

Transformation of Cinema Buildings and Spaces in Nicosia: Early-Mid 20th Century Heritage

By Aliye Menteş* & Valentina Donà[‡]

Cinemas emerged as a new and genuine expression of culture at the beginning of the 20th century. In the 1920s cinema buildings became important for developing city life and especially as a social public space for entertainment. The period of great success of cinemas was inevitably destined to fade with the arrival of TV. However, this period left behind interesting architectural heritage. On the other hand, the “box of dreams”, the cinema industry, is a suggestive media contributing in defining other aspects of popular culture in a period of hectic changes and progress. The scope of this paper aims to investigate this specific building type, cinemas, within the context of modern heritage value in northern Cyprus. The purpose is to raise awareness on significance of cinema buildings thus to foster their protection and enhancement. The study also aims to investigate the historical relation of these buildings to their environments and neighborhoods as well as their transformed current situations. Some buildings were replaced with new ones, some were abandoned, and some others were converted into different uses. These transformed situations are results of changing economic, socio-cultural life styles and changing morphology of the cities. This paper aims also to stress the role of Cypriot architects and architecture in the international panorama within the Mediterranean area, in a peculiar multicultural context. Common features with other countries and local characteristics of the selected buildings are detected and analysed. Architectural qualities and solutions are studied to understand the reflections of the studied period. This study follows a qualitative research approach. The key discussions are made through investigating the cinema buildings and spaces in Nicosia, Northern Cyprus, as a case study method. This research investigates these buildings and spaces through historical archives, photographic surveys and producing maps for showing the location of these within the historic Walled City of Nicosia and its close surrounding. This stage provides significant data about their historic conditions and surroundings and comparisons with today's current situations. In addition, interviews with local residents who used these cinemas in those periods are also carried out to support historical information and highlight the socio-cultural and economic understanding of those days.

Introduction

In the last two decades, the lack of identification and documentation of less-represented categories of heritage becomes evident. UNESCO and ICOMOS becomes aware of the vulnerability of Modern Heritage Architecture of the 19th and 20th centuries, due to weak legal protection and low appreciation among the general public. In 2001 UNESCO's World Heritage Centre, the International Council on Monuments and Sites (ICOMOS) and the Working Party on the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement (DOCOMOMO) started a joint programme for the

* Assistant Professor, European University of Lefke, Cyprus.

[‡] Assistant Professor, Girne American University, Cyprus.

identification, documentation and promotion of the built heritage of the modern era.

An important document was produced by UNESCO, *Identification and Documentation of Modern Heritage* (2003), where Francesco Bandarin summarised the situation regarding to Modern Heritage as

‘...due to rapid socio-economic changes in society demanding a different functional use, a poor understanding of the significance of these properties and sites plays an equally important role. In addition to traditional heritage categories, such as archaeological sites and monuments, also modern properties and sites need to be considered that are worthy of preservation and transmission to future generations for reasons of cultural identity in relation to aspects of continuity and change. In order to gain better understanding, raise public awareness and promote inscription of this category of heritage, study and evaluation of possibilities, establishment of criteria and selection of properties and sites is needed...’¹

Francesco Bandarin
Director, UNESCO World Heritage Centre

Following this statement and facing similar problems in the context of the northern part of Cyprus, this paper aims to address the modern architectural heritage in Cyprus. The island has a long and rich history, thus valuable cultural heritage spanning from the Neolithic age to Modern times, passing through the signs left by Phoenicians, Persians, Greeks, Anatolians, Romans, Byzantines, Crusaders, Lusignans, Venetians, Genoese, Ottomans and British to mention the main ones. Currently valuable cultural heritage is still not appreciated enough and not protected extensively, even though many efforts have been spent through international and bi-communal associations and administrations. There is lack of conservation and protection rules and regulations towards more recent heritage. In this respect, the attention given to modern heritage is very little. Only recently, better understanding for their protection is received from architecture and heritage professionals and academics.² It is important to remark that many modern artefacts are currently under threat because of changing life standards and buildings becoming out of use for different reasons. Furthermore, due to private ownership, public administrations are not interested to spend resources or to take initiatives for their protection. It is urgent to raise awareness on valuable modern heritage architecture, which has already lost a number of significant buildings and continues to disappear because of neglect and endangered conditions. The risk is that some good examples of 20th Century modern architecture might be lost together with a part of the recent memory of the Cypriot society.

Cinemas emerged as a new and genuine expression of the culture at the beginning of the 20th century. In the 1920s cinema buildings became important for developing city life and especially as a social public space for entertainment. The period of great success of cinemas was inevitably destined to fade with the arrival

1. O. Ron Van and S. Haraguchi, *Identification and Documentation of Modern Heritage* (Paris: UNESCO World Heritage Centre, 2003), 3.

2. Ş. Ö. Hoşkara and N. Doratlı, *A Critical Evaluation of the Issue of “Conservation of the Cultural Heritage” in North Cyprus* (Ankara: ICANAS 38, 2007), 849-872.

of TV. However, this period left behind interesting architectural heritage. On the other hand, the “box of dreams”, the cinema industry, is a suggestive media contributing in defining other aspects of popular culture in a period of hectic changes and progress. In the beginning of the 20th century, indoor cinema buildings and outdoor cinema spaces were also emerged in Cyprus. In the early-mid 20th century, cinema buildings and spaces were frequently used by the Cypriot community and there are many elaborate cinema buildings as modern heritage of this era.

Within the context of Cyprus, there are only a few studies concerning modern architecture as heritage,³ yet 20th century cinema buildings are mentioned only in one study as part of modern heritage.⁴ In addition to this, a Turkish book by a journalist involves historical information of the cinema sector and interviews with related people, memories about cinemas in Cyprus.⁵ However, so far, there has been no research undertaken regarding to cinema buildings and, no academic publications exist for creating inventories of this type of building along with combining the intangible assets of the cinemagoing experience.

The scope of this paper is to investigate the specific building type, cinema halls, within the context of modern heritage value in northern Cyprus. The purpose is to raise awareness on significance of cinema buildings thus to foster its protection and enhancement. The study also aims to investigate the historical relation of these buildings to their environments and neighborhoods as well as their transformed current situations. Some buildings were replaced with new ones, some were abandoned, and some others were converted into different uses. These transformed situations are results of changing economic, socio-cultural life styles and changing morphology of the cities. This paper aims also to stress the role of Cypriot architects and architecture in the international panorama in the Mediterranean area, in a peculiar multicultural context. Common features with other countries and local characteristics of the selected buildings are detected and analysed. Architectural qualities and solutions are studied to understand the reflections of the studied period.

3. E. Oze et al. *Cyprus 100 [Most] Important Buildings, Sites and Neighbourhood* (Nicosia: Docomomo Cyprus, 2014), 2-11; P. Pyla and P. Phokaides, “Virtual Tour - Architecture and Modernity in Cyprus,” *Eahn newsletter European Architectural History Network* 2, no. 09 (2009): 36-49; M. Kiessel and A. Tozan, “The Passenger Steamer and Cypriot Modern,” *Prostor - A Scholarly Journal of Architecture and Urban Planning* 19, no. 1 (2011): 218-222.

