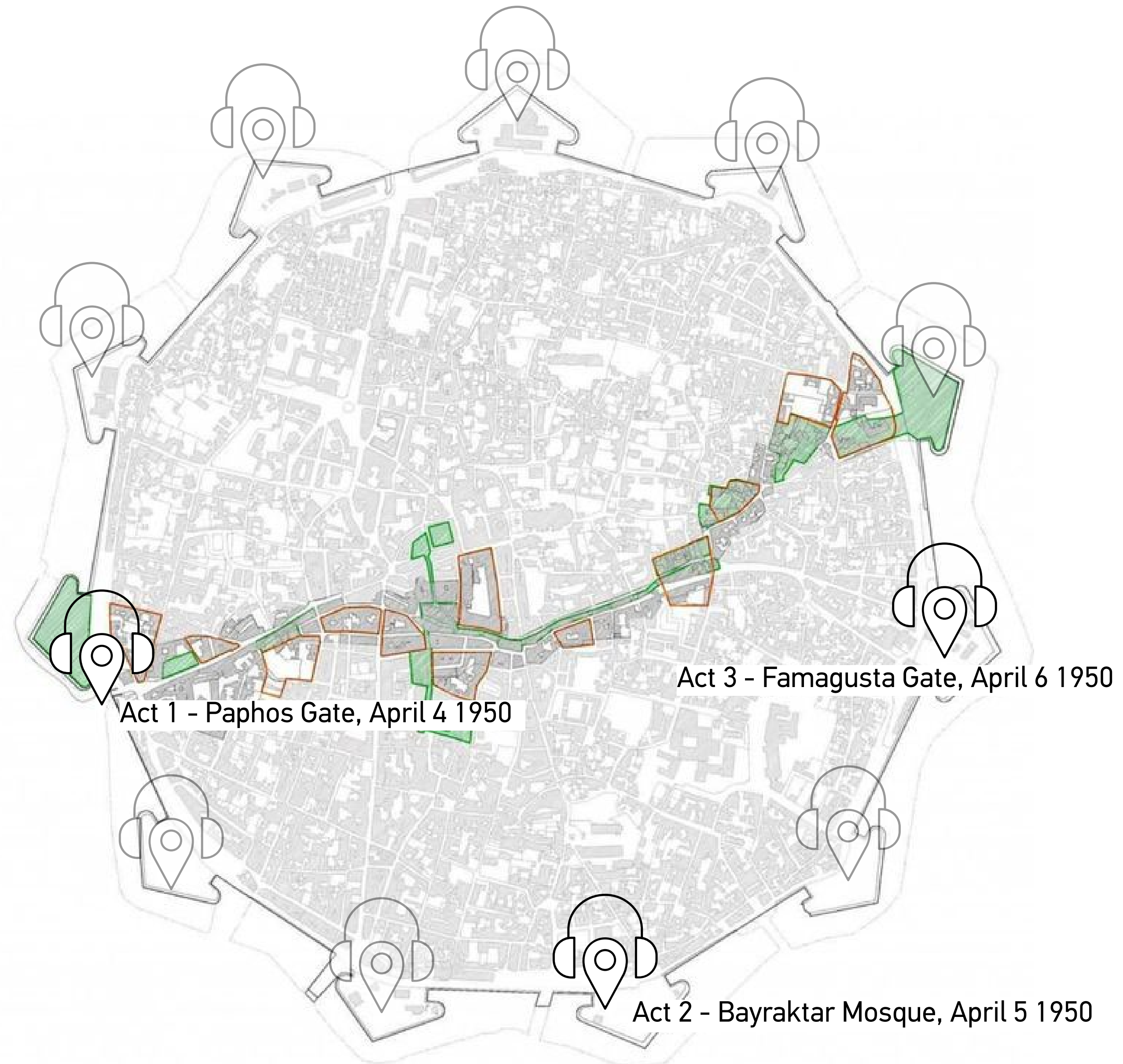


# Story map

The prototype story concept regards 11 episodes, one for each of the sides of the wall. However only 3 of the 11 episodes were developed in the short timeframe of the Cyberparks workshop. These are the ones shown on the map with darker color pins. The lighter pins the approximate locations for the not yet written episodes. For the first episode, located at the Paphos Gate, we also created a pair audio recordings: the first is of James and serves as an introduction to the story and for locating the cache, and the second is James' reciting of the first diary entry. The recordings are accessible via link in the next section.

