



POLITECNICO DI TORINO

Msc. in ARCHITECTURE AND CONSTRUCTION CITY

Identity and Transition in the EMME Region's Urban Morphology.

A Reliable Chaos:

Untangling Bourj Hammoud's Web of Armenian Culture

Master's Thesis
March, 2024



Tutor:
PROF. MARCO TRISCIUOGLIO

Co-Tutor:
DIDEM TURK

Candidate:
JANET BALABANIAN

Academic Year 2023/2024

CONTENT

OPENING STATEMENT	<i>i</i>
PREFACE	<i>ii</i>
ACKNOWLEDGMENTS	<i>iii</i>
FOREWORD	<i>iv</i>
ABSTRACT	<i>v</i>
LIST OF FIGURES	<i>vi</i>
INDEX	<i>xii</i>

OPENING STATEMENT

This thesis is a contribution to the EMME Thesis Lab

The EMME_THESIS_LAB is a design and research unit for master's students, where each collective thesis forms a narrative inquiry into the diverse urban morphologies of the East Mediterranean and Middle East (EMME) region. Interwoven with the diverse threads of identity, emergency, and migrancy, the research endeavors to understand the complex fabric of places that define the region's distinct character. Each master student contributes a unique case study, serving as an individual patch within this larger context. Together, these studies engage with the dynamic interplay of architectural forms and the societal forces that shape them. The theses collectively aim to explore, analyze, and interpret the urban landscapes of the EMME region, aiming to further the understanding of its identity and morphology.

PREFACE

I am Armenian-Lebanese

I was raised with Armenian heritage but lived immersed in Lebanese culture.

My parents were successful in teaching me and my sister about Armenian resilience, and instilled in us a deep appreciation for the importance of heritage preservation. As a Lebanese, I experienced the warmth and joy of a beautiful and strong community, teaching me the true essence of 'home' and the profound impact of its loss.

This dual identity has been a gift, blessing me with diverse perspectives and empathy. Today, I stand as a proud representative of this unique duality and the resilience of the diaspora.

To Bourj Hammoud, the heart of the Lebanese-Armenian community, this tribute is for you.

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to Professor Marco Trisciuglio for his expert guidance and to Didem Turk for her insightful co-tutorship. Thank you for all these important and interesting questions that shaped my thesis, I could not have asked for better mentors.

I want to share a heartfelt thanks to Eil, the brother I never had and best teammate, whom this whole journey in Italy would have been difficult without.

To everyone who took the time to help me throughout my research, who listened to my ideas and contributed to my thesis, a thousand thank yous, to all my friends, your endless support means the world to me.

And finally, to my parents, for successfully instilling in me the right values that have guided me to this thesis, and for educating me to cherish and be proud of my origins, I am eternally grateful for your unconditional love and unwavering support. Thank you.

FOREWORD

An Armenian writer once wrote: "Go ahead, destroy Armenia. See if you can do it. Send them into the desert without bread or water. Burn their homes and churches. Then see if they will not laugh, sing and pray again. For when two of them meet anywhere in the world, see if they will not create a New Armenia." – William Saroyan

I started off my thesis with a particular poem, chosen for its profound significance. This poem encapsulates the essence of the Armenian diaspora experience and the power of their unity. Over time, The Armenian immigrants were able to redefine "home" in a foreign context, all the while preserving their resilience against extinction.

ABSTRACT

After being displaced, the Armenian diaspora fought long and hard to preserve their right to an identity, and this is reflected by creating authentic enclaves like Bourj Hammoud in Lebanon. Facing so many losses and enduring survival, they have used their collective memory, identity and culture to transform the enclaves into cities with a strong community.

It has come to my attention that the city of Bourj Hammoud was neglected as a valuable space, where a rich cultural identity has marked its presence, and where a vibrant, colorful and melancholic community has carved their tale of resilience. If there is one thing Armenians know how to do is be authentic. The city is mainly characterized by its charming narrow streets that allow visitors to wander in its market for hours, teasing them with similar looking alleys but always providing an authentic cultural experience. But the city is complex, for there is a great deal of chaos, crowding and unfortunate events hiding and affecting their unique heritage, at least to the ones ignorant of its existence. It is important to understand that collective memory, trauma and values have participated heavily in shaping the city, and I opt to highlight these factors in hopes of understanding where the disorganization originated from.

Were the Armenians the victims or authors of the chaos? In order to answer the question we first have to delve into the history, both of the people and the environment they have decided to settle in, revisiting narratives of the past to better contribute to the mission of the diaspora

List of Figures

1. Armenian Sun Cross (Arevakhach). (source: https://en.wikipedia.org/wiki/Armenian_ternity_sign#/media/File:Arevakhach.svg)	1
2. Armenian flag interpretation. (Source: https://www.shutterstock.com/image-vector/vector-vintage-armenia-flag-drawing-grunge-18242)	3
3. Illustration by Bored Panda via Pinterest. (source: Pinterest: https://www.pinterest.com/pin/772859986053803950/)	4
4. Map of Lebanon with an approximate location of The Armenian ghetto of Bourj Hammoud. Made with Illustrator	5
5. Informative Conceptual Map. Made with Illustrator	8
6. Map of Armenia, (source: https://mapcruzin.com/free-armenia-maps.htm)	9
7. Yerevan, February 2021 (Photo: Government of Armenia/Facebook)	11
8. Picture of Mount Ararat and Khor Virap Monestry (source: https://en.armenia-guide.ru/showplaces/ararat/)	11
9. Illustration of Vardan Mamikonian in the 1898 book Gaidzakian, Ohan (1898)	12
10. St. Gregory the Enlightener. (source: https://armenianchurch.us/the-saints/st-gregory-the-enlightener/)	12
11. Armenian Alphabet inscription in article: The mind-blowing secret of the Armenian alphabet. (source: https://www.peopleofar.com/2019/01/19/mind-blowing-secret-of-the-armenian-alphabet/)	12
12. Armenian Bird Alphabet. by: Siname via Pintrest	13
13. Etchmiadzin Cathedral, oldest cathedral in the world. (source: https://commons.wikimedia.org/wiki/File:Etchmiadzin_Cathedral_view.jpg)	13
14. Noratus cemeteryt. (source: https://en.wikipedia.org/wiki/Noratus_cemetery)	13
15. Khachkar, photo by: Peter Vey. (Source: https://gugoco.com/blogs/news/the-majesty-of-the-khachkar)	13
16. Armenian letters cross-stones. photo by: Vahran Mekhitarian. (source: https://en.m.wikipedia.org/wiki/File:Armenian_letters_cross-stones_S_Mesrop_Mashtots_church_Oshakan_Armenia.jpg)	14
17. Armenian illuminated manuscript. by: Toros Roslin. (Soucre: https://armenianmanuscripts.org/)	14
18. Armenian illuminated manuscripts. via Wikipedia. (Source: https://simple.wikipedia.org/wiki/Armenian_illuminated_manuscripts)	14
19. Armenian Duduk via: TheBouzoukiShop Etsy.(Source: https://rosalexsm.life/product-details/31473833.html)	14
20. The massacre in Sasun (August 1894). by: Tessa Hofmann & Gerayer Koutcharian. (Source: https://returning-to-ararat.fandom.com/wiki/Timeline_of_World_History)	15
21. Armenians being displaced by Turk soldiers. via article Humanitaria Intervention or Humanitarian Imperialism?	15
22. Significant territorial losses of Orontid and Greater Armenia from VI century BC to its partition at 387 AD	16
23. Map featured in the work of Jean Mecerian s.j., The Genocide of the Armenian People, the fate of the Armenian population of the Ottoman Empire, From the Ottoman Constitution to the Treaty of Lausanne (1908-1923), Editions of the Catholic Printing, Beirut, 1965. by: DVD_AM via Reddi	16
24. Map showing Armenian Diaspora Dispurtion around the world by: Martin W. Lewis	17
25. Armenian Genocide Museum (Tsitsernakaberd) via: Viator website	18
26. Tsitsernakaberd memorial.	18
27. Tatik Papik", or "Grandmother and Grandfather," otherwise also known as "We Are Our Mountains". photo by: Magy Avedissian	19
28. Artsakh flag	20
29. Protest banner. (source: https://cavid.info/an-honest-opinion-about-armenians-karabakh-and-human-rights/)	21
30. Forget-Me-Not flower, symbol of Armenian resilience and remembrance	23
31. April 24th Armenian March. Lebanon. (source: https://www.deseret.com/2015/4/24/20480694/armenians-around-the-world-mark-1915-genocide)	25
32. April 24 Armenian March. Los Angeles, California. (source: http://www.ucla.com/march-4-justice-4-24-2015.html)	25
33. April 24 Armenian March. Los Angeles, California. photo by: Damian Dovarganes. (source: https://spectrumnews1.com/ca/la-west/human-interest/2022/04/25/107th-anniversary-armenian-genocide-los-angeles-county)	26
34. cut Pomegranate Painting. Photo by: chahe Balabanian	26
35. Pomegranate and Mount arart Armenian decoration. Photo by: chahe Balabanian	26
36. Small Armenian Alphabet Art decoration. Photo by: chahe Balabanian	27
37. Small (15-20cm) wooden Khatchkar decoration. Photo by: Chahe Balabanian	27
38. small piece Made out of Armenian Obsidian stone, the Alphabet is inscripted on it along with artistic illustrations representing the Armenian language as holy. Photo by: Chahe Balabanian	27
39. Duduk Instrument place in Armenian household as decoration. Photo by: Betty Balabanian	27
40. Armenian Prayer cloth. photo by: Chahe Balabanian	27
41. Armenian Carpet. photo by: Chahe Balabanian	27
42. Art About old Armenia in Bourj Hammoud, Lebanon. Photo by: Youssef Bouery.	28
43. Turkey Guilty of Genocide graffiti in Bourj hammoud, Lebanon. (source: https://againstthecompass.com/en/beirut-travel-guide/)	28
44. Graffiti about Armenian territorial claims. Photo by: Joanne Randa Nucho. (Source: https://www.jadaliyya.com/Details/30394)	28
45. Photo by: @ArmenianLeb via twitter	28
46. Armenian 'Agoump' event poster in Florida, USA. (source: Armenian 'Agoump' event poster in Florida, USA.)	29
47. Graffiti in Bourj Hammoud, Lebanon representing the dual cultural identity. Photo by: Youssef	30
48. Puzzle pieces illustration. Made with Illustrator	33
49. Map showing the evacuation of Armenians from Cilicia to Lebanon and Syria. From La Vie Continue, Sarkissian, 2011	35
50. Illustration expressing mishandled fixing in Bourj Hammoud. Made with Illustrator	36
51. Illustration expressing echoes from the past to the future, representing link. Made with Illustrator	37
52. Illustration representing echo effect od purpose towards the behavior of the users. Made with Illustrator	38
53. Figure explaining Henri Lefebvre's triad of space production. Made with Illustra-	38

54. Analytic map explaining the importance of Cognitions in shaping the city and its people. <i>Made with Illustrator.</i>	40	92. Diagram showing urban cut/vertical sections. <i>Made with Illustrator</i>	75
55. Analytic map explaining main terms that relate to understanding Place-Identity. <i>Made with Illustrator.</i>	41	93. Isometric diagram of the vertical division. <i>Made with Illustrator</i>	76
56. Diagram showing map of Lebanon, then Beirut, then Bourj Hammoud. <i>Made with Illustrator</i>	43	94. Armenian homes, circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian	77
57. Diagram showing map of Lebanon, then Beirut, then Bourj Hammoud. <i>Made with Illustrator</i>	45	95. Armenian homes, circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian	77
58. Showing the demographic evolution of the Armenians in Lebanon.	46	96. 'The Split' throughout the city	78
59. Map of Sub-area in Bourj Hammoud	47	97. Diagram showing different Urban elements Found in The split	79
60. Showing the concentration of the Armenian Quarter throughout the years.	47	98. Sketch of Residential to Commercial transformation. <i>Hand drawn</i>	80
61. The Achabahan family, circa 1922, Lebanon. (source: https://www.houshamadyan.org/oda.html)	48	99. The split. Pictures by: Betty Balabanian	80
62. Armenian Pattern.	48	100. Sketches of the types of buildings. <i>Hand drawn</i>	81
63. Zahle (Lebanon), in 1926 or 1927. From left to right: Alta Akelian. (source: https://www.houshamadyan.org/oda.html)	48	101. Dense Residential Building Picture by @johnmcræ - <i>back to beirut exhibition</i>	83
64. Armenian Houses with Laundry in Bourj Hammoud, circa 1920, courtesy of Garo Derounian	49	102. Building with anticipated floor. (source: google maps)	83
65. Houses in Bourj Hammoud with Laundry, 2017. Photo by: Rosy Kuftejian. (source: <i>THE NARROW STREETS OF BOURJ HAMMOUD</i> by Joanne Nucho & Rosy Kuftejian (2021))	50	103. 1 story building with traditional aspect. (source: Michcafe.blogspot)	83
66. "The 2-story tower of Amir Hammoud Arslan", Courtesy of Garo Derounian	51	104. "Monumental" commercial building. (source: google maps)	83
67. The Agricultural land that used to be and the Beirut River, circa 1920, courtesy of Garo Derounian	52	105. Buildings adding some color to the city. Picture by: Karen Karam. (source: https://365daysoflebanon.com/2015/12/03/our-little-armenia/)	84
68. The Beirut River bridge in Bourj Hammoud, 1930-40, courtesy of Garo Derounian	52	106. Unfinished buildings and untreated elevations. (source: https://www.theguardian.com/culture/2023/jun/04/rebirth-artists-creation-beirut-war-lebanon)	84
69. Armenian child standing in Quarantina area, circa 1920, courtesy of Garo Derounian	53	107. Photo of the market Aspect in Bourj Hammoud. Picture by djedj. (source: Pixabay "shop store exterior")	85
70. Karasoun Manoug Church, circa 1920, courtesy of Garo Derounian	53	108. Sketch of work-life balance. <i>Hand drawn</i>	86
71. Construction sites in Bourj Hammoud, circa 1930, courtesy of Garo Derounian	55	109. Diagram showing link between terms. <i>Made with Illustrator</i>	86
72. Conceptual illustration of key terms. <i>Made with Illustrator</i>	60	110. Diagram explaining product of the vertical evolution on the city	87
73. Arax Street Photo: Simon McNorton. (source: https://armenianweekly.com/2021/08/04/bourj-hammoud-an-armenian-city-in-exile/)	61	111. Illustrating of the vertical stretch. <i>Made with Illustrator</i>	87
74. Maps showing urbanevolution. <i>Made with Illustrator</i>	63	112. Illustration of individual inside the city. <i>Made with Illustrator</i>	87
75. Beirut river bridge, Bourj Hammoud, circa 1940's. courtesy of Garo Derounian	64	113. series of exterior urban stairs in different locations and functions. <i>Made with Illustrator</i>	88
76. Beirut river bridge, Bourj Hammoud, 2017. photo by: Rosy Kuftejian. (source: https://www.tumblr.com/rosy-kuftejian/162822190154/bourj-hammoud-view-from-the-bridge)	64	114. Diagram showing different locations of exterior Urban stairs. <i>Made with Illustrator</i>	89
77. Map showing the external effects of towns and traffic on Bourj Hammoud. <i>Made with Illustrator</i>	65	115. A narrow street in Bourj Hammoud. Photo: Rita Avedanian. (source: https://armenianweekly.com/2021/08/04/bourj-hammoud-an-armenian-city-in-exile/)	90
78. Map showing main routes. <i>Made with Illustrator</i>	66	116. Sketch of Straw Basket being transported vertically between neighbors as a form of community sharing. <i>Hand drawn</i>	91
79. Photo of children playing in the misshandled open spaces. photo by: Rosy Kuftejian. (source: https://www.tumblr.com/rosy-kuftejian/162822190154/bourj-hammoud-view-from-the-bridge)	68	117. Sketch expressing closeness of buildings and neighbors. <i>Hand drawn</i>	91
80. Photo of Bourj Hammoud's poorly constructed skyline. photo by: Rosy Kuftejian. (source: https://www.tumblr.com/rosy-kuftejian/162822190154/bourj-hammoud-view-from-the-bridge)	68	118. Different narrow streets and alleys. (source 1: https://www.youtube.com/watch?v=5X8_geprgik&t=772s)	91
81. Photo of Beirut downtown by: Frans Sellies. (source: https://www.elledecor.com/it/viaggi/a28696480/beirut-cosa-vedere-indirizzi-kaled-el-mays/)	69	119. Bourj Hammoud Bird view. (source: https://blogbaladi.com/the-narrow-streets-of-bourj-hammoud/)	92
82. Bourj Hammoud Garbage Mountain, 2021. (source: https://ejatlas.org/conflict/bourj-hammoud-garbage-mountain)	70	120. Illustration showing the Multi-use of Road. <i>Made with Illustrator</i>	93
83. Bourj Hammoud Garbage Mountain. (source: Facebook)	70	121. Narrow Roads acting as Markets. Photos by: Betty Balabanian	94
84. Map of Functional Divisions within the limits of Bourj Hammoud. <i>Made with Illustrator</i>	71	122. Series of 5 pictures showing the multi-use of. (source: https://armenianweekly.com/2021/08/04/bourj-hammoud-an-armenian-city-in-exile/)	95
85. Map of significant roads in Bourj Hammoud. <i>Made with Illustrator</i>	72	123. Showing different activities, commercial and social. (Source 1: <i>Bourj Hammoud, Lebanon - A Walking Tour</i> , by Trdat via Youtub, source 2: <i>Bourj Hammoud, Lebanon - A Walking Tour</i> , by Trdat via Youtube)	97
86. Illustration by "BH Green" powerpoint presentation.	73	124. Pictures showing Wide Commercial, Crowded roads. Pictures by: Chahe Balabanian	98
87. Armenian camps circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian	73	125. Map showing Most Frequented Streets. <i>Made with Illustrator</i>	98
88. Photo of Bourj Hammoud's Urban status in 1920's. (source: https://www.houshamadyan.org/oda/middle-east.html)	74	126. Pictures showing narrow commercial/residential roads. (source: <i>Source : Bourj Hammoud, Lebanon - A Walking Tour HD 1080p // by Trdat // via Youtube</i>)	99
89. Photo of Bourj Hammoud after facing vertical evolution (https://www.arch-ia.it/en/bourj-hammoud-district/)	74	127. Residential Narrow Alley. (source: <i>Bourj Hammoud, Lebanon - A Walking Tour</i> , by Trdat, via Youtube)	99
90. Diagram showing urban evolution according to Bourj Hammoud's history. <i>Made with Illustrator</i>	74	128. Buildings showing the logical base of the organization.	101
91. Diagram showing 'The Cut'. <i>Made with Illustrator</i>	75	129. Sketches explaining circulation split and flow in Bourj Hammoud. <i>Hand drawn</i>	101
		130. Illustration of the Road Activity during the day. <i>Made with Illustrator</i>	102
		131. Map showing distribution of functions. <i>Made with Illustrator</i>	103
		132. Analytic map of functions, explaining how they are developed. <i>Made with Illustrator</i>	104
		133. Triad of an Armenian neighborhood. <i>Made with Illustrator</i>	105
		134. Plan showing the proximity of school and church. (source: <i>Municipality of Bourj Hammoud</i>)	105
		135. Maps showing different functional sectors inside Bourj Hammoud. <i>Made with Illustrator</i>	106

136. Map showing Roads, Market, and nodes. <i>Made with illustrator</i>	107
137. Map showing Nor Marash area market concentration. <i>Made with illustrator</i>	108
138. Illustration expressing cultural and funtional differences within Bourj Hammoud. <i>Made with illustrator</i>	108
139. Illustration explaining the variety of the Artisanal Market in Bourj Hammoud. <i>Made with illustrator</i>	109
140. Series of 6 Pictures showing the different types of businesses in the Artisanal market. (source: <i>Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy</i> by Anthony Rahayel via youtube)	110
141. (source: <i>Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy</i> by Anthony Rahayel)	110
142. Series of 10 Pictures showing the colorful spice&dried fruit market.	112
143. Jewelry Market. (source: <i>google maps</i>)	114
144. clothes and accessories market	115
145. Textile Market. (source: <i>source: https://top-tissus.business.site</i>)	115
146. Traditional Items found in The Armenian Souk. (source: <i>https://armenianweekly.com/2021/08/04/bourj-hammoud-an-armenian-city-in-exile/</i>)	116
147. Formal and Informal types of shops and images corresponding to each type. (source of images: <i>Walk tour Bourj Hamoud, Beirut, Lebanon. https://www.youtube.com/watch?v=AHLdovixYK4</i>)	117
148. Poster expressing welcome to tourists in different languages. (Et La Vie Continue, Hamazkayin Vahe Sethian Printing House, Beyrouth Juillet 2011. Sossie Sarkissian)	118
149. Map showing the 'Road Layer' of Bourj Hammoud. <i>Made with Illustrator</i>	119
150. Map showing the 'Blocks Layer' of Bourj Hammoud. <i>Made with Illustrator</i>	120
151. Map showing the 'Buildings Layer' of Bourj Hammoud. <i>Made with Illustrator</i>	121
152. Map showing the 'Cables Layer' of Bourj Hammoud. <i>Made with Illustrator</i>	122
153. The different uses of the electrical cable in Bourj Hammoud. (source: <i>THE NARROW STREETS OF BOURJ HAMMOUD</i> by Joanne Nucho & Rosy Kuftedjian (2021)	123
154. Illustrations highlighting the presence of the cables within the streets. <i>Made with Illustrator</i>	124
155. illustration of the story of a Lebanese-Armenian Diaspora. <i>Made with Illustrator</i>	126
156. Bourj Hammoud map Illustration. <i>Made with Illustrator</i>	127
157. Diagram explaining components of the Strategy. <i>Made with Illustrator</i>	129
158. Pie charts with the results of the survey	131
159. Bar Graph showing responses of survey	132
160. Bar Graphs showing response of most favorable places in Bourj Hammoud.	133
161. Interview with Metal worker in Bourj Hammoud. (Source: <i>Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy</i> by Anthony Rahayel via youtube)	137
162. Owner of repair shop standing outside store, giving an interview. (Source: <i>Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy</i> by Anthony Rahayel via youtube)	138
163. Diagram showing most used streets. <i>Made with Illustrator</i>	142
164. Table Showing different activities with respect to the residents	143
165. Overlapping activity Map. <i>Made with Illustrator</i>	143
166. Nolli style map showing the significant cultural locations. Done with Illustra- tor	140
167. Plans, location, picture and description of Saint Vartan, Karasoun Manoug, and Saint Savior Armenian Churches. Reference from ' <i>Les eglises Armenienne du liban (Gergian, 2013)</i>	151
168. Plans, location, picture and description of Hamazkayin Lucy Tutunjian, Basterma Mano, Bourj Hammoud Municipality square . Reference from <i>personal visits</i> .	153
169. Plans, location, picture and description of Ghazar Bakery, Varouj Restaurant and the Khatchkar monument.	155
170. Plan of the main souk in Arax, Marash and Armenia Street.	157
171. Bouquet de culture. Collages of the 'Cultural Treasures' we extracted from the analysis.	158
172. 'The Default Route' map. Made with Illustrator	159
173. Pictures and sketches showing placement of the intervention.	161
174. Initial form of the intervention	162
175. Different ways the Intervention morphs, in relation to the needs of the public	163
176. Exploded diagram of the intervention.	165
177. Technical implementation in walls of the buildings. scale 1/200	166

178. Anchoring Detail of the Intervention. scale 1/5	167
179. Planter Detail. scale 1/200	167
180. Diagram showing Metal sleeve along the anchor	168
181. Diagram showing How the planter is set	168
182. URBAN CHAIR & CABLE TRAYS DETAIL. scale 1/100	169
183. Diagram showing usage of Urban chair and cable trays.	170
184. Diagram of Interior and exterior lighting detail	171
185. Diagram of air vent and AC condenser placements.	172
186. key map for views	173
187. Steve Near Saint Vartan Church	174
188. Steve with Basterma Mano Snack	175
189. Steve in Municipality Garden Square	175
190. Steve in Arax Street Market	176
191. Steve in Transition Between Marash and Arax Streets	177
192. Steve in Marash Street Market	178
193. Collage of the Separation that Steve highlights.	179

INDEX

Part 1.

A. Introduction	2
I. Background and Motivation	3
II. Research Objectives and Scope	5
III. Thesis Structure	6
IV. Methodology	7
i. Research Methodology	
ii. Design Methodology	
V. Conceptual map	8
B. Armenian Cultural Identity	10
I. Who Are The armenians? Introduction and Historical Sequences	11
II. The Armenian Genocide: Pervasive Brutality and Displacement	15
i. Direct Causes	
ii. Indirect Causes	16
III. Where did the Armenians go? Emer- gence of the Diasppora	17
IV. What Is Happening Now?	19
V. Conclusion	20
C. Morphology of No Space	22
I. Defining The Diaspora	25
II. The Armenian Diaspora Culture: What It Consists Of	26
i. Personal to social scale	24
ii. Home scale to city scale	26
III. The Dual identity	29
IV. Different Points of Views: Armenian Communities in Selected Countries	30
V. Conclusion	32
Part 2.	
Theoretical Research	34
I. Displacement Urbanism	35
II. Improvised Urbanism	36

III. Collective Identity	37
1. History	
2. Memory	
4. Function	38
3. Space	
IV. Place-Identity	40
V. Conclusion	42

Part 3.

A. Introduction	44
I. Introduction to the Armenian neigh- borhood of Bourj Hammoud	
II. Location and Population	45
III. A Historical overview	51
IV. Problem Statement	59
V. Key Terms	60
B. Urban Analysis of Bourj Ham- moud	62
I. Agricultural to Urban Transformation	63
II. Exterior Factors affecting The Chaos	65
III. Functional division	71
IV. How did Bourj Hammoud Gain It's Ver- ticality	
1. Transferring Beirut's Booming Market to Bourj Hammoud	73
2. The Urban Cut	75
3. The Split	78
4. Types of Buildings	81
5. Work and Life Balance	86
V. Products of The Vertical Evolution	87
1. Vertical Movement	88
2. Communication and Sharing Between Buildings	90
3. Narrow Alleys	92
VI. Roads	96
1. Transportation Methods	
2. Types of Roads	98
3. Activities	102
VII. Functions	103
1. Buildings and Spaces	106

2. Market analysis	107
3. Types of Markets	117
4. Language Integration	118
VIII. Urban Structures	119
1. Defining The Structures	
2. Electrical Cables	122
X. Synthesis	125

Part 4.

A. Strategy 128

I. Introduction	
II. Role	129

B. Data Collection: Gaining Perspective 130

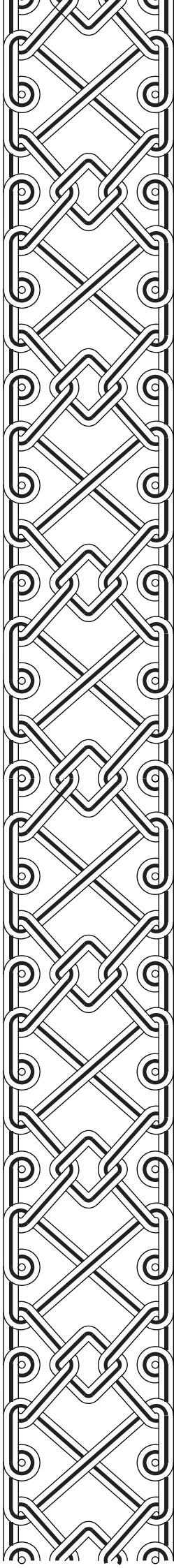
I. Survey Responses	131
1. General perspective	
2. Places	133
II. Interviews	135
1. P.O.V	
i. Non-Resident	
ii. Resident	136
iii. Tourist	139
2. Activities and Routes	141
III. Summary	145

C. Intervention 148

I. Concept	
1. Content	149
2. Route	159
3. Placement	161
4. Form	162
II. Implementation	163
1. Technical Drawings	165
2. Views	173

Conclusion 180

Bibliography 182



Part 1:

A. Introduction

Glad you made it this far

*
Quotes by writer William Saoryan about the resilience of the Armenian population.
source: <https://www.goodreads.com/quotes/31870-i-should-like-to-see-any-p-over-of-the-world>

The poem by William Saoryan* is far more than just a collection of words, its core is the Armenian ideology of resilience and faith, accentuating the collective consciousness of the Armenians. This ideology represents the concept of 'new Armenia', the very reason for the culture's survival. This method of preservation depends on the unity of religion, education and community, forming a barrier of protection around their heritage. However, the Armenians realized that land, while valuable, is not required to save the culture, proving that real defense stems from the resilience and unity of a community that does not give up.

Never having lived in Armenia, the diaspora's sense of longing and belonging with this country is stronger than that of an average person living within the nation.

With this said, the diaspora is a melancholic group, they use the sense of loss as a way to restore the feeling of 'home' in the new setting, creating place attachment.

Their unbreakable connection to the past is reflected through their unique culture, depicted by melancholic music and a dream of a utopic Armenia. This identity, mixed with sorrow and longing for a better future, is combined with their adaptation into the culture of another nation, the 'host culture'. The diaspora represent their resilience and respect for the past through preserving a rich cultural past and blending in with elements of their new home, ever evolving but never fully changing.

fig.1
Armenian Sun Cross
(Arevkhach)



fig.2 Armenian flag interpretation

I. Background and Motivation

Armenia, is a word that immediately stings my heart. The Armenians' purpose in life revolves around the preservation of their culture, which is something I have admired, respected and practiced. Their effort will not be in vain, as I intend to get inspired by their ongoing perseverance and commitment to their identity.

As a result of their tragic history, many Armenians were forced into displacement, having to settle in new countries amongst distinct cultures. To survive, the immigrants formed Armenian neighborhoods in the host countries, using them as a defense mechanism, fighting to keep their identity alive. These quarters provide a safe space for the diaspora to call home again and allow their heritage to prosper.

With adaptation into the host countries, the diaspora continues their lively culture, committed to preserving it with stubbornness. They make sure that their identity is always on the top of their priorities even as they enjoy and adopt others' cultures, so their culture still being as spicy as their food must be a testimony of their strength.

Being Lebanese-Armenian, I have experienced the complexity of having a dual cultural identity, and I intend to analyze this state as well as to see the effects it could have on the organization of a city. Residing in Italy now, I have been surrounded by people from different cultures, who all share a strong connection to their heritage, and these situations raise the question of 'what makes home feel like a home?'. The love for authentic music, cuisine, dance, landscape and family is a shared language amongst the immigrants, conveying a sense of relatability. These environments push forward the importance of cultural identity, enabling connection with our own roots and gaining new perspectives on the cultures of the world.

My thesis focuses on the Armenian neighborhood of Bourj Hammoud in Lebanon, where I aim to express and contribute to my culture through architecture. It strives to understand the essence of Armenian immigrants by studying the spaces they have carved in Lebanon. This study takes into account their collective memory and tragic history, and proposes a new approach to navigating the urban chaos and reveal the authenticity of the Armenian diaspora dual identity.

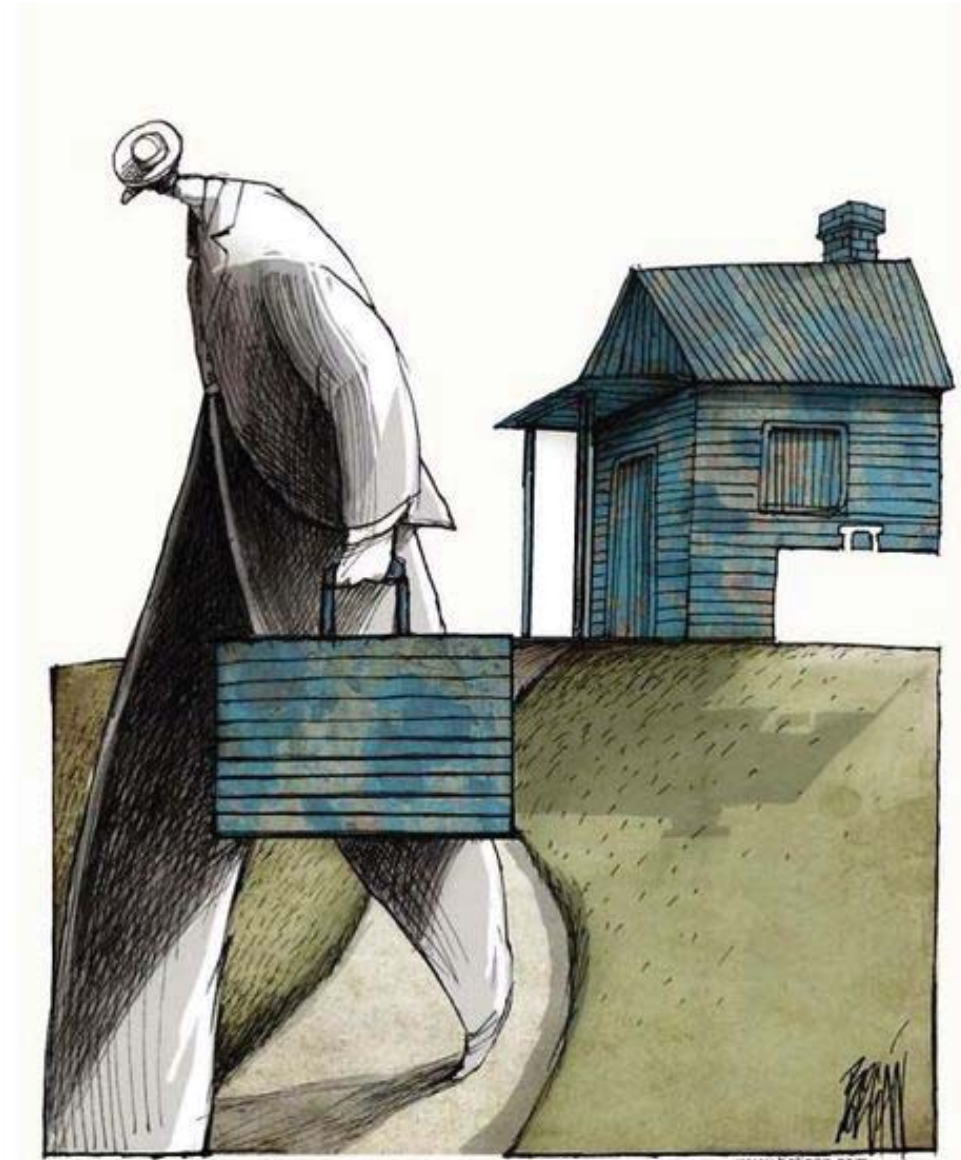


fig.3 Illustration by Bored Panda via Pinterest

www.boigian.com

Diaspora Population always make sure to take a piece of their home wherever they go.

II. Research Objectives and Scope

The main objective of the research is to unfold the complex identity that the Armenian diaspora is characterized by, with a strong focus on the culturally unique neighborhood of Bourj Hammoud in Lebanon. The Armenian quarter is situated in Beirut's problematic milieu, showering the area with refugee influx, political inconsistencies and man-made disasters that have affected the urban fabric and configuration of the city forever, carving the story of their history for the coming generations to depict.

This study aims to show how the diasporic communities navigate globalization, integration and inter-generational evolution, focusing on Bourj Hammoud and the challenges that come with trying to build and preserve a community within an already crumbling system, where chaos prevails.

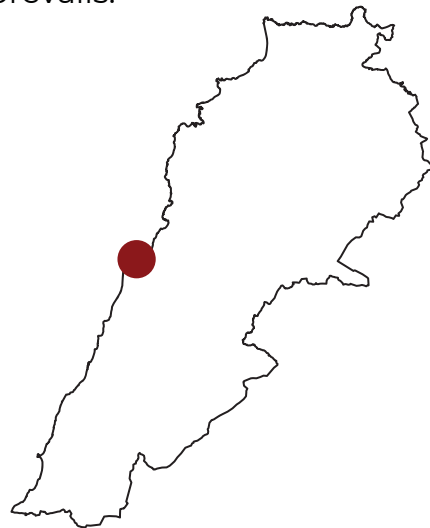


fig.4 Map of Lebanon with an approximate location of The Armenian ghetto of Bourj Hammoud

In my research, I aim to show the cultural map of the city Bourj Hammoud contributing valuable insights on the city's social, urban, and architectural aspects. . I hope to equip Bourj Hammoud with a unique tool that acts like an "information platform" that enables the visitors, as they explore the culture footprint, to navigate the area while enjoying its authenticity and immerse themselves in the camouflaged Armenian culture.

III. Thesis Structure

The following chapters are organized in a way to describe the path of the Armenian diaspora and how they managed to maintain their culture. The methodology incorporates personal stories, historical facts, and research paired with a deep understanding of what it means to live..

Part 1 Introduces the thesis topic, followed by a study of Armenian history, explaining its origin and tragic history, especially what led to their displacement and the formation of the diaspora, their unique culture and their neighborhoods.

Part 2 Delves into a detailed analysis of the urban configuration of the Armenian quarter in Lebanon that will aim to explain how collective memory, identity and the history shape the city and tend to the social and physical needs of its residents. .

Part 3 Will use the deduction from the analysis in order to put in place an urban strategy that will highlight and celebrate the Armenian identity and be used as a tool for visitors to navigate the area all the while experiencing its authenticity.

Part 4 will include theoretical research supporting the claims from the analysis and giving us a deeper understanding of how individuals define themselves as the image of their 'home', their neighborhood or the community they were raised in.

Transitioning from a more general examination to a more detailed one, I start by including Armenian history, spanning from the 1915 genocide till present day. Then, I will go on to explain the displacement of the population, leading to an Armenian diaspora community that, in turn, spread the unique identity in every corner of the world. My main examination will be focused on the diaspora in the Middle East region, specifically the one in Lebanon, to further understand the place-identity and collective memory and their effects on the urban morphology.

IV. Methodology

The primary source for this research is the thorough analysis of the city of Bourj Hammoud, including several surveys and interviews giving us a broader perspective. Secondary sources include academic articles and books on collective memory, place-identity and history. This multidisciplinary approach, combining field research and historical analysis, provides a comprehensive understanding of the dynamic between space, collective memory, identity and people.

i. Research methodology

Various methods were used to explore the way Armenian culture and identity is preserved in different locations. It starts with an analysis of the history and the origins of the heritage for a better understanding of the new diaspora culture, using historical books, personal knowledge. To gather adequate information, I designed a series of surveys and conducted interviews, with Armenians and non-Armenians, to gain different perspectives about the unique culture of the Armenian quarter in Lebanon. After having identified the key terms associated with the situation, I conducted research about the terms and linked them to the diaspora case.

ii. Design methodology

My design approach began with a thorough urban analysis of Bourj Hammoud. This involved studying the neighborhood's purpose and functions, their proximity to each other, and their importance, as well as examining how their history paired with the Lebanese one has left a physical mark on the urban organization. The strategy revolves around a cultural map that will lead the way to an authentic Armenian experience.

By combining theoretical concepts, personal insights and observational data, this thesis proposes an urban intervention contributing to the preservation of the culture and enabling visitors to navigate the city in a way to meaningfully reflect the unique identity.

V. Conceptual Map

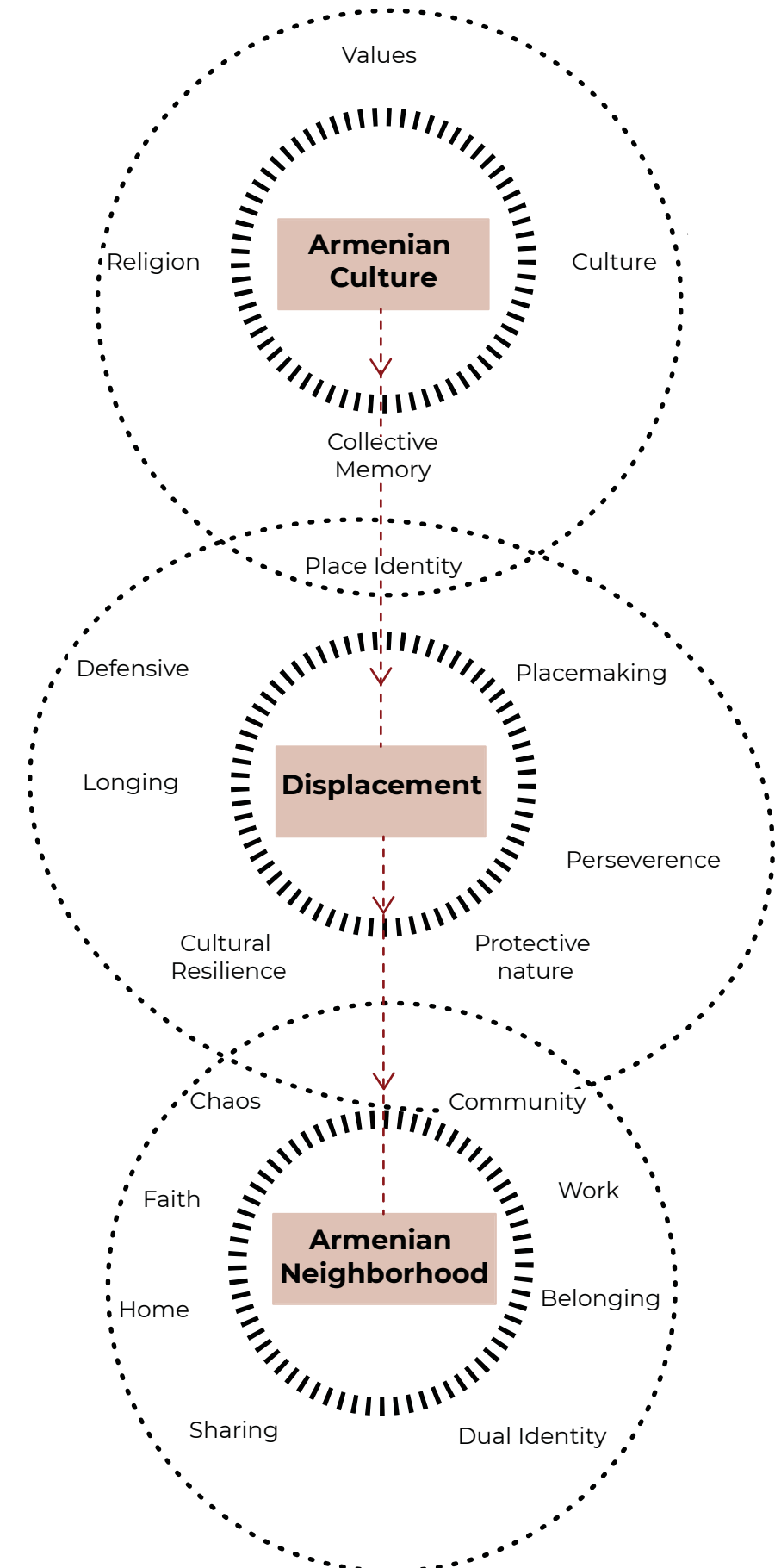


fig. 5 Informative Conceptual Map

Part 1:

B. Armenian Cultural Identity

Armenians Explained

Introduction

Located between the landscapes of the South Caucasus, ancient stories are embedded between Armenia's mountains and valleys. However, this beauty contrasts with its eventful history, including many catastrophes such as the Armenian Genocide, and the ongoing conflicts over territory, mostly with adjacent countries Turkey and Azerbaijan. Regardless of its tranquility, Armenia's path has been shaped by severe political difficulties and ancient traumas that left a permanent imprint on its legacy. The orchestrated 1915 Armenian Genocide by Turkey, triggered a large exodus, spreading the seeds of a pliable Armenian diaspora that expanded globally, creating lively enclaves known as "Little Armenia". Cultural havens were sculpted by these enclave's echoing Armenian Christian faith, and translated through monasteries, schools, museums, press houses, and churches.



fig.6
Map of Armenia

I. Who Are The armenians?

Introduction and Historical Sequences

The Armenians are an ancient ethnic group from the Armenian Highlands in Western Asia, known for their historic and rich cultural heritage. Tracing their history back to the early Iron Age, Armenian culture is distinct in its unique language, which forms a separate branch of the Indo-European family; they pride themselves with the preservation of their language to this day.(Danielyan, Melkonyan, 2008)

Religion is a virtue. Armenia was the first country to adopt Christianity as a state religion in 301 AD, deeply rooted in it, a testament to the profound role of the Armenian Apostolic Church in shaping their cultural identity(Danielyan, Melkonyan, 2008). The Armenian identity has been put to test by numerous challenges throughout history, with it resulting in the birth of a huge diaspora community, which fights hard to preserve their unique traditions in music, dance, food, and art.