4. C. Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960* (Nicosia: En Tipis Publications, 2018).

5. A. Tolgay, *Kıbrıs'ın Orta Yeri Sinema* (Lefkoşa: Okman Printing Ltd., 2016).



Figures 1-2. *Decay of Zafer Cinema and State of Abandoned Misirlizade Cinema in Nicosia*

Source: A. Menteş and V. Donà, 2019.

Methodology

This research is undertaken based on literature review, surveying of buildings on site, carrying out interviews and questionnaires with local people. The literature review involves (1) examining modern architecture within the context of Cyprus and Nicosia in specific, describing the important building typology of the cinema halls (2) examining architectural similarities between cinema buildings throughout Eastern Mediterranean countries, (3) examining the examples of cinema buildings built in Cyprus between the 20s and the 60s, before the division of the Island, and (4) examining indoor (closed cinema buildings) and outdoor (open air cinema spaces) cinemas built in the northern part of Nicosia. More emphasis is given on those buildings that are still standing (Figures 1-2).

The key discussions are made through investigating the cinema buildings and spaces in Nicosia, northern Cyprus, as a case study method. This research investigates these buildings and spaces first through historical archives, photographic surveys and producing a map for showing the location of these buildings and spaces within historic Walled City of Nicosia and its close surrounding. This stage provides significant data about their presence within the urban context. Besides literature review a qualitative research approach is followed in this research. Questionnaires and interviews with local residents, who used these cinemas in 1950s, 1960s and 1970s were carried out to support historical information and highlight the socio-cultural and economic understanding of those days. Among the limitations of the research, old photos and architectural drawings are very few as no archives concerning these buildings existed.

The structure of this paper follows the abovementioned outline of the literature review. The last part of the paper focuses on the cinema going experience as it was a significant cultural context of Nicosia. As a conclusion some suggestions are provided for the protection of these endangered buildings.

Modern Heritage in Cyprus: General Characteristics

Concerning Cyprus, it should be mentioned that the Island was part of the Ottoman Empire since 1571 and from 1878 it was under the British Rule until 1960. During the Colonial period, the administrative and valuable buildings were built by foreign architects or engineers, mainly British. At that time, there were not Cypriot professionals, but some master-builders or practical architects, called *mastores*,⁶ were involved in the constructions of traditional houses or public buildings like churches or schools. They had good knowledge of traditional building techniques and some sort of understanding about design. They used to move throughout the Island due to different work and construction sites. In some cases, they further travelled to Southern Anatolia to Adana or Mersin.

Between the turning point of 19th Century to 20th Century, a number of young Cypriots started to travel abroad to get their higher education. There is no record, found yet, of the first Cypriot architect or engineer during the British period, however, it is known that in 1904, Theodoros Photiades received his Diploma in Engineering from the Metsovio Polytechnic in Athens. After his graduation, he moved first to Alexandria in Egypt to start his career, where he got in touch with its cosmopolite environment during the *Belle Époque*, with influences of European culture besides the Arabic one. In 1920, he returned permanently to Cyprus, taking his multicultural background with him.⁷ As similar to Photiades, other generations of young Cypriots moved abroad to get their diplomas or to start their professional careers in Greece or Turkey, because of the familiarity to the language, but also in Egypt, Lebanon, United Kingdom and even Italy, Germany or France. Between the end of the 1980s and beginning of the 1990s, a number of Universities with architecture faculties started to be established in the Island. This was a new opportunity for Cypriots to study in their country.

Between 1920s and 1970s, different architectural languages can be detected.⁸ It is possible to list the British Colonial style, that is mainly a rational version of local vernacular architecture,⁹ with use of local material and with light ornamentation, often applying loggias, balconies, verandas or courtyard in order to extend the inner space outdoor (Figure 3). Then, a mixed style combining characteristics of British Colonial and typical elements of early modernism (as it has been developed in the centre of Europe between the two World Wars) can be seen. The general features include motifs taken from the passenger steamer, like portholes windows, balconies as ship decks with linear metal handrails (Figure 4), rational organization of the interior¹⁰. Furthermore, the emphasis on the corner of

6. Georghiou, *The architecture of the Cypriots during British rule 1878-1960*, 2018, 23.

7. Ibid.

8. S. Fereos and P. Phokaides, "Architecture in Cyprus between the 1930s and 1970s." *Docomomo* 35 (2006): 15-19.

9. Pyla and Phokaides, "Virtual Tour - Architecture and Modernity in Cyprus," 2009, 36-47.

10. Kiessel and Tozan, "The Passenger Steamer and Cypriot Modernism 1930-1970," 2011, 218-222.

the buildings facing an intersection, remarked by special decorations or highlighted with special architectural elements are visible characteristics.¹¹

During the 1950s and 1960s it is possible to notice a transition to a more mature modernist influence due to new generation of architects, who applied the use of concrete structure, with more brave experiments in terms of construction and design (Figure 5). They also brought some elements typical of International Style such as wide span of glass, concrete canopies, cantilevers, more dynamic and interconnected interior spaces.

Important Cypriot architects of the 1950s and 1960s include; Ahmet Vural Bahaeddin, Abdullah Onar, Ayer Kaşif, Diomides Kythreotis, Hakki Atun, Neoptolemos Michaelides, Panayiotis Stavrinos, Polyvios Michaelides. At that time the Island was not divided and the architects and engineers of the Greek and Turkish communities used to know each other well and collaborated in many professional endeavors.¹²



Figures 3-5. *Modern Architectural Languages in Cyprus: Law Courts Building, 1901, Press and Information Office Building 1953-55, Lykavytos Elementary School, 1955-57, in Nicosia*

Source: <http://www.t-vine.com/turkish-cypriot-rule-of-law-legality-in-illegality/>; <https://cyprus-mail.com/old/2013/06/02/colonialism-in-stone/>; P. Phokaides, "Virtual Tour – Architecture and Modernity in Cyprus," *EAHN Newsletter [Newsletter of the European Architectural Historians Network]* no. 2/09 (2009).

Cinemas as New Type of Building in the 20th Century

In the field of Modern Heritage a special role is played by cinema buildings. After the advent of moving pictures, at the end of 19th Century, no special spaces were designed for showing movies. First itinerant marquee (travelling circus type tent structure) was used for this purpose, then, mainly in USA, nickelodeon started to spread (Figures 6-8). These spaces were early motion-picture theatres that flourished from about 1905 to 1915,¹³ usually set up in converted storefronts, where a film or a variety show could be seen, usually for the admission price of one nickel (nickel, the name of the U.S. five-cent coin and *odeon* that is a Greek

11. M. Kiessel, "Art Deco Architecture in Cyprus from the 1930s to the 1950s." *Prostor - A Scholarly Journal of Architecture and Urban Planning* 20, no. 1 (2012): 172-185.

