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Mapping Places of Memory in Post-Conflict Cities

A Study on Placing Memory Phenomenon in Beirut

A Thesis submitted in the Partial Fulfillment for the Requirement of the Degree

by

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Disclaimer

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Zuhar Aljundi

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To my Mother for her unlimited understanding and support.

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Abstract

Post-conflict cities face significant social challenges beyond the physical reconstruction of its built environment. The violent recent past leaves traces of memory in both of the cities' landscape and its emotionally charged society. Beirut is an example of a city that is still currently dealing with the social and physical imprints of 1975-1990 civil war. The thesis's focus is to map the spatial transformations triggered by societies' memories of conflict. The research strategy is first to extract several theoretical notions concerning memory within space. Afterwards, build on the found concepts with a multiple international case study approach through both city-wide investigations along with exploring specific architectural case studies. Consequently, the resulting typologies and learned lessons from best architectural practice will aid the description and assessment of the phenomenon of placing memories in Beirut. The thesis concludes that Beirut city is currently witnessing a paradigm shift in the urban practices of future projects in favour of spatial expressions of the memories of war. However, in the present day, the city is filled with neglected scars since the war times. Also, there is an unused potential of its scars in which would aid placing memories for all social groups in Beirut.

Keywords: Memory, Memorialisation, Memoryscape, Architecture, Beirut.

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“When do you think people die? When they are hit by a bullet? No! When they suffer from a disease? No! When they eat a soup made out of a poisonous mushroom? No!

People die when they are forgotten”

Eiichiro Oda, One Piece

Chapter 1

Research Overview

1.1 Preface

Cities are one of most astonishing products that humans have imprinted on earth. They take different shapes affected by their historical era's technology and culture. Looking at cities as a historical archive of their past, the author is interested in learning how to read that archive within the city's physical form and its enclaved urban life.

The reasons for embarking on such investigation are: On one hand, testing other ways of "reading history". The research is interested in using the method of reading cities as Urban Memoryscapes. A physical witness of the inhabitants' remembered past. On the other hand, the scope of the research is a study within "post-conflict settings" where cities have emerged in its recent history from war, civil war, civil uprising, etc. Reflection on historical tragedies and its consequences are usually done at the individual level. This kind of reflections helps the person to grow up as the out-spring of civilisation process which is going toward promoting peace and eliminating all forms of violence. However, collectively, we humans tend to repeat history due to our immature tribal mind. How then, the action of reflection on historical tragedies, can be done publicly in the urban context is the core drive behind the thesis. That is why understanding the concepts behind spatialising collective memory is done in post-conflict settings. Furthermore, it is our responsibility as architects and urban planners to try out different methods to grasp the inhabitants' needs within post-conflict areas in counter to what the city provides.

Reflecting on these reasons the author concluded to focus on the phenomenon of constructing conflict memory within the urban space led simply by the curiosity on how constructing memory happens?, what forms does it take?, where?, by whom?, for whom?, and how is it used in the present day? This thesis will try to answer these questions from literature and international case studies, then will reflect the findings on Beirut as a case of a post-conflict city. Hopefully, by the end of this thesis, a steady stepping stone would be shaped toward contributing within urban studies with a focus on post-conflicts phenomena in its social and spatial dimensions.

1.2 Research Problem

Major transformations happen in cities and its urban life after emerging from large conflict events. These events leave traces of the past in both of the cities' landscape and its emotionally charged society. Understanding such transformations will aid the study of war effects on post-conflict societies. Therefore, to conduct a study on a post-conflict context such as Beirut, which went through a civil war in its recent history, is vital for such reflection.

The chosen scope of these transformations is Collective Memory. Memory is a present mental object influenced by the past and it becomes a collective memory when it is shared among a social group. Therefore, mapping the spatial transformations triggered by societies' memories of conflict in cities is the focus of the thesis. The research will utilise the theoretical notions that represent collective memory in space such as "Places of Memory" and "Urban Memoryscape" (the thesis will discuss their definitions within chapter 2). Therefore, the supportive questions to build the theoretical background are:

- What is the background of the spatial changes triggered by memory of conflict and vice versa?
- What are the spatial typologies that triggers memory in post-conflict cities?
- What are the social benefits gained from constructing projects that triggers memory?
- What are the societal methods of placing memories within post-conflict cities?
- What are the underlying factors that affect placing memory?
- What are the learned lessons for architects that aid placing memories for groups and individuals?

The thesis will investigate these questions by reviewing both of existing literature

and the chosen case studies.

And the points of investigation on the case of Beirut are:
- The present scars of the Lebanese Civil War and its following reconstruction strategy on Beirut's built environment.
- The perception of the inhabitants on the city's scars and urban memoryscapes.
- The methods of placing civil war memory by the Beirut's residents.
- Whether the design of some chosen Urban Memoryscapes cases in Beirut aids placing memory within them or not.

1.3 Research Objectives

The found spatial units that capture the phenomenon of expressing memory materially and immaterially space are "Urban Memoryscape" and "Places of Memory". These concepts will help, firstly, to shed light on the part of the physical and societal transformations in chosen cases of post-conflict cities. Secondly, they will aid extracting recommendations to maximise the social benefits of such phenomenon. Therefore, the objectives of this thesis are:
- Understand the urban phenomenon placing memories of conflict in post-conflict cities.
- Emphasis on the importance of such studies, by shedding light on the benefits of this phenomenon for societies.
- Inform the design practice by identifying useful architectural concepts that reflect the spatial needs for placing memory.
- Assess the consequences of certain design decisions on the individual and social remembrance practices.
- Understand the underlying factors that affect integrating memory to space and extract recommendations to consider these factors.

1.4 Research Strategy

The concepts that link urban space to memory are referred to "Urban Memoryscape" and "Places of Memory". Multiple authors, workshops, conferences, and research units used this concept in which most seem to have emerged in the last decade (Bassanelli et al, 2014; CRIC.UK, 2013; Montaño, 2008; Roux, 2015; Schramm et al, 2009; Yoneyama, 1999). However, a theoretical synthesis of these concepts to extract patterns and architectural recommendations from case studies has not been done before. Therefore, the research strategy is an explanatory one through a case study approach to explore, understand, and assess the aspects of

the phenomenon within its context. The author divided the cases into a city level of inquiry to understand the broader spatial transformations after conflict. And architectural level to closer observe the users of such spaces and extract design recommendations for them.

1.5 Methodology and The Outline of The Thesis

(fig. 1)—The broad structure of the thesis.
Source: Author

Following the current chapter on the research overview, is building the theoretical background (chapter 2). The literature review will consist of both classical and state of the arts readings on Memory, Collective Memory, Urban Memoryscapes, and Places of Memory. The findings from these readings would help to locate these concepts in reality.

Chapter 3 is dedicated to mapping these concepts within the cases of both Dresden and Berlin in Germany. Dresden case was chosen due to being a focus of another research project CRIC research on Dresden Symbolic Landscapes. The thesis will base some typologies on their work according to the identified scope of "memories of conflict". In addition to observing the effects of Dresden's urban memoryscapes on social commemoration practices. Complimentary to Dresden case study, Berlin was chosen due to its rich history in which would enrich the findings as well as being a similar case to Beirut as a divided city. As for understanding the phenomenon on the architectural scale, it will be based on both readings and observations on the commemorative day of air bombing of Dresden (13th of February). Therefore, the Author will conduct a site visit on the 13th of February to two Urban Memoryscapes: the Frauenkirche and Heidefriedhof Memorial. Additionally, to reach a more holistic understanding of the phenomenon on the architectural scale, another four international case studies were added: The 9/11 Memorial and Museum in New York, The Memorial for The Victims of Violence in Mexico, Stari Most Bridge in Mostar, and the Memorial to Victims of Lynching

in Montgomery, Alabama. Overall, these architectural cases will be analysed according to their concepts and social uses to be able to form recommendations for architects on producing urban memoryscapes.

Chapter 4 is dedicated to analysing the previous findings to provide the probable answer of some of the proposed research questions. The result of such combination will also help to form the analytical framework to assess the studied phenomenon in chosen architectural cases from Beirut.

After that, on the case of Beirut (chapter 5). It will begin with desktop research reviewing academic literature, news articles and documentaries on 1975-1990 Lebanese Civil War, in addition to an online survey targeting current and past Beirut's residents. This city-wide approach to the research problem will help to identify and locate the scars and urban memoryscapes of Beirut. Then two specific cases on the architectural scale will be analysed (Beit Beirut Civil War Museum and Sabra & Shatila Memorial). The author will review the cases according to their background, design concepts, and present uses. The extracted recommendations from the theoretical background would be applied to assess the cases. The following concluding chapter will condense the overall findings toward providing some insights on the answer of the rest of research questions and provide suggestions for further studies on this topic.

1.6 Limitations

There are some methodological constraints on conducting such studies with the chosen approach which are:

- The challenge of bridging concepts from varying disciplines to link space to memory within a coherent research project.
- Limited understanding of foreign cities to the author, for example, as a foreigner to Beirut, Berlin, and Dresden the author may miss certain places and urban stories related to the memories of the locals.
- Conducting research with a multiple case study approach will limit the depth of analysis for each case.

Theortical
Notions that links
Memory to Space
Build on The
Theories Using
International
Case Studies
Reflect on
Beirut's
Post-Conflict
Context.

Chapter 2

Chapter 2

Theoretical Background

2.1 Introduction

One of the challenges of researching an interdisciplinary interest is locating the relevant literature to the research scope. The author tackled this problem by searching for certain keywords together that combines Memory, Collective Memory, Place, and Space. These keywords aided the identification of the needed literature that studied memory within space and the behaviour related to remembrance in it. After that, to review the state of the art research the keyword, "Memoryscape" was useful as it were already a contemporary theoretical notion that links memory to space. Parallel to that, the author prioritised the readings according to the "conflict" focus.

2.2 Definitions

2.2.1 Memory: "a recollection of that which was earlier experienced or learned" (Farlex, 2012). Basing on this definition, Memory, therefore, is a present object produced by human perception influenced by their told or lived past. Memory is the commemorative acts of restoring and retrieving information from the past to the present. These actions that bring memory to life is found in various forms, for example, monuments, museums, performative rituals, and within the media (e.g. Movies and Documentaries) as well as in literature (e.g. Novels, personal biographies, etc.).

To illustrate the memory's characteristics, it is useful to contrast its definition alongside with the concept of "history". Memory is alive and embedded within societies' remembrance culture. Therefore, it is subject to evolution within the dialects of remembrance and forgetfulness. History, on the other hand, is an incomplete reconstruction of what does no longer exists, also an intellectual rational and critical discourse. In other words, History is a presentation of the past whereas Memory is a phenomenon of the present related to emotions and accommodates only those facts that suit it (Dickinson et al, 2010). Therefore, that makes memory emotional, selective as it accommodates the facts it needs, and it is subject to forgetfulness or change.

2.2.2 Collective Memory: The fragility of the memory as a subjective object that can be altered or forgotten separates the study of memory as a psychological field from the study of classical history[1] as an objective science (Schramm et al, 2009). However, this separation was challenged by Halbwach's notion of "collective memory" where memory can fortify itself through social interaction and sharing stories of the past among social groups (Schramm et al, 2009). Depending on Halbwach works, scholars usually differentiate between Collective Memory and Subjective Memory. The latter is confined to a more private framework and expresses itself in the form of ancestral remembrance, photo album, or the preservation of personal objects. Therefore, Subjective Memory has less relation to historical studies than Collective Memory in which might take place in the public sphere (Höfels, 2013).

The scope of the thesis is the study the spatial forms that triggers memory in post-conflict cities. The Author choose to define the following found and coined theoretical concepts that aid the spatial study of memory which are:

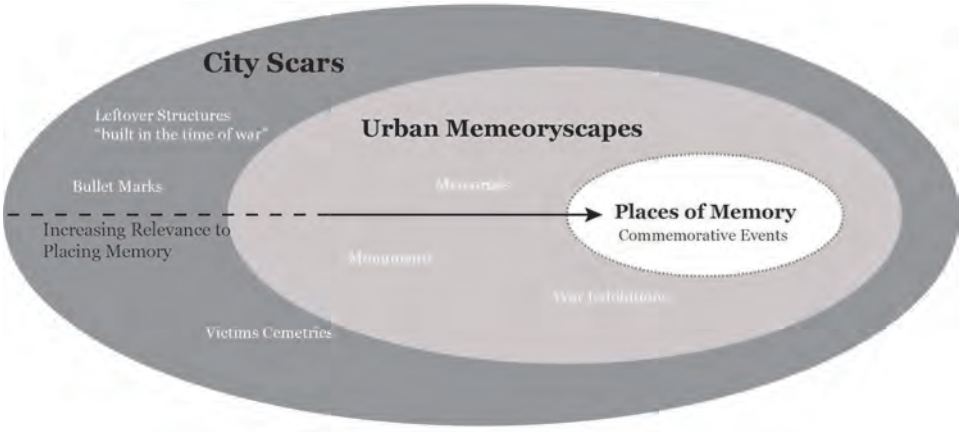
2.2.3 City Scars: This thesis is interested in focusing on "post-conflict cities" where a community has recently emerged from conflict toward a new social and spatial order. This is where the coined term "City Scars" is used to define the latter. Scars are marks left within the body following damage (en.oxforddictionaries.com). Thus they are analogical to the physical urban deforms and spatial changes that are inflicted on post-conflict cities. This new spatial order includes varies of forms from bullet marking on buildings facades till the construction of war museums after the conflict as passed.

2.2.4. Urban Memoryscape: Although the concept of memory happens in time, adding the (-scape) as in "Landscape of Memory" would emphasis on the memory's spatiality (Ullberg, 2013). This concept had been increasingly used in the recent decade by authors, workshops, conferences, and research units (CRIC.UK, 2013; Roux, 2015; Schramm et al, 2009; Yoneyama, 1999). To use the term of Urban Memoryscape as a unit of analysis is to examine the means by which collective memory is inscribed and contested in urban space (Roux, 2015). Constructing Urban Memoryscapes is usually done in its collective state, when a greater amount of people have the same memory of a certain event in which make them more likely motivated to inscribe their memory into the urban space (Othman et al, 2013). Although Memory can take many symbolic forms, not necessarily a physical one, as in documentaries and books, Urban Memoryscapes make the strongest support of collective memory. One social study found out that when exploring the past, people put more trust for learning about it in Urban Memoryscapes (e.g. visiting battlefields or museums) than books and documentaries. Therefore, rhetorically memoryscapes are far from being shadowed by media forms (Dickinson et al, 2010). Here, we can deduct the relation of memory and space is a dependent one, as memory is caught up in-between oblivion and remembrance thus anchoring memory in space is a form of preservation.

2.2.5. Places[1] of Memory: A concept established by Pierre Nora in his series of books of Les Lieux de mémoire between 1984 and 1994. Where memory is crystallised, and collective memory is expressed joining both memories' materially and immaterial forms (e.g. commemorative events inside a memorial). What underlines this concept is "the will to remember" (Montaño, 2008), without that will Urban Memoryscapes will only function as historical sites and not as Places of Memory. Therefore, the author will use the term "Placing Memory" as a temporary action by groups or individuals to place their memory within "Space" (Urban Memoryscape[2]) in which, in return, would turn to a "Place".

In other words, Urban Memoryscape is a spatial unit that showcases collective memory of society such as in museums and memorial sites. Which are in turn part of the overall Scars of Cities left by the conflicts. These sites may become Places of Memory when society or individuals indeed use them to re-establish the past in the present. Mapping these concepts, as in both locating and analysing them in reality, is the core theme of this research that strives to examine urban

space through collective memory. The following figures further illustrate the relations in-between of these concepts as well as add examples on their spatial forms in reality:



(fig. 2)—The relation between City Scars, Urban Memoryscapes, Places of Memory with examples. Notice that the examples of spatial forms of memory are ordered in-between the notions in relevance to placing memory.
Source: Author

Therefore, the used method to investigate the case studies in the further chapters is first to map the existing city scars. Thereafter, pick the ones that are designed or rehabilitated to project the collective memory as Urban Memoryscapes. Finally, investigate the activation of these sites as Places of Memory either by making a site visit for certain case studies and locating articles on the present uses of these Urban Memoryscapes. The following sections are going to focus on the production of projects embedded with memory which are Urban Memoryscapes.

2.3 Background of Post-Conflict Urban Memoryscape Production

Memories of tragic pasts are inscribed in space by using iconic figures to commemorate those who died during military service or victims' loss due to a catastrophic event. The traditional forms of placing these memories are often done by using symbols, such as statues and memorials. The theoretical notion of Places of Memory is especially relevant in the case of past violence where communities re(produce) the tragic past through certain mourning or commemorative ceremonies within these sites (Schramm et al, 2009). Therefore, one of the most fertile grounds to investigate Places of Memory in post-conflict cities is to observe the social behaviour within conflict monuments, memorials, and war museums which are defined as Urban Memoryscapes.

One of the forms of Urban Memoryscape, memorial architecture, is found to

be one of the oldest forms of architectural activity found in ancient civilisations (Dimković, 2016). One can find the evidence of using architecture as a material link between the earthly life and afterlife. Therefore, it is a part of the establishment of the collective memory of ancient societies found in ancient temples, pyramids, obelisks, etc. With the passage of time, these building activities are accompanied with cultural and social transformations where monuments are built as a part of creating a national identity of a group.

Since memory as a mental object, it is a selective, emotional, and subject to change, thus it can be appropriated and politicised in present discourse of the past (Yoneyama, 1999; Bakshi, 2014). Urban Memoryscapes Constructions are socio-political projects that can be state-led, grassroots-led, or international-led initiatives depending on the post-conflict political landscape that either tries to memorialise or repress such memories (Barsalou, 2007; Haugbølle, 2002). Additionally, Memory, in general, have a civic importance as they could make out the ”story of society”; they determine who belongs to the nation on what terms by emphasising on which people and events are worthy to be remembered (Dickinson et al, 2010; Bakshi, 2014).

Additionally, Urban Memoryscapes can be an architectural, rehabilitation, or a landscape project. The involved stakeholders varies depending on each project. For example, the preservation of certain sites frequently involves international actor as it is related to human heritage (BridgesDB, 2017). However, the construction of new sites for remembrance can be grassroots initiatives as well as a governmental one. Gathering resources and funding are also affected by the chosen implementation process. Initiating a design competition is one example of a method to obtain human and financial resources (Wilkinson, 2012).

As any planned project, Urban Memoryscape construction also follow either the top-down or the bottom-up paradigm (Barsalou et al, 2007). The top-down planning process is effective to make sites of with an architectural significance and provide an added revenue as touristic attraction. However, they run the risk of becoming irrelevant to the society (Barsalou et al, 2007). One of the examples of such processes is the initiation of design competitions or reconstruction of destroyed heritage by the international community. On the other hand, there are also Urban Memoryscape projects that are planned with a lengthy bottom-up design methodology[3]. Some projects incorporate qualitative methodologies to

collect oral histories as well as quantitative data from large scale surveying and mapping of important sites to the studied conflict (Barsalou et al, 2007). The result of such processes can produce an assessment of the relevance of the Urban Memoryscape project for all stakeholders and also enrich other social functions such as making public space or introducing public events with educational services.

2.4 Urban Memoryscapes As Design Projects

Memory is an emotional object that brings out a selected part of the past towards the present. Places where the past have unfolded within them can trigger memories as well as Architecture, as a spatial language, can communicate meaning and emotions through spatial design concepts. Therefore, there are two kinds of Urban Memoryscape Projects: Place-based and non-place-based memory projects (Wen, 2011). On one hand, place-based memory projects are usually about the rehabilitation of spaces that witnessed the tragic past itself. They are not simply a container or representation of memory but rather act as the memory itself (Schramm et al, 2009). Here the architect should deal with the site as part of the context's heritage and a living archive of its history. On the other hand, non-place-based memory projects are done regardless of the initial location of the commemorated past. The designers of these new spaces work on conveying and communicating emotions to the target stakeholders, whether they are the beholders of these memories or not, through spatial organisation strategies.

The thesis will also contribute to the discourse aiming toward recommendations for urban memoryscape design that aids the action of placing memories of conflict. The author will approach this aim with a multi-case study analysis on the architectural level to extract learned lessons from spatial designs that focus on triggering and placing memory through their abstract, function, or implementation process. These international case studies are chosen due to being currently in use by groups or individuals to place their memories.

2.6 The Current State of Lebanese Memoryscapes Studies

The current discourse of Lebanese commemoration of the civil war is still in its earliest stage as the country had recently emerged from both an internal-conflict consisting of series of violent events between 1975-1990 known as the Lebanon Civil War, and an external-conflict against the Israeli front referred to as the

2006 Lebanon War. Scholars such as Sune Haugbølle (2002) looked through the contested dichotomy in-between commemoration and imposing amnesia through media and arts where the researcher analysed recent Lebanese films about the war as well as the public confessions of a former militiaman. Both of these examples, the author concludes, can act as an initial research for a more comprehensive survey of the collective memory of the civil war. While C. Nagel (2002) investigates the reconstruction project of Downtown Beirut from memory perspective. The researcher deducts the intentional hiding of the violent past by constructing gleaming new structures. Additionally, Craig Larkin (2009) examines anthropologically how Beirut's youth are negotiating the present-day city and how they conceive its spaces through the lens of civil war memory. However, this thesis hopes to contribute to this discourse by mapping current civil war scars and urban memoryscapes and analysing Sabra & Shatila Memorial "as a current urban memoryscape" and Beit Beirut Museum "as a future project" (Krik, 2016).