The post-1974 map on the right, shows the current state of the divided city center with the tour checkpoints. The narrative however, which refers to a fictional story taking place in 1950, allowed us to disregard the current division, calling for people to imagine and explore the city beyond borders.

In that extent, we invite the reader to picture further narrative strands concerning various points of the historical past, running throughout the urban fabric, constructing this way, new means of thinking of a united Nicosia by tapping into its past.





Location scouting

Site 1 Cache: Paphos Gate



Site 2 Cache: D'Avila Bastion





Site 3 Cache: Famagusta Gate







[James. Introduction to the story and instructions]

um.... Hello...? Is it working? erm....  
[fiddles with recorder, taps microphone]  
Ok. So.... Hello, this is James. ...oh nevermind its not about me.  
Well, I found this diary from 1950, in my archive, among some junk...that belongs to an English girl named Daphne. Daphne was... well, I don't know if anything happened to her since... she may very well be alive and well still.  
So Daphne, is the author of this diary I found. Its just 11 pages long. As many as the sides, and bastions of this wall. Daphne was 16 at the time, and just found out, as she writes, that she has to move with her family to England and she is either sad or nervous... in general quite emotional about leaving...  
emm...so she is apparently stealing time on her way home after school, to secretly visit different areas of these Venetian walls, to contemplate by herself, that seem to bring back vivid memories of past events.  
Daphne's story is ...very...intriguing...historically. She writes very...well... and... without any deliberate prose...  
Well.. anyway... I thought that it might be interesting for other people to see this as well... So. I recorded the text of each page... ehm... and put them in these things called geo-caches that you can track geographically with your phone.... ehm... I will leave for you an audio description as I hide these things along the walls... to guide you find them easily when you are close... and when you do find them, you can scan the QR code with your phone.... and then you can listen to Daphne's text. In the box you will also find the diary page, that I carefully photo-copied from the original...if you prefer to read it... and a white paper and a pencil, on which you can write....well if you want to of course... the date that you found it ....and perhaps your thoughts... I will try to come, every now and then... to check that everything is in order... and read the thoughts people have decided to write and share...  
I hope you like it.. as much as I do...  
So here is the first page... dated April 4 1950, that took place here at the Paphos Gate. I put it in a small tin box. Its black by the way.. and I will hide it.... inside these bushes over here next to the wall... Go find it, to listen to the diary account, and then you will get directions for the next one...  
Good luck.

[fiddling with the recorder and switching off]





kistoth.hu/cyberparks/melinda.mp3

[Daphne]

Tuesday, April 4, 1950

Dear Diary,

Last Sunday mother broke the news to me. We are moving to England... Father was offered to be a professor at a London University, an honor he cannot deny; so he says. It would be for the best of us. I initially thought it was an April fools joke, though the date for that occasion has just passed. What about school? I asked her. What about my friends? What about Ms Pritchett? Ms Pritchett loves me, she wouldn't allow to leave school... Apparently though, she had it all figured out. Mother talked to my teachers and the headmaster and received their approval... She even showed me the signed letter of transfer. I asked father if we can change these plans, but he wasn't amused. I still can't understand how he is content on leaving these works ongoing. He can't spend a day without visiting the construction and restoration sites without supervision and now he wants to leave them for good. There is not much for me to do it seems to change this decision... For now I am trying to hold my tears back, during school at least, but I don't think I could do that for long. How will I tell Emily and Susan that we are leaving to another country? When will I see them again?