The Armenian people have a long and broad tradition of culture and history, as well as an enduring fortitude and spirit to endure amidst tough challenges. One cannot but be astounded by the depth and richness of the Armenian story as one plunges into the deep archives of their history.



fig7. Yerevan, February 2021 (Photo: Government of Armenia/Facebook)

This population cultivated and occupied these lands since antiquity and ancient times. Rugged terrains, flowing rivers, and Mount Ararat's towering presence characterize its geographical situation while all at once serving as a protective barrier and a connecting crossroad. Those natural barriers gave this land its unique identification, on the other hand the crossroads bridged connections and interactions with great adjacent civilizations, from the Hittites to the Persians.



fig.8 Picture of Mount Ararat and Khor Virap Monastery source: <https://en.armenia-guide.ru/showplaces/ararat/>

For a long time the Armenian civilization has been considered a great powerhouse in the region with its peak occurring during the formation of the Armenian Kingdom of Urartu in the 9th century BCE, described as a formidable power in the sector, repeatedly clashing with the Assyrians and later with the Medes(-Bournoutian,2002). During the 4th century CE Armenia passed through its most defining moments. Armenia was the first nation to officially adopt Christianity as its state religion in 301 CE, even before the Roman Empire's official conversion(Bournoutian,2002). King Tiridates III's massive decision, which was affected by St. Gregory the Illuminator's deeds not only solidified Armenia's Christianity but also firmly embedded Christianity in the foundations of their art, culture, and literature.



fig.9 Illustration of Vardan Mamikonian in the 1898 book Gaidzakian, Ohan (1898)

Through history the Armenians kept showing signs of great uncanny resistance and resilience. From the highlands of the Armenian Plateau to the coastal fortresses of Cilicia, from being great Christian pioneers to undergoing one of contemporary history's worst crimes, the Armenians have constantly shown their mettle. Their history demonstrates not only their endurance, but also their enormous contributions to the global cultural, religious, and historical fabric.

1. Geographical and Historical Significance

The Armenian narrative can be described as a complex mixture of cultural fortunes, ancient customs, and an array of experiments and victories. Armenia, situated at the junction of Western Asia and Eastern Europe, is a hub to one of the world's earliest civilizations. From the beginning this little

but determined country has served the region's cultural and political dynamics.

2. Adoption of Christianity

Armenia established a rather big legacy through its cultural and spiritual contributions beyond its political and military mightiness. It has the distinction of being the first nation to adopt Christianity as its state religion in 301 AD, an important event that forever changed its cultural and historical trajectory. This early adoption was primarily facilitated by St. Gregory the Illuminator, who is credited with founding the Armenian Apostolic Church, a pillar of Armenian identity and spirituality(Danielyan, Melkonyan,2008).



fig.10 St. Gregory the Enlightener.

3. Armenian Alphabet

As empires rose and fell, Armenia heart remained fervent. Mesrop Mashtots' invention of the Armenian alphabet in the fifth century ignited an opposing force towards cultural and intellectual pursuits, leading to Armenia's Golden Age of literature (Danielyan, Melkonyan, 2008).



fig.11. Armenian Alphabet inscription in article: The mind-blowing secret of the Armenian alphabet

The love for their alphabet led them to decorate their letters and illustrate them with bird-like features, giving to their language a new form of art.



fig.12 Armenian Bird Alphabet. by: Siname via Pinterest

4. Armenian Architecture

Out of all profound historical significance the Armenian art could be highlighted. Armenian sceneries are lined with religious architectural monuments, including cone-like domes and ornamented stone carvings. Maranci describes structures like the 7th century church of St. Hripsime in Echmiadzin as typical examples of fusion (Maranci, 2001). Geghard's monastery complex, sculpted into the mountainside, illustrates Armenian architectural expertise.

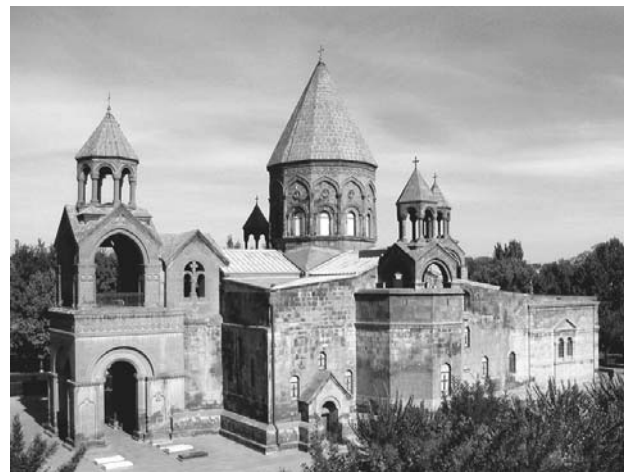


fig.13 Etchmiadzin Cathedral, oldest cathedral in the world.

The Armenians pride themselves with Etchmiadzin Cathedral as being the first of its kind in the world and reflecting on their strong sense of faith.

5. Khachkar Stones

Khachkars also known as stone-crosses, which is a native feature of the Armenian Art.



fig.14 Noratus cemetery



fig.15 Khachkar, photo by: Peter Vey



fig.16 Armenian letters cross-stones. photo by: Vahran Mekhitarian

These carefully carved red stone steles provide two functions: religious symbols and memorials. The evolution of this art form could be seen through the vast cemetery of Noratus, being covered by many khachkars. There are also Khachkars inscribed in the Armenian alphabet.

6. Illuminated Manuscripts

The art of illuminating manuscripts emerged around 7th century and all through to the 18th century, offering a variety of insights into technique, material and cultural context (Thomas, 1994). The Matenadaran in Yerevan holds an incredible archive of illuminating texts.



fig.17. Armenian illuminated manuscript. by: Toros Roslin

They represent culture and religion combined, with their vibrant colors often being that of the flag, (red, blue, and orange) and also include birds, which represent mystical creatures that act as a link between the people and God.



fig.18 Armenian illuminated manuscripts. via Wikipedia

7. Musical Traditions

As it comes to music, Armenia's liturgical compositions, and specifically the celestial varieties of the supreme liturgy, catch the eye (Danielyan, Melkonian, 2008). The Armenians have kept their folk music alive till this day. One of the most influential instruments is the Duduk, considered to have a beautiful deep voice, representing ancient Armenia. The people have been, to this day, successful in passing on these traditions to the younger generation.



fig.19 Armenian Duduk via: TheBouzoukiShop Etsy

II. The Armenian Genocide

Pervasive Brutality and Displacement

Before delving into the Armenian genocide of 1915, we should first mention the Hamidian Massacres, which were named after Sultan Abdul Hamid II took place between 1894 and 1896 killing about hundred thousand inhabitants who belonged to the little Armenians in Turkey. These massacres were accompanied by systematic pillaging, large-scale homicides and destruction perpetrated mainly by Kurdish tribes and Ottoman soldiers. These events could be considered a predecessor to the Armenian Genocide or 1915 and increased vulnerability among Armenians, contributing to future disasters(Kevorkian,2011).



fig.20 The massacre in Sasun (August 1894). by: Tessa Hofmann & Gerayer Koutcharian

The Armenian Genocide was a Brutal event that swept the world during WWI, primarily between 1915 and 1923; it left their culture in threat of extinction(Kevorkian,2011). It was carried out by the Ottoman empire through a systematic mass murder of 1.5 million Armenians and their displacement. This horrific occurrence is considered among the first modern genocides because it was a highly calculated and implemented state's attempt to eliminate an ethnic group completely(Kevorkian, 2011). There were both direct and indirect causes that lead to the Genocide.



fig.21 Armenians being displaced by Turk soldiers. via article Humanitaria Intervention or Humanitarian Imperialism? by: Carlie Laderman

i. Direct Causes:

Ethnic and Religious Differences:

There has always been tension amongst religions in the middle eastern regions, and the Armenians having adopted Christianity within a largely muslim Ottoman empire, have suffered gravely due to this conflict.(Kevorkian, 2011)

Nationalism:

By gaining more and more power, the Turks wanted to "Turkify" the whole area, brutally targeting the non-Turkish and non-Muslim communities. This was the rise of Turkish nationalism and the Young Turks movement.

World War I:

The events that happened during World war I gave the Ottoman empire a window to falsely accuse the Armenians of collaborating with the Russians, and thus having a "reason" to order their persecution.

Prior Tensions:

The two states are very ancient, and the tension has been cooking for centuries. There has always been territorial conflict between the Armenian community and the Ottoman government and there have been several smaller scale massacres like the Hamidian massacres.

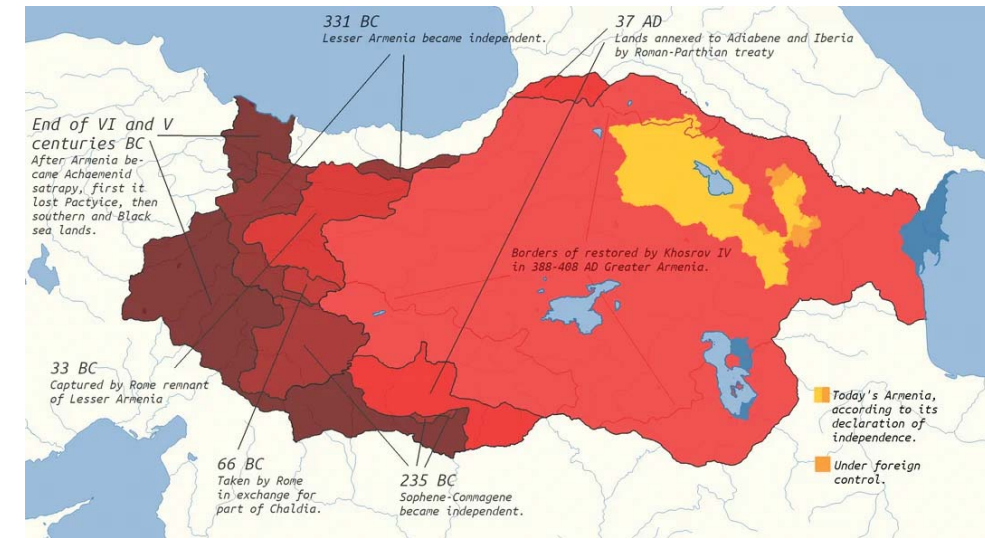


fig.22 Significant territorial losses of Orontid and Greater Armenia from VI century BC to its partition at 387 AD by: DVD_AM via Reddit

ii. Indirect Causes:

Decline of the Ottoman Empire:

The Ottoman Empire was known, was in a state of decline, losing territories and struggling internally, which contributed to a sense of vulnerability and reactionary policies(Kevorkian, 2011).

International Politics:

The geopolitical dynamics of the time, including the interests of European powers in the region, created a complex international environment that indirectly impacted the Armenians(Kevorkian, 2011).

Economic Factors:

Economic disparities and envy, with Armenians often being more prosperous in trade and commerce, fueled resentment among other segments of the population (Danielyan,Melkonyan,2008).

Armenia has a significant loss in lands, as the once great Armenia has perished into less than a quarter of what it used to be, starting the decline of the population and the beginning of the resilience.

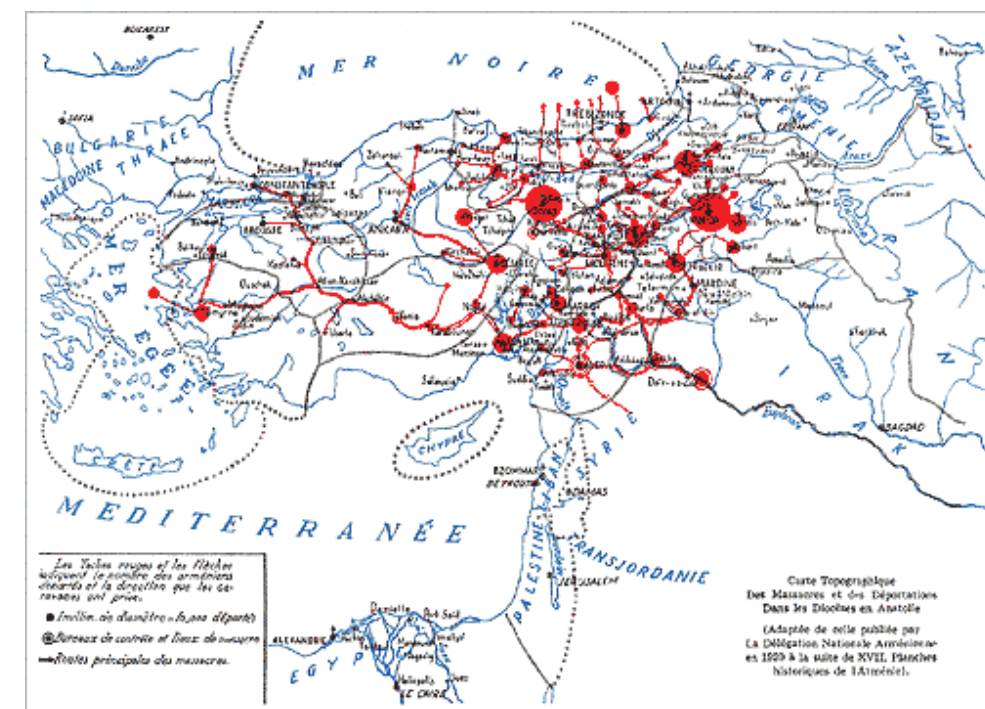


fig.23 Map featured in the work of Jean Meceri-an s.j. The Genocide of the Armenian People, the fate of the Armenian population of the Ottoman Empire, From the Ottoman Constitution to the Treaty of Lausanne (1908-1923), Editions of the Catholic Printing, Beirut, 1965.

III. Where did the Armenians go? *Emergence of the Diaspora*

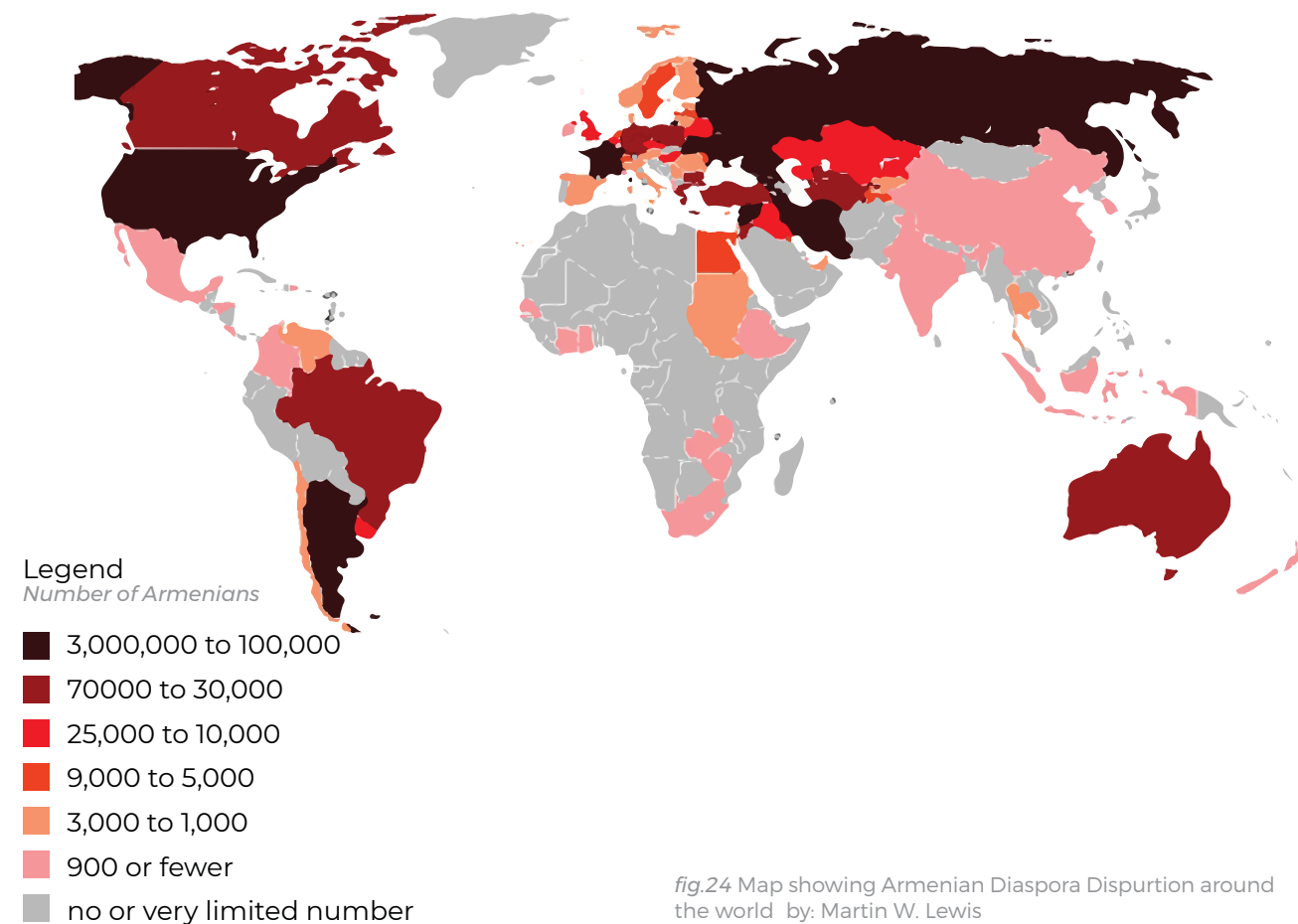


fig.24 Map showing Armenian Diaspora Disruption around the world by: Martin W. Lewis

Following the Armenian Genocide of 1915, this surviving population took a grueling path characterized by displacement and its accompanying phenomenon – loss as well as an effort to revive their lives from these foreign lands. As a result of the genocide, Armenians spread across several parts around the world and formed one big diaspora (Bournoutian, 2002).

Middle Eastern Countries:

Most Armenians moved to neighboring Middle Eastern nations. Significant communities took root in Lebanon, Syria and Iran. These countries served as socio-cultural centers for the Armenian diaspora, where schools and churches were set up along with community organizations to preserve their culture (Kasbarian, Chahinian, 2023).

Europe:

Many Armenians took refuge in different European countries such as France and Russia. France, due to its ancient ties with Armenia became the country where a great deal of Armenians lived, especially in Paris and Marseille. Armenians inhabited the southern regions of Russia, becoming one part of a mosaic in the Russian Empire and then the Soviet Union (Kevorkian, 2011).

The Americas:

The US and Canada became major receiving countries for Armenian immigrants. They settled in cities such as Los Angeles, Fresno, Boston and Montreal where they created lively Armenian societies. This group of immigrants contributed substantially to the economy and culture as well as retained an intensely felt Armenian identity in their new homelands (Kevorkian, 2011).

The Diaspora is characterized by the following:

Preservation of Culture and Identity:

In each of country, Armenians struggled to maintain their identity, language and traditions. They founded churches, educational institutions, cultural entities and media that ensured the preservation of their heritage (Kasbarian, Chahinian, 2023). The trauma of genocide and the loss of their native land stayed on top in terms of collective memory, reflected by cultural and political involvement.

International Recognition and Advocacy:

The Armenian diaspora has been working to secure international recognition of the Armenian Genocide. It is significant element in their struggle to obtain justice and remember the victims of genocide.

After the Armenian Genocide is a story of intrigue and heroism. The story of the millions of Armenians around the world who gradually rebuilt their people and established its distinctive cultural character while helping to form recognized states is a poignant reminder of forced migration and of the bitterness of cultural and national nostalgia.

The Armenian Genocide had a profound and lasting impact on the Armenian population and culture. Commemorated on April 24, 1915, when hundreds of Armenian intellectuals were gathered in Constantinople (now Istanbul), they demanded recognition. 'Genocide Recognition' is a sensitive and controversial issue, some countries officially recognize it, others often dismiss it for political reasons. The legacy of the event continues to influence global discussions on human rights, the prevention of ethnic violence and genocide.

The same fire that has burned the souls of Armenians around the world is the same injustice they face. They demand only the basic rights they have: to grow up in their own country, to honor their fathers, to educate their youth, and to have the opportunity to preserve their identity and prosper.



fig.25 Armenian Genocide Museum (Tsitsernakaberd) via: Viator website

As a tribute to the victims of the Armenian Genocide of 1915, they built the Tsitsernakaberd Memorial in Yerevan. The memorial was built in 1967, a 44 meter stele structure, along with 12 slabs, symbolizing the lost provinces, and in the middle, there is an "eternal flame" for the lives of the lost lives during the genocide*. It is a powerful reminder for the survival and resilience of this community, and a symbol for their tragic history.



fig.26 Tsitsernakaberd memorial.

* Article: Tsitsernakaberd Memorial Complex through "The Armenian Genocide Museum-institute" Foundation

IV. What Is Happening Now?

A never ending battle

Nagorno-Karabakh is a region that used to belong to the Armenians and the conflict over this place recently escalated into catastrophic humanitarian conditions. This conflict, which came from the long-standing territorial conflicts between Armenia and Azerbaijan resurfaced as a response to military activities undertaken by Azerbaijan in order to claim control over the region, once again threatening the livelihood of the Armenians within their own home.

Consequently, a large-scale displacement of the ethnic Armenian population in Nagorno Karabakh took place. Over 100,000 Armenian ethnic form a population of about 85% in this region and they have been forced to leave their places. The situation has been made worse by imposition of blockades that have deprived food and medicinal items, heightening the man-made disaster (Martirosyan, 2023).

Such a large-scale displacement of people in such a short time has caused major alarm among the international community. However, there are concerns over the protection of these displaced people's rights and safety under Azerbaijani rule. The international level including human rights organisations and legal entities closely followed the case with some worrying signs of a possible violation of human right as well as ethnic cleansing or genocide.

The crisis in Nagorno-Karabakh serves as a poignant illustration of how historical territorial disputes could escalate into devastating humanitarian crises, killing thousands and displacing millions (Thomas, 2022). The fate of the ethnic Armenians who live in Nagorno-Karabakh is still unclear despite an active conflict whereby many had already experienced trauma as a result of displacement, losing their homes and livelihoods.

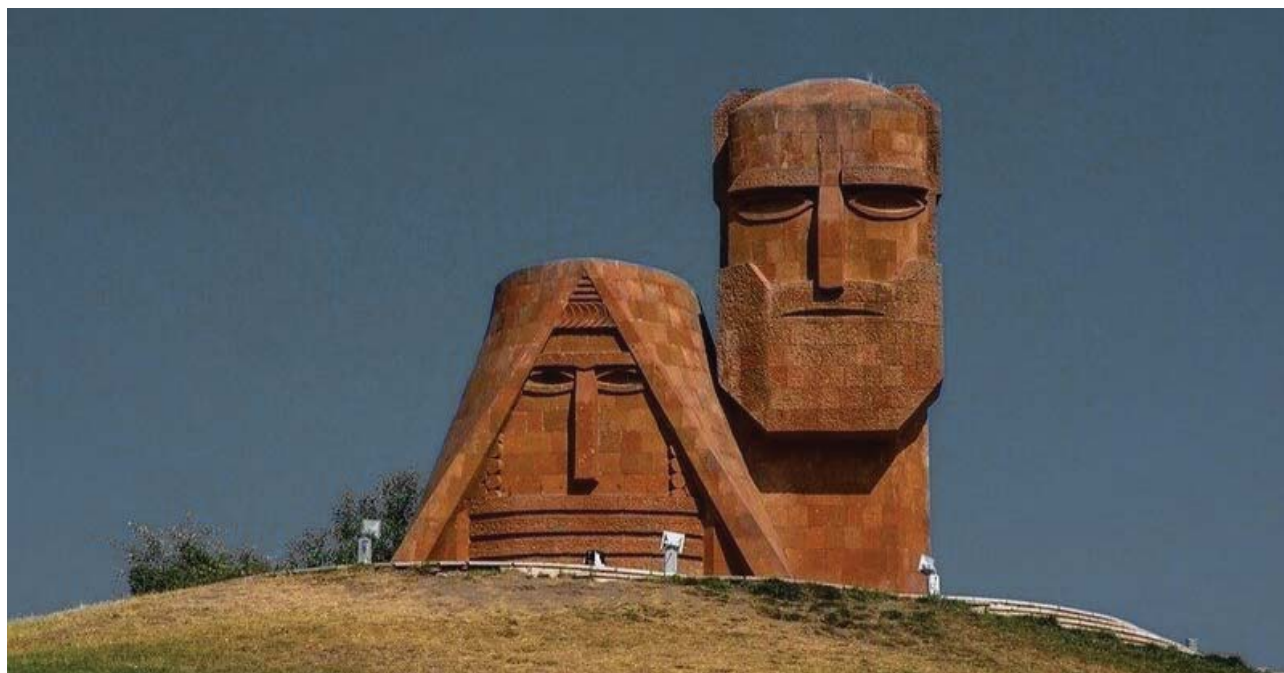


fig.27 Tatik Papik", or "Grandmother and Grandfather," otherwise also known as "We Are Our Mountains". photo by: Magy Avedissian

This sculpture is a symbolic representation of the Armenian heritage in Nagorno-Karabakh. The monument, sculptured by Sargis Baghdaryan in 1967, is made from red volcanic tufa stone and represents an old woman and man, symbolizing the people of karabakh living in the mountain. This monument is a significant symbol not only of the region's Armenian identity but also of Armenian resilience and cultural heritage (Nayyar, 2023).



fig.28 Artsakh flag

V. Conclusion

After familiarizing with the history and studying the identity, we can see that the Armenians are of colorful and vibrant nature, artistic, poetic, respectful of life and the blessings it offers. Their eventful, and at the end, tragic history has left them with many feelings that have translated into strength thanks to their faith, and many lessons learnt contributing to the safeguarding of the identity.

Yes, maybe history is repeating itself but, as it has entailed, the Armenian culture will never die, as the diaspora has a set of values and practices that have shaped a strong and united community where Armenia will remain forever alive.

Part 1:

B. Morphology of No Space

Armenian Diaspora Explained



Introduction

There are two ways to observe the morphology of no space: one in the tangible dimension and one in the intangible one. Regardless of a location's physical dimensions, individuals shape it through their shared experiences and sentiments of nostalgia in a complex realm known as "intangible morphology." They are able to transform their anxieties, values, and cultural practices into structures and activities in an effort to accurately reproduce the losses.

We shall demonstrate in our research concerning the small lanes of Bourj Hammoud that the tangible morphology of 'no space' may be transferred into the morphology of "no space", assuming its literal sense, when creating space in an environment where there is a lack of it.

In this chapter I will be explaining how the diaspora was able to design a way of life which in turn shaped the city

fig.29
Protest banner.

I. Defining The Diaspora

They reconstruct their Armenian heritage through art, customs and traditions, and a strong commitment to language, religion and ancient practices, with the interpretation of loss and power characteristic of the Armenian diaspora. Social structures and cities large-scale design reflects this conservation of culture, with local communities acting as a requisite. An impressive fabric of memory and identity in which Armenian identity and the culture of the host nation blend, those enclaves such as Bourj Hammoud is more than just sights; They symbolize the community's commitment to preserving its heritage.

A key factor in survival and reconstruction is the emphasis on community, language, and religion (Kasbarian, Chahinian, 2023). They have built residences that embody the concept of "no space", where the shape of their new residence is shaped by their shared histories and sensibilities, all because they value these things above all. This chapter examines these developments and shows that the Armenian diaspora own. How did they adapt to the new situation and solve the problem of preserving a sense of national identity.

'Forget-Me-Not' Flower



fig.30 Forget-Me-Not flower, symbol of Armenian resilience and remembrance

The Armenians adopted the *Myosotis scorpioides*, or as they call it 'Forget-me-not', flower as a symbol of remembrance and resilience in their culture, and most of all to commemorate the Armenian Genocide of 1915. The flower's design includes several colors: Black, representing the horrors and memories of the catastrophe, and Radial light violet for the condemnation and recognition of the Genocide. The Armenian dispersion was all over the world, and so the flower consists of 5 petals each representing the Diaspora across 5 continents, shedding a light on the global impact of the widespread Armenian presence.

II. The Armenian Diaspora

what it consists of

The culture consists of pain and refusal. The pain felt by the injustices and the refusal to remain victims. The way they chose to pick themselves up again was through traditions and work, and so they begin to explain what it is like to be an Armenian diaspora.

This part will be taken from my personal experience as an Armenian diaspora, the books "The Armenian Diaspora and Stateless Power", "Transnational Culture in the Iranian Armenian Diaspora" and an Interview with journalist and writer Salpee Kassarian.

i. Personal to Social Scale:

Language:

Maintaining community cohesion, preserving customs and heritage, and identifying the Armenian identity in a variety of contexts all depend on language. It is also a vital channel for Armenians living abroad to express their culture. The maintenance of the Armenian cultural identity across generations and geographies depends on this emphasis on language preservation. They utilize it as a weapon to assure a future and maintain ties to the past (Yaghoobi, 2023).

School:

Regardless of the home tongue of the nation, everything is taught in Armenian schools. For the purpose of teaching the language, history, and culture of Armenia to the next generation, these institutions are essential. Children from the diaspora learn about their ancestry in schools, which plays a crucial role in maintaining cul-

tural customs and information (Khachakirner, 1992). In addition to being educational tools, they also serve to instill in the kids the notion of "Hayoutchoun," which translates to "Armenianness."

Armenian Church:

The spiritual and cultural health of the Armenian diaspora depends on the Church (Khachakirner, 1992). Armenians come there not just for religious purposes but also for social and cultural events. The Church's support in maintaining traditions and ceremonies strengthens the community's ties to its historical and religious roots.

Family and marital:

Traditional Armenian values are very important in the area of family life, especially with regard to marital customs (Kasbarian, Chahinian, 2023). Traditional practices are frequently followed in marriages, with a strong preference for upholding Armenian religious and cultural conventions. By bridging the gap between the past and present, these customs sustain cultural continuity between families, guaranteeing the Armenian lineage's continued existence and growing the Armenian community (Yaghoobi, 2023). Thus, most Armenians typically get married inside their community.

Cultural and Literary Production:

People who move to other places help make a lot of new things about writing and culture. Armenian writing and media are often used to show who people are and what they want to say. This work helps to share and keep alive Armenian culture, and also lets people express themselves.

Agoump_Community Institutions:

The diaspora has created social institutions that support cultural con-

tinuity and community cohesiveness (Kasbarian, Chahinian, 2023). These establishments, which consist of churches, cultural centers, and schools, are essential to the smooth operation of neighborhood life and the preservation of Armenian customs and values. Additionally, there is an establishment known as "Agoump," which functions as a sort of community club and offers political gathering places in addition to sports, music, and art lessons and an Armenian language school. For the Armenians who left their communities, there are a number of Agoumps spread all across the nation.

Community Cohesion and Homeland Relations:

People coming together and getting along is important for communities. This is even more important for people who have left their homeland and live in other places. When people keep a strong link to their homeland, it helps them feel like they belong. They can do this by being part of the political process and sharing their culture.

Transnationalism and Adaptation:

How people who left their homeland can adjust to the new places they live in (Yaghoobi, 2023). They can blend in with the new culture while still holding on to their own. Armenians who live in other countries have a special situation. They have a mix of identities that makes their culture rich and always changing.

Holidays and Traditions:

Despite living amidst different cultures, the diaspora has diligently worked to celebrate both ancient and modern Armenian traditions alongside those of their host countries. For instance, they observe traditional hol

idays like Saint Vartan's Day and Pari Gantan, as well as modern commemorations like April 24th, which marks the Armenian Genocide of 1915. This practice fosters a dual identity, where the diaspora honors the traditions of their current homeland while also preserving the heritage of their Armenian roots.

The April 24th Rememberance March

Every year on April 24, the entire Armenian diaspora community in each country across the world unite together to march a certain distance as a commemoration of the Genocide and the arduous walk through the desert towards freedom. They chant, hold up signs and flags, demanding recognition, proving they are present and they are strong and fighting for their right to an identity.



fig.31 April 24 Armenian March. Lebanon.



fig.32 April 24 Armenian March. Los Angeles, California



fig.33 April 24 Armenian March. Los Angeles, California
photo by: Damian Dovarganes, via: Spectrum news 1

ii. Home to City Scale

As mentioned before the Armenians strive to recreate their lost space, and so they made sure to also create an Armenian environment at home by always having specific cultural artifacts.

Some of the following elements are used by the diaspora as home decorations and 'must haves' for an Armenian household. These pieces are usually found in every home:

Cut pomegranate:

The design of the pomegranate is associated with religious beliefs in Armenian Christianity, signifying creation and divine benefits. It also represents the tenacity and cultural identity of the Armenian diaspora and is a national symbol of that country*. The religious rites, artwork, and festivals of Armenia commemorate the value of this fruit.



fig.34 cut Pomegranate Painting.
Photo by: chahe Balabanian

*Pomegranate, symbol of Armenia, Article published in oct 22, 2012, via website: <https://www.peopleofar.com/>

An image of the mountain Ararat:

Mount Ararat is a powerful and enduring symbol in the Armenian people's history and legacy because its significance goes beyond that of a mere physical landmark. It symbolizes the people's collective memories, spiritual aspirations, and national identity. The Armenians also think that following the deluge, Noah's Ark made landfall on that peak.



fig.35 Pomegranate and Mount ararat Armenian decoration. Photo by: chahe Balabanian

Illustration of the Armenian alphabet, or Khatchkar:

Known for its eerie and mournful sound, the duduk is a traditional woodwind instrument from Armenia and a poignant symbol of Armenian cultural identity. It has been a fundamental component of Armenian music since its inception, conveying a vast spectrum of emotions and being utilized in several cultural occasions. The sorrowful tone of the duduk, which is regarded by UNESCO as a Masterpiece of the Intangible Heritage of Humanity, perfectly captures the breadth of Armenian history and feelings.

Armenian cross-stones, called khachkars, are carved from stone. They are very old, from the ninth century. They have a special meaning to Armenian

people, showing their beliefs and history. Khachkars honor big battles, church building, and grave spots. They often have a cross on a special design. UNESCO thinks of khachkars as part of Armenian culture. They show how creative and strong the Armenian people are, and how much they think about spiritual things.



fig.36 Small Armenian Alphabet Art decoration. Photo by: chahe Balabanian



fig.37 Small (15-20cm) wooden Khachkar decoration Photo by: Chahe Balabanian



Fig.38 small piece Made out of Armenian Obsidian stone, the Alphabet is inscribed on it along with artistic illustrations representing the Armenian language as holy. Photo by: Chahe Balabanian

Duduk instrument:

Known for its eerie and mournful tone, the duduk is a traditional woodwind instrument from Armenia that is a poignant symbol of Armenian cultural identity. It has been a fundamental component of Armenian music since its inception, conveying a vast spectrum of emotions and being utilized in several cultural occasions. The sorrowful tone of the duduk, which is regarded by UNESCO as a Masterpiece of the Intangible Heritage of Humanity, perfectly captures the breadth of Armenian history and feelings.

Prayer Cloth:

Every family has a small prayer cloth with the Lord's Prayer written in Armenian on it, which is meant to bless the house and keep bad spirits out.



fig.39 Duduk Instrument place in Armenian household as decoration. Photo by: Betty Balabanian



fig.40 Prayer cloth



fig.41 Armenian Carpet.

Graffiti and Art:

The Armenians have not only developed their lives in the districts they have settled in, but they have also produced art. They tried to bring some of the color and vitality of Armenia's stunning mountains and landscapes to their new city. For example, the many vibrant structures, mosaic artwork, and diverse drawings and graffiti gracing the city walls of Bourj Hammoud are examples of this artistic expression and reflect the community's Armenian identity and tradition. Graffiti about the genocide and demands for justice are often the most prevalent in those communities, and they serve as a constant reminder to the diaspora of their duty to protect the culture.



fig.42 Art About old Armenia in Bourj Hammoud, Lebanon. Photo by: Youssef Bouery.



fig.43 Turkey Guilty of Genocide graffiti in Bourj hammoud, Lebanon



fig.44 Graffiti about Armenian territorial claims. Photo by: Joanne Randa Nucho

Armenian Flag:

Obviously, as it is located within an Armenian neighborhood, the flag can be seen everywhere in the city, including homes, businesses, restaurants, and roadways.



fig.45 Photo by: @ArmenianLeb via twitter

These components are transmitters of custom and cultural identity that are profoundly embedded in day-to-day activities and individual habits, not merely means of communication.

III. The Dual identity

Citizens of The World

This peculiarity belongs to the Armenian diaspora, who have on one hand a national identity established in their home country and, on the other, assimilated many external influences from their host countries. This dynamic depends on the generational changes, political nature of living transnationally and practicalities of pursuing a proper life overseas. The younger generation tends to take up an ever-progressing identity approach which sometimes in a form of moving away from traditional diasporic norms, establishing cherished connections and actions relevant for them. This is evident in the diaspora's approach to cultural preservation, where community institutions play a pivotal role (Tölölyan, 2014).

Indeed, many diaspora community members moved to more promising neighborhoods. As a result, community centers 'or Agoumps' are now central in upholding the legacy of interpersonal ties. These people have their own institutions that offer language, history, and cultural classes concerned even with literature and theater focused on Armenian tales and customs (Kassarian, 2023). The Agoump can act as focal points bringing people together and fostering communication and strong intergenerational connections within the Armenian community. Through these institutions, children who may not attend Armenian schools can nevertheless be fully immersed in their tradition by taking part in sports, dancing, music workshops, and scouting, all of which help to preserve their individual identities.

The diaspora manifests this dual identity in their everyday life by

creating a fusion (Yaghoobi, 2023). For example this blend can be seen through observing the multilingual shop signs (written in Arabic, Armenian and French), in the case of Lebanon. This duality can also be tasted in the cuisine fusion, which is usually appreciated by both cultures.



fig.46 Armenian 'Agoump' event poster in Florida, USA.

My personal experience with having a dual identity:

Both my parents are Armenian but I was born and raised in Lebanon, as were they. In the house we were not allowed to speak anything other than Armenian, if I spoke in Arabic or English my mom would make me repeat the sentence in Armenian. I was put in an English school where there were barely Armenian students, and I spent most of my time in a more Lebanese society. Since we did not learn any Armenian in my school nor did I have the opportunity to practice anywhere other than my home, my parents sent me to an Agoump every day for around 9 years, immersing me in the Armenian



fig.47 Graffiti in Bourj Hammoud, Lebanon representing the dual cultural identity. Photo by: Youssef

community and giving me the space to practice the language and learn more about my culture. We used to visit Bourj Hammoud frequently, when crossing the threshold between Beirut and Bourj Hammoud I could feel the cultural shift, it felt different, sounded different, closer to the heart, it always fascinated me to be able to shift identities, languages in a matter of minutes. My parents also always made sure to take me and my sister with them to church every Sunday and taught me how to pray in Armenian. In terms of marriage and family, Armenians traditionally place a strong emphasis on maintaining close community ties. Interestingly, my mother often humorously reminded me of this cultural expectation.

III. Different Points of views

Diaspora in Lebanon, Syria and Iran

There are many Armenian neighborhoods in the middle east, so I decided to also give a small insight of the Syrian and Iranian towns as well, in order to be able to make a comparison to better understand the roles of the diaspora in shaping those cities.

The Neighborhoods represent the Dual identity, naturally, creating an Armenian bubble in a foreign land and that is very powerful.

Lebanon-Bourj Hammoud*

As it is going to be explained in detail along this research, Bourj Hammoud is a very particular town. Lebanon is a very small country compacted with many cultures, and with the arrival of the Armenians to Beirut, it became even more dynamic and energetic, both cultures merged in the very successful way and it is translated into the activities of the citizens. When entering Bourj Hammoud, the first thing that is noticed is the crowd and chaotic atmosphere. It acts as a distinct medium for Armenians to contemplate and celebrate their identity every day, the Armenian flags everywhere in the city as well as art representing their homeland. The second thing you realize is that it sounds different than other places in Lebanon, since everyone that can speak Armenian makes an automatic language shift when crossing the threshold. There are several Armenian schools and Churches in the 2.4km² city. We can also observe that the space is very tight and packed, it's like the closeness of the buildings is a reflection of their closed community, most streets look the same if one is not a local. The most vibrant place in

Bourj Hammoud is the souk, it consists of affordable and good quality goods and service, craftsmen, artists and authentic spice and dried fruit markets which really put in perspective the Armenian energy.

*Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy via Youtube
**"Bourj Hammoud". Directed by Denise Jabbour. A documentary exploring the Armenian community's life in this

Syria-Aleppo

In this part I conducted an interview with my mother. Her parents are originally Syrian-Armenian and lived part of her life in Syria. She will be able to give us an insight about the neighborhoods in Syria. In Aleppo there are 3 main neighborhoods, Nor kugh, Soulamania and Azizia, which are divided according to economic and social class. There are Many Armenian Schools and Churches, always close to each other, most people do not really speak Arabic, as the Armenian identity, for the diaspora, is more pervasive than the Syrian one. The Armenian quarter in Syria is way larger in scale than that of Lebanon, there is more space for the culture to prosper, it is basically less condensed, but there are vibrant souks and authentic restaurants, squares where people meet to celebrate traditions. But the problem is that Syria was under dictatorship, so it was not allowed to decorate the streets with Armenian flags and art. The community is very strong and society is very tight and closed, talks about marriage are always very serious and traditional, the youth is also very driven to protect their identity, and there are many "Agoumps" where everyone meets up almost everyday after work or school.

Iran-New Julfa

Claudia Yaghoobi describes and examines the special architectural and cultural attributes of Armenian – Iranian community in "Transnational Culture in the Iranian Armenian Diaspora". In this in-depth written investigation, the intriguing concept of "verpa'okhakan," arises, indicating metamorphoses and continuous cultural and spatial modification within the diaspora. This embryotic situation can be seen in the architecture of Armenian districts, and in particular through the tight and narrow passageways denoting adaptivity, resilience, and complicated history of supplant.

The American Apostolic Church's position in preserving identity through encouraging community unity and teaching of the Armenian language. These components clearly portray the diaspora's experience, which can be depicted by the interchange of adaptation and tradition, by the metamorphoses of the architectural features into signs of resistance and collective memory in their neighborhoods.

In conclusion, we can say that these neighborhoods all have a lot of things in common socially and in the urban scape. The values and social beliefs are the same as well as the functions they chose to prioritize over others like the church, school and 'Agoump', in order to contribute people's behaviors to the preservation of the Armenian identity.

IV. Conclusion

Fighting for a home inside their own home, proving they are present and they are strong and fighting for their right to an identity. The diaspora designed little Armenias wherever they went, incorporating elements from their past home into their new one, this is where we observe place-making and collective memory. The method they chose to design a culturally unique city had nothing to do with the physical environment. The success of the diaspora translating their Armenian identity into a city is due to their understanding of the meaning and importance of heritage, and were able to transmit their mission of identity preservation onto the next generations without having them go through the pain of cultural loss. They are constantly evolving but never fully changing. The diaspora refused to remain victims, they understood the way of life and accepted pain and loss as their constants, but never fearing it because they believe that God is great. To live without 'hayoutchoun' is to not live at all.

"The blood that was shed during the genocide is the same blood that flows within our veins today, injustice is what has kept this blood flowing continuously for over 100 years, enabling a protective nature*."

A sentence Salpee Kassparian said during our conversation about the culture of the Armenian Diaspora

Part 2:

Theoretical Research

Did you ever ask why?

Introduction

After gaining a general understanding of how the Armenian Diaspora feels and reacts in their host countries, and recognizing that their behaviors are intrinsically linked to a desire to connect with their environmental past, it is now time to delve deeper into the 'why'. This will be achieved by researching four terms that have a direct relation to these topics: Displacement Urbanism, Improved Urbanism, Collective Identity, and Place-Identity. Through this research, we will gain insights into how a community, unified by their shared history and fears, can create and preserve a cultural identity. This, in turn, transforms the urban landscape of the city.

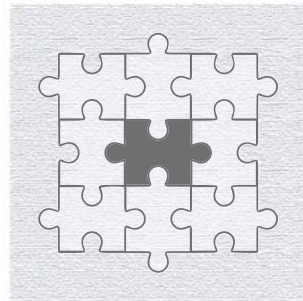


fig.48
Puzzle pieces illustration

I. Displacement Urbanism

A lot of injustice is present in the world, and unfortunately, the displacement of populations is becoming more and more recurrent, this in turn affecting the morphology of the cities. Displacement Urbanism refers to the urban and architectural changes that happen when refugees or forced migrants are moved to urban areas, examining how cities evolve when they become hosts to displaced populations, affecting housing, infrastructure, and social dynamics (Sanyal, 2023).

