

Historic squares' identity expression: Namik Kemal Square, Famagusta-Cyprus



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ABSTRACT

Historic square's naturalistic layers harmonize in contrast with man's unstable taste, changing intentions with time, and neoliberal policies. Consequently, the challenge of what will stand out on the square's expression to the future remains an enormous pertinence amid the identity struggle. Recall that historic squares represent the bedrock for the chronological events that shaped human settlements, be it socio-economic, cultural, religious, political, art and architecture, educational, and folklore. This paper aims to analyze the square's identity as part of its historical and cultural representation. Besides, examine the layers on the surfaces (facades) facing it and their functional changes from history to now. The paper adopted an integrated study approach, using a literature review simultaneously with fieldwork to perform the analysis to describe and observe beyond the structural image to the social implications of the surrounding works of art, architecture, and nature. Based on the results, Namik Kemal Square is characterized socially, physically, and functionally by the surfaces of Lusignan, Venetian, Ottoman, British, Republic of Cyprus, the Turkish Federated State of Cyprus, and Turkish Republic of Northern Cyprus to now. The square exemplifies a mix of hard/soft surfaces and old/new textual layers. Presently, some functions have changed; others are changing, while only a small percentage maintained uncompromising character. The study hypothesizes that though place remains, occupancy changes with pre-existing tissues. Therefore, the surfaces of the diverse identities about people's existence in a setting (square) should be conserved for livability. Furthermore, design principles that will displace the square's identity should be discouraged.

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1. Introduction

From history, the role played by squares globally sum up as a central place for community-inclusive living and witness of the good and the bad aspects of the city's development. Over the years, the discourse on cultural diversity had been handle at both local and international platforms with the keywords of "place and culture" for sustainable human settlements. However, in a secularist world, ego to adopt modern styles confront the existing context layers with tendencies, as evidenced by the 18th Century Industrial Revolution's reflections. As part of the city's strata for living, squares delineate the

essence of public open spaces because of their welcoming quality, leading other scholars to tag them as "no man's land." The historical antecedent of historic squares is beyond measure, but are we speedily missing this asset as cities are transformed to square-up with modernization today. In a related move, [Ercan \(2007\)](#) pondered the shift in "quasi-public spaces" from humanistic character to economic qualities of "privatization, commodification, and commercialization." Namik Kemal Square in Famagusta queues with the few historic squares in the world that have undergone several cultural transformations. As documents have it and medieval times, urban morphological features show that six principal civilizations (Lusignan, Venetian, Ottoman, British, Republic of Cyprus, and Turkish Republic of Northern Cyprus) accelerated the identity of the square over the years. The significance spotted lies in its capacity to cope with all the picturesque layering and functional changes to date.

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This study's sensitive nature leverages [Pasaogullari and Doratli \(2004\)](#) worked that asserted the enduring capacity of Namik Kemal Square over the pressure of extinction experienced by historic squares in Famagusta. They further identified the unattractive state of other open public spaces within the city due to negligence at different levels of concern. Researching the identity layering on Namik Kemal Square is a strong base for retrospection of the different cultural footprints of empires. Fundamentally, fill the gaps in the essays on "An opportunity for planned transformation" ([Doratli et al., 2003](#)) and "Famagusta and its cityscape" ([Atanda, 2016](#)). They suggested that a detailed evaluation of the historical periods on Namik Kemal Square to appraise the urban growth would lead to a better meaning of Famagusta's urban morphology. The need spotted favors this paper's importance, exploring Namik Kemal Square's textural layering to identify the specific identity elements' (functional, physical, and cultural) changes that have happened through history that other researchers and interventions only generalized previously as "urban growth". Part of the rationale is to open up the identity missing parts of the square for action by the agencies responsible for restoration and preservation in the Turkish Republic of Northern Cyprus. Upon which, other action-oriented researches can drive for the sustainability of the square and the city of Famagusta. The study is structured to answer the following questions:

- a) What are the different cultural affiliations that have influenced the identity layering of Namik Kemal Square, Famagusta?
- b) What layers will count about the square to the future amid the identity shift and functional changes experienced through the course of interaction in history?

2. Methodology

The study employed an integrative study approach via a literature review of related works and fieldwork concurrently. The analysis process engaged description, physical sketching of the surrounding textures to proportion, and observation of the square's functioning. The information from archival documents (written text, previous images, maps, tablets) was accessed and reviewed. From the Department of Antiquities/Museums and tourism information units of Famagusta and Nicosia. The taking of photographs also supported the analysis. The observational technique followed viewing people's regular routines on the square three times a day: Morning, afternoon, and evening for three days. Checking the media groups of Famagusta Municipality (Gazimağusa Belediyesi), DÖVEC Construction, and Our Childhood's Famagustians for previous photos of cultural and social events held on Namik Kemal Square. Speaking with the operators of shops facing the square was added to verify certain information on tablets/previous uses of the tissues

and their view about the square's modern usage compared to previous times.

The sketches' development into eligible drawings followed previous sample drawings done by other researchers who focused on the Old City of Famagusta's morphology. The first option reproduces each civilization independently but through Studio and discussion meetings criticized for repetition of layers since some layers intercept more than two cultural occupiers. The need to integrate the layers in a single template using color scheming for differentiation was considered more scientific and practical. The representation of results engaged tables, visuals, and texts as better tools to sort sequentially, identity changes, manage the bulk of the data, and inserted numbers and small letters in English alphabets coding to compress and simplify the evaluation process.