12. Oze et al., *Cyprus 100 [Most] Important Buildings, Sites and Neighbourhood*, 2014.

13. *Nickelodeon (Movie Theatre)*, Wikipedia [Accessed 30 June 2019.] Retrieved from: [https://en.wikipedia.org/wiki/Nickelodeon_\(movie_theater\)](https://en.wikipedia.org/wiki/Nickelodeon_(movie_theater)).

term for a building for musical performances.)¹⁴ The nickelodeon became popular between working and middle class.



Figures 6-8. Examples of a Nickelodeon Theatre in Toronto, Ontario, Canada, around 1910; A Nickelodeon in 1910; Pittsburg Nickelodeon, Pittsburg, Pennsylvania, USA, 1905

Source:

[https://en.wikipedia.org/wiki/Nickelodeon_\(movie_theater\)#/media/File:ComiqueTheatre.jpg](https://en.wikipedia.org/wiki/Nickelodeon_(movie_theater)#/media/File:ComiqueTheatre.jpg);

<http://www.marcopucci.it/i-nickelodeon/>.

When longer films started to be popular and more comfortable venues were required, these places were then abandoned. Since the 1920s the so called "movie palaces"¹⁵ started to be built replacing smaller venues (Figures 9-11).



Figures 9-11. Examples of Movie Palaces: Uptown Theatre in Chicago, Illinois, USA, 1925; Carpenter Theatre, Richmond, Virginia, USA, 1927-28; Penn Theatre, Plymouth, Michigan, USA, Opened in 1941

Source: https://en.m.wikipedia.org/wiki/File:Chicago,_Illinois_Uptown_Theater1.jpg;

https://en.wiktionary.org/wiki/movie_palace#/media/File:Carpenter_Theatre_Richmond_Va.JPG;

<http://www.penntheatre.com/history.html>.

In other contexts, first improvised spaces were arranged to host movie screenings, such as rooms in town halls or other public buildings. Especially theatres started to be adapted for the new use until the growth of film industry.

14. *Nickelodeon*, Liberal Dictionary [Accessed 30 June 2019.] Retrieved from: <https://www.liberaldictionary.com/nickelodeonnickelodeon/>.

15. *Movie Palace*, Wikipedia. [Accessed 24 July 2019.] Retrieved from: https://en.wikipedia.org/wiki/Movie_palace.

The diffusion of cinema going experience brought to the construction of buildings exclusively dedicated to the projection of movies.

It is interesting to note that the movie watching experience is often directly affected by the space where it is enjoyed. The space and the presence of people blended in with the projection to create a unique feeling. Especially in the first experiences in the itinerant marquees or in the town halls temporary use rooms, the memory of the space was transmitted with an intensity that was not inferior to the one of the projected story. In the memory of the audience, the room lived more for the life that pulsed inside it rather than for the images come to life on the screen. The spectator lost the boundaries of the individual ego and was led to a natural fusion in a collective ego. Everywhere the light that lighted up in the dark transmitted the sense of openness and conquest of a new world. A world that is more real than true, also proposing itself as a privileged access key to future and modernity.¹⁶

Closed Cinema Buildings and Open Air Cinema Spaces: Significance as Modern Heritage in the Eastern Mediterranean and Cyprus Context

Taking into account the value of cinema buildings, two kinds of aspects should be considered.

Tangible aspects concern architecture and urban context, whereas intangible aspects concern socio-cultural significance.¹⁷ Those buildings started to play the role of modern landmarks in the urban fabric, both for their architectural form and characteristics and for their location. In addition to this, outdoor and indoor cinema spaces played an urban role on the further development of the local urban morphology. They are historical documents witnessing social and economic data related to a specific period. They are part of recent heritage and, in the best cases, interesting examples of architecture or structural engineering. Their design, details and applied materials bear witness to the way of designing and constructing of that specific temporal and geographical context. On the other hand, cinema buildings are rooted in the common memory of people and are part of the urban memory. They used to represent a valid source of entertainment in Cyprus in periods with little options especially if wars and unstable political and economic situations are considered. Lastly, cinemas had definitely an important role of meeting and socialising within the urban and suburban communities.

Looking at the Eastern Mediterranean context,¹⁸ it is easy to spot similarities in the features of cinema buildings, especially for those countries that used to have more or less closely knit cultural, economic or professional relations. To mention a

16. G. P. Brunetta, "Sala cinematografica," in *Enciclopedia del Cinema Treccani*. [Accessed 28 June 2019.] Retrieved from: http://www.treccani.it/enciclopedia/sala-cinematografica_%28Enciclopedia-del-Cinema%29/.

17. P. Ercole, D. T. Gennari, S. Dibeltulo and L. V. Vijver, "Cinema Heritage in Europe: Preserving and Sharing Culture by Engaging with Film Exhibition and Audiences," *Alphaville Journal of Film and Screen Media* 11 (2016): 1-12.

18. J. F. Lejeune and M. Sabatino, "North versus South – Introduction," in *Modern Architecture and the Mediterranean* (London-New York: Routledge, 2010): 1-12.

few: Egypt, Greece, Turkey, Italy. It is possible to pick some cases from cities like Cairo, Athens, Istanbul, Izmir and Rome.

Some examples from cinemas in Cairo in 1930s and 1940s can show a big emphasis on the corner of the building, often at the crossing of important streets. Architectural elements, huge billboards, signs or special decoration usually defined the entrance placed in the corner. Canopies, cantilevered elements, light bulbs, columns are displayed to catch the attention of the citizens (and eventually spectators). Important cinema buildings in Cairo include Diana Palace Cinema (1930s) (Figure 12), MGM Cinema (1940s) (Figure 13), Odeon Cinema (1940s), Cinema Radio e Rivoli Cinema (1948) (Figure 14) among the others.¹⁹



Figures 12-14. *Movie Palaces in Cairo, Egypt: Diana Palace Cinema, 1930s, MGM Cinema, 1940, Rivoli Cinema, 1948*

Source: <https://thecairoscene.me/ArtsAndCulture/12-Movie-Theatres-From-Egypt-s-Golden-Age>.

In Istanbul films were first screened in multifunctional buildings:²⁰ theatres used for plays or music halls or other kind of performances (like Süreyya Opera House in Kadıköy) (Figure 16). The entrance part usually led to the street bazaars. Those buildings are mainly privately owned by public cooperation. Currently some of these became part of a shopping mall or have been completely demolished like the historical Emek Movie Theatre in Taksim (1884-2013) (Figure 15). In Turkey open-air cinemas were also common to find, according to regional climate conditions. Especially in Izmir during the '60's open-air cinemas was highly preferred. A number of drive-in cinemas were also available. The open-air cinema spaces were hosted in large gardens and spectators used to sit on simple wooden chairs. This kind of places represented a special entertainment at the summer nights in almost every neighbourhood of the city.

19. *12 Movie Theatres from Egypt's Golden Age*, Cairoscene. [Accessed 28 June 2019.] Retrieved from: <https://thecairoscene.me/ArtsAndCulture/12-Movie-Theatres-From-Egypt-s-Golden-Age>.