The emergence of the diaspora community most times leads to new ways of urban development and planning, creating informal settlements/enclaves or changing how the city actually looks to accommodate the influx or new residents (Pinkerton, 2020). The new needs, cultures, and socioeconomic conditions of the displaced group are what shape the urban transformation as well as the reaction of the host countries and communities (Sanyal, 2023).

With this regard, Bourj Hammoud in Lebanon as an Armenian neighborhood under transformation presents an attractive case study that carries light to issues on urban displacement given recent settings in both contemporary literature and documents. Neil James Wilson Crawford's "The Urbanization of Forced Displacement: "Unhcr, Urban Refugees, and the Dynamics of Policy Change", touches upon the interplay between urban refugee populations and evolving policies relevant to understanding Bourj Hammoud's transformation into an Armenian neighborhood. This complies with Pinkerton's and Siddiqi's analysis in Handbook of Displacement which considers displacement as more than a traditional development discourse having an essential importance in understanding the nature of

Bourj Hammoud, for it is development that comprises multiple dimensions (Crawford, 2021). Comparing Somali cities, as detailed in "Precarious Urbanism: A comparison of "Displacement, Belonging and the Reconstruction Somali Cities" by Jutta Bakonyi and Peter Chonka with Bourj Hammoud under the displacement urbanism theme is made via a contrasting look of its sub-scenarios. However, Somali cities were reorganized through dispersed populations as a result of conflict and instability; the rapid change is without much order taking an informal cityscape. Differently, Bourj Hammoud in Lebanon, created by Armenian refugees exhibits a more gradual integration into the urban fabric mixing with Armenian and Lebanese cultures. Both cases present their significance in terms of the influence of displaced communities on urban development, while there is a striking difference with respect to what kind and how rapidly change takes place largely because historical and socio-political settings are different

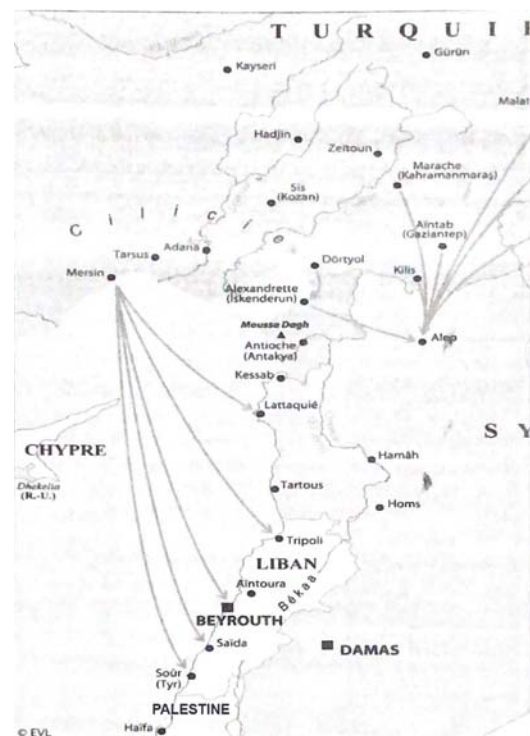


fig.49 Map showing the evacuation of Armenians from Cilicia to Lebanon and Syria

II. Improvised Urbanism

Definition of Improvised Urbanism:

According to Neuwirth, recent urbanization is a process in which marginalized people tend to create their own residences and communities due to the importance of rapidly developing cities. This urbanization is characterized by housing self-construction and informal economies, as seen in the cities that Neuwirth examines. It often occurs without the support of government policies or infrastructure, resulting in dense populations, illegitimacy. (Davis, 2006).

Community and Culture in Modern Cities:

Neuwirth emphasizes the role of community and culture in these intimate spaces. Residents tend to form vibrant, tight-knit communities with a strong sense of self and mutual support (Neuwirth, 2005). In Bourj Hammoud this aspect can be found in the Armenian community, which is steeped in the unique culture of this area which is reflected in its urban landscape and is reflected with its narrow protective alleys.

Challenges and adaptations:

Davis argues that these days urban areas face special challenges, such as inadequate infrastructure, lack of basic services, and environmental hazards (Davis, 2006). Bourj Hammoud reflects these issues, it struggles with overpopulation and inadequate urban planning. But as Neuwirth notes, such communities demonstrate remarkable resilience and intelligence in the face of these challenges (Neuwirth, 2005).

Financial Discussion:

The informal economy has played an important role in recent urbanization. Neuwirth described

how trade and informal employment are central to the survival and growth of these communities (Neuwirth, 2005). With the Lebanese economy facing its challenges, Bourj Hammoud also suffers from economic insufficiencies, reflecting on the urban status, the 'improvised urbanism' is mishandled and piles up to layers of poor construction.

Urban planning and planning of:

Both Neuwirth and Davies argue for a rethinking of urban planning and planning, arguing that these informal cities can be accommodated and integrated into the broader urban framework for inclusive and sustainable urban development (Neuwirth, 2005; Davies, 2006). This approach applies to Bourj Hammoud, where formal recognition and integration can solve some of the challenges it faces.



fig.50 Illustration expressing mishandled fixing in Bourj Hammoud.

In conclusion, the recent discovery of urban life in Bourj Hammoud can be understood through the lens provided by Neuwirth and Davies. Their analysis serves our purpose, to understand how in, 'war countries', people have developed fast ways to fix their environment after certain events, this affecting the livability and threatening identity.

III. Collective Identity

When describing collective identity, we should also investigate the concepts of history, memory, function and space and their importance in relation to the city and its transformation.

History:

History is evidence of human consciousness reflecting upon its own existence. As explained by Giedion, history is a tool to collect knowledge in an indirect way, like a transitional corridor, a continuity between past and present (Forty, 2004). It is what produces permanencies in the cities and in the case of diaspora, stability is a goal, and they strongly use history to trace the city and their activities. History is not here to be made a parody of, but rather to be dealt with and articulated authentically and modestly. Studying a city is like reading a chronological timeline telling the story of our ancestors, this can be useful to recover forgotten or overlooked principles and elements within the city, a second chance at reusing them. History is the Armenian's strongest tool, creating a very strong sense of collective memory that will not only be used in the cityscape but also the mindscape.

Memory:

The way people recall past experiences and sentiments is through 'memory', which has a great impact on the design process and urban planning of a city.

The concepts discussed are fundamental to the development of a city scheme precisely because they dictate how spaces reflect the history and culture of all citizens.

fig.x Illustration representing connection between past, present and future.

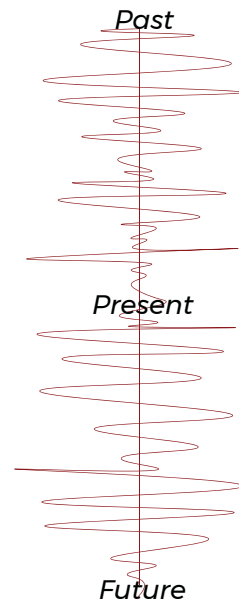


fig.51

Collective memory can lead to the preservation of historical buildings, building and giving meaning to memorials and spaces for new cultures to flourish (Harold M. Proshansky, 1983). It guarantees that the urban system's purpose is not only functional but opts for the cultural identity preservation, by the sharing of strong sentiments and pain. It ensures that the urban environment not only serves functional purposes but also represents and sustains the cultural and historical identity of its residents (De Pieri, 2021). This approach to urban design acknowledges the power of architecture as a medium for remembering and expressing collective narratives, thereby creating more meaningful and culturally rich urban spaces. This urban design essentially recognizes that architecture enables those individual memories and if people are to live in it they need to collectively remember this experience (Forty, 2004). Role in Urban Planning and Architecture, is that it contributes to forming a perception of the continuing chronology and community belonging, insuring that future generations can continue to feel part of its

These collective memories can be translated in many different ways and in the case of the Armenians, they leave a trail of memories all around the city.

Function:

Vitruvius believed that function is the primary concern for the well-being of the users and that function is the 'inner soul' of the form, a reflection of who we are (Forty, 2004). 'Form Follows Function' is a term that is widely used, and some architects believe that designs should serve social needs, a living machine. The functions can dictate and promote better behavior for the users, independently of its form. Usually the building outlasts the function but in the case of Bourj Hammoud the main purpose of the functions is, and will always be, the preservation of the Armenian Identity. In the Armenian settlements, it can be seen that they rush to build a church and a school path for the Armenians in order to succeed. They have understood and pursued their purpose, developing functions that serve their mission to protect their identity.

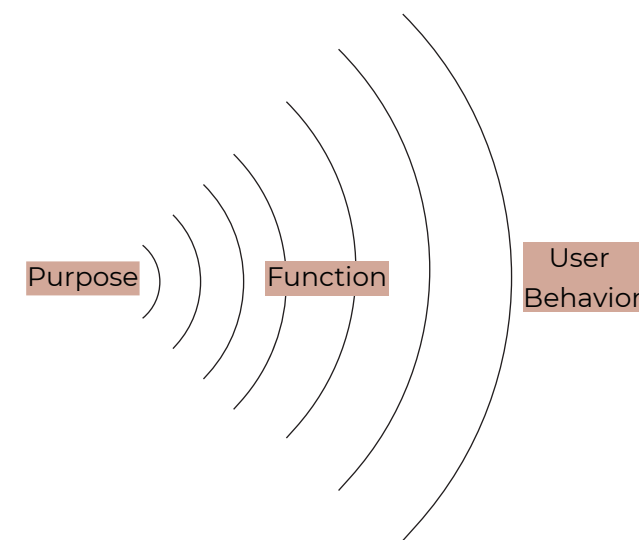


fig.52 Illustration representing echo effect of purpose towards the behavior of the users.

Space:

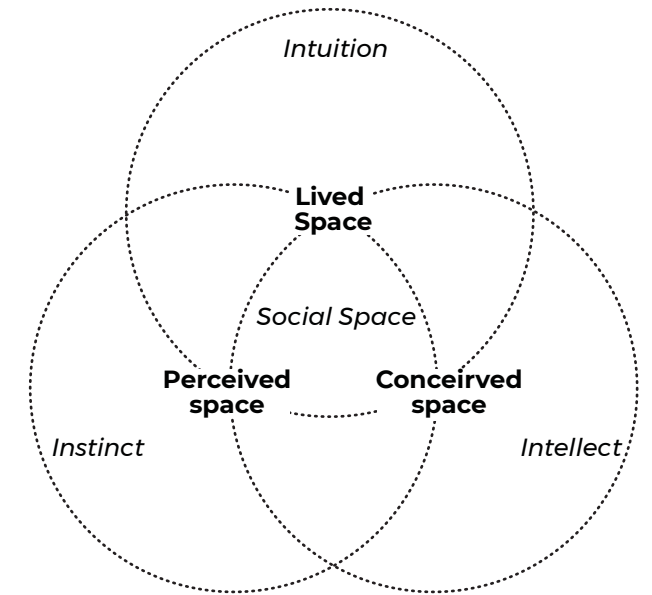


fig.53 Figure explaining Henri Lefebvre's triad of space production.

With its foundation in architectural theory, Forty's viewpoint emphasizes how space is created and interpreted within the framework of contemporary building. Conversely, Lefebvre explores the social production of space, contending that it is a byproduct of social interactions and activities. According to his theory, space is molded by cultural, political, and economic factors in addition to being a physical reality (Lefebvre, 1991). According to this hypothesis, a city's layout and design have an impact on how people interact, what they do, and the social dynamics that exist there as a whole. The multifaceted character of space—which includes social, physical, and symbolic elements—that together influence urban life and human experiences is emphasized by both writers.

Adrian Forty's insightful research about space in architecture delves into the ways in which architectural theory and language play a significant role in shaping our perception of space. His investigation delves into the tangible, functional, and symbolic aspects of architectural space, examining how we, as users, experience and engage with it (Forty, 2004).

Another interesting theory is urban perception and how people visually perceive and organize urban spaces (Lynch, 1960). Lynch's main contribution is the notion of a city's "imageability" or "readability" the elements that make the cityscape tangible and accessible to its residents. Lynch identified five factors that contribute to the city's image in the minds of its residents: streets; road, footpaths); edges (perceived boundaries), districts (parts of the city), nodes (focal points, intersections), and landmarks (easily identifiable features) (Lynch, 1960). This concept falls in line with the study we conducted about the Bourj Hammoud, its chaotic navigation and the residents' routine, inherently forming a certain corridor-like space, becoming physical through time as the individual perceives it with habit. This notion somewhat contributes to the core idea of the thesis, uncovering hidden routes and including the citizens in shaping the city.

The Apollonian and Dionysian Dichotomy in Nietzsche, can be applied to architectural space. The Apollonian element is comparable to well-organized, practical urban planning since it stands for rationality, order, and clarity. Urban developments that are more organic and spontaneous are in line with the Dionysian component, which represents chaos, emotion, and instinct (Forty, 2004). In turn the diaspora population

retains a negativity as a way to perceive their space.

According to Theodor Lipps, the idea of empathy suggests that our perception of architectural space is unique and influenced by our personal emotional reactions. Empathy is described as the psychological act of immersing oneself in a work of art or architecture (Forty, 2004). This aligns with the belief that space is not just a physical construct, but also a complex and diverse human experience, where foundations are built in the midscape.

The Aremnians have created spaces according to their behaviors, which were depicted through their values, culture and tradition. Lefebvre introduces the notion of the "right to the city" which he describes as more than just the freedom to have access to urban facilities (Lefebvre, 1986). Essentially, one has the right to immerse oneself in the city and transform it, and thereby transform oneself as well. This right is viewed as a collective right based on the joint exercise of power to reshape urban development policies. Lefebvre's notion of the right to the city goes beyond the mere physical accessibility of urban spaces; These areas include the right to live in meaningful, satisfying and liberating ways.

IV. Place-identity

Place-identity stems from the emotional and cognitive values which connect individuals with the tangible world. Collective and personal experiences are what shape the identity, creating spaces that mirror the cultural identity and values of a certain community (Proshansky, 1983).

Urban planning, memorials, and architecture all illustrate the concept of place identity by depicting the community's past and tradition, as seen in Armenian communities for example like the Bourj Hammoud neighborhood (Lynch, 1960). This concept is crucial for architecture and town planning because it provides the creation of physical spaces with particular functions and anticipated behaviors (Lefebvre, 1991).

Places and spaces that preserve the heritage are created from the procedure of placemaking by fixating on the influence that place-identity had on the urban fabric's development, and by focusing on the functional requirements of the inhabitants of that space (Proshansky, 1983). The occupation of the residents can be the main function of the community, as the 'urbanisme horloger' is an example, which also shapes the identity of the city and connects people through their work (De Pieri, 2021). In Bourj Hammoud, these properties are rooted in the gold trade and jewelry making. Historically, Armenians have developed trade and craft skills. This relationship, based on a shared attitude towards work and work, has, over time, shaped the city's unique characteristics

Place-identity, alongside with place attachment are two essential

concepts that shaped the urban design, and affected perception, placemaking, and identity, and helps with explaining the trauma linked to the immense displacement. If place identity as proposed previously, is an illustration of bodily observations that assist in defining, protecting and preserving of self-identity, then some of these observations might be translated into anxiety and coping mechanisms (Proshansky, 1983). These observations could also be depicted as physical indicators of threats and danger or could be patterns of reactions intending to shield the person from different types of risks.

Anxiety and defense characteristics come from the way people cognitively perceive and emotionally relate to the physical spaces, these spaces are not passive environments, they actively contribute to maintaining and protecting the collective identity, as it is the case in Bourj Hammoud (Proshansky, 1983).

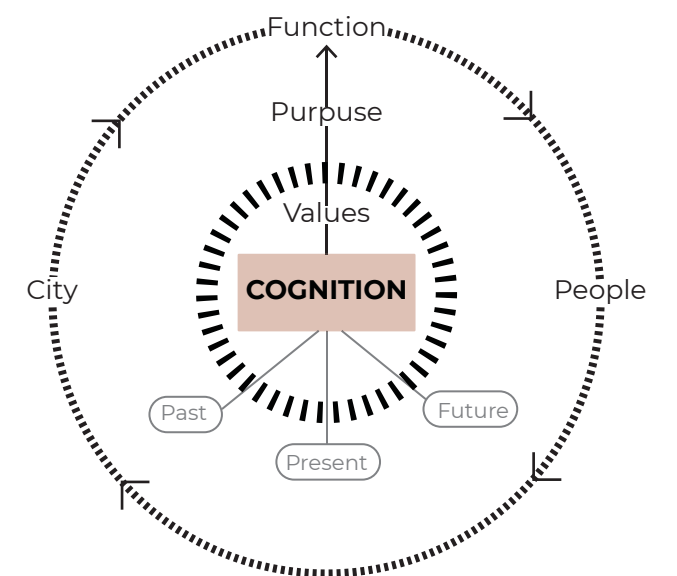


fig.54 Analytic map explaining the importance of Cognitions in shaping the city and its people.

The cognitions are what relate the past to the present, and the hopes of a future, they are what produce functions within the city and in turn affect the behavior of its residents(-Proshansky, 1983). Values give us purpose, purpose gives us functions and with that the city shapes the people and visa versa (Forty, 2004). When the Armenians started building schools and churches and labeled them as priorities, it created a direct connection to their 'environmental past', enabling a sense of community and comfort. By having this connection, one cannot deny that all these phenomena are interrelated and that individuals would always define themselves as the image of their 'home', their neighborhood or the community they were raised in (figx).

Moreover, place-identity is intrinsically intertwined with one's 'environmental past', which withholds spaces, places and assets important to that individual (Proshansky, 1983). These particles, filled with items and devices, provide a connection between people and their past. Nevertheless, when these properties, and places are modified or even gone, the emergence of a defensive mechanism is only natural to preserve the connection. This could be seen in environmental autobiographies of communities such as Bourj Hammoud, where deep connection to the land is clearly demonstrated through the strong link between identity and space which in by itself steers all social and political agendas. In addition to that it is crucial to understand place-identity and place attachment in environmental psychology, as they are the key characteristics sculpting how people connect to spaces and having an influence on perception, place-making, and identity. This concept additionally emphasizes on the traumatic outcome of relocation, while focusing on

the deep link between identity and place.

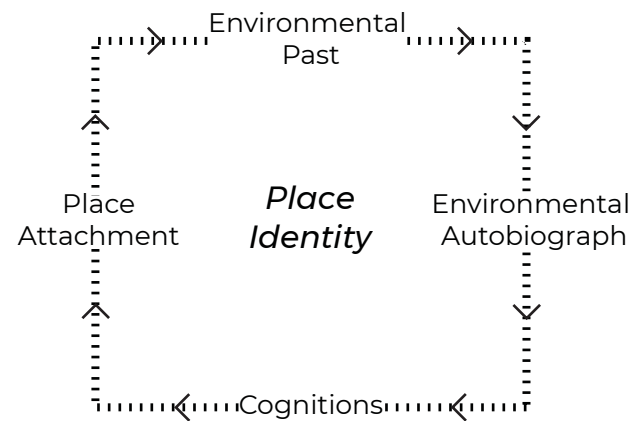


fig.55 Analytic map explaining main terms that relate to understanding Place-Identity.

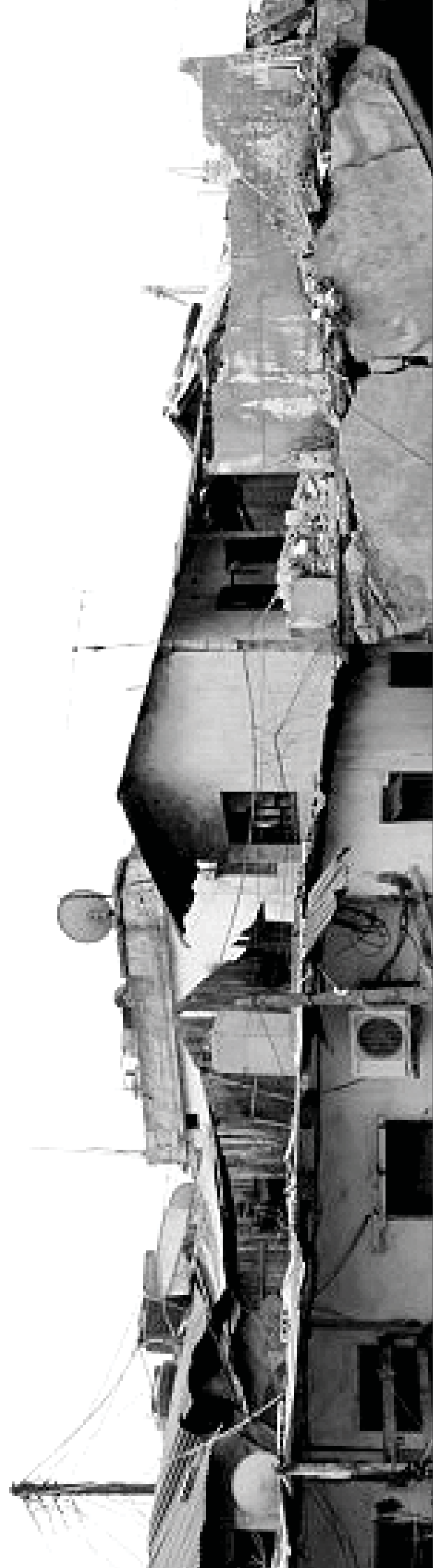
In "Le temps: mémoires urbaines d'un site horloger," the author merges urbanism, architecture, sociology, and history to discover collective identity and memory. This book inspects two paradigms: The Memorial Paradigm, which stresses on the memory's partaking in urban expansion, and The Historic Paradigm, which focuses on the historical accuracy. Further, the book interrogates how past chronology and collective memory sculpt urban development, illustrating Aldo Rossi's belief that collaborative identity remarkably impacts urban fabrics.

The experimentation debates the 'invention of tradition' and historical authenticity, advising for a well-balanced perspective that includes both historical and factual narratives which helps with the understanding of 'the pasts' role in urban planning. It stresses on the alteration and 'bricolage' of urban fabrics, which could be proven by the deliberate positioning of churches and schools in all Armenian settle-

ments, suggesting the formation and development of communities and identity. Besides, the book offers a nuanced examination at urban memory and identity, showcasing their impact and effect on city evolution and narratives. Understanding 'urbanisme horloger', how people's cultural, social, political and emotional needs were translated into the form of the city, is realizing that people are connected through work, and through the analysis we can observe how the diaspora used businesses in order to shape and preserve the identity of Bourj Hammoud.

V. Conclusion

Place and identity can be translated to environment and people, which are profoundly bonded together and co-produced. The Armenians were able to create an 'environmental autobiography' by letting history take a part in shaping the city, allowing collective memory to be shared and expressed, which in turn creates strong place attachments and successful placemaking. The diaspora's perception of the space is negative, loss and longing, but somehow translate their expression of it in a positive way. This phenomena paired with the right functional and social needs of the community creates spaces and routines within the city, directing people's behaviors towards identity preservation and a direct connection to the 'environmental past'. This phenomenon also created a clear distinction between the two cultures, Lebanese and Armenian, present within Beirut, giving the Armenians a unique identity representing the image of their 'home'. The past narratives have shown that the diaspora are survivors, and naturally their defensive nature was translated into the city, fighting against an intangible enemy, loss. Placemaking, perception and practice are what lead to identity development and preservation.



Part 3:

A. Intro to Bourj Hammoud

The Armenian Neighborhood

I. An Introduction to the Armenian neighborhood of Bourj Hammoud

Bourj Hammoud, being an "Armenian Quarter", is a part of Beirut's great metropolitan area, with rich historical roots, the town is known for its distinct cultural identity contributing to its unique character. When one contemplates Bourj Hammoud, the concept of defensive architecture emerges not because they face a specific enemy, but as an expression of their daily struggle to preserve their culture. This narrative of resilience and cultural preservation is undoubtedly sewn into the very fabric of the city's urban design.

The city itself is alive, with its functions transforming in response to the spatial layout, an embodiment of the principle where function follows form. Bourj Hammoud seems to breathe, pulsating like a heart. It expands in areas meant for passage and contracts where it invites people to linger. To the uninterested, the city may appear as a maze-like chaos, but for those who understand its language, it reveals itself as a treasure map. The city is accepting, it's generous, it's broken, it's chaotic, it's rich, it's poor, it's loud, it's too tight but it's a home.

The main function of Bourj Hammoud is a home.

fig.56
photo by: Talyne kuftejian

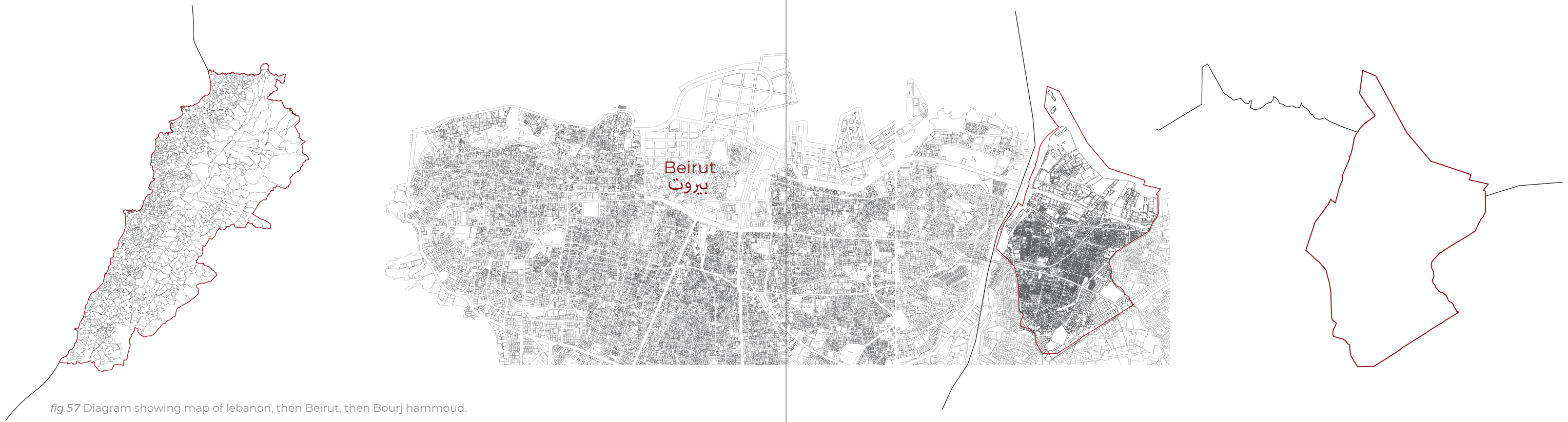


fig.57 Diagram showing map of lebanon, then Beirut, then Bourj hammoud.

II. Location and Population

Situated in the Middle East, Lebanon, is a very small but rich country bordered on the North and East with Syria and occupied Palestine to the south. In just 10,452 km², lebanon possesses a rich blend of mountains and sea, having the mediterranean sea to its west. Historically, Bourj Hammoud has been famous for its Armenian population and is often regarded as the "Armenian quarter" of Beirut. The city is of 2.4 km², located about 1km away from beirut in the region of Metn, Mount Lebanon(Khachakirner,1992). Bourj Hammoud is located between the mediterranean sea and the mountains of lebanon, making its location very strategic.

Although it is known for being an Armenian Neighborhood, The population is a bit more complex to understand. Much like Lebanon, Bourj Hammoud contains a multitude of different cultures, religions and races, a phenomenon which has led to several social issues as well as plays a role in the morphology of the space. Initially, Bourj Hammoud only consisted of Armenians, but with Lebanon being a conflict zone, there have been several Historical events leading to the sharing of the city between the Armenians, Lebanese muslims and other refugees (Khachakirner,1992).

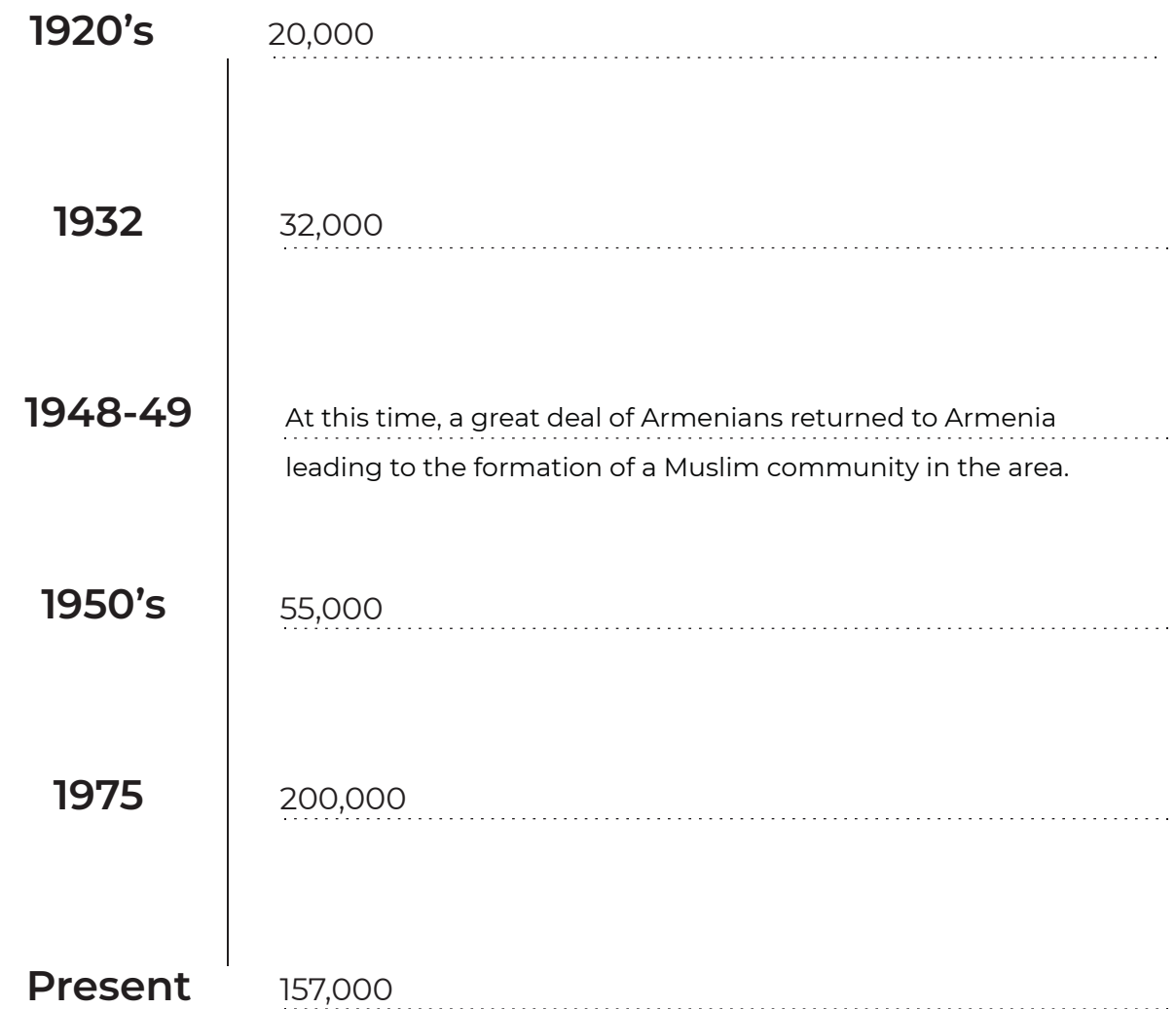


fig.58 Showing the demographic evolution of the Armenians in Lebanon.

What happened between 1948 and 1949?

The town that was once exclusively for Armenians has experienced its fair share of cultural conflicts. The challenges arose from the hardships of being labeled as "refugees" and the deep-seated longing for home. In the mid-1940s, some Armenians decided to return to Armenia, leading to a rapid decline in the Armenian population. Consequently, departing Armenians sold their homes and shops in Bourj Hammoud at extremely low prices because they were in such a hurry. Other Armenians just moved out and into other cities in Lebanon.*

This situation paved the way for the Muslim community, along with Syrian and Palestinian refugees, to establish a presence in the city, particularly in Nabaa, which became a significant part of Bourj Hammoud (Khachakirner, 1992).

This demographic shift had a profound impact on the overall atmosphere, transforming the city into a space reminiscent of a slum. Nevertheless, despite these changes, Armenians did not relinquish their connection to Bourj Hammoud. They continued to assert their presence by claiming specific parts of the city and dedicating them entirely to their cultural heritage (Sarkissian, 2011).

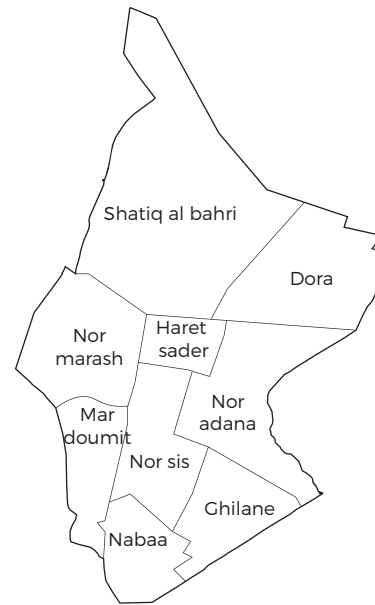


fig.59 Map of Sub-area in Bourj Hammoud



fig.61 The Achabahian family, circa 1922, Lebanon

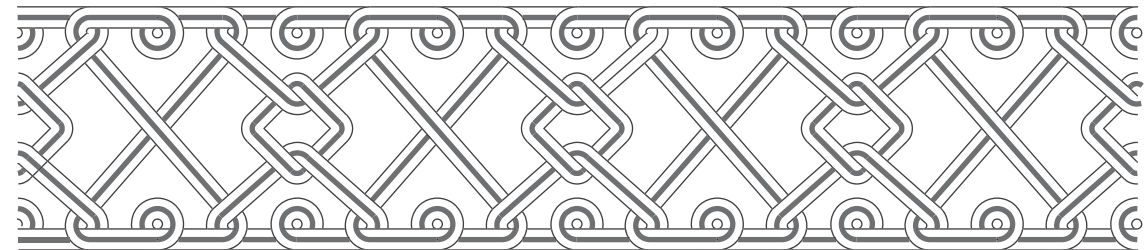


fig.62 Armenian Pattern

1920's

1940's-1950's

1950's -present

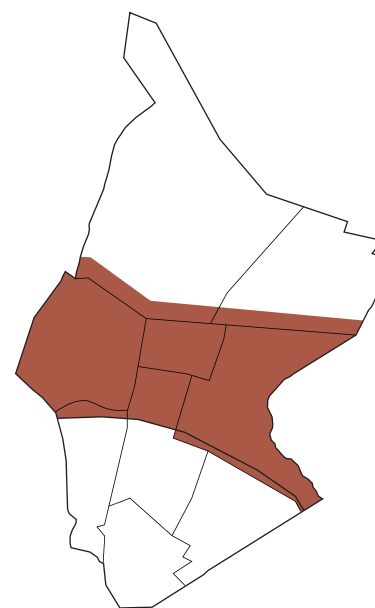
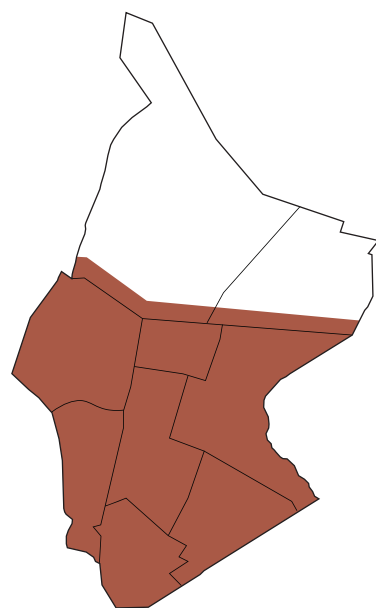
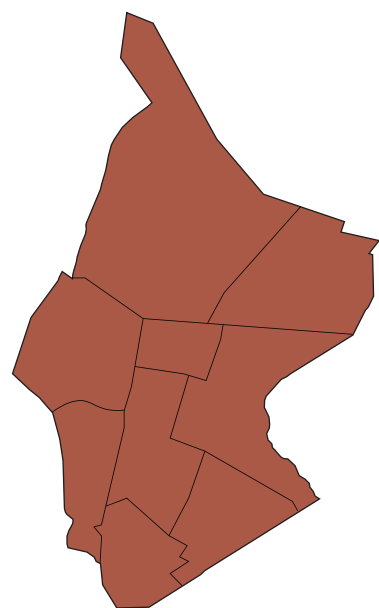


fig.60 Showing the concentration of the Armenian Quarter throughout the years.



fig.63 Zahle (Lebanon), in 1926 or 1927. From left to right: Alta Akelian.

1920's



fig.64 Armenian Houses with Laundry in Bourj Hammoud // circa 1920 // courtesy of Garo Derounian

2017



fig.65 Houses in Bourj Hammoud with Laundry, 2017. Photo by: Rosy Kuftedjian

III. Historical Overview

Note: Most historic information About the city of Bourj Hammoud was taken from the book by Sarkissian, 2011 and the youtube documentary by Khachakirner,1992.

Bourj Hammoud's historical evolution that went from a distinct piece of agrarian land to a vibrant Armenian diaspora neighborhood is intriguing as well as demonstrative of the community's ability to be resilient and determined. The culture's locality can be dated back three centuries where Amir Hammoud Arslan's foundational contributions started to take place. Paving the way to area's future development, Amir Hammoud's will to construct a building of 2 floors – noted as a remarkable structure in its era—gave the region's name "Bourj", which translates to "Tower" in the Arabic language(Khachakirner,1992).



fig.66 "The 2-story tower of Amir Hammoud Arslan". Courtesy of Garo Derounian

Lacking infrastructure, the undeveloped region had agricultural abilities that rendered the city not eligible for residential or urban development. However, these events took a dramatic turn when Armenian refugees, characterized by resilience and perseverance, inherited the land and took it upon themselves to construct the city from scratch (Khachakirner,1992). Essentially, the combination of their physical labor and collective hopes were enough to ensure they would be able to replicate the symbolic identity of their native land that they once inhabited.



fig.67 The Agricultural land that used to be and the Beirut River, circa 1920, courtesy of Garo Derounian

The seeming disorder that characterizes Bourj Hammoud now may be seen as a symbolic representation of the Armenians' arduous struggle to establish a unique identity in the face of the foreign culture that embraced them upon arrival. This conflict was further exacerbated during the chaos of World War I, under the French Mandate, when over 200,000 Armenians were forcibly uprooted from their ancestral territories in Cilicia and sent to Syria and then Lebanon (Sarkissian, 2011). The Lebanese government granted these Armenian immigrants a plot of land next to the port area, then known as "Karantina," as a humanitarian gesture². Here, in an area defined by deplorable circumstances and a deep feeling of desolation, the Armenian community started their relocation, turning their hardships and pain into coordinated endeavors to preserve their cultural heritage.



fig.68 The Beirut River bridge in Bourj Hammoud, 1930-40, courtesy of Garo Derounian

Committed to continue their cultural and communal resilience, the Armenians set out to epitomize their presence by constructing the “Karasoun Manoug” and the “Sahagian and Mesrobian School” that provided education for 100,000 students overseen by 25 clerks. More notably, the creation of the “Agoump” enabled the community to conceive a space for them to interact and engage with each other through social and cultural activities covering politics, sports, music, and dance. The word ‘Agoump’ has no direct interpretation into the English language, but represents an anchoring significance of community life. These organizations played a crucial role in preserving and advancing Armenian cultural identity for future generations, in addition to their practical functions (Khachakirner,1992).



fig.69 Armenian child standing in Quarantina area, circa 1920, courtesy of Garo Derounian



fig.70 Karasoun Manoug Church, 1932, courtesy of Garo Derounian

Combining all of these components, this passage illustrates how Bourj Hammoud transformed from an unremarkable area into a bastion of Armenian culture, representing the unwavering determination of a diaspora community to found a new home without sacrificing the core of their cultural identity. An important step toward creating a long-term presence in the area was taken by the emerging Armenian community in Lebanon in the early 1920s.

After leaving the improvised bounds of their camp for refugees in 1921, a group of twenty-five families settled in an area they called Tireau—a French term that brought back memories of their pigeon-hunting days in what had formerly been Bourj Hammoud fields. Resonating with historical irony, the term “Tireau Pigeon ” shows how the site has been replaced by the sacred Holy Cicilia Church, reflecting in itself the drastic transformation introduced by the Armenian settlers. The direction of the Armenian people group was influenced in 1924 by the kindheartedness of “Boghos Noubar Pasha”, a figure of wealth who helped the Armenians in their situation by extending seven Ottoman gold pieces⁵. However, the community invested the funds in the establishment of the “Nourbaryan Pre-school” rather than wasting them on temporary luxuries. Developed with humility from wood and dispossessed of customary furnishings, it was a space where youngsters brought their own pads and fundamentals from home for schooling. This act was symbolic of the local area's inherent worth put on training and confidence, which were appeared through the development of schools and chapels with any suitable assets, firmly consolidating their cultural and religious Identity.

When the Lebanese government reclaimed the Karantina land in 1929, the Armenians once more lost their territory, putting the community's resilience to the test (Khachakirner,1992). Accordingly, the local area's assurance just strengthened. They shaped the "Marash Armenian Association," named after the well-off and unmistakable city of Marash in old Cilicia, famous for its commercial ability. The association's drive, combined with the portrayal by Boghos Aris — an Armenian Catholic knowledgeable in Arabic — worked with dealings with Lebanese authorities, tying down the Armenians' well-being and freedoms to their properties.



This newly discovered solidness engaged the Armenians to develop homes, neighborhoods, and a local area structure with firm roots in their new climate. They focused on the foundation of instructive establishments, for example, the "Karasoun Manoug" and "Abkarian" schools, which actually work today. The Armenians perceived that training was the foundation of their endurance and progression, making the group of three of chapel, school, and Agoump indivisible in their cultural system (Khachakirner,1992).

With stable homes came the longing to cherish their verifiable memory; subsequently, regions were named after their lost countries — Nor Marash (nor meaning new), Nor Sister, Adana, Cilicia, Arakadz — each fastidiously built by the Armenians, winding around their accounts of trust, constancy, and devotion into the actual texture of these areas. In spite of the injury of relocation and the hardship of instructive open doors, the Armenians directed their morals into building another life, regarding their host nation, Lebanon, and adding to its general public without depending on any type of misdirection or offense (Sarkisian, 2011).

The advancement of the Armenians inside Bourj Hammoud was completely extraordinary. Their productive soul and moral methodology transformed this region into a financial and social spine for Lebanon, mirroring the significant effect an outcast local area can have on their own country whenever allowed the opportunity to thrive. Through their relentless hard working attitude and obligation to local area coordination, the Armenians constructed lives for themselves as well as fundamentally added to the social and financial texture of Lebanon.

As the Armenian people group in Lebanon was simply starting to track down its balance, the episode of WWII in 1939 presented new difficulties. Lebanon itself was wrestling with the conflict, leaving both the Lebanese and the Armenians in an uncertain state. The Armenian Association, focused on the government assistance of the two networks, ended up critical as the Armenians had accomplished a similarity to dependability. In the midst of these difficult conditions, a feeling of nostalgia for their hereditary grounds started to mix inside certain Armenians. A choice was made by a few families to get back to one more locale of Armenia, prompting the offer of their homes in Bourj Hammoud to Shiite Muslims from the south of Lebanon and the Beqaa Valley (Khachakirner,1992).

Consequently, 1948 saw another convergence of the Armenian diaspora from Palestine, solidifying the greater status of Armenians in Bourj Hammoud. It was during these turbulent times that the expression "Hayabahbanman" was authored, connoting the obligation to shielding Armenian character. The people group took upon itself the mission to secure and save the Armenian diaspora and their way of life, whether they were from Lebanon, Syria, Palestine, or somewhere else, guaranteeing that the Armenian soul persevered.

With the lodging deficiency intensified by the appearance of Palestinian Armenians, the Armenian Association found a transitory arrangement by obliging them in the "Kermanic Theater." This setting would later progress into a film in 1983, mirroring the powerful idea of the local area's utilization of room.

Critical headway was made in 1953 when Lebanese regulation concurred a parliamentary seat to the Armenian people group, a demonstration of their developing combination and significance. By 1957, Armenians were in any event, taking part in the constituent cycle in the Matn region, a right that has been kept up with right up 'til now, with an Armenian clergyman filling in as a delegate in the public authority.