2.7 Conclusion

Placing memory is an ancient human act which is of particular importance when it comes to the action of memorialisation of conflict. Post-Conflict Urban Memoryscapes is the result of such actions which are the traces of memory of violent past inscribed in present cities' urban space. These traces tends to appear in the form of memorials, museums, conflict heritage, etc. And socially used in commemoration practices for not only honouring the victims of the past but also to give legitimacy to certain present political claims and establish national identities. Although civil society is the stakeholder that makes such urban memoryscapes to places of memory, however, in other cases they are not the stakeholder that construct Urban Memoryscapes depending on the context's post-conflict socio-political landscape.

The following chapter is going to locate and build on the defined theoretical notions through a case study approach. This method is going to aid the formation of analytical tools to contribute to the contemporary discourse that examines space through memory with a study on placing civil war memory of Beirut.

Theortical Notions that links Memory to Space
Build on The Theories Using International Case Studies
Reflect on Beirut's Post-Conflict Context.

Chapter 3

Chapter 3

International Case Studies

3.1 On City Level

This chapter is dedicated to understanding the studied phenomenon guided by the theoretical concepts put forward in the previous chapter (refer to section 2.2) to located these ideas in reality and from the analytical framework to locate the studied urban phenomenon and assess it in the case of Beirut. The scope of this section is to map the change in two German cities following major conflicts. The chosen cases on the city level are Dresden and Berlin that have a high occurrence of remembrance practices present in its physical and social fabrics.

3.1 Background on The German Memory Culture

"Der Erinnerungskultur" Commemorative culture is given an extraordinary importance in post-war Germany. After the experience of two world wars, two dictatorships and the German division a memory boom took place in German architecture, literature, and films about the "Third Reich", GDR, etc (Braun, 2013). Within the scope of Architecture, statues of important figures such as generals, princes, authors, etc. were dominant in the pre-world wars German Urban Memoryscape. However, they began to change to commemorating fallen soldiers after the first world war and then later the citizen victims after the second world war (Jaeger, 2017). Therefore, remembrance culture oriented toward remembering victims of war and alienating the ones remembering important political or cultural figures.

Since German reunification after 1990 the memorialisation culture began to reorient itself once again in most cities toward making sites of historical education where these sites possess a moral and educational mission and alienating national pride (Jaeger, 2017). The memory of the crimes of national-socialism, for example, is kept alive in Berlin by the monument to the murdered Jews commemorating six million Jewish victims of the Holocaust. Dresden city, as another example, shows other sides of the German Commemorative culture. A great consideration for the memory of the city is manifested in the variety of initiatives, institutions and associations that deal with its memory (Dresden.de). However, it also had many clashes in the past due to the different political agendas that have different interpretations of the past. The thesis will explore Berlin and Dresden as case studies in further sections.

3.1.a Dresden Case Study

3.1.a.1 The Approach to study Dresden Case

This German city is chosen as it was a focus of another research project on heritage and conflict "CRIC", an EU-funded project from 2008 till 2012, which is one of the published research projects that tackled a similar topic which is mapping symbolic landscape typologies in Dresden. The thesis will integrate their findings in addition to building on them according to the specified scope of post-conflict memory. Additionally, The Author will conduct a site visit to collect data concerning getting photographs and observation's notes on the production of Places of Memory on the commemorative day of 13th of February 2017. The focus of the visit is two important urban memoryscapes which are The Heidefriedhof in the morning and the Frauenkirche in the evening. In addition to experiencing Dresden's Built environment and search for other city scars that were not added by the CRIC research.

3.1.a.2 Conflict Background

Known as "Florence on the Elbe", an artistic and cultural city filled with baroque style architecture. The Zwinger Museum and Frauenkirche were internationally significant buildings before the war. (CRIC.UK, 2013).

From the beginning of the WWII in 1939 till near its final year in 1944 the city was spared from the allied forces bombing as it had no military significant thus it was a host for many WWII refugees. Near the end of war, the British-American air bombing of Dresden took place on 13th of February where 2500

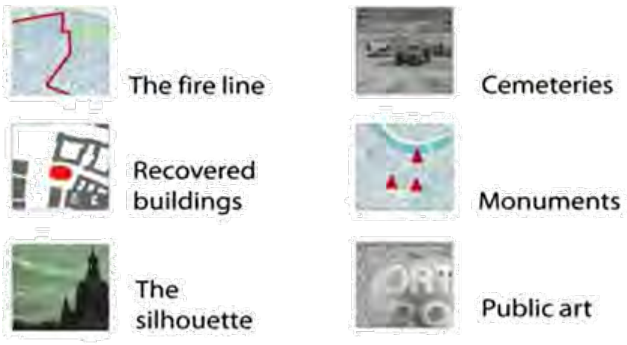
ton of bombs dropped on the city, and 1100 ton of them were incendiary bombs that induced major fires that made the city experience flames for the following two days. (History.com, 2009). Therefore, the investigation on the physical changes of Dresden and its memory works will focus on the ones related to the event of 13th of February Allied air bombing.

(fig. 3)—The demolished city of Dresden.
Source: rarehistoricalphotos.com (2001)

(fig. 4)—Before and After Map of Dresden City Center Showing The amount of destruction.
Source: Neutzner (2011)

3.1.a.3 Mapping Dresden Scars and Urban Memoryscapes

The following typologies in Dresden are extracted from CRIC Research project. The researchers have identified six "general" symbolic memory landscapes as the following (fig. 4)



(fig. 5)—Dresden "General" Symbolic Memory Landscapes.
Source: Neutzner (2011)

Relating back to the thesis' scope which is on the memories of conflict, six City Scars typologies have a close connotation with the air bombing of Dresden. The Fire Line and the contrast between the old & the modern urban fabric in the city centre are two scars that do not have projected works of collective memory. Then adding four scars as Urban Memoryscapes which are: Public Art on the bombing, Cemeteries with graves of air raid victims, Memorial sites, and some "Recovered Building" that have an architectural concept of keeping reminders of the destruction.

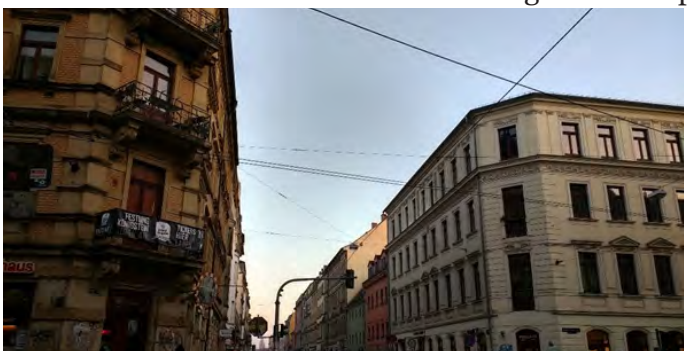
1. The Fire Line

The air raid in 1945 had targeted the inner city where the most intense bombing took place. The surrounding of the targeted areas become gradually less damaged until we reach the undamaged areas as the following map shows:

(fig. 6)—The scale and the concentration of Dresden 13th of February 1945 Bombing. Notice the gradual darkening of red shades that reflects the intensity of the attack which was mainly within the city's Centre.
Source: Neutzner (2011)

(fig. 7)—Map of the defined Fire Line in Dresden.
Source: Neutzner (2011)

The line between the damaged and the undamaged areas as "the fire line". The CRIC researchers had identified a change in urban pattern on the edge of it.



(fig. 8)—On ground photograph taken on the defined Fire Line.
Source: Author (2017)

The researchers only demonstrated the referred line from a top viewpoint as a symbolic reminder of the air raid. However, upon a site visit to the area, the author identified on the ground level that some areas do have a subtle change in building form, but that is not noticeable without knowing the history of the site.

2. The Contrast Between The Old & The Modern Urban Fabric

It is noticeable the difference in building facades within the inner city itself upon visiting the city of Dresden. The contrast between the recovered buildings and the new urban structures seems to have emerged after the end of the war due to the reconstruction strategies that concentrate on recovering the city centre and building new structures around it. This contrast strikes any visitor to the city as being a noticeable Urban Memoryscape that did not need a particular text/ art tool to communicate the event. This provokes a non-inhabitant to wonder about this contrast even with no background on the details of the bombing or the history of the city.

(fig. 9)—Location of recovered buildings showing the contrast between the old and the modern urban fabric.
Source: Neutzner (2011)

(fig. 10)—on-ground photograph of the referred contrast.
Source: Author (2017)

3. Public Art on the Bombings

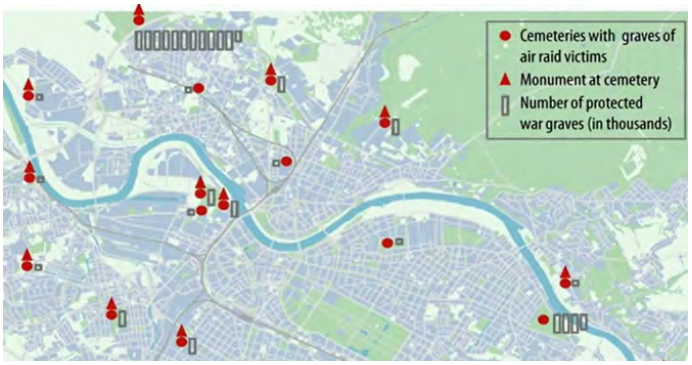
Public art is another method of producing Urban Memoryscape. However, this typology can take on many varied forms and allow for multiple readings depending on the artist's intention. Erecting monuments, for example, is one of the classical ways to producing Urban Memoryscapes, they are many monuments related to the WWII victims and soldiers as well as monuments created in the name of the air raid. victims. Monuments as an art form usually communicate a clear message and evoke certain emotions, in other words, it allows for one single reading or interpretation for the memory in a selective way. For Example, the statue of "Large Grieving Man" (see fig.12) communicate the sorrow of humankind after the event of the air raid.

(fig. 11)— "Large grieving man" a monument dedicated to the victims of the air raid built in 1983.
Source: vanderkrogt.net

(fig. 12)—Public Art by Studio Libeskind: A high viewing platform pointing in the opposite direction toward the source of the fire-bombs.
Source: Author (2017)

4. Cemeteries With Graves of Air Raid Victims

On the day of the attack, the city of Dresden was filled with many refugees fleeing from the eastern front adding to its three-quarters of a million people of its local inhabitants. That led to making many estimates on the death toll of the bombing which had ranged from 35,000 till half a million with accounting many anonymous refugee victims scattered around the city (Taylor, 2008). Therefore, the burial place of these victims can also be found in varies cemeteries with some build as a memorial commemorating the victims. One famous cemetery/ memorial is the Heidefriedhof one which is also used every 13th of February within the commemorative day of the bombing.



(fig. 13)—Cemeteries' type and location in Dresden.
Source: Neutzner (2011)

(fig. 14)—Nordfriehof is an example of a cemetry that contains 450 victims of the 13th of February bombing.
Source: Wikipedia Commons (2007)

5. Memorials

Similar to cemeteries, memorials are designated to commemorate a certain loss or a tragedy. Several memorials are situated within the Heidefriedhof cemetery

-will be discussed later within Architectural analysis- which does not only commemorate the city's tragedy but also the tragedy of concentration camps.

(fig. 15)— The war memorial within Heidefriedhof cemetery during the commemorative event of the 13th of February.
Source: Author (2017)

6. Recovered Buildings

One of the powerful reminders of the conflict is the destroyed significant building for the city. A famous example of such memoryscapes is the Frauenkirche which was left in ruins for many decades by the GDR as a reminder of the bombing.

(fig. 16)—Left image: The Ruins of The Frauenkirche. Source: Schreckenbach (2015)
Right image: The Frauenkirche after reconstruction. Source: Palik (2009)

The Frauenkirche was reconstructed within the last decade. The reconstruction concept had an embodied guideline of keeping traces of the old destroyed church within the building. This concept encouraged the use of the church as a Place of Memory and continued to be an urban memoryscape for the generations who did not witness the conflict.

3.1.a.4 Analysis of Places of Memory

The aim of this section is to learn how a memory of the past violence is active in an architectural site, in other words, how urban memoryscapes turn to places of memory. The two explored cases through a site visit in Dresden are Frauenkirche and Heidefriedhof.

3.1.a.4.1 Background of Dresden Commemoration Practices

Dresden was the capital of king of Saxony in the 18th and 19th century, at that time it was described, as a baroque city, as a place of art and beauty. Therefore, the touristic advertisement for the city in the late 19th century marketed Dresden as the city of beauty and cultural (Neutzner, 2011).

(fig. 17)—A poster in the late 19th century marketing the city of Dresden as Germany's Magnificent city of art and music. Source: Neutzner (2011)

The 13th of February bombing is still disputed upon as a controversial event. The destruction of a beautiful artistic city was later used as a political instrument to accuse the West by their post-war governing body, the GDR - German Democratic Republic-. Another use of Dresden's image was done by the peace activist as a symbol for military brutality on civilians to prompt the appeal of a peaceful world (Neutzner, 2011). After the reunification in 1990 Dresden continued to be used as the symbol of German suffering and a site of political clash and debate between the varies political ideologies which has its own interpretation of the past (Reuters, 2013). Therefore, till today, Dresden has an overwhelming remembrance practice in which offers an extreme case study to investigate the different possible spatial forms that memory can take dedicated to a single brutal event.

3.1.a.4.2 Dresden Frauenkirche

The Frauenkirche (fig.15) was considered an important architectural heritage for Dresden, but it took 45 years after its destruction -by the allied forces in 13th of February 1945- till the start of the reconstruction process and 60 years till it opened its doors again (Stiftung Frauenkirche, 2016).

Memoryscape Background

After the end of WWII, the former German Democratic Republic (GDR) era took place there starting from 1950 till the German reunification. During their governance period urban practices emerged to use important sites of Dresden as a propaganda tool against the allied forces, the Frauenkirche, for example, was left in ruins as a witness for their crimes (Wolfel, 2010). The Evangelical Lutheran Church in the State of Saxony launched a donation campaign for the reconstruction of the church, but the GDR did not give a permit for rebuilding (Stiftung Frauenkirche, 2016). After the German reunification, The Foundation for Rebuilding The Dresden Frauenkirche was formed in 1992 to support the churches recovery with funding and plans (Stiftung Frauenkirche, 2016).

Architectural Guidelines For The Reconstruction

Within the Frauenkirche Foundation website, where the reconstruction process was detailed. We can find under the guiding principles of restoration the following concept regarding the construction material choice: “The dark colouring of the old stones and the dimensional differences in the joint areas between the new and old masonry resemble the scars of healed wounds.” (Stiftung Frauenkirche, 2016) (fig. 15). This concept of preserving war damage in the church helps to facilitate the discussion on the war and its effects, another example of this concept is the preserving of the original cross of the church inside the church (fig.29).

(fig. 18)— Photo of the Frauenkriche. frauenkirche-dresden.de (2017): under the guiding principles of reconstruction: “The dark coloring of the old stones and the dimensional differences in the joint areas between the new and old masonry resemble the scars of healed wounds.”
Source: Author (2017)

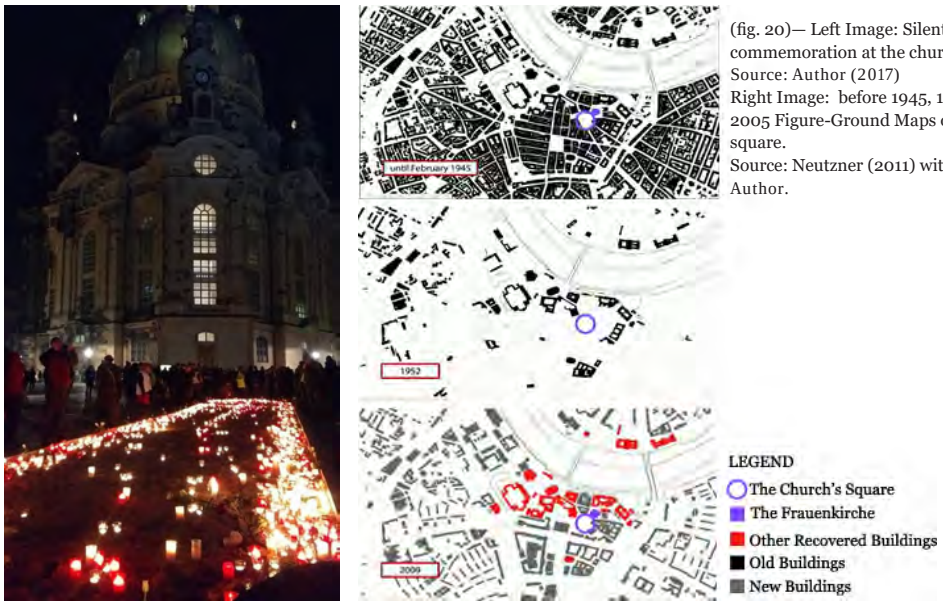
Additionally, a new Golden cross and orb donated by the English city of Coventry created by the son of an English pilot who dropped bombs on Dresden.

(fig. 19)— Left Image: The new Orb and cross of the Frauenkirche.
Source: Deutsche Welle (2005)
Right Image: The original Orb of the Frauenkirche, damaged in 1945. The photo was taken on the day of 13th of February 2017.
Source: Author

Placing Memory

The previous architectural tendency toward preserving part of war damage and the long history of the reconstruction of the church does put the site within one of the most important urban memoryscapes for commemorating the13th of February along with the Heidefriedhof memorial where most of bombing victims are buried (Steinberg et al, 2013).

The square outside the Frauenkirche was preserved in the same volume from the pre-bombing era (see fig. 30) where today on every 13th of February a silent commemoration rituals still takes place in the square (see Figure 31). In addition, there are demonstration walks within the in the inner city in which the regulatory agency “Ordnungsamt” of Dresden organise the protestors’ roots between the anti-fascist group and the Neo-Nazi one in a way that these two group will not collide (Dissonanz, 2015). Although Dresden is not the only widely damaged city that has developed its culture of remembrance. However, it is the only city that is used as a symbol for right-wing extremists (Kellerhoff, 2017).



(fig. 20)— Left Image: Silent commemoration at the church's square.
Source: Author (2017)
Right Image: before 1945, 1952, and 2005 Figure-Ground Maps of the square.
Source: Neutzner (2011) with edits from Author.

3.1.a.4.3 Heidefriedhof Memorial

The Heidefriedhof Memorial is one of the most important sites in Dresden closely related to the commemoration of 13th of February bombing, Along with Frauenkirche, where most of the bombing victims were buried there. (Steinberg et al, 2013).

Memoryscape Background

Heidefriedhof was planned at 1927 as a cemetery then later had further plans 1937 to make it a site for the WWII victims (Neutzner, 2012). However, these plans were not realised, but the site as an anonymous mass graveyard for the bombing victims, where their relatives placed gravestones and individual crosses in which later were replaces with monuments commemorating the victims (Steinberg et al, 2013). This site is a crucial element of the collective memory of the city where annual customary practices on every 13th of February take place to commemorate the victims of the bombing.

(fig. 21)—Image of Heidefriedhof Cemetery in 1947 as a mass graveyard for the victims of 13th of February Bombing.
Source: Neutzner (2012)

Architectural Concepts

A monument replaced the individual crosses of the victims after 1950. It has an engraved poem from Max Zimmering in which the following words were written, translated from German: “How many died? Who knows their number? / In your wounds, we can see your agony / the nameless who died here / in a hell-fire of man’s making.” (Steinberg et al, 2013). Furthermore, in 1965 a circular plaza was established enclosed by 14 pillars, and in the centre, a 1969 featured fire bowl. (Steinberg et al, 2013). The message of this space extends beyond Dresden where the pillars bear the names of other cities destroyed in the Second World War as well as names of concentration camps. Additionally, a statue was added in 2010 on the same axis of the previous two monuments with the title of “Mourning Girl in a Sea of Tears” sculpted by Malgorzata Chodakowska (See fig.30). A donation from a Dresden citizen funded the work (Deutsche Welle, 2012). All three monuments formed a concerted message mourning the victims of the air raid with the minimal abstraction through clear forms and texts.

(fig. 22)— Left image: monument with an engraved poem from Max Zimmering
Mid image: circular plaza with pillars.
Right image: See of Tear monument.
Images Source: Author (2017).

Placing Memory

During the late 1940s the socialist party started using the site by making commemorative ceremonies every 13th of February. The intention behind such events was a using the city of Dresden as an “innocent city” as a propaganda tool against the allied forces (Steinberg et al, 2013). There is a well-established culture of remembrance in Dresden which is clearly part of the marks left by GDR era and urban practices in the in which were passed down till the present day (Steinberg et al, 2013). The city organises every year on the 13th of February several events that takes place in varies locations of the city including the Heidefriedhof memorial.

3.1.a.4.4 Dresden Site Visit Outcomes:

On the 13th of February 2017. The researchers visited two events happened in both the Heidefriedhof memorial in the morning between 11:00-12:00 O'clock and Frauenkirch between 21:00-22:00 O'clock. The main purpose of the visit to observe the effects of the spaces on the remembrance culture.