20. *Turkish Cinema*, Turkish Culture Foundation. [Accessed 28 June 2019.] Retrieved from: <http://www.turkishculture.org/performing-arts/film/turkish-cinema-591.htm>.



Figures 15-16. *Movie Palaces in Istanbul, Turkey: Emek Movie Theatre, 1884; Süreyya Opera House, 1927*

Source: <https://images.app.goo.gl/kDX23LcbusHQSdXd9>;
https://en.wikipedia.org/wiki/S%C3%BCreyya_Opera_House.

In the case of Athens, it is important to highlight Rex Cinema (Figures 17-18). The building still exists but is functionally closed. It has a monumental façade imposing its presence in one of the busiest streets of the city centre near Omonia Square. It was designed by Kassandra and Bonis as a multi-purpose entertainment venue and it features significant Art Deco elements. In addition, outdoor screening was arranged on cinema building roof tops, like in the case of Cine Paris in Plaka.



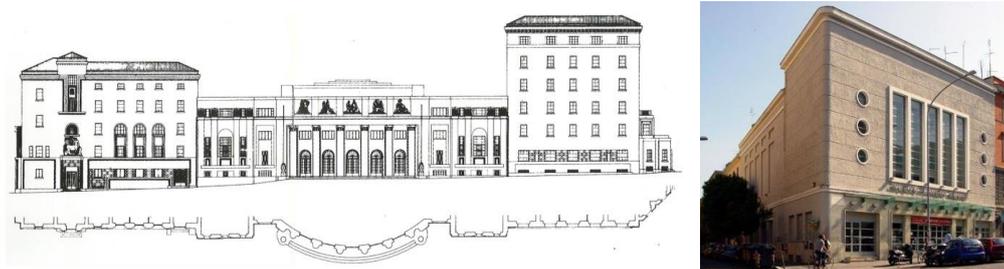
Figures 17-18. *Rex Cinema in Athens, Greece, 1935-1937*

Source: <http://www.ekathimerini.com/219106/article/ekathimerini/life/rex-the-venue-that-brought-a-slice-of-the-big-apple-to-athens>;
<https://www.athenssocialatlas.gr/en/article/cinemas/>.

In other areas of Mediterranean basin, in Rome, Italy, the development of the typology was similar. In the beginning, big theatres like Adriano, Ambra Jovinelli, and Italia Cinema (Figure 19) were used to host music performances and movie screening besides plays. After the 1930s, a new target was given to the design and construction of cinema places all around the country as well as the newly annexed colonies like Eritrea, Ethiopia and Somaly. By this time, cinemas became a popular form of entertainment, but they were also used for political propaganda. Buildings like Aquila (Figure 20), Impero and Induno Cinemas should also be mentioned.

During the 1950s and the 1960s the Italian cinema industry had a serious increase in demand for more movies and, as a consequence, for more venues to watch them. More elaborate and brave structures started to appear as new cinema halls designed by renowned designers such as Adalberto Libera and Riccardo Morandi. In Rome, often, no specific buildings were built as cinema halls but

basements and ground floors of residential blocks were refurbished or designed for such function.²¹



Figures 19-20. *Cinema Theatres in Rome, Italy: Italia Theatre, 1929; Aquila Cinema, 1930s*

Source: <http://www.archidiap.com/opera/dopolavoro-ferroviario/>; <https://www.artwave.it/cinema-e-serie-tv/notizie-e-rassegne/i-cinema-di-roma-fra-chiusure-e-riaperture-il-caso-del-maestoso-e-del-nuovo-aquila/>.

Cinema Buildings and Open Air Cinema Spaces in Cyprus: Architectural and Spatial Qualities

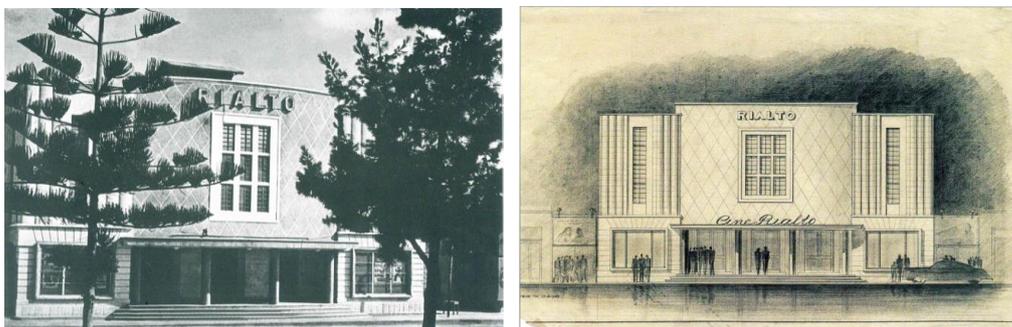
There were around thirty one cinemas in the main cities of the island. There were 6 in Limassol, 3 in Larnaka, 3 in Famagusta, 2 in Pafos, 2 in Kyrenia and at least 15 in Nicosia. In addition to the cinemas in the urban areas, there was also one open air cinema at least in every large village. However, both open air cinemas (summer cinemas) and closed cinemas (winter cinemas) were with better facilities in cities, therefore people used to travel from villages into cities to watch movies.

Some of the features explained in the earlier section can be revised in Cyprus as well. In general all around the Island different situations and qualities for the cinema halls can be found. Eclecticism, Colonial influences, reflections of modern movement language and some examples inspired by Art Decò (echoing the splendours of American movie palaces) were found. Looking into a closer perspective to the buildings, often the main volume was formed of a simple box with rational envelope. The greatest emphasis was spent for the main facade and entrance, often placed in the corner and monumentalized by the use of steps, arches, columns, canopies and light bulbs signs.

Usually the structures were reinforced concrete, simply plastered or finished with marble or local sandstone in the more valuable parts, which were the main entrance and foyer. The first and architecturally more valuable cinema buildings in Cyprus seem to be those built in Limassol. Rialto Cinema (Figures 21-22) was built in 1930-32 on a project by Benjamin Gunzburg then renovated in 1949 by Charilaos Dikaios. Its rational, symmetrical façade shows some steps from the street leading to a portico with four columns, two large windows are at the side of it. Above the portico level, a three part elevation is defined by windows, the biggest in the middle just below the big sign with the name of the cinema. The solid part of the elevation is treated with a motif of lozenge. Influences of the

21. M. R. Intriari, *Le Sale Cinematografiche tra Ricordo e Attualità* (Rome: Prospettive Edizioni, 2004), 3-21.

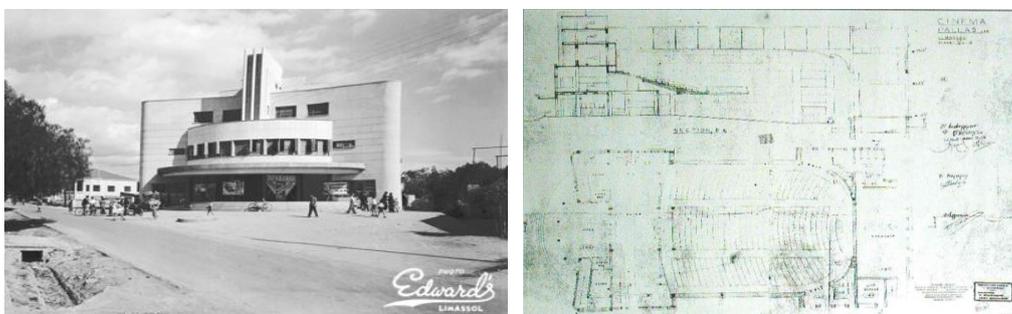
elegance of Nordic classicism can be revised in this building. It has been refurbished recently and it is still in use and hosts film festivals every year.²²



Figures 21-22. Cinema Theatres in Cyprus: Rialto Cinema, 1930-1932

Source: Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 186-187.

