

An Overview of Existing Monuments in Nicosia, North Cyprus

Kuzey Kıbrıs'ın Başkenti Lefkoşa'daki Anıtlara Genel Bir Bakış

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Abstract

Monuments as the landmarks of cities are important tangible elements which build the relationships between environment, architecture and human beings. This particular study focuses on examples in the capital city of Nicosia, North Cyprus which were constructed between 1963 and 2012. They predominantly depict and convey messages about the national struggle between Greek Cypriots and Turkish Cypriots during the period of tension in the years 1963-1974. Within this scope, the present paper invents and describes monuments in North Nicosia by chronicling their designers/builders, construction dates, locations, materials and purposes. It records the formal characteristics and structural properties of each and examines them aesthetically through observations and semi-structured interviews with their designers. Each monument's relationship and contribution to the environment and the city is critically reviewed based on the collected data. It aims to identify correlations between the political, cultural and social contexts in North Cyprus and the conceptual expression of the monuments.

Keywords: Monument, memorial, landmark, urban space, Nicosia, North Cyprus.

Özet

Kentlerin önemli noktalarına vurgu yapan anıtlar, çevre, mimari ve insan ilişkilerini kuran önemli yapısal elemanlardır. Bu çalışmada, Kuzey Kıbrıs'ın başkenti Lefkoşa'da bulunan ve 1963-2012 yılları arasında yapılmış olan anıtlar ele alınmaktadır. Ayrıca, kentte bulunan büst ve çember düzenlemelerindeki diğer peyzaj elemanlarına da değinilmektedir. Anıtların tasarımcıları, yapımından sorumlular, yapım yılları, kent içindeki konumları ve yapılış amaçları ile ilgili künye bilgileri verilir; malzeme, form ve yapısal özellikleriyle tanımları yapılmaktadır. Çalışmayı gerçekleştiren araştırmacılar tarafından yapılan mimari gözlemler ve sözel görüşmelerle elde edilen bilgiler ışığında irdelenen anıtlar, buldukları yakın çevreye ve kente katkıları açısından değerlendirilmektedirler. Çalışmanın sonunda, anıtların ifade ediliş biçimleri ile Kuzey Kıbrıs'ta yaşanan politik, kültürel ve sosyal değişimler arasında ilişki kurulması hedeflenmektedir.

Anabtar Kelimeler: Anıt, abide, kent simgesi, kentsel mekan, Lefkoşa, Kuzey Kıbrıs.

Introduction

Meaning and Function of Monuments

A quality living environment is a common wish of many people today. While people do spend a lot of time in their private spaces, the need for satisfying public spaces in cities is consistently rising. Designers are sensitive to enriching the quality of life in public spaces and they consider the need to redefine public spaces as dynamic, inhabitable and sustainable spaces (Dixon, 2004).

This condition similarly applies to the island of Cyprus where the Mediterranean climate and living traditions are enjoyed. Unfortunately, especially in Northern Cyprus, consideration of the quality of urban design is not as high as it should be. People living in North Cyprus do not have much choice in where they can enjoy gathering and spending time, such as in public outdoor spaces, due to lack of urban infrastructure.

In some public outdoor spaces, monuments are one of the main elements, which one can create an urban space around and/or a focal point for urban spaces. A monument is generally characterized as “a huge sculpture or a combination of sculptures” which is set up to memorialize an important person or a group of people, or a rare event. As sculptures, monuments are basically three dimensional structures made from stone, wood, metal or plastic (Hasol, 1995). Sculptures and monuments are an art form of volume or mass which relate the ideas of the artist and can affect people by increasing or decreasing stress (Erzen, 1996). Sculptures and especially monuments have always had a very strong relationship with architecture in comparison to the other fields of visual arts.¹ Sculpture is commonly conceived of as a value-added artistic feature envisioned to complete and communicate the meaning of a building.² Whereas, the standing of a monument as sculpture or as architecture depends on its position. In association with a building, monuments more closely relate to the field of sculpture but as a focal element in cities they relate more closely to the field of architecture (Hubbard, 1987; Sözeri, 2008).

Typically existing beyond the limits of sculpture

in meaning and role, sculpture as monument turns into an object of admiration when placed in the public outdoor space. It is considered inseparable from landscape and accepted as part of streetscape due to its complicity with urban design. Furthermore, it complements urban design with the thoughts of other fields of art.