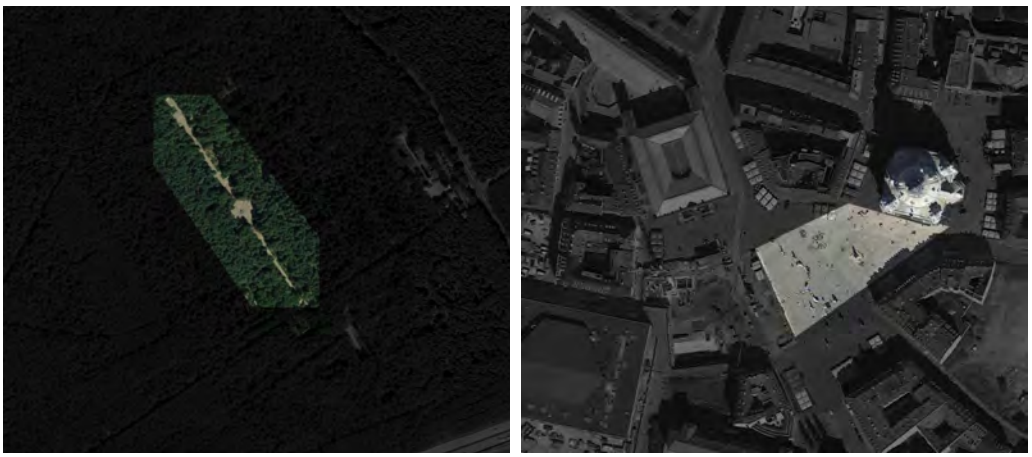
Both events memorised the lost ones in different ways depending on the space allocate for it, in Heidefriedhof, the start at 11:00 with a welcoming speech by the organisers then the gathered people in the front of the first monument "the see of tears" walked toward within the walkway toward the second monument where they made a stop on the second memorial and a choral group had singed there for approximately 15 mins, then by the end of the pathway the third monument appeared where a Jewish priest gave a speech then ended with prayers in Hebrew. By the end of his speech the choral group also sang for the second time and while they are singing they walked with the gathered people to place flowers distributed by the organisers "some were also carrying their own" this whole ceremony that lasted for about an hour.

(fig. 23)— Left Image: Choir Singing in the War Memorial
Mid Image: Placing flower in the mounument with Max Zimmering's poem
Right Image: See of Tear mounuments with flowers placed on the same day
Imeges' Source: Author (2017).

As for the Frauenkirche its event started at 3:00 pm and ended by late 10:00 pm where the author attended the last hour of it. The gathering was on the square in front of the church where a silent commemoration happened. An area of approximately 3x10 meter was allocated for placing candles. the end of the silent stand the churches bell all around the inner city rang for about 30 minutes announcing the end of the commemorative day.

(fig. 24)— Placing candles in front of Frauenkirche.
Source: Author (2017)

The main difference of the commemoration activities between the Heidefriedhof and the Frauenkirche square is that the later was silent and static that lasted for 7 hours while the Heidefriedhof event had a shorter time with moving within the space to visit several mounuments and accompanied by a choir. Therefore, the design of both remembrance events was clearly influenced by the space of both sites.



(fig. 25)— Left image: Heidefriedhof Site. Designed as a long axis containing the visited monuments.
Right image: Frauenkirche Square in which the silent commemoration took place.
Source: Google Earth with edits by the Author

3.1.a.5 Conclusion

Due to the history of the city of Dresden and its symbolic background it is filled with varies typologies of urban memoryscape. Adding on identifying six specific typologies within this section, it also seems that the "strength" of evoking reminders of the bombing memory varies between one typologies to another.

From subjective observations, it seems that the fire line is one of the weakest urban memoryscapes that needs knowledge on the event of the bombing to identify it

as an urban memoryscape while, on the other hand, monuments, cemeteries, and memorials have a clearer massage. Furthermore, there is a lively cultural of remembrance with commemorations events on the day of the bombing as well as using these sites of memory for present political debates. Dresden's Heidefriedhof Memorial and Frauenkirche presented an interesting case on the phenomenon of places of memory with on-site observations.

3.1.b Berlin Case Study

Berlin is another rich case of conflict memories as this city had been shaped by varying modern historical conflict events from regime change till district divisions within the same city (Dellenbaugh, 2013). This case was chosen is a complimentary one to Dresden case adding on the located typologies of Urban Memoryscapes and City Scars on the city level. Furthermore, as this is one of the cities that lived through divisions and on street battles, it resembles a close example to the physical change of Beirut's built environment.

3.1.b.1 Conflict Background

Since its establishment as a medieval trading centre that dates back to the 12th century, the city had become a political centre as a royal and imperial capital (Berlin.de, 2016). The research focus is on the twentieth-century conflicts that left spatial marks inside the city, which are:

- *Nazi Regime (1933-1945):* The rise of power of the Nazi regime that made significant changes in the urban environment (Budanovic, 2016). The investigations will focus on these built for the WWII.

- *WWII (1939-1945):* The outburst of the WWII when millions of shells by the allied forces with the military march of Soviet forces inside of Berlin left many present visible marks inside the city (Remme, 2011).

- *The Divided Berlin (1961-1989):* By the end of the WWII, the Russia army took over the Berlin and divided with the allied forces between France, USA, and Britain in the west and the Soviet Union in the east. As the city was the gate for the cold war between the east and the west (Tölle, 2010). The fleeing citizens from the economic breakdown of the east Berlin made the GDR construct the Berlin wall which divided the city from 1961 to 1989.

(fig. 26)— The demolished city of Berlin.
Source: Leick et al (2010)

(fig. 27)— A visual illustration for the map of Berlin Wall.
Source: History.com (2014)

Therefore, the investigation will track the physical changes from the mention three historic periods of Berlin by locating their remaining present scars and urban memoryscapes.

3.1.b.2 Mapping Berlin Scars and Urban Memoryscapes

Similar to Dresden, Berlin is also rich with different typologies of scars and urban memoryscape relating to its recent conflict past such as memorials (for example, German Resistance Memorial Centre (gdw-berlin.de, 2012)). Recovered buildings such as the Reichstag building (archdaily, 2012). And public art with the focus on the War that still a live topic in the present day (DW, 2017) Therefore, the mapping in this section is going to focus only on other typologies not found in Dresden case study.

1. Traces of Division

Today it is hard not to think about Berlin without thinking about “the Wall” as it is inseparable from this city’s identity (Tölle, 2010). One of the most important urban memoryscape symbolising both the division and the unification of Berlin. The varies forms of the urban memoryscapes and scars of Berlin Wall ranges from traces of the former wall and remains of it in varies locations besides the wall itself. For Example, watch towers, Charlie checkpoint, a memorial site for the victims of the wall, and the most known symbol of division, the Brandenburg Gate. These scars are from The Divided Berlin period.

(fig. 28)— Upper left: remains of the wall turning to steel rods to represent the Wall . Source: Kopp (2014)
Upper right: Double Row of Cobble Stones representing the Berlin Wall. Source: Kopp (2014)
Bottom left: Berlin Wall Control Tower in Berlin Mitte. Source: Kopp (2014)
Bottom right: Charlie checkpoint. Source: Wikimedia Commons (2007)

(fig. 29)— The "Berlin Wall Memorial", was built in 1998 to commemorate the division the wall created, and the deaths that occurred because of it. It includes a Chapel of Reconciliation, a visitor centre and a 60m section of the control border.
Source: berlinwallmap.info (2016)

(fig. 30)— Varies photographs showing the Battle scars around Berlin.
Source: Climent (2016)

(fig. 32)— Underground Tourist Tour in Berlin.
Source: berliner-unterwelten.de

2. Battle Scars

The scars that were left by the military march and shelling can occasionally be discovered by a walk in the city where many foreign writers and bloggers share their findings in photographs. Even when they have no memory of the events, but these scars do trigger certain images on the history of the city for individuals. These scars are from The WWII period.

3. Berlin Bunkers

Build out of thick walls between 2.5 – 3.5 meters, Berlin Bunkers Mainly designed within the war era to protect the civilians from air raids while also fulfilling a defensive role against both ground and air targets. These are built during the Nazi regime period.

(fig. 31)— WW II bunker near Anhalter Bahnhof (Berlin) with a graffiti inscription „Wer Bunker baut, wirft Bomben“ (those who build bunkers, throw bombs).
Source: Wikimapia

4. Berlin Underground

Berliner Unterwelten is an organisation that emerged in 1997 with the mission to document the remaining parts of the city's underground and make them accessible to the public (berliner-unterwelten.de, 2013). These undergrounds includes air raid shelters from the WWII period which made this part of the scars of Berlin. Berliner Unterwelten makes guided tours into this part of the city (berliner-unterwelten. de, 2013).

5. Varying Architecture style according to the regime

The architecture itself was used as a propaganda tool to fortify the changing regime in the city. From the architectural monumentalism by in the Nazi regime. The Federal Ministry of Finance building is one of the only surviving of that era. After the division of Berlin, the East Berlin and the West Berlin governors seized started to demonstrate superiority in urban development. Where the east began to lay plans for Karl-Marx-Allee built in the style of Socialist Classicism (Redaktion, 2016). The West reacted with developing the Hansaviertel district in the style of modern architecture (Matthias, 2012). These structures are from both of The Divided Berlin and the Nazi regime periods.

(fig. 33)— Upper Image: the Hansaviertel district of West Berlin. Source: Welch (2010).
Middle Image: Frankfurter Tor, Karl-Marx-Allee of east Berlin. Source: avie-woncities.com (2007)
Bottom Image: the Nazi regime remaind building, The Federal Ministry of Finance Source: Wikimapia (2012)

6. Thematic Museums

The museum landscape in Berlin is rich with historical and archaeological ones. Most of the museums have changing themes around the year. However, the Holocaust museum, which was opened in 2001, stands as a permanent landmark with an emotional content that signifies the past terrorising of the Jewish in the WWII (archdaily, 2010). Therefore, it is an urban memoryscape for the period of the WWII.

(fig. 34)— Upper Imgage: installation consists of more than 10,000 iron faces. Source: andberlin.com (2013)
Bottom Image: Exteroir of Berlin's Holocaust Museum. Source: Stein (2011)

3.1.b.3 Insights on Placing Memory in Berlin

After the German reunification, the city hosted famous memorial and museum referring to both the WWII Nazi's era crimes (the Jew museum and memorial) and the DDR dictatorship era (the topography of terror museum). Which makes the Berlin's remembrance practice concentrating on honouring the victims and acknowledging its violent past as well as an educational tool for future generations. Therefore, it is a city where its remembrance practices turn to a cultural one as within an ongoing reflection on the

past and as social self-understanding process (Cornelißen, 2015).
However, being an important tourist attraction may result in the disappearance of local remembrance practices toward globalisation forces. For example, this detachment from the past this city's conflict heritage had been recently pointed out by an artistic project called "Yolocaust" which edits the tourist's images inside the Holocaust Memorial and puts it within photographs of the war era.

(fig. 35)— "selfie" images edited by Shahak Shapira as part of the "Yolocaust" project. Source: Euronews (2017)

3.2.b.4 Conclusion

From the Nazi's era till the divided cold war city, Berlin is one of the prominent sites of a continuous conflict that affected its built environment and left the city with many varied typologies of scars and urban memoryscapes. Berlin is rich with immense conflict and historical turning points that made the city to carry the symbol of "Change" (Tölle, 2010). This memory loaded city attracts many foreigners to take part by experiencing its historic built environment. Berlin is filled with scars that act as an accidental archive of the city's past (e.g. battles scars or architectural styles) as a contrast to many designed urban memoryscapes that have a pre-planned function (e.g. education in thematic museums, reflection in memorials). Placing memory in Berlin is often targeting tourist as the primary target group and communicate the city's memory in an educational way.

3.2 Conclusions on City Scale Study Case Explorations

The recent conflict history of both Dresden and Berlin is readable from their present urban form. These two cities illuminated the presented concepts of post-conflict urban memoryscape and scars by aiding the categorisations of their typologies. They also provided some insights on their social uses to recall or appropriate the violent memory from commemorative events, political demonstration sites, and exhibitions concerning the past conflicts. However, to gain insights on the effects of space appropriation on the social behaviour and use of such sites, further investigation is needed on the architectural level which is the concern of the following section.

International Case Studies

On the Architectural Level

3.2 Additional Case Studies on the Architectural Level

In order to extract the learned lessons on developing and designing these sites. The Author will explore several Urban Memoryscapes projects with their present-day uses,

The architectural cases were chosen due to having a deliberate architectural concept that affected the remembrance behaviour of individuals using it, which are:

1. Museum and Memorial of 9/11 in New York
2. Memorial for the victims of violence in Mexico
3. Recovered “Stari Most Bridge” in Mostar
4. The Design phase of victims of lynching Memorial in Alabama

The cases are going to be investigated in the following manner; Firstly, gather readings on the Urban Memoryscape’s background to form an understanding of the communicated memory. Second, introduce the architectural concepts used to communicate the memory of the conflict and their intended functions. And Finally, review the written articles and critic on the present day uses to gain insights on using the site as a Place of Memory.

The objective of embarking on such investigation is to find patterns of successful concepts that aided placing conflict memory. Analysing such patterns would help to formulate learned lessons on designing urban memoryscapes and later make an assessment framework to apply to chosen cases in Beirut.

3.3.1. Memorial & Museum of 9/11, New York

(fig. 36)— September 11, 2001 attack on the Twin Towers in New York.
Source: Tobin (2011)

3.3.1.1 Urban Memoryscape Background

The World Trade Centre in New York had an unperceived attack by crashing two planes into the twin towers that later collapsed killing what is estimated to nearly 3000 victims (Tobin, 2011) A design competition was launched in 2003 to design a national memorial to remember and honour the people killed in attacks on the former site of the twin towers. The architect Michael Arad with an assistance of landscape architect Peter Walker has won the competition with their design "Reflecting Absence" (911memorial.org, 2011).

3.3.1.2 Architectural Concepts

The architectural concept behind the memorial is to dig up the foundation of the two towers where the architect calls "voids" and install two large artificial lakes with waterfall and on their edges, they crafted the names of the victims (Denson, 2016)

(fig. 37)— left Image: The imprint of the design on the site.
Right image: A close-up on one of the established pools showing the victims names.
Source: Denson (2016)

The museum was designed to embraces an atmospheric feeling making visitors descend downwards while experiencing multimedia contents on the day of the attack and its victims. This atmospheric design is also magnified by the scale and the interior of the halls. For example, there is the "Foundation Hall" which

(fig. 38)— Part of the Foundation Hall with the "last standing column".
Source: Lee (2014)

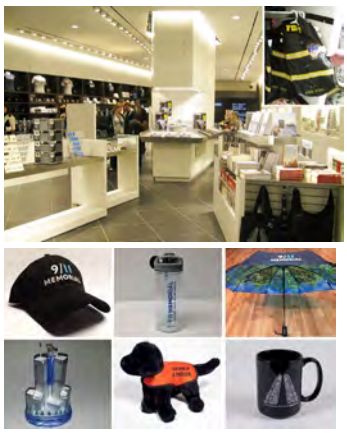
is a 18m in Hight for a 1400 m2 in area containing the original wall that existed in the trade centre tower and the last standing column holding memorial inscriptions and missing posters that appeared in the following days of the attack (911memorial.org, 2011).

Other collections of the museum include personal belonging and private art projects for the victims (911memorial.org, 2011) thus the visitor can have more empathic relation with the lost ones.

3.3.1.3 Placing Memory

(fig. 39)— Memorial Museum Dedication Ceremony.
Source: CBS (2014)

As the 9/11 attack is considered a national day, a media covered Memorial Museum Dedication Ceremony takes place in the project. Where public speeches from the US president and governors, New York mayors, in addition to survivors, rescuers and victims' relatives using one of the largest halls of the museum "the Foundation Hall" (CBS, 2014)



(fig. 40)— Upper image: Museum's shop interior.
Source: Edelman (2014)
Bottem image: Sample of the museum gift items which are also criticised by the victims' relative as being disrespectful.
Source: MasterAdrian (2014)

However, outside the ceremony event on the individual's level, there are criticisms from the families' victims as the memorial and museum did not provide them with a private place for remorse. For example, there are not allowed to visits the remains of their loved ones to have a proper mourning without buying a ticket to enter the museum (Colwell-Chanthaphonh, 2011). Additionally, the site is equipped like any other tourist attraction with a gift shop and a café where some find these kinds of commercial functions on the ground where thousands of people have lost their life is disrespectful (Power, 2014). Therefore, there exist a commodification of events above the need for private remembrance.

3.3.2. Memorial of victims of violence in Mexico

(fig. 41)— An image of the Memorial To The Victims of Violence in Mexico.
Source: Archdaily.com (2013)

3.3.2.1 Urban Memoryscape Background

The construction of this memorial unlike the other cases as it is not related to a certain event, however, it is a response to a current problem that the city is facing regarding drug related crimes that still happens in Mexico in daily phases. A design competition was launched by the government to commemorate more than 50,000 victims of crimes from civilians to lost police officers on duty where Most of the drug war's dead are nameless (Wilkinson, 2012). The project is located in Chapultepec, an important park owned by the federal government where the project is allocated 1400 m2 of the park for the memorial (Archdaily, 2013).

3.3.2.2 Architectural Concepts

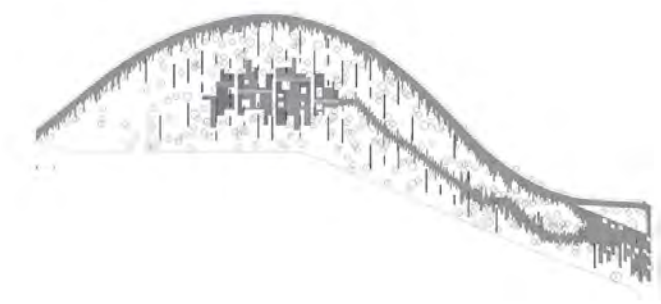
(fig. 42)— "By design, the metal panels are blank pages. Quotations chosen by the architects appear in the corners. The rest is open to public expression."
Source: Cave (2013)

There are many concepts of the winning design by Gaeta-Springall Arquitectos related to the architectural symbolism of absence. The architects had erected within the large park seventy rusty empty steel walls. For example, the void in-between the steel walls and the trees symbolise the absence of the victims. However, one concept that is involved in shaping the remembrance practices is the involvement of society in the making of the memorial, where the steel walls here act as a blackboard where one can express their grieve, emotions, or write

the victims' names. The architect encourages the using of the walls by engraving some quotes in Spanish such as "Pinta lo que sientes ... expresa lo que piensas/ Paint what you feel ... express what you think" where it is not a vandalism to write on the walls, but it is a request (Cave, 2013).

3.3.2.3 Placing Memory

The fragmented public space in-between the trees and the steel walls does not seem to facilitate any collective remembrance ceremonies (see Figure 16). The design seems like a good one spatially related to individuals' remembrance where one person can have their own space in-between the large erected steel walls.
However, there is found criticism on the design concept itself for not having a place for victims' names. As "a project for commemoration" it should be part of a whole process of identifying and honouring the lost ones. "A true memorial must be part of a process, a process of identifying the dead, of acknowledging the truth, of reconciliation," as one of the activists and a relative of a victim says (Wilkinson, 2012).



(fig. 43)— The plan of the victims of violence memorial.
Source: Archdaily.com (2013)

3.3.3. Recovered "Stari Most Bridge" in Mostar

(fig. 44)— Image of the Stari Most Bridge.
Source: BridgesDB (2017)

3.3.5.1 Urban Memoryscape Background

The Moster City still bears physical and social scars from the conflict between 1992 and 1995 between Bosnians, Croats and Serbs (Traynor, 2004). The Stari Most (the old bridge of Mostar) was known internationally before the war

Influenced by Ottoman architecture style (UNESCO, 2005). However, it was destroyed during the conflict.

The importance of Stari Most Bridge had brought many international institutes; The United Nations Educational, Scientific and Cultural Organization (UNESCO), World Bank, the World Monuments Fund, and "Aga Khan Trust for Culture". They all formed a coalition for funding and managing the reconstruction process of it (BridgesDB, 2017).

3.3.3.2 Architectural Concepts

The overall concept is to bring the two divided groups together where this bridge would act as a symbol for "reconciliation" of the two divided societies living on the opposites sides. The Croats in the west side and the Bosnia on the east side of the bridge (Traynor, 2004), Many architectural concepts were debated within the international community. Other alternatives were to keep remains of the destroyed bridge, build an entirely new modern bridge, or build a memorial. However, the chosen solution was to reconstruct a replica of the old bridge (Armakolas, 2012). To materialise this concept of a "replica" of the pre-conflict bridge; a Turkish construction company specialised in the reconstruction of old Ottoman bridges with old techniques was commissioned to carry on the reconstruction of Stari Most between 2001-2004 (BridgesDB, 2017).

(fig. 45)— Left image: destruction of the bridge on 9th of November 1993.
Source: Fischle (2004)
Right image: A study in 1999 of modularity and bridge curvature as part of a construction survey to duplicate the bridge.
Source: mostarbridge.org (2014)

3.3.3.3 Placing Memory

Although the project had been built as a site for reconciliation, no use related to the reflection on the conflict had been staged there. The two societies of Bosnia and Croats are still divided, a takeaway pizza joint on one side, for example, will

not deliver to the other side across the river and where some services such as education facilities are still strictly segregated (Traynor, 2004). Therefore, the reconstruction of the old bridge was not received by the society as the international community hoped. Although the bridge was indeed an important landmark of the city due to being an Othman heritage. However, this symbol of reconciliation was imposed by the international community on a site which originally did not carry such meanings (Armakolas, 2012).

As for the commemorative practices regarding the past conflict, there is a yearly ceremony organised by the Association of Citizens "Mostari" on November 9, the day of the destruction of the bridge, where some citizens perform jumping from the Bridge as a traditional practice since the Othman's times. This ceremony is attended by citizens only where the politicians are disengaged from participating in such commemorative event (Anadolu Agency, 2013).

(fig. 46)— Image of part of the Bridge yearly on the 9th of November ceremony. Source: Anadolu Agency (2013)

3.3.4. The Memorial to Peace and Justice. Alabama, US

3.3.4.1 Urban Memoryscape Background

For honouring over 4,000 African Americans who were lynched between 1877 and 1950, a proposed national memorial will be opened next year (Poon, 2016). The memorial is planned to open in 2018 (EJI.org, 2016).