In the same city, Pallas Cinema (Figures 23-24) is another significant building built in 1948-1949 and designed by the Technical Office of Rousou and Pericleous and the Technical Organization of Panayiotis Stavrinides. Its outstanding façade shows Art Decò features, with, again, a symmetrical distribution. The convex main body of the building contains in the centre a concave shorter part, to which a concrete canopy is attached in order to provide shadow to the entrance. A taller tower shaped part cuts in the middle the convex main body of the building. Rows of windows underline the curved or vertical lines of the composition. The building is finished with marble cladding.²³



Figures 23-24. Cinema Theatres in Cyprus: Pallas Cinema, Limassol 1948-49

Source: <https://www.facebook.com/groups/frozencyprus/photos/>; Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 362.

Yordamli Cinema was also a well known and popular cinema among the community, with large space and elaborate architectural qualities with emphasised entrances with steps and symmetrical front façade.

22. Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 186.

23. *Ibid*, 362.

In Famagusta, a number of cinemas could be found in the Walled city and Maraş/Varosha area. The Ireon Cinema (Figure 25) was built around 1950s probably by Odysseas Tsangarides.²⁴



Figure 25. *Cinema Theatres in Cyprus: Ireon Cinema, Famagusta, 1950s*
 Source: Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 365.

Again a symmetrical façade is visible starting from a corner. A large entrance is placed above few steps and emphasised by big windows on top. Simple bulky wings, finished with local stone, embrace the rounded entrance corner, treated with the same material. On top, a stepped pediment reminds of a ziggurat or other Middle East charming structures.

In the same city, Hadjichanci (Figure 26) and Yildiz (Figure 27) Cinemas should also be mentioned. The first one is a small and modest building with a triple entrance in the centre of the elevation with tickets offices on both sides and a taller ceiling on top. Yildiz cinema, which may be a refurbishment of an older building, shows more eclectic/vernacular motifs. A curved corner opens in three pointed arches. On top of them, a sort of jumba, with several smaller glazed pointed arches, carries the sign with the name of the cinema.



Figures 26-27. *Cinema Theatres in Cyprus: also Hadjichanci and Yildiz Cinema, Famagusta*

Source: <https://en.wikipedia.org/wiki/Famagusta#/media/File:CinemaXXampi.jpg>;
<https://www.facebook.com/groups/frozencyprus/photos/>.

24. Ibid, 365.

Another architecturally interesting case is the Ellas Cinema (Figures 28-29), built around 1950 in Limassol and designed by Charilaos Dikaios. The regular façade is curved by a void hold by two big columns. The lower part is defined as a long portico covered with a concrete canopy carrying the sign of the cinema. The upper part is closed by a big glass surface with, at the sides, a frame of rounded corners. Above the void there are some squared regular openings while, on the sides, circular, port holes-like windows. The general composition reminds about typical modernist grammar. As Rialto Cinema, it echoes Nordic classicism but with more severe monumentality. This building has unfortunately been demolished.²⁵



Figures 28-29. *Cinema Theatres in Cyprus: Ellas Cinema, Limassol, 1950*

Source: Georgiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 366.

There were cinemas also in Kyrenia (Figure 30) but unfortunately they do not exist anymore. One was Catsellis Cinema, close to Dome Hotel near the historic harbour and another was St. Hilarion Cinema in Cengizhanli street, at the back of the historic city centre.



Figure 30. *Map of Kyrenia Showing the Location of Catsellis Cinema and St. Hilarion Cinema*

Source: Image composed starting from pictorial map of Kyrenia town drawn by J. Sabry, 1955, in Keshishian K. K., *Romantic Cyprus* guide book.

25. Ibid, 366.

In the capital city of Nicosia, first the Papadopoulos Theatre (Figure 31) was used for motion picture screening while one of the first building built for the specific purpose was the Pallas Cinema (Figure 32), designed by Panayiotis Stavriniades in 1948-1949.²⁶



Figures 31-32. Cinema Theatres in Cyprus: Papadopoulos Theatre and Pallas Cinema, Nicosia

Source: <https://www.facebook.com/groups/frozencyprus/photos/>; Georghiou, *The Architecture of the Cypriots during British Rule 1878-1960*, 2018, 363.

The abovementioned shows clear references to a severe modernism. The entrance is placed in the corner and made evident through a dark rounded portico crowned by vertical openings in “iron-window” profile. The sides of the buildings are quite simple and the main composition is brought together by the change of materials, local stone, white plaster, glazed surfaces. As Rialto Cinema, Pallas Cinema has also been recently renovated and it works as cultural centre. Other well-known Greek cinemas were Lukudi and Magic Palace Cinemas.

Development of Cinema Sector and Emergence of Cinema Buildings and Spaces in Cyprus with a Focus on the Turkish Cypriot Community: Nicosia as a Case Study

In 1913, black and white, silent, short movies started to be shown to public at shabby halls surrounded by canvas curtains, at festivals, village fairs as well as coffee shops. During summer nights, open spaces were used. There was no electricity, thus projectors working by hand were used. In those years, the building structure and the space quality was not the priority, it was important enough that 20th Century’s new invention ‘cinema’ could meet the public in Cyprus.²⁷ The first cinema hall (indoor or outdoor) in the Walled City of Nicosia is known to be close to Sarayönü square (Figure 33); however, there is no traces left behind this cinema hall.

26. Ibid, 363-364.

27. Tolgay, *Kıbrıs’ın Orta Yeri Sinema*, 2016.



Figure 33. Sarayönü Square in 1925 (It was an important square for entertainment and first cinemas were also developed around this square)

Source: A Historic Postcard, Kyrenia National Archieve.

Belig Paşa Cinema is known to be the first cinema building and most elaborate Turkish cinema.²⁸ The owner Belig Paşa was a well educated lawyer, who studied in Sarbonne University with a scholarship. After practicing law in Cairo, he decided to return back to Cyprus and opened a cinema hall in the mid 1930's for contributing in the cultural development of his country. The plans of the cinema hall was imported from an Egyptian cinema hall in Cairo.²⁹ This is a good example for how Modern Heritage in Cyprus was influenced from Eastern Mediterranean countries. In 1954 the cinema hall was burned down due to an unknown reason and unfortunately there are no pictures or drawings of the cinema building.