A monument holds the memory of the city and assists with its sustainability. While sculpture symbolizes a subject, a monument carries symbolic meanings belonging to its place. It gives powerful messages to the city through its form and transfers them to successive generations. This is the reason that the construction of a monument must be lasting to maintain its meaning. It becomes a social attraction and can hold a permanent central place in a changing cityscape (Rossi, 2006).

In a square, which is the most emblematic urban space for the commemoration of history or government of a certain place (Broto, 2006), a monument is especially enriching of the quality of urban life by providing various public facilities, constituting visual richness, as well as bringing people together (Öztürk Kurtaslan, 2005). It adds value to the city with its existence as an edifice of art. However, it is not a decorative object. It is one of the prime components forming the character of the city. Various examples all around the world have become symbols of their respective cities, such as Statue of Liberty in New York, Eiffel Tower in Paris, and Statue of Cristo Redentor in Rio de Janeiro (Irving, 2007).

The scale of a monument can vary from the small object to architectural in size (Senyapılı, 2003). Its scale is very often relative to its location. For example, New England Holocaust Memorial is in a park and consists of six glass towers under which a citizen may walk (Landecker, 1997). It should be erected onto a proper site and be reached easily by the public. On the other hand, being monumental with a well-proportioned scale in a particular location might not be enough. It also needs to accentuate power with its clean structure, clear expression, and an original identity. Then it becomes attractive enough with its appearance and can be perceived distinctly.

Monuments have diverse functions. They can serve to commemorate a person or an important event. The 9/11 Memorial in New York City, for the victims of the World Trade Centre attack, is a contemporary example of a commemorative monument (Wolfe, 2005). A monument can serve educational purposes. It can inform through its expression and increase awareness of its special subject. Because of its symbolic meaning and by its placement, a monument can interrelate with educational infrastructure such as exhibition grounds, museums, and libraries. For example, the Dr. Martin Luther King National Memorial in Washington, D.C. aims to share the message regarding human rights (Dixon, 2004). A monument also can convey common ideals and sometimes sends socio-political messages. These ideals can be understood easily and respected by people supporting the monument's installation but misunderstood and disrespected by others. Because of this function and its nature, monuments remain a main topic of debate within changing political circumstances. Sometimes even, monuments may be demolished by force³ since they remind the people of undesirable conditions or circumstances. Moreover any monument, with its function, can prompt ceremonies and celebrations. Activities occurring in conjunction with a monument have a built-in venue which creates a distinctive atmosphere.

There are various types of monuments according to their form. Tombs and mausoleums⁴ are structures hosting graves and built to memorialize important people. An obelisk⁵ is a monolithic stone column. Triumphal arches or gates⁶ are a kind of memorial representing victory or success of members of the military. Natural monuments, such as old trees or unique geologic formations⁷, can be designated in parks and gardens. Some special bridges⁸ and towers⁹ can also represent as monuments when they serve in some way beyond their practical functions. In addition, coeval monuments exist which are created using formations of water¹⁰ or light¹¹. Conversely, newly constructed buildings with extraordinary structural systems or some with unique forms are interpreted as monuments in

cities as they are symbols of the present day world. In this respect, such contemporary buildings designed by Zaha Hadid, Frank Gehry, Santiago Calatrava and other leading architects are considered and treated as iconic monuments.

One of the aims of having such a variety of civic monuments created by famous designers is an effort to gain the attention of and attract more people for increasing the economic benefit of tourism (Sözeri, 2008). In this way, the island of Cyprus has tried to attract tourism income by having many monuments and monumental buildings symbolizing numerous notable periods, actors, and events in the long history of the island. The monuments represent those things and activities which left lasting imprints on the island's society and culture. However, in recent times, the monuments are not gathering sufficient attention from either locals or the tourists who visit the island. Even more, their meanings and significance are being disregarded and lost as time passes. With this understanding, the present study aims to record the characteristics of monuments located in the north part of the Nicosia City and shed light on the tangible and intangible significance of each in relation to community memory and the country's economy.

Method of the Study

This particular study focuses on fourteen monuments in and around the north part of Nicosia, Cyprus. This part of Nicosia was selected as the research area for four primary reasons. It serves as the capital city of the Turkish Republic of Northern Cyprus, which is the northern section of the island divided by a United Nations buffer zone. The north part of the similarly-divided city of Nicosia constitutes the largest city in the Republic. It also has the most extensive built environment, including many monuments. Finally, it is a place where one can observe much of the history of the island since it was a scene of conflict between Turkish Cypriots and Greek Cypriots in the years 1955 to 1974 (Altan, 2006).