The study extent encapsulates only the textual layering surrounding the Namik Kemal Square, located within the historical city of Famagusta-Cyprus, now controlled by the Turkish Republic of Northern Cyprus. The boundary drawn will not include the structural determinants of the fabric from the architectural denotative language perspective. The article interest targets the expression of the various civilizations' chronological identity layering that defines the square as the city's miniature—the surface analysis takes-up three primary elements of identity: Physical, sociocultural, and functional.

3. Identity and cultural diversity

Identity is a dynamic phenomenon of a place, possibly understandable from two theoretical assumptions: "Identity of" and "identity with" as opined by [Relph \(1976\)](#) and supported in Urban Design Reader ([Carmona and Tiesdell, 2007](#)). The "identity of" is inherent in something. In contrast, the "identity with" is the features something displays in terms of sameness and unity, which relationally differentiates it from others as a whole, this [Erikson \(1959\)](#) factored as the quality of "sameness and sharing." Today, this relational character of identity poses a challenge to urban reality at the different settings' livability and sustainability. Identity configures a more straightforward unit of representing cultures ([Krippendorff, 2005](#)). The domestication of space is anchoring space in its past and future of a place in time. According to [Bezuidenhout \(1998\)](#), four cultural identity elements define a society's wholeness thus: Retrospective, prospective, interactive, and coalescing. The retrospective defines the past—the origins and historical elements. The prospective—shows the purpose and meaning of continual existence, while the interactive—provide a reflection for filtering the compositional elements for specificity. The last point, coalescing—deals with correlating specific cultural groups for identity integration.

Based on this thinking, identity reputed intricate tendencies at the individual scale of a body or object

and extricates at the integrated context, which points to cultural diversity. Since the concept of cultural diversity is vast, the definition is given by [Gabriela \(2020\)](#) for conciseness explains that cultural diversity refers to the multiplicity of cultures living within a specific geographical space. Cooperatively, this paper also narrowed the elements of concern to physical visual surfaces, functional and cultural aspects of the study area (Namik Kemal Square, Famagusta). By this, the social implications of the works of architecture, art, and natural features and interaction with inhabitants have been analyzed similarly to [Rhyne's \(1995\)](#) discussions on the complexity of cultural diversity related to conservation.

The concept of identity of a city ecologically shows unavoidable characteristics for developing sustainable environments ([Fasli, 2010](#)). The work on 'City branding and Identity' by [Riza et al. \(2012\)](#) posited that identity in the form of monumental buildings and iconic buildings impacts the character of the city positively or negatively depending on their relationship with the context. Importantly, identity combines with other variables to create the city's spirit and image, sense of place, or genius loci ([Norberg-Schulz and Loci, 1980](#)). Recently [Al-Sabouni \(2016\)](#) argued that "place" is naturally endowed within our built environment, coinciding with what is called domestication of space. However, the introduction of "Place-making," juxtaposing design approaches, exploration, and conquest by man contributes to loss of identity. [Al-Sabouni \(2016\)](#) pointed concord what refers to as "points of departure" in the world when people's belonging to a place is lost. This paper debates that the place remains but undergo stages of evolution, which can be distinguishable if understood dynamically with the wave of civilizations. Significantly, identity sprouts from the social, cultural, physical, and functional attributes of a place over time.

The role of architecture as the driver for handling cultural and technological systems retains the contention between the two over the years. However, it remains the vantage point for identity concepts not limited to its structural composition-architectural identity considering its secondary functions. Progressively, such thought researchers like ([Abel, 2000](#); [Bonjaku-Gökdemir, 2009](#)) works supported the interaction potentials architecture provides. Interestingly, the city reputed an ecological system that depends on identity to read its meaning. This kind of objective thinking consecutively fronts identity layers vulnerably with human interaction. It challenges new developments in historic urban environments like historic squares.

4. Historic squares and identity

According to [Norberg-Schulz and Loci \(1980\)](#), the genius loci or spirit of a place explains the concrete reality man has to face and come to terms with daily. [Krippendorff \(2005\)](#), from the conceptualization proposed in communication theory, says it aids to

regard identity as a micro-structure of representation of social qualities of societal institutions while culture is the macro-structure. This implication makes identity a subset of culture. The idea of handling space for diverse populations' activities is crucial to ponder ([Vale, 1992](#)) as evidence by various historic squares in the world. The human factor in the physical environment ([Oktay, 2007](#)), in this context (historic squares), puts the settlement's urban elements in the right perspective.

Beyond the physical dimensions, a square requires the consideration of "image and identity" and that since in history, historic squares have been community center and played a role in shaping the city's identity sometimes through the incorporation of a fountain or civic buildings located nearby. Squares and parks are multi-use destinations for local economies, civic pride, social connection, and human happiness. It is also substantial that historic squares like Agora of Polis in Greek civilization renamed "Forum" when the Romans took the stage of civilization dominance in history ([Bancroft-Hunt, 2009](#)). It relates to how cultural occupancy in a place leads to functional and figural changes. This cultural movement in various contexts indicates how cultural difference changes the architectural layers of historic squares to the present day. Based on this perspective, historical cities that witnessed urban developments influenced by multicultural and religious affinities ([Shrestha, 2017](#)), opening up the historical places to identity shifts. This paper's premise is that the human element in a particular environment moves while the place remains, making the process evolutionary, as stated in human settlements' early writings. Historic squares have demonstrated colossal significance in propagating culture, economy, religion, politics, and traditional mass medium. In consonance, the survey conducted by [Ceyhan \(2018\)](#) showed that squares possess unique qualities that differentiate them from other urban open spaces [Fig. 1](#).