These improvements are referred to highlight the progress from displaced people to regarded residents, an excursion set apart by the Armenians' immovable commitment to local area and city obligation. Acknowledgment of their freedoms and commitments finished in their full acknowledgement and support in Lebanese political life.

The 1960s proclaimed a time of flourishing for Bourj Hammoud; the region turned into a clamoring center with the launch of various industrial facilities. Business flooded, and the financial urgency of the local area was reflected in the power and impact of the Armenian Church, which assumed a huge part in the improvement of the area. The congregation's drives guaranteed Bourj Hammoud was a sanctuary for Armenians as well as where any Armenian in need could track down help.

Instructive progress was eminent during this time. Schools extended past preschool, offering moderate and optional instruction, flagging a flourishing climate. In 1964, the development of a football court represented the local area's interest in sporting as well as instructive offices, featuring the Armenians' obligation to supporting a balanced and versatile local area in the core of Lebanon.

In 1964, the Armenian people group of Bourj Hammoud denoted a critical achievement with the development of a football court, flagging the development of collective and sporting foundation. Be that as it may, this time of progress was upset in 1975 when the Lebanese nationwide conflict ejected. The essential place of Bourj Hammoud in northern Lebanon implied that it was trapped amid struggle. In spite of the unrest, the Armenian people group stayed unbiased, zeroing in exclusively on the security and success of their own kin. They firmly safeguarded their region, keeping any assailant force from surpassing it and kept up with their Armenian legacy with decisive assurance.

As the public authority of Lebanon found itself unfit to offer satisfactory help during these times, the Lebanese Armenian public committee, known as "Hamaskayin," stepped in to make up for the shortcoming in 1976 (Khachakirner,1992). This committee laid out clinical, development, and social assistance bunches inside Bourj Hammoud. They additionally raised medical services offices like the "Festekjian" clinic, guaranteeing that the Armenian people group's necessities were met by Armenian associations. The 1980s saw the development of various Armenian non-administrative associations and affiliations. The "Shaghoian" focus turned into a center for the Armenian press, radio (Vanatsayn), Lebanese youth exercises, and the "Homenetmen" association, among others. These associations took care of a wide range of necessities, going from human expressions to language, medical care, and social administrations.

During the nationwide conflict, as numerous Beirut-based foundations had to close, they moved to the overall security of Bourj Hammoud, lighting a monetary renewal inside the local area. Bourj Hammoud turned into a business safe house, facilitating flavor markets, eateries, shoemakers, diamond setters, and the sky's the limit from there. This movement was not only for security; it was a demonstration of the area's versatility and cleverness.

With Beirut delivered to a great extent difficult to reach and risky, Bourj Hammoud expected a focal job in day to day existence. Be that as it may, the local area confronted difficulties because of an absence of framework to help these new capabilities. Intelligently, Armenians went to vertical development. Ground-floor homes were changed into business spaces, while extra residing quarters were developed previously. This essential reconfiguration cultivated a harmonious connection between living spaces and business ties, improving work productivity and local area versatility.

The foundation of enormous commercial centers and shopping center like habitats, for example, the Arax focus, Harboyan focus, Kermanig focus, and Alishan focus upheld nearby organizations, giving a star grouping of stores, workplaces, and studios. The Arax and Marash market focuses turned out to be especially noticeable, rapidly drawing in a different customer base and making striking progress (Khachakirner,1992).

The multi-layered metropolitan scene of Bourj Hammoud remains as a demonstration of the Armenian people group's perseverance and versatility. Its many-sided plan reflects the astonishing history of trying to save their personality through disturbance and removal, while additionally offering gratitude and fortitude to their host country. Bourj Hammoud has consequently turned into the core of Armenian life in Lebanon, an image of a local area's battle to cut out a space to live, work, and celebrate their rich legacy close to their Lebanese sibling.

III. Problem statement

Bourj Hammoud in spite of its dynamism is challenged by a bundle including questions urban, social, political economic and cultural. Considering historic events, collective memory and Armenian community's placemaking the city become chaotic loud crowded confusing. It has poor citizens, including non-Armenians and beggars. During the chaos in Lebanon, Bourj Hammoud yearns for stability. Yet, beneath this tumultuous surface lies the rich Armenian heritage, posing the question: **How could one discover the very meaning of Armenian culture amidst all the chaos in Bourj Hammoud?**

CHAOS

An Overview of the Chaos:

- Lebanon is an "Endless War country", leading to "Improvised Urbanism"
- Lack of Urban laws in Lebanon
- Poor economical situation
- Political inconsistencies
- Arrival of more refugees
- Cultural and Religious Diversities
- 2020 Beirut explosion

I.V. Key Terms

The key terms revolving around this research are "placemaking," "identity," and "collective memory." These concepts have not only shaped the behavior and physical form of the space but also play an important role in recreating a sense of home while ensuring its safety. Its interesting because this phenomenon aligns with the concept of "Morphology of No Space." This implies that the physicality of the space is secondary to the characteristics and values ingrained within the mental space. It is the intangible aspects – the shared memories, identities, and communal efforts in placemaking – that truly define the essence and significance of the space in question. The Fact that their community is no longer in the material world makes it impossible for anyone to ever take it away from them ever again, thus insuring their survival.

Displacement

Collective memory

Place Identity

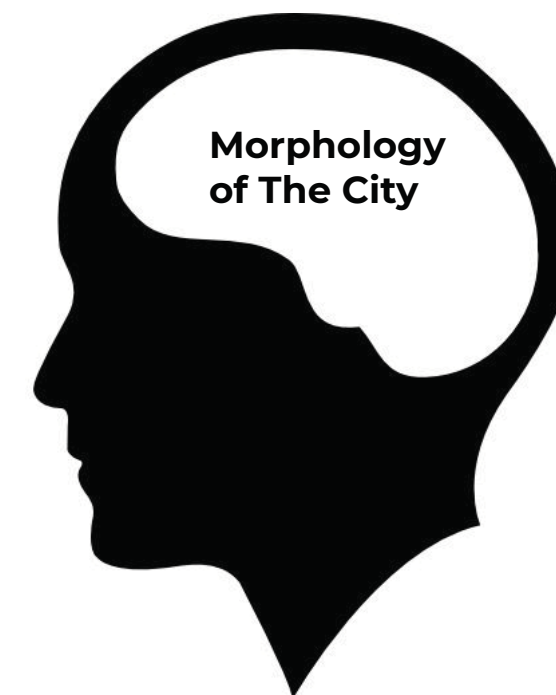


fig.72 Conceptual illustration of key terms



Part 2:

B. Analysis of Bourj Hammoud

The Armenian Neighborhood

Bourj Hammoud at first glance is extremely chaotic, crowded, and overwhelming at times, with its narrow streets and condensed buildings swallowing you into its maze. However, that is the charm of the quarter, wandering the streets discovering the authenticity and dedication that has gone into the morphology of the city, experiencing the spirit of an ever-resilient community, parading their identity whenever they can.

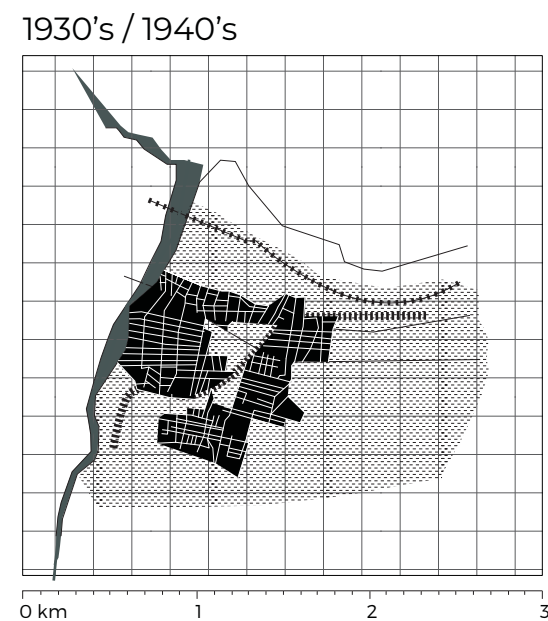
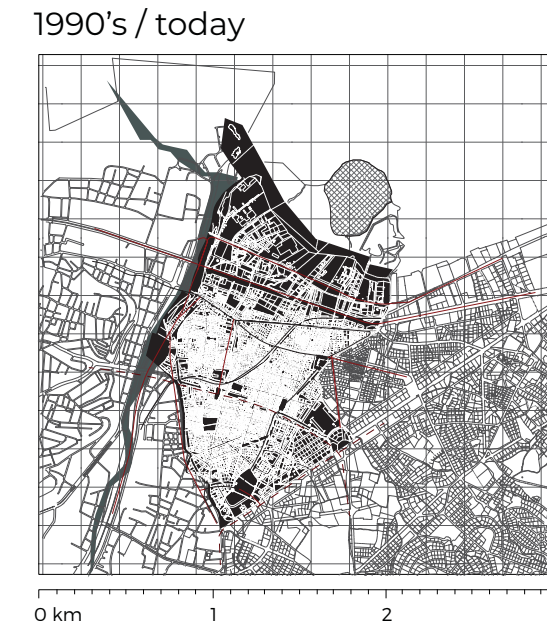
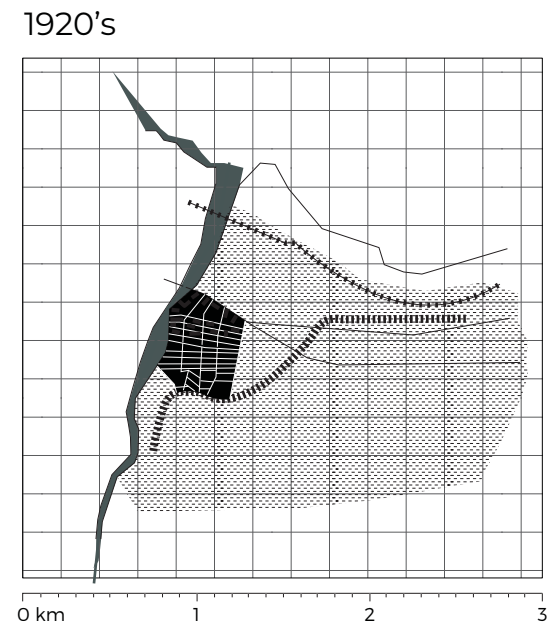
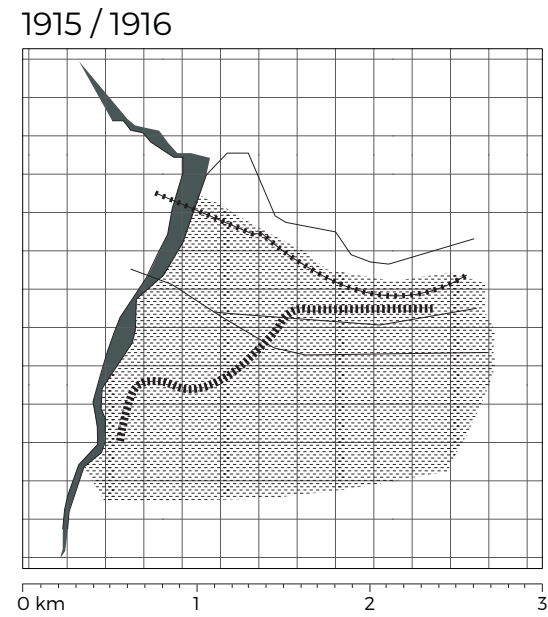
The market is colorful and energetic, including many traditional shops from both the Lebanese and the Armenian culture. We are able to observe a sort of dual identity affecting the complexity of its organization.






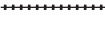


The neighborhood was not just shaped by Armenian history, but the eventful Lebanese one as well, where the diaspora adapted their town to meet the political and social needs of Beirut through time.

In this part I will try to define the chaos, understanding which elements contribute to it, and in hopes of untangling the web of Armenian culture and narrate the proper story of Bourj Hammoud.

fig.73
Arax Street. Photo: Simon
McNorton

I. Agricultural to Urban development



- Legend
-  Agricultural land
 -  Built
 -  Beirut River
 -  Wasteland
 -  Old roads
 -  Tripoli railway
 -  Tramway
 -  New roads

The evolution of Bourj hammoud started from an agricultural land and slowly evolved to a city, according to the historical events and the needs of the community, not only the armenian community but the lebanese as well (Sarkissian, 2011).

the only constant in this evolution is the Beirut River which once was used to crop lands ended up being the main separating element between Beirut and Bourj hammoud.

The armenians shaped this evolution according to their collecting memory and the need to recreate and mimic their lost homeland(Kassam, 2018).



fig.75 Beirut river bridge, Bourj Hammoud, circa 1940's. courtesy of Garo Derounian



fig.76 Beirut river bridge, Bourj Hammoud, 2017. photo by: Rosy Kuftejian.

II. External Urban Factors affecting the Chaos



fig.77 Map showing the external effects of towns and traffic on Bourj hammoud

fig.78 Map showing main routes



The characteristic of Bourj Hammoud at a first glance is Chaotic, As we proceed further in the discussion, we will understand the origin of this chaos. The given maps show how external factors affected the disorder in the city. Initially, we consider the surrounding areas: There are beirut, gemmayze, mar mikhael , sin el fil bouchriyeh and dekwaneh. Now, these places are mainly commercial with a wide range of services (such as hospitals and mechanics) or entertainment and night life some of the best clubs bars pubs and restaurants in it. These towns surround Bourj Hammoud, which leads to heavy traffic flow in the middle of it all, increasing congestion and lowering air quality.

The other feature that paints Bourj Hammoud negatively is the fact of a large waste quarter situated in the sea next to this city. Not only does this contribute to poor air quality but it also destroys the beauty of that area.

The 2020 Beirut explosion. Bourj Hammoud which is already known for its house of many irregular buildings suffered greatly because of the Beirut explosion. The disaster almost wiped out the entire city with debris being widely spread and increased pandemonium resulting in temporary homelessness. But it seems that the resilience of its residents is reflected in four years later as they have rebuilt, adding another urban layer to the Urban improvisation.

Forming an Identity within an unstable country

One of the main reasons for the chaos is the instability that Lebanon has been facing through time. Numerous wars, catastrophes, revolutions, economic crises have left an irretrievable mark on the urban configuration of Beirut, including within its boundaries, Bourj Hammoud.

Impact of History

Like many other areas, Bourj Hammoud has been heavily damaged, reconstructed and transformed during the unstable times. The fact that history keeps repeating itself, has deeply affected the base structure of the planification of the town c.

Improvised Urbanism

This term is a response to the continuous instability, and it refers to the urgency of the situation, and most of the time the implemented strategy to rebuilding is unplanned and not systematic. Instead of planning the reconstruction, the city just undergoes a set of adjustments and quick fixes, like patchwork (Harmadyan, 2009).

Resultant Urban Chaos

As a result of 'improvised urbanism', we get a chaotic urban environment. The necessity for immediate fixes instead of thought out plans created layers of quick fixes. The randomness in the development shows that the core of the neighborhood transformation was a result of the conflict ridden historical past and the results and ramifications in regards to challenges of the town (UN-Habitat, 2017).

Influence on Daily Life

The daily lives of Bourj Hammoud's inhabitants are greatly affected by the chaotic urban landscape that surrounds them. This can be seen in the way traffic flows, the state of housing, the use of public spaces, and the overall livability of the neighborhood. The lack of cohesive urban planning has resulted in a number of problems, such as issues with public infrastructure, safety concerns, and a decrease in quality of life. However, it's important to note that this disorderly nature of Bourj Hammoud is not solely the result of local urban planning decisions. Rather, it is deeply intertwined with the larger history of instability in Lebanon. The physical layout of the neighborhood is a direct reflection of the country's ongoing struggles, and the resilient and makeshift solutions created by its people to cope with never-ending adversity.

Unregulated Construction

A vibrant urban environment with architectural diversity and poor constructions is the result of the lack of building regulations in this city. The eclectic blend of structures in Bourj Hammoud contributes to the chaotic ambiance, exacerbated by the absence of urban legislation and municipal governance.



fig.79 Photo of children playing in the misshandled open spaces. photo by: Rosy Kuftejian.



fig.80 Photo of Bourj Hammoud's poorly constructed skyline. photo by: Rosy Kuftejian.

Informal Structures and Land Use

When there is a lack of urban regulations, there is room for unregulated land use and informal structure, confusing the distribution of residential, commercial and industrial activities. This leads to misuse of space, transportation, crowd and noise (Sarkissian, 2011).

Neglected Public places

There are no strict rules about green and public spaces in Lebanon, often leading the spaces to be mishandled and neglected, and in the case of Bourj Hammoud, hindering the aesthetic value and decreasing the

Economic Challenges, Political Instability, Poor Public Services, Housing Issues, and Informal Economy, are some terms that heavily associate with the chaotic aspect of the city. Bourj Hammoud's economic struggles have hindered the necessary investments in infrastructure and services, resulting in deteriorating roads, utilities, and public amenities. As a result, the urban landscape has suffered and the quality of life for residents has decreased. The ongoing political instability in Lebanon has made effective governance and urban management difficult, exacerbating the chaotic urban planning and inefficient public service delivery in Bourj Hammoud. The economic and political challenges have also greatly affected the availability and reliability of public services such as electricity, water, and waste management c. This has significant impacts on the daily lives and overall health of residents. The economic strain in the area has also had repercussions on housing, with affordability and quality becoming major concerns. This has led to overcrowding and substandard living conditions in Bourj Hammoud.



fig.81 Photo of Beirut downtown by: Frans Sellies

We can say that Lebanon faces its own cultural and religious diversities and this reflects on the morphology of Beirut and its surroundings.

The Waste Land



fig.82 Bourj Hammoud Garbage Mountain, 2021

Beginning as an unmanaged dumpsite during the Lebanese Civil War, the Bourj Hammoud Landfill continues to this day without restoration, dispersing its odors and detrimental effects over tens of thousands of neighboring inhabitants and non-citizens. This unfortunate situation has hindered the smell of the town until a few years ago when they stopped dumping and burning the waste*.

* source: <https://ejatlas.org/conflict/bourj-hammoud-garbage-mountain>



fig.83 Bourj Hammoud Garbage Mountain

III. Functional divisions

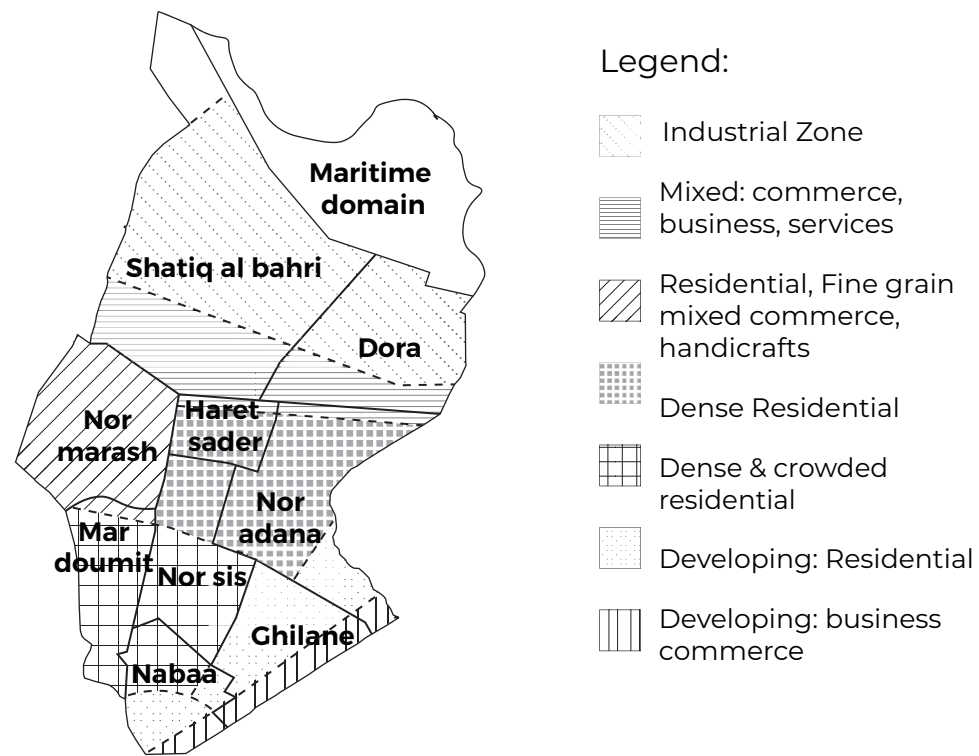


fig.84 Map of Functional Divisions within the limits of Bourj Hammoud.

The industrial, residential/commercial and purely residential areas are clearly demarcated in the notable Lebanese area of Bourj Hammoud. The industrial area is characterized by artisanal workshops, evidencing the legacy of craftsmanship in this region. The neighborhood residential/commercial delineations, inclusive of the bustling souk at its epi-centre epitomizing the ethos and nature of such communities. The largely non-Armenian is a residential area, which has the peaceful side of city life.

Notably, some areas of Bourj Hammoud are named after towns in Cilicia which was a significant region for Armenians. This nomenclature captures both the “collective memory” and ‘placemaking’ of this community, which is specific to each land as a separate chapter within Armenian history. These names shape the city's morphology, making neighborhoods live archives that tell about their history and form a distinctive identity in its new place.

Important roads

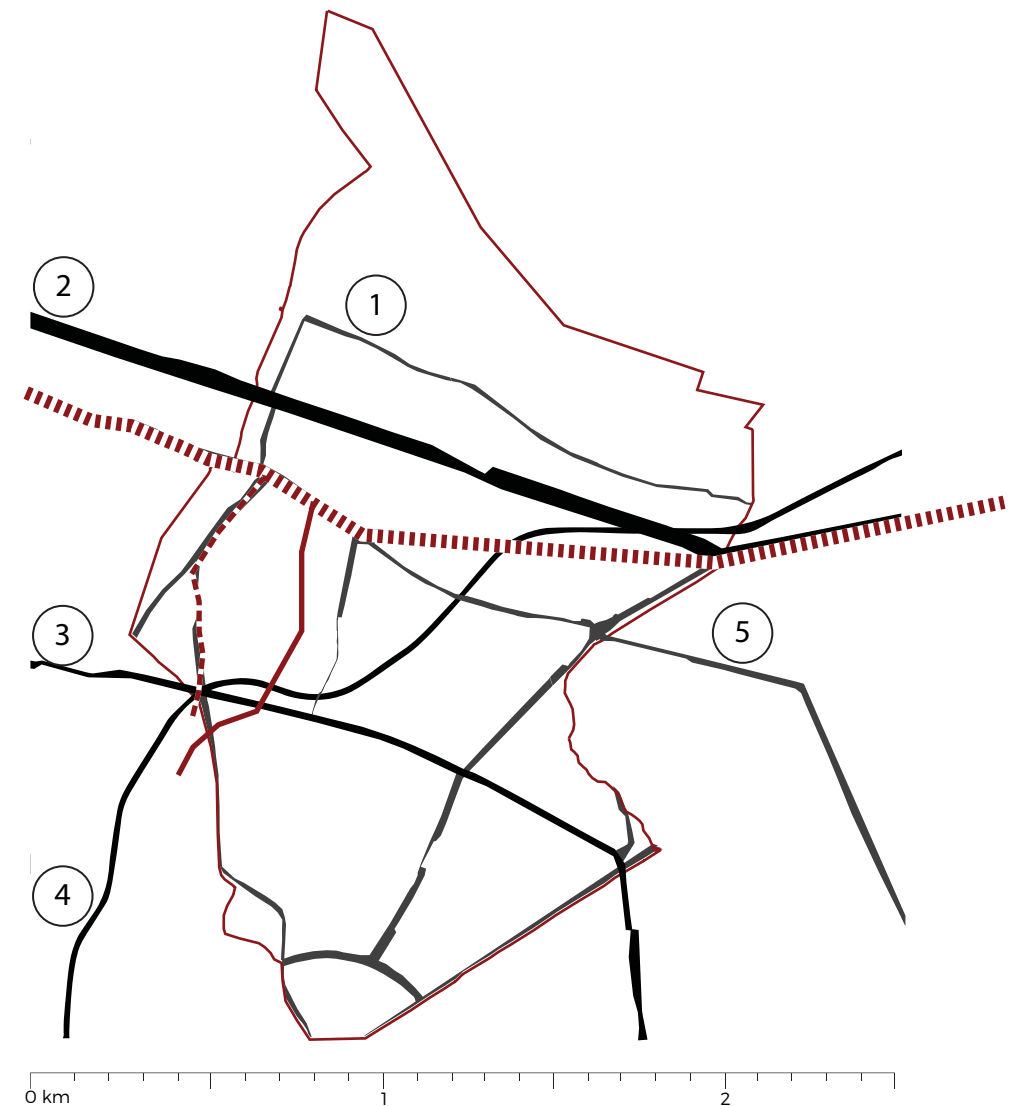


fig.85 Map of significant roads in Bourj Hammoud.

Legend:

- ① Maritime Road
- ② Highway towards Beirut
- ③ El Sekkeh
- ④ Yerevan Bridge
- ⑤ St. Joseph Street
- Armenia Street
- Arax Street
- Marash Street

Throughout the analysis, Armenia, Arax and Marash street are the 3 roads that are most included in the activities of people and hold many of the significant functions and places.

IV. How did Bourj Hammoud gain its verticality?



fig.86 Illustration by "BH Green" powerpoint presentation

1. Transferring Beirut's Booming Market to Bourj Hammoud

Over the years, Bourj Hammoud transformed itself into a thriving business hub from its humble beginnings as an ordinary residential area. The city's foundation that was constructed initially as Armenian houses demonstrates a stable and persistent character reflecting the established, stable component in an unrestrained urban texture. However, after this period of time the first level constructions have undergone a crucial change from houses to souks within these three-meter range during civil war when it turned into commercial buildings in order to satisfy rental demands by Beirut's dynamic market (Sarkissian, 2011). After this limit, Bourj Hammoud continues to play only a residential role. This change has resulted in an apparent division between the primary foundation and vertical sprouts that have defined a certain architecture of urban-scape. The original 3-meter extent of Bourj Hammoud reflects the background nature while everything beyond paints a picture showing how Lebanon has been wrapped up in its history and inconsistencies.



fig.87 Armenian camps circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian

1920s



fig.88 Bourj Haammoud then

Present day



fig.89 Bourj Haammoud now

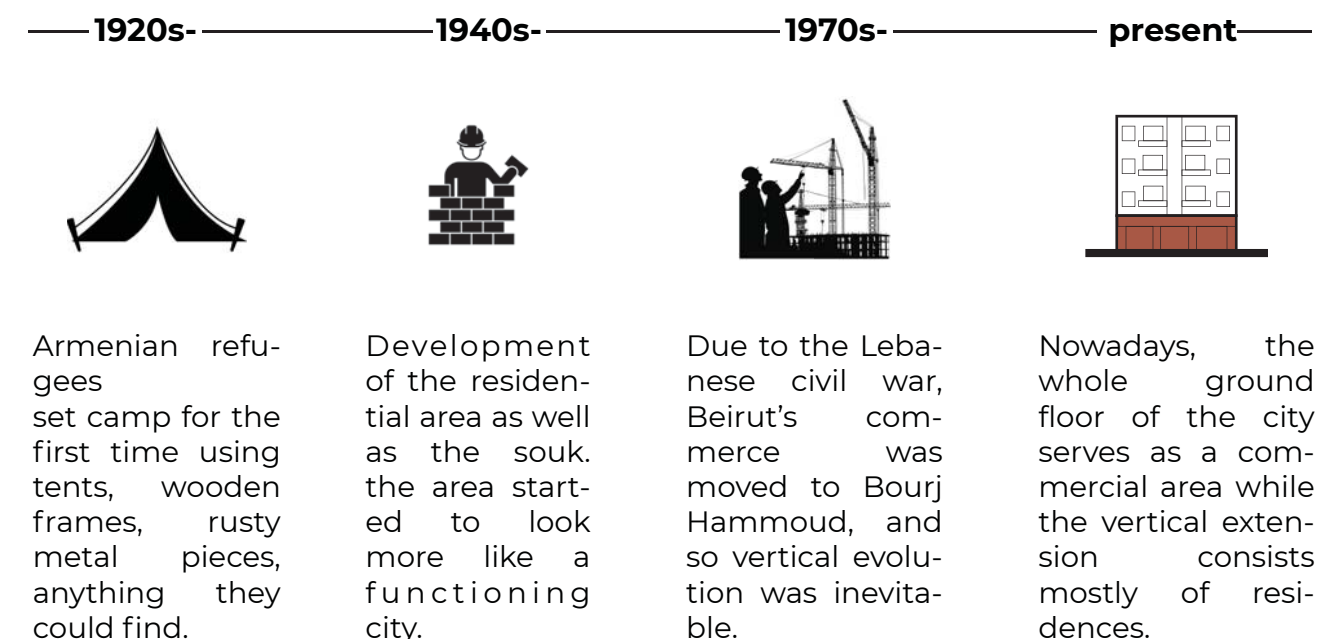


fig.90 Diagram showing urban evolution according to Bourj Hammoud's history

2. The Urban Cut

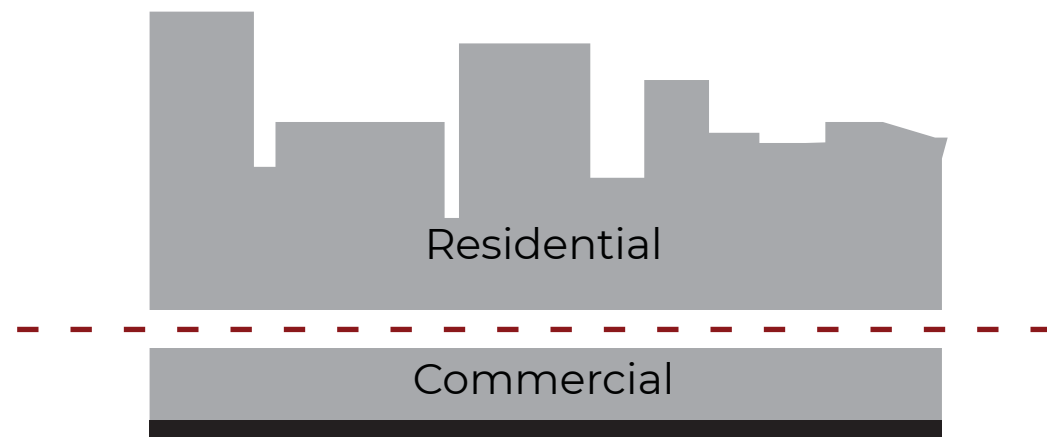


fig.91

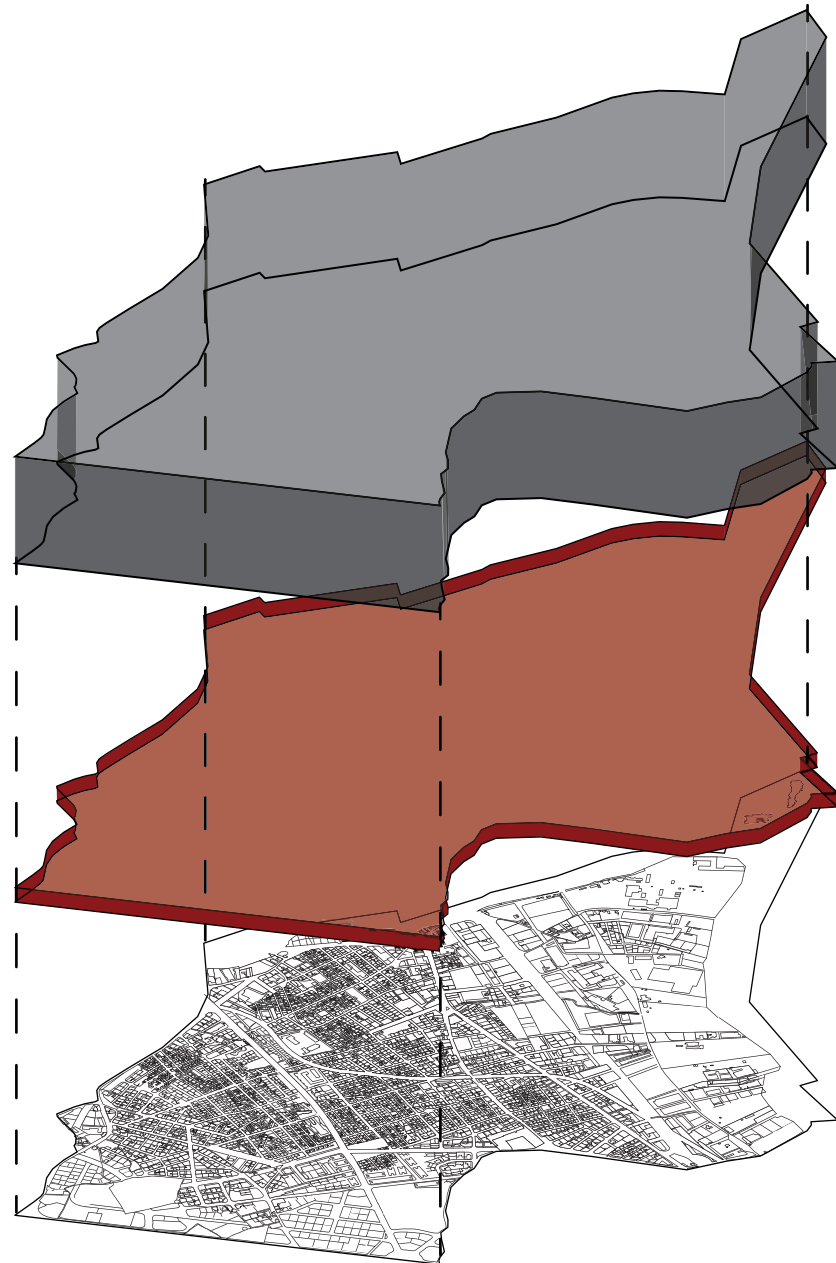


fig.92 Diagram showing urban cut/vertical sections

Reference: Personal Visit, BOURJ-HAMMOUD
BRIEF CITY PROFILE

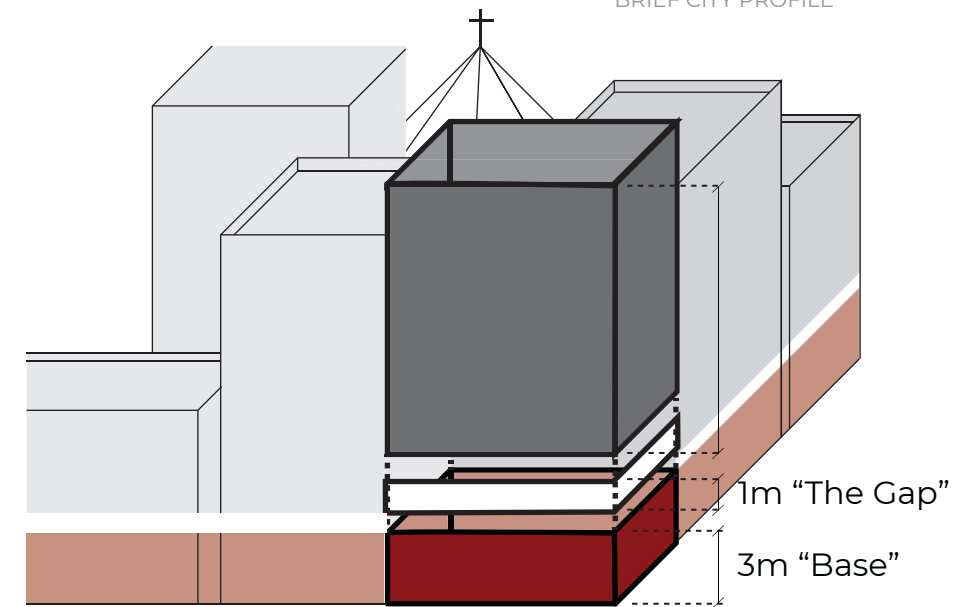


fig.93 Isometric diagram of the vertical division

➔ Vertical Addition

➔ "Bourj Hammoud's Foundation"

We can deduce that the city is also divided vertically, through its levels. From 0 to Level +3m has become fully commercial. Above level +3m mostly consists of residences.

There is also a separation of around 1 meter between both sections residential and commercial. This split is very evident and will be used for the strategy later on.

The below level or "the foundation" represents life and work for the Armenians, living honestly and providing, while every level above +3m is meant for rest and family, the homes.



fig.94: Armenian homes,circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian



fig.95: Armenian homes, circa 1930s, Captured by AGBU organization, courtesy of Garo Derounian

These pictures from around the 1930's show the transformation of the refugee camps into actual homes for the Armenians. simple yet elegant homes permitting the mountains of lebanon to grace them everyday with a magnificent view. the organization system at the time seemed very straightforward, with the church bells being the tallest structure within the city.

3. The Split

As we previously mentioned, after the Lebanese Civil War, there was a significant urban alteration in Bourj Hammoud due to Beirut's economic activities moving from this area. This transformation turned residential spaces into shops. In order to respond to these new demands, inhabitants came up with innovative solutions in the design of storage attics. These attics, ranging from 1 to 1.5 meters in height for different constructions and types of shops occupied a dual role They served as a barrier in distinguishing the commercial and residential areas of the city. Where the shop was large and successful, these attic spaces could be as much as 2m high, making them almost a mezzanine or second floor in terms of additional space to commercial premises. This architectural innovation supports the resilience and creativity of residents dealing with continuous changes in urban life.

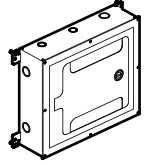


fig.96: 'The Split' throughout the city

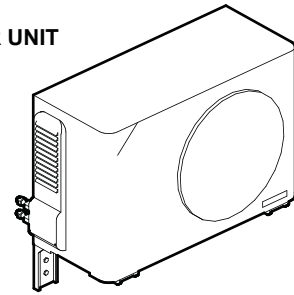
What can we find in The Split

Reference: Personal Visit, Virtual Tour of Bourj Hammoud.

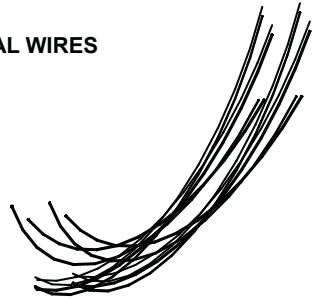
ELECTRICAL BOX



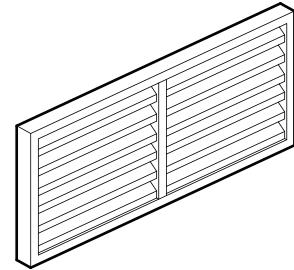
A.C. CONDENSER UNIT



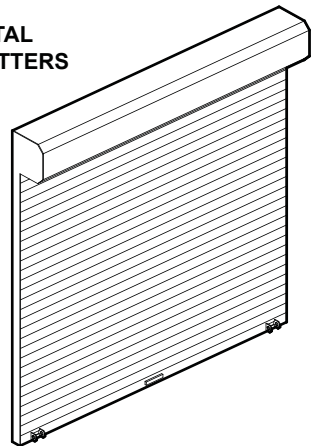
ELECTRICAL WIRES



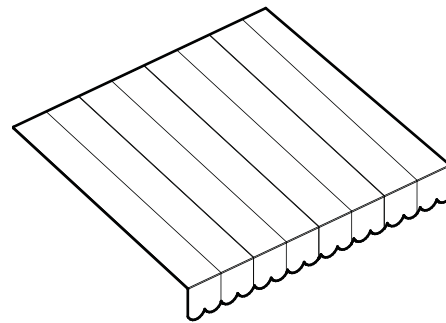
VENT



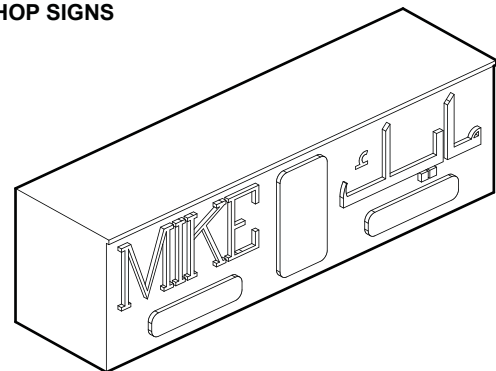
STEEL METAL SHOP SHUTTERS



WEATHER-PROOF SHOP CURTAINS



SHOP SIGNS



STREET SIGNS



fig.97: Diagram showing different Urban elements Found in The split

Reference: Personal Visit, BOURJ-HAMMOUD BRIEF CITY PROFILE, Hisroic Youtube documentary about Bourj Hammoud.

The Split is proof of the urban transformation from residential to commercial



fig.98: The split.

Like a bunch of lego toys, with the evolution and growth of the population, more and more residential pieces were added on the vertical dimension, resulting in the stretch and elongation of the entire city. A horizontal growth was not considered because the armenians respected the limits they were given and wanted to remain united and compacted even if it meant to live in chaos, at least the chaos was shared within the loving community.

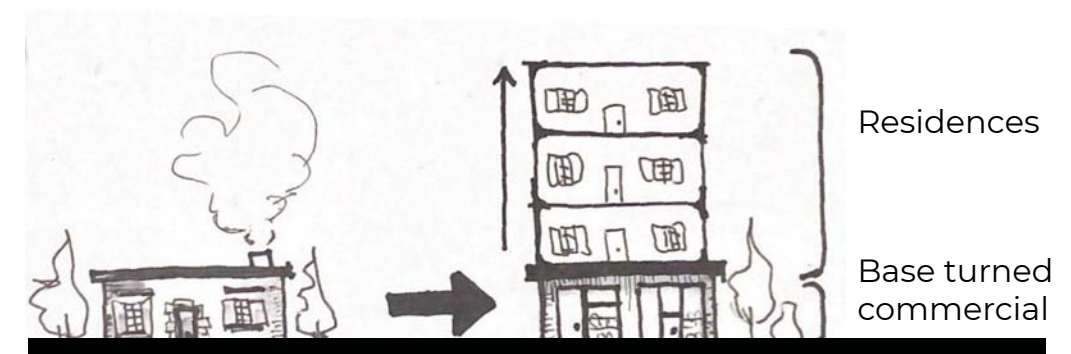


fig.99: Sketch of Residential to Commercial transformation

4. Types of Buildings

One-story Commercial/Residential Building

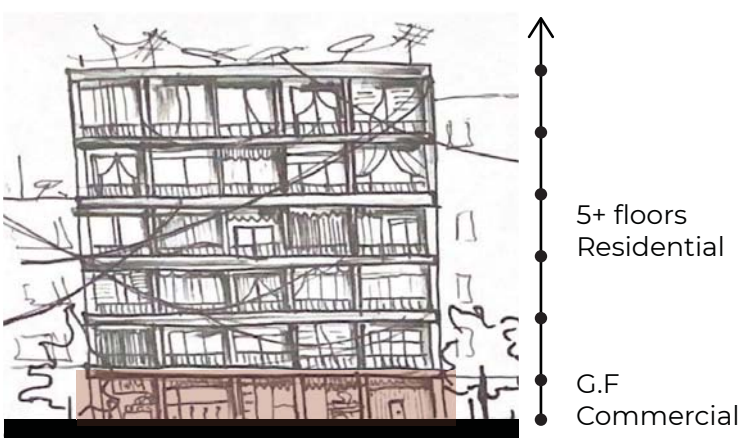


Two-story Commercial/Residential Building



The fact that the building is only 1 floor gives the city some space to breathe and provides the very vertical aspect of the city a little diversity.

Condensed Residential/Commercial Building



most residential buildings have some colorful colors giving a more joyous character to the city.

Bourj hammoud is a very dense city, leading to the construction of buildings with condensed apartments going even higher than 5 floors and contributing to the chaotic aspect of the city.

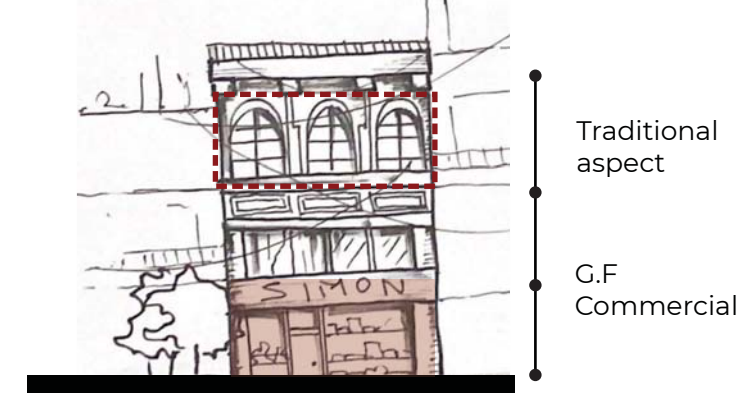
fig.100: Sketches of the types of buildings

"Unfinished" Commercial/Residential Building



Some buildings anticipate extra floors even when they are completely constructed. They would extend the main structures of the building just in case an extra floor needs to be built.