The fourteen selected monuments were all constructed between 1963 and 2012 and the following paragraphs describe them in chronological order according to their year of construction. The paragraphs also document each monument's type, location, designer(s), constructor(s), material(s), and function(s) or symbolic meaning(s). Interviews with the designer(s) and/or the ones who were responsible for each monument's construction provided the main data for this study. Review and interpretation of original sketches, application drawings, and early photographs from private archives provided further detail about each monument. Their locations and formal characteristics allow for critical analysis.

The primary aim of the analysis is to identify relationships between the city and the citizens within the changing political and social circumstances on the island since the 1960s. Simultaneously, this study is documentary in nature, recording information about the development of public art in Cyprus.

Documentation of Existing Monuments in Nicosia and its Environment

The first instance in the historical records about Cyprus' monuments refers to colossal male and female statues from antique times. These were found east of Kokkina (Erenköy) in temples dating from the Archaic period (BC 600-475) to the Roman period (BC 30-AC 330) (Altan, 2006).

A later example of monument is an obelisk called the Venetian Column. The Venetians brought this six-meter high granite obelisk to Nicosia and the court of Sarayönü Mosque from the ancient city of Salamis in the 15th century. It served as the symbol of Venetian sovereignty. During the Ottoman period, it was taken back to its original place in Salamis. The British brought it back to Nicosia in 1917 and placed it where it rests today in Atatürk Square (Altan, 2006).

Reference books list the Kyrenia Gate of Nicosia as another monument from the city's early history. In order to provide motorcar access to the old town, the city walls were razed during the British Period and

the Kyrenia Gate was preserved between the two road accesses. Though, once a well-integrated component of the Venetian Walls surrounding the city, the Kyrenia Gate is now a detached historical structure. (Altan, 2006).

This brief historical survey traces some of the cultural transitions on the island; however, the monuments established after 1960 are different than these early ones. Several post-1960 monuments were erected by Turkish Cypriots to symbolize the national struggle following the problems and clashes between the Turkish and Greek Cypriots in the 1950s. Many remind Turkish Cypriots to observe certain events whether they occurred officially, socially, or individually (Adil, 2009). For example, numerous cemeteries (41 in the north) host monuments for martyrs and fallen soldiers (Anonym, 1990; Sadrazam, 1996; Anonym, 2007). On a smaller scale, Hakkı Atun, a Turkish Cypriot architect, created a monument for military ceremonies which is still housed in the back of Selimiye Mosque in Nicosia (Atun, 2011).

Additionally, after 1960 several town centers and some governmental buildings installed statues of countless sizes. As such, the one of Atatürk¹² in front of the Civil Defense Building in Nicosia is a huge and spectacular figure compared to other smaller ones and small busts of him throughout the city. Also, small busts of important Turkish Cypriot leaders and small sculptures exist at the entrances of important public buildings. One remarkable example of statue from this era stands in front of the Parliament Building.

Monument of Martyrs: 28 January 1963

The Monument of Martyrs, in front of the Turkish Republic of Northern Cyprus Legislative Assembly, stands in the intersection of four main roads. Its Turkish Cypriot designers, Arif Feridun and Solmaz Feridun, both architects, won an architectural competition for it. They defined the monument as a Turkish Cypriot ideal : the tombstone of all the fallen martyrs since 1571, the date Ottomans captured the Island of Cyprus (Anonym, 1990). It rests on a platform

partly surrounded on the north by a low wall, which resembles the bastions of a fort (Fig. 1). Within, a central block narrows toward the top and is otherwise a plain column with only a crescent and a star adorning it. Because of its installation during the difficult conditions of conflict, its construction was very rushed and design alterations occurred in situ. Unfortunately, repairs made in the subsequent years were executed without consulting the original designers (Feridun, 2011).



Figure 1. Monument of Martyrs in Nicosia (Yücel Besim, 2010)

Atatürk Statue: 29 October 1963

A statue of Atatürk in front of Kyrenia Gate is in between a congested traffic on two sides. It is made of bronze on a base covered with black marble (Fig. 2). The sculpture is made by Hüseyin Gezer who is a very well known Turkish sculptor. The base and the site were designed later by Ayer Kaşif, a Turkish Cypriot architect. Kaşif (2011) mentioned that the sculptor of the monument did not find the base suitable for the statue.