Fig. 1: Pizza del Campidoglio Roma

4.1. Historic square of Namik Kemal, Famagusta

The Island of Cyprus has gone through a cultural trajectory of historical civilizations to present-day status ([Turkan, 2008](#)). As such, Famagusta is a subset in that social and political trends, especially as one of the main harbor which has survived from ancient times. From history to the present, the

journey through successive civilizations is a memorial story that has turned the Old City of Famagusta into an outdoor museum. The city shows the remains of the various cultural influences which were not limited to socioeconomic, political life, and the transformation of its urban physical environment. The sad part is the destruction of some empires' ensembles (Doratli et al., 2003). The square is located mid-way off the Land Gate and Sea Gate of the Old City Walls of Famagusta on Longitude

(35.12°E) and Latitude (33.94°N). It is within walkable distance to other monuments like the Church of St. Peters and St. Paul (Sinan Pasha Mosque), the Nestorian Church, and Othello Castle. The Mediterranean Sea bounds it on the east side at the city scale while on the north is the Salamis ruins. In the southern area is Varosha and on the west side connects with Nicosia (Lefkosa), the Administrative city of North Cyprus, Figs. 2 and 3.



Fig. 2: Map of Cyprus showing North Cyprus territories and the location of Famagusta

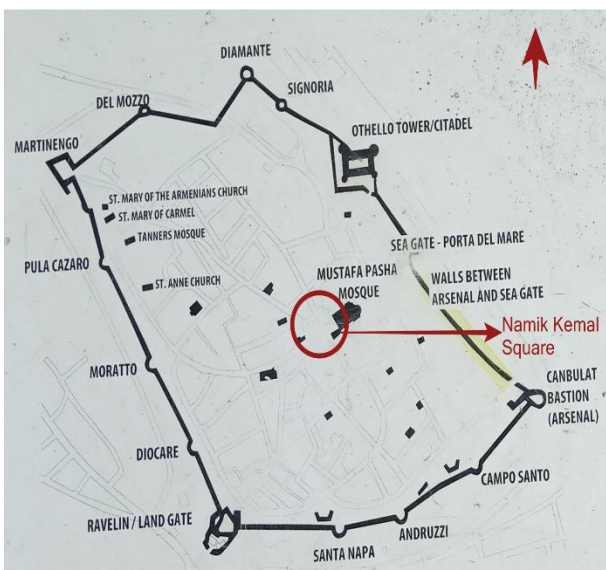


Fig. 3: Location of Namik Kemal Square on the district map of old city Famagusta

Apart from the ancient evolution of the settlement, which no document or archaeological findings have analyzed, the following periods have the corresponding authorities linked as their identities represented within the Namik Kemal Square. The making of the square foundation and its changes have gone through approximately six periods to the present day. That is the Lusignan Period (1192-1489), Venetian Period (1489-1571), Ottoman Period (1571-1878), British Period (1878-1960), Republic of Cyprus Period (1960-1974), Turkish Federated State of Cyprus/Turkish Republic of Northern Cyprus (1974-Present) (Mallinson, 2012).

Namik Kemal Square, located in the center of Old City Famagusta, given its formation and the richness of historical, cultural evidence in its surrounding, delineates an essential part of the city of Famagusta upon which this research concentrated. The square is the custodian to many essential works belonging to different periods, the platform for social-cultural

activities. The many changes it has undergone throughout history continue to exist as Famagusta's cultural identity. The surfaces that encircle Namik Kemal Square, its changes in physical, functional, and social-cultural configurations sequentially and descriptively explained in the following sub-themes. The old visual and present photo of the square is shown in Figs. 4 and 5 to appreciate change with occupancy and time.



Fig. 4: Namik Kemal Square in Ottoman Empire, 1571



Fig. 5: Namik Kemal Square at present

5. Results and discussions

In evaluating the identity layering of Namik Kemal Square, a combination of the strategies suggested by Madanipour (2003) and Mehan (2016) are sample works for analyzing the identity of squares. Madanipour (2003) saw the square as “a realm for attendance, a clearer understanding of public policy and physical space.” Complementarily, Mehan (2016) advocated for promoting citizen’s quality of life in historical public squares as urban life indicators at three levels of visual qualities, functional qualities, and spiritual qualities, Table 1.