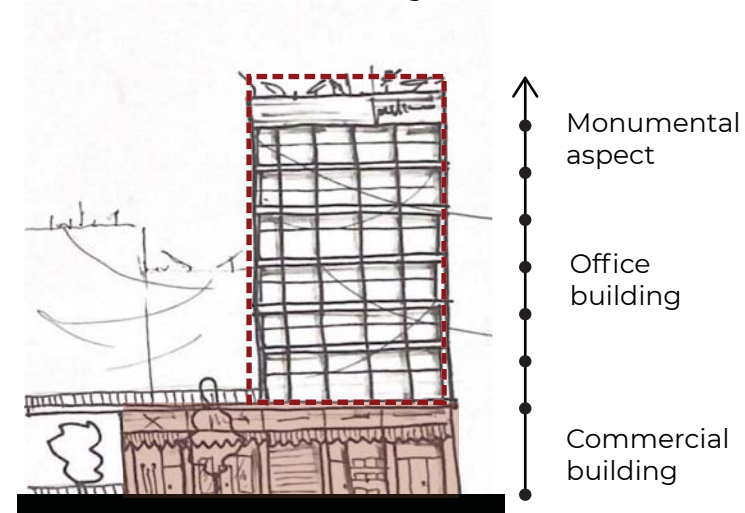
Traditional Aspect Commercial/Residential Building



There are many buildings that are still under construction or just stopped the construction process due to lack of funds. these buildings are always left with an untreated elevation

Some buildings have traditional Lebanese structures on them especially when it comes to the arched windows. it is refreshing to see Armenians adopting Lebanese customs.

Modern Commercial Building



The most recent addition to the Bourj Hammoud Skyline are the commercial buildings, which held offices shops, ateliers.... They in turn seem to be considered as "monumental buildings" within the city

Whichever type of building we have, the ground floor level of any structure holds a commercial function.

fig.100: Sketches of the types of buildings



fig.101 Picture by @johnmcrae - back to beirut exhibition

Dense Residential Building



fig.102

Building with anticipated floor



fig.105 Picture by KarenKaram

Buildings adding some color to the city



fig.103

1 story building with traditional aspect



fig.104

"Monumental" commercial building



fig.106

Unfinished buildings and untreated elevations

Armenians live where they work & work where they live

The way the Commercial part is decorated furthermore strengthens the idea that armenians deeply value their market, work and products and assume their role as merchants.



fig.107: Photo of the market Aspect in Bourj Hammoud.

The cut that divides both levels gives a new perception on the aspect of Bourj Hammoud. The functionality of it depends on this particular vertical division, and both roles seem to be maintained. Thus this cut has been dictating the way the armenians have been living for the past generations. *work, provide, family, prayer, rest, and repeat*



fig.108: Sketch of work-life balance

Their daily lives consists of working during the day and moving vertically to their homes when their shifts end. They work where they live, investing all their time into the city. The armenians designed Bourj Hammoud in a way to never leave it, incapsulating all the functions they will ever need in one city.

The town of Bourj Hammoud evolves as each family generation expands. Family-run businesses, passed on through generation, fill the town's commercial center. Armenian families grow their presence beyond the city. The need for more homes propels Bourj Hammoud's upwards growth. More houses rise up to match

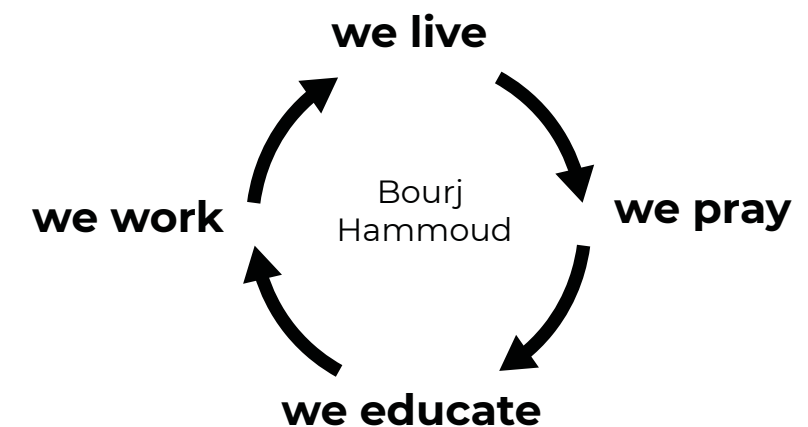


Fig.109: Diagram showing cycle between terms

V. Products of The Vertical Evolution

The vertical evolution of the city resulted into created several phenomena that would give the city its unique navigation system and its complicated aspect. the vertical evolution is what rendered the city narrower and taller, making it seem as a maze and it also resulted in creating a sort of communication and sharing between the buildings, enhancing neighborly relationships.

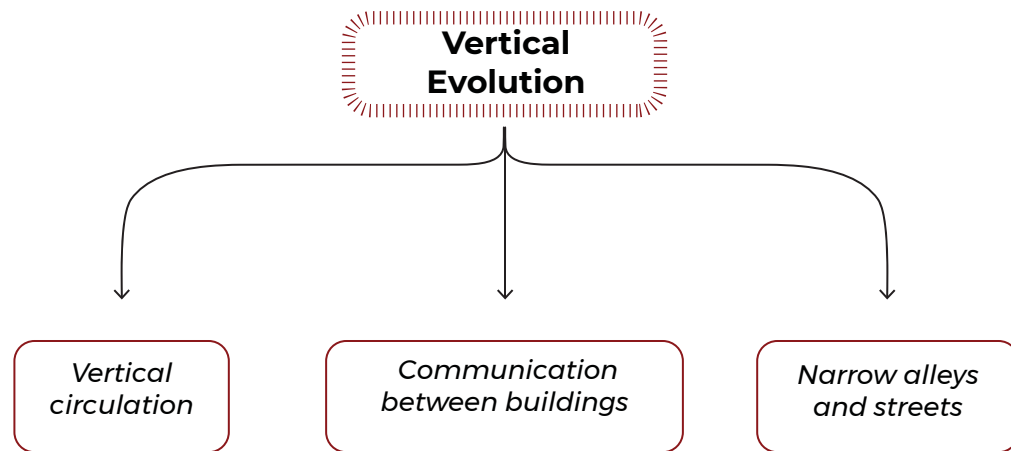


fig.110 Diagram explaining product of the vertical evolution on the city

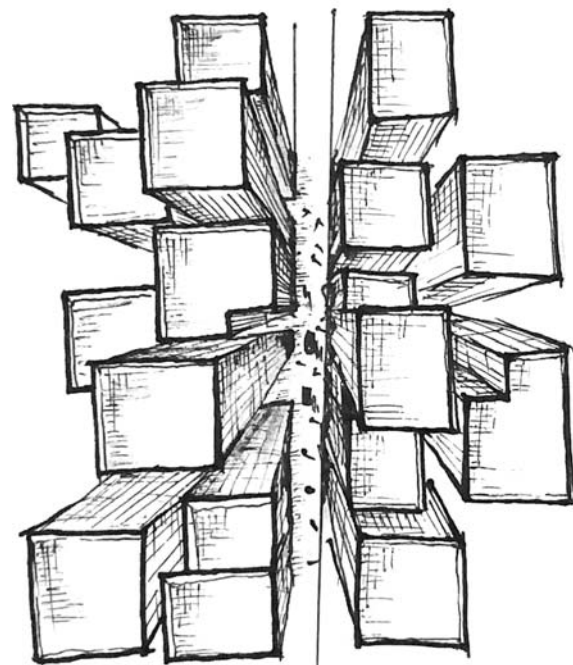


fig.111 Illustrating of the vertical stretch



fig.112 Illustration of individual inside the city.

1. Vertical movement

- **Exterior Stairs**

The city is active with diverse functions creating a lot of movement. The souk is creating horizontal transactions while the vertical expansions of the town provided us with interesting circulation elements, being the exterior stairs. so it is important to note that the movement does not solely reside horizontally on the ground floor but also vertically creating curiosity, dynamism and new possibilities for spaces.



Exterior stair for residential building



Exterior stair for commercial building



Exterior stair for commercial/industrial building

fig.113 Series of exterior urban stairs in different locations and functions

In turn these stairs sometimes help pedestrians escape dead ends and very narrow alleys

• Exterior Staircase Locations

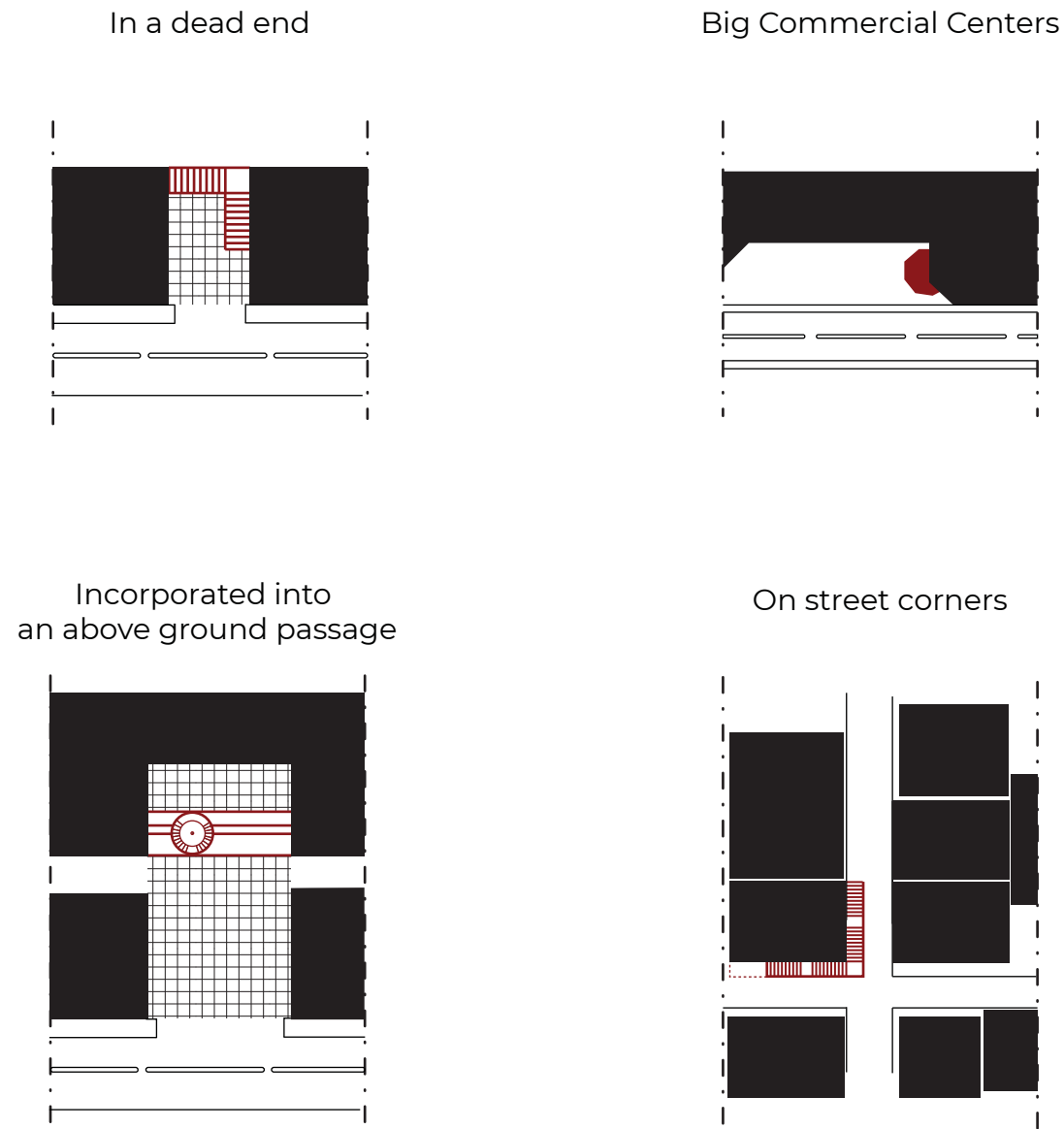


fig. 114 Different locations of exterior Urban stairs.

2. Communication & Sharing Between Buildings



fi.115 A narrow street in Bourj Hammoud. Photo: Rita Avedanian

The vertical movement in the city doesn't only correspond to the circulation but community sharing as well. The communication between buildings is one of the characters that most represents Bourj Hammoud. This close proximity between structure has given the citizens more intimate interactions when it comes to sharing home items, ingredients, conversations and even just indirect company, enhancing neighbourly relations.

The proximity of the buildings strengthened the sense of community, whereby the residents unintentionally act as a local entity that indirectly provides security to the streets and public spaces.

The closeness and intimacy created the famous narrow alleys of Bourj Hammoud. Some of the narrower alleys would only get wide up to 3m

Sharing and Proximity

Vertical communication through neighbours using a rope and a basket to deliver what is needed.



fig.116

Direct communication between buildings through close proximity and balconies.

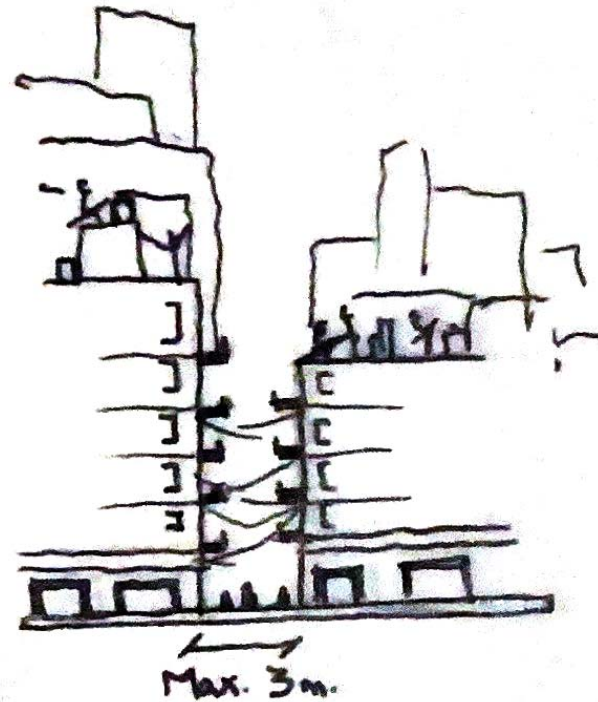


fig.117

In fig.118 we can see the closeness of the buildings, neighbors watching the roads as activities developed in the premise. the other picture is a colorful but narrow road, showcasing the charm of Bourj Hammoud, representing the shared verticality.



Neighbors watching the road



Narrow colorful Alleys. Photo by: Betty Balabanian

fig. 118 Different narrow streets and alleys

3. The Narrow Alleys

The narrow streets of Bourj Hammoud represent the very nature of urban resilience and cultural heritage within a dense-density settlement. These razor thin lanes act as arteries in that Beirut suburb, reflecting efficient utilisation of a given amount of space. Along these corridors, we find a rich architectural diversity that effortlessly combines Ottoman, French and modern styles to form an urban veneer.

Artisan shops and street food stalls add animation to the streetscape, which shows a thriving local economy based on craftsmanship and trade. In our confined space, the integration of commercial and residential spaces shows good mixed-use development that enhances a proper community lifestyle.



fig.119 Bourj Hammoud Bird view

One can witness how the small lanes support, not only movement but also sociability and become centres of social activity in the evenings. Such spontaneous adaptability of space reveals the essence concealed in urban design – flexibility and creativity.

The streets of Bourj Hammoud make for a great illustration that shows how urban spaces can be well utilized even when they are limited, maintaining community relations and cultural heritage within an ever-changing city.

- Even in the narrowest roads, the ground floor still serves as a commercial function.



Pictures take by Betty Balabanian

- These narrow roads are multi-functional, bursting with activity and different types of spaces within its limits.



Pictures take by Betty Balabanian

fig. 120 Narrow Roads acting as Markets

The narrow roads of Bourj Hammoud epitomize the romance of complexity in urban design, a layout understood fully only by its residents. As Garo Indjeyan, a local, suggests, these alleys guide those familiar with their intricacies, a byproduct of the district's upward expansion and dense living conditions. This vertical growth has necessitated a labyrinthine network of paths, encapsulating the city's adaptive response to increasing population pressures. It's a spontaneous urban fabric, woven from necessity, embodying the city's vibrant life within its constricted spatial canvas.

• Growth Anticipation

The city is alive, it lives with and for the people, it grows as they do and provides them with the spaces they need after a certain evolution with the rising of new functions in the city. The city anticipates growth and slowly morphs into a chaotic but functional system.

The more the population grows, the longer Bourj Hammoud's vertical span stretches.

VI. Roads

In Bourj Hammoud the phenomenon of narrow roads is not merely a product but also an agent for diverse, multi-modal urban activities. The confined widths of 3-4 meters that characterize these streets are the arteries through which the beating heart of a city can be felt pedestrians, bicycles, motorcycles cars and tuk tuks trucks. The Diverse Transportation methods contributed in giving the streets a multi-functional characteristic, welcoming diverse activities within its limited space.

The multi-use of roads in Bourj hammoud reflect on its flexibility to the usage of the space. These roads hold within them proof of the resilience of the armenian community within a different culture. Balancing this dynamism is a hard enough task, and our role as architects is to be able to navigate the fine line between density and livability.

Transportation methods

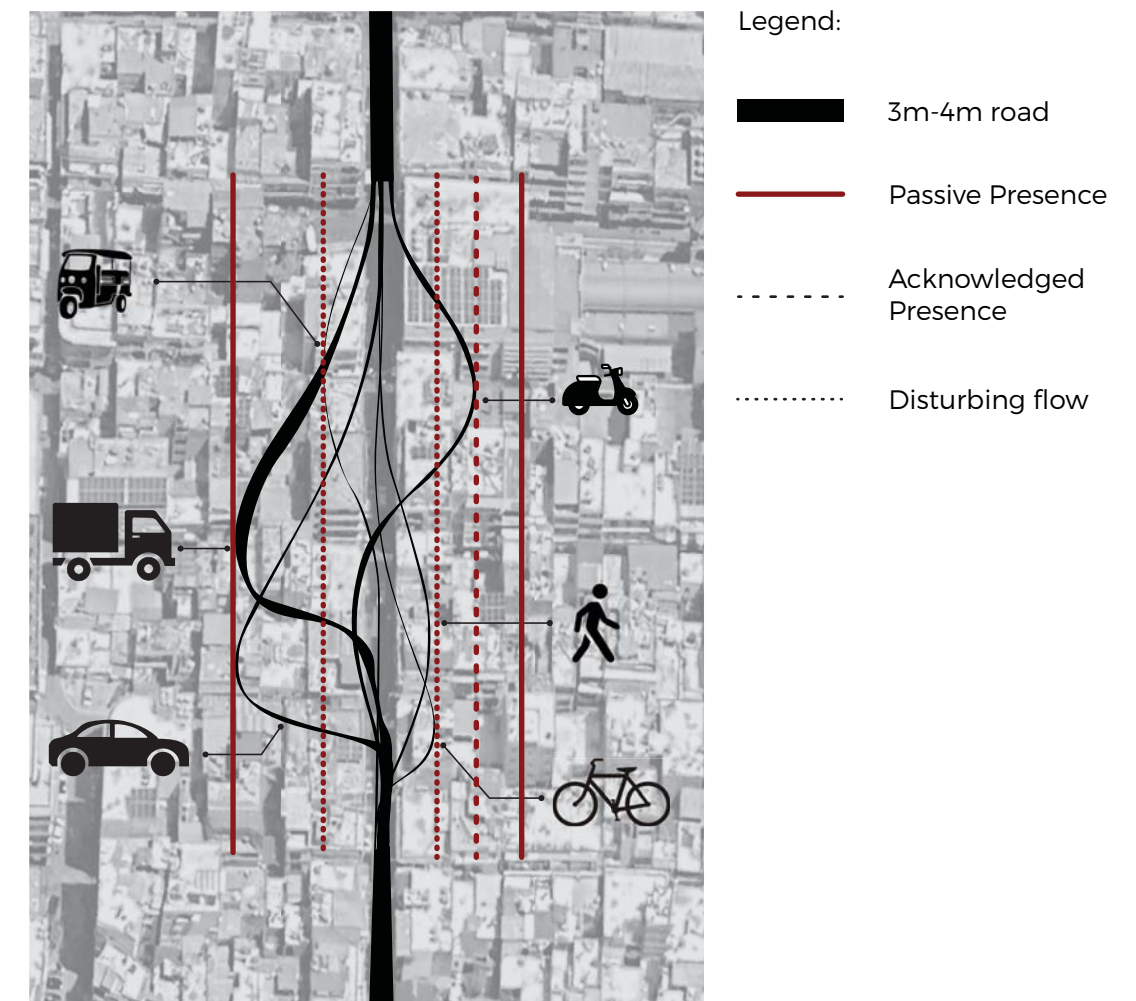


fig.121 Illustration showing the Multi-use of Road

The narrow streets of Bourj Hammoud are not just transport routes; they are, in fact, the living room of the community where privacy and public space become one with the streets themselves becoming stages for acting out everyday communal life. One should acknowledge how every component of this space serves to contribute to the socio-cultural fabric of the locality. Even a chair, usually seen as a banal object, plays a crucial part in the dance of street existence. The citizens have found ways to even give their furniture a function with the urban scape. For example: Chairs do not only serve as seats, They are given several roles like permitting vendors and residents to share a space and communicate, while other times are used to prevent parking in certain places, as seen in pic.x.



Arax Street. Photo: Simon McNorton



Chairs acting as Parking prevention. Photo: Charlene Woolley

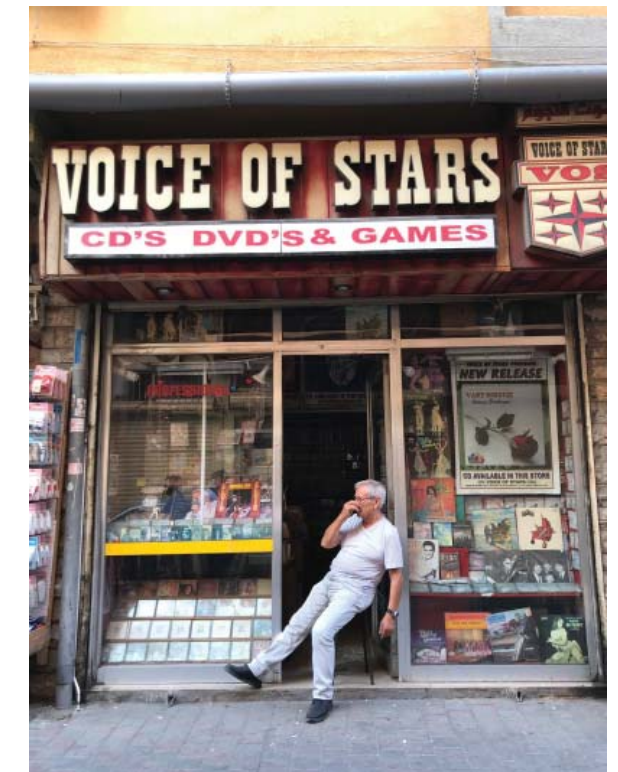


people, cars, bicycles and motor cycles sharing the road

On these narrow streets, a chair is an affirmation of territory and challenge to engage, it is a very adaptable character in the urban landscape of Bourj Hammoud. It promotes trade and commerce because the vendors operate in that area, managing their products while dealing with customers. It attracts women who gather in groups, gossiping and observing their playing children, made streets a system of social interaction. These corners and street activities are empowering for men, who get guaranteed with a place to rejuvenate themselves. This is where ideas flow and meaningful friendships begin and prosper, where Armenians can be Armenians out in the city scale and not just at home.



Residents meeting on the corner of the street. Picture by Betty Balabanian



Man Sitting outside Retro Shop. Photo: Lara El Hajj

fig.122 Series of 5 pictures showing the multi-use of

The streets are used by the citizens to catch up on the latest updates, spend or waste some time as yet another sun sets upon the city.

Transportation effect on Soundscape

Each transport mechanism adds its unique element to the urban soundscape thus forming an acoustic layering that is emblematic of time and place. While the sensory experience of Bourj Hammoud includes a specific audio texture that distinguishes it from other environments, pedestrians' are having conversations, bicycle bells ringing motorcycle hums intermittent car honking rattle tuk-tuks deep truck growl. These multifaceted reflections are very important for an urban architect. The problem is how to build multi-functional roadways that take the nature of restricting space into account while minimizing their negative effects. Potential options could be staggered scheduling arrangements for various forms of transportation, channelizing non-motorized travel modes and improving public transit facilities to eliminate traffic. Green areas in the cities can act as sound and pollution barriers, along with beautification values.

Moveable Vegetables/fruits or coffee shops



Picture of Informal 'moving merchant'.

Shared spaces between citizens, merchants, vehicles



Source: Bourj Hammoud: Little Armenia in Beirut. by Anthony Rahayel via youtube

fig. 123 Showing different activities, commercial and social

2. Types of Roads

Wide Commercial, Crowded roads



Pictures take by Chahe Balabanian



Pictures take by Chahe Balabanian

fig.124

These wide roads are the backbone of Bourj Hammoud. These streets are mainly located in "Armenia Street", they are filled with different activities, from hosting the best food snacks and restaurants, to diverse commercial market (spices, jewelry, clothes...) . These roads are active and loud, encapsulating the core of the diaspora, and most importantly, these streets are alive

Significant Roads



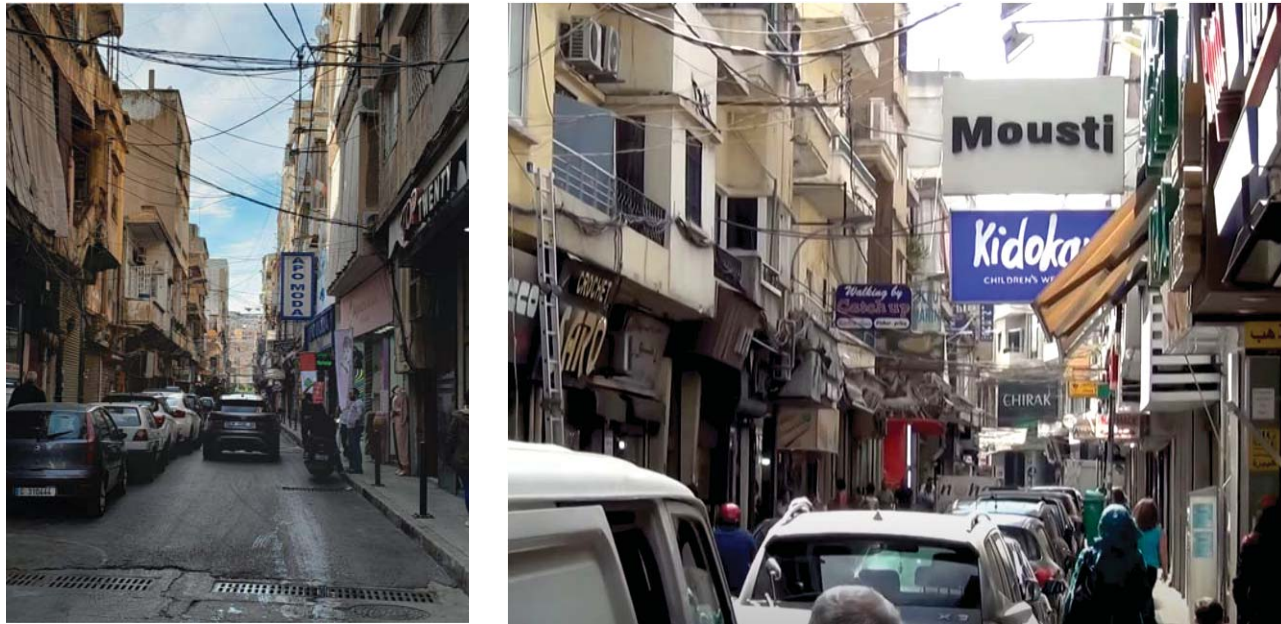
Legend:

- ||||| Most Frequented
- Armenia Street
- 1 Marash Street
- 2 Arax Street
- 3 Jeweler's street

0 km

fig.125 Map showing Most Frequented Streets

Narrow Commercial/Residential Roads



Pictures take by Chahe Balabanian

fig.126 Commercial/Residential Narrow Roads

These streets hold the treasures of Bourj Hammoud, they are the true essence of its uniqueness. They represent exactly the multi-functional aspect of the city as well as illustrating perfectly the way armenians live their lives. Most inhabitants are the merchants and owners of the shops on the ground floor. we can clearly see the work and life balance.

Everything you wish to find, you will in these narrow streets.

Narrow Residential Roads

These roads are calmer than the others, with very little to no commerce, they only serve for residential purposes or as playgrounds for kids.



Pictures take by Joyce Oska

fig.127 Residential Narrow Alley.

The narrow streets of Bourj Hammoud and the crowded adjacent buildings are a typical representation of close community ties and defensive strategies. Distinctively organized dense and compact residential space, this urban replication creates a sense of community cohesion and common social interaction. Identifying the community Functioning as a practical and cultural bastion as well as protecting tradition, these structures support the local economy and adapt to environmental conditions, making it urban Bourj Hammoud is an integral part of the unique social fabric.

Urban Influences

Reference: Personal Visit, BOURJ-HAMMOUD BRIEF CITY PROFILE.

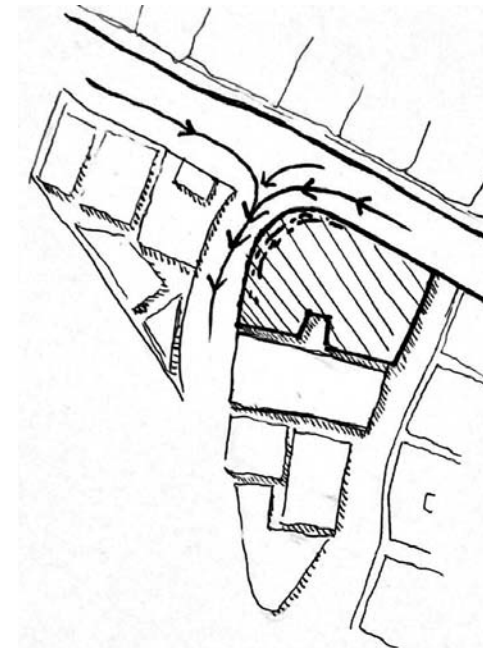


Photo by: Aya Khoury



Photo by: Betty Balabanian

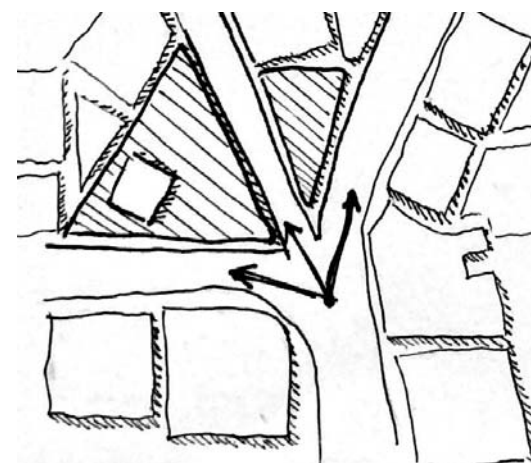
Fig.128 Buildings showing the logical base of the organization



Sketch showing circulation flow by building

As mentioned before, we find a rich architectural diversity that effortlessly combines Ottoman, French and modern styles together. underneath the chaos there used to be an actual organization logic.

The buildings allowing more or less the city to have some sort of navigational logic. the shapes of the buildings dictate the flux of people. The rounder the edges the more inviting the road is, the sharper the building seems, the more diversely the roads are divided.



Sketch showing circulation split by building

Fig.129

Reference: Informal Streetscapes: Weaving The Patches And Patterns Of Contested Public Spaces In Nabaa (Bourj Hammoud/Beirut) by Petra Khalil Samaha, April 2015, Beiru, Lebanon

3. Activities

The activities are many, ranging from a simple walk on the streets to selling goods to the citizens, to car rides and so on. some of the activities are:



Fig.x Illustrations of the different types of activities

A typical day in Bourj hammoud

The following diagram represents the everyday social practice through time

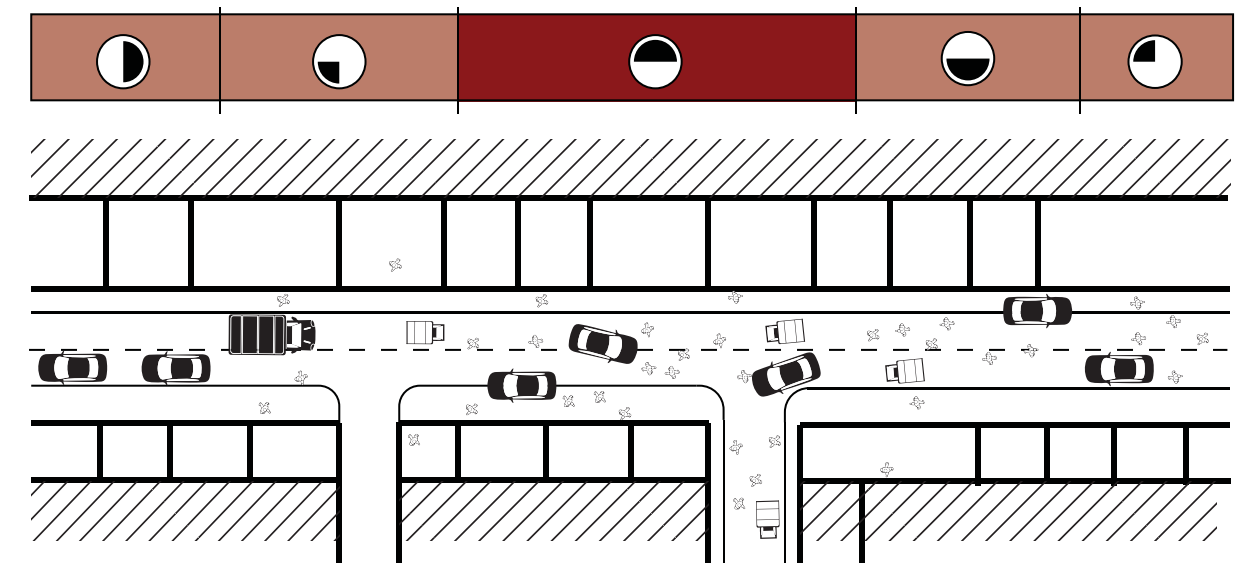


fig.130 Illustration of the Road Activity during the day

Descriptio

5-6 am: The shops remain closed, while vendors walk to the spot and stores-owners order various types of fresh produce from the markets. Both sides of the street are lined with parked cars that were left behind by residents on either side of this thoroughfare.

8-9 am: Stores open their gates, sorting out products on the walkways as delivery vehicles arrive to spread the wares in different stores at times causing inconvenience to traffic. Almost as if it is the best time to work for the people.

9 am-3 pm: Activity on the street peaks as more pedestrians, vendors, and vehicles mix, with schoolchildren finishing their day adding to the compraction, especially at intersections.

3-9 pm: As trade continues, the sidewalk doubles as spaces for coffee, Arguile (shisha), and backgammon, marking the day's peak bustle.

After 10 pm: As shops close their gates when merchants disappear and children return to their homes. The dark alleys of the place become shadowy kingdoms. By the time street vendors leave and darkness descends, it becomes evident how flexible the space is in revealing its dynamics. This variability highlights a specific patchwork that runs on an adjustable schedule, customized to suit the population's needs and multiple uses of the area.

VII. Functions

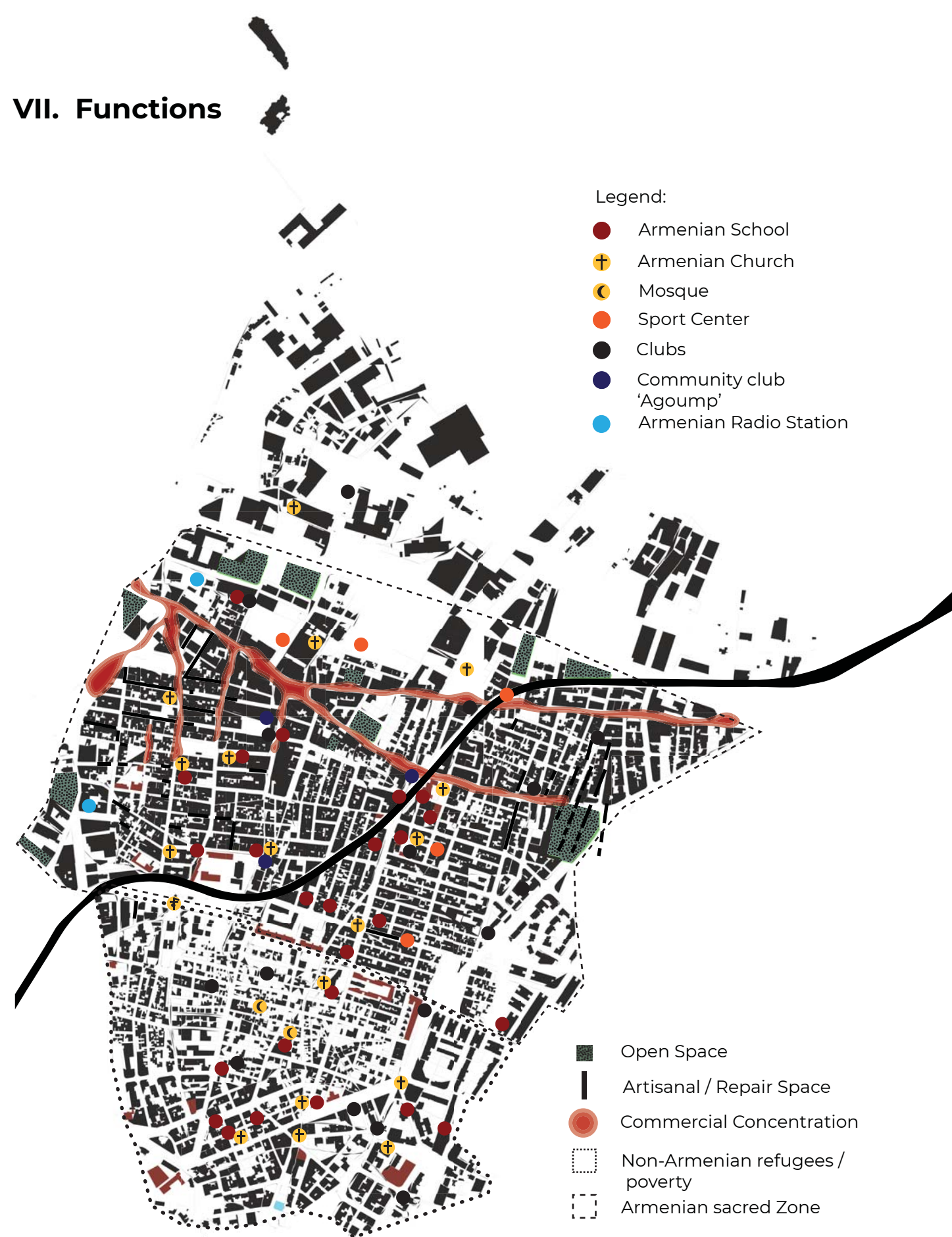


fig. 131 Map showing distribution of functions

NB: i did not include the function of food and snacks to the map because they are numerous and are found on every corner in every street.

Functions are what transformed the city from agricultural to urban, and for such a small area, Bourj Hammoud has many diverse functions, as seen in fig.x, ranging from spiritual to commercial activities.

* Agoump is a community center or social movement in Armenia. It is a place where Armenians gather for fellowship, celebrate their culture, participate in recreational activities and maintain their traditions and community ties

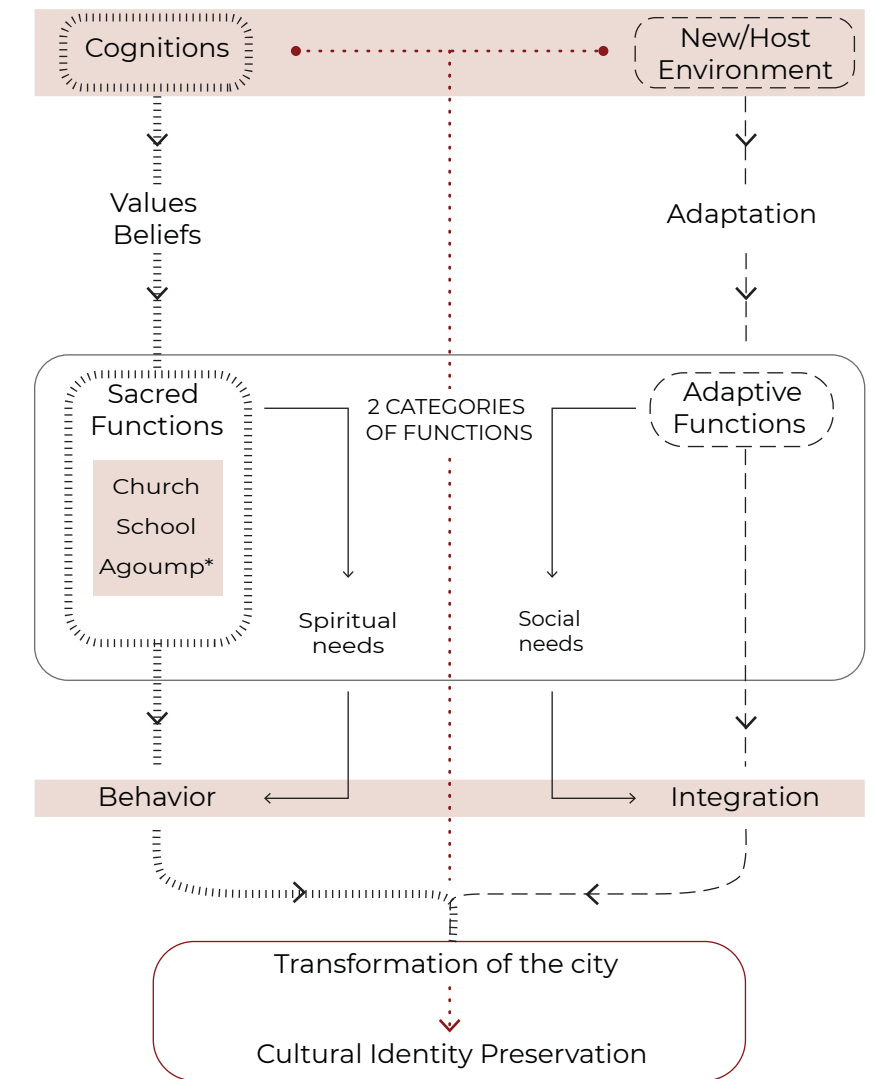


Fig.132 Analytic Map of Functions

The functions are divided into 2 categories, the one that stems from the cognitions while the other is an effect of the Lebanese environment. The cognition creates values which in turn produce functions within the city and in turn affect the behavior of its residents (Proshansky, 1983). As seen in the 'Historical Overview' part, when Armenians first arrived in the city, they prioritized building churches and schools above all else, as it was the only way to preserve their culture at the time. Over time functions were added to keep the community united and strong and so they developed 'Agoump' which acted as a community club, inviting all the diaspora within their reach, dictating behavior towards identity preservation.

The second category is the 'New/Host environment' which evidently has a distinct culture than that of the Armenians, and so adaptation was required, and over time Armenians appreciated the Lebanese culture and fused it with their own, creating the cultural identity of Bourj Hammoud through its functions.

In Bourj Hammoud, the Armenian identity thrives through schools, churches, social clubs (Agoump), and eateries. The sharing of Armenian cuisine has fostered a sense of welcome among diverse cultures. The neighborhood's urban architecture showcases a vibrant mix of markets, from textiles and technology to repair shops, each narrating stories of resilience. Food stalls and snack shops add to the area's lively atmosphere, attracting a varied populace.

These Armenian establishments are more than mere conveniences; they're central to their collective identity. They serve as social hubs, preserving Armenian traditions. These markets are not just trading spaces but cultural hotspots where the Armenian language, bargaining skills, and storytelling are celebrated.

The proximity of schools and churches, often interlinked, underscores the community's values. Education, held in high regard, often occurs under the auspices of the church, emphasizing both intellectual and spiritual growth. This strategic closeness reflects the Armenian emphasis on nurturing both the mind and spirit. The church and the school are dependent on each other as functions, one is not without the other.