Figure 2. Atatürk Statue in Nicosia (Yücel Besim, 2010)

Martyrs' Monument of Taşkent (Sihari): 14 August 1978

The location of Martyrs' Monument of Taşkent differs from those in the city center. Designed by Burhan Atun, a Turkish Cypriot architect, it was placed on a special rural site near Taşkent village on the road between Nicosia and Buffavento Castle. The natural landscape elements influenced its design and Atun constructed it using natural materials from the region (Fig. 3). The designer formed a hill into a monument by inserting a marble mass between two stone masses. Atun erected it in memory of martyrs from Dohni, a village in south part of the island (Atun, 2010).



Figure 3. Martyrs' Monument of Taşkent (Sihari) (Yücel Besim, 2010)

Martyrs' Monument of Küçük Kaymaklı (Omorphita): 25 December 1978

The Martyrs' Monument of Küçük Kaymaklı sets in the center of a roundabout at the crossroads of Küçük Kaymaklı and Yenişehir. Kutsal Çizgen, a Turkish Cypriot architect, designed it in the memory of the martyrs of Küçük Kaymaklı, who fell fighting in the national struggle. The design includes three vertical elements made of exposed concrete. The vertical elements vary in height but are connected to each other by arches. In the middle of these elements, a small pool is set aside for torches though they are not utilized (Fig. 4). Burhan Atun constructed it (Atun, 2010).

Martyrs' Monument of Gönyeli (Güenyeli): 1979

The Martyrs' Monument of Gönyeli sets along the main road in front of Gönyeli Mosque. It consists of a triangular platform with three vertical columns connected at their tops by three horizontal elements. Exposed concrete painted in gray is its key material. The columns each symbolize a significant year in the struggle of Turkish Cypriots: 1958, 1963 and 1974. The peace efforts of the Turkish army are symbolized by copper reliefs on each column (Fig. 5). While Burhan Atun is this monument's designer, Ahmet Şevket Uzunahmet, a Turkish Cypriot artist, sculpted the reliefs (Atun, 2010).



Figure 5. Martyrs' Monument of Gönyeli (Güenyeli) (Yücel Besim, 2010)

Monument of 'Peace at Home Peace in the World': 1981

The monument titled Peace at Home Peace in the World is centrally located in a congested roundabout near the Central Bank. Trade unions hold strikes and non-governmental organizations coordinate demonstrations in the vicinity of this monument because of its central location. The monument is made of exposed concrete but painted white (Fig. 6). It was erected for the 100th anniversary of Atatürk and reflects his principle of "peace at home, peace in the world." It sits upon a pedestal representing five out of the eleven bastions of Nicosia. The configuration

of the monument is like a hand open from the palm toward the sky. It once included a round pool with jetting water to symbolize innocence and purity. Hasan Emirali and Ekrem Bodamyalızade, Turkish Cypriot architects, and Soyer Yıkan, a Turkish Cypriot civil engineer, designed this monument and won an architectural competition for the design (Akıncı, 2010).

TRNC Flag: 1974 and 1984

The pattern of a colossal flag of the Turkish Republic of Northern Cyprus rests on the southern slope of the Kyrenia Mountains near Taşkent (Sihari) village. The Turkish army first arranged it using



Figure 4. Martyrs' Monument of Küçük Kaymaklı (Omorphita) (Yücel Besim, 2010)



Figure 6. Monument of 'Peace at Home Peace in the World' (Yücel Besim, 2010)



Figure 7. TRNC Flag (Yücel Besim, 2010)

natural stones painted red and white in 1974. It was renewed and altered to its current form and sized to 450 meters by 275 meters in 1984. Even though it appears two dimensional, it is an important monument which can be seen conspicuously from a long distance throughout the day and night because it is illuminated (Kaşif, 2011). It is a demonstrative monument illustrating the existence of Turkish Cypriots on the island (Fig. 7).

National Struggle and Liberation Monument: 20 July 1988

The National Struggle and Liberation Monument is in the roundabout for the main motorways leading to Nicosia, Kyrenia, Famagusta, and Morphou. It symbolizes liberation and gives the message of the difficulties of the national struggle to the future generations. Cyprus Credit Bank financially supported the construction of its four magnificent columns covered with travertine. Together they form an inner space at ground level while the columns thrust up toward the sky. On four sides of the monument sculptures and depictions surround the base. Two sculptures designed by Prof. Dr. Ferit Özsen, a famous Turkish sculptor, are of Turkish Cypriot leaders: Dr. Fazıl Küçük and Rauf Raif Denktaş are (Berk, 1973; Gezer, 1984). Hasan Emirali, a Turkish Cypriot architect, designed the site and landscape for this monument (Atakan, 2010). Since it is used for official celebrations, the government keeps it well-maintained (Fig. 8), decorated specially for ceremonies, and illuminated at nights. Gönyeli



Figure 8. National Struggle and Liberation Monument (Yücel Besim, 2010)

municipality added pools after its initial installation. Unfortunately, the surrounding area is maintained with artificial landscaping (Yücel Besim, 2012).