Since 1933, the Turkish community started bringing Yeşilçam films from Istanbul. Papadopoulos cinema in the southern part of Walled City of Nicosia, which belonged to a Greek Cypriot was rented to show these movies. However, the box office did not show enough success. Until 1945, the Turkish cinema sector went through a stagnation period. On the other hand, until 1950s Greek cinemas were in high demand with foreign films. A Turkish Cypriot investor started to import films from Istanbul on a regular basis. In 1947 the film industry started to rise and businessmen started investing in this sector. The first film company was established in this year.³⁰ In 1949, there was again a stagnation period in the cinema industry due to increase in rent prices of the cinema halls because of growing interest. In 1950, Halk Sinema Limited constructed a new open-air cinema space in Çağlayan and named it as Halk Cinema.³¹ According to Tolgay, the locals were keen to use this cinema and not miss any movie screenings, thus the cinema sector started rising again.

28. Tolgay, "Belig Paşa ve Tarih Yazan Sinemasi," 2017.

29. Tolgay, *Kıbrıs'ın Orta Yeri Sinema*, 2016.

30. Ibid.

31. Ibid.

Some other sectors emerged as a result of this growing cinema sector. In order to increase public interest, advertisement was crucial, however, this was very expensive. If the movies were not announced, the box office would be in a disadvantaged economic situation. Along with these problems, first publishing house was established. *Çiğirtkan* (barker) which is called to the person who would announce the movies by shouting in the streets, was another source of advertising.

Kristal Cinema, which was one of the open-air cinemas, becomes frequently used in 1947 due to a number of popular movies. Turkish Cinema Limited which was established and was working through renting out different cinema halls to screen their movies. However, this was not economically stable and profitable business to continue. In 1950, Turkish Cinema Limited was closed down. Later, Cyprus Turkish Film Limited was established and they used the Atlas Cinema and Istanbul Cinema as their cinema halls to show their movies. Atlas Cinema then changed its name into Beirut Cinema.³² The names of the cinemas were changing when the owners or business partners were changing.

According to an interview respondent who owns an open air cinema, open air cinemas was usually surrounded by steel panels, which were cheap and practical to find. The space was organised in a way that the screen was facing towards south in order not to be affected by the moonlight. For better vision, there were few platforms on ground and the screen was built over brick wall rendered with plaster. Usually, people would bring their own wooden chairs from their home. For kids, cinema space would provide them long wooden benches. The sound of the movies were spread through the neighbourhood, where some people were watching the movie from their balconies. Open air cinemas were almost an extension of the outdoor spaces of the houses in that neighbourhood. It was an important link between private space and public open space.

Turkish Cinemas in the Walled City of Nicosia and its Close Surrounding: their Transformation

Turkish cinemas in the northern part of Nicosia (Figure 34) were located in three main locations (Table 1). First area is within the Walled City of Nicosia, second and third areas are just outside the Walls which are called Çağlayan and Köşklüçiftlik neighbourhoods.

32. Ibid.

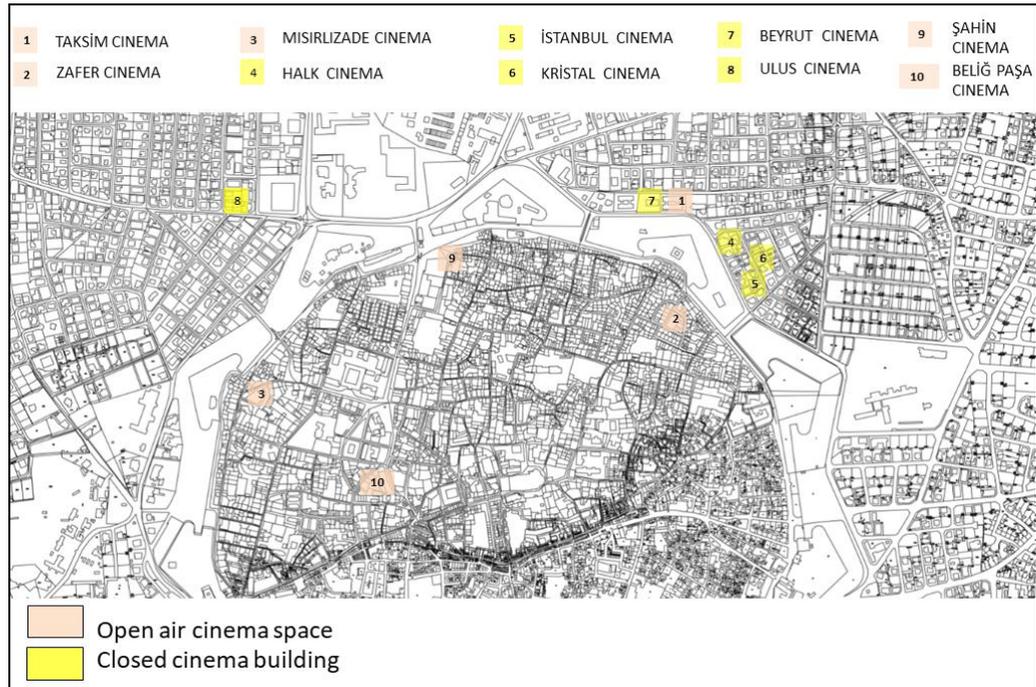


Figure 34. Turkish Cinemas Located in the Northern Part of Nicosia, Built and Used between 1938-1980s
 Source: Menteş and Donà, 2019.

Table 1. Open Air Cinema Spaces and Closed Cinema Buildings Located in Three Main Locations, Çağlayan Neighbourhood, within the Walled City of Nicosia and Köşklüçiftlik Neighbourhood

| Çağlayan neighbourhood (outside the Walled City of Nicosia) | | Walled City of Nicosia | | Köşklüçiftlik neighbourhood (outside the Walled City of Nicosia) | |
|---|----------------------------------|------------------------|--------------------|--|-------------|
| open air cinema space | KRİSTAL CINEMA | closed cinema building | BELİĞ PAŞA CINEMA | open air cinema space | ULUS CINEMA |
| | İSTANBUL (ÇİÇEK or ŞAHİN) CINEMA | | ZAFER CINEMA | | |
| | HALK CINEMA | | ŞAHİN CINEMA | | |
| | BEYRUT CINEMA | | MISIRLIZADE CINEMA | | |
| closed cinema building | TAKSİM CINEMA | | | | |

Source: Menteş and Donà, 2019.

Between 1938 and 1980, the most popular open air cinema spaces include Kristal Cinema, Istanbul Cinema, Halk Cinema and Beyrut Cinema in Çağlayan neighbourhood (Figure 34, Table 1). Taksim Cinema was the only closed cinema building in this neighbourhood and it also had an open air cinema space. In Köşklüçiftlik neighbourhood, there was also another open air cinema called Ulus Cinema within a large garden of a wealthy family. This cinema was opened in 1965 and closed down in 1973.