The Triad

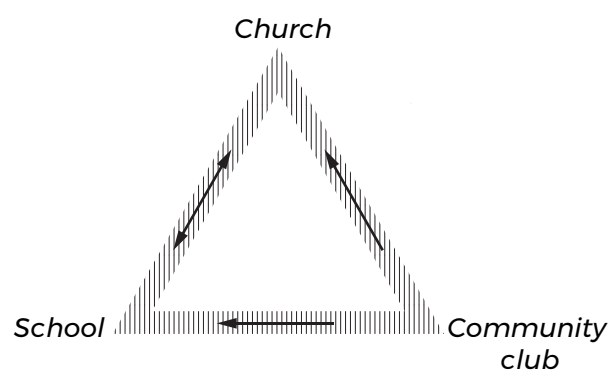


Fig.133 Triad of an Armenian neighborhood

Shamelian-Tatigian High school and Armenian Evangelical

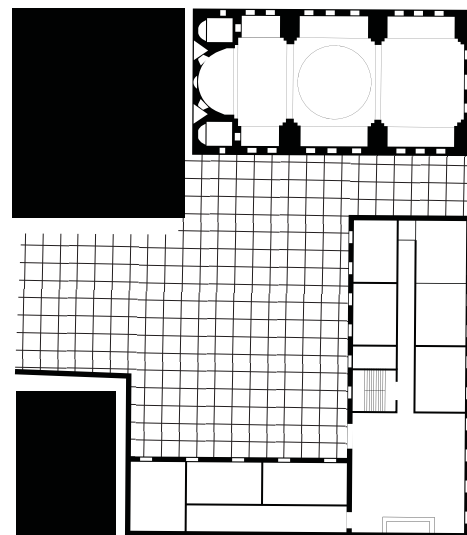


fig.134 Plan showing the proximity of school and church

Moreover, this pattern affects community behavior. Frequent places for children and adults promote respect and safety. The layout of Bourj Hammoud, whose streets narrow to schoolyards and church entrances, embodies Armenian values in which education and religion are essential civic experiences

Central to Bourj Hammoud's local identity are its educational and religious institutions and community groups. These are not just buildings; they are the fabric of social life, sustaining culture. Schools do more than teach; They offer Armenian heritage. Churches serve not only as spiritual centers but also as gathering places for many people, strengthening social bonds. Community groups provide social, cultural and recreational activities, preserving Armenian folklore for generations. Together, these institutions ensure the vibrancy and longevity of Armenian culture in Bourj Hammoud.

1. Buildings & Spaces

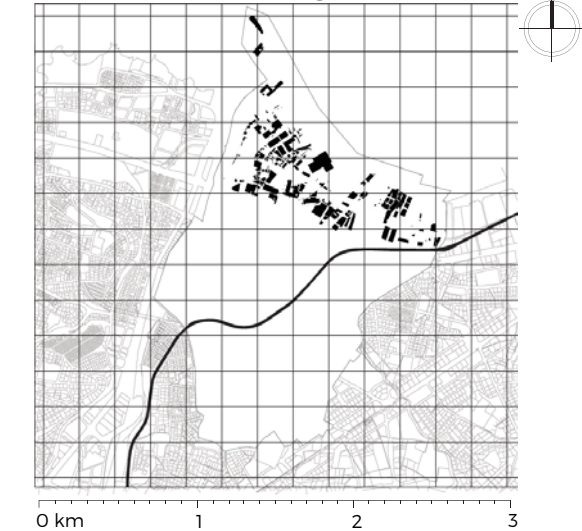
The urban evolution of the city evolved as the needs of the inhabitants did. The more crowded the population got the more concentration of buildings formed. The Armenians clearly wanted to remain within the limits of their town and never expanded horizontally. With these series of events, industrial, commercial and residential buildings were built all over.

The top northern part is purely industrial, as we make our way down south we observe a vibrant market and residences and as we reach the bottom part, the commerce fades slowly and makes room for clots of residential buildings, which do not belong to Armenians anymore but to the refugees and Lebanese shiia, now known as Nabaa.

There is a clear separation between the Armenian part of the city and the other. As we proceed with our analysis we will be able to see how the Armenians marked their territory.

For the open spaces, as shown on the map, they are scarce and untreated. There are no lack of "public spaces" not in the literal sense but experience wise. The people have been using the streets as open spaces, proving that community bond is more important than having an actual space designed to share and enjoy, and that any space can be communal if the people behave accordingly.

Industrial Buildings



Residential Buildings



Open Spaces

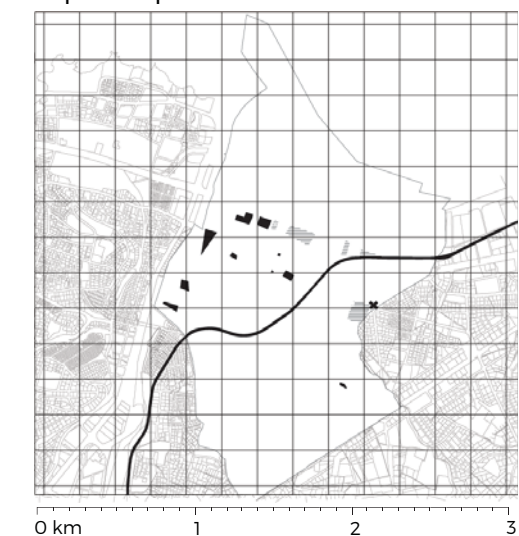


fig.135

Market Analysis and Concentration of Armenian Culture



0 km 1 2 3

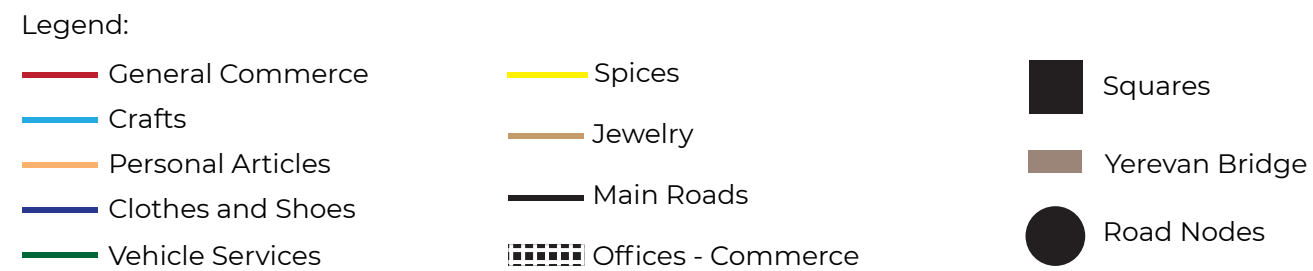


fig.136 Map showing Roads, Market, and nodes

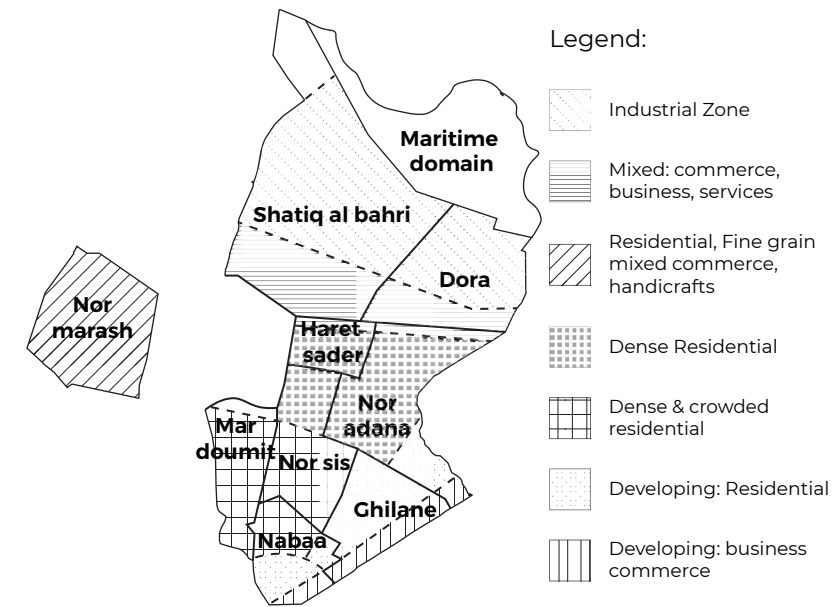


fig.137 Zone functionality division map

Before delving into the functions, it is important to know what an “Armenian souk” is. A souk is a traditional Armenian marketplace that specializes in many types of extra sorts of goods such as Armenian crafts, jewelry, textiles and food items-like dried fruit or nuts & spices. These souks represent the Armenian culture and heritage, mainly displaying handmade products and national foods as well as low cost items of good quality.

In this map we can observe the distribution of the “Souk”, we can clearly see that the concentration is mainly based in Nor Marash area, including The streets Arax, Marash and part of Armenia street. The concentrated area of Nor Marash holds most of the crasts, clothing&shoes, spices and jewelry (Armenia street is famous for its collection of jewlery shops).

The general commerce is stretched along the entire city while the mechanics are placed either in the industrialzone or on the peripheries

Nor Marash Map

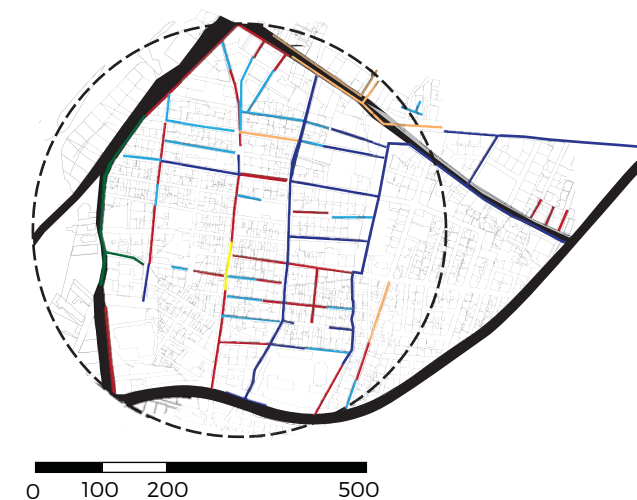


fig. 138 Map showing Nor Marash area market concentration

A visual detachment between the 2 most prevailing parts:

The Souk and Dense non-Armenian ghetto



fig.139

There is a misconception with believing that all Armenians live in Bourj Hammoud, which is not the case. Most of the inhabitants nowadays are Syrian refugees and poorer Lebanese community. This adds even more to the chaos and the risk of the Armenian identity in the city.

What do we find in Nor Marash?

Nor Marash is specifically known for its artisanal market, spices & dried fruits and cheap quality clothing.

Artisanal market

The Armenian Diaspora community uses art and traditional crafts to reaffirm itself as a living people. And collective memory alive thanks to collective experience embodies solidarity and respect for social values



fig.140

Concrete Examples In Bourj Hammoud Nor Marash

The following pictures are taken from Documentaries on youtube about Bourj hammoud and virtual tours of it

Tailor shop in Nor Marash



Shoemaker



A Lebanese tailor in his shop in Bourj Hammoud



A Lebanese tailor in his shop in Bourj Hammoud

Sculptor



Sculptor in small atelier in Nor Marash

Metal worker/reparation



Metalworker atelier in Bourj Hammoud, Nor Marash

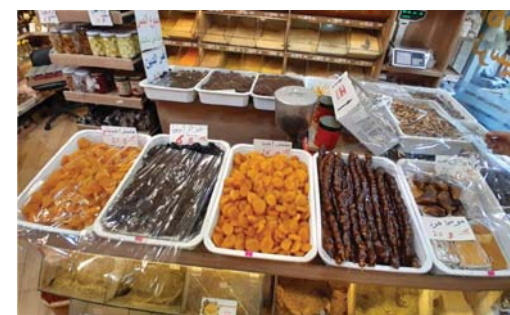
fig. 141 Series of 6 Pictures showing the different types of businesses in the Artisanal market.

Most of these artisans have taken the business from their parents, making these atelier's over 50 years old. they work there happily and in the

The Market

At Bourj Hammoud, the market bursting with spices, dried fruits, traditional foods, jewellery and clothing embodies the bubbliness of Armenian identity and industriousness. Apart from the aromatic spices and culinary delicacies to the ornate jewellery and dresses, each one bespeaks sojourn of this community steeped in history and resilience. This vibrant marketplace acts as a symbol of cultural continuity, presenting the resistant Armenian soul in every stall and commodity

Spices & Dried Fruits



Reference: 'Et La Vie Continue'(Sarkissian,2011), Personal Visit, Virtual tour of Bourj Hammoud.



Tenbelian market. Photo by: Betty Balabarian

when shopping in Bourj ham-moud's market people get distracted by the colorful, tasty, aromatic and traditional items of the commerce and spend all day discovering the souk without even noticing.



Spice Market. Photo: Mgrditch Avedanian



Photo by: Aya Khoury



Photo by: Aya Khoury



Photo by: Aya Khoury



Photo by: Betty Balabanian

fig.142 Series of 10 Pictures showing the colorful spice&dried fruit market

Jewelry Stores

The jewellery shops in Bourj Hammoud are a testament to the Armenian community's rich culture of artisanal and artistic skills in making jewellery. In the past, Armenians have been known for its unique metalwork and gemstone setting that has continued from one generation to another. This know-how, together with the migrants of Armenian craftsmen who moved to Bourj Hammoud, gave rise to the boom in jewelries shops in this area. These stores not just meet the demand for quality handmade jewelry but also stand as a testament to the community's resilience and dedication towards maintaining its cultural identity. Being a major part of the cultural heritage of Bourj Hammoud, one can observe hundreds of jewelers that have not lost their significance since ancient times. The biggest market is located on Armenia Street.



Silver city jewelry on Armenia street



Silver city jewelry on Armenia street



Photo by: Karen Beyrouthy & Marilyn Karam

fig.143 Jewelry Market



Photo by: Chahe Balabanian



Photo by: Betty Balabanian

fig.144 Clothes and accessories market

Most clothing and accessory stores are found in Arax Street and Armenia Street. The more you walk along these roads the more stores you will discover

Textiles



Top Tissus store



Mihran Boutons store, photo by: Chahe Balabanian

fig.145 Textiles market

The textile industry is very well known in Bourj Hammoud. Most designers roam the streets, hunting for the best store with the best new colors and patterns. good quality and not as expensive as other areas of beirut.

within the market we can also find lots of shops which sell traditional cloths, attire, gadgets, games, decorations and so on. These traditional items are not just Armenian but also Lebanese folclore, since Armenians also greatly appreciate the Lebanese culture.

so we can see that the whole market is just a space that is bursting with flavor, identity, character, crowd, traditions, and roots. a full community.



fig.146 Traditional Items found in The Armenian Souk

VIII. Urban structure

There are various urban structures, roads, blocks, buildings, but in the case of Bourj Hammoud, there is a 4th layer which is electrical cables acting as if an exterior ceiling

Roads



fig.149

The roads are the initial dividers of Bourj Hammoud, seeing as there used to be railways and tramways in the early 20th century, these paths kind of dictated the shape and threshold of the Armenian community and eventually the division of the cultural identity within the city. As previously mentioned the roads are a major factor of the city's chaotic character.

Blocks



fig.150

In the case of Bourj Hammoud, the blocks do not all necessarily have logical distributions, they align with the roads, which as seen in the analysis are quite random. The blocks are of different sizes and shapes, some denser than others, and some greener. They were not intended as blocks but rather perceived as spaces available for construction.

Buildings



fig.151

With the historic events and the city's evolution, the buildings were forced to be built very randomly and spontaneously, having poor quality and hindering the basic aesthetics. The buildings are so dense that they are forced to take part in street activity and have created a vertical communication lifting heads beyond the chaos. Unfortunately due to lack of economic backup, it's a "every building for itself" kind of city and it is up to the owners of the buildings to maintain its appearance, contributing to the chaotic aspect

Electrical cables

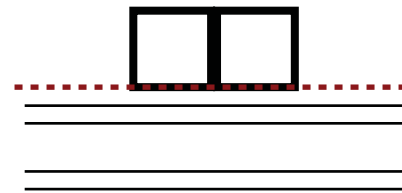


fig.152

And finally, the electrical cables in Bourj Hammoud have a strong presence, with their own function. They always compelled me to look up during my visits, contributing to the visual chaos. It is a web of Armenian culture, it is not only used for its technical purpose, the Armenians also use it to decorate their streets and in turn they are transformed into urban communication elements. They appear to be,, as if an offset of the streets into the vertical plane, this web is found almost everywhere in the city, like an exterior roof. This is a special layer because as chaotic as it is it visually contributes to preserving the Armenian identity.

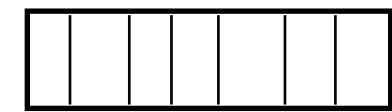
3. Types of Markets

Formal



Normal shops

Normal shops

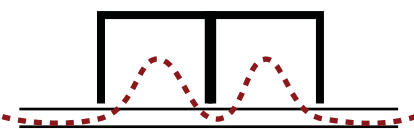


Commercial Centers

Open shops allow the commerce to be more free, fluid and inviting also strengths bond between vendor and buyer.

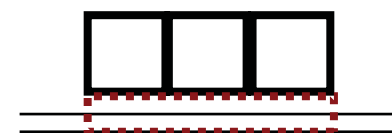


Informal



Open shops (no doors)

Shops that spread out into the road, advertising their items and creating new outdoor commercial spaces.



Shop extends to road

Fig.147 Formal and Informal types of shops and images corresponding to each type.

4. Language Integration



Shops signs in different languages. Photo by: Chahe Balabanian

Through the Armenian community in Bourj Hammoud has artfully crafted a linguistic fabric of French, Armenian and Arabic testifying to their rich cultural tradition and inclusive embrace of different cultures. This trilingual hybrid is remarkably reflected in the market wherein sign posters and talk move advantageous between these dialects. By using all three, the Armenians not only celebrate their own ancestry and the impact of their Lebanese Arabic and French connections but also extend a warm welcome to people from entirely different backgrounds to come out and enjoy in their bustling marketplace. This linguistic diversity is not a mere aid in commerce; it is also a visual and aural feast of acceptance and cultural fusion, making Bourj Hammoud as distinctly hospitable for everyone.



fig.148 Poster expressing welcome to tourists in different languages.

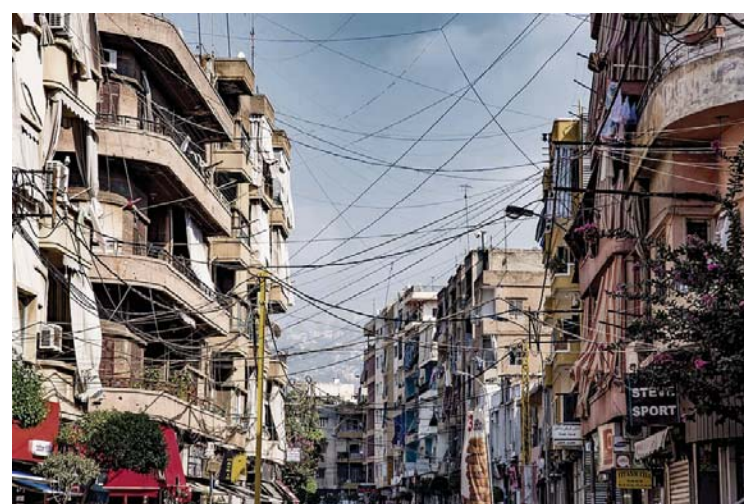


The Cables' urban function. Photo by: Rosy Kuftedjian

On these cables we can find crosses, signs, banners Armenian flags, christmas decorations, as seen in Image above. There are webs of electrical cables all over the city, in almost every road, its a new plane parallel to the roads hosting cultural elements as seen in the images these cables are used for flags and political campaigns, it also adds dynamism and is a source of communication between the community. .



Role of Cables in sharing identity.



cables looking like an exterior ceiling.

fig. 153 The different uses of the electrical cable in Bourj Hammoud

Main roads



Tight residential alleys



Souk



fig.154 Illustrations highlighting the presence of the cables within the streets.

In Bourj Hammoud, the electrical cables have been an unofficial but integral fourth layer in its urban infrastructure adding to its appeal as a place with special chaotic charm. The cables, spanning across the structures and roads below are far more than just utilities, they have a complex network of links physical as well as metaphorical. As much as the horizontal spread of streets matters, so does their vertical reach in expressing the principle of sharing and communality. These cables are not only conduits for electricity but also opportunities to share feelings and exchange emotions that improve bonds. They contribute to the festive atmosphere of streets through adorning it with holiday décor. Further, they serve as physical connectors between structures evoking the bond of community. This seemingly disorderly web of cables, however, is a symbol to Bourj Hammoud's residents of their resilience and community spirit-turning an everyday necessity into a visual marking of communal bonding and cultural heritage.

I was inspired by the idea of these cables, how they compel people to look up and notice the Armenian identity. So for the development of my strategy it is important to mention that I aim to use that plane to help navigate the chaos.

X. Synthesis

The Armenian community in Lebanon made sure that when their grandchildren ask them “who were we?”, they will find the answer carved within the very Fabric of Bourj Hammoud.

As a part of my plan, I want to highlight that the chaotic nature of Bourj Hammoud cannot be avoided but rather forms an essential part of its identity. This chaotic nature is not a weakness to be avoided but rather a defining quality that characterizes the identity of this district. However, the people of Bourj Hammoud have not only developed an immunity to this disorder but have learnt how to capitalize on it as a working structure. It's the most ironically dependable system, unreliable but always works. After having done an extensive analysis about Bourj hammoud's history, urban organization, functions, and community I have discovered that the city holds a multitude of treasures representing their identity, ranging from historical and religious buildings to culinary and cultural gems, distinct from the Lebanese one.

There is a rich, complex communication between Bourj Hammoud and its people, an interaction that has developed over time through reciprocal accommodation. It took this bond some time to develop, it is the end product of generations intertwined, shaping and being shaped by their worlds. The same way the Armenian community has instilled in their children the meaning of their identification, so they have unconsciously imbued this city with this spirit of survival and endurance. The disorder functions as an armor, shielding their valued cultural heritage.

So, my approach accepts this disorder, making it a friend. Considering that the citizens are familiar with this disorder, I suggest creating a cohesive order within chaos, uncovering its reliability. This system is meant to help newcomers better understand Bourj Hammoud, thereby enabling them fully appreciate the Armenian culture and background of the city as well as its historical and cultural significance. Through this, we pay tribute to the fabric of Bourj Hammoud whilst ensuring that it becomes more reachable and understandable by all.



fig.155 illustration of the story of a Lebanese-Armenian Diaspora

Part 4:

A. Strategy

Navigating Through Cultural Treasures

I. Introduction

According to my analysis, I have come up with a way of managing the city's chaos. Realizing that it was impossible to fight the disorder, I decided to make use of it. In order to do so, I carried out a number of interviews and surveys that were aimed at identifying the most important locations for developing an Armenian cultural network in this city. This route is meant to convey the liveliness and flavorful spirit of Armenians.

Having methodologically extracted all these places and cultural components from the chaos, its time to convert the trail into a tool to bind all the elements together. This tool will act as a tour guide into navigating Bourj Hammoud, it shall be named Steve. Steve will show any visitor everything they need to see and explore in the city in order to experience the authenticity of the Armenian identity. Just follow Steve.

This is an opportunity for visitors to eat, buy and see what the city was built on by following that trail. This experience is not only about uncovering the city's Armenian routes – it invites one to revel in and comprehend disorder, capturing its unique irony. This cultural route seeks to make a better understanding of the city's peculiarities, which may at first glance appear as randomness into an enjoyable and insightful experience.



fig.156 Bourj Hammoud Illustration

II. Role

As previously mentioned, the main goal of the tour guide is to somehow contribute to the preservation of the Armenian cultural identity. The role is divided into 2 categories:

1. **Tangible:** Being a physical structure installed within the city helping people navigate it despite its chaos.
2. **Intangible:** The intervention will enable visitors to learn about Bourj Hammoud's rich history and vibrant Armenian identity through the trail.

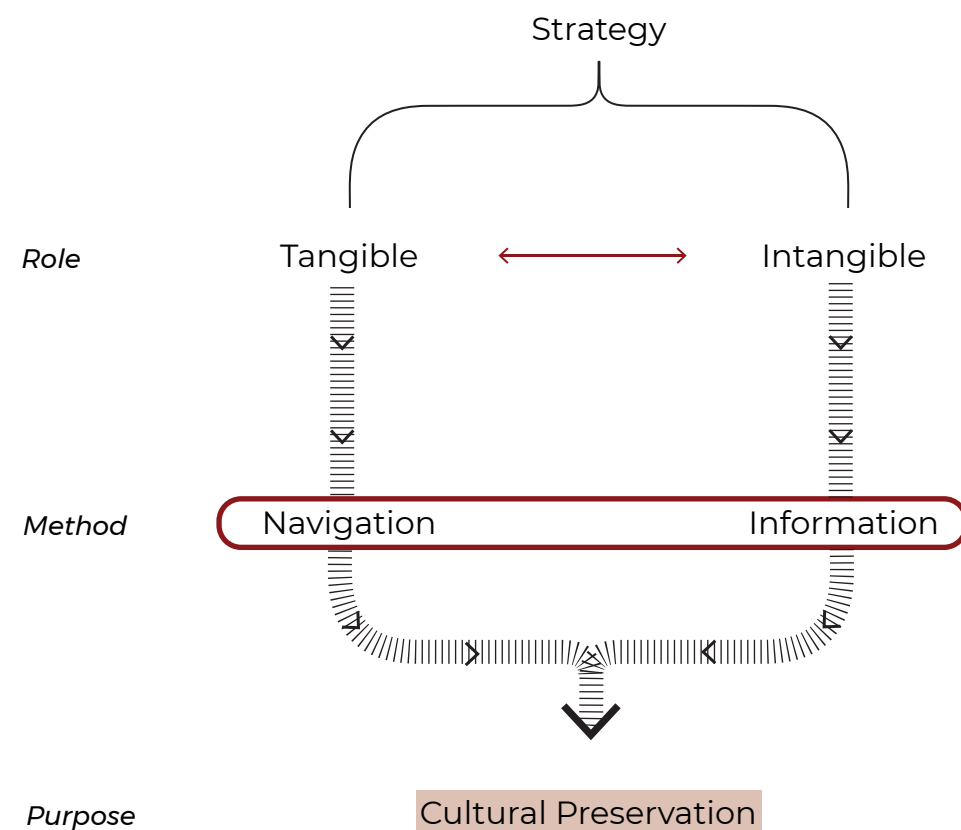


fig.157 Diagram explaining components of the Strategy

It is going to be an interactive intervention that ensures the strategy is comprehensive and fully functional, it is essential to include the input of the citizens. The success of the intervention relies on community participation, as culture fundamentally revolves around people and the sharing of identity. Therefore, the following chapter will detail the methodology used to determine the route that Steve will guide us on, a decision collaboratively made by both residents and non-residents of Bourj Hammoud.

Part 3: B. Data Collection: Gaining Perspective

Quantitative & Qualitative Research

To bridge the gap between analysis and strategy, I conducted a series of surveys and interviews. The survey targeted all Lebanese citizens, including both Armenians and non-Armenians. It is important to note that not all Armenians live in Bourj Hammoud; Lebanese people also work and share space in the market there. I meticulously gathered perspectives from four distinct categories: Armenians residing in and outside Bourj Hammoud, and Lebanese residing in and outside Bourj Hammoud, as well as a tourist's point of view about the city.

The quantitative and qualitative researchs will aid in the logical implementation of my design.

Note: In this context, 'non-resident' refers to both Lebanese and Armenian citizens who do not reside in Bourj Hammoud specifically.

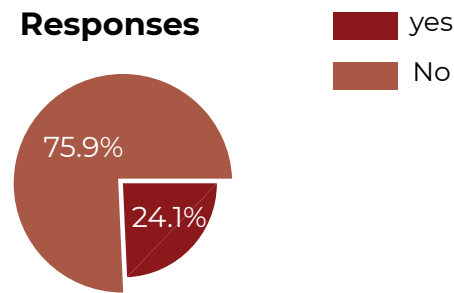
I. Survey Responses

1. General Perspective

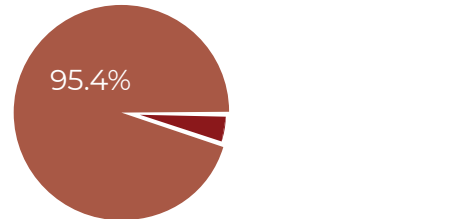
To analyze the general point of view of the Lebanese and Armenian citizens a survey was conducted to better understand the different points of view of, not necessarily residing in Bourj Hammoud. We received 88 responses to questions regarding their perceptions of the city and its identity, as well as to understand the points of attraction.

Questions

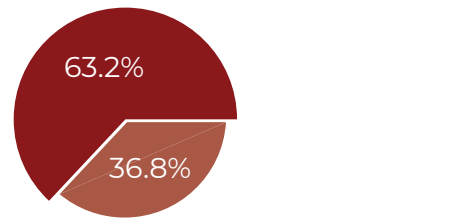
① Are you Armenian?



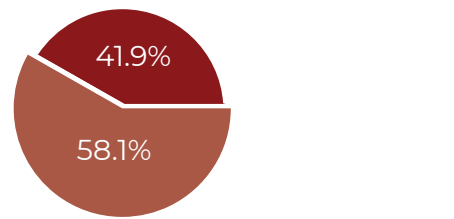
② Do you live in Bourj Hammoud?



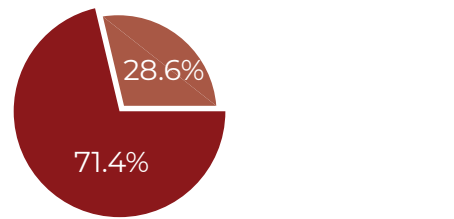
③ Do you know about the History of Bourj Hammoud and how it came to be the home of the Lebanese Armenian Diaspora?



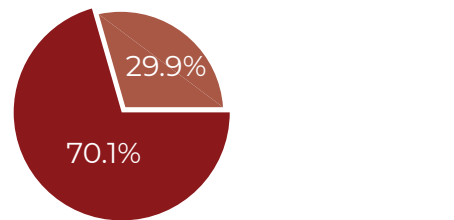
④ Do you visit bourj hammoud often?



⑤ In your opinion, do you find it hard to navigate inside the city because of its chaotic aspect?

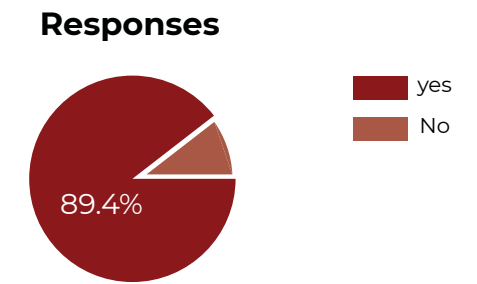


⑥ Did you know that Bourj Hammoud was full of Armenian cultural elements

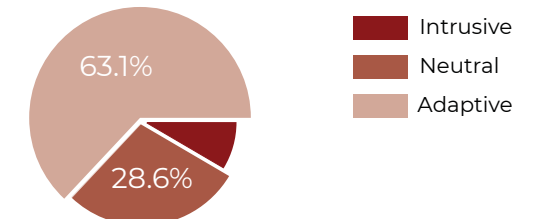


Questions

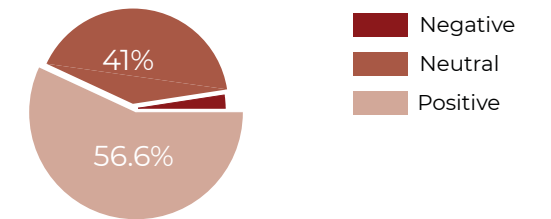
⑦ As a Lebanese, would you consider Bourj Hammoud to be an important part of Beirut?



⑧ In your opinion, is the armenian culture intrusive to the lebanese culture, or adaptive to it?



⑨ What do you think is bourj hammoud's influence on it's surrounding



⑩ Do you think that the armenians have done a good job at preserving their cultural identity using Bourj Hammoud? (by sharing the armenian culture using food, art, language...)

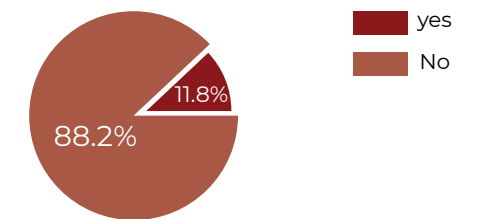


fig.158

⑪ What are the reasons you visit Bourj Hammoud for

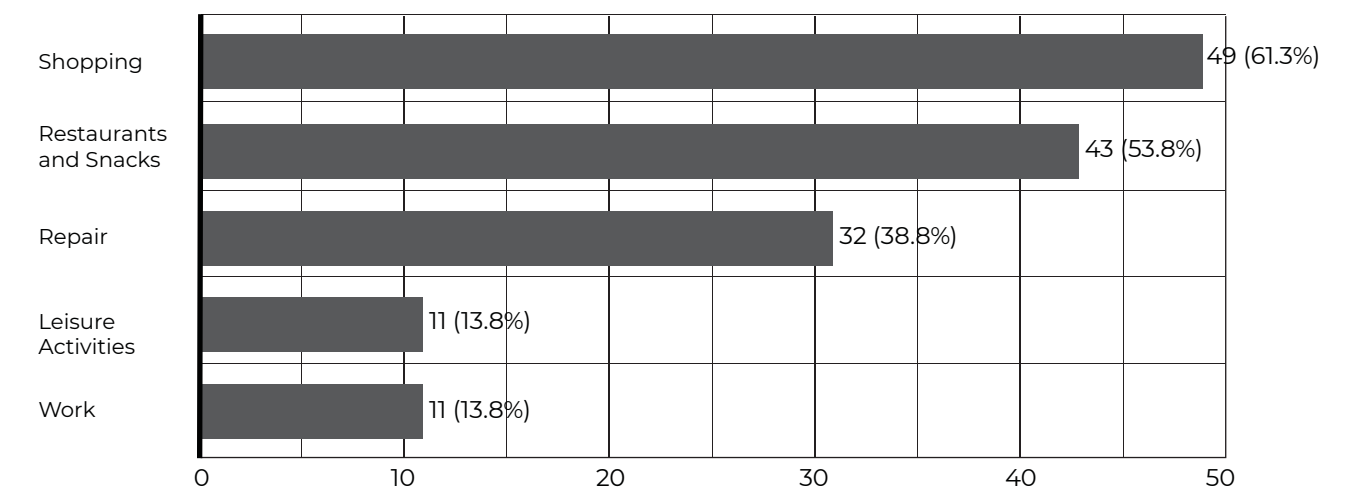


fig.159

Shopping: spices & dried fruits, clothes, jewelry, fabric etc.
 Repair: appliances, cars, accessories, etc.
 Leisure Activities: clubs, bars, pubs etc.

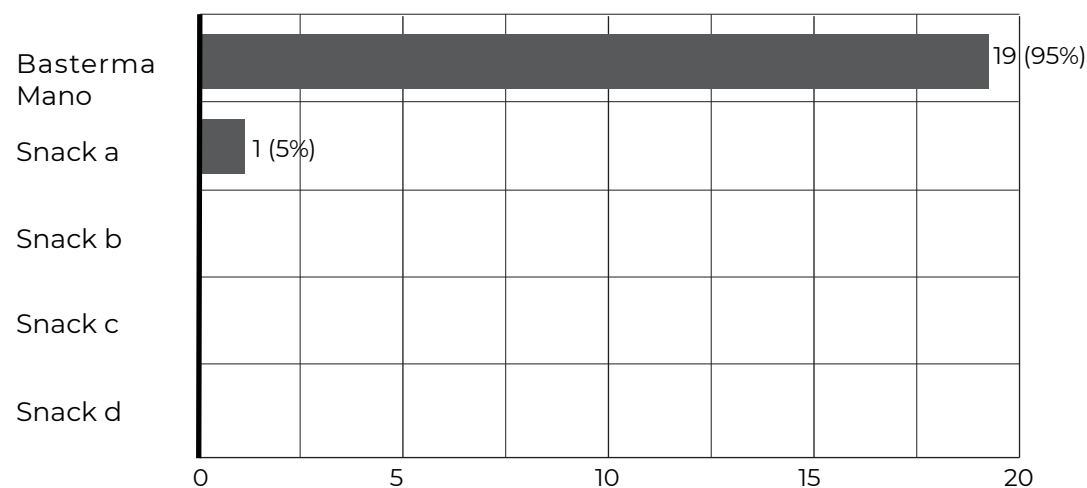
Through this survey, it's clear that the Armenians are liked by the Lebanese citizens and have been able to successfully adapt to the Lebanese culture and we can even say to a certain extent that the Lebanese citizens have learned about the Armenian culture and enjoy it at times. But it is also evident that most people are not able to navigate the city, discouraging many to actually engage in the activities of the city.

We have now seen the general points of views, now it's time to ask the residents of Bourj Hammoud what they think about the

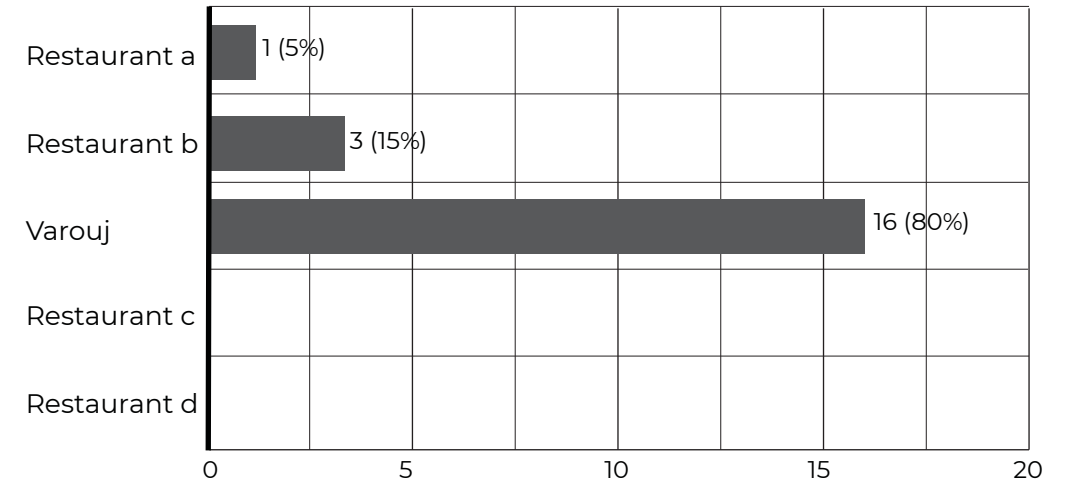
2. Places

I sent this survey to a group of 20 people, comprising 7 Armenians and 13 Lebanese, to determine which restaurant, snack, and bakery best represent the Diaspora culture. I provided several options for each category and allowed the participants to vote for the best among the most known places within the scope of my study. I retained only the names of the most favored places and omitted the rest. This survey will assist me in selecting the places I will integrate into my intervention according to public opinion.

Favorite Snack in Bourj Hammoud



Favorite Restaurant in Bourj Hammoud



Favorite Bakery in Bourj Hammoud

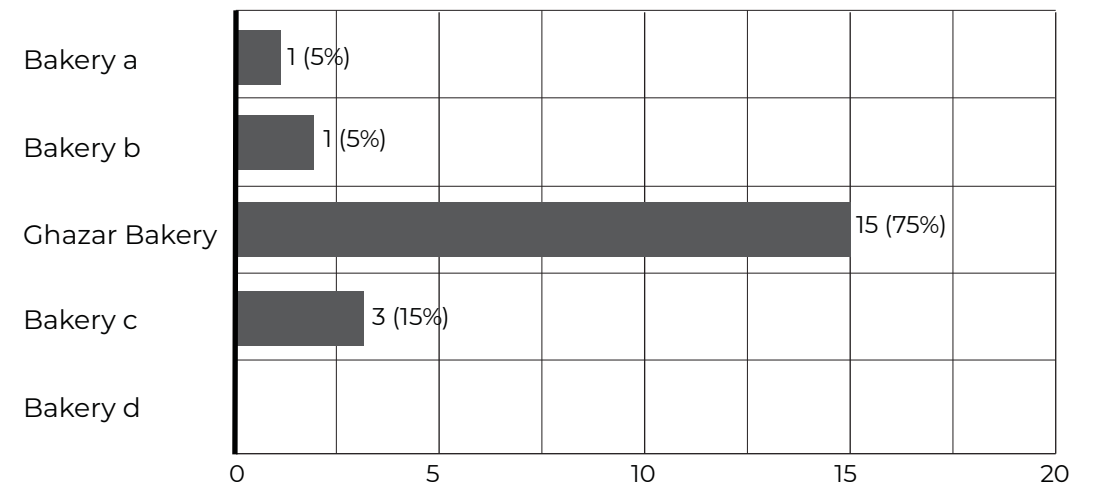


fig.160

Deduction

Thanks to public opinion we were able to deduce that the most favored places from each category are:

- Snack: Basterma Mano
- Restaurant: Varouj
- Bakery: Ghazar Bakery

II. Interviews

1. P.O.V

i. Non-Residents

These questions were asked of a group of young Lebanese citizens who do not reside in Bourj Hammoud. The responses will give us insight into how non-Armenians view or feel about the city and its distinct cultural identity.

Questions asked:

- *Do you think Bourj Hammoud is rich in terms of culture and identity?*
- *In your opinion, does the apparent chaos contribute or stand in the way of Bourj Hammoud's identity?*
- *If there were some sort of Physical tool to help you navigate through the city, would you spend more time there?*

Response #1: "I have rarely been to bourj hammoud due to many reasons. First of all, during my childhood my parents did not go there so there was no one to take me. I always knew it existed and most of the people who live there are Armenians, however, I never had a conversation with anyone about its culture, history, etc. I always heard about its reputation that it's packed and has so many stores with great prices. I feel like if I go, I'll definitely get lost. However, I always have this curiosity to visit and see for myself; I just need the right guidance."

-Vanessa, 24

Response #3: "Navigating Bourj Hammoud through it's narrow streets and unevenly distributed elements can get a bit challenging but also fun. I'm already a regular visitor to the city, so having some sort of aid would make me enjoy and appreciate my visits much more and would also maybe help me discover more and learn about it as it is also an important part in Beirut's history and we consider the Armenians to be our partners in some ways."

-Maya, 33

Response #3: "Yes, I consider Bourj Hammoud rich in terms of culture and identity. Fortunately/unfortunately the identity is marked by its chaos and definitely by its active social / industrial/ artisanal/ artistic /commercial/residential aspect.

I am never discouraged to visit the area. But yes, maybe it would help to navigate."

-Edward, 32

Response #4: "Yes its rich, the Armenians were able to bring their cultural identity in a new place, maintain it and transform it into creating its own identity and affected its surroundings as well in a positive way.

Chaos is in the city of Beirut and Bourj Hammoud is part of this city, it's more of an autonomy rather than a chaos. It is not chaotic because the Armenians are but because they were able to imbed themselves in the fragmented nature of Lebanon and even in the most complex situations. And this somehow enforced the presence of the Armenians and their resilience.

Yes, I would be more encouraged to visit if there were some sort of tool, as a Lebanese not from Beirut I still struggle to navigate around it especially in places like Bourj Hammoud.

-Mark, 25

The Lebanese perspective is also very interesting to understand how Bourj Hammoud portrays itself not just to Armenians but also to the Lebanese. This is significant because, although Armenians have become predominant in the area, it remains a home for Lebanese as well. In order to keep the culture alive, the Armenians must share it with all the citizens, not just the ones residing in Bourj Hammoud, and through these interviews we could see that the subjects also had a certain curiosity about Beirut's uncharted land.

i. Residents

Questions asked:

- *In your opinion, how would you describe the market of Bourj Hammoud when it comes to the craftsmanship and goods nowadays?*
- *Do you think the identity is being preserved or will continue to be preserved?*

Response #1: "It used to be better when i was a kid, the market used to have better quality, people were happier, after everything that has happened over the past few years, some shops closed. The way i see it the identity is preserved, people my age still value what our parents taught us, its in our DNA."

-Carla, 21

Response #2: “So for almost a century Bourj Hammoud has served as the center of Armenian skilled work and crafts in the Lebanon. In this industry, Bourj Hammoud is still renowned in the given area. On the other hand, as time went by the craftsmanship field suffered a loss because of high costs of manufacture. Despite this, handmade jewelry is still an important exception and has persisted even when it concerns the demand for custom-ordered jewelry.”