Table 1: Citizen’s quality of urban life indicators (Mehan, 2016)

Number	Visual (aesthetic) qualities	Functional (physical) qualities	Spiritual (Non-physical/Identical) qualities
1	Iconic buildings in the surrounding	Special location in the city	Creating a sense of belonging to the community and a sense of place
2	Human Scale	Accessibility and Permeability	Reviving Collective Memory
3	Urban Scale and Geometrical Properties	Responsive to human needs (Comfort, joy, security, enjoy, and relaxing)	Sustaining in different historical periods
4	General Art	Multifunctional use for different activities	Utilizing different human sensations
5	View Axes wideness	Attendance of special social groups	Providing a sense of identity
6	Responsive Environment to different people and groups	Providing facilities (parking, pavement, urban furniture, maintenance)	Formation in user’s visual image
7	Lighting	Inclusiveness to all users	Gathering place for national, religious, social, and cultural events)
8	Visual Aesthetics	Foot accessibility pattern	Uniqueness

According to the physical survey conducted, numbering codes (1-15) became a sorting tool, denoting significant (hard) surfaces surrounding Namik Kemal Square. In contrast, the minor (soft) surfaces are represented with codes (a-b), detailed in Table 2. The data presented in Table 2 shows the cultural diversity that has influenced the three parameters physical, sociocultural, and functional of the city's identity; in this context, the square constituting a micro-scale level, which becomes a limitation for this research. Furthermore, the Turkish Federated State of Cyprus Period combines with the Turkish Republic of Northern Cyprus Period because it was mandated leadership after the 1974 communal war. Sequentially, for each surface code, the successive transference, renaming, silence (marked with X), and use changes are provided. The historical periods that define the different occupancy on the square's analysis are included for clarity.

After some sample layout drawings were prepared and presented for review, the one shown in

Fig. 6 provides a simplistic approach for reading the square's surfaces in a clockwise direction. The critic's decision on surfaces that received multiple cultural impacts from the civilizations captured informed the adoption of this option. Furthermore, the surface's present photos arranged in Fig. 7 link with the ascending order's corresponding codes in Table 2. With the procedure, it was possible to classify the surfaces into six groups following their cardinal point orientation around the square and applying coloration to create the analogy. Thus, north with green color has three surfaces, east with yellow has two surfaces with an east-prime on pink with four surfaces, the south takes a blue color with four surfaces, west side represented on red with three surfaces north-west is in gray having one surface.

Profiling the surface codes numbering, as shown in Table 2 also tells which of the monument is the first and oldest on the square environs from its formation and development in history.

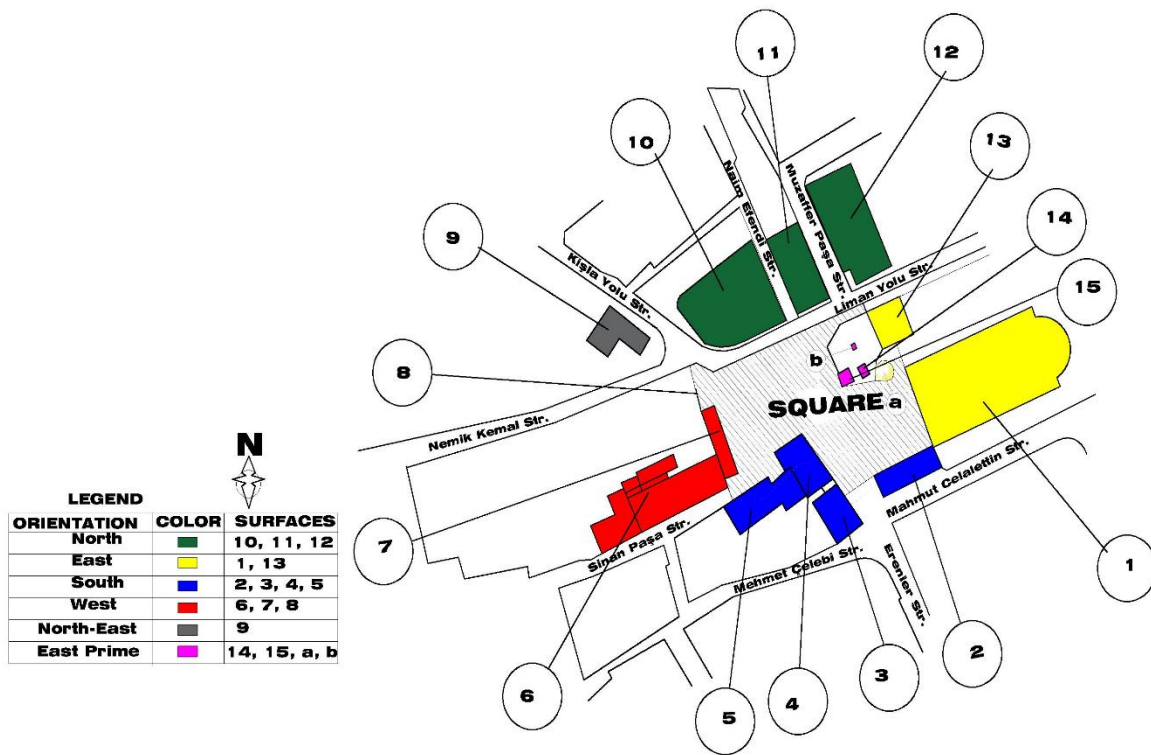


Fig. 6: Layout of Namik Kemal Square surfaces

Table 2: Names of the surfaces surrounding Namik Kemal Square in different civilizations