I need some time and space to think, so I came to see the Walls. One last time. I have 11 days remaining from today, so I have one day for each Wall; although farewell is not a word I am ready to pronounce yet.

You know, people often say "the wall," as if its one thing, "to cross the wall", "along the wall" and so on. It is not one Wall though, I came to find, its eleven of them. I think people don't understand. One cannot add them up, they are completely different one from another. Each bastion and moat bare a name, each segment sees the sun at different times -they even have their own small ecologies, plants, colors, cycles and smells- each Wall in its weight carries its own stories and its history along. Today, each Wall has its own purpose, and its own significance, quite distant from what they were originally intended for. Military works, you see, have lent themselves to be, between others, gardens, landfills, locations for seasonal festivities, public gatherings and weekly bazaars. Today is the day of the Wall I first met. The one closest to home, the one I can recall in my faintest childhood memories. Today I am at the Paphos Gate. Porta San Domenico, father would insist -you cannot get your way with historical facts and archaeologists he always likes to say- though the Wall from the time that it was named until today has been through a lot.

So you are you fixing the Walls? was one of the first questions I remember asking him. "Well, we don't really call it fixing" he said "I am trying to make it like it used to be" he added. It was difficult to comprehend that concept at the time, why would one pay that much attention and effort in restoring something that old and

dated. It would take a lot of the years to come to understand his obsession... Paphos Gate and its adjacent bastion I can remember probably from the time I was 4 or 5. They used to hold military parades every once in a while, although during the war they became more often. Crowds used to gather on top of the Wall to see the soldiers, dressed in khaki and white uniforms, marching along the bastion. I think I can recall marching bands as well. My family used to have its regular spot close to the platform elaborately decorated to house the official. I never got to know if it was our designated position, or if it because some kind of our family ritual to stand there. The parades used to take some time, although probably the waiting was longer than the actual spectacle, and I remember after complaining, father would often raise me above his shoulders so I would my own vantage point. I would gaze at the people up on the wall and in the bastion cheering the paraders. Later, when I grew a bit older I started wondering, if the people had in fact come to see the parade or to gaze each other's outfits. That question remains with me until today.

From a point on, when I was of manageable age, I can remember another ritual being introduced. After the parade was over, we started going to Tennis Club in the bastion close by, for the grown ups to drink a brandy sour, or more. There, usually the women had their own spot away from the men. The club was founded by Ms Jeffery, that my mother always mentions as aunt, so clearly women had a priority around the club. Of course they never managed to build an actual club house, but their plans for that was another recurrent topic on such occasions. "Aunt," Ms Jeffery, or the late Helen Jane Luxmore Jeffery, a person I never met, however heard a lot of stories about, was the wife of Mr Jeffery. And the late Mr Jeffery in turn, was the Curator of Ancient Monuments, the initiator of the Museum, and the person who found my young at the time father studying engineering and history in England and brought him to Cyprus in order to help with the works for the Walls. For my father of course he was always Mr Jeffery, no informalities were allowed in their mutually deeply respectful relationship. A decade later, Mr Jeffery would entrust father with the task of supervising the works for the Walls.

Its been getting late, I have to go home for lunch if I am to continue this journey. 10 more days, ten more Walls.