Due to dense urban context, open air cinemas were usually located outside the Walled City of Nicosia, whereas the closed cinema buildings were within the walls. There were four important cinema buildings; Beliğ Paşa Cinema, Zafer Cinema, Şahin Cinema and Mısırlızade Cinema. By 1980s all cinemas were closed down.³³ For many years these buildings and open spaces stayed as they were. However, due to changing life conditions, open spaces were filled with new apartments or petrol stations, whereas some of the cinema buildings were used as storage spaces or were demolished.

Until 2016, there were three cinema buildings, where the original architectural features and the structural integrity was still present. These buildings are, Taksim Cinema, Zafer Cinema and Mısırlızade Cinema. However, Taksim Cinema was demolished due to private owner's own will and due to no preventions against destruction of modern heritage.



Figures 35-36. Nicosia İnönü Square 1957 (left), and 2019 (right) shows Old Ford Garage Space and the Complex of Vakıflar Pasajı

Source: Erdal Eryener, 1957, Menteş and Donà, 2019.

In addition to these, Şahin cinema building was located behind the old Ford garage space (Figure 35). This long building was then demolished and a similar new one was built (Figure 36). Within the new complex, another cinema was opened under the name of Vakif Cinema. Today, the name of the whole complex is *Vakıflar Pasajı* and the Vakif Cinema hall's traces remain inside (Figures 37-40).

33. Bağışkan, T. "Çağlayan Mahallesinin Uzak ve Yakın Geçmişi 3," *Yenidüzen Gazetesi*, 2016.



Figures 37-40. *The Interior of the Old Vakif Cinema within the Complex of Vakıflar Pasajı within the Walled City of Nicosia*

Source: Menteş and Donà, 2019.

Taksim Cinema

Taksim Cinema was built in the late 1950s and located at Şehit Albay Karaođlanođlu Caddesi in Çađlayan neighbourhood. The front façade of the building was parallel to the main road, across the Çađlayan park, where the fun fairs would take place. This cinema also had an open air hall and it was one of the largest cinemas. Therefore in the 1960s it was used for different purposes. Concert hall, performance hall, stand up shows, poetry nights, weddings, end of year school concerts were some of these purposes.

Between 1980s and 2016, Taksim Cinema stayed vacant and in bad condition (Figure 41). During time, homeless people occupied inside to sleep and use drugs.³⁴ These negative situations also appeared in the media. No protection regulations towards modern heritage in the northern part of Cyprus enhanced the threats of the building. The privately owned property was also not conserved by its owner and in 2016, the cinema was demolished³⁵ (Figure 42). Since 2016, the plot of the building stays empty.



Figures 41-42. *Taksim Cinema in 2016 Before and After it was Demolished*

Source: Yenidüzen Gazetesi, 2016; Haber Kıbrıs, 2016.

34. Yenidüzen Gazetesi, "Tarihi Taksim Sineması Yıkıldı," 2016.

35. Haber Kıbrıs, "Buldozerler Lefkoşa'daki Tarihi Sinemaları Yıkıyor," 2016.

Zafer Cinema

Zafer Cinema was built in the 1950s within the Walled city of Nicosia at Plevne street, on the way to go out of the walls towards Çağlayan neighbourhood. Located in a dense urban context, the building is attached to other buildings (Figure 43). A symmetrical façade is visible starting from the corner. A large entrance raised above with steps and curving along the corner is emphasised with columns left outside and large windows on top. Some letters of the cinema's name, written on top with iron frames, are still visible today (Figure 44). The capacity of the cinema hall is known to be around 1200.³⁶

Currently the building stays abandoned, partly as a storage and most of it is vacant. The owner of the building states that 'the storage includes almost 200 Turkish movies with their posters.'³⁷ These are important historical archive, however, their value is not yet appreciated and/or supported.

The current neighbourhood profile is low income group with a dominating residential area. It is still a landmark building in the neighbourhood and it can be re-used as a cinema or as a culture-related function to enhance the use of public spaces and bring back the community's memories in the area.



Figures 43-44. *Zafer Cinema at Plevne Street, the Front Facade of the Cinema*
 Source: Menteş and Donà, 2019.

Mısırlızade Cinema

Mısırlızade Cinema is located in Arabahmet neighbourhood within the Walled City of Nicosia at the junction of Nuri Efendi and Tanzimat streets. The cinema was built in the beginning of 1970s and was opened by the mid-1970s. Even though this paper aims to analyse cinemas until 1960s, this building is important to mention since it also carries significant features of late 1960s and it is one of the two cinema buildings that still exists. The cinema is a corner building

36. Tolgay, *Kıbrıs'ın Orta Yeri Sinema*, 2016.

37. *Ibid*, 62.

within dense urban context (Figure 45). Entrance is emphasised with steps and a round column orients the entrance void stepped back from the street (Figure 46).

The cinema was closed down between the early 1980s and 1995. In 1995 the owner decides to regenerate the old cinema with its original function. After around 15 years of lack of cinema spaces in the northern part of Cyprus, the regeneration of this building was an important turning point for the future development of the cinema sector. Until the beginning of 2000's this cinema functions as the only cinema building and people arrive from different villages and cities to watch movies there.

In the beginning of 2000s new developments emerge as cinema buildings, as part of supermarket chains or shopping malls. Consequently the customers of Mısırlızade Cinema drop increasingly. In 2017, the cinema was closed down due to lack of customers. Interior of the cinema still stands the same with its furniture since it was abandoned (Figures 47-48).

Currently, the building is in close proximity to administrative and business area. Courts, law firms, Chamber of Architects and a number of local shops can be found in this neighbourhood. Some entertainment alternatives include bars and cafes.



Figures 45-48. *Mısırlızade Cinema in Arabahmet Neighbourhood, the Front Façade of the Cinema and Interior Condition*

Source: Menteş and Donà, 2019.

Socio-Cultural Aspect, Cinemagoing Experience and Use of Public Spaces

Cinemagoing experience was an important entertainment and also one of the few options in such a complex time period where there was World Wars. Cinemagoing was the core socialising source either to spend time with family and friends as well as meeting new people.

Watching movies was giving the chance to have different topics to discuss with people other than the daily routines. Watching foreign movies, was one of the rare chances to catch up with Europe. Movies were usually reflecting new technologies, culture and customs of different places. In most Turkish movies, Istanbul was the main setting as it was the most popular city in Turkey and the city's development is visible from these movies.

Between 1920s and 1960s, Çağlayan neighbourhood was an important place to understand the process and significance of cinemagoing experience for Turkish Cypriot community (Figure 49).



Figure 49. *Square near the Çağlayan Park and Use of Public Open Space*

Source: 1920s and 1960s, Kyrenia National Archive.

Between 1920s and 1960s, this neighbourhood was the heart of Nicosia entertainment, culture and social events. The neighbourhood had a number of different alternatives for entertainment and socialising, which were feeding each other for increasing the number of visitors to this area. The Çağlayan park, the fun fairs in and around the park, restaurants and patisseries, coffee shops, kebab shops, street sales were all part of cinemagoing experience (Figures 50-51).