Surface Code	Lusignan Period (1192-1489)	Venetian Period (1489-1571)	Ottoman Period (1571-1878)	British Period (1878-1960)	Republic of Cyprus Period (1960-1964)	Period of TFSC/TRNC (1964-present)
1	St. Nicholas Cathedral	St. Nicholas Cathedral	Lala Mustafa Pasha Mosque	St. Nicholas Cathedral/Lala Mustafa Pasha Mosque Monument listing started	St. Nicholas Cathedral/Lala Mustafa Pasha Mosque Monument placed on historic tourism asset records	Lala Mustafa Pasha Mosque
2	X	Loggia	Mosque Ablution	Post Office	X	Souvenir Shop
3	X	X	School	X	X	Library/ restaurants
4	X	X	Faisal Islamic Bank	Tükiye İş Bankası Bankamatik Bank	X	Tükiye İş Bankası Bankamatik Bank-converting to Pastry complex
5	X	X	School	Shops	X	Shops
6	Royal Palace	Palace of Preveditore	Military barracks/ Prison	Police Station	X	Namik Kemal Dungeon/ Museum and Directorate of Antiquities Museum of Famagusta
7	X	Gateway to Palace	Gateway to barracks/prison	Gateway to Police Station	X	Gateway to Palace ruins
8	X	X	Cafer Pasha Fountain	X	X	Cafer Pasha Fountain
9	X	X	Hamman Bath	X	X	Hamman Inn
10	X	X	X	Luxury Duplex	X	Mixed-used
11	X	X	X	Luxury Terrace house	X	Mixed-used/Historia Restaurant
12	X	Covered market	Bandabuliya (center of commerce)	Storage	X	Mixed-used (offices, cafes, bars)
13	Religious House (part of Bishop's complex)	Religious House (part of Bishop's complex)	Madrese (religious school)	X	X	Ginkgo Restaurant and Cafe
14	X	X	Shrine	X	X	Mustapha Efendi Shrine
15	X	X	Shrine	X	X	Mehmet Omer Efendi Shrine
a	Fig Tree	Fig Tree	Fig Tree	Fig Tree	Fig Tree	Fig Tree
b	X	X	X	Namik Kemal Bust	Namik Kemal Bust	Namik Kemal Bust

TFSC- Turkish Federated State of Cyprus; TRNC- Turkish Republic of Northern Cyprus