Daphne

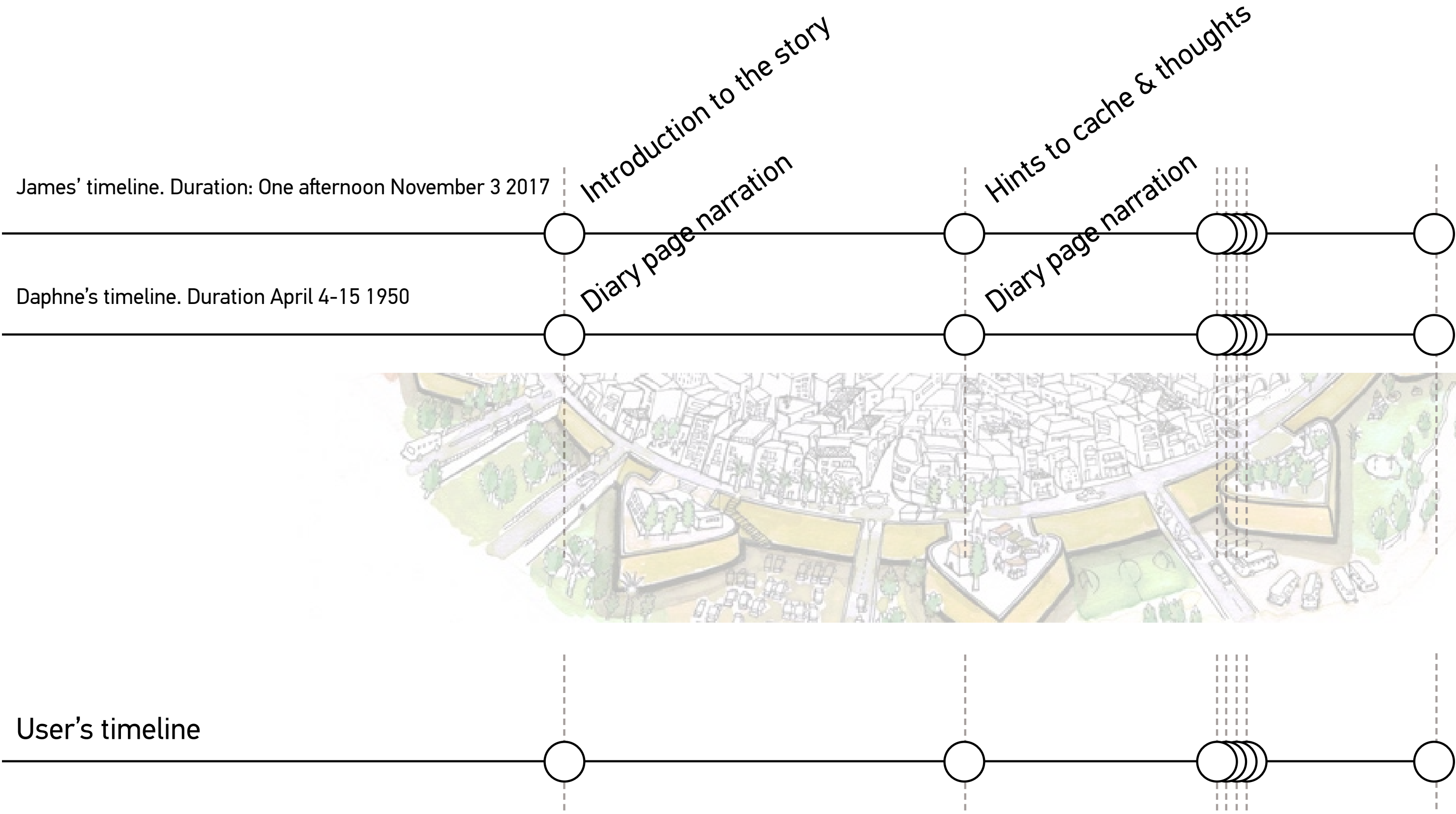


# Story structure and parallel timelines

The story is structured on a two parallel fictional storylines, spatially congruent, but separated in the dimension of time. The first is the one of James, who found the diary and decided to distribute its pages in geocaches at the actual locations it mentions, so that he makes Daphne’s account accessible to today’s people wandering around the area of the Nicosia walls. James hides the caches and provides audio-logs for people as hints for finding them. It takes place nowadays during one day that it took James to hide the caches.

The second is the timeline of Daphne’s diary, in which every consecutive diary account refers to a different side fo the wall, her past memories from that place, but also her present concerns at the time of writing.

Yet a third timeline is the one of the user, discovering through the caches, the interwoven stories of James and Daphne, on the very same location they took place -the user finds the caches, where James hid them which is where he believes Daphne wrote them. Eventually the user reconstructs her own storyline which includes both Daphne and James’ timelines, but also the one of herself discovering them, that all take place on these very same sites, resulting to a unique experience at every play of the narrative tour.