Figures 50-51. *Well Known Local Kebab Shops at Çağlayan, where People Used to Visit Before or After the Cinema in the 1960s*

Source: Kyrenia National Archive.

Street sales and cinemas were described as ‘unseperable’ by the questionnaire and interview respondents. Street sales included, pop corn, peanuts, cotton candy, bread (*peksemet*) and other local goods. One respondent describes her memories of the cinemagoing experience as “narrow streets smell of jasmine... they were selling jasmine on date leaves. For me summer nights were associated with open air cinemas and with jasmine smell” (woman, was born in 1947).

In the beginning of May, opening of the open air cinemas was accepted as the sign for the arrival of summer which was an important celebration. Yeşilçam movies are told to represent the cultural and social living conditions and drawing boundaries to the society. Most of the times, cinemas were meeting and socialising spaces for the young generation where the conservative living conditions would allow for innocent flirtation.³⁸

“It was like a ritual to go to the cinema. It is not possible to express the excitement and happiness of cinemagoing... going to the cinema as a group, going out of the cinema all together. It was part of the cinema rituel to dress up nicely, stop by at the local restaurant, kebab shop, or at a patisserie before or after the cinema for long conversations.”³⁹

Interview respondents quotes their memories about cinemas in Nicosia as:

“We used to go to the cinema with my family every Monday and Tuesdays. I was around 10 years old. At the entrance there was popcorn or peanuts... Once we entered, there was a man with a tray on his chest, selling refreshments. Single men were going to the cinema to see girls. I remember also going to the concerts in these cinemas. Also our end of school concerts and theatres would take place in one of the cinemas... We used to watch movies with different themes but mainly of war, love and passion. Some foreign movies I remember were *The Rope*, *War and Peace* and *Niagara* (Figures 52-54)” (woman, was born in 1950).

“I used to travel from the village to Nicosia to watch movies. The bus services would take us to the cinema and take us back. It was a very exciting journey for me. I was around 8 and I was saving from my pocket money to watch the movies... Inside of the cinema halls were a bit messy. Women would bring their babies, men were smoking, sometimes children were crying but everyone was happy to watch the movie” (man, was born in 1939).

Tolgay refers to *Cinema Paradiso*, which is a 1988 Sicilian movie and he resembles the cinema going experience in Cyprus with this movie, quoting that ‘It was just like the festive feeling of this movie.’⁴⁰ He also states that a cinema in Larnaka took its name after this movie ‘Paradise Cinema’. Unfortunately in 2015 this building was knocked down as part of the Larnaka municipality’s development plan and a car park space was created with the empty plot. Ironically, the same transformation happens in the film.

38. Ibid.

39. Ibid.

40. Ibid, 134.



Figures 52-54. Some of the Posters of the Movies Mentioned by the Interview Respondents as Shown in these Cinemas in the Years of 1948, 1956, 1953
 Source: *The Rope* by Alfred Hitchcock; *War and Peace* by King Vidor; *Niagara* by Henry Hathaway.

A resident of Nicosia and the owner of an open air cinema, called Hürriyet Cinema in Gönendere village (Figures 55-56), which was first opened in the 1950's, is keen to continue their family business since 2014. He is also a significant figure in emphasising the cinema culture in the northern part of Cyprus with sharing his archive through three exhibitions between 2014-2017. In the last few years, there are some efforts also by the local authorities to protect intangible cultural heritage of Nicosia. Since 2017 August, 3 day festivals are organised by the local municipality in order to continue the nostalgic memory of Çağlayan neighbourhood, with open air cinema events and dance shows to attract visitors.



Figures 55-56. Yaşar Artam, an Interview Respondent's Archive of Cinema Posters. More than 150 Turkish Movies from the Years of 1950s until 1980s
 Source: Menteş and Donà, 2019.

Conclusions and Suggestions

The findings of this research reveals two important results. One of them is linked to intangible aspect while the other is related to tangible aspect. The intangible aspect reveals that memory of cinemagoing experience is strong among

the generation who used the open-air cinema spaces and cinema buildings between 1950s and 1970s. Resembling these years with such a socio-cultural activity along with using these spaces, raises significance for their protection and/or for future regeneration. The cinemagoing experience could be considered as intangible heritage of Cyprus. The lack of inventory of these buildings is an important finding for the lack of interest by the authorities towards this building period, type and spaces. Cinema buildings are a part of the multifaceted urban landscape of Nicosia, a more recent contribution to the variety and richness of architectural languages and styles that is the main feature of the Walled City.

Among the Ottoman and British colonial legacy, few modernist buildings are valuable exceptions in the urban tissue. Those buildings bear witness to another complex stage of the history of the Island and its capital. Cinemas were landmarks of modern times, non-religious and non-political hubs of social life. Their urban role and their architectural qualities still show the importance they owned in the changing society. As in many other countries in the world, designers put their efforts in order to provide innovative projects for a new typology serving a new function. Cinema palaces had to be recognisable and attracting for the patrons, with appealing façades, astonishing interiors and welcoming and comfortable halls. A stream of influences flew through the Mediterranean Sea, spanning from Middle East to Spain, displayed in the porticoes, colonnades, pediments and fenestration composing the monumental entrances of the cinema halls. Thus reducing the distance between Cyprus and Continental countries. It is really important that the results of the efforts of those architects and engineers in Nicosia will not be erased, that one of the layer of the surprisingly wide architectural variety of the City will not be depleted because of irresponsible narrow-mindedness.

The Walled City of Nicosia (northern part) has been going through a regeneration period since the early 2000s, and many neighbourhoods are in need of rehabilitation both physically and culturally. New public uses are important to bring life and people back into the historic centre. The analysis of the questionnaire and interview respondents reveal that, local people are keen to continue the intangible heritage and urban memory of 'nostalgic cinema days' if there was an opportunity to regenerate open air cinemas as well as two existing cinema buildings that are closed. The encouragement of locals is hopeful for the future of the Walled City of Nicosia, saving the neighbourhood with the regeneration of historic cinema spaces and buildings. Therefore the last remaining historic cinema buildings, which are abandoned and in bad condition, should be re-evaluated for their re-use either to their original functions or another appropriate public usage linked to cultural purposes. Use of cinema buildings and spaces can be a positive regeneration tool. The cinemagoing experience could be considered as intangible heritage of Cyprus.

A holistic approach should be followed to enhance the significance of the remaining cinema buildings and spaces. Raising awareness towards local authorities and local investors is crucial. It is also important to emphasise the necessary protection regulations for the modern heritage in the northern part of Cyprus in order to prevent more destructions. A holistic approach should include

cooperation of different local authorities and bodies as well as heritage and culture professionals to take precautions against destroying architectural modern heritage.

The ongoing research aims to continue for further research which will include recording and mapping the inventories of all historic cinemas in Nicosia and other cities of Cyprus. This will enable creating a valuable archive to understand the broader picture as well as to prepare a basis for future protection for the remaining buildings.

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