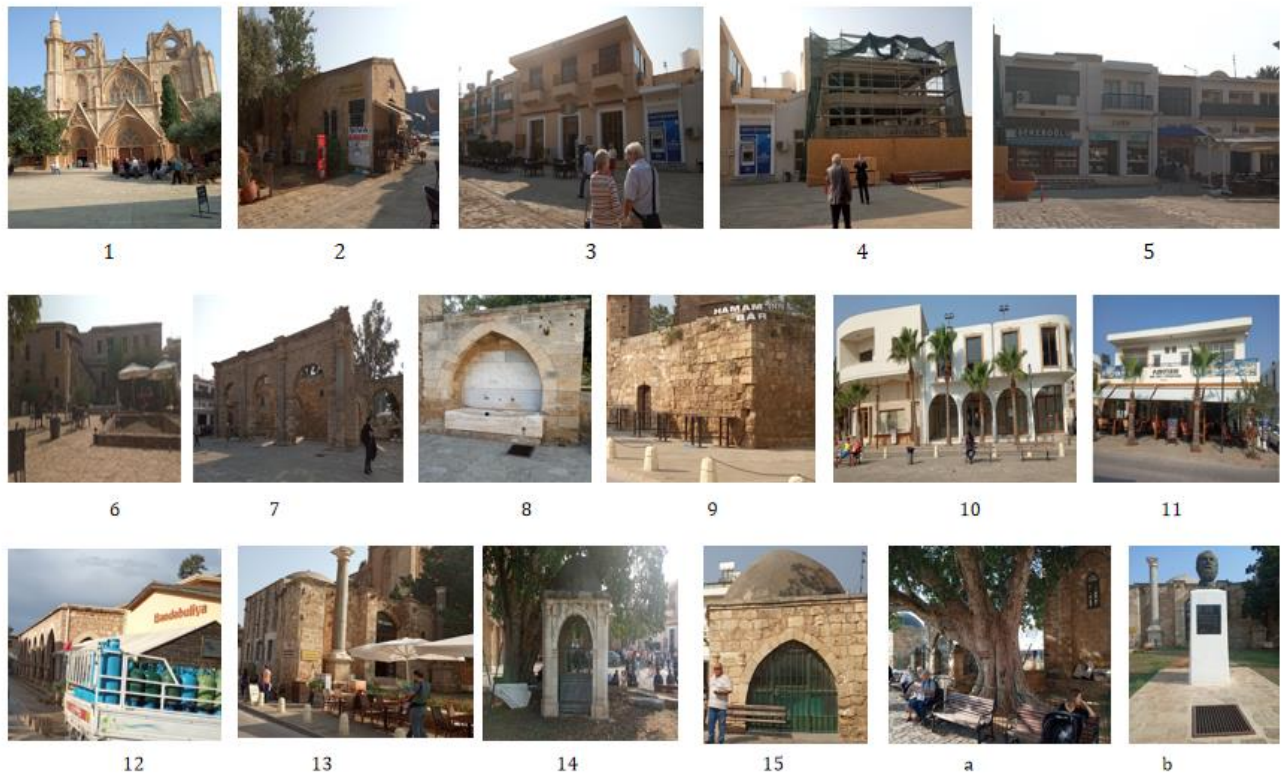


Fig. 7: Photos of surfaces surrounding Namik Kemal Square

Since the Period of construction for each surface relates to the corresponding civilization, this implies that the Lusignan around the 12th Century laid the foundation of the square with the construction of St. Nicolas Cathedral and planting the Fig tree making these the first surfaces on this place now called Namik Kemal Square. Consecutively, the naming of Namik Kemal Square was done by the British in the 18th Century to honor the Turkish poet who was imprisoned in the dungeon within the palace area during the Ottoman Period. The data sorted also indicates that the Republic of Cyprus had the least impacts on the surfaces-three layers. The Period of the Turkish Federated State of the Cyprus/Turkish Republic of Northern Cyprus shows the most decisive influence on the surfaces-seventeen. The Ottoman Period implanted fourteen surfaces, the second most massive impacts followed by the British Period showing eleven surfaces, taking the third position in the square's transformation. The Venetian Period took the fifth position with seven surfaces and the Lusignan Period had four surfaces to maintain the sixth position.

5.1. Physical elements on Namik Kemal Square

The physical elements of Namik Kemal Square tabulated in Table 3 point to what the meanings derivable from these surfaces over time as the interface of communication with the occupiers, highlights purposely not limited to the architectural composition. However, a combination of other







physical qualities and quantities integrates to create the identity layering evaluated. These elements define and support the interaction and composition of the square's surrounding physical personality, cultural diversity, and identity.

5.2. Social-cultural elements on Namik Kemal Square

The social, cultural elements layered on Namik Kemal Square in the early civilizations are evidence in the literature. The social-cultural analysis captured the following facts from the survey of the sources in literature and fieldwork, starting from the Lusignan Period (1192-1489)-It used the square to coronate Jerusalem Kings and spirituality (Jacoby, 1984). The Venetians Period (1489-1571) used the square to celebrate their militarization achievements, social religion, and commerce within the Mediterranean Territories and beyond (Dreghorn, 1985).

The Ottoman Period (1571-1878), socially mounted military life of fighting, banishment, and imprisonment on the square, trading, spirituality, education campaign, and more social development to the detriment of shrinking the size of the square (Ring et al., 1995). The British Period (1878-1960) used the square to celebrate recognition, civility of life, and awareness for freedom (Lazarides, 1999), see Figs. 8 and 9.

Table 3: Physical elements of Namik Kemal Square

Indicators	Evidence	Remarks
<p>The Square is located in the center of the historic quarters of Famagusta, highlighted in blue.</p>		<p>The location of centrality is still maintained within the historic environment of the Old City of Famagusta, as highlighted on the map image.</p>
<p>The square is celebrated by the highest historic monumental building of St. Nicholas Cathedral, now Lala Mustafa Pasha Mosque.</p>		<p>The authorities of Famagusta have also worked to maintain the soaring of the Famagusta Monument.</p>
<p>It falls within the recommended human scale of enclosure of 1:2-1:3 according to (Moughtin, 1999). It is conveniently accessible to both the Land Gate and the Sea Gate from inception and nowadays with new streets that run northwards and southwards.</p>		<p>The access pattern has been improved and does not cause congestion at the end events. Provide useful links to other heritage deposits within the historic quarters. However, parking for vehicles is a huge problem.</p>
<p>With its surrounding artifacts, the square attracts tourists from all continents, but Europe shows the highest index (Javadi, 2015).</p>		<p>Today human presence in the square is dominated by tourists than the locals whose presence is occasional.</p>
<p>The reuse of the remains of the palace for museum, dungeon, and office of Antiquity for Famagusta is hosting research, educational, and attractions.</p>		<p>It provides informative, safeguarding, and collaborating with the head office of Nicosia and building partnerships to conserve some physical fabric of the square.</p>
<p>The present texture delineates a mix of the old and new that is historic building surfaces and modern ones.</p>		<p>The mix is continuing in the north area apart from the white color degree of contrast. Simultaneously, on the southern part, the bank building that was juxtaposing other elements undergoes conversion for a Pastry Complex.</p>



A significant renovation of the bank building is ongoing to convert it to a Pastry Complex to reduce the degree of juxtaposition with the surrounding surfaces.



The government is sensitive to the plight of the users and to match with contextual harmony and continuity.

Placement of umbrellas, eating tables/chairs by Ginkgo, and Historia restaurants to support the square's outdoor tourist enjoyment.



Defines the multifunctional capacity of the square.

The raised ground level where Namik Kemal Bust is position and the Venetian Gate's front area on the west of the square interchangeably constitutes the Stage for hosting all public events.



The two surfaces constitute the focal points of the square.

When indoor occasions are hosted in Lala Mustafa Pasha Mosque, the square is questionably turned into a public parking lot for guests.



The parking on the square negates the livability of the square, as traced from the British Period. The need to develop more parking lots at the rear of Lala Mustafa Pasha Mosque is essential.

Upstanding circular concrete curbs are mounted on the square's north area to demarcate the driveway from the pedestrian areas.



It provides a definite way for vehicular movement and gives users confidence when seating to enjoy the outdoor space without conflict.

The presence of urban furniture in the form of two seats to aid aged elderly people and other users' interaction, refuse bins, and lighting stands to support users' evening use and safety.



Delineates inclusiveness and improves socialization.

The installation of tourism signs and inscriptions at strategic points helps users' movement and educates them about the exhibits.



Making way-finding easy for visitors.

More substantial portions of the square and pedestrian walkways are paved with new stones and replacement of damaged stones on the Cafer Pasha Fountain and Sarcophagus.