(fig. 47)— The new design of The Memorial to Peace and Justice. Source: EJI.org (2016)

3.3.4.1 Architectural Concepts

The design of the project started with a documentation period of over 4000 racial terror cases by an NGO (EJI.org, 2016). This step is crucial to mark the locations of lynching later. The Memorial to Peace and Justice is located on a hill overlooking Montgomery, Alabama. The design features 801 identical hanging columns with reference to locations of the killings around Alabama (Robert-son, 2016). The names of the victims will be engraved on the columns. (Rhodan, 2016). Duplicates of those columns will be placed nearby for the counties to retrieve them and place it in their state. This would represent an act for the counties to face the truth of this terror and serves as a report to see which counties took part in the process (EJI.org, 2016).

Furthermore, an emphasis on healing through architecture is introduced through participating with community leaders and descendants of lynching victims to collect soil from sites of the killings. Thereafter, as an act of making a closure and healing, each column will be filled with the soil from lynching sites as if to finally lay the victims to rest. The glass jars of soil are part of an exhibit that tells the stories of lynching victims (EJI.org, 2016).

3.3.4.2 Placing Memory

The planners of the project anticipate the formation of a new culture of remembrance than includes both the officials and the people. Through the two parts of the memorial: the first the counties column retrieval where the designer Michael Murphy said in his talk “Over the next few years, this site will bear witness as each of these markers is claimed and visibly placed in those counties,” and later adds. “Our nation will begin to heal from over a century of silence.” (Murphy, 2016).

The second anticipated remembrance practice which is going to be done by the community on the soil collection the EJI NGO director Bryan Stevenson here emphasise on the concept of the power of soil “In this soil, there is the sweat of the enslaved. In the soil, there is the blood of victims of racial violence and lynching. There are tears in the soil from all those who laboured under the indignation and humiliation of segregation. But in the soil, there is also the opportunity for new life, a chance to grow something hopeful and to heal for the future.” EJI Director Bryan Stevenson (EJI.org, 2016).

(fig. 48)— The collected soil from the victim's descendants.
Source: EJI.org (2016)

3.4 Conclusions on Architecture Scale Study Case Explorations

It is a fact that space affects the behaviour it contains it. This is also true concerning a remembrance practices that occur in such sites. The provided case studies were internationally recognised urban memoryscapes projects with varied strategies of space appropriation strategies and concepts. However, their architect's design decisions were not always in line with what is best for placing conflict memory in which answers the needs of the contexts' culture of remembrance. The following chapter would be concerned with cross-cutting the positive design outcomes that aided placing memory toward defining an analytical framework to assess the design of post-conflict urban memoryscapes.

3.5 Conclusions on Case Study Exploration

This chapter helped to make the connection of the learned theoretical notions to materialise it within on-ground case studies. The larger scope of inquiry on the city level contributed to locating the phenomenon of memorialising conflict memories through making categorisation of typologies and understanding the societal behaviour that creates Places of Memory. Furthermore, the architectural level of analysis aided to understand how urban memoryscapes are approach from the professional point of view and what effects of design decisions have on placing memory by society. The following section will condense the findings on both levels of inquiry to provide answers to some of the proposed research questions and forms and analytical framework to be used in Beirut's case studies.

Theortical Notions that links Memory to Space
Build on The Theories Using International Case Studies
Intermediate Conclusions
Reflect on Beirut's Post-Conflict Context.

Chapter 4

Chapter 4

Intermediate Conclusions

This chapter focuses on analysing the international case studies. The results of such analysis are, firstly, position the thesis's argument for the unanswered proposed supportive research questions. Secondly, it helps to form the analytical framework that will guide the analysis of Beirut's placing memory phenomenon.

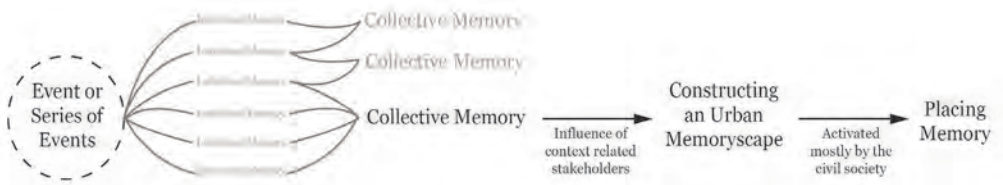
4.1 The Approach of Analysis

In the research overview, The author based several supportive questions that aid the understanding of the placing memory phenomenon. The background of the spatial production of memory in post-conflict cities were tackled within Theoretical Background chapter (ch. 2). However, in this section, the author will add more insights learned from the international case studies. Furthermore, the analysis of the data found within the descriptions the case studies will be filtered out according to the themes of the other untackled research questions which are: the social benefits of constructing projects that trigger memories, what social activites are considered placing memories ones, and the learned lessons for designing these projects.

4.2 Overview on Constructing Memory Projects

Memory Projects are concentrated works to secure certain images of the past for the purpose of present stakeholders (Liao, 2016). As noted from the explored cases in the previous sections, each project begins with the event of the commemorative memory with its multitude of surviving individuals forming memories about it (e.g. the 9/11 attack in New York or the 13th of February bombing in Dresden).

Here, we can deduct that the perception of these events is both lived experiences and transferred ones (e.g. by the media coverage). Later, one overall (selective) narrative by certain stakeholders takes over and provide one perspective on the event which would mobilise certain stakeholders to establish a memory project to preserve this narrative as collective memory by displaying it within the public space. In other words, constructing what was defined as urban memoryscapes that later used by groups and individuals to commemorate and place their memories. This process can be illustrated as follows:



(fig. 49)— The process that leads to the studied placing memory phenomenon.
Source: Author.

The influence of stakeholders may come from the public sector as the case for Heidefriedhod Memorial built by the DDR, The Memorial & Museum of 9/11 as a US national project, and The Memorial of Victims of Violence also initiated by Mexico's governmental sector. On the other hand, The Recovered "Stari Most Bridge" in Mostar was a human heritage project done by international stakeholders but used as a place of memory by the civil society. Also, the role of Community-based organisations was dominant in the two cases of The Memorial to Peace and Justice in Alabama, US. And the Frauenkirche in Dresden. Thereafter, these projects are used by the social groups to place their memory through certian activities which is the topic of the following section.

4.3 Methods of Placing Memory in Post-Conflict Cities

Urban Memoryscapes "as Spaces of Memory" have the potential to turn into "Places of Memory" when the individuals or societies indeed place the memories within them (refer to ch. 2.2). The study of the spatial phenomenon of memory on the city level illuminated the process of placing memory. There are three methods for societal[4] memory placing found in the two studied German cities (Berlin and Dresden) which are: Public Remembrance, Political Demonstrations, and Raising Awareness.

4.3.1 Public Remembrance

It is a social practice that takes place when a large group gathers in the public space to honour a particular collective memory. Public Remembrance usually

occurs within designed urban memoryscapes. Therefore, when a stakeholder exercise a will to realise an Urban Memoryscape project, targeted groups that shares the same understanding of past event are compelled to use it as a place of memory. The 13th of February commemoration events that takes place in Dresden is an example of public remembrance practice.

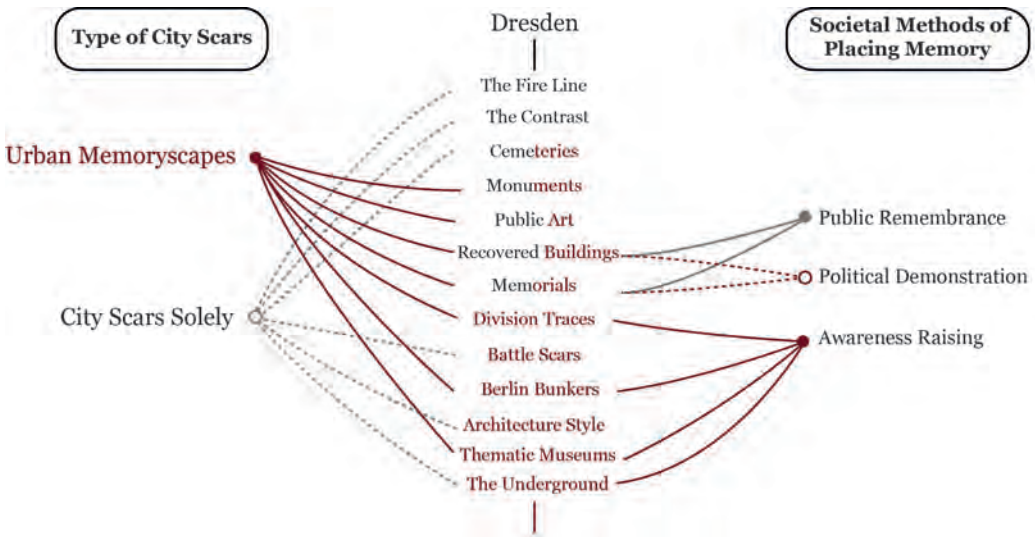
4.3.2 Political Demonstrations

Memory is a selective fluid object (refer to ch. 2.2). The construction of a memory project selects one narrative out of maltitude of others, it might lead toward making contested places where more than one group is trying to place their own interpretation of the past. Therefore, locating contested memories within the public space shapes the present debates related to them. An example of that is the history of Dresden commemoration practices (refer to ch. 3.1.a.4.1).

4.3.3 Awareness Raising

Some designed Urban Memoryscapes, such as museums, incorporates presentational and educational tools to learn about the past, whether by providing touristic guides or through an artefacts' info pallet within an exhibition. This function keeps the memory alive by passing it to the coming generations.

The following figure summarises the findings as interpreted from the two examined cities by linking the found typologies of City Scars to where societal placing memory methods are located:



(fig. 50)— Summary of the findings as interpreted from the two examined cities.
Source: Author.

4.4 The Social Benefits of Placing Memories

The most acknowledged post-conflict social gains of commemoration within the public space is pointed toward the need to build a collective identity (ch. 2.3) in which can happen by preserving important national events. This link was evident within the international case studies, for example, the place of public burial for the victims of mass violence in Heidefriehof in Dresden shape the yearly culture practices (refer to ch. 3.1.a.4.1) thus became part of the identity of Dresden city and its inhabitants.

Additionally, some architects, through their designs of urban memoryscapes, tackled other needs for post-conflict societies, for example, the need for closure, healing, and restorative justice. For example, the design methodology employed by the Mass Architects for the victims of lynching (refer to ch. 3.3.4.1).

Furthermore, the potential use of Urban Memoryscape which can accompany other functions such as an educational tool to make awareness on the effects of conflict. For example, the focus of placing memory in Berlin. This kind of uses might become a cornerstone on long-term social benefits tackling issues of post-conflict social reconstruction and reconciliation.

One of the immediate spatial gain for the city when producing a space that reflects its history is the endorsement of the sense of place in that location where “a pause” can happen (refer to the definition of Places of Memory in ch. 2.2.5). Consequently, strengthening place attachment, or in other words, the feeling of belonging to that place by its inhabitants.

4.5 Recommendations for Designing Urban Memoryscapes

The chosen focus of architectural scale aided the understanding of the relation between space, behaviour (as in cultural practices of remembrance), and memory. Choosing to analysis important urban memoryscapes such as famous reconstructed landmarks, memorial competition winners, or cities with a strong culture of remembrance seemed as going for best practices in this sphere. There are indeed lessons learned as an architect which can be categorised according to recommendations on Architectural Abstract/form, function, and implementation as the followings:

4.5.a Recommendations on Abstract:

4.5.1.a.1 Leave Traces for Reflection

Within the debate between complete recovery of heritage site (as in the Stari Most example) or leaving traces or the violent past (as in the Frauenkirche one) I lean toward the latter as it is better for educational and reflective reasons especially for the generations who did not witness the conflict.

4.5.a.2 Accessible Concept for Society

Take into consideration the accessibility of symbolic metaphors because in architecture design they are usually elitist (only understood by other architects/ or people with artistic background). A good symbolic gesture is simple and direct; writing a poem on the painful memory in Heidefriedhof is an example of such direct metaphors. On the other hand, they only allow for one reading of the event. However, it could be considered a success if it keeps the conversation on the history of the site alive with passing generations regardless of their background.

4.5.a.3 Convey Emotions Through Atmosphere

The general mood of the place, what is referred to the atmosphere, one for the strongest tools of spatial configuration that the designers can employ to enact and convey certain emotions through manipulating spatial qualities from light, material, scale, sounds etc. Therefore, it is one of the tools to communicate memories as emotional objects. Leaving metallic faces on the ground of Jewish Museum provides the atmosphere the communicates the memories of who lived through such events.

4.5.b Recommendations on Function:

4.5.b.1 Space for Individual Memory or Collective Memory

The space allocated for commemorating collective memory, as in the Foundation Hall in 911 museum, should have a different shape and size than the one commemorating individuals' memory, here the memorial for the victims of violence provide a good example for the latter.

4.5.b.2 Time for Remembrance:

The activation of memoryscapes as places of memory should have open time for ease of public access as well as an active practice of remembrance that keeps the memory alive with passing generations as in reserving a commemorative day for certain memory.

4.5.b.3 Respect the Memory

This is an important lesson especially when the site for commemorating a trauma is allocated in the same burial place of the victims as in the example of a gift shop of 9/11 Museum in the US. Therefore, commercial uses or WCs, for instance, should be correctly placed. The same can be said on the surrounding functions of the Urban Memoryscapes as the context also should be part of consideration on making an appropriate Urban Memoryscape.

4.5.b.4 Endorse Educational and Reflective Uses

Urban Memoryscape can be designed to accommodate other uses besides the remembrance ones. For example, Informing individuals on the history of conflict and its effects. This kind of functions can be easily integrated into the design of museums exhibitions on the conflict memory.

4.5.c Recommendations on Implementations:

4.5.c.1 A Part of a Process

Make the design and the management of the urban memoryscape a part of an ongoing process of reconciliation or identifying victims, or uncovering the historic truth.

4.5.c.2 Involve Relevant Stakeholders

Engage the society in the formation of the Urban Memoryscape when it is possible, whether in providing elements within the project as in museum collection of victims' personal belongings. Or use a participatory design methodology to make the targeted group part of the development of the project similar to the example of the Memorial of victims of lynching in the US.

4.6 Placing Conflict Memory Assessment Table

The previous findings can be summarised within a table checklist for assessing memoryscapes. The main categories of architecture assessment are abstract, function, and implementation. Under these categories are the main found criteria alongside their sub ones to link theme more clearly on the ground.

Category	Main Criteria	Sub Criteria
Abstract	Traces of the past can be perceived	Staging or leaving scars
		Symbolic communication
	Accessible concept for society	Understandable by all backgrounds
	Design the Atmosphere	Existence of spatial qualities that conveys emotions
Function	Provide space for the memory	For individual memory
		For collective memory
	Provide time for the memory	Open hours for the public
		Staging a commemorative day
	Place appropriate or respectful functions	
	Endorse educational and reflective uses	
Imple-menta-tion	Part of a process	Working on providing a sense of closure for healing
		Aids transitional justice processes
	Involve relevant stakeholders	Participatory strategies for planning and design

(Tab. 1)—Placing conflict memory assessment table
Source: Author

The found criteria will be used to assess the effectiveness of placing memory in chosen cases on Lebanese post-conflict urban memoryscapes within the following chapter.

Theortical Notions that links Memory to Space
Build on The Theories Using International Case Studies
Reflect on Beirut's Post-Conflict Context.

Chapter 5

Chapter 5

Beirut's Urban Memoryscapes

The Lebanese diaspora describes the city as the place where the sophistication of the West meets the beauty of the Arabic world, the "Paris of the Mediterranean" (C. Nagel, 2002). However, its recent history is stained with 15 years of violence that made Beirut a site of multiple sectarian claims and divisions.

5.1 The Approach to Study the Case of Beirut

The analysis of Beirut's placing memory phenomenon will be on two levels: City Level for understanding the overall city's transformations. It starts with understanding the conflict background and locating most noticeable spatial and non-spatial changes due to the civil war. Additionally, the author conducted an online survey and interviews to second and add-on the findings. Consequently, this helps to classify the typologies of Scars of Beirut. Furthermore, The survey will include other questions on the surveyees perception and uses of Urban Memoryscapes to gain insights on the state of placing civil war memory.

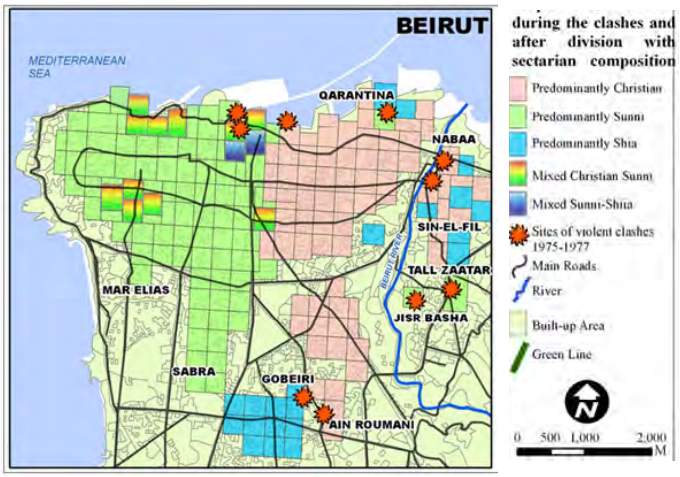
On the other hand, to assess placing conflict memory in specific cases, the author will conduct an analysis on the architecture level. The thesis chose to analyse the case of Beit Beirut Museum as the found case with a deliberate architectural concept that is related to the civil war as well as Sabra and Shatila Memorial as the only memorial that commemorates a part of the victims. The author will investigate the background of these sites and their design concept to evaluate them according to the assessment table that the author established in the previous chapter (refer to tab.1).

5.2 Conflict Background

The series of violence that took place in certain parts of Lebanon and concentrated mainly in its capital Beirut between 1975-1990 are collectively called the Lebanon Civil War. (Encyclopedia.com)

One of the reasons behind the Christian and Muslim clash was the prominent feeling of centralising development in Christian dominating districts, while the Muslim neighbourhoods deprived of services. Parallel to that is their disagreement on the foreign policies between the western camp of the US against the Arab-socialist camp of Syria, Egypt, along with former Soviet Union (Aljazeera, 2001).

The violence between the sectarian division resulted in abduction, ID-Based murders and ethnic cleansing of one group against the other. One of the famous incidents that marked the start of the war is Ain al-Rummaneh incident “the Bus Massacre on 13th of April 1975” along with series of bloodshed events that concentrated on the east side of Beirut collectively called “The Black Saturday” (Liberty05.com, 2006)



(fig. 51)— The sectarian divisions and clashes in Beirut between 1975-1977
Source: Yassin (2012)

Another additional reason is the arrival of Palestinian refugees which they had the agenda of maintaining the right to return and training their commandos “Fedayeen” on the Lebanese ground and launching aggressive acts on the Israeli front from their camps thus putting the blame on Lebanon unclear foreign policies toward their relations with Israel. Consequently, that lead to further divisions and the entrance of Israel to support its Lebanese allies against the Palestinian forces during the war (Encyclopedia.com). The results of such alliance are Sabra and Shatila massacre. Additionally, the March of the Syrian army during the war

to cease the conflict to the extension of the Syrian power as a key stakeholder within the war (Aljazeera, 2001).

The war was carried on for 15 years till the overstrained fighting fronts. However, they finally agreed on stopping the war in 1989 with "Taif Agreement" negotiated among the former warlords in which they decided to divide their sovereignty among the different religious groups in the post-conflict political landscape (Encyclopedia.com). These divisions persist in Lebanese political affairs today (Bahout, 2016). After this fragile truce among the Lebanese replaced actual civil war, while the struggle with the Israeli front against a part of the actors continued in the south of Lebanon (Haugbølle, 2002).

5.3 The State of Civil War Memory in Lebanon

In the aftermath in the early 1990s, there was a silent state on communicating the memory of the war as the efforts were focusing on dealing with the recovery of the chaos of the civil war. A law of general amnesty was passed in the social formula of "la ghaleb wa la maghloub/There is no victor nor vanquished" (Haugbølle, 2002). The official justification was that all Lebanese were equally guilty and deserving of forgiveness to continue with their lives. This situation has left the memory of the war unresolved as Haugbølle (2002) puts it: "Perhaps it would be better to just let the memories rest in peace along with the 150,000 dead and 17,000 missing" (Haugbølle, 2002:6). Furthermore, there is yet no agreed official curriculum for teaching the civil war period in schools (forumzfd.org, 2017).

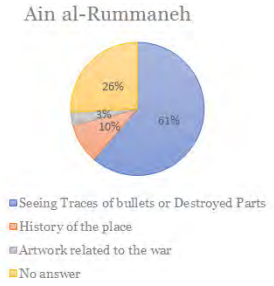
This state of silence was broken by the civil society who went out to initiate a discussion on the legacy of the war years. By emergence of memory initiatives aimed at confronting this culture of forgetfulness by recovering local histories and communal narratives. These commemorative acts can be found non-spatially on the web, literature, and media (Haugbølle, 2002). One recent example of a memory project aimed at the education system was tackled by a project called "Sites of Commemoration in Lebanon: Towards a Better Understanding of the Past" where a German NGO "Forum Civil Peace Service" (forumZFD) in collaboration with a Lebanese NGO "Lebanese Association for History" are currently working on this educational project targeting teachers by providing them with new teaching methods of history of the civil war by exploring the scars of Beirut "they used the term of commemoration sites in the same meaning of the defined City Scars" (forumzfd.org, 2017). By the end of the project, an exhibition of student's

works took place this year in April (forumzfd.org, 2017). Furthermore, there exists an online platform that mapped initiatives addressing the conflict since 1990 called within a project called "the civil society knowledge centre" by an NGO "Lebanon Support" with collaboration with forumZFD. There are many initiatives concerning truth and reconciliation which does fall under civil war memory. Some of the found initiatives at civilsociety-centre.org (2017) are UMAM Documentation and Research which addresses the memory of the war. Act for disappeared, that works in clarifying the fate of missing persons during the war.