όμιλος ιστορικού διαλόγου  
και έρευνας **association**  
**for historical dialogue**  
**and research** tarihsel  
diyalog ve araştırma derneği



**HOME  
FOR  
COOPERATION**



**Home for Cooperation: Educational Centre in  
the Buffer Zone of Nicosia CYPRUS | CHYPRE**







# The visual imaginary of intangible cultural heritage: accessing the palimpsest of Nicosia through audio-enabled routes

CHNT 23 Congress Visual Heritage  
14.11.2018  
Vienna, Austria

Project Documentation & Booklet: <http://studioany.com/projects/daphnes-diary/>



Constantinos Miltiadis  
Institute of Architecture and Media, TU Graz  
[iam.tugraz.at](mailto:iam.tugraz.at) | [studioany.com](http://studioany.com) | [c.miltiadis@gmail.com](mailto:c.miltiadis@gmail.com) | @studioany



Georgios Artopoulos  
STARC, The Cyprus Institute  
[cyi.ac.cy](http://cyi.ac.cy) | [g.artopoulos@cyi.ac.cy](mailto:g.artopoulos@cyi.ac.cy)

## Bibliography:

- Artopoulos, Georgios, Constantinos Miltiadis, and Francesco Bagni. "Hybrid Heritagescapes as Urban Commons in Mediterranean Cities: Accessing the Deep-Rooted Spatial Interfaces of Cities." In *Neighbourhood & City - Analogue and Digital Perspectives*. Lisbon: Edições Lusófona, 2018.
- Debord, Guy. "Theory of the Dérive." Translated by Ken Knabb. *Situationist International Online*, 1956. <http://www.cddc.vt.edu/sionline/si/theory.html>.
- Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias." Translated by Jay Miskowiec. *Diacritics* 16, no. 1 (1986): 22–27.
- Friedman, Ted. "Civilization and Its Discontents: Simulation, Subjectivity, and Space." *Game-Research* (blog), 1998. <http://game-research.com/index.php/articles/civilization-and-its-discontents-simulation-subjectivity-and-space/>.
- Harvey, David. "Space as a Keyword." In *Inaugural Conference*. Institute of Education, University of London: University of London, 2004. <http://institut-kunst.ch/wp-content/uploads/2014/10/harvey2004.pdf>.
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press, 1984.
- Herscher, Andrew, and Ana María León. "Exhibition as Occupation: Detroit Resists at Teh 2016 Venice Biennale of Architecture." In *Exhibiting Matters*, edited by Petra Eckhard, Daniel Gethmann, Dubravka Seculić, and Milica Tomić, 82–99. *Graz Architecture Magazine* 14. Graz: Jovis, 2018.
- Jenkins, Henry. "Games, the New Lively Art." In *Handbook of Computer Game Studies*, edited by Joost Raessens and Jeffrey Goldstein, 175–189. Cambridge, Mass: MIT Press, 2005. <http://www.academia.edu/download/30927376/jenkins.games.pdf>.
- McLuhan, Marshall. *Understanding Media*. 2 edition. London: Routledge, 2001.
- Montola, Markus. *Pervasive Games: Theory and Design*. 1 edition. S.I.: CRC Press, 2017.
- Murray, Janet H. *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. Cambridge, Mass: MIT Press, 1998.
- Ostenson, Jonathan, and Lisa Storm Fink. "Exploring the Boundaries of Narrative: Video Games in the English Classroom." *English Journal* 102, no. 6 (2013): 71.
- Sicart, Miguel. *Play Matters*. Cambridge, Massachusetts: MIT Press, 2014.
- Stockburger, Axel. "Playing the Third Place: Spatial Modalities in Contemporary Game Environments." *International Journal of Performance Arts and Digital Media* 3, no. 2–3 (2007): 223–236.