SESAM

IDENTITY 2.0

Tutor Pack
EASA Cyprus

index

Introduction

Following the footsteps of our friends at **EASA Spain**, ie. copying them, we have taken bits from Tutor Packs from past events such as **EASA Shanzhai**, **EASA Commons** and **EASA Apathy** and reused them for this Tutor Pack. We've also copied information from the EASA website: **easanetwork.org**

Credits go out to every EASIAN who has worked on developing the framework and methodologies we have relied on to make our events happen.

Thank you :)

What is EASA ?

EASA

EASA (European Architecture Students Assembly) is a longstanding, decentralised network of architecture students and young designers collaborating at the intersection of education and practice. Organised around assemblies, each year a different country within the EASA network hosts the main 2-week long summer residency (with other smaller events happening throughout the year). This event is attended by around 600 international participants and consists of around 35 workshops, each with different outputs.

A Network for Alternative Education

EASA is a network for exploring alternative forms of architectural education. The annual gatherings enable participants to explore forms of architectural pedagogy outside of the traditional university context, with students taking the delivery of their education into their own hands. Each EASA event is based around a central theme. Over the two weeks participants raise questions and investigate ideas around this, creating a wealth of shared knowledge.This shared exploration creates a context for mutualist, non-institutionalized forms of teaching, learning and exchange.

During EASA, students and professionals form a community which maintains itself – we all work, study, rest, cook, eat, clean and live together. Workshops make up the majority of the programme, with evening socials and lectures conducted by professionals from divergent spheres of activity, always strongly relating to the theme of each event.

Excursions, exhibitions, open discussions, intuitive one-day workshops and spontaneous performances take place, among other activities. EASA is a non-profit, decentralised structure, organised and led by volunteers.
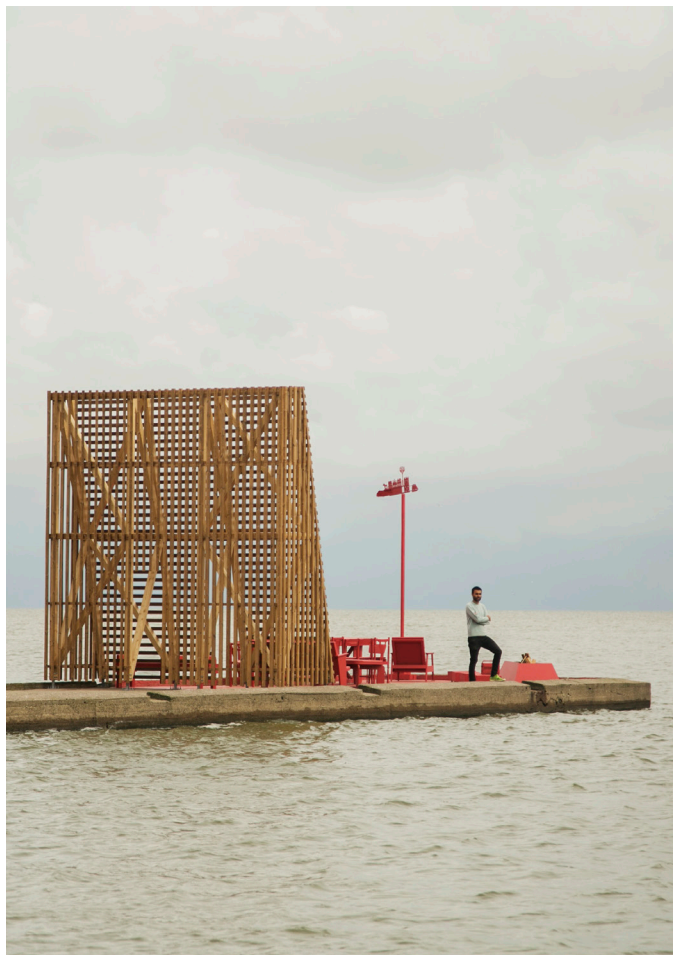
An Assembly / A Location

The EASA summer assembly is hosted in a new country every year, providing fresh views and challenges in practice, space, design, and theory. Each year, the location of the assembly is often carefully chosen to provide a suitable context or provocation to explore the event's theme in relation to it.

Events are organised by ambitious young architects on a voluntary basis. Each assembly thus relies heavily on grants, sponsorship and the generosity of partner organisations to make them happen.

EASA is not only an event, but functions as a community, sharing responsibility across all of its members. The success of the assembly depends on everyone's personal involvement and 'the more you put in, the more you get out of it'. It brings a unique creative 'EASA spirit' and a sense of belonging among the participants, who often return to future assemblies in different roles.

People in EASA

The different roles within EASA are what make the assembly possible.

Participants

Primarily Architecture students from all over Europe, although not necessarily, participants constitute the biggest part of the EASA community. They take part in the workshop they choose to attend during the two weeks and help in tasks such as cleaning and cooking.

National Contacts (NCs)

They are the communication link between organisers and participants, international and local. They are responsible for the distribution of information amongst the EASA network, both before and during the event, as well as selecting the participants who form the national teams each year.

Tutors

Tutors propose and guide the workshops during the assembly. They come from interdisciplinary backgrounds, they may be students, practitioners, educators... However, during EASA they are not teachers but mentors! Their role is not to lecture but to guide the participants by raising questions and initiating discussions.

Helpers

Helpers are the volunteers making EASA happen by coordinating and facilitating the different functions and logistics of the event (cleaning, cooking, transport, supply, conferences preparation, etc.) When helpers are off shift, they may choose to visit or help with workshops.

Organisers

Each year, a group of students and young professionals take on the task of hosting the assembly in their country. They are the ones responsible for the selection of the theme and curation of the programme and workshops. They are the key point of contact for any queries around potential involvement, contributions, collaborations or sponsorship. You can get in touch with the SESAM Identity organisers on:

sesamidentity@gmail.com

What is
SESAM ?

SESAM

SESAM (Small European Students of Architecture Meeting) is an event for the EASA community, by the EASA community. Fundamentally, the only difference between a SESAM gathering and the main EASA summer gathering is that SESAM gathers a relatively smaller group and takes place at a different date so as not to clash with EASA.

A smaller group of people allows for a more intimate exploration of the theme, making it more suitable for topics that require a delicate and refined approach.
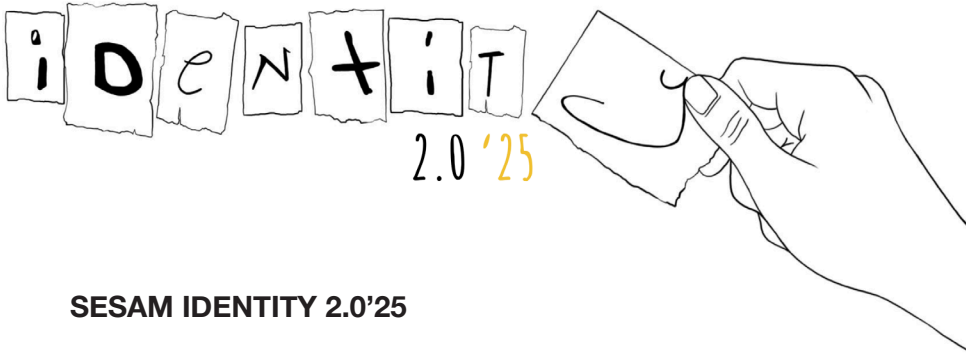
SESAM IDENTITY 2.0'25

This event aims to unite architecture students from across Europe for a 10-day gathering with various workshops and lectures under the theme of "Identity." With the theme identity we propose to study the symbiotic relationship between architecture and identity. We aim to deepen our understanding of how architecture intersects with cultural, social, and historical contexts and to explore the impact spatial practices have on individual and collective identity and vice versa.

The distinctive character of Cypriot identity has unquestionably emerged as a compelling subject for exploration and communication within the entire European community. Inspired by Nicosia's unique status as Europe's last divided capital, we aim to foster discussions on identity and its impact on space, through a series of workshops and lectures. We strongly believe that by exploring this theme, we can deepen our understanding on how identity shapes our built environment.

For further information on the theme, see **page 49**.

The Purpose of the Tutor Pack

The aim of the Tutor Pack is to introduce the theme and context of SESAM Identity 2.0. It is to prepare the future tutors as much as possible in order to have "successful" workshops, where the participants are the focus. The Tutor Pack is written by the organisers of the event. Everything here should not be taken as a total truth, since it is just the perspective of a small group of people. Read it with a critical mind, since we are not looking for peoples' agreement but more their own take on the theme and location chosen. But we have worked hard on the pack, hopefully showing the different angles one can look and interact with both Identity and Nicosia.

OPEN CALL for WORK- SHOPS

This document aims to act as a brief to anyone thinking about running a workshop in the 2025 gathering of SESAM. The document is both a point of information on the event's theme and on EASA as an organisation for people outside the network.

This document will grow in the future, but should be treated as a guideline for what workshops in next year's assembly might look like, and a foundation to build your proposals from. Ideas submissions can be unpolished, but are necessary for us to understand who is interested in working with our community and what preliminary work we need to do as an organising team.

The SESAM Identity 2025 Call for Workshops is now open.

Deadline for workshop proposal submissions is on the 25th of October, 2024.

Selected workshops will be announced on the 1st of November, 2024.

Find the workshop application form here

We welcome all types of tutors from all disciplines. You do not need to have an Architectural background or have participated in EASA before to apply as a tutor, although a deep understanding of horizontal pedagogy approaches is fundamental.

WORK-SHOPS in EASA

Workshops are the main part of the EASA programme, with most of the day-time allocated to them. The theme of the event is communally explored through workshops. At the end of the assembly, every workshop is given a chance to present what they have developed and produced. As such, workshops should always aim to create a wealth of knowledge others within EASA (and beyond) can benefit from. We can think of EASA as a group research project: all of the projects, activities and discussions that take place during the event build up a shared understanding on the theme we have set out to explore.

A successful workshop actively engages its participants in the process, empowering them to significantly influence the outcome rather than merely utilising them as passive, unpaid labour.

Whatever is created, be it physical or performative, the intention behind every action has to be thought through and aware of its context.

The following section will provide you with an overview of the types of workshops that take place in EASA, however we are open to experimentation and remixing of old and new forms of doing and knowing. We have also provided you with past examples of workshops and examples of workshop proposals that tutors have submitted to past organisers. You can find these **here.**

Types of workshops

+ Construction

Construction workshops focus on hands-on building projects, emphasizing practical skills and real-world applications. Participants engage in the actual construction of structures or installations, learning techniques or innovative building methods. These workshops highlight the importance of understanding materials, structural integrity, and the physical aspects of architecture.

When proposing a construction workshop we want you to think: What's the purpose of your construction and what do you wish to explore once it is placed in the Identity/Nicosia context? Construction and design workshops have the key role of coming with integrated solutions, with a particular emphasis on context and territory.

+ Theory

Theoretical workshops focus on the intellectual and conceptual aspects of architecture. Participants engage in discussions, readings, and critical analysis of architectural theories, philosophies, and historical contexts. These workshops aim to deepen the understanding of architecture as a cultural and social practice, encouraging participants to develop critical thinking skills and a theoretical foundation for their design work.

Theory workshops allow stepping into different kinds of logic, which enable us to conceptualise and narrate our built environment and space in newly tangible manners.

+ Performance

Performance workshops explore the intersection of architecture and performative arts. These workshops might include activities like dance, theatre, or interactive installations that highlight the spatial and experiential qualities of architecture. The aim is to understand how movement, human interaction, and sensory experiences influence architectural spaces, pushing the boundaries of conventional architectural practice.

+ Arts & crafts

Arts and crafts workshops integrate artistic expression and craftsmanship into architectural practice. These workshops might involve activities like sculpture, model-making, textile arts, or other creative endeavours. The aim is to explore the aesthetic and tactile dimensions of architecture, encouraging participants to think outside traditional architectural frameworks.

Architecture has always shared a blurred line with art. Within EASA, interdisciplinary methods are an important element that seeks to reshape the boundaries of architectural practice and design. This is of course confronting the already known hybridization of the architectural field in general.

+ Media & technology

Media workshops delve into the use of various media and digital tools in architecture. This can include photography, videography, graphic design, virtual reality, and other digital technologies. Participants learn how to use these tools to visualize, communicate, and document architectural ideas effectively. These workshops emphasize the role of media in shaping contemporary architectural practice and its impact on public perception.

+ EASA Infrastructure

These are workshops that happen every year and that support communication and interaction during and after each event.

EASA Archive is responsible for the conservation of EASA's publications through out the years and of the organisation's continuity.

EASA Umbrella is a newspaper/magazine, published during the event.

EASA TV aims to entertain and document the assembly through the production of audiovisual content, from conception to writing, shooting, editing, to finally presenting the results to the entire EASA community.

EASA FM is a theoretical workshop - but live, and on air, and on the internet, all the time. and music. a lot of music, too. and interviews and talk-shows. and more music. you really just play music and talk about this and that and everybody is listening.

There are other workshops that while not being infra-structural, bring value to the community and help with the day to day functioning of the event. We are very keen to see them again.

Tapaland is a recurrent workshop in EASA where teams are invited to cook their national dish and serve it to the community in the form of tapas.

Small Interventions is a recurrent workshop in EASA focused on making minimalist, acupuncture architecture that makes everyone smile. Arguably the cutest workshop in EASA.

D.I.O (Do It Ourselves) took place over two weeks during EASA Commons 2023. It empowered partici-pants to identify what could be improved or fixed in EASA and build it themselves.
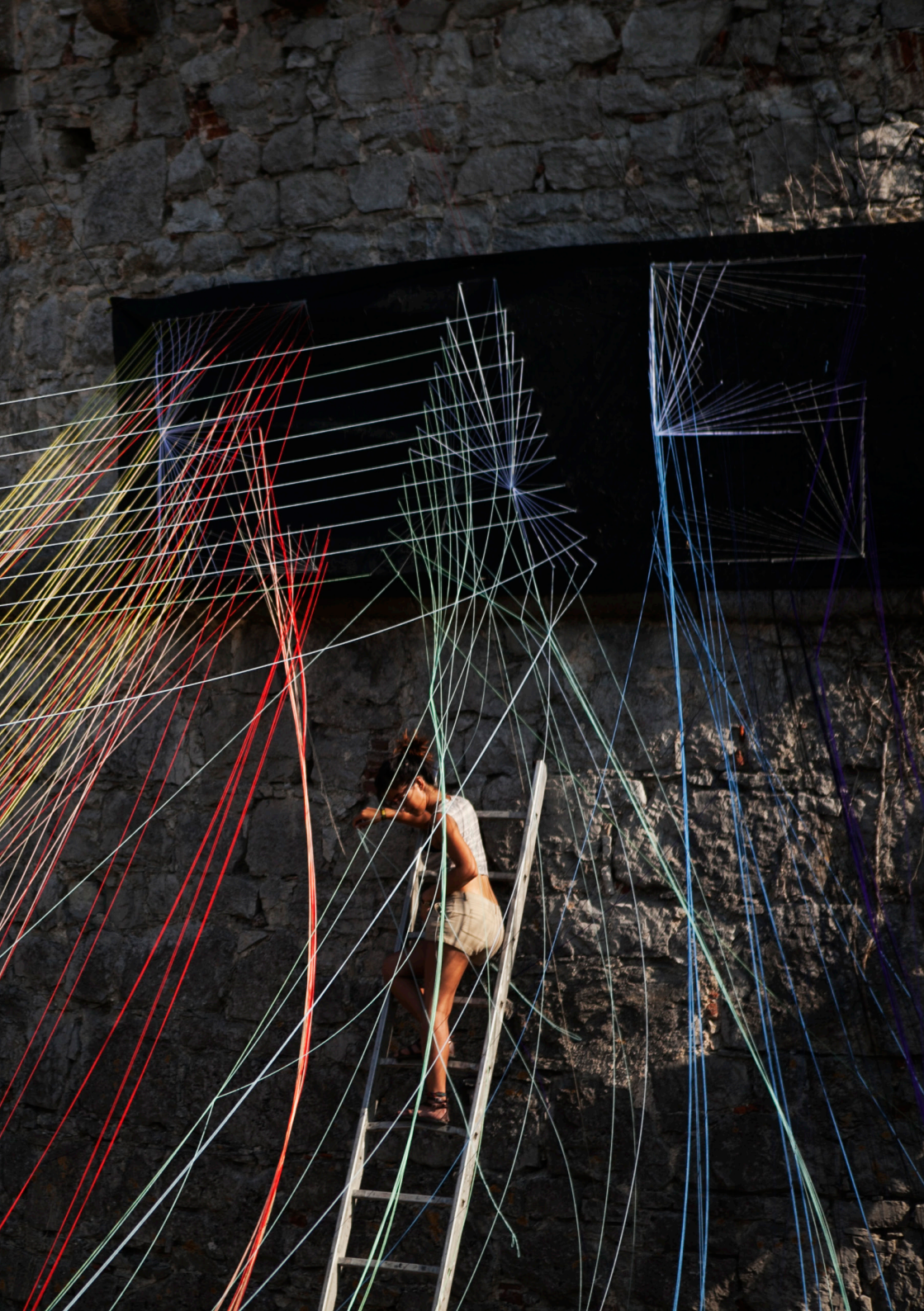
As an alternative platform for education, EASA workshops must be able to provide participants with an experience that they would not be able to have otherwise in a university setting. Finally, workshops that are able to adapt to the spatial and social context and form synergies with other workshops and with local communities have the potential of offering a significantly better and more enriching personal and educational experience for both participants and tutors alike.

"The tutor's point is to become pointless. The learner must feel the self-achievement. Tutor's job is to get to the point where the participant starts participating - setting up their own problems, rather than solving the ones set before them" - EASA Apathy Tutor Pack

EASA is a space for learning, testing and experimentation. Facilitating a workshop as a tutor can be an incredibly stimulating experience where you get to share and explore with others ideas that you are interested in.

What to expect as a tutor

+ A hard-working group of participants to join you for the period of the assembly. Most participants come with an enthusiasm for collaboration and alternative thinking. Make sure you're ready to guide them day to day as the workshop programme progresses!

+ To be challenged and learn from others around you, whether they are participants, other tutors, or helpers in the event.

+ For the SESAM Identity team to help you along the process of preparing the workshop, assist you in securing the materials and tools required and building relationships or obtaining permissions as needed.

+ For the SESAM Identity team to remain a point of contact before, during and after the event for any queries or issues that may arise. Any points of concern should be raised with us to ensure they are dealt with properly.

+ An environment where people of all places and minds come together. Where everyone should feel welcome, comfortable and free to express themselves. As a tutor, you can expect and are expected to contribute to an environment of mutual respect, respect for other cultures, genders and sexual identities, nationalities and racial identities.

+ A team putting in our best efforts for the workshops and programme to run smoothly, but with a scale and complexity that inevitably gets messy. EASA/SESAM is an intense environment full of spontaneous activities, unexpected setbacks and distractions. Make sure you come prepared (and ready to enjoy) some of this chaos.

+ Participants in your workshop will want to join other activities throughout the event. We have lots of things happening in our programme and participants are free to join other activities happening in SESAM. Please don't expect to treat participants like a workforce with a 9-5.

Disclaimer:

EASA is a non-profit, volunteer-run organisation, organised by and for students.

The concept of identity is multifaceted, encompassing personal, social, and cultural dimensions. When explored through the lens of the built environment and social anthropology, identity becomes a powerful framework for understanding how individuals and communities relate to the spaces they inhabit and how these spaces, in turn, shape their sense of self and belonging.

What is identity?

"If identity provides us with the means of answering the question 'who am I?' it might appear to be about personality; the sort of person I am. That is only part of the story. Identity is different from personality in important respects. We may share personality traits with other people, but sharing an identity suggests some active engagement on our part. We choose to identify with a particular identity or group. Sometimes we have more choice than others... Identity requires some awareness on our part. Personality describes qualities individuals may have, such as being outgoing or shy, internal characteristics, but identity requires some element of choice. For example, I may go to football matches on Saturdays because I enjoy shouting loudly with a crowd of lively extroverts, but I go to watch Sheffield Wednesday because I want to identify with that particular team, to wear that scarf and make a statement about who I am, and, of course, because I want to state that I support one Sheffield team and not the other (Sheffield United). We may be characterised by having personality traits, but we have to identify with—that is, actively take up—an identity." (p.6)

"...although as individuals we have to take up identities actively, those identities are necessarily the product of the society in which we live and our relationship with others. Identity provides a link between individuals and the world in which they live. Identity combines how I see myself and how others see me. Identity involves the internal and the subjective, and the external. It is a socially recognized position, recognized by others, not just by me." (p.7)

Woodward, K., 2004. Questions of identity. In Questioning identity (pp. 5-41). Routledge.

To explore the theme 'identity', we propose **4** pillars on which the workshops could be developed:

PROCESSES + RITUALS

REPRESENTATION

MEMORY

PHENOMENOLOGY

Each pillar provides a distinct lens through which tutors can investigate and express the intricate relationship between identity and the built environment. We landed on these particular pillars because we believe together, these four pillars encompass a diverse range of ideas related to identity and the built environment. They are broad enough to encourage creative exploration, allow space for a more personal/from the heart approach and prevent the theme from being constrained by excessive theoretical boundaries but still provide a framework as a jumping point.

For the past few months, we have worked closely with our 'theme collaborators', Florenza Deniz İncirli (artist and visual anthropologist), Ibrahim Ince (anthropologist and artist) and Erman Dolmaci (social activist and researcher) to develop our understanding of the theme and how each of our chosen pillars relate to identity. They have generously given us their time and attended monthly meetings to discuss the theme with us as well as providing us with academic resources.

THE 4 PILLARS

1. P + R

**PROCESSES
+ RITUALS**

2. R

REPRESENTATION

3. # M

MEMORY

4. # P

PHENOMENOLOGY

PR
+

Coffe Shop Nicosia 2024 - A leaning chair on a doorway indicates that the shop-keeper is away but will be back shortly. This ritual influences how we use space and also demonstrates the trust amongst the community.

PROCESSES + RITUALS

Rituals are complex social processes in which we participate, forming our identities. These rituals could be religious and heritage-related, contributing to the formation of collective identity, or personal and routine-based, shaping individual identity. Therefore, activities such as going for prayer at the church, working on traditional crafts, participating in cultural festivals, as well as engaging in team sports and having weekly dinners with your family can be analysed through the lens of rituals and identity-making.

R

This chair is an object we immediately identify with our home, Cyprus. However, this chair is very typical in other countries as well, indicating that culture, art and architecture, go way further back than modern country borders. We therefore invite you to study and celebrate with us our shared identities.

REPRESENTATION

Representation is a key factor in the construction of personal and collective identity. Identity is not predetermined but rather evolves and is negotiated over time through its portrayal in monuments, history books, national discourses, popular culture and media. These portrayals, in turn, define how we understand ourselves. Thinking of identity and representation as architects encourages us to consider who is represented and who is not in the built environment, and to challenge representational binaries of "us" and "them" in our work.

"Across centuries, art has had demonstrative influences on society with the capacity to challenge opinions, instil values and translate experiences across space and time. Research has shown that art, such as painting, sculpture, music, literature has the capacity to affect a fundamental sense of self and is often considered to be the repository of a society's collective memory. Public art, which is essentially art works that are specifically created to be situated and accessed by the broader public, can be a most visible example of this. Thus, public art works like monuments, statues, and different forms of sculpture can be instrumental in representing a place or a people; in turn, public art works continuously affect a society's ideation of basic concepts such as selfhood, gender and identity."

A Space of Our Own - A Handbook on Gender and Monuments in Intersectional Public Spaces, AHDR, 2023

Cyprus 1920s - The identity of an object, like the identity of space can preserve memories from the past.

MEMORY

Memory is distinct from its analogous category of history. While historiography focuses on an objective and systematic recording of the past, memory studies takes into account the dynamic, ever-evolving, subjective, and personal ways in which we remember the past. Memory can be individual or collective. Memory studies deeply engage with unofficial retellings of the past, including oral traditions, stories, and personal interactions. For an architect, engaging with memories can be helpful in considering multiple perspectives and histories of space, and understanding how the past is experienced and remembered on an individual basis.

"In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past... As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all of Zaira's past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls."

Italo Calvino 'Invisible Cities'

Nicosia, Cyprus 2024 - There are some noises and smells that we immediately identify with a certain place. The sound of the tavli or tavla, instantly transfers us to a coffee shop in old town Nicosia.

PHENOMENOLOGY

Phenomenology is an intellectual framework interested in how people's lived experiences with their environment affect their perception. Simply put, it interrogates how our bodies serve as intermediaries between the outside world—the natural and built environment—and our inner selves, our minds. It is relevant to the theme as a thinking tool for understanding the role our bodily interactions in space play in forming our identity.

"The body is our general medium for having a world. / Our body is not an object among objects; it is our mode of being in the world. / Perception is not just an individual act, but it is embedded in social and cultural contexts. / The body and the world are intertwined, and our perception of the world is always mediated through our embodied experience."

Maurice Merleau-Ponty, Phenomenology of Perception

Phenomenology in architecture focuses on the experience of space and place, considering how buildings and environments are perceived through sensory experiences.

Aims of SESAM Identity 2.0

+ Further Discourse on the symbiotic relationship between Identity and Architecture:

To foster a deeper understanding of how identity shapes and is shaped by the built environment while exploring contemporary issues related to cultural heritage, globalisation, and social equity.

+ Develop New Skills and Approaches:

To equip participants with new methodologies and acquire implementable skills related to sensory and experiential analysis of different spaces. To promote interdisciplinary learning from social anthropology, history, and cultural studies as well as architects, craftspeople and artists.

+ Encourage Creativity:

To encourage experimental projects that challenge conventional practices, and create opportunities for collaborative work that celebrates diverse perspectives.

+ Build a Network of Like-Minded Professionals and Students:

To facilitate connections between architecture students, professionals, and academics interested in the theme of identity. Establish a community for sharing ideas, experiences, and resources, promoting ongoing collaboration and dialogue beyond the event.

+ Engage with Local Contexts:

To design interventions that are sensitive to the cultural and social contexts of Nicosia and create projects that have a positive impact on the local community. To introduce the wider EASA community to the complex, often overlooked, history of Nicosia and Cyprus in general.

+ Reflect on the Role of Architecture in Society:

To encourage participants to consider the ethical and social responsibilities of architects. To discuss the role of architecture in shaping social identities and promoting social justice.

Further Thoughts and Resources on the Theme: IDENTITY

Hall, S. and Du Gay, P., 2006. Questions of cultural identity. (Chapter 1)

Construction of Identity: Identity is not fixed or innate but is constructed through various social, cultural, and historical processes. It's not something predetermined but rather something that evolves and is negotiated over time.

Fluidity and Hybridity: Hall emphasises the fluid and dynamic nature of identity, influenced by multiple factors such as ethnicity, nationality, gender, sexuality, class, etc.

Discourse and Representation: Hall explores how identity is shaped through language, discourse, and representation. He emphasises the role of media, popular culture, and other forms of representation in constructing and reinforcing identities.

Difference and Otherness: Identities are often defined in relation to others, creating binaries of "us" versus "them." He critiques essentialist notions of identity that erase differences and argues for a more nuanced understanding of identity that acknowledges diversity and difference.

Globalisation and Identity: Hall discusses how globalisation impacts identity, leading to processes of deterritorialization and reterritorialization. He examines how global flows of culture, capital, and people shape identities in complex ways.

Further reading on the theme:

Subaltern Studies Group
Gayatri Spivak
Franz Fanon
Edward Said
Tina Campt
Bell Hooks
Audre Lorde
Sara Ahmed
Judith Butler

Keywords & Key Ideas:

Identity
Multiplicity
Complexity
Relationality
Formation
Imagined Community
Intersectionality
Colonialism
Capitalism
Identity Politics
Representation
Race
Gender
Sexuality
Phenomenology

Spatial Identity

Tramontana.

NICOSSIA

S. Sofia

Cristiani

Turchi   Scaramucia.

Ostro.

70

Historical Context

Cyprus, an island in the Mediterranean, lies on the crossroad of three continents: Europe, Asia, and Africa. This strategic position has made Cyprus a target for numerous civilizations throughout history, resulting in a rich and diverse cultural heritage that continues to shape the island's identity.

Nicosia, the capital city, situated at the heart of Cyprus, best represents this melding of different political and cultural influences. The city bears the architectural and cultural imprints of its successive rulers, including the Byzantines, Franks, Venetians, Ottomans, and, more recently, the British. A testament to this layered history is the Venetian walls, a prominent feature of the city centre today.

The upcoming Sesam Identity event will be held within these historic walls, highlighting the enduring legacy of Nicosia's architectural evolution. The walled city, with a compact circumference of 5 kilometres, offers a concentrated experience of the diverse cultural and architectural influences that have shaped its identity.

Recent history

The recent history of Cyprus is deeply influenced by its time under British rule (1889-1959), which significantly shaped the island's politics. From 1955-1959, the EOKA (National Organization of Cypriot Fighters), led by Greek Cypriots, launched a rebellion against British control, aiming to end colonial rule and unite Cyprus with Greece (Enosis). The British government's harsh response to the rebellion marked the beginning of the conflict between Greek and Turkish Cypriots, escalating tensions and deepening divisions between the two communities.

Cyprus gained independence from British colonial rule in 1960, establishing the Republic of Cyprus as a sovereign, bicommunal state, with a Greek Cypriots President and a Turkish Cypriots Vice- president. Greek, Turkish, and English were designated as the official languages of the new republic and continue to be so today. The independence agreement appointed Turkey, Greece, and Britain as guarantors of the new government, tasked with maintaining the island's stability and ensuring the protection and security of both Greek and Turkish Cypriot communities.

However, the post-independence period was marked by escalating intercommunal conflicts. Three years after the establishment of the Republic of Cyprus, in 1963, the divide and conquer strategy of the British, resulted in armed conflicts between the two communities. The British marked a line on the map of Nicosia, the so-called "Green Line", to separate Greek Cypriots from Turkish Cypriots.

In 1974, a Greek military coup—backed by the junta in Athens—overthrew the democratically elected Cypriot government and sought to unify Cyprus with Greece. Under the pretext of protecting Turkish Cypriots, Turkey launched a military invasion of Cyprus. This invasion led to the occupation of the northern part of the island by Turkish forces and the declaration of the self-proclaimed Turkish Republic of Northern Cyprus.

In the aftermath of the war, thousands of Cypriots were forcibly displaced from their homes. The island was split into two parts, with a UN-controlled buffer zone—marked in black on map—separating the north and south. Today the southern part of the island is governed by the internationally recognized Republic of Cyprus, an EU member state primarily inhabited by Greek Cypriots. The northern part remains under the illegal occupation of the Turkish military, where the self-declared Turkish Republic of Northern Cyprus, recognized only by Turkey, is situated. This area is predominantly inhabited by Turkish Cypriots.

NICOSIA
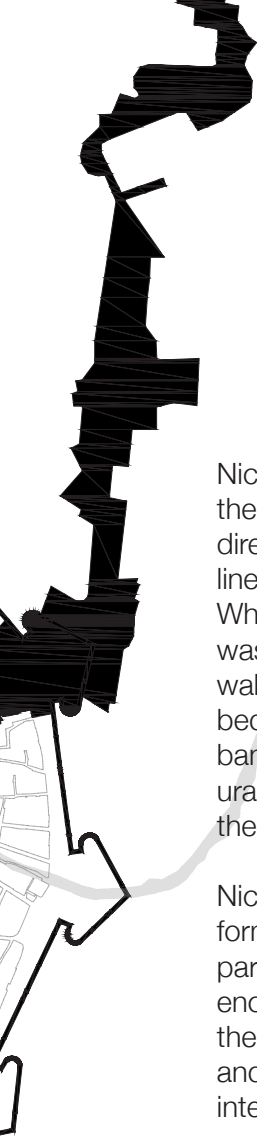
19

For nearly 30 years, residents on both sides of the island were unable to cross the buffer zone. The two communities, who used to live together, were displaced and separated. In 2003, the first checkpoint opened, allowing Cypriots to visit the homes they were forced to abandon decades earlier. This reopening facilitated new interaction between the two communities. Despite ongoing negotiations over the past 50 years regarding the future of Cyprus, a conclusion has not yet been reached.

Nicosia, where SESAM Identity will be held, is where the division is most strongly felt, as the buffer zone runs directly through the city centre. Historically, the dividing line in Nicosia has taken various forms and meanings. What was once a river separating economic classes was later diverted by the Venetians to create the city walls. For centuries, the northern bank of the old river-bed was home to the ruling class, while the southern bank housed the commoners. Today, this former natural boundary has become a manmade one, marking the buffer zone that divides the city.

Nicosia's history of division invites reflection on other forms of separation in urban spaces. We encourage participants to draw inspiration from Nicosia's experience and consider the lines that divide identities within their own cities—whether they be rich and poor, old and new, or clean and dirty. We look forward to your interpretations.

Where?

The event will take place in Nicosia. Tutors are free to either have a base where they return to everyday to carry out their workshop or to be mobile around Nicosia. Workshops can take part both in the south and north of Nicosia, in fact, this is encouraged. Specific arrangements can be discussed with the organisers.

The excursion will most likely be to Famagusta where the participants will get a chance to visit Varosha which we believe is a striking example of a space with a strong spatial identity. We will have lectures on Famagusta and Varosha before the excursion day.

When?

SESAM SCHEDULE

1st of March Saturday 2025
Arrival day

2nd of March Sunday 2025
Workshop fair/ introduction to Nicosia

3rd of March Monday 2025
First day of workshops/lecture

4th of March Tuesday 2025
Second day of workshops/free evening

5th of March Wednesday 2025
Third day of workshops/ party

6th of March Thursday 2025
Excursion day

7th of March Friday 2025
Fourth day of workshops/lecture

8th of March Saturday 2025
Fifth day of workshops

9th of March Sunday 2025
Exhibition day

10th of March Monday 2025
Last day

Who?

We will be hosting up to 100 architecture students/ young professionals from around Europe. We plan on having 10 workshops the participants will get to choose from which means each workshop gets 10 partici- pants. If you believe your workshop requires more or less participants than what was stated please reach out to the organisers and we can discuss.

What…about budget?

A maximum of €1500 will be available to each workshop. Tutors are expected to provide a breakdown of materials/expenses when requesting a certain budget along with their workshop proposals. As always, please ensure that you are asking for what is absolutely necessary to realise your workshop as we're on a tight budget.

The organising team will be on hand to help tutors source materials, tools or any additional services/guidance as necessary.

Why?

WHY NOT

Resources

We have collected a short list of books, films, documentaries and general footage on our theme Identity, as well as on Cyprus and its historical and cultural context. You may find them through this **link**.

Further resources on Cyprus:

Yael Navaro
Bahriye Kemal
Mete Hatay
Rebecca Bryant
Alev Adil
Yiannis Papadakis
Anna Marangou
Panos Leventis
Michael Walsh
Tuncer Bagıskan

Submission Checklist

+ <u>Workshop name:</u>
It must convey or suggest what the workshop is about, and it should be catchy and memorable!

+ <u>Participant No. (min. - max.):</u>
Big construction workshops can have around 15 participants, whereas more intimate, reflective workshops may have less than 10. Think critically about the number of participants and the relationships you as a tutor will form with them.

+ <u>Concept:</u>
We believe a workshop should be able to be explained in 100 words and in 10,000. The most simple, clear and cohesive workshops are also the most complex and interesting.

+ <u>Methodology:</u>
Define the theoretical and practical approaches and illustrate what the learning or construction processes look like.

+ <u>Schedule:</u>
It must be realistic within EASA rhythms and time frame. It might help you to think about what a day in the workshop could look like.

+ Workshop essentials:
Think of it as a pre-budget. Think critically about what really is necessary for the development of your workshop, in terms of materials, tools, sites, people…

+ Budget:
Provide a list of materials and tools and the approx. cost of the workshop. A clearly defined budget will help us envision your idea. The more you define at this stage, the easier it will be for organisers to source everything you need later on.

+ Site:
Will your workshop take place outdoors or indoors? In the public realm? Will you be based mainly in the north or south of Nicosia or will you cross throughout your workshop?

+ Pre-life, life and afterlife:
All workshops should ensure that by the end of the programme all materials are either placed in their final position or have been dismantled for reuse or recycling. When designing your workshop, please keep in mind:

• Where will the materials come from? What energy is required to produce them?
• What will be left behind once the workshop programme ends? Can it be reused as it is?
• What is the material quality of the left-over elements? Can they be recycled or composted?

Reflect on the full life cycle of your workshop.

SESAM IDENTITY 2.0

Small **E**uropean **S**tudents of **A**rchitecture **M**eeting

"With the theme Identity, we aim to deepen our understanding of how
architecture intersects with cultural, social, and historical narratives.
We seek to explore the impact spatial practices have on individual and
collective identity."

1-10 MARCH 2025
NICOSIA, CYPRUS