Rejuvenating the ease of circulation and attention-catching by the artifacts.



Fig. 8: Old photo of Namik Kemal Square showing military arsenal



Fig. 9: Social life on Namik Kemal Square in British period

The Republic of Cyprus and Then (1960-1983), was a time of opening the square to the tourism development at the south of the Walled City of Famagusta. The partial social attention created room for the Turkish Cypriots to learn about demarcation

lines between old and modern social class ideology. The period of the Turkish Federated State of Cyprus and Turkish Republic of Northern Cyprus (1983-Present) brought a revival of the social life on the square in the form of national and children festivals, theater performances, burial ceremonies, students related events, entrepreneurial training, awards nights, marriage events and personal birthday celebrations and leisure at different intervals of the day and yearly. For example, the Goodness Festival is celebrated in April of every year, as shown in [Table 4](#) and [Figs. 10](#), and [11](#).

5.3. Functional elements on Namik Kemal Square

When considering the impacts of historic places' functional level, [Bayraktar \(2015\)](#), in her work on "Fractions in urban and collective memory and transformation of public spaces," conceptualizes that functional and locational changes in a place can lead to loss of historical reputation. Relatively, the functional level of Namik Kemal Square will be analyzed to ascertain the transformation that has occurred with the various cultural influences till now. [Table 5](#) shows the categorization of the generic functions identified according to the different surfaces of Namik Kemal Square and their corresponding cultural influences that affected the particular generic functional attributes. These functions are selected carefully and randomly based on the uses accrued to the surfaces over time.

Table 4: Social-cultural elements of Namik Kemal Square

Indicators	Evidence	Remarks
Throughout history, the square has witnessed the sorrows (fighting, beheading, the overthrow of leadership, etc.) and joy (crowning of Kings, profit, enjoyment, comfort, etc.) aspects of human life and cultures.		The square is a typical stage for reading the occupant's sense of place through time. Agreeing with (Javadi, 2016) essay on Sustainable Urban Public Squares.



The square can host different activities at a multifunctional level, including spiritual, trading, and touristic events.



It is an example of spatial dynamism.

Social events from different social groups had been organized on the square: The Famagusta Walled City Association, Famagusta Women Center Association, student groups, Estate developers, university faculties, Famagusta Municipality events, children and Goodness festivals, theater performances, etc.



Provides the template for remembering the people's qualities of life.

Table 5: Functional elements of Namik Kemal Square

Functions	Surfaces Code	Cultural Influence	Remarks
Religious	1	Lusignan Period, Venetian Period, and Ottoman Period.	Code 1-Maintained its religious function from Church to Mosque.
	2	Ottoman Period.	Code 2- Changed to the gift shop.
Administrative	13.	Lusignan Period, Venetian Period.	Code 13- Changed to the restaurant.
	6.	Lusignan Period, Venetian Period.	Maintained as an office for Antiquities and Museums, The remaining ruins changed to Open door Museum.
Commercial	2	Venetian Period.	2-Maintained as Souvenir Shop.
	4	Ottoman Period.	4-Maintained as Pastry Complex.
	5	British Period.	5-Maintained as shops.
	12, 13.	TFSC/TRNC	12-Changed to mixed-use, 13-Maintained as a restaurant.
Educational	3,4,5,13.	Ottoman Period.	3-Changed to mixed-use, 4-Converting to Pastry Complex, 5-Changed to shops, 13-Changed to commercial.
Mixed-use	3,5 10,11.	TFSC/TRNC British Period and TFSC/TRNC.	3-Maintained as Library and restaurants. 5-Changed to shops, 10, 11-Changed to mixed-use.
Defense/ Security Physical Fitness/ Services	6,7. 8,9.	Ottoman Period and British Period. Ottoman Period.	6-Changed to administrative and research/tourism, 7-Changed to Open door museum. 8-Reuse as artifacts for tourism, 9-Reuse as hospitality for tourism.
Monument	b.	British Period.	Maintained as a monument of Namik Kemal Bust.
Research/ Tourism	1,2 6,7,8,9,13, 14,15. a,b.	British Period and TFSC/TRNC TFSC/TRNC British Period and TFSC/TRNC.	Maintained the research/tourism function of 1, 2, 6, 7, 8, 9, 13, 14, 15, a and b.
Burial of Dead	14,15.	Ottoman Period.	Maintained as Shrines.

5.4. Interpretation of results

Although functional overlapping did occur to present when we correlate Table 2 and Table 5, it is practical to deduce from the results of Table 5 the following points on the premise of functional changes with the ten generic functions on column one:

- Surface code-1 is useful for a religious function. Surface 2 and 3 are presently used for commercial purposes.
- Surface 6 maintained administrative functions, but surface 7 changed to research/tourism.

- Surfaces 2, 4, 5, maintained commercial functions, but 12 changed to a mixed-use purpose.
- Surfaces 4, 5, and 13 changed their educational function to commercial, and surface 3 also changed to a mixed-use purpose.
- Surfaces 3, 10, and 11 maintained the mixed-use function, but surface 5 changed to commercial.
- Surface 6 and 7 changed from Defence/security to Administrative/research and tourism.
- Surfaces 8 and 9 are reuse from physical fitness functions to research/tourism.
- Surface b maintained its monument function.
- Surfaces 1, 2, 6, 7, 8, 9, 13, 14, 15, a, and b maintained the research/tourism function.