5.4 Locating Scars of Beirut

This section investigates the location of battles, incidents, and changes related to the civil war. Also, the conducted online survey asked about the reasons for remembering the war in found places of battles. Furthermore, refer to Appendix D for interviews that extended some findings. These results represent the first point of investigation (refer to ch. 1.2) on the remains of the Lebanese Civil War and its following reconstruction strategy on the current built environment.

(fig. 52)— Displayed Bus al-Rummaneh for one time on the 32nd anniversary of the civil war.
Source: gettyimages.de (2007)



(fig. 53)— Survey result of "From the following areas/buildings: choose (only) the ones that reminds of the war and the reason behind it. [Ain al-Rummaneh].
Source: Author (2017)

5.4.1 The First Incident: "The Bus Massacre"

The incident that started the civil war is where twenty-seven Palestinian passengers on a bus ride in Beirut's eastern suburb of Ain al-Rummaneh lost their lives on the 13th of April 1975. This attack was a revenge by a Christian militiaman, hours after the killing of a Christian outside a nearby church (Middle East Online, 2007).

After the end of the war, the Ain al-Rummaneh Bus became a symbol for it. It had been staged in public

space after a civil society campaign on the 13th of April 2007 called "tnthekr wa ma tenaad/remember and never repeat" where the activist used the same bus as a display and promised and that day to never engage within making another war (gettyimages.de, 2007). However, this event was never repeated as it felt it brings unsolved sensitivities between the Palestinian and Lebanese in Beirut (J.Rouhana, 2017).

When asked the surveyees to pick the places that remind them of the civil war in Ain al-Rummaneh most chose seeing traces of past conflict while almost one-third did not give answer relating to this area. One person commented that they were residents of that area when the war broke out and the things that remind them of the war is the psychological effects of it.

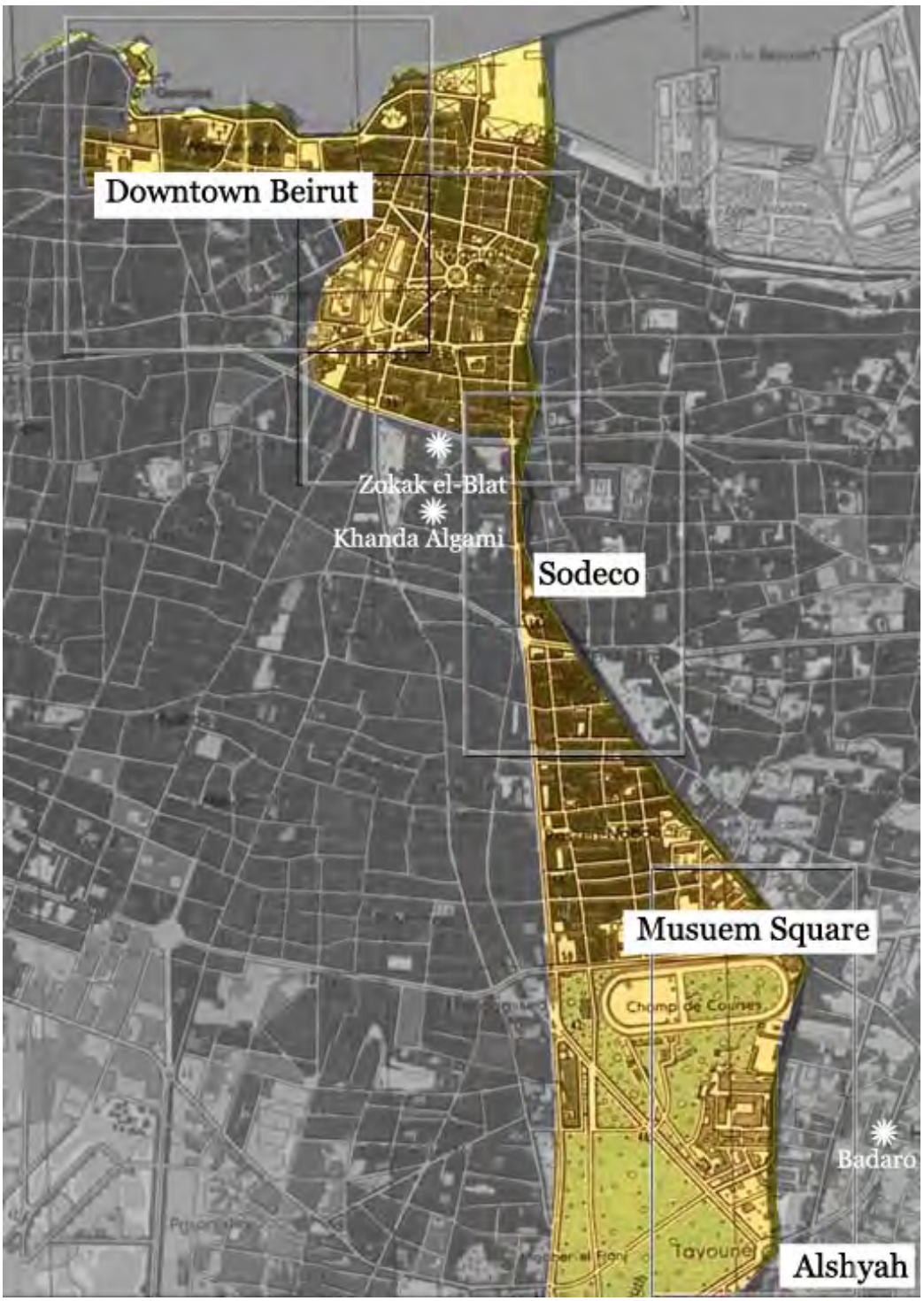
5.4.2 The fighting front: The Green Line

One of the predominant transformations of Beirut city due to the civil war is the creation of what is called "The Green Line" (Martineze Garrido, 2008). This line marked the battle's front of the two opposing opponents the Christian militias in their predominant neighbourhoods in the east of the line, against the Muslim fighting groups on the west Beirut. Consequently, this also deepens the shift of population and erased the remaining multicultural districts on both sides by moving the minorities of one side toward their majority areas (El Chami, 2013).

This demarcation line stretched from Central Downtown Beirut in the north till the Alshyah area in the south. Some part of the greenline had been rehabilitated or completely reconstructed as the war has never happened. However, today some marks of the shooting can still be seen in some districts that were left outside the reconstruction process. The following districts that still bear the scars of the civil war are:

5.4.2.a Central Downtown Beirut

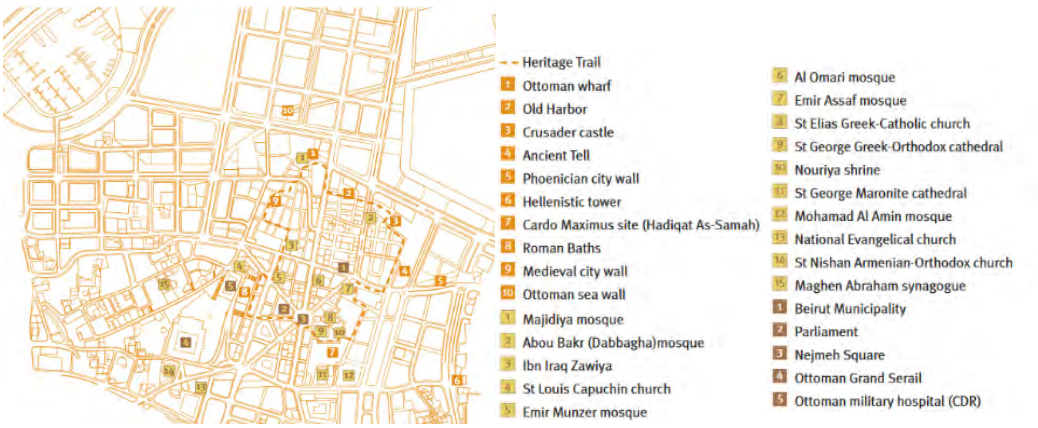
The downtown area had the most intense fights most prominently the war of hotels and the port battles. For example, one of the surveyees mentioned the neighbourhood of Bab Idriss inside the Downtown as part of her memories on the "Black Saturday" incident.



(fig. 54)— The Green Line as the civil war fighting front with highlights on neighbourhoods that were affected due to being adjected to it.
Source: almashriq (1999) with edits by the author

(fig. 55)— Left Image: a satellite images of Downtown District shows the location of Battles within it.
Middle Image: a satellite images taken on the 1986 shows the destruction caused by the war,
Right Image: a satellite images taken on the 1995 shows the amount of the cleared building done by SOLIDARE.
Source: El Chami (2013)

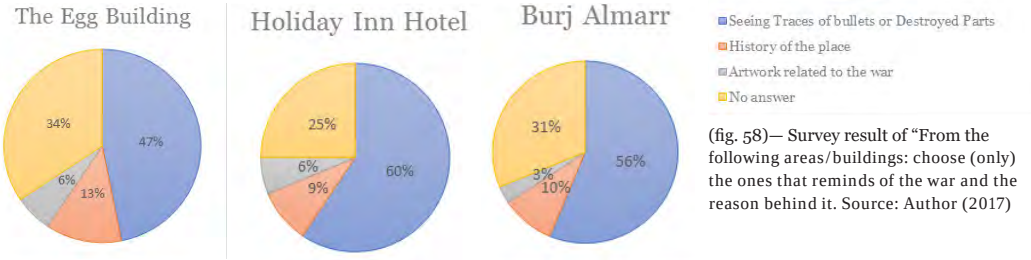
Solidare, the construction company of the aftermath of the war, had been in charge for rehabilitating the area. The narratives surrounding the reconstruction project there are highly argumentative, some see it as a post-war miracle with massive investment poured in its central district while preserving ancient Beirut as part of revitalising the touristic sector. However, others noted that behind the plans' gleaming structures there is an intentional imposed amnesia on the war period as there is no mention of remembering the violent conflict (C. Nagel, 2002). The remaking of the city would just look into the "far past" toward the future by applying a status of forgetfulness of the city's recent history as 15 years of violence have never happened. Further critics pointed towards the erasure of Beirut's architectural heritage. The reconstruction strategy did more damage than the war itself as only third of 80% of the destruction that occurred in the central district in 1993 were due to the civil war (C. Nagel, 2002)



(fig. 56)—The following figure clarifies the fact that the rehabilitation focus was only concentrating in staging the pre-conflict heritage of Beirut.
Source: Solidere (2004)

There are still three landmarks that still hold the scars of the battles in Downtown area in the present: The Burj Al Murr, The Holiday Inn Hotel as well as a theatre building called “The Egg”. Almost half of the surveyees reported that seeing traces of damage reminds them of the war within these sites (refer to appendix). About four surveyees chose to visit the Holiday Inn on purpose of seeing war remains or for reflecting on the city’s past for others.

(fig. 57)— Examples of buildings with scars of war in Downtown Beirut
Left image: The Egg buildings. Source: Springer (2013)
Middle image: Holiday Inn Hotel. Source: Wikimedia Commons (2009)
Right image: Burj Almur. Source: Ghazi.de (2001)



(fig. 58)— Survey result of “From the following areas/buildings: choose (only) the ones that reminds of the war and the reason behind it. Source: Author (2017)

5.4.2.b Sodeco

One of Beirut’s fighting front line districts that got famous during the war is the Sodeco area. People remember it as the crossing line between the east and west Beirut during fighting treaties (Hubesh, 2015). During the war, Residents abandoned the area as snipers took over. however after the war and due to the heritage that the district had, it was revived due to investments (Hubesh, 2015). One of the remains of the civil war there is Beit Al Asfar/Yellow House with its strategic location on in the Sodeco Crossroads which was changed during the war to a snipers’ base. It was used to control the surrounding area (beitbeirut.org, 2011). The building was set out for demolition after its owners decided to sell it to a private enterprise. However, an activist called Mona El-Hallak had advocated and saved the building. It is planned to become a Museum and Urban Cultural Center (Lepeska, 2015).

When asked about the reminders of the civil war in Beit Al Asfer, most surveyees did not give an answer as it seems it is not yet popular place among them yet or they know by other names "it also called Beit Beirut or Barakat Building".

(fig. 59)— The Yellow House (Beit Beirut in the Future).
Source: M.Aljundi (2017)

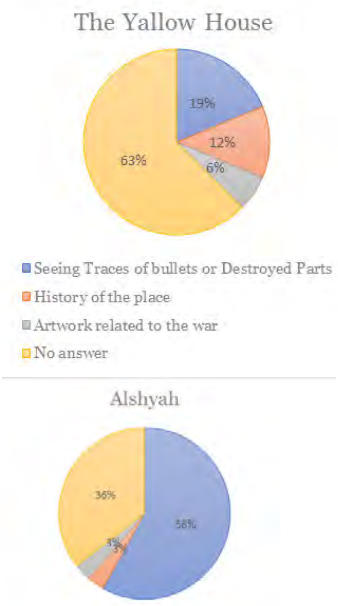
5.4.2.c Museum Square

This area also mentioned by the surveyees who lived through the war. It is one of the few crossroads between west and the east Beirut where people used to cross to visit their families on the other side or attend to their official matters (forumzfd.org, 2017). There are no visible war scars within the square today.

5.4.2.d Alshyah

Many war scars are still visible in the Alshyah district as most surveyees reported that seeing today's traces there reminded them of the war.

One example of a building that was directly on the demarcation line is the Church of Mar Michel mentioned by an interviewee (J.Rouhana, 2017). The church today is also rehabilitated (Matar, 2013). As from surveyees side, almost half did not relate any memories to this site.



(fig. 60)— Surveys results on The Yellow House and Alchyah District.
Source: Author (2017)

5.4.3 Other Neighbourhoods with scars of the war

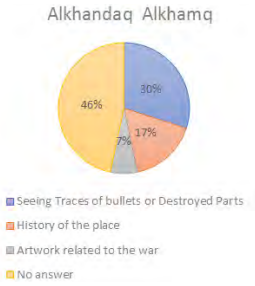
The surveyees mentioned these areas as places with remains of the war that reminded them of the conflict. All of the following Neighbourhoods were damaged due to being near the Green Line.

5.4.3.a Khanda Algami.

Most surveyees did not give an answer on this place. However, it was a place to visit for the curiosity to see war remains for one person and a place to reflect on the war for another.

5.4.3.b Zokak el-Blat

one of the surveyees added this site to the list and two surveyees mentioned it as a place with scars of the civil war.



(fig. 61)—Left image: Khanda Algami. Source: Al-Akhbar.com (2012)
Middle image: Zokak el-Blat. Source: Yazigi et al (2014)
Right image: Survyees account on Khanda Algami. Source: Author (2017)

5.4.3.c Badaro

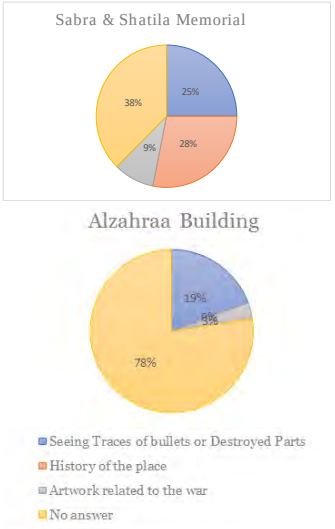
One interviewee mentioned a building within an area called “Bedaro” where they are still traces of conflict. Furthermore, the area contains abandoned apartments till now since the war times. Some of these abandoned buildings are now hosting Syrian refugees (Q.Alhelo, 2017)

(fig. 62)—Abandoned Building in Badaro where a refugee family is living inside of it. Source: Warde (2016)

5.4.4 Sabra & Shatila Massacre

Under the supervision of Israeli forces, the Christian militia committed a massacre on the 16th of September 1982. Between estimates of 762 and 3,500 civilians have lost their life who were mostly Palestinians and Lebanese Shiites in Sabra neighbourhood and the adjacent Shatila refugee camp.

The only mark left to commemorate the event of Sabra and Shatila massacre and its victims is a memorial on the south-west side of Sabra camp. A public event is held yearly on the 16th of September within the memorial with the Participation of the Palestine Liberation Organization (PLO) (alwafd, 2016). A



(fig. 63)— Upper image: Sabra & Shatila memorial. Source: Wikimedia (2009) Bottom figures: Surveys results on Sabra & Shatila Memorial and Alzahraa Building. Source: Author (2017)

political demonstration also happens on the event for Establishing the right to resist the Israeli occupation and validating the legitimacy of PLO.

As for the surveyees, the percentage of answers was not decisive toward any of the choices that relate this site to their memories of the war.

5.4.5 Israeli Invasion Scars

Situated on the entrance of Sabra Camp and been destroyed in 1982 Israeli invasion. This building held the office of Yasser Arafat who was by the time of Beirut held the chairman position of the PLO as well as the home of a Syrian writer Sami Aljundi. The building today is still in rubbles and suffers from more than 30 years of neglect. Today it is owned by the Islamic Waqf with no published plans to rehabilitate (M. Aljundi, 2017).

As for the surveyees, it seems that the place is not popular among them. One reason can be that as they are mostly Lebanese and there was no Palestinian participation.

5.4.6 Beirut City (future) Museum

(fig. 64)— Recent Photograph of Alazhraa Building. Source: M. Aljundi (2017)

As the newly Beirut City Museum, a museum that tells the story of Beirut, will be opened in the future with the focus on the archaeology of ancient Beirut. The exterior design by Renzo Piano does not concentrate on any part of the city's history. However, the appointed designer for the museum exhibition from the German design office "Atelier Brückner" were recently allowed to present the civil war part inside while striving to have the minimal political connotation. The Exhibition concept was to make a film with several characters displaying various periods with its clothing and lifestyles. As for the civil war period, the designers decided to present it safely

through the character of a school girl. The details of the concept are still at the moment under development (F.Götz, 2017).

(fig. 65)— Upper Image: Desinged exterior of Beirut City Museum
Bottem Image: The concept of showcases madeout of projected films with characters
Source: atelier-brueckner.com

5.5 Non-Spatial Scars:

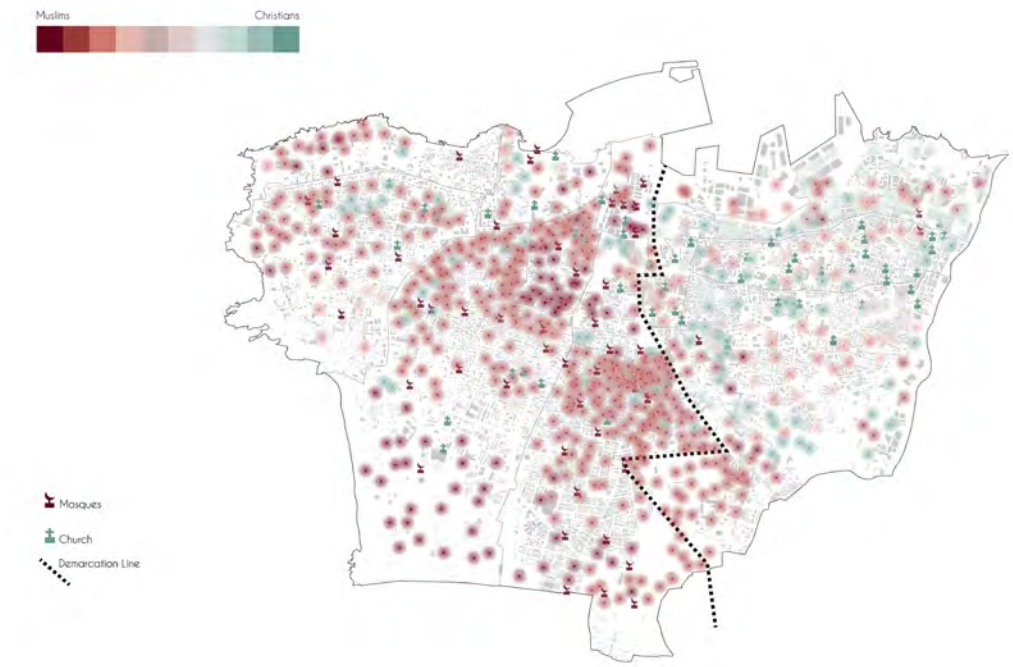
5.5.1 Unsolved ID-Based Crimes

One of the haunting memories of the civil war are the ID-Based crimes that range from murdering and kidnapping. One of the first incidents were the events of "The Black Saturday" where Muslims and Palestinians were hunted down by their ID cards as revenge for killing Christians (badnanaaref.org, 2012). Even after the end of the war, thousands of families still have no information on the whereabouts or the destiny of their loved ones. What is left of that memory persists and emerges temporarily in the form of "political demonstrations". A civil society organisation called "17000 disappeared" is established to aid any research, policy making, or advocacy on the cases of the disappeared persons. They also organise public events and gathering in front of administrative buildings to demonstrate their rights. Therefore, it is a memory that does not have a specific location nor is attached to a certain Urban Memoryscape but does take place spatially throughout the city. Therefore, the "17000 disappeared" NGO demands to establish a memorial for the disappeared (actforthedisappeared.com, 2014). Consequently, this would integrate the victim's legacy to be part of the city's history and place their memory through "public remembrance".

(fig. 66)— Right Image: NGO Act for disappeared active in tracking the cause of the disappeared persons
Source: actforthedisappeared.com (2014)
Left Image: families demonstrating the right to know the fate of their loved ones on a yearly basis since 1982. Source: actforthedisappeared.com (2014)

5.5.2 Change of the demographical map of Lebanon

As mentioned in the conflict background, different sectarian groups were forced to take refuge from the places that they are a minority in towards their majority district till an extent of dimensioning the last few multicultural neighbourhoods. This demographic shift had not changed even after the end of the war. The following figure shows the current religious distribution in Beirut:



(fig. 67)— Religious distribution in Beirut.
Source: Doueihy (2007)

5.5.3 Sectarianism

Even today after the war ended and the demarcation line disappeared, people still use the names of West Beirut and East Beirut to refer to different districts in their daily language. Some are still cautious while moving in-between the two areas (Q. Alhelo, 2017). Some surveyees also added that today's Sectarianism among the Lebanese groups is a direct result of the civil war and constant reminder of it.

5.6 The State of Building Urban Memoryscapes

As a reaction to the erosion of familiar landmarks and icons by the post-conflict reconstruction scheme of Solidare. Some took actions or provided plans to preserve Beirut's war-torn fabric. Targeted interventions of such reactions include Bernard Khoury's plans to renovate a disused central Beirut theatre "The Egg Building" by preserving its bullet holes and crumbling plaster as symbol of the city's history (Larkin, 2009). Yet these plans are not applied yet (Springer, 2013). Another example of establishing an Urban Memoryscape related to the war is Beit Beirut Museum that preserved the in its interior and exterior traces of the fights. The museum is planned to be open in the future (Krik, 2016). However, there is yet no state memorial nor a public non-sectarian memorial for the civilian victims of the war. According to Umam Research and Documentation NGO, there were calls for a national memorial in 2009 and a design competition were about to be announced however nothing happened till now (memoryatwork.org, 2013). Umam also located News articles on erecting individual, party-oriented, and community oriented monuments. However, The only found memorial in Beirut during the mapping stage was Sabra & Shatila Memorial used by the Palestinians and their Lebanese allies only. Additionally, the mapping found an initiative by Ayssar Arida that can be considered part of the contemporary approach to memorial design. He envisioned a periodic Lebanese Urban Memoryscape with a temporary installation called "Martyrs Festival" which focuses on Placing Memory all over Lebanon as each town design its memorial designed by the society where the architect's contribution is to provide the infrastructure for such works. (quacrobat channel, 2010).

5.7 Analysis of Beirut's Case on the City Level

5.7.1 City Scars and Urban Memoryscapes typologies

From the previous mapping of some prominent events of the civil war, the mapping stage found eight Urban Memoryscape typologies that have a close connotation with the war. The typologies of Beirut's Scars are:

1. Battle Scars: the many neglected sites of battles spread around the green line is rich with scars that survived till today as a witness of war times.

2. Traces of division: the division of the city is more mentally through referring to east and west districts as well as physically in the form of war marks in neighbourhoods adjacent to the Green Line. Some Surveyees who lived through the war mentioned the used crossroads in-between the two districts during war times as an urban Memoryscape although the areas are completely rehabilitated

(e.g. the museum area)
3. The contrast between the old and the new: This can be perceived mostly while moving within the city in-between the rehabilitated and the neglected areas.
4. Abandoned buildings: this is a newly added Urban Memoryscape mentioned from the surveyees. Abandoned buildings since war times contribute in remembering the effects of the war within these places.

As for the designed Urban Memoryscapes within Scars of Beirut are:
5. Memorial: Sabra & Shatila Memorial is the only found example inside of Beirut.
6. Recovered Building: The current project of Beit Beirut museum that has an architectural concept of keeping reminders of the destruction.
7. Public Art: The deployment of Bus al-Rummaneh is considered from this category as well as the highlighting of battle scars on some buildings also found within Beirut.
8. (Future) Museum Exhibitions: There is yet no current museum dedicated to the memory of the war. However, the mapping found two plans for museums' exhibitions that is related to the war "The Beit Beirut Museum and The Beirut City Museum". If these exhibitions are implemented, they are going to become a part of the city's post-conflict Urban Memoryscapes.

Most Urban Memoryscape are characterised by its neglect (battle scars) or an act by a part of the civil society (Sabra & Shatila Memorial and Bus al-Rummaneh). There is also an imposed amnesia or lack of interest in keeping memoirs on the war within the reconstruction narratives of the leading private-sector stakeholders "Solidare". However, the public sector is recently taking a step toward preservation of the war memory within the new project of Beit Beirut Museum.

5.7.2 Surveyed Local Perception

5.7.2.a Preception on preserving Beirut's Scars

When asked "Do you think it is beneficial to preserve the remains of the war in the city? (e.g. battle scars on buildings)" the answers lean towards a Yes (75%) and when asked about the reason behind the importance of keeping such remains most answers linked between keeping the memory and history alive for the benefits of present and future peace. For example, one answered that the sight of painful places helps in avoiding future conflicts. In total, 12 out of 20 persons emphasised on its function as an education tool and a reminder to never

repeat history. The rest of the surveyees mentioned that it is part of the identity, memory, or history of the city as it is what makes “Beirut” today.

5.7.2.b Preception on Building New Urban Memoryscapes

On the other hand, as for building new places that commemorate the war the amount of people agreeing increased to 81%. Some see it has the same function of what they mentioned in preserving old scars. However, most contributed other answers on the importance of building such spaces. For example, some surveyees went beyond the benefit of remembering toward “discovering” that history as the civil war past is still not publicly agreed upon. Also, others emphasised again on educating the younger generation and invite their understanding by knowing their parents’ sacrifices and ordeals. Another significant benefit some adds it as an investment in the current struggle of post-war societal division as these places allow communication in-between the different Lebanese groups and prompt a process of social healing. Furthermore, commemoration is the path of reconciliation with the past, as another surveyed person answered, it is a step toward a “real post-war period” as they see that the Lebanese society is still in a state of “cold war”. To pay respect for the memory of the victims is also been mentioned few times as well as raising the awareness to never repeat the conflict.

On the other hand, few did not see any benefits for such places and prefered a more direct way of communicating the past through literature. Another sees that forgetting and moving on is better than keep remembering and be stuck in the past.

5.7.3 Societal Methods of Placing Memory in Beirut

To conclude on the second investigation point on Beirut case which was on the methods of placing memory in Beirut (refer to section 1.2). The found methods on the city level happen through “Public Remembrance, Political Demonstrations, and Educations” (refer to section 4.3 for more details). All of these activities do take place in Beirut as in the following:

5.7.3.1 Public Remembrance in Beirut

placing the memory of the war it only happens through the civil society organisations “as in Remember and not repeat campaign” and the yearly commemoration usually happens within sectarian divisions as an example for the 16th of September, Sabra & Shatila commemoration for the massacre day of

Palestinians.

5.7.3.1 Political Demonstrations

This is the most common way to place memory as there is an amount of unresolved issues from the days of the civil war that still come out within campaigns and demonstration. The demonstration of the PLO after Sabra and Shatila commemoration event and the campaigns for the disappeared persons are two examples that still occur in the present.

5.7.3.1 Awareness Raising

Placing the memory of the war through raising awareness is found to be very recent (within the current year 2017). The project of "Sites of Commemoration: Towards a Better Understanding of the Past" tackled providing education on the civil war. It provided a substitute way to teach history in schools. Also, presenting the civil war is going to be a part of future exhibitions of Beirut City Museum and Beit Beirut.

Therefore, placing memory in Beirut often happens on the societal level not necessarily within specific urban memoryscapes. However, to investigate whether the design of chosen Urban Memoryscapes cases in Beirut aids placing memory within them or not (ch. 1.2). An analysis on the architectural level of Sabra & Shatila Memorial and Beit Beirut (future) Museum as two predominant Urban Memoryscapes of the civil war will take place in the following sections.

5.8 Analysis of Beirut's Case on the Architectural Level

As discovered from the previous chapter, there are only two sites designated to the memory of the civil war in Beirut. The following section is going to assess Beirut's Urban Memoryscape on the architectural level. The author is going to describe and evaluate the case of Sabra & Shatila Memorial as a current Urban Memoryscape with its on-going remembrance practices. As well as Beit Beirut Museum as a future project with through its proposed functions and design concept. The author tackled the Data collection through tracking local news, reports, and analysing photographs from a recent visitor.

5.8.a Sabra & Shatila Memorial

The burial place of what is estimated more than 500 - 3000 victims on the edge of Shatila camp, now marked by a single tombstone (Battah, 2012).

5.8.a.1 Design Concept

There is no “planning” behind the memorial; it is quickly established mass grave on the following days after the massacre (Battah, 2012) The site is estimated a 500 m2 green pocket on the south-west edge of the Sabra and Shatila camp (see map source: wikimapia). The memorial site is used to commemorate the event of Sabra & Shatila Massacre as the victims were buried in mass grave in its ground.

(fig. 68)—Several recent photographs taken within Sabra and Shatila Memorial.
Source: M.Aljundi (2017)

(fig. 69)—Left Image: the entrance of Sabra and Shatila Memorial taken at 2003. Source: Kupeli (2003)
Middle Image: a recent photo of the entrance. Source: M. Aljundi (2017)
Right Image: Narrow pathway toward the entrance due to the overcrowding of Street venders. Source: M.Aljundi (2017)

However, from a site visit on an average day (outside the commemoration event) one can mark posters of other recent violent events such as the Qana incident in 2008 during the Israeli-Lebanon war.

The memorial of the massacre is marked with a single sentence on a tombstone

"The martyrs of Sabra & Shatila Massacre 1982" (See Figure 68). Although the site is managed by the local municipality (Baladiyah Al Garibi) (see figure 69). The memorial site appears a dirty and unkept lot with a randomly placed trash cans (see figure 68). Furthermore, the surrounding border of the memorial is covered with street shops and kiosks which seem to be increased in the last decade as now the entrance to the camp is covered with street shops (see figure 69).

5.8.a.2 Placing Memory

From the previous analysis, The site seems to be abandoned outside the commemoration event of the day of the massacre in 16th of September. On the day of massacre commemoration, people gather and pay their respect to the victims in front of the tombstone that would also be covered with flowers. After that, the gathering moves outside the memorial and begin a demonstration within the streets of the camp. Signs and flags in the event are to be from the PLO organisation where they protest for the right to resist the enemy "the Israelis". Therefore, the remembrance practice tied to the Sabra and Shatila Memorial is not only for paying respect for the victims but also a political demonstration against who took part in the massacre by covering it on the border of the camps.

5.8.a.3 Discussion and Recommendations

Referring to the learned lessons, the following assessment table can be filled according to the found recommendations on Urban Memoryscape design in chapter 4:

The Abstract: The memorial is a leftover of the wartime as a burial place for hundreds of victims. The sole indicator of the site is both the label on the entrance and the tombstone in which communicates clearly the designation of the location but not the story behind it "being a burial place for 500-3000 unnamed victims". There is no clear presentation of the past as in including the victim's names or photos nor any design concept that conveys the memories of the event.

Function: The location is apparently used for political demonstration and public remembrance. However, the memorial is unmaintained outside the commemoration day of the 16th of September. Although the site is open during the day, it seems disrespectful of the memory of the victims and their loved ones as an unmaintained graveyard. Furthermore, the municipality set a couple of posters dedicated to present the violent past, but there is no found description on

the history of these events as an educational tool. Additionally, the surrounding cluster of shop vendors both in sight and in noise is not appropriate for a memorial site.

Implementation: there is no planning behind the Memorial as the site was quickly established after the massacre as a burial place for hundreds of victims. The victims today are still unnamed, and only a few appear on the memorial day of the massacre when their loved ones bring their personal pictures.

Category	Main Criteria	Sub Criteria	Results
Abstract	Traces of the past can be perceived	Staging or leaving scars	NO
		Symbolic communication	YES
	Accessible concept for society	Understandable by all backgrounds	YES
	Design the Atmosphere	Existence of spatial qualities that conveys emotions	NO
Function	Provide space for the memory	For individual memory	NO
		For collective memory	YES
	Provide time for the memory	Open hours for the public	YES
		Staging a commemorative day	YES
	Place appropriate or respectful functions		NO
	Endorse educational and reflective uses		NO
Implementation	Part of a process	Working on providing a sense of closure for healing	NO
		Aids transitional justice processes	NO
	Involve relevant stakeholders	Participatory strategies for planning and design	NO

(Tab. 2)—Placing conflict memory assessment table of the case of Sabra & Shatila Memorial
Source: Author

The recommendations to enhance the memorial's potential as a place of memory are also going to follow the same logic of the provided assessment table. Starting with the recommendations on abstract which is use the site to leave a trace to understand the past and properly pay respect for the victims by signifying their presence within the space as their burial ground. This can be done by adding an object with victim's names or photos. Furthermore, the site needs rehabilitation of its space to convert it from a neglected green pocket toward a memorial site with appropriate spatial qualities.

As for the recommendations on the function they are, firstly, make the site individually accessible by providing maintenance around the year. Secondly, Use design methods to add a reflective or educational value for the history of the commemorated event. Finally, the use of planning tools to properly situate the surroundings with appropriate functions (e.g. moving commercial uses on the entrance and around the memorial borders further away).

Finally, use the potential of the space to initiate a process of healing and reconciliation. The thesis recommends communicating with family victims to include their view and input on redesigning the place as well as appropriating the commemoration event from a political campaign to a social one that aims to call for a better living standard for the camp residents.

5.8.b Beit Beirut a Future Urban Memoryscape Case

This former residential building Located on the "green line" and which received damage from the civil war periods. Today the building is being rehabilitated by joined efforts of both Beirut and Paris municipalities towards a cultural and historical Museum. (Beitbeirut.org). This case represents one of the projects where the governmental bodies were active in the making of this Urban Memoryscape.

5.8.b.1 Background

This neo-ottoman style building established in 1924 "Yellow House" is situated on Sodeco crossroads, The name of the Yellow House comes from the coloured sandstone used in its exterior finishing (Beitbeirut.org). During the civil war, the Yellow House used for military purposes as sniper base due to its strategic location with its varied shooting angles on the Crossroads (Beitbeirut.org). After the end of the war, the building bore the traces of the war in the form of bullet holes, demolished stairs and roofs as well as containing barricades of

reinforced concrete walls and bags of sand (Brones, 2012). The owners decided to demolish the building in 1997. However, the plans were stopped by a civil society organisation called “pour la Protection des Sites et des Anciennes Demeures” (APSAD). The efforts of protecting the buildings were led by its member Mona El-Hallak took a personal interest in preserving it. After the success of the campaign, the municipality paid the owner the price of the building and initiated the museum project of Beit Beirut [the house of Beirut] project in 2008 in which also the French municipality participated in by providing technical support. The museum was planned to open in 2013 (Brones, 2012). However, the building had not been opened yet and been postponed since 2016 until further notice, one source says it will open in 2017, but there is no precise date added (Krik, 2016).

5.8.b.2 Design Concept

As for the design concept, it highlighted the preservation of the traces of the war while restoring the building (Beitbeirut.org) as well as adding a new structure to accommodate further functions with contrasting the new with the old. Under the terms of the expropriation decree, the Yellow House will be restored to provide the following services as quoted from Beit Beirut official site:

“- a museum,
- a cultural and artistic meeting place,
- a facility for archiving research and studies on the city of Beirut throughout history,
- an urban planning office for the City of Beirut,
- an underground car-park.
- Restaurant, a café and a gift shop.” (quated from Beitbeirut.org)

A part of plans for the museum collections had been revealed within 2012 that the museum would be dedicated to the modern era of Beirut not only the civil war in addition to being a cultural centre for architectural heritage. The permanent exhibition of the museum will feature Beirut from nineteen century till the twenty-first with the civil war acting as only part of the story (Brones, 2012). The museum collection for the war section consists of snipers daily tools and barricades as well as having some interior of the rehabilitated rooms as part of the civil war story (Brones, 2012).

(fig. 70)—Left Image: Photograph of the entrance of Beit Beirut.
Source: M. Aljundi (2017)

(fig. 71)—Sections of the Beit Beirut Museum design.
Source: beitbeirut.com

5.8.b.3 Discussion and Recommendations

The details of this assessment are as the followings:

Abstract: This case study provides an insight to a future paradigm shift of dealing with Lebanese civil war memory as staging the scars of war and highlighting that period within the design of building itself as it lived through it. It is an accessible architecture concept that easily communicates the collective memory of the war. Furthermore, it left some of the rooms in their original state conveys the memories and its original atmosphere during the snipers' occupation.

Functions: the museum's exterior makes the building an important memory landmark for the residents. Furthermore, rehabilitating the rooms also gives space for reflection for any visitor to experience the space with no needed interpreter. There are yet no plans of opening hours for the public (without a ticket) or staging a memorial day. Having a gift shop does not place significance in this case as it is not a burial place of victims but should have a monitoring mechanism to detect the gifts that might be disrespectful for the civil war memory. Additionally, including a permanent exhibition with the civil war as part of it endorse the educational value of the place.

Implementation: the project involved governmental and part of the civil society in the form of NGOs and activists as stakeholders. However, There seems to be a lack of engagement with other involved civil society stakeholders from surrounding residents or families' victims of the sniping period. For example, the museum exhibition will include the memory of the snipers that occupied the building however there is no mention of including the story of the victims of

the sniping themselves. As for being a part of a process, the museum plays a role in architecture heritage conservation containing facilities for archiving in addition to a planning office for the city of Beirut and an artistic meeting place. But the potential to use the site as a place of social reconciliation was mentioned as something the building will contribute in (Brones, 2012:14) but this is not clearly elaborated within the design concept.

Category	Main Criteria	Sub Criteria	Results
Abstract	Traces of the past can be perceived	Staging or leaving scars	YES
		Symbolic communication	YES
	Accessible concept for society	Understandable by all backgrounds	YES
	Design the Atmosphere	Existence of spatial qualities that conveys emotions	YES
Function	Provide space for the memory	For individual memory	YES
		For collective memory	YES
	Provide time for the memory	Open hours for the public	N/A
		Staging a commemorative day	N/A
	Place appropriate or respectful functions		YES
	Endorse educational and reflective uses		YES
Implementation	Part of a process	Working on providing a sense of closure for healing	NO
		Aids transitional justice processes	NO
	Involve relevant stakeholders	Participatory strategies for planning and design	NO

(Tab. 2)—Placing conflict memory assessment table of the case of Beit Beirut Musuem
Source: Author

As for the recommendations, the site already provides a good abstract with a concept of keeping part of is an important one that gives the acknowledges

the violent past of the building. However, as for the functions, one should pay attention to details such as "what kind of gifts presented in the gift shop" as it must stay respectful for the past.

As for the recommendations on implementations, using the potential of the museum as a cultural centre not only for celebrating the architectural heritage but also discussing the past is making the museum as a place to both "show history" and "reflect on it". Additionally, there is potential to further include the stories of the victims of the building within the museum as part of acknowledging history toward contributing to the healing processes that the site can initiate.

5.9 Discussion on Beirut's Case

To study the effects of war on placing the memory of post-conflict urban life, Lebanon presents a critical case study within this area of inquiry since it had a 15 years conflict in between 1975-1990. As this conflict is not in the far past, Beirut is still going through slow transformations from a silent state on the legacy of the civil war till recent initiatives from community-based organisations and recently the public sector. However, Lebanon society has not yet made a consensus effort to write out a shared past which is reflected in its remembrance practices with the absence of a national commemoration event for all Beirut's social groups as well as an absence of a shared urban memoryscape commemorating the Lebanese civil war victims (murdered or disappeared). Additionally, the number of NGOs working on the topic of civil war memory is abundant in which confirms the existence of unmet needs of post-conflict residents of Beirut as well as the neglection of the governmental support.

On the phenomenon of placing memory within Beirut's society, the most recurring method takes form with political demonstrations. Either demonstrating the rights to know the destiny of the lost lives during the war in the front of government buildings or establishing the legitimacy of the PLO with Sabra & Shatila commemoration day. In which it seems to be the only found recurring commemoration event every 16th of September. As for Public Remembrance as a placing memory activity, one found common event was established for one time in 2007 within the 13th of April by community-based organisation commemorating the start of the civil war while taking a vow to never repeat the conflict again. However, this event did not take place again and neither the 13th of April is considered a national day for Lebanon. And as for Raising Awareness, the efforts

in this scope is very recent with the found project done by an international actor (forumZFD) and tackled the education system.

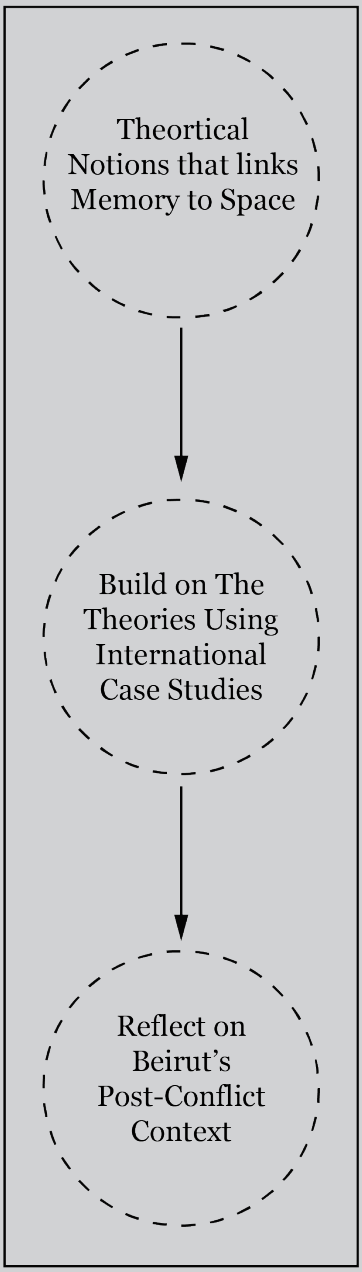
The current Urban Memoryscapes of Beirut does not contribute to the fulfilment of the post-conflict societies needs (e.g. need for closure, healing, or reconciliation/making collective identity). The current state of dealing with the city scars is leaning toward demolitions or neglection. However, the author predicts a future shift in these practices, from neglection toward preservation. The Beit Beirut initiative in 2008 is one example the changing public sector's attitude towards Beirut's scars. Furthermore, this project may help in placing memory through awareness raising (through its civil war exhibition) which can become a cornerstone toward long-term social dialogues tackling issues of post civil war social reconciliation. However, there is no concrete concept established that benefits directly these long-term aims.

Providing public space for making and placing collective memory plays an important role in building a shared identity and providing closure to counter the non-spatial civil war scars that Beirut's is suffering from today (sectarianism and unsolved crimes). Memory projects can aid in this process of writing and discover its history by making places that allow communication in-between the different Lebanese groups which can help preventing future conflicts as well as making shared spaces with educational value. The author recommends integrating the potential of City Scars by making urban memoryscapes that contain placing memory activities. For example, starting with the Green line where the battle scars are still visible, the author proposes making a link between the visible scars of the recent past with the present public spaces. This can be a starting point that enhances these points of interest within one larger project for making a shared public space in central Beirut.

5.10 Conclusions

The case of Beirut is an extreme one for a civil war that lasted for 15 years. On the city scale, there are many scars of the war, but designated Urban Memoryscapes from museums and memorials were a few. However, the author can predict through the case of the future project of Beit Beirut a future paradigm change in dealing with scars of the city. Moving from in- mass demolition and neglection toward highlighting, symbolising, or preservation. Furthermore, the civil society is still active in placing the memories of the war. The most used method of placing

memory through political demonstrations which are a reaction toward the lack of acknowledgement of the past on the state level. Additionally, the assessment of the design of the chosen Urban Memoryscapes also emphasised on this lack of acknowledgement as both analysed cases it seems to be lacking in meeting this need which would be a part of a process toward social healing.


Theortical Notions that links Memory to Space
Build on The Theories Using International Case Studies
Reflect on Beirut's Post-Conflict Context
Conclusion

Chapter 6

Chapter 6

Conclusion

This chapter is going to summarise the chapter's conclusions by highlighting general findings within the topic of integrating space with memory. Then move toward the discussion to describe the underlying factors affecting placing memory in which would later aid making general recommendations on planning future urban memoryscapes. And this concluding section will offer several starting points for further investigation within this field of inquiry.

6.1 Summaries of Findings

The topic of placing memory is a relatively recent topic that links memory to space. Therefore, the research approach was a descriptive one of a social-spatial phenomenon in addition to the analytical approach to assess the effects of the design decision on the phenomenon of placing memory. The summaries of findings using these approaches are:

The introductory chapter gave the starting point for investigating the topic of linking memory of space in post-conflict cities. Within the following chapter of theoretical notions. The chapter defined Placing memory as an ancient human act which is important especially when it comes to the action of memorialisation of conflict. Post-Conflict Urban Memoryscapes is the result of such actions which are the traces of memory of violent past inscribed in present cities' urban space and socially used in commemoration practices that "places memory in space" therefore making Places of Memory temporary through these practices.

The following chapter located and build on the defined theoretical notions through a case study approach within two main scopes of inquiry; The larger scope of inquiry was on the city level which contributed to locating the phenomenon of memorialising conflict memories through making categorisation of typologies and understanding the societal behaviour that creates Places of Memory. Following that was the architectural level of inquiry which approached the topic of making Urban Memoryscape from a professional point of view and what effects of design decisions have on placing memory by society.

Chapter 4 condensed the findings of the international case studies of inquiry and provided answers to some of the proposed research questions such as what are the social benefits of designing Urban Memoryscape which included building a collective identity, tackling the need for closure, healing, and restorative justice, raise awareness on the effects of conflict. And finally, strengthening the sense of place and place attachment. Another important finding was the societies' methods of placing memory in space which included Public Remembrance, Political Demonstration, and Awareness Raising. Furthermore, the final section of that chapter extracted several recommendations on designing Urban Memoryscape and formed analytical tools to assess Urban Memoryscape case studies within Beirut city.

Finally, Chapter 5 is concerned of applying the learned typologies on Beirut city which is an extreme one for a civil war that lasted for 15 years. The mapping phase found many typologies of scars of the war, but designated Urban Memoryscapes from museums and memorials were a few. However, the author, through investigating recent Urban Memoryscape project in Beirut, predicts a future paradigm change in dealing with scars of the city. Moving from in- mass demolition and neglection toward highlighting, symbolising, or preservation. The civil society is still active in placing the memories of the war through mostly political demonstration. And the assessment of the design of the chosen Urban Memoryscapes found the Sabra and Shatila memorial is lacking in all the architectural investigated aspects of abstract, function, and implementation. However, the case of Beit Beirut was more advanced in abstract and function but lacking in the implementation factor that includes integrating the project with larger post-conflict social reconstruction processes.

6.2 Discussions on Underlying Factors that Affect Placing Memory

Through inductive reasoning, this section will introduce some basic hypothesis on the underlining factors that affected placing memory extracted from previous findings, which were:

Economic factor: looking into the cases of 9/11 memorial that made the economic gains from making a revenue from a tragic event outweigh the need of victims' families. And the case of Sabra and Shatila memorial where the lack of improved livelihood of the Sabra camp made some residents entrench on the borders of the memorial to make the commercial activities. The first case made the design move away from meeting the need of placing memory and the second example the economic factor decreased the appeal of the memorial for placing memory for families outside the massacre commemorative event. Therefore, the economic factor played a role in reducing the effectiveness of placing memory.

Political factor: The lack of justice triggered the construction of distinct memory placing practices that were appropriating the memory from respecting the victims into political gains. As an example, the DDR practices of using the symbol of Dresden as an innocent city against their West opponents made the political factor play a major part of placing memory and appropriate it.

Awareness factor: The lack of knowledge on the long-term social benefits of Urban Memoryscape makes it less likely that governing bodies or society maintained it. As the case with Sabra and Shatila Memorial where it is not maintained by the governing bodies outside of its the commemorative events.

Cultural factor: The local culture of remembrance plays a major part in identifying the method of placing memory, space appropriation, or design aesthetics. In which takes place according to the already existing building and social customs. Dresden's remembrance practices, as an example, are different from other German cities' practices.

Social factor: the probability of placing memory increases depends on whether society participated in the production of their Urban Memoryscape or not, and how much the meaning of the space is related to them. For example, a monument dedicated to civilian loss is more likely for society to use it to place memory than a monument devoted to military persons.

Historical factor: the history of the Urban Memoryscape, whether it was an important building that was affected by the conflict (e.g. The Frauenkirche), played a part in it (e.g. Berlin's Bunkers) or was a burial place (Sabra and Shatila Memorial), is a key factor for placing memory especially in the initial phase of post-conflict reconstruction. These places are sacred, in the eyes of who lived throughout the conflict, and has an opportunity to place memories within them.

Spatial factor: the form of the Urban Memoryscape indicate how groups or individuals would use it. The case of Mexico's memorial can be considered as best practice for making space for individual's remembrance practice, and 9/11 can be regarded as a best practice for making space for societal remembrance practice.

These factors are to be considered when there is an attention to integrating memory within space design. The following section is, therefore, going to build general recommendation to integrate memory within space design intended for both architects and planners within post-conflict contexts.

6.3 Recommendations for integrating memory within space design

Based on the previously discovered factors, there are other several recommendations for Urban Memoryscape planners or developers which are described as in the following:

To consider the economic factor, for projects within stable economic environment the planner should have an overview of the project's stakeholders and their objectives from engaging in such project and try to outweigh the need for the target group to provide a respectful place of memory. However, within poorer areas where the livelihood of the residents is entrenching these kinds of project, it is better to pay attention into existing local economics and integrate it while also maintaining "the sacredness" element of the Urban Memoryscape.

To consider the political factor, the planning for post-conflict Urban Memoryscape should be part of the process that starts with identifying and fulfilling the needs of the affected stakeholders. The plan should integrate the project within a larger objective of either socio-psychological healing, reaching justice, or social reconciliation.

To consider the awareness factor, constructing new Urban Memoryscapes

or maintaining the old ones have the potential to raise the awareness on the importance of these places. In addition, using their potential to introduce other functions than commemorative ones (e.g. educational services).

To consider the cultural factor, be mindful of present remembrance cultural, its history, local memorial practices, and customs. For example, the remembrance culture in Dresden is a long established one since the DDR era.

To consider the social factor, consider that a winning design in a competition for Urban Memoryscape does not guarantee a well-received one from society's side. Therefore, engaging the affected groups within the design period rather than implementing pre-determined forms could have a better chance in initiating a remembrance practice. Also, take into consideration two elements of the target group: first, the type of trauma they went in (from one big incidence to a war or a civil war). And second, which generation will use the Urban Memoryscape (is it the same people who lived through the conflict or the second/third conflict generation). These two elements should define the best approach to the design to engage the targeted group.

To consider the historical factor, chose the site to allocate memory that is related to its historical importance or bearing witness to the commemorative memory. Therefore, documentation of events, places, and victims during conflict is a significant step to place memory after the conflict adequately.

To consider the spatial factor, decide on what type of memory that the Urban Memoryscape should allocate a proper space for commemoration: private memorial space has its spatial needs different than a collective one. Sometimes a study to incorporate a mix of both is important for some projects.

6.4 Conclusion

The research was a journey of discoveries where the author learned to draw connections between seemingly far disciplines interweaving a social interest with a spatial one. Within this thesis, the author found that "Memory and Space" have a relation where the practice of remembrance shapes the allocated space and vice versa. Further readings on international case studies provided the understanding of the importance of placing remembrance practices adequately. Even winning architectural design might make barriers to the healthy practice of remembrance.

And economical, Political, historical, social, cultural, awareness, and even spatial factors had a substantial impact on placing memory. Although memory is not an equal to history and it is a subjective object shaped by the society that could be different than the historical truth, however, allocating space for memory within cities has many social benefits such as building a collective identity, tackling the need for closure, healing, and restorative justice. The process of constructing Urban Memoryscapes requires highly empathic designers with the target group and insightful planners on the background of the project to steer the formation of the Urban Memoryscape and allow both individuals and groups to create Places of Memory.

6.5 Further Research

The study of memory and space is apparently still vague as it needs more studies with an interdisciplinary approach. The author encourages more future studies that aid the development of this topic toward practical or theoretical reflections. Based on this thesis, some future research topics could cover:

1. Making Strategy for placing memory integrated with the post-conflict reconstruction process.
2. Understanding transformations in memorials' meanings and uses in-between the conflict generations.
3. In-depth Exploratory Research on the phenomenon of placing memory taking one city or one Urban Memoryscape project as a case study.
4. Increasing the number of studies on contemporary design approach of memorialisation. Similar to REcall project -European Conflict Archaeological Landscape Re-appropriation-, the author encourages similar design-based research to take place also in the global south.
5. Contributing to architectural theory and extending the thesis's architectural recommendations with social or behavioural studies within Urban Memoryscapes.
6. A research project on methods to integrate artists, designers, and urban planner with socio-psychologist scholars specialised in post-conflict social reconstruction and recovery.

1 When exploring the discourse of Memory in the physical environment, scholars, such as Pierre Nora, usually use the word "Place" rather than "Space". To explain the reasons behind choosing such word, the author would refer to the explanation provided by Dickinson et al (2010) which is as follows: Space and Place are two approximately equivalent terms but emphasis a difference in experiencing the physical situation. "Place" is boarded, specific, and located by name. However, "Space" is open, undifferentiated, and undesignated. The relation of the two terms does not necessary means they are opposites but they are rather represent different ways of perceiving the environment as well as informing each other, we cannot be aware of the openness if we did not contrast it with

closeness, similarly when Space allows “movement” then Place is the “pause”, and each pause “transform” space into a place. Therefore, when associating memories to a space it makes that space a “place” (Othman et al, 2013).

2 Urban Memoryscapes are spatially urban spaces. However, they have the potential to temporarily become “Places of Memory” for particular groups holding and reproducing that memory.

3 Currently, within the europian memorialisation practice, there is a paradigm shift towards a more participatory practice that provides multiple interpretations toward history through urban design. One research project called The European Conflict Archaeological Landscape Reappropriation „REcall”. The used research method of that project is through design as a methodology to get insights on the contemporary practice of memorialisation that activates the public space (Bassanelli et al, 2014). As many thinkers criticised memorials and monuments as irrelevant to everyday urban life in addition to giving a single reading of that memory (Bassanelli et al, 2014; Barsalou et al, 2007; Marschall, 2015; Wen, 2011). However, architects nowadays are participating in a space-making strategy that makes their design as a communicative tool that allows unfolding multiple readings (Wen, 2011), thus communicating not only “the history” in its intellectual sense but also “the memories” in its emotive one.

4 The method to place memory on the individual level is through „Reflection“ whether they are by a local inhabitant or a tourist. This kind of remembrance practice is triggered by the visual cues of City Scars through a reflection on the creation of the perceived landscape. When the perceived scars are easily relatable to the past event (e.g. Battles Scars in Berlin as opposed to the Fire Line in Dresden), the more likely for Individual Reflection to accrue. Although the quantity of correlation of such reflections cannot be measured without psychological methods of inquiry. However, the found blogs and articles on such places indicates such actions by the writers (Climent, 2016; Kopp, 2014).

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— M. Aljundi (2017): Your father place of residence. Interview by Zuhar Aljundi. Personal communication. Notes.
— Q. Alhelo (2017): Where the civil war is apparent in you place of stay. Interview by Zuhar Aljundi. Personal communication. Notes

Appendix A
Online Survey in English

Beirut Post-Conflict Urban Memoryscapes مشاهد الذاكرة العمرانية لمابعد الصراع في بيروت

Survey for who lived/still lives at least for 5 years in Beirut
This survey with personal questions is for research purposes only. The answers are provided anonymously. I thank your cooperation.

Note: If you are using a smartphone for answering the questions, please note that the 7th question "From the following areas/buildings.." there are more options if you scrolled the screen toward the left/right

استبيان موجه الذين يعيشون/عاشوا فتره لا تقّل عن 5 سنوات في بيروت
هذا الاستبيان وإن كانت اسئلته شخصية هي فقط لغرض بحثي والاجابات مجهولة الهوية، نشكر تعاونكم.

ملاحظة: إذا كنت تستعمل الهاتف للإجابة على الاستبيان فانتبه للسؤال السابع "من تلك المناطق/المباني التالية: اختر (فقط) من تلك التي تذكرك بالحرب " حيث أن هناك خيارات أفقيّة أكثر تحتاج تحريك الشاشة لليمين/يسار لرؤيتها

* Required

Choose Survey Langauge | اختر لغة الاستبيان *

- ◯ عربي
- ◯ English

* Required

Mapping Places of Civil War Memory in Beirut

What is your nationality? *

Your answer

From which area/city did you come from?

Your answer

What is your birth year? *

Your answer

What is our occupation/study?

Your answer

Have you lived more than half of your life in Beirut? *

- ○ YES
- ○ NO

Where did you live/had lived in Beirut?

Your answer

Do you have memories of the1975-1990 Lebanon Civil War in Beirut? *

- ○ Yes, I have lived through part of it
- ○ No, but I heard stories of it from relatives/friends
- ○ No, I only know it historically

From the following areas/buildings: choose (only) the ones that reminds of the war and the reason behind it.

	Seeing Traces of bullets	Seeing Destroyed Parts	Artwork related to the war	History of the place	Other: specify in the following Question
Ain Rouman	○	○	○	○	○
Alkhandaq Alkhamq	○	○	○	○	○
The Yallow House	○	○	○	○	○
The Green Line	○	○	○	○	○
The Egg Building	○	○	○	○	○
Holiday Inn Hotel	○	○	○	○	○
Downtown Beirut	○	○	○	○	○
Alshyah	○	○	○	○	○
Mar Michel	○	○	○	○	○
Burj Almarr	○	○	○	○	○
Alzahraa Building	○	○	○	○	○
Sabra & Shatila Memorial	○	○	○	○	○

Mention here reasons to remember the war other than what was defined previously.

Your answer

Is there another place that reminds you of the war and was not mentioned in the previous question? *

- ◯ YES
- ◯ NO

(if YES): please write the location + the reason the remember the war in it

Your answer

Do you think it is easy to find evidence of war within Beirut? *

- ◯ Yes, the city is full with evidences on the civil war
- ◯ No, there isn't much remains anymore

Have you participated in an event that commemorates the civil war? *

- ◯ YES
- ◯ NO

(if YES): Please provide: the name/subject of the event - When did it happen - Who organised it.

Your answer

Do you think it is beneficial to preserve the remains of the war in the city (e.g. battle scars on buildings) *

- ◯ YES
- ◯ NO

(if YES): what are the benefits of keeping such remains?

Your answer

Do you think it is beneficial to build a place to commemorate the civil war (historical museum, monument or memorial) *

- ○ YES
- ○ NO

What is the beneficial/non beneficial thing about these places?

Your answer

Is there such a place in Beirut?

- ○ YES
- ○ NO

(if YES): specify one with name and location

Your answer

Does that place commemorate the war adequately?

- ○ YES
- ○ NO

(if NO): please specify its negativities.

Your answer

Do you think the places the reminds people of the war are disappearing with the passage of time? *

- ○ YES
- ○ NO

(if YES): what is the reason behind their degeneration?

- ○ Municipality destroying the places
- ○ Properties owners unable to rehabilitate the places
- ○ Other: _____

Have you visited a place that reminds you of the war on propose in Beirut? *

- ○ YES
- ○ NO

(if YES): Where?

Your answer _____

What is the main reason behind the visit?

- ○ Curiosity to see war remains
- ○ Putting flowers or paying respect for the victims
- ○ Reflecting on the city's past
- ○ Teaching another person on the effects of the war
- ○ Other: _____

Do you think that building a place (or making events) that reminds people of the civil war might make sensitivities in the society?

- ◯ YES
- ◯ NO
- ◯ MAYBE

(If Yes/Maybe): Would the challenges to make such places would go with the passage of time or needs practical measures to solve?

- ◯ Needs social or political measures
- ◯ Will disappear with time passage
- ◯ Will not go away

Finally, Choose one of the two sentences that you lean more toward *

- ◯ To Remember the violent Past hinders the occurrence of it
- ◯ We have to move on and look toward the future

I thank you sincerely for participation. If you want, here you can add a comment related to this topic, mention the importance of it from your point of view, or expand on the answer of one of the above questions.

Your answer

Appendix B

Online Survey in Arabic

* ماهي جنسيتك؟

Your answer

من أي منطقة/مدينة أتيت؟

Your answer

* في أي سنة ولدت؟

Your answer

ماهي مهنتك/دراستك؟

Your answer

* هل عشت أكثر من نصف حياتك في بيروت؟

- نعم
- لا

* هل لديك ذكريات عن الحرب الأهلية بين 1975-1990 في بيروت؟

- نعم عشت خلالها
- لا سمعت فقط عن ذكريات صديق او قريب لي
- أعرفها فقط من معلوماتي التاريخية

من تلك المناطق/المباني التالية: اختر (فقط) من تلك التي تذكرك بالحرب حين المرور بها وسبب ذلك

	رؤية آثار الدمار	رؤية آثار الرصاص	عمل فني له علاقة بالحرب	تاريخ المكان	غير ذلك: حدد في السؤال التالي
عين الرمانة	○	○	○	○	○
الخندق الغميق	○	○	○	○	○
البيت الأصفر	○	○	○	○	○
تذكار صبرا وشاتيلا	○	○	○	○	○
الخط الأخضر	○	○	○	○	○
مبنى البيضة	○	○	○	○	○
برج المر	○	○	○	○	○
الداون تاون	○	○	○	○	○
الشياح	○	○	○	○	○
كنيسة مار مخايل	○	○	○	○	○
فندق الهولدي إن	○	○	○	○	○
مبنى الزهراء	○	○	○	○	○

حدد هنا الأسباب الغير مذكورة لتذكر الحرب في السؤال السابق

Your answer

.هل هناك مكان أخر فيه يذكرك بالحرب عند المرور خلاله ولم يتم ذكره في قائمة السؤال السابق؟ *

- ◯ نعم
- ◯ لا

(إذا أجبت بنعم): اذكر اسم و موقع المكان

Your answer

ماهو الشيء الذي ذكرك بالحرب في ذلك المكان؟

Your answer

. هل تعتقد أنه من السهل إيجاد أدلة على الحرب الاهلية ضمن مدينة بيروت؟ *

- ◯ نعم مدينة بيروت غنية بالآثار التي تذكر بالحرب
- ◯ لا يوجد الكثير من الأدلة اليوم

هل شاركت من قبل بمناسبة لإحياء ذكرى للحرب الأهلية اللبنانية؟ *

- ◯ نعم

(إذا أجبت بنعم): ماكان عنوان/موضوع المناسبة - متى حصلت - من نظمها.

Your answer

هل تعتقد بأنه من المفيد الحفاظ على آثار الحرب في بيروت؟ (مثل أثار المعارك/الرصاص على مباني) *

- ◯ نعم
- ◯ لا

(إذا أجبت بنعم): ماهي فوائد الحفاظ على تلك الأثار بالنسبة لك

Your answer

هل تعتقد أنه من المفيد بناء مكان مخصص لتذكر الحرب الأهلية؟ (كمتحف تاريخي أو تمثال أو حديقة تذكارية) *

- نعم
- لا

ماهو السبب وراء فائدة/عدم فائدة هذه الأماكن

Your answer

هل يوجد حاليا مثل هذه الأماكن في بيروت؟

- نعم
- لا

(إذا أجبت بنعم): حدد اسم ومكان أحدها

Your answer

هل برأيك يؤدي ذلك المكان وظيفته كتذكار للحرب؟

- نعم
- لا

(إذا أجبت بلا): ماهي سلبيات المكان؟

Your answer

هل تعتقد أن الأماكن التي تذكر بالحرب في بيروت في حالة اختفاء تدريجي مع الزمن؟

- نعم
- لا

(إذا أجبت بنعم): ما سبب تدهورها؟

- تدمير الأماكن من قبل البلدية
- عدم قدرة المالكين الأصليين لتأهيلها
- Other: _____

هل زرت بشكل مقصود مكان ما يذكر بالحرب في بيروت؟

- نعم
- لا

(إذا أجبت بنعم): فأين؟

Your answer

ماهو السبب الرئيسي لزيارتك؟

- فضول لرؤية آثار الحرب
- لوضع الورود او وقفة احترام للضحايا
- للتأمل بماضي المدينة
- لتثقيف شخص اخر عن نتائج الصراع
- Other: _____

هل تعتقد بأن بناء مشروع مستقبلي مخصص لتذكر الحرب في بيروت له احتمالية تسبب حساسيات في المجتمع؟

- نعم
- لا
- ربما

(إذا أجبت بنعم/ربما)هل تعتقد أنه العوائق لتلك المشاريع قد تختفي مع مرور الأجيال أو تحتاج خطوات عملية لحلها؟

- ◯ تحتاج خطوات عملية (سياسية أو اجتماعية)
- ◯ ستختفي مع مرور الوقت
- ◯ لا يمكن حلها

أخيراً, ماهي الجملة التي تميل لها؟

- ◯ تذكر الماضي الأليم يمنع تكراره
- ◯ لابد من المضي قدماً والنظر للمستقبل

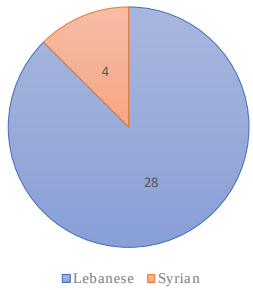
أبدي مرة أخرى تشكري لكل مساهم في هذا الاستبيان، إن أردت تستطيع إضافة هنا تعليقا مرتبط بهذا الموضوع أو ذكر ماله علاقة بأهميته بالنسبة لك شخصياً أو توسيع إجابة احد الأسئلة السابقة.

Your answer

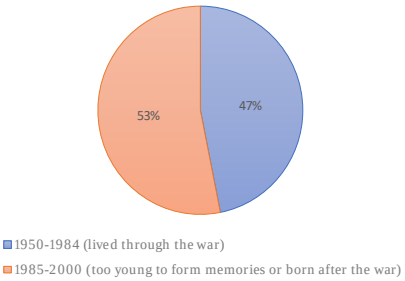
Appendix C

Online Survey Results and comments

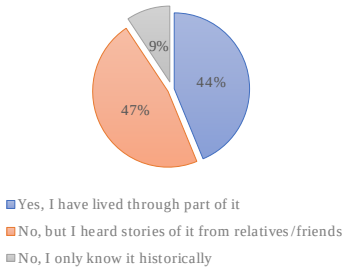
Number and Nationality of Surveyees



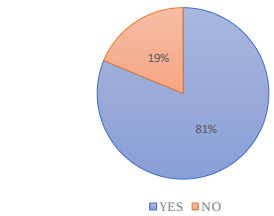
Birth Year



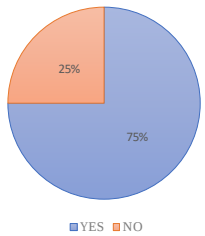
Do you have memories of the1975-1990 Lebanon Civil War in Beirut?



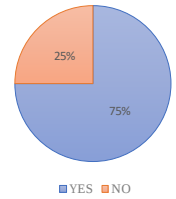
Do you think it is beneficial to build a place to commemorate the civil war (e.g. historical museum, monument or memorial)



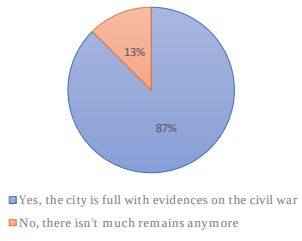
Have you lived more than half of your life in Beirut?



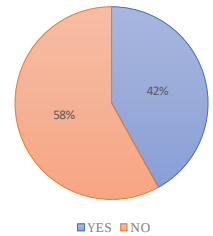
Do you think it is beneficial to preserve the remains of the war in the city? (e.g. battle scars on buildings)



Do you think it is easy to find evidence of war within Beirut?

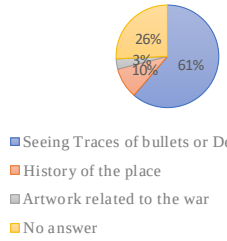


Are there places to commemorate the civil war in Beirut?

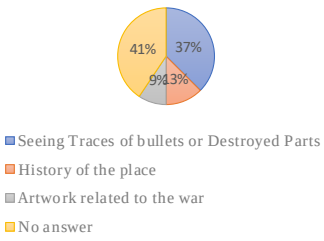


From the following areas/buildings: choose (only) the ones that reminds of the war and the reason behind it.

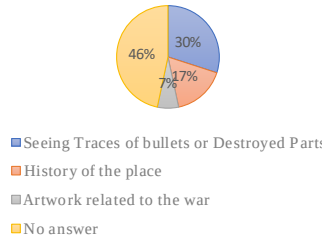
Ain Rummaneh



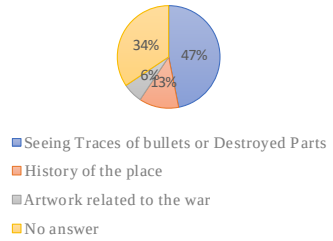
The Green Line



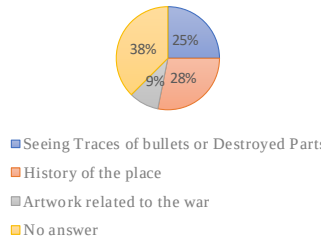
Alkhandaq Alkhamq



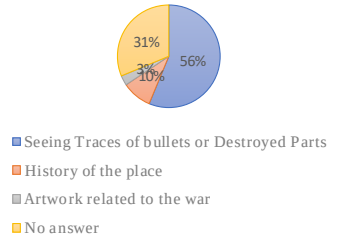
The Egg Building



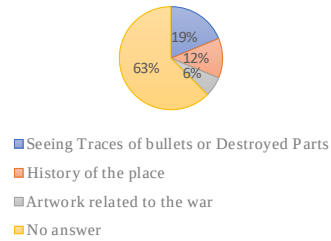
Sabra & Shatila Memorial



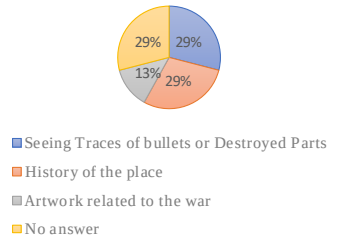
Burj Almarr



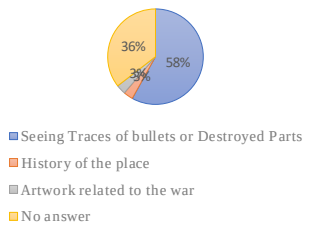
The Yallow House



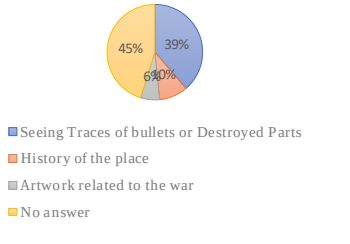
Downtown Beirut



Alshyah

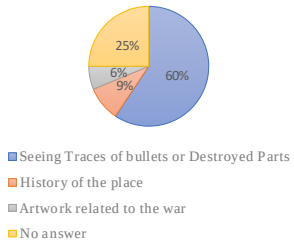


Mar Michel Church

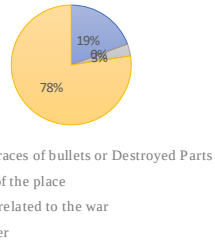


From the following areas/buildings: choose (only) the ones that reminds of the war and the reason behind it.

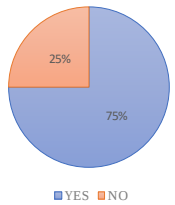
Holiday Inn Hotel



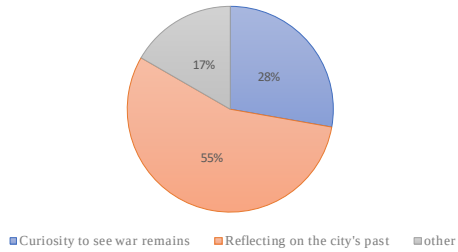
Alzahraa Building



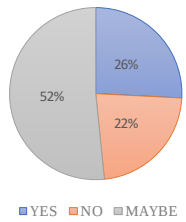
Do you think the places the reminds people of the war are disappearing with the passage of time?



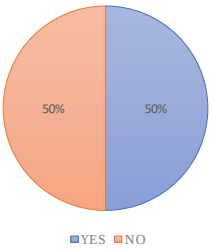
What is the main reason behind visiting places of civil war memory?



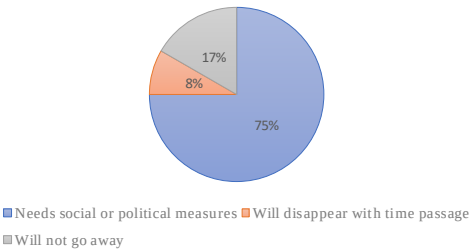
Do you think that building a place (or making events) that reminds people of the civil war might make sensitivities in the society?



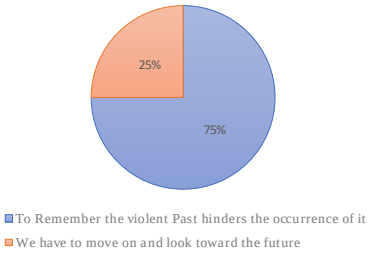
Have you visited a place that reminds you of the war on propose in Beirut?



Would the challenges to make such places would go with the passage of time or needs practical measures to solve?



Choose one of the two sentences that you lean more toward



what are the benefits of keeping such (War) remains?

- It reminds us of why we are in this state today. Lebanese tend to forget the beauty of their city and we have to remind them the true essence of Beirut
- It might be a painful sight or memory but it.could help avoid future conflicts. It is part of the identity of the city and it is a fact, a history that actually happened.
- To remind us never to go back to that time
- to remember what happened and never let it happen again
- not everywhere, but a symbol
- It is a good reminder of what went on in the country and perhaps a warning for the years to come
- To remind\educate younger and future generations of the devastating effect the it's part of our history
- People shall know the sin there ancestors did in order to avoid replaying history.
- as relics
- memories
- Because it is part of our memory and identity that cannot be erased like we're doing nowadays. It should actually become a policy.
- Just recall that war isn't a solution.
- Only if the city is cured the emphasis helps in awareness raising and reflects visually different time eras

ذاكرة المكان شاهدة على الحرب, وذاكرة الحرب هي من أهم الأسباب التي تحفظ السلم في الوقت الحالي

- معرفة أخطائي
- كي لا نعيد الكره
- الذاكرة الأهلية
- تذكير الناس بما جرى سابقا حتى يتجنبوا حصوله بالغد
- ...زكرة لى شهداء..وا الخوف

What is the beneficial/non beneficial thing about these places (buildings to comemorate the war)?

- Memories of a horrific event that happened.
- Education
- The more books are written on the subject, the better in order to preserve the memory of what happened intact
- It would educate this generation about the war they did not live, and imagine their parents' sacrifices and ordeals

- so it will never happen again
- It is part of our history rather we liked or not and we the generation that did not - live war have the right to know what happened during that period and honor the innocent live that were lost.
- To remember and discover further our history
- Writing books on the subject of lived experiences is better
- For the same reasons I mentioned above and because it is something we cannot deny. It is also beneficial beacause it promotes a process of healing & encourages communication between the different lebanese communities. At least we owe it to our youth.
- We need to forget its scars...
- In memory of the martyres
- أسباب كثيرة ذات فائدة وأهمها التصالح مع التاريخ, فإحداث متحف كهذا يعني الأرتقاء لمرحلة ما بعد الحرب, حيث ما زالت الحرب الأهلية مستمرة على شكل حرب باردة,
-.لتكون صورة يراها المستقبل ليذكر تفاصيل تلك الحرب، عسى ان لا يقعوا بها مرة أخرى
- لكي يفكر الإنسان ألف مرة قبل التورط بحرب
- من اجل الاجيال القادمة ان تأخذ درسا مما حصل
- No purpose from this.
- احياء تلك الذكرى الأليمة ليتذكر الجميع ويلات الحروب وليس فقط البرجوازية اللبنلنية او البيروتية التي يعيشها أغلب الناس اليوم
- احترام لى شهداء

Addtional comments on the survey:

- Great project, love the topic. History of the civil war is often neglected and the new generation must imperatively learn what happened

- The more books are written on the subject, the better in order to preserve the memory of what happened intact

- healness is what matters and that is what beirut lacks

لبنان تحتاج حقيقة لتسليط الضوء على المناطق التي دمرها الحرب، فأما أن تجملها لتكون مزاراً يُقصد، او هدمها وإعادة بناء. اما أن تترك بهذا الشكل كما هي فلن تثير الناس ليتذكروا عنها، بل أنهم سينفروا منها، وسينسى ان حرب قامت هنا ذات يوم.

Appendix D

Interview Notes

The used method to understand the local situation of civil war memory works was through asking locals and visitors on Beirut's civil war memoryscapes by focusing on the where are the remains of the war are still perceived. I asked within my current networks of family and friends as well as been refer to an office in Stuttgart that is doing a museum exhibition on Beirut's past for the new Beirut City Museum. As the subject needs reflection on the personal experience of memoryscapes the used method is unstructured interview while taking notes and summarising the conversation.

F.Göts (2017)

Date 3/4/2017
Location Atelier Bruckner Office, Stuttgart, Germany
Name Franziska Götz
Title Beirut City Musuem

Z: I was directed to your office as I understand that you are doing a new

museum in Beirut city, this museum might have a link to my current study on civil war remains and memory of Beirut. Therefore, I would like to ask if the museum's exhibition that you are currently designing will make reference to the civil war.
F: Yes, as you see we are designing a new archaeological museum that focuses on Beirut's past with no particular focus on certain periods. The exhibition is still in its earliest stages and us currently only defining the concept of how the presentation of all Beirut's highlighted periods. As for the civil war period, in the beginning, we did not at first include it with our concept However a local archaeologist stated that it is certainly a very important one. However, the client, Beirut municipality, stressed on the fact to make the presentation of the civil war as much as politically neutral.

Z: how then is the presentation will be executed?
F: the current idea is to place LCD screens around the museum exhibition place, and each screen will have a movie played on that will be about a character. Each character will represent with his clothes, tools, talk, etc. a certain designated period. We are even going to hire real actors to shoot the films. As for the character of the civil war Period, we decided to present it safely as a school girl. The movie direction is not yet designed therefore I do not have examples to show. There are another Lebanese in the office that you can talk to more about this topic, I will refer you to him.

J.Rouhana (2017)

Date 3/4/2017
Location Atelier Bruckner office Stuttgart, Germany
Name Jad Rouhana
Title Your prespecticve as a local of civil war memories

Z: Since when have you lived in Beirut?
J: All my life, I am only in Stuttgart doing my internship in Atelier Bruckner.

Z: Have you heard stories about the Lebanon's civil war from your parents?
J: Yes, my father lived through it

Z: what are the places in Beirut that remind you for the civil war?
J: the place where the war started, Ain Rummana, it is not within the city, but

it is in its suburbs. Even the Bus nowadays is the symbol of that war, and it was once displayed in public in the anniversary of 13 April where the war began in 1975.

Z: Where is that bus now, and why the event was not repetitive in the
J: I am not sure of the whereabouts of Bus Ain Rummanah. However, I have a feeling that the incidents caused certain sensitives in-between the Palestinian as the victims of that incident and the Lebanese communities.

Z: Are there certain places that your father talked you about?
J: The most important place is off course the fighting front "Khat Altamas/ contact area" For example Al Chyah area where some remains of the war are still perceivable there. Also, there is the church of Mar Michel in was on that line and been destroyed during the civil war.

M. Aljundi (2017)

Date 14/4/2017
Location Personal communication
Name Mussab Aljundi
Title your father place of residence.

Z: As your father had lived in Beirut during the war times where have he lived.
M: My father Dr. Ahmed Sami Aljundi is the previous owner of a destroyed building in the entrance of Sabra Camp - Al Zharaa Building-
Z: What is the current state of the building?
M: The building is destroyed and in rubbles in the present moment. I will send you photos of my last visit to the place

Z: Who are the current owners of that building?
M: the owners now are the Islamic Waqf in Beirut. They do not seem to care about the importance of that building. Since my father lived on the fourth floor but the second floor is the previous office of Yasser Arafat. The building was destroyed during 1982 Israeli invasion of Beirut.

Q.Alhelo (2017)

Date 14/4/2017
Location Personal communication
Name Qais Alhelo
Title Where the civil war is apparent in you place of stay.

Z: I understand that you are as a Syrian currently living in Beirut, for how long?
Q: I lived in Beirut for two and half year.

Z: Is there certain places that you passed by during your stay and looked like they are traces of the Lebanese civil war?
Q: yes, near my place of residence is a place called Bedaro, there are remaining buildings that are still in the war time shape with traces of bullets and destroyed parts. As the area is not inhabited currently, an Aleppo refugee family is living there. I will send you a picture of that place that a friend of mine took

Z: Where is precisely is Bedro?
Q: its location is adjacent to the museum area. Therefore it was very near the demarcation line.

Z: Are there any other marks of the civil war than that?
Q: I think the civil war is more apparent in the way the people talk about it. As they still refer to the two sides of the green line as East Beirut and West Beirut. And as a Christian, they warned me not to wear a cross while walking for example within West Beirut. Not all people are fully recovered from the war times.

إقرار

هذه الرسالة مقدمة في جامعة عين شمس وجامعة شوتجارت للحصول على درجة العمران المتكامل والتصميم المستدام. إن العمل الذي تحويه هذه الرسالة قد تم إنجازه بمعرفة الباحث سنة 2017

هذا ويقر الباحث أن العمل المقدم هو خلاصة بحثه الشخصي وأنه قد اتبع الإسلوب العلمي السليم في الإشارة إلى المواد المؤخوذه من المراجع العلمية كلٌ في مكانه في مختلف أجزاء الرسالة..

وهذا إقرار مني بذلك،،،

التوقيع:

الباحث: زهار الجندي

التاريخ: 09/20/2017

ملخص البحث

بعد انتهاء الصراع تواجه المدن تحديات اجتماعية كبيرة تتجاوز إعادة الإعمار الفيزيائية للبيئة المبنية. إن الماضي العنيف يترك آثاراً للذاكرة في كل من مشاهد المدن الحضرية ومجتمعاتها المشحونة عاطفياً. بيروت هي مثال للمدينة التي لا تزال تتعامل مع البصمات الاجتماعية والمادية للحرب الأهلية بين عامي 1990-1975. ينصب اهتمام الأطروحة على تقصي التحولات الفراغية المسببة من قبل ذكريات المجتمعات عن الصراع. إن استراتيجية البحث تبدأ باستخلاص عدة مفاهيم نظرية مرتبطة بالذاكرة والفراغ، ومن ثم بمساعدة منهج تقصّ حالات دراسية دولية متعددة من خلال القيام بالتحقيقات على نطاق المدينة، وذلك جنباً إلى جنب مع استكشاف دراسات حالات لمشاريع معمارية محددة ليتم استخلاص النماذج والدروس المستفادة من أفضل الممارسات المعمارية والتي ساعدت على وصف وتقييم ظاهرة توقيع الذكريات في بيروت. تخلص الأطروحة إلى أن مدينة بيروت تشهد حالياً تحولاً في الممارسات الحضرية للمشاريع المستقبلية لصالح التعبير الفراغي عن ذكريات الحرب. ومع ذلك فإن هذه المدينة مازالت مليئة بندوب مهملة منذ زمن الحرب والتي لم يتم بعد استخدام إمكانياتها لتوقيع الذكريات لجميع الفئات الاجتماعية في بيروت.

كلمات مفتاحية: الذاكرة، أعمال تذكارية، مشاهد الذاكرة، الهندسة المعمارية، بيروت.

تعيين أماكن الذاكرة في مدن ما بعد الصراع
دراسة ظاهرة توقيع الذاكرة في بيروت

مقدمة للحصول على درجة الماجستير في العمران المتكامل والتصميم المستدام

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جامعة .....

أ.د.....
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جامعة .....

أ.د.....
أستاذ.....
جامعة .....

التوقيع

تاريخ المناقشة:.....

الدراسات العليا

ختم الإجازة

موافقة مجلس الكلية .../.../...

أجيزت الرسالة بتاريخ:.....

موافقة مجلس الجامعة .../.../...

جامعة عين شـــــمس

جامعة شتوتجارت

09/20/2016

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دراسة ظاهرة توقيع الذاكرة في بيروت

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09/2017