-Hagop, 57

Response #3: “Until the start of the Lebanese economic crisis in 2019, Bourj Hammoud was the base of craftsmanship and cultural unit. Now its rich heritage is threatened to disappear as machine-made and abundant of cheap manufactures has displaced the craftsman, and his hereditary skills are fading away. And the new generation prioritizes other things over their Armenian iculture, however, the Armenian identity in Bourj Hammoud will remain strong against all odds”

-Silvi, 48

Response #4: “The market still has its magic, especially on the busy days you wouldn’t even think the country is in a depression, but with everything going on its impossible to not see a decline in the market, the new generation is not really interested in craftsmanship or even staying for that matter. of course there are still youths that fight to preserve the culture, like the scouts. At the end of the day all we need is our faith, with that the culture will never fade.”

-Maral, 72

An Interview made in a video about Bourj Hammoud:



fig.161 Interview with Metal worker in Bourj Hammoud

In the video this picture is taken from, the metal worker says: “We fix the impossible. anything that is badly manufactured, we can fix it, even if its imported from Europe, we show them how it is done right, so that they know that there are craftsmen more skilled than them.”

Question asked:

- What do you think about the lack of space in Bourj Hammoud?

Response #1: “It is tight, and it can get extremely crowded with a lot of noises flying around, especially during peak time, but it feels cosy, like the market is one big family, we know each other, the streets, they are like corridors of a house. I would also understand why some people would get lost, the streets are so narrow that they all look the same to a non-local.”

-vahe, 64

Response #1: “as inconvenient as it looks, the tight spaces brings all vendors and craftsman closer together. The way we adapted to this urban disposition is how we were able to form a tighter bond and sense of community.”

-Elie, 55

An Interview made in a video about Bourj Hammoud:



fig.162 Owner of repair shop standing outside store.

In the video that this picture is taken from, this man expressed the following: “ people ask me, dont you feel claustrophobic all day in your tiny shop? i say to them no! because i live free. they say “what do you mean by free?” i say, meaning no one has authority over me except for God.”

The Locals are definitely proud of their businesses and skills , but according to these responses, we can safely say that not all aspects of Bourj Hammoud are positive. The locals are worried about its market fading away, especially with the hardships Lebanon is facing at the moment, both socially and economically. The fact that young citizens are migrating due to the country's situation has also been threatening the livelihood of family businesses, putting the market at risk. We can also deduce that most of the new generation do not really share the same values when it comes to craftsmanship, but they are not totally uninterested in the old.

iii. Tourist

We gained the perception of the Lebanese, then the Armenians it is now time to take the point of view of a total outsider, someone who could give us more or less an idea about how distinct the culture in Bourj Hammoud is from other towns in Lebanon. Yusef Rincon, 31, from Colombia, visited Lebanon in 2017 and while touring had the opportunity to visit Bourj Hammoud for a little Armenian experience. I asked him the following questions in order to understand better, how a tourist would perceive the space and how he was informed about it.

Question asked:

Do you think Bourj Hammoud is rich in terms of culture and identity?

Response: "I would say of course yes, it's because I could tell that it was different from other places I went in Lebanon, like the moment I walked in and went into the streets and saw the stores that sold gold, Arguile and other stuff. even the whole street, everything felt different, it had its own energy and culture. So yes, the rich culture actually shows."

Question asked:

In your opinion, does the chaos contribute or stand in the way of Bourj Hammoud's identity?

Response: "I think the chaos would be its own identity, it's what really what shapes it, but it's very subjective, some other might say that the chaos might get in the way of seeing it as a beautiful place, people have different answers, but in my opinion, considering everything, chaos would be an essential part of its identity."

Question asked:

When you visited the city, how did you navigate through it? And were you able to experience the Armenian identity through the activities?

Response: "Well actually I did not navigate through it that much, I was taken to all the different places, with a tour guide, taken in and then out of there, but when we walked through the neighborhood, we went to the souk we just experienced the city and went to the main piazza which at the time was hosting an Armenian heritage festival actually."

Question asked:

What did you most like about Bourj Hammoud?

Response: "I would have to say, I really loved how authentic it is, also the food is great."

Interviewing a tourist was actually very helpful in order to understand which cultural aspects mostly resonate with them, whether its food or just roaming the streets. His answers also helped me decide how to implement the concept of a tour guide in my intervention.

II. Interviews

2. Activities and Routes

Question asked:

Which streets or routes do you usually wonder when spending a day in Bourj Hammoud.

The question was asked in order to have a better perspective about what a day in Bourj Hammoud could be like. I made sure to diversify the participants between Armenians and Lebanese from different group ages in order to have a wider range of activities. After tracing the path of the interviewed individuals, I overlapped the traces in order to better understand which roads contribute most to the Armenian identity of Bourj Hammoud and in order to deduce a strategic route for my intervention.

N.B: The 'non-resident' refers to people who do not reside specifically in Bourj Hammoud.

Responses

Response #1 (Armenian resident): "I live near Crezar Jeweler, I go downstairs and on my way to Ghazar Bakery for some Mankouche, I cruise through the jewelry shops, but of course in our situation we only window shop, then I proceed to visit Arax street and sometimes shop for comfortable home clothes, since I have nowhere else to be, and wonder around the good market to get some spices for home cooked meals."
- *Salpi Dekermanjian 57 Armenian resident*

Response #2 (Armenian resident): "When I'm not working I usually meet the guys at the municipality square, we all grew up here and have been sitting playing "tawle" for years, since our legs don't permit us to run anymore, and have our usual coffees and talks, then we walk past the shops that our friends own and in 'El Ab Ariss' Street until the sun sets and we have to go back home."
- *Hagop Nersessian, 72*

Response #3 (Lebanese non-resident): "First I try to park my car either in Armenia street or Arax, I usually go there to buy some good quality textile and materials for designs, im usually with a group of friends so after finishing our tasks we just go to Mano to have shawarmas and falefels, im a vegetarian. I also make sure to buy films for my camera whenever I go to Bourj Hammoud and develop them when needed in Best Color Photo Shop. Sometimes around night time we also hang out at Union marks."
- *Robyn Harfouche, 25*

Response #4 (Armenian non-resident): "My husband works in one of the office buildings so I usually park my car there and start walking from Mano all along Arax and Marash street, I like to browse the clothing shop, you always find something new, I then walk along the spice and dried fruits shops searching for the best prices and to buy anything that is missing from my pantry at home. Before going back, I always make sure to buy some snacks from the minimarket to give to my husband and if it's around lunch time a Shawarma from Mano of course."
- *Betty Balabanian, 49*

Response #5 (Lebanese non-resident): "I usually go there to buy some vintage items used for designs, or to visit a vinyl shop, Geko, near Armenia Street and by that time it would have been late afternoon and I would meet up with my friends at Union Marks for a fun night."
- *Youssef Ghazal, 34*

Response #6 (Armenian Resident): "I live near eco juice, after the kids go to school, me and the girls go to Arax to have our usual girl time, shopping for some socks or kitchen cloths, we then go and taste some spices around the market, the vendors usually offer to regular customers, then I walk to the Mesrobian School to pick up my kids and go back home."
- *Taline berejikian, 38*

Key Plan



Fig.163 Diagram showing most used streets

Different Activity Map Table


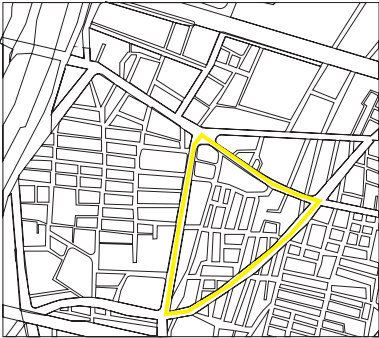
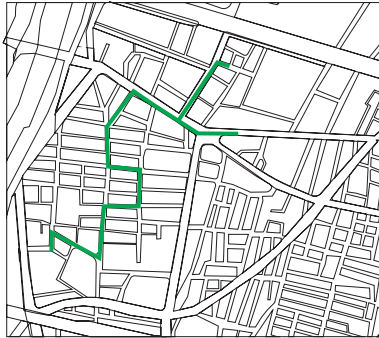
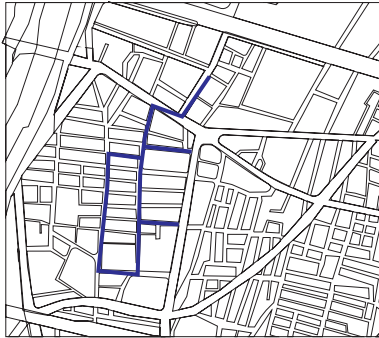
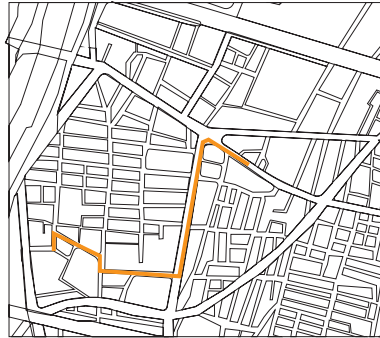

	Response 1	Response 2	Response 3	Response 4	Response 5	Response 6
Routes						
Armenian	Yes	Yes	No	Yes	No	Yes
Resident	Yes	Yes	No	No	No	Yes

fig. 164 Showing different activities with respect to the residents

Overlapping activity Map

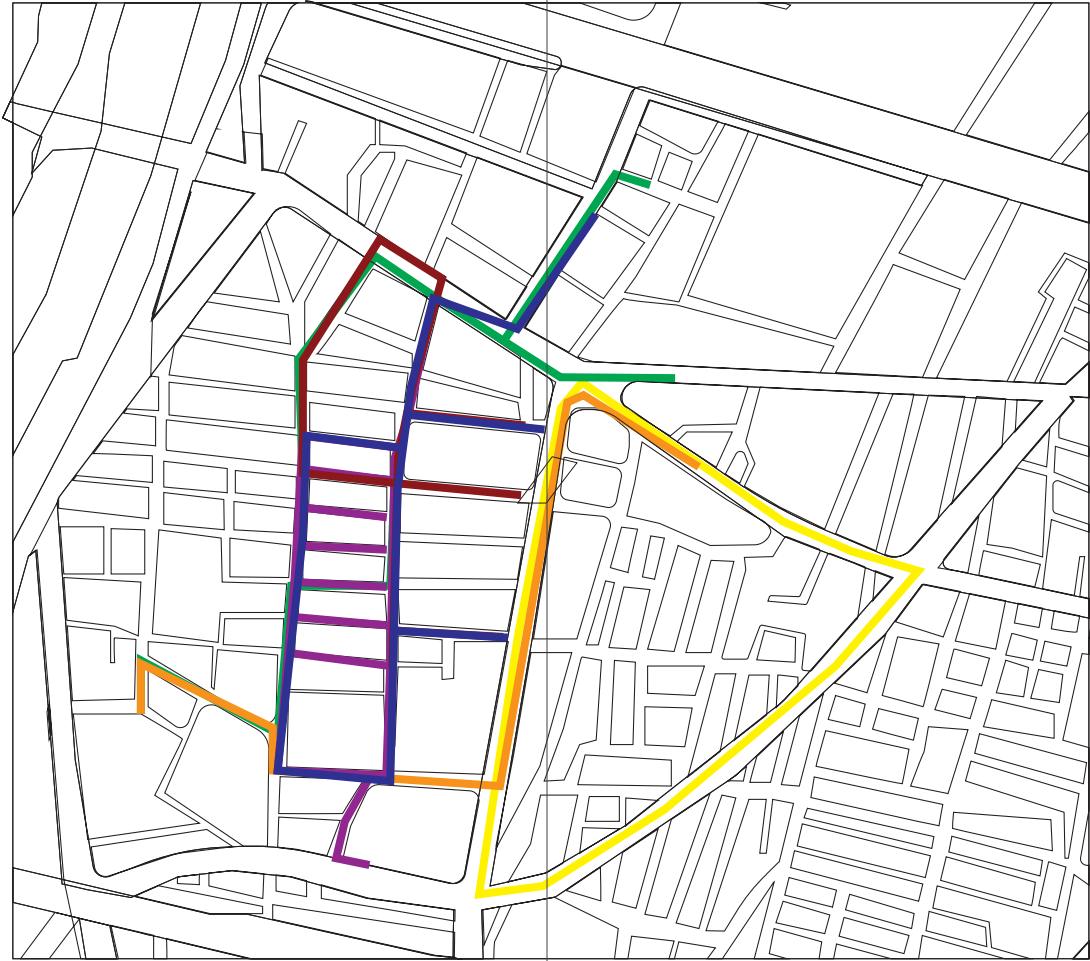


fig.165

After tracing the activity path of each subject, I then proceeded to overlap the maps in such a way to understand what paths were the most frequented, in order for me to use it later on as the 'Default route' of the strategy.

Summary

According to the quantitative and qualitative research performed, I obtained the following data, contributing to the chain of ideas leading up to the strategy. Using these methods, I was able to have a better idea of how different cultures perceive Bourj Hammoud and how I could help preserve the Armenian identity using the above information.

Bourj Hammoud is at the cultural intersection based on these concepts. Although the Armenian cultural identity is still thriving and appreciated by some Lebanese citizens, there are challenges to assimilating this culture across communities beyond that of just the Armenians. The fact that navigating the city is rather difficult for Lebanese citizens as well makes the problem more evident.

Although they are proud of their identity and local businesses, the people in Bourj Hammoud have many challenges. Moreover, the market is exposed to economic difficulties and migration of younger generation that do not entirely embrace shared traditional values especially in craftsmanship. This generational change may be responsible for the gradual disappearance of Armenian culture because traditional practices and local businesses together remain solvent.

Nevertheless, there is also a feeling of interest and curiosity from outside the local community as provided by the tourist point of view. This curiosity about details such as food and discovery implies that there is an opportunity for cultural tourism or other forms of culturally-focused interaction, which could retain Bourj Hammoud's identity. Bringing a "tour guide concept" into interventions could be an opportunity to narrow the gap between rich cultural heritage of Bourj Hammoud and wide public audience, which may include tourists. **This could not only support the preservation of local market but also ensure that Armenian cultural identity remains alive and is available to all thus, ensuring its continuity under changing social-economic conditions and a new source of information concerning the area.**

Ultimately, the resilience of the Armenian people is ingrained in their DNA; they will persist in fighting for and speaking about their identity. The youth, while expressing it differently, also embody this resilience. Previously, participation in the market was a key expression of their identity; today, it is more about sharing through social media, coming up with innovative solutions, and implementing interventions. One thing is certain: the Armenian spirit will never fade.

My intervention will follow what I have learned from the public in order to design the best route for an Armenian experience.

Part 4.

C. Intervention

Steve

I. Concept

Steve will be our reliable tour guide in the chaotic city of Bourj Ham-moud. This intervention is a product of the analysis and will be assist-ing us while we roam the narrow streets. To be clear, Steve is a physi-cal object that will be installed within the Urban scape for people to follow and explore the cultural locations within the city.

To ensure that Steve would be functional we needed a series of infor-mation that we already extracted from the urban analysis. We needed to study the area in order to know which elements truly reso-nate with the city's history and culture and how we could tell the story of an Armenian diaspora using a tool inserted in the fabric of the city.

1- Content: what this trail holds, the cultural treasure we are extract-ing from the chaos

2- Route: the route that draws the map to all the cultural and histori-cal treasures

5- placement: where will steve be positioned

4- body: what steve will look like and how it will be installed in the city

Things you need to know about Steve:

- Steve's route is deduced from the surveys and analysis.
- Steve's placement was deduced from the urban analysis.
- Steve is a light structure that would be easily mounted and dismounted.
- Steve has a cultural and physical mission.
- Steve will morph according to the needs of the spaces within the city.
- Steve uses the "default route", the way to an ultimate Armenian experience.
- Steve will aim to revive the market and attract more people.
- Steve is an Interactive Intervention

1. Content

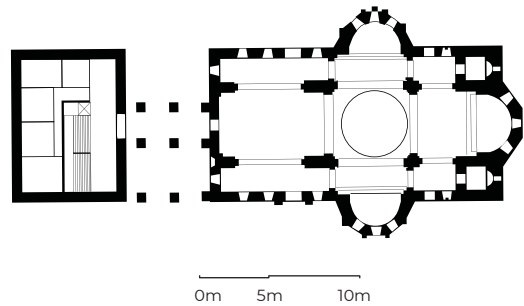
Cultural Treasures

For the content, I decided to choose locations based on two criteria: first, important buildings that helped transform and preserve the city; Second, places that fulfill the needs and activities of the community, reflect the Armenian culture and give tourists an authentic Armenian experience. These places not only tell the story of Bourj Hammoud, but also represent the unique Armenian culture. For the historical aspects, I highlighted the Armenian churches in the selected area of Nor Marash. In addition, as I have analyzed earlier, I highlighted the schools constructed alongside the churches. For social gatherings that offer a taste of culture, the entire Nor Marash souk offers an Armenian shopping experience, as well as the narrow streets of Bourj Hammoud with grocery stores, restaurants and Restaurants, Snacks and bakeries selling authentic Armenian and Lebanese food. In the next section, I will describe each location in more detail and explain why I chose them.



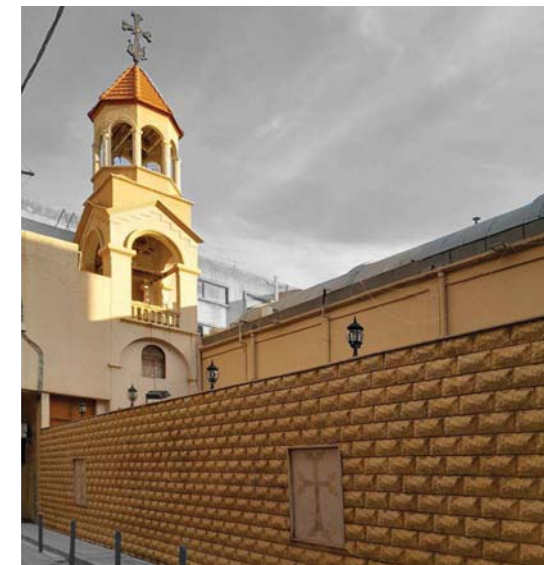
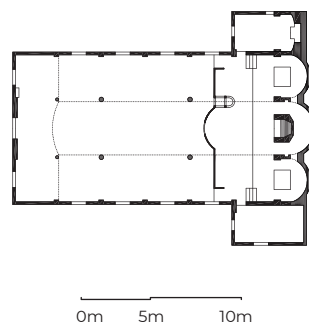
fig.166

Saint Vartan
Armenian Church



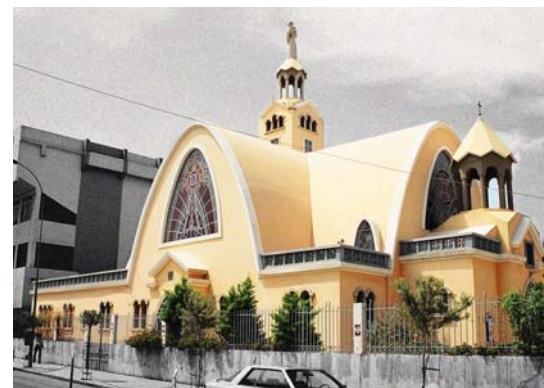
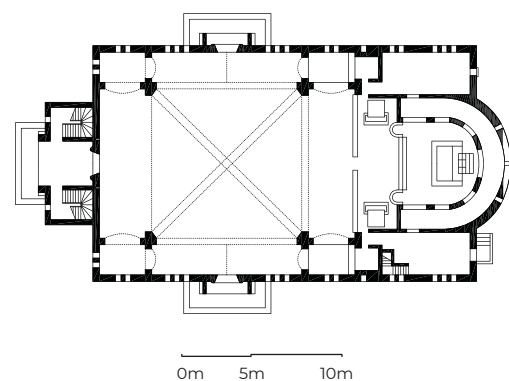
St. Vartan Armenian Apostolic Church in Bourj Hammoud holds special cultural significance as a symbol of Armenian faith and identity. It serves not only as a place of worship, but also as an important community center, strengthening community ties and preserving cultural traditions among Armenians, especially in the diaspora. The architecture of the temple, which can embody traditional Armenian elements such as the distinctive red tuff stone, is part of the unique heritage of Armenian architecture and its imagery. Known for its durability and unique color, this stone is a symbol of Armenian architecture. Moreover, the church holds a huge historic significance as it was built in 1929, with the arrival of the diaspora to Bourj Hammoud.

Karasoun Manoug
Armenian Church



The Karassoun-Manoug or Forty-Children Church, also known as the Martyrs Church, is situated in Bourj Hammoud's Nor Marach district. Constructed in 1932, its architectural style does not adhere to a specific architectural program or style, as did all the construction at that time. The construction was a gradual process, common to many churches in the district. The domes, a notable feature, were added later, after securing necessary funding. A unique aspect of this church is its initial construction using stone, differing from others that often underwent later stone additions and its signaled bell tower. This church was one of the first Armenian churches in Bourj Hammoud and holds a lot of history.

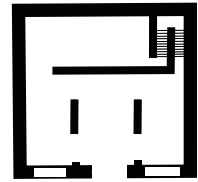
Saint Savior
Armenian Church



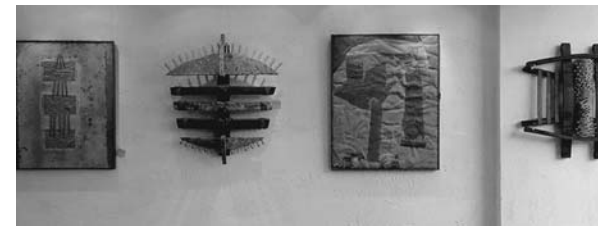
The Saint Savior Armenian Church in Bourj Hammoud, built in 1953, originally a modest structure, has been transformed into an architectural landmark under the design of Pascal Paboudjian. It has a distinctive long bell tower, typical of Armenian Catholic churches in Lebanon. Beyond its architectural elegance, the church is integral to the Armenian community for education. It is part of a complex that includes a secondary school, cultural center, and theater, playing a vital role in preserving Armenian heritage and educating children about their culture and religion. This makes the church not just a spiritual hub but also a center for cultural and educational enrichment for Armenian youth.

fig.167

Hamazkayin Lucy Tutunjian art gallery

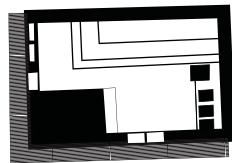


0m 5m 10m



Hamazkayin Lucy Tutunjian Art Gallery in Bourj Hammoud, Lebanon is an important cultural institution for the preservation of Armenian identity, especially in the diaspora, it serves as an important platform to showcase Armenian art and artists. It not only supports Armenian artists but it teaches and raises awareness of Armenian history and issues including the Armenian Genocide, helping to integrate Armenian art into the global art scene, thus gaining international recognition. Through its efforts, the Gallery plays an important role in the preservation of the Armenian language, symbols and beliefs that are important elements of Armenian identity, keeping the Armenian spirit and traditions alive in the community.

Basterma Mano Snack

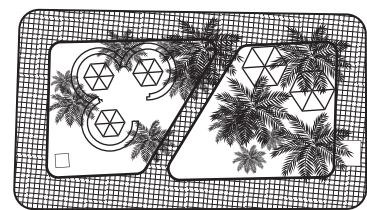


0m 5m 10m



Basterma Mano in Bourj Hammoud stands out as an important culinary landmark, ranked in surveys as the most favored snack place, not only among Armenians, but also among most Lebanese. It is an example of the hybridization of two cultural identities. Creatively combining Lebanese shawarma with Armenian spices, symbolizing the harmonious coexistence and blending of the different cultures in Bourj Hammoud. Its appeal to young people is incredible, Basterma Mano seems to be Bourj Hammoud's main attraction for young people, serving as a meeting place where different generations and cultures can interact. This piece emphasizes the social and societal importance of food in preventing cultural differences and fostering communication. Additionally, the authenticity of the place makes it all the more interesting. The unique experience and authenticity it offers, coupled with a friendly and amusing service, helps to appeal.

Bourj Hammoud Municipality square



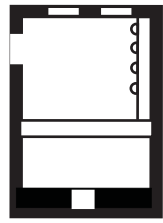
0m 5m 10m



The Bourj Hammoud Municipal Square is an important repository of Armenian identity and serves many functions in the community. As a focal point for cultural events, it reflects Armenian traditions and heritage, which are essential to maintaining cultural vitality. It is maybe the only green space in the otherwise dense city, with places to sit under the trees and contemplate. Importantly, it is a social anchor for older Armenians, who have gathered there since childhood to connect with their past and maintain a strong connection to their roots. This class fosters intergenerational relations, with the spread of classical stories and traditions, which are essential for the preservation of Armenian identity, especially in the diaspora. Thus the square remains more than just physical space.

fig.168

Ghazar Bakery



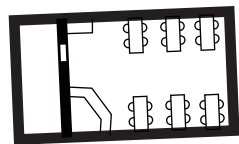
0m 5m 10m

fig.173



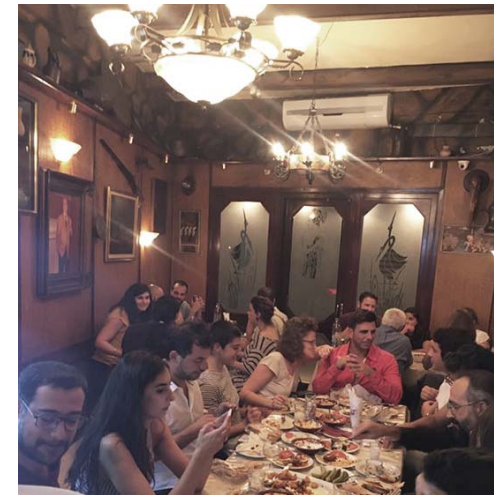
Located in the heart of Bourj Hammoud, Ghazar Bakery is a traditional Armenian bakery That is known for its "lahmajun". With sweet pomegranate molasses, this gourmet bakery has been a favorite spot for locals and visitors alike. Known for its quick and casual service, Gajar Bakery was the perfect spot for those looking for a quick yet fun meal, offering a taste of Armenian culinary tradition right in the bustling streets of Bourj Hammoud.

Varouj Armenian Restaurant



0m 5m 10m

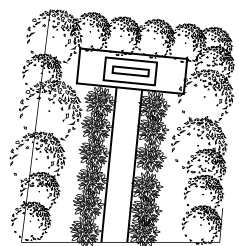
fig.175



"A very unique experience ...The whole experience of visiting Varouj is unique. Walking in the narrow streets of Bourj Hammoud, watching the busy stores, trying to find the location of this restaurant make the visit special. As for the food, simply a chef d'œuvre. The starters are delicious, as for the main dishes, you should try the soujouk with eggs, the frog legs and the mantee ...Something to really try in Beirut ..."- Taho81.

A review through Trip advisor:
source:https://www.tripadvisor.com/Restaurant_Review-g294005-d942481-Reviews-Varouj-Beirut.html

Khatch Kar Monument



0m 5m 10m

fig.169



Photo by: Rita Avedanian

The khachkar, a hallmark of Armenian monumental sculpture, is prominently displayed in various locations across Bourj Hammoud. A particularly notable example is the commemorative monument built by the local municipality in 2015 on a main street of Bourj Hammoud, marking the 100th anniversary of the Armenian Genocide. This khachkar is crafted from Armenian tuff (also known as doof) stone.

The Souk Market

The Souk, as previously seen in the analysis, is distributed all along the Nor Marach district transforming Bourj Hammoud's narrow alleys into shopping corridors. Thus the souk is the functions joining all other functions together in terms of pathways.

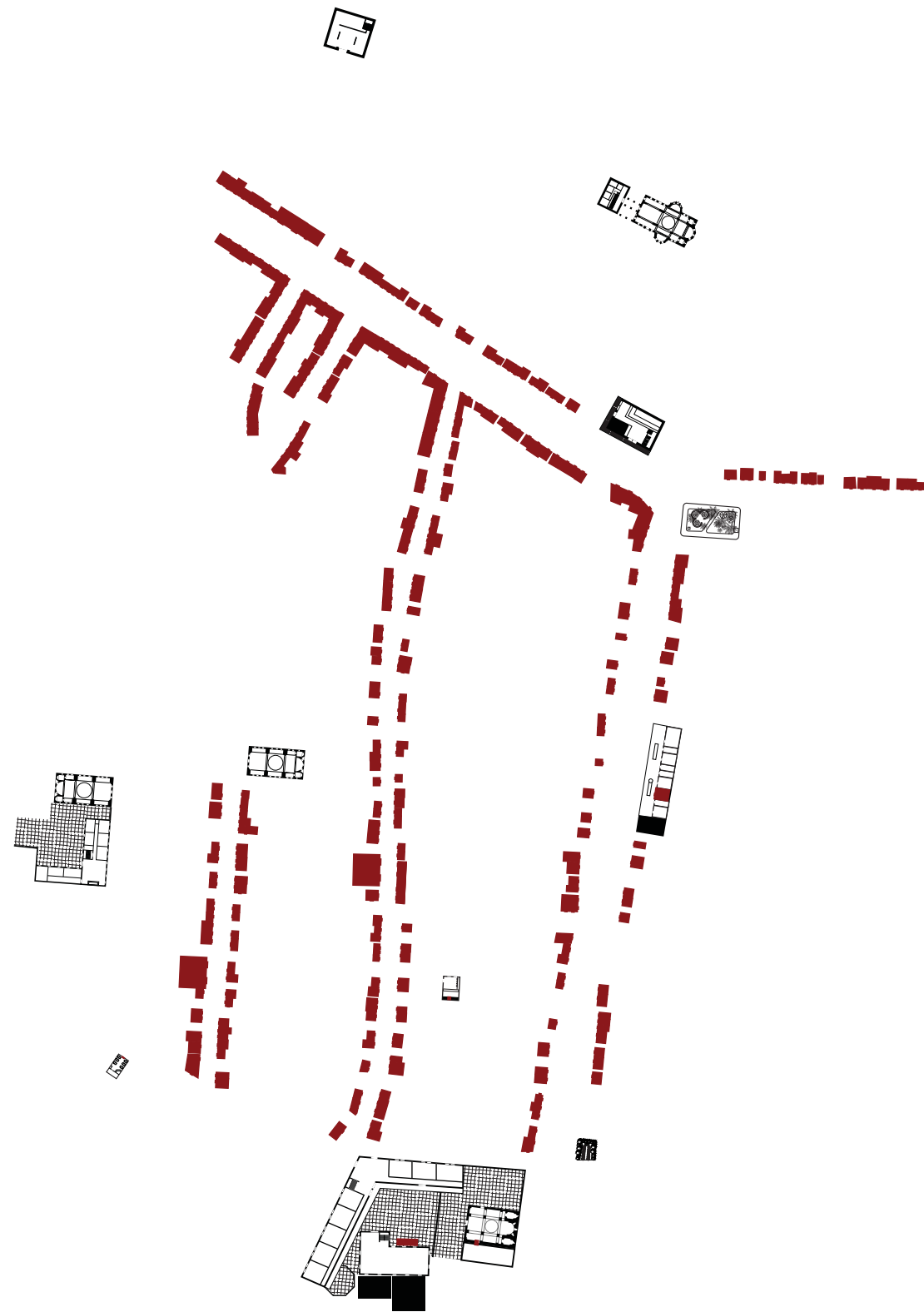


fig.170

fig.171 Bouquet de Culture.



2. Route

The 'Default Route'



The "default route" is a combination of in-depth research into resident and visitor activities, identifying key historical and cultural sites in the city. This approach required a thorough examination of individual routes, overlaid to identify areas of high activity. This route not only highlights the city's rich heritage and modern hotspots but also guides people through the city's cultural and social hotspots.

3. Placement

Into The Split

Steve's will be located in 'The Split', which I previously identified as the exterior part of the storage attic of the city's commercial buildings. These buildings will vary in height, from 1 to 1.5 meters, depending on the needs of each store. Externally they look like bands decorated with air conditioning condensers, power lines, signs, flags etc. I was inspired to work on the level of the electrical wires, compelling people to look up into the chaos and follow it. This way we will be able to hide the 'urban residue' and use the space as a navigation tool.

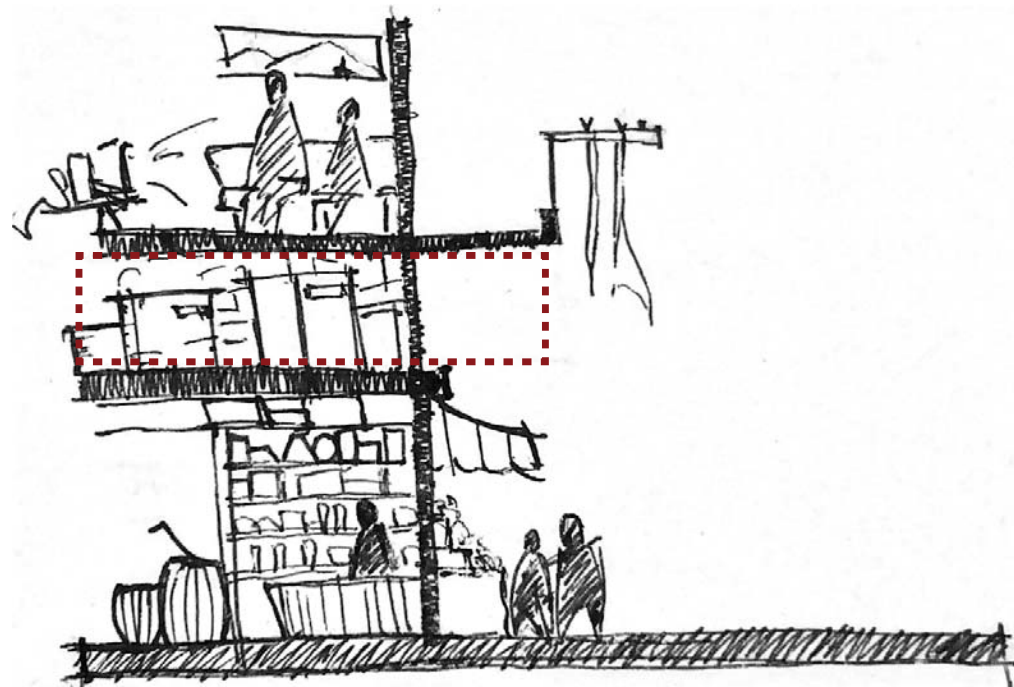


fig.173

4. Form

It's quite simple, really

Steve will be designed as a simple and adaptable structure, ensuring effortless mounting and landing for installation across the city. Its appearance will be as sleek as a box, with solid steel frames wrapped in red plexiglass. This design choice combines well with the contrast in the city, drawing attention and directing people through the city effectively. The use of red, a very symbolic color in Armenian culture is not only visually appealing but also imbued with cultural significance, one that is the Armenian community Resonates with rich heritage and identity. A box of 60x60cm, will guide us through the city.

It is important to note that I intend to design Steve as an interactive intervention where residents can use the element in any way they please, either use it to hang their signs, plants, flags amongst other things, or not use it at all. Steve is used for both the citizens and visitors.

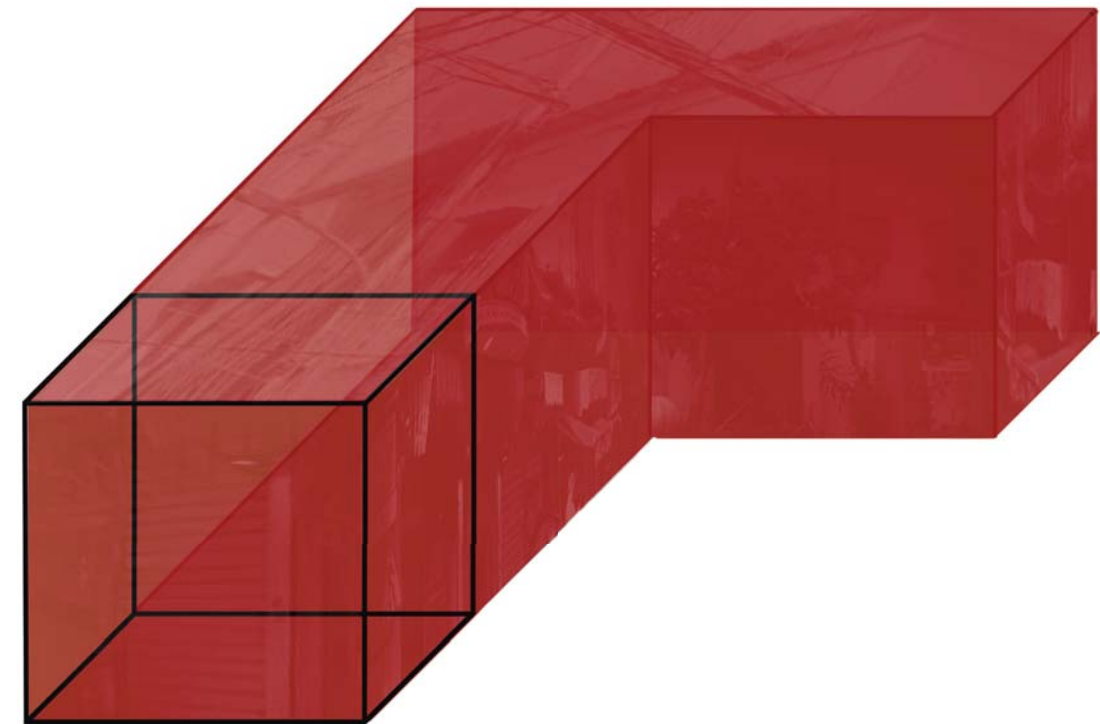


fig.174

II. Implementation

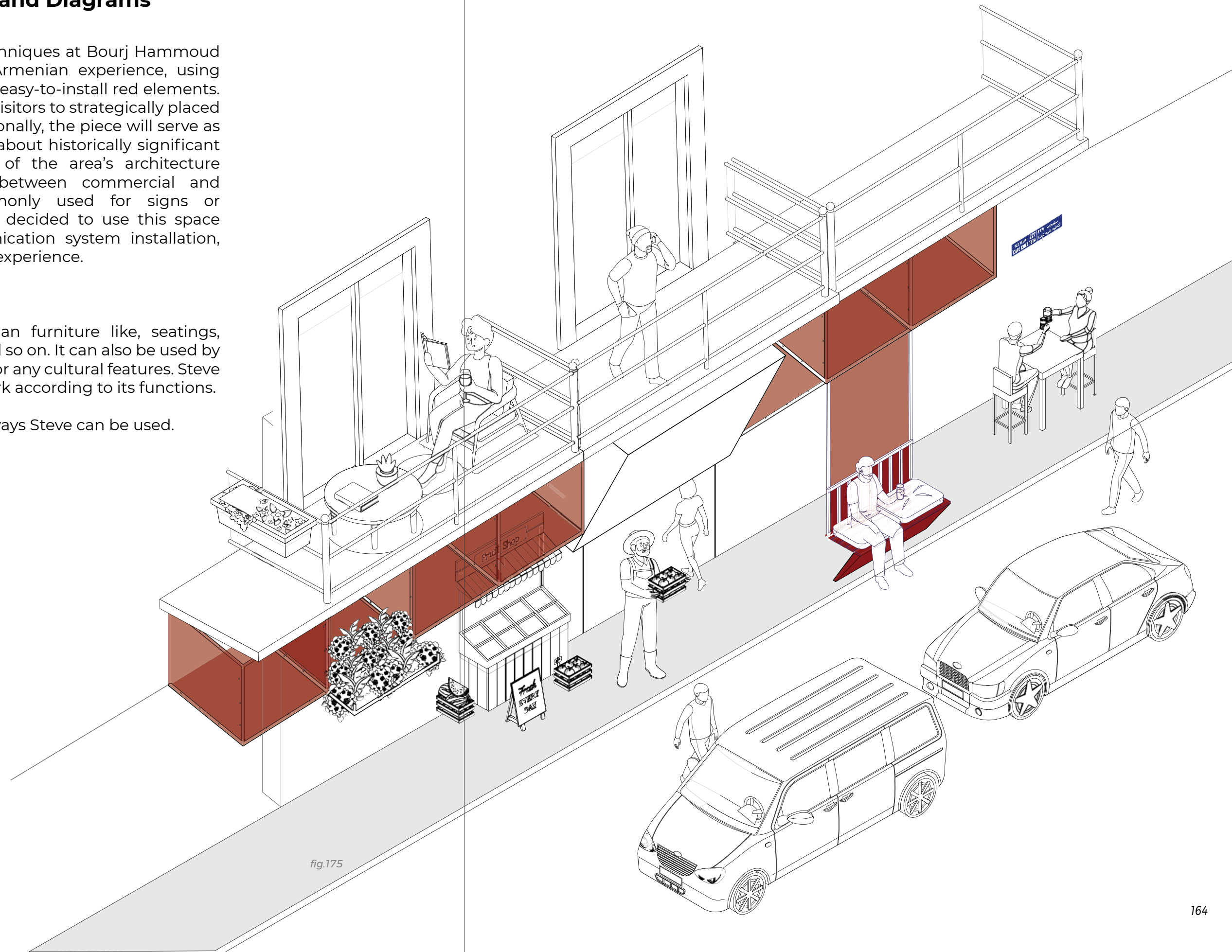
1. Technical Drawing and Diagrams

I am implementing techniques at Bourj Hammoud to give newcomers a rich Armenian experience, using lightweight, inexpensive, and easy-to-install red elements. This tube-like guide will lead visitors to strategically placed maps around the area. Additionally, the piece will serve as a way to spread information about historically significant local buildings. Our survey of the area's architecture revealed a 1 meter gap between commercial and residential buildings, commonly used for signs or mechanical equipment. So I decided to use this space creatively with the communication system installation, further enhancing the visitor experience.

Interactive intervention:

Steve also morphs into urban furniture like, seatings, planters, cable organizers, and so on. It can also be used by residents to hang signs, flags or any cultural features. Steve will belong to the city and work according to its functions.

Figure x shows the different ways Steve can be used.