- Surfaces 14 and 15 maintained the function for the burial of the dead.

At the physical layering of the square, the following deductions are made:

- Ottoman Period exerted ten hard surfaces depicting historical (old) layering
- Two of the surfaces show intermediate layering (not old and not new)
- Two surfaces define modern (new) layering
- One surface that was part of the new layering is undergoing a conversion process
- Two soft surfaces celebrated as enhancing layering.

The physical elements' delineate a mix of old and new, showing their textural layers' multicultural superimposition. Still, the old tissues are at the peak of the cultural strata of the square. Based on the analysis, 15 major surfaces identify as hard surfaces comprising of building facades and monuments. In contrast, two minor surfaces formed the soft surfaces (Fig Tree, the oldest tree around the square, and Namik Kemal Bust). The study reveals that at the general functional level, three interpretations are possible:

- Functions completely changed.
- Functions maintained.
- Functions partially maintained/partially changed.

6. Conclusion

This study focused on the identity expression of the historic square of Namik Kemal in Famagusta with an interest in identifying the representations of the various historical civilizations that exerted influence on the square and further examine how the cultural layers changed over time. The square expressed the distinct social, cultural layers of the Lusignan, Venetian, Ottoman, British, Republic of Cyprus, and Turkish Federated State of the Cyprus/Turkish Republic of Northern Cyprus, spanning the period from the 11th Century to the present day as analyzed and surveyed. In the social and cultural circle of cities, historic squares play unavoidable roles for inclusion, integration, and interaction, as spotted in the literature. Although the intentions to valorize historic squares pose a threat to the heterogeneity of the surrounding surfaces. Today's recourse of their naturalistic potentials will provide a center for dialogue, healing, enjoyment, sharing, and cohesion of human existence for diversity instead of an identity crisis. Especially now, globalization's identity has not met human needs and place belonging, pushing people to question their existentialism. The rethinking here is that while the constructed identity changes, the need to value the place (for which the historic square of Namik Kemal falls) that is naturally endowed should be cared for in order to reap its benefits now and for future generations gain. This study brings to the conservation table salient issues demanding

attention. The findings proved that the educational, defense/security, and physical fitness/services have entirely disappeared even though the surfaces that once housed such functions are put into other uses (This is a pointer to the interest groups: Department of Antiquities and Museums, Famagusta and Famagusta Municipality) and conservation agencies to note in their intervention plans about this lost).



Fig. 10: Namik Kemal Square hosting theater performance



Fig. 11: Namik Kemal Square hosting puppetry (night time) and children festival (noon time) (Famagusta Municipality Council, 2018)

Interestingly, the functions like monuments, research/tourism, and burial of dead have not changed to the present day right from the inception of those surfaces. The functions with a partial impact include religious, administrative, commercial, and mixed-use. This inference also informs that though place remains, the user changes with time and exercises a joint force on the setting's identity and sense of place. Moreover, traceable to the evolution witnessed by the various human cultural diversity on the square's layering. It is also clear that the identity expression of Namik Kemal Square as a historic place in Famagusta and Cyprus construes diversified cultural strata engraved and also inscribed with layering and textural surfaces vulnerable to change.

The occupier's ideology stimulates the square for gain and status quo throughout history, whereas the square personality remains undermined. The compromise identified needs intervention to avoid the multiplicity of identity loss and ameliorate harm to all those whose memories are custody by both the square's tangible and intangible elements. Indeed, design principles and insertions that will render extinct historic squares' identity should be discouraged.

Finally, the study proffers the following recommendations for enhancing the square's livability, and remedy to the deficiencies identified: The provision of parking lots at the rear of the code 1-Lala Mustapha Pasha Mosque will solve congested car parking problems on the square whenever events are hosted by the Mosque and allow this central place to perform multifunction. Reconsideration on the code 4-Bank Building undergoing conversion works into a pastry shop should dedicate one compartment on the upper floor for physical fitness activities.

A water tap should be installed on the western side of this building towards the Sinan Paşa Street to service the inhabitants and visitors, helping restrain the locals who are not attendees from congesting the mosque's Ablution area during events hosting. Code 5, presently functioning as shops, should take up a mixed-use function on the ground floor to accommodate a Historical Environment Lab. The Lab will service higher education students who offer historic environment-related courses and heritage to create collaborative learning among the institutions. Such a strategy would directly foster the promotion of the Wall City of Famagusta's square and other heritage assets and, in the long-run, culminate into a more extensive research group.

At the same time, the shops would continue on the upper floor of the building. Incorporating a Police Post on code 12-Bandabuliya is currently functioning for mixed-use to support the square's security and build courage on visitors even during evening events. This suggestion is not to undermine the overall adequate security enjoyed in Famagusta and North Cyprus. However, psychological and sustainability thinking shows that the unrest around the globe has awakened people's sensitivity to safety and security. Significantly, the identity layers that count to the future become the surfaces the occupiers synchronize with at the human scale level and own those that contribute to their sense of place, attachment, and well-being. The intuitive connection here leverages on the integral surfaces surrounding the square, both literal and visual. Therefore, a loss of any part directly affects the personality of Famagusta's inhabitants, and a replacement of the loss will bring refreshment and life.

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Compliance with ethical standards

Conflict of interest

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