Statue of Dr. Fazıl Küçük: 27 January 1989

The Statue of Dr. Fazıl Küçük, political leader of Turkish Cypriots, is in the urban space, İnönü Square, which is next to Kyrenia Gate in Surlariçi. The site is close to Dr. Fazıl Küçük's residence and printing office and a place where many events occurred in 1958. The sculpture, composed of bronze and sitting on a stone platform (Fig. 9), contains statues of Dr. Fazıl Küçük and a small girl holding flowers. The girl represents the people of North Cyprus and the monument represents confidence. The monument was designed by Prof. Dr. Tankut Öktem who is a well-known sculptor from Turkey (Gezer, 1984). Turkish Cypriot architect, Ali Semi, executed this project, considered the first public open space arrangement in the north part of Nicosia (Atakan, 2010)

Mausoleum of Dr. Fazıl Küçük: 8 December 1989

The Mausoleum of Dr. Fazıl Küçük is arranged as a whole project for a special site allocated to its purpose: Mumcu Hill, also called Anıttepe. The colossal TRNC flag on the mountainside and the city both can be clearly viewed from the site of this monument. It was designed for the leader of Turkish Cypriots who died in 1984, but it and its landscape design were



Figure 9. Statue of Dr. Fazıl Küçük (Yücel Besim, 2010)



Figure 10. Mausoleum of Dr. Fazıl Küçük (Yücel Besim, 2010)

not completed until 1990 (Fig. 10). Fazıl Öztürk's winning design from an architectural competition was not implemented, but public servant and Turkish Cypriot architect, Kutsal Çizgen's design was realized (Atakan, 2010). The monument is defined by a rectangular space with a high ceiling and a tomb in the middle. Reliefs by Tahsin Akbulut, a Turkish Cypriot sculptor, are visible on approach to the tomb. (Ertan, 2010).

Turkish Resistance Organization (TMT) Monument: October 2007

The Türk Mukavemet Teşkilatı (TMT) erected the Turkish Resistance Organization Monument in Cumhuriyet Parkı, which means the Park of the Republic (Fig. 11). The monument's circular platform includes symbolic representations of the bastions of old Nicosia and the image from TMT's flags. The monument is similar to an obelisk in shape because it thins towards its top. Selami Sözen, a Turkish landscape architect who also designed the park, directed the monument be made of exposed concrete (Türkmen, 2010). The monument gained importance because Rauf Raif Denktaş, the founder of TRNC, was resting in the park when he died in 2012. Later, an international architectural competition was organized for designing Denktaş' mausoleum and a museum to be built in this park (Yılmaz, 2012).

National Sovereignty Monument: 21 July 2009

The National Sovereignty Monument is in a roundabout in front of the Civil Defense Organization in Nicosia and at the opposite end of an axis to Metehan Gate at the Kermia border. Greek sculptor, Polyxene Kasda, designed this monument to replace a smaller one that was in the shape of a burning torch (Kaşif, 2011). The latter was relocated to the next roundabout and the Turkish Municipality of Nicosia and the Civil Defense Organization erected the new one. Prof. Dr. Tankut Öktem designed this seven-meter tall sculpture of Ataturk riding a horse (Fig. 12). Öktem's daughter, Pınar Öktem Doğan, finished the project with a landscape design. The monument's base is circular and represents the island of Cyprus. Its vertical expression is a rounded wall covered by beige marble on the west side and a circular platform in the middle. In plan, these shapes form of a crescent and a star. One TRNC and 16 Turkish flags adjoin the statue to represent the sixteen Turkish states established in history. The red flowers planted on the front of the platform also correspond to the flags.

Statue of Bülent Ecevit: 26 August 2010

The Statue of Bülent Ecevit, who was a poet and writer but also the Prime Minister of Turkey in 1974, celebrates the man responsible for making the decision for the Peace Operation in Cyprus. His statue stands on a platform in front of the Lycee that



Figure 11. Turkish Resistance Organization (TMT) Monument (Yücel Besim, 2010)



Figure 12. National Sovereignty Monument (Yücel Besim, 2010)

also carries his name at the intersection of two main roads in Göçmenköy (Fig. 13). The sculptor from Turkey, Eray Okkan, made the statue of fiberglass to look like bronze. Some of Ecevit's poems are carved on the base of the statue. It was erected with support from the Turkish Municipality of Nicosia and Sönmezlıler Ocađı, a nationalist society. It should be noted that Ecevit was commemorated with this statue thirty-six years after his time of service to the Turkish Cypriots (Bilge, 2010).

Monument of the First Step: 27 January 2011

The Monument of the First Step is in a small round-shaped public plaza in Kızılbaş (Neapolis). It is erected to the memory of four young Turkish Cypriots killed in 1957, the first martyrs of the national struggle (Esensey, 2012). The Turkish Municipality of Nicosia and the society of Sönmezler Ocađı joined forces to build this monument (Fig. 14). The monument, designed by Turkish Cypriot architect, Ahmet Ünsal, involves a trapezoid-shaped, two-meter high column of concrete covered with light-colored marble. Turkish Cypriot sculptor, Celal Deniz's bronze masks of the martyrs are placed at the top on each of the column. Ünsal is also attributed with the landscape design (Ertan, 2010).

Conclusion

Analysis of Examined Monuments

These fourteen monuments – selected from in and around Nicosia and described in chronological order and documented in this study with their individual locations, construction dates, designers and formal characteristics – have several overarching similarities. They are mostly military monuments based on their function of reminding people of some details of the national struggle of Turkish Cypriots. They generally symbolize incidents which occurred between the years 1963 and 1974. They all memorialize fallen soldiers, killed civilians, or important leaders that took part in the struggle. The content of the complementary reliefs and inscriptions of each monuments parallel national sentiments and



Figure 13. Statue of Bülent Ecevit (Yücel Besim, 2010)



Figure 14. Monument of the First Step (Yücel Besim, 2010)

their arrangements and forms strongly emphasize military symbols. Furthermore, flags of the Turkish Republic and the TRNC prominently exaggerate the monument.

Contrarily, the placement of the monuments diminishes their prominence and this is the first critical issue to face with. As such, the monuments overwhelmingly fail to relate to nearby environs or engage citizens. Compared to those monuments in the city, relatively few citizens can access the two placed in rural areas (Fig. 3 & 7). Of those monuments in the urban setting, people have difficult access to them because of automobile traffic. Citizens strain to access five of the urban examples (Fig. 1, 4, 6, 8 & 12) because they are in the roundabouts. Likewise, people are challenged to access three others because they are on the street or positioned between main roads (Fig. 2, 5 & 13). Only one monument (11) is in a park and two (Fig. 9 & 14) are in squares.

Pedestrians are unable to approach most monuments. The monuments located in or near roads cannot be experienced properly by the average pedestrian. Their poor positioning and size may even cause problems with view corridors for automobile drivers. Even though three examples such as figures 9, 10 and 11 are arranged with landscaping specially allocated to the monument, pedestrians have difficulty experiencing either the monument or the landscaped areas. For example, though one monument (Fig. 14) was placed in a square it still has accessibility problems; surrounded by old eucalyptus trees, it is difficult to see the access because a major road surrounds the square. The only monument

which benefits from a pedestrian-accessible site is that of the Statue of Dr. Fazıl Küçük (Fig. 9). Its placement in İnönü Square means that the site already had pedestrian activity when the statue was installed.

Simultaneously, the second critical issue is that most of the monuments suffer from lack of contextual design. Their natural and constructed landscape elements do not adequately combine to constitute a whole. For example, the water element which is designed as a complementary component in the monument of Peace at Home Peace in the World is not used. Some monuments are lit up at night but mostly to achieve a decorative effect rather than to illuminate the monument's features. The city employs the monuments as if they are no more than accessories, often decorating them in a two-dimensional mode, especially for New Year celebrations. In addition, they are commonly used as an advertising media.

The design of the monuments is a third critical subject, especially in relationship to their originality. While local designers (architects and sculptors) created seven monuments (Fig. 1, 3, 4, 5, 6, 10 & 14) and sculptors from Turkey designed six of them (Fig. 2, 8, 9, 10, 12 & 13), some with cooperation from locals, the mixed designs faced difficulties and problems early in their installation processes. Critics have concerns about the originality of three examples.

One, the Statue of Bülent Ecevit, was criticized in many local newspaper articles because it did not look realistic and because it so closely resembled examples from other places (Cemal, 2010; Tolgay, 2010). Another one, the National Sovereignty Monument is very similar to a statue in Bodrum, Turkey (Fig. 15). The same sculptor designed both with only slight variation. In addition, similar statues also exist in Dipkarpaz (Rizokarpaso) and Yeşilköy (Ayios Andronicos) in North Cyprus. This monument also was cited extensively for its inharmonious relationship to human scale on its site, its danger to vehicular traffic, its cost, and its



Figure 15. Atatürk Statue in Bodrum, Turkey (Yücel Besim, 2012)

challenges with maintenance and lighting. Moreover, it was criticized because the sword in Atatürk's hand represents extreme nationalism. The third, the National Struggle and Liberation Monument displays similarly to the Republic Monument in Taksim Square in Istanbul, Turkey. Despite the fact that these three monument designs were chosen via architectural competitions, their similarities to other monuments demonstrate that the competition organizers should establish stronger criteria and more objective assessments. At the same time, it should be noted that many of the monument selections were performed during the very difficult living conditions in the years between 1963 and 1974.

A fourth critique regards construction techniques and materials choice, both of which have direct impact on the monuments' durability and maintenance. In particular, those monuments commissioned and designed by sculptors from Turkey, such as the Atatürk Statue at Kyrenia Gate, tend to not have harmonious relationships with their adjacent components. Some of this problem results from the designers of the various components (structures, bases, landscapes, sculptures) not having the option to work in coordination. For example, a Turk designed the Atatürk Statue and a Turkish Cypriot designed the base. Other problems resulted from the unavailability of certain materials.

The materials used in some of the monuments such as figures 4 and 6 have been altered over time, with changes and repairs applied in a different manner

than the original design and without permission of the designers. To exemplify the alterations, monuments with exposed concrete (Fig. 4, 5, 6 & 11) were painted with color and fiberglass was used (Fig. 13 & 14) for both statues and reliefs instead of real bronze. The desired powerful image and durability of the monuments, which would be supported by using originally prescribed and lasting materials, is diminished by these changes. In some cases, the municipalities or authorities responsible for maintaining the monuments have taken it upon themselves to modify the landscape around the monuments. These modifications have the effect of shifting the perception of some monuments and particularly did so to the National Struggle and Liberation Monument.

Besides the fourteen monuments described above, the municipality arranged for and the private sector supported the installation of other less conspicuous examples throughout the city of Nicosia. A woman's figure at the entrance to the industrial area and in front of Büyükhan, and the metal rod sculptures near Kyrenia Gate are installations that create a kind of nudes in the city. While some motivate installations as examples of traditional handicraft, the resulting monuments are not attractive enough, nor sized and located sufficiently to be meaningful. Furthermore, some criticize lesser monuments because they are two dimensional and have only a descriptive and figurative understanding (Şonya, 2004).

Busts also fall into this grouping. One bust is of Atatürk's mother, Zübeyde Hanım. It is in the front garden of 20 Temmuz Lycess and faces the main road. Another bust of Haşmet Muzaffer Gürkan, who was a dentist by trade but showed his love of Nicosia through his writing and research, sits on a piece of column made by Gallery Culture Bookshop. The column and bust is situated at a crossroad with his name but still cannot gather much attention. Both examples are poorly placed in their landscapes and thereby inadequately accessible by the public.

Further examples of less prominent monuments have emerged in North Cyprus as private universities have been established and their campuses built out. Many sculptures or monumental elements have been placed in and around the buildings, such as the new obelisks on the campus of Near East University in Nicosia. The campus does not have a contextual relationship with the city, therefore its monuments are only experienced by the campus population.

Comments on Existing Monuments in Nicosia

The monuments in the north part of Nicosia, having been analyzed with a discerning eye, do not reflect the era of their symbolic meaning because of their design, current locations, materials, and construction. Their status is an indication of poorly-managed urban spaces in North Cyprus. Thus young designers should focus on two questions: how the existing monuments will be sustained and how new monuments of North Cyprus, symbolic of new generations, should be designed. The documentary nature of this article makes data available for future studies on the city's public spaces, artistic expressions, and cultural identity. Additional research will permit comparison of these monuments with those across the United Nations buffer zone, in the south part of Nicosia.

Nowadays being "safe, clean, comfortable, convenient, easy to understand, and aesthetic" or having a "functional environment" are standard quality of life expectations and can be used to evaluating urban amenities, such as monuments. Finding various ways to create a unique atmosphere and accurately express the characteristics of a community within its built environment is getting more important. Monuments are complementary to such environments and serve as important elements of urban spaces. They help to birth and rebirth narratives while providing a place where many disparate people can gather. They are not independent elements, but have physical and psychological relationships with the environment and the people. Their supplementary elements – reliefs,

verses, lights, sounds, and et cetera – are applied relatively and carry aesthetic value. Together they are contributions to the fields of landscape, furniture, graphic design, and fine arts. Like architecture, monuments are products of interdisciplinary efforts and inherently inhabit the space around them.

Besides research, additional urban spaces and improvements to current urban spaces should be undertaken in the cities of North Cyprus. These urban spaces should be created for spiritual freedom, for broad public use, and in association with environmental functions. New monuments must be prepared by local artists in order to have designs which accurately represent the originality of Cypriots. When chosen via competitions, the newest generation of designers are encouraged to participate. There is substantial history of this working out for the best in Cyprus; especially for successful sculptors and other supporting artists. Too, there should be more representation of the current population which has been changed in recent years. Monuments should symbolize the existing independence and praise peace. Moreover they should illustrate hope and brotherhood to the next generations. Contemporary monuments should be designed accordingly to act as meeting places for anyone wishing to share memories or their future. Only in this way will these works of urban architecture serve as olive branches and jasmynes, not just for others, but for all Cypriots. By this, the monuments will face a peaceful future.

Notes

1. This importance can be understood from several studies on the relationship which look in two different ways. One concentrates on their similarities as they are complementary and interdisciplinary of each other. The other deals with their interaction and criticizes contemporary architecture examples which look like sculptures (Murray and Stevens, 1998, Sözeri, 2008).
2. Street sculptures for Olympic Main Stadium in Korea (Urban Environment Design Catalogue, 2003: 214-218).
3. The Statue of Lenin in Ulan Batur-Mongolia

(2012), Statue of Stalin in Gori- Georgia (2010), Statue of Saddam in Baghdad-Iraq (2003), Buddha's of Bamiyan rock sculptures in Bamiyan Central Afghanistan (2001). In addition there have been many discussions about the humanity monument in Kars, Turkey, designed by Mehmet Aksoy; it was demolished in 2011 by the government (<http://gundem.milliyet.com.tr/-insanlik-aniti-artik-yok/gundem/gundemdetay/14.06.2011/1402439/default.htm>).

4. Anıtkabir for Atatürk in Ankara, Turkey; Muhammed Ali Jinnah Mausoleum in Karachi, Pakistan; The Massey Memorial in New Zealand; Abraham Lincoln's Tomb in Springfield, Illinois.

5. The obelisk of Theodosius I in Istanbul, Turkey; Parque Tezozomoc in Mexico City (Sutherland, 1991: 61).

6. The Grand Arch building (1989) in Paris, France was inspired of Arc de Triomphe (1836) which is a historical triumphal arch in the same city (Irving, 2007).

7. American Bicentennial Commemorative Monument at Four Corners (1974) in New Mexico, USA (Wolfe, 2005: 34-35); El Cedazo Park in Aguascalientes, Mexico (Holden, 2003: 108).

8. Memorial Pedestrian Bridge in Croatia (Vranckx, 2007: 175); Ayang Bridge and Seongsan Bridge in Korea (Landscape Architect Catalogue Issue II, 2003: 46, 136); Millennium Bridge in London (Murray and Stevens, 1998: 66-67).

9. Pershing Square in Los Angeles, USA (Broto, 2006: 107); Juche Memorial Observation Tower in Korea (Landscape Architect Catalogue Issue II, 2003: 154).

10. Water Culture Square in China (Vranckx, 2007: 93); Millennium Environmental Sculpture in Jinju (Landscape Architect Catalogue Issue II, 2003: 34).

11. Belvedere Sculptures by Martin Puryear placed on the Riverbank, NY (Broto, 2006: 11); Nocturnal Illuminated Landmark in Grammont Park (Vranckx, 2007: 155); Lighting Pylons in NY (Dixon, 2004: 115).

12. Mustafa Kemal Atatürk was the founder of the Turkish Republic in 1923 and accepted as the leader of Turks and Turkish Cypriots as well.

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Devrim Yücel Besim received her Bachelor degree in 1992 and Master degree in 1995 from the Architecture Department at METU. In 2007 she completed her Ph.D. thesis at Ankara University, Graduate School of Natural and Applied Sciences, Department of Landscape Architecture. She worked in different scaled projects in Ankara. She continues her academic works at the Faculty of Fine Arts, Design and Architecture, Cyprus International University as since 2012.

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