ASSEMBLY DIAGRAMS

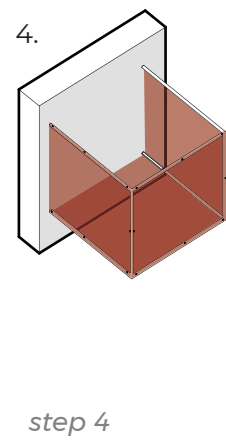
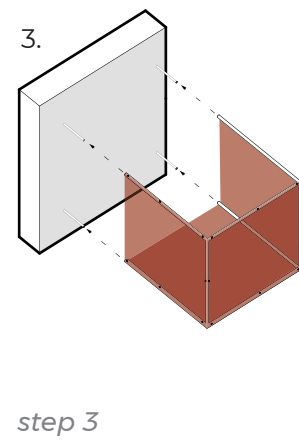
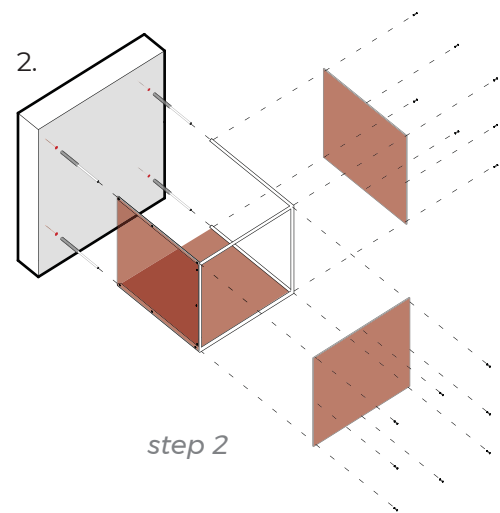
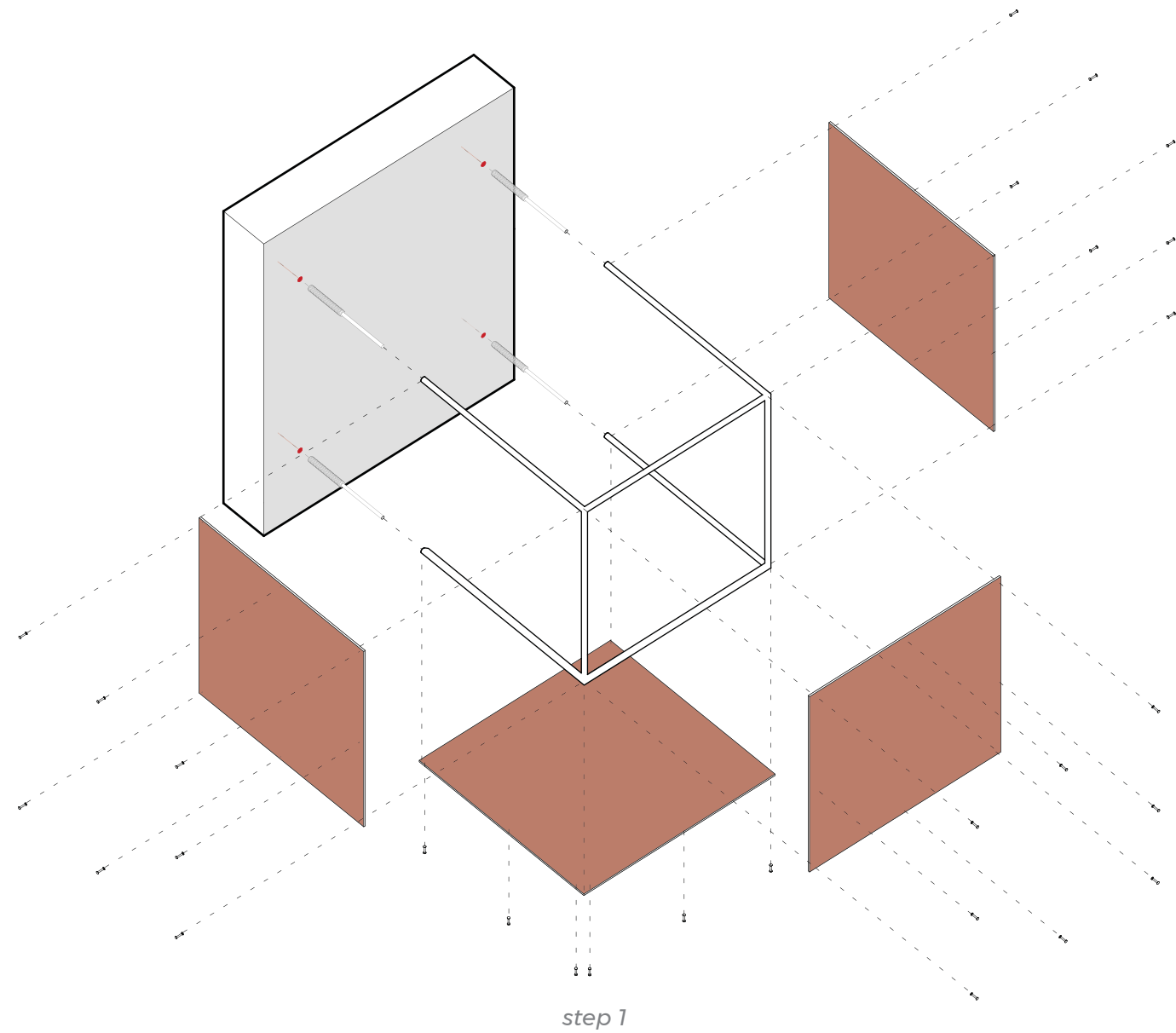
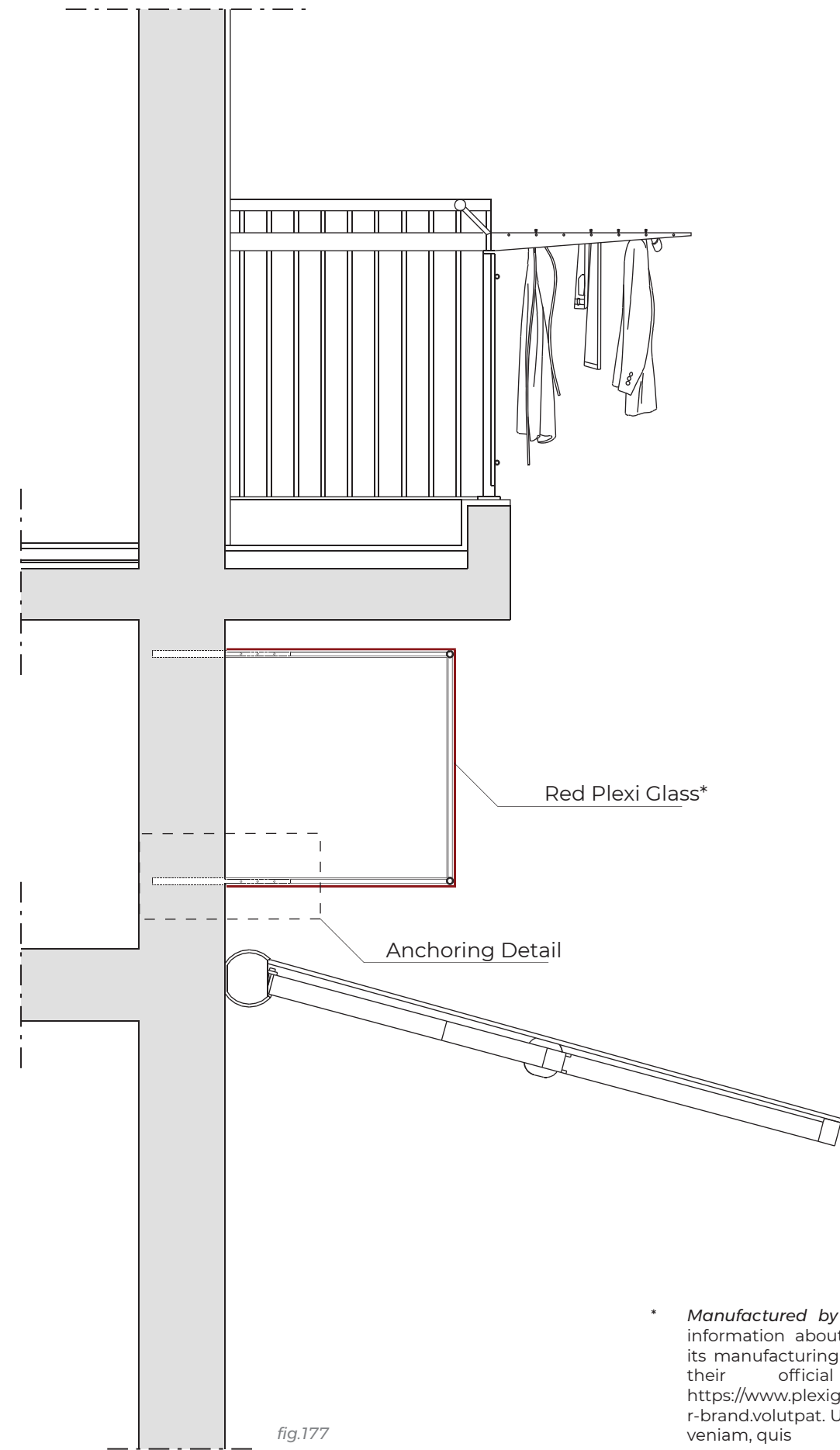


fig.176

TECHNICAL IMPLEMENTATION

SCALE: 1/200



* *Manufactured by Plexiglas.* For more information about Plexiglas, including its manufacturing details, you can visit their official website at <https://www.plexiglas.de/en/about-us/our-brand.volutpat>. Ut wisi enim ad minim veniam, quis

ANCHORING DETAIL

SCALE: 1/5

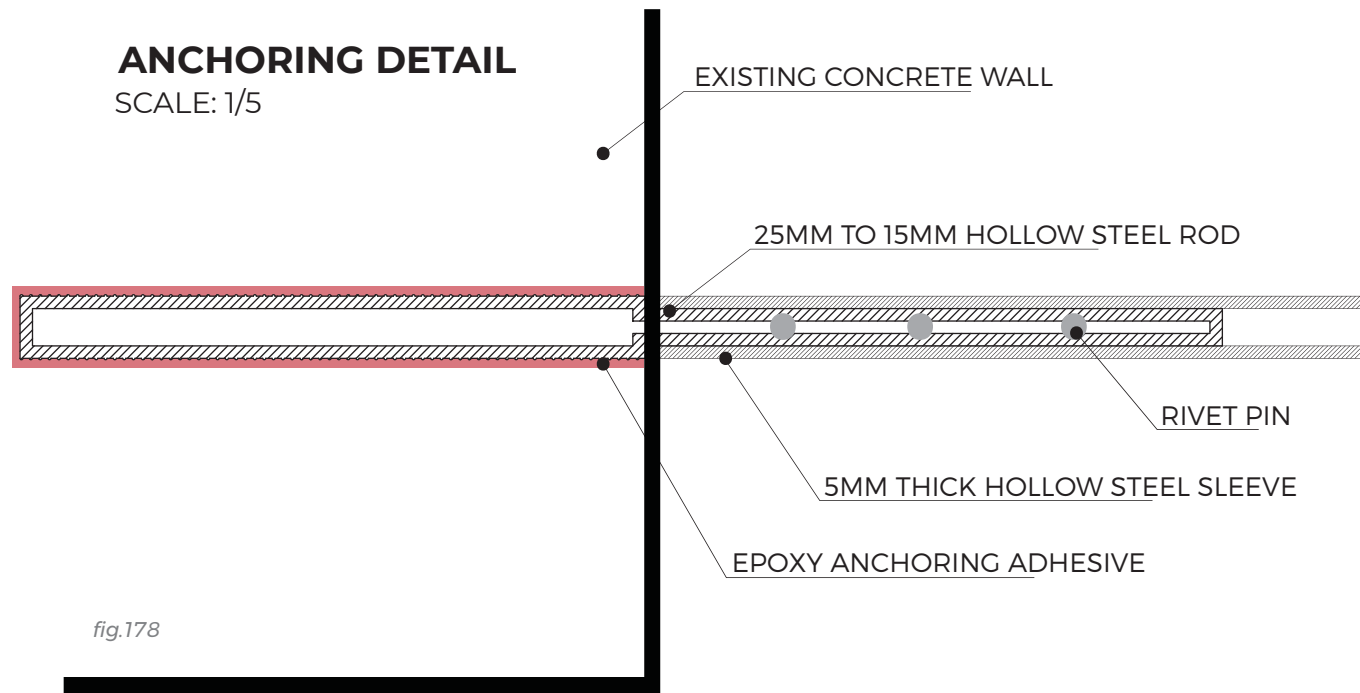
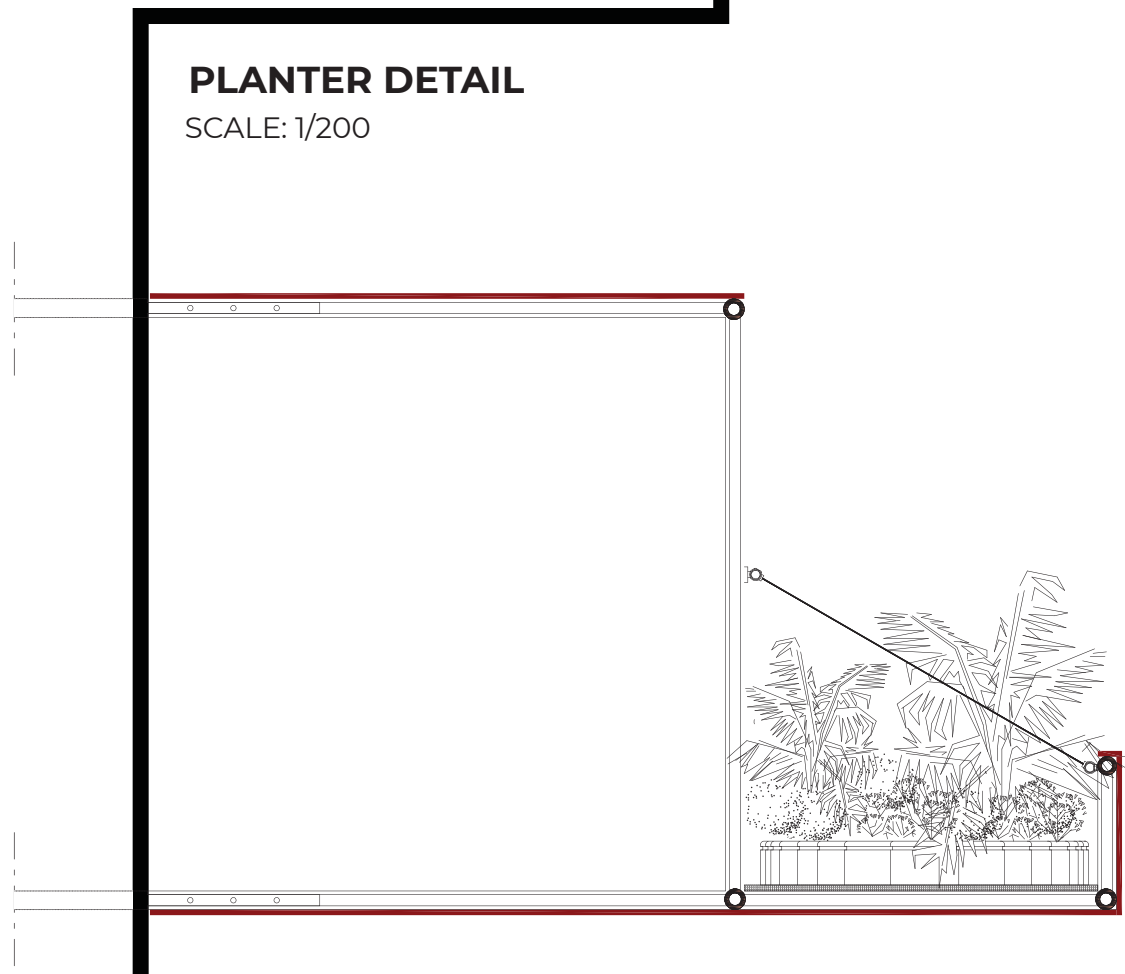


fig.178

PLANTER DETAIL

SCALE: 1/200



The element can also sometimes be designed to act as a plant pot holder, to give the residents the chance to rightfully decorate their streets.

fig.179

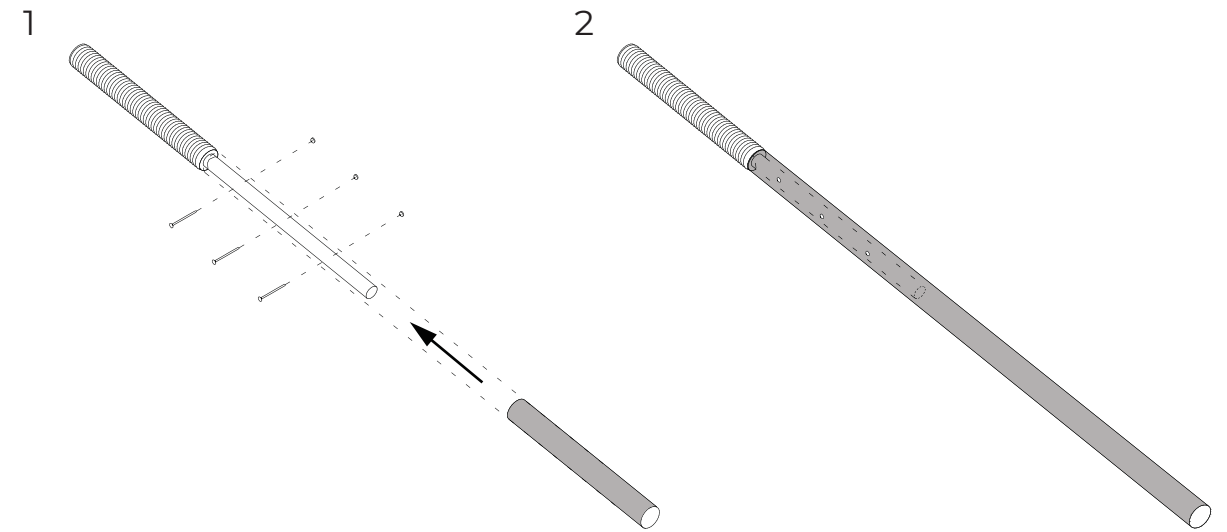


fig.180 Diagram showing Metal sleeve along the anchor

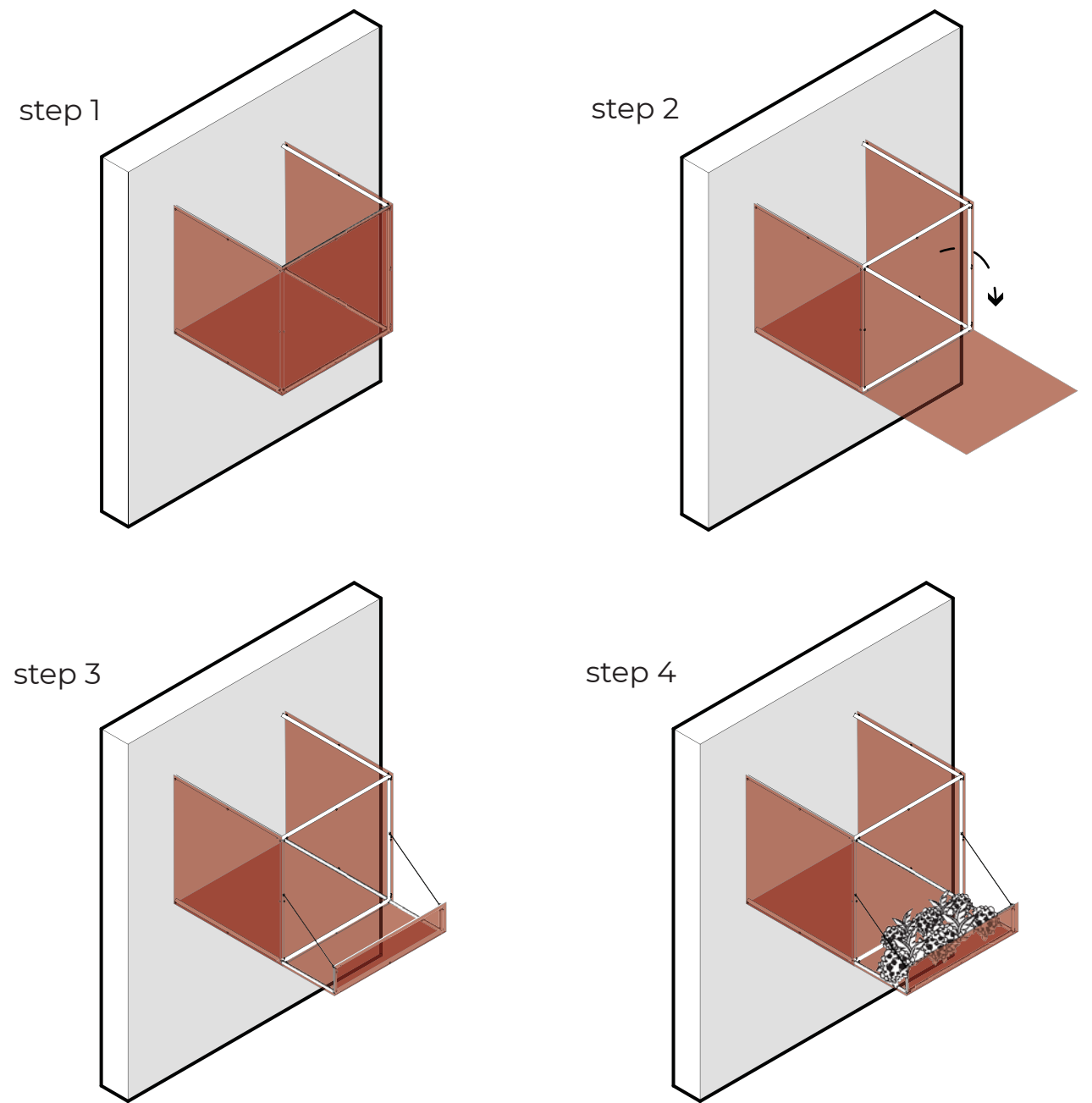


fig.181 Diagram showing How the planter is set

URBAN CHAIR & CABLE TRAYS DETAIL

Scale: 1/100

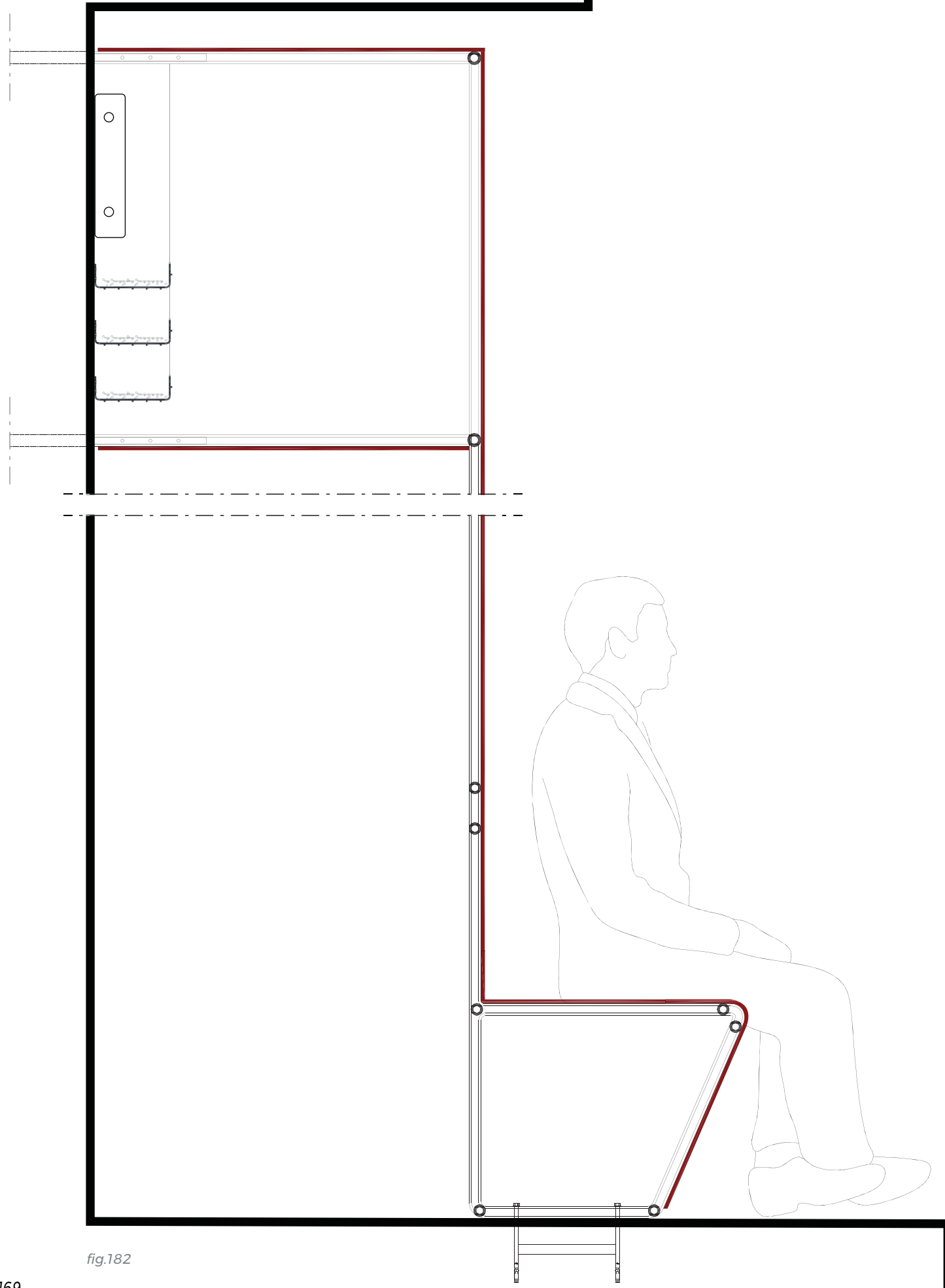


fig.182

URBAN CHAIR & CABLE TRAYS DIAGRAMS

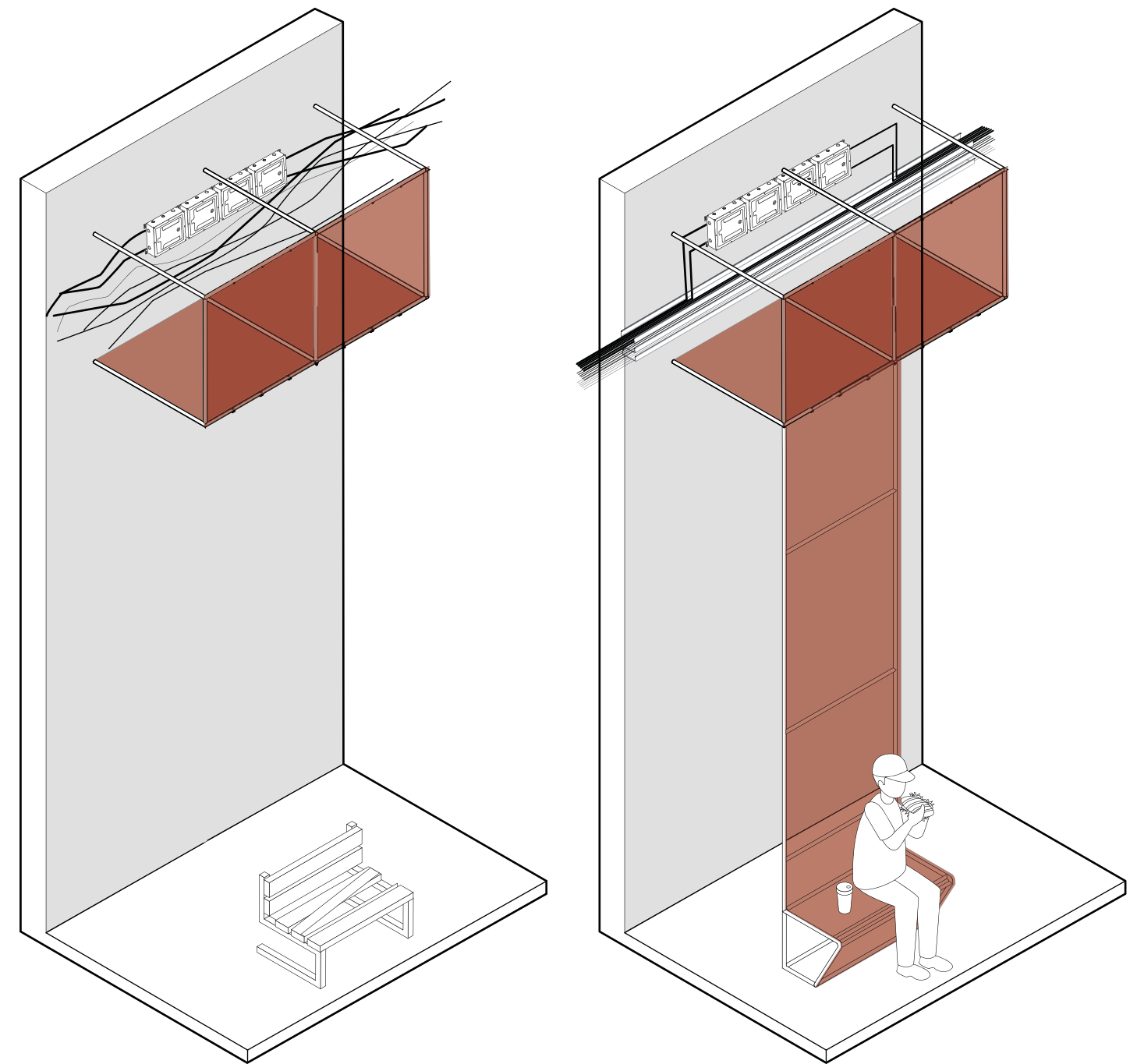


fig.183 Diagram showing usage of Urban chair and cable trays.

In places with functions such as snacks, cafes and meeting places, Steve can turn into chairs, and the materials used for this are plexiglass, a type of acrylic glass. For more information about Plexiglas, including its manufacturing details, you can visit their official website at <https://www.plexiglas.de/en/about-us/our-brand>.

INTERIOR AND EXTERIOR LIGHTING DETAIL

SCALE: 1/100

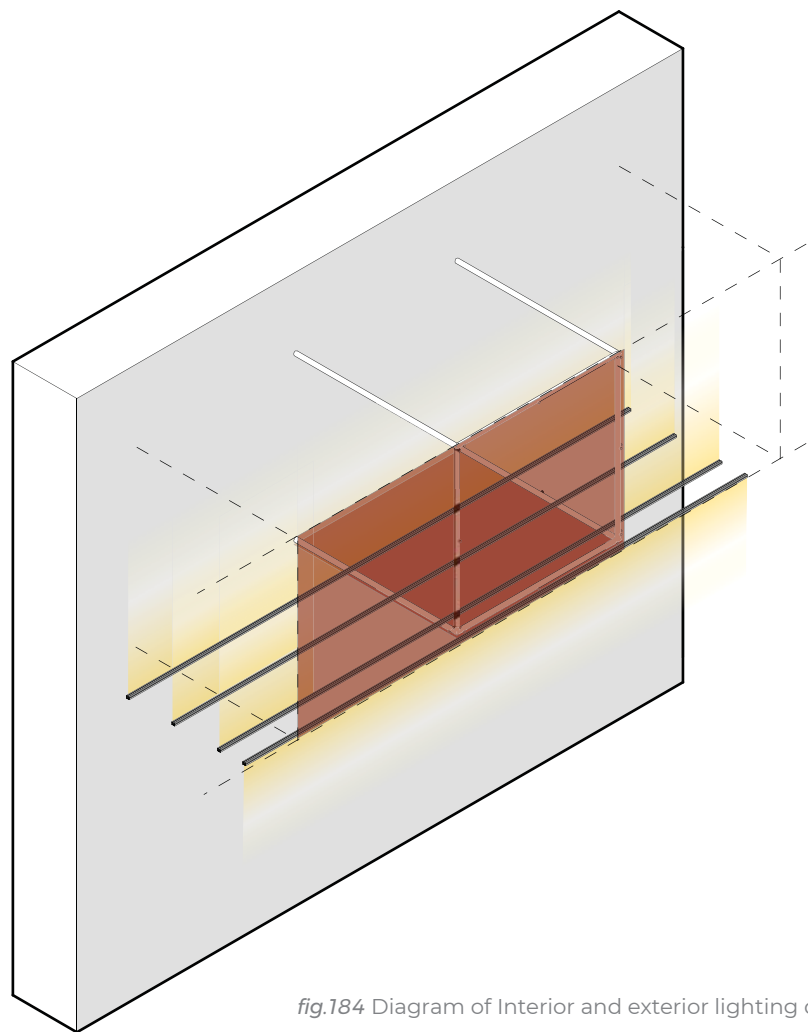
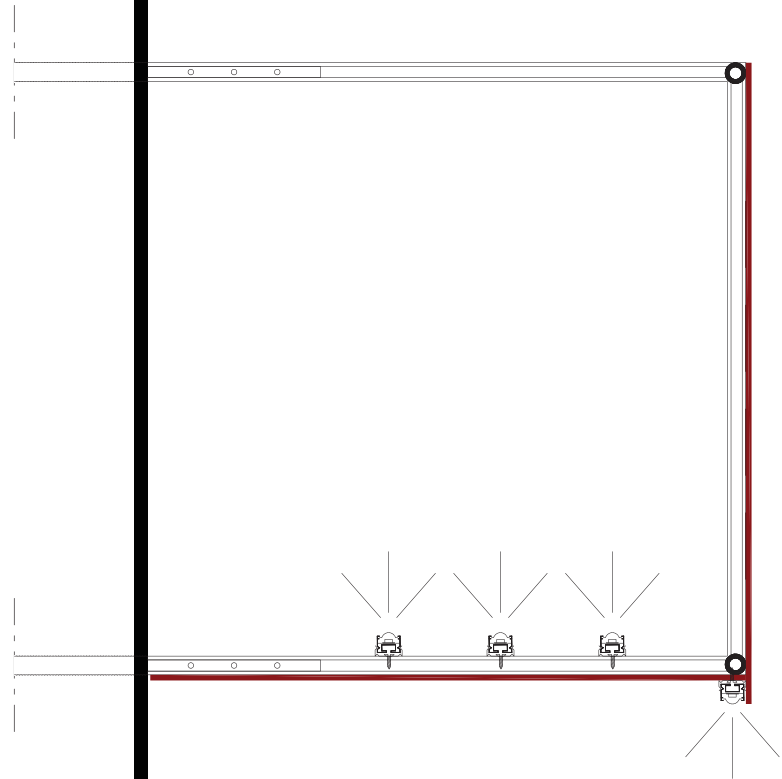
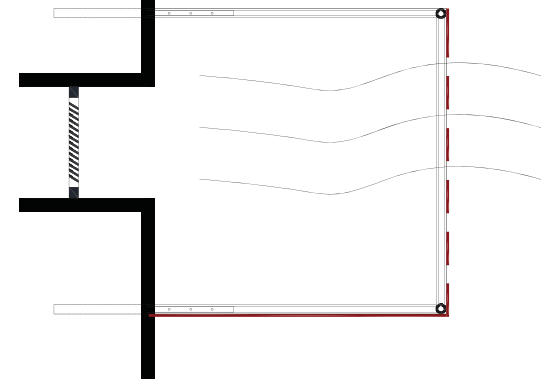


fig.184 Diagram of Interior and exterior lighting detail

VENT AIR FLOW DETAIL

SCALE: 1/200



AC CONDENSER AIR FLOW DETAIL

SCALE: 1/200

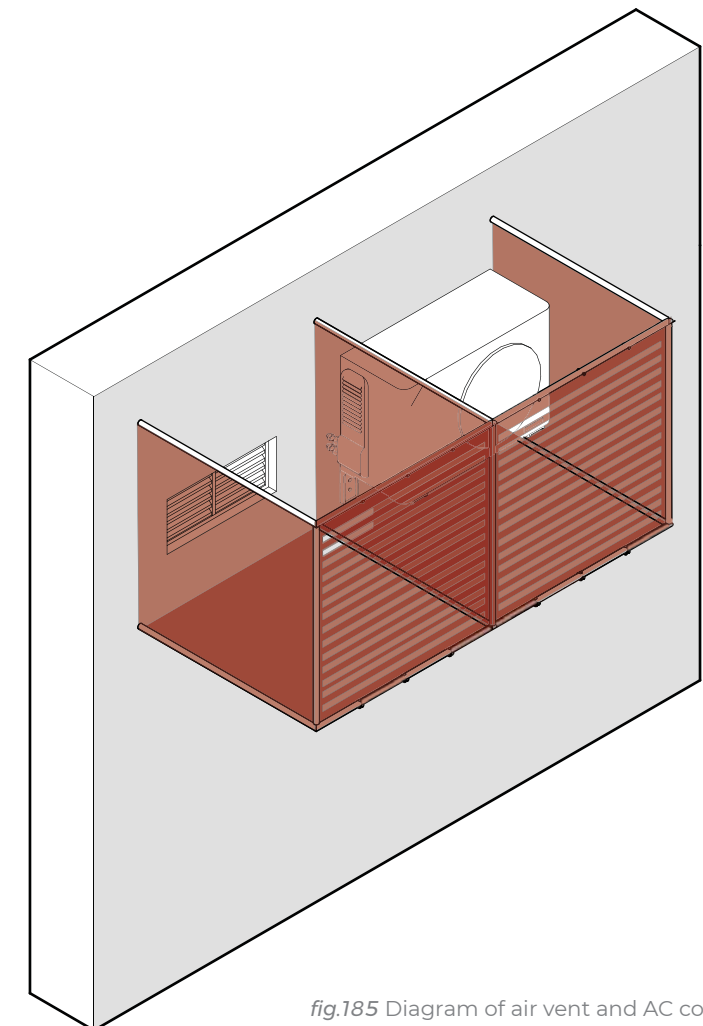
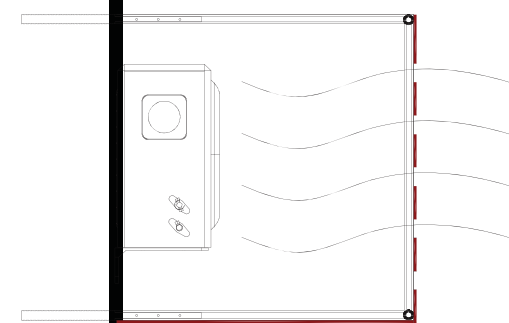


fig.185 Diagram of air vent and AC condenser placements.

II. Implementation

2. Views



fig.187 Steve Near Saint Vartan Church

fig.186 key map for views



fig.188 Steve with Basterma Mano Snack



175 fig.189 Steve in Municipality Garden Square



fig.190 Steve in Arax Street Market

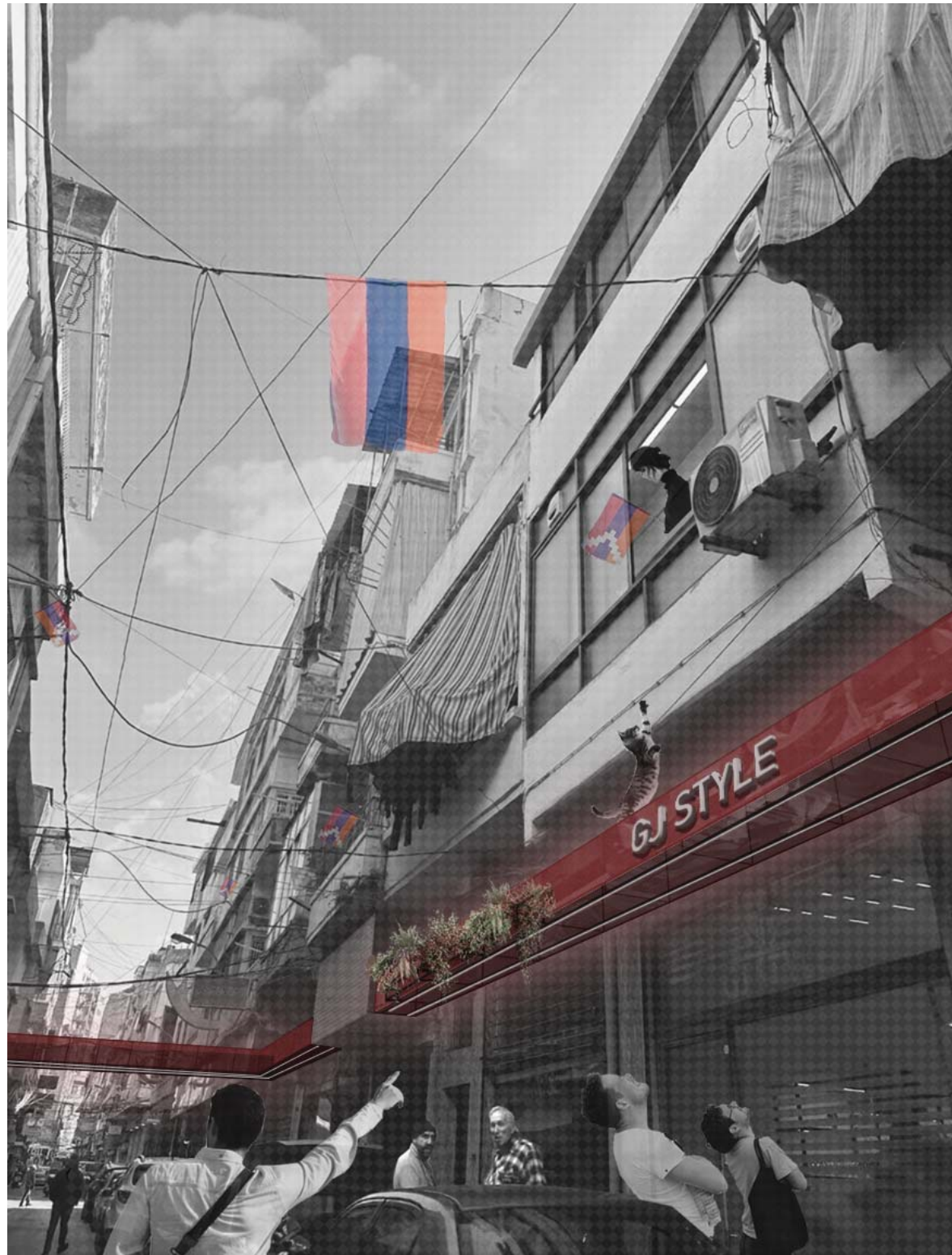


fig.191 Steve in Transition Between Marash and Arax Streets



fig.192 Steve in Marash Street Market



Conclusion

As history has proven over time, the journey of the Armenian population is a tragic one, but despite their situation they have been successful in fighting for their right to practice their culture. This sensitivity to nostalgia and attachment to home has reflected greatly on the way their quarters and communities have been shaped.

Ironically, Bourj Hammoud is a city of reliable chaos, it might not be the most logical one or exemplary city typology, but it is definitely successful in building and preserving an identity that serves the cultural needs of its residents, a duality that only exists amongst fellow diaspora communities. These neighborhoods are important, as they shield endangered ethnicities from the constantly evolving world that is slowly swallowing them into near oblivion. By building these neighborhoods in a certain way, the diaspora established a connection to their past environment, treating their cities as 'nests' to pass on the values and insure the continuation. Bourj Hammoud tells the story of survival, resilience and triumph of the human spirit; the diaspora have ensured that their history, struggles and triumphs are woven into the fabric of the city itself. This connection is not just physical; It is emotional and spiritual. The neighborhood is worth it. It is worth exploring and roaming, enjoying its vibrancy while discovering its treasures. Following Steve could contribute to preserving this unique identity within Beirut, offering the city a chance to explain itself.

So to answer the question of 'Are the Armenians the Victims or the Authors of this chaos', I believe they are both. The very existence of this topic shows that Armenians have endured victimization. Simultaneously, they are also the authors, using their techniques as defense mechanisms in response to collective trauma, expressing these experiences in the material world. While the Diaspora have written many books and melancholic melodies of their journey, they have also made sure to carefully carve their story within the walls of the very cities they were displaced to, and transform a tragic event into a triumphant story about their survival.

fig.193

Just Follow Steve.

BIBLIOGRAPHY

Armenian History

- *Danielyan, E. L., & Melkonyan, A. A. (2008). Hayots Patmutyun: Armenian History: From Ancient to Modern.*
- *Mathews, T. F., & Wieck, R. S. (1994). Treasures in Heaven: Armenian Illuminated Manuscripts. Pierpont Morgan Library / Princeton University Press.*
- *Maranci, C. (2001). Medieval Armenian Architecture: Constructions of Race and Nation.*
- *Bournoutian, G. A. (2002). A Concise History of the Armenian People: From Ancient Times to the Present.*
- *Kevorkian, R. (2011). The Armenian Genocide: A Complete History.*
- *Kalwar, B. A., Akhtar, M. N., & Khan, A. M. (2022). The Nagorno-Karabakh Conflict In 2020: Causes and Consequences. Global Political Review, VII(III), 9-17.*
- *Martirosyan, L. (2023). Displacement of Ethnic Armenians from Nagorno-Karabakh and New Wave of Tensions between Armenia and Russia. Friedrich Naumann Foundation.*
- *Falk, T. O. (2022, August 10). What has sparked the latest tensions in Nagorno-Karabakh? Al Jazeera Magazine.*
- *Nayyar, R. (2023, October 2). Symbolic Armenian Monument in Artsakh at Risk of Destruction. Hyperallergic.*

DIASPORA

- <https://www.houshamadyan.org/oda/middle-east.html>
- *Yaghoobi, C. (2023). Transnational Culture in the Iranian Armenian Diaspora. Edinburgh Studies on Diasporas and Transnationalism.*
- *Aghanian, D. (2007). The Armenian Diaspora: Cohesion and Fracture. University Press of America.*
- *Panossian, R. (2006). The Armenians: From Kings and Priests to Merchants and Commissars.*
- *Chahinian, T., Der Matossian, B., & Kasbarian, S. (Eds.). (2023). The Armenian Diaspora and Stateless Power: Collective Identity in the Transnational 20th Century. Armenians in the Modern and Early Modern World.*
- *IMPERIA, T. (n.d.). What is the Armenian National Flower of Armenia, meaning and symbolism? Symbolic Meaning of a Flower. Retrieved from . Retrieved from <https://www.symbolicmeaningofaflower.com/meaning/what-is-the-national-flower-of-armenia-meaning-and-symbolism/>*

BOURJ HAMMOUD

- *Sarkissian, S. (2011). Et La Vie Continue. Hamazkayin Vahe Sethian Printing House.*
- *Khachakirner1992Crusaders. (2014). Bourj Hammoud- History Documentary*

- Harmandayan, D. (2009, August). Bourj-Hammoud Brief City Profile. Municipality of Bourj-Hammoud.
- UