

Neither Here Nor There.

This project offers a critical interpretation of Italo Calvino's *Sophronia*, one of his *Invisible Cities*, as a lens through which to explore contemporary issues of spatial injustice, displacement, and cultural identity. *Sophronia*'s divided structure—one half perpetually dismantled and rebuilt while the other is left behind—served as a powerful metaphor for systemic inequality, marginalisation, and the social costs of urban transformation.

Grounded in theoretical frameworks such as Edward Soja's "spatial justice" and Henry Cisneros' "defensible space," the project examined how urban design can reinforce class division, displace minority groups, and perpetuate cycles of neglect. This inquiry was further informed by research into the refugee crisis, propaganda in media, and inherited cultural trauma, particularly relating to my own background as a second-generation Greek Cypriot-Australian.

The design process became an emotional and political response to these themes. Influenced by the disorienting spatial strategies of Daniel Libeskind, I explored entrapment, movement, and fragmentation through interactive architectural modelling. Viewers were invited to shape their own pathways, symbolising the instability and subjectivity of lived experiences within unequal cities.



The worst thing about school is: School

I learn best when: I am alone

I cannot learn when: I am tired (psychological)

In class, I sometimes think of: the future (Future)

My best memory is: my childhood in my grandfather's h

My worst memory is: leaving my country

For me, the best subject is: 3D because: it's fun.

and the worst subject is: Maths because: the teacher.

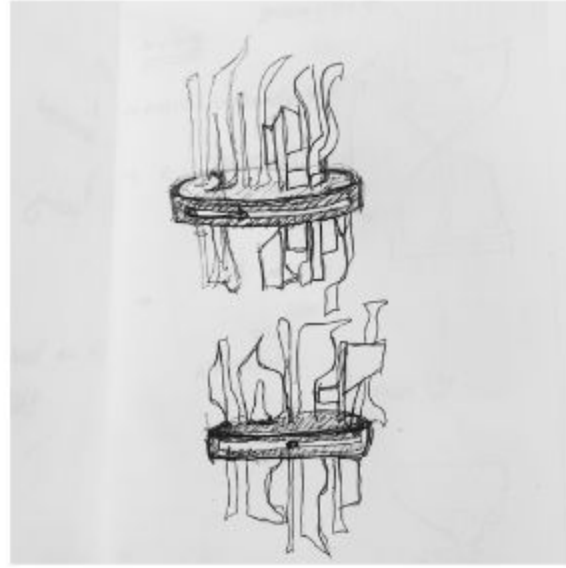
The best teacher is one who: respects me.

The worst teacher is one who: disrespects me.

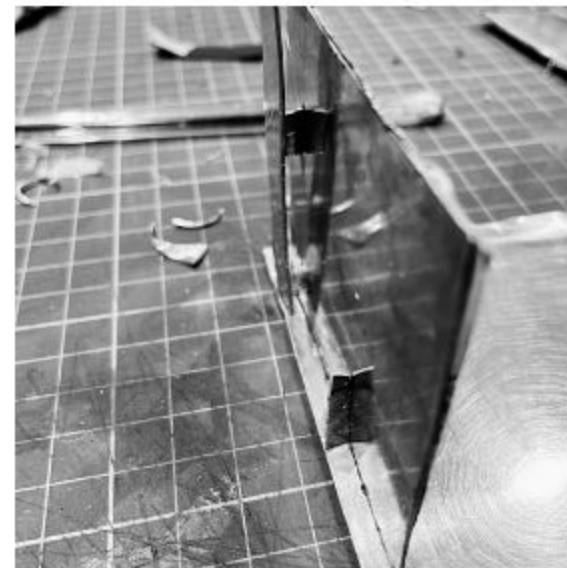


In the top left, I've included a photo of the Holocaust Museum, a building I was heavily influenced by, in particular, The Garden of Exile. The top right is a study conducted by UCL, highlighting concerns with the education system and displaced children, from a 15-year-old Syrian child, living in London. Bottom left, *Go Back to Where You Came From* — a Channel 4 documentary that follows UK participants retracing the journeys of migrants through war-torn regions. Lastly, in the bottom right, I've included a more personal precedent: my grandmother's migrant ship voyage back to Australia.

Process and Materiality.



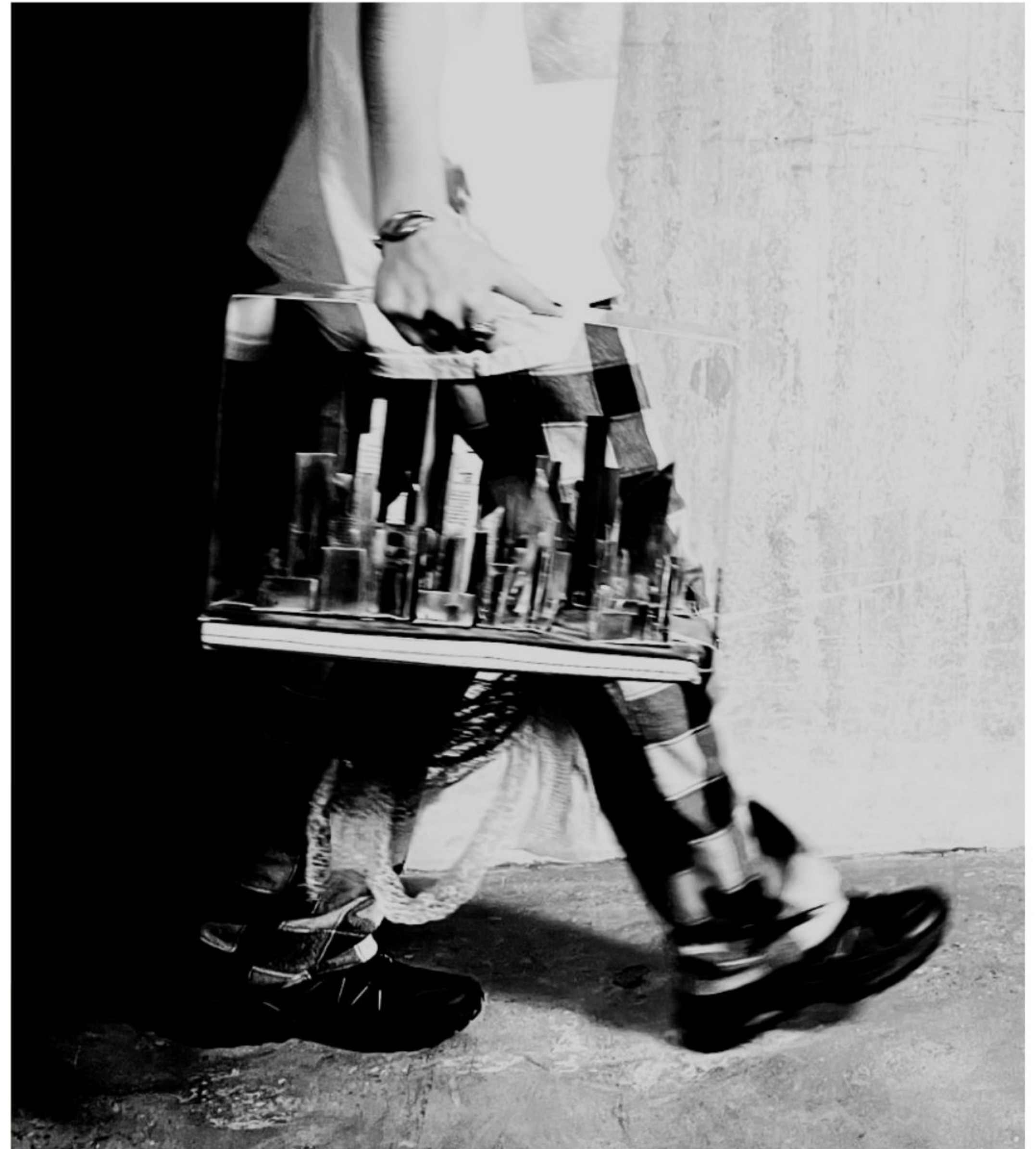
The model operates through a sliding mechanism inspired by Karakuri engineering and railway systems, allowing users to physically engage with its structure. Movable components, such as adjustable aluminium shards, shift to create new pathways and spatial configurations. This interactivity symbolises fragmentation, instability, and the personal experience of navigating marginalised spaces. Elements like netting and layered newspapers add sensory and visual complexity, changing based on the viewer's position. The model invites participation, prompting users to determine their own route through the city.



The base was cut using a jigsaw for precision, allowing clean openings for the sliding mechanism. Aluminium shards were individually reinforced with internal supports to maintain structure and stability. Their varying heights and sharp geometry enhanced the model's sense of tension.

Materials were consciously sourced to enhance the project's conceptual depth. The atlas, used for the base, was found in a second-hand bookshop, symbolising lost histories and manipulated narratives. Additional elements—such as aluminium sheets, recycled newspapers, and lemon netting—were gathered from household and local sources. The newspapers reflect my personal experience of media bias and propaganda, highlighting how public perception is shaped by selective storytelling.

On The Move.





Kineticism.



Here I have captured the movement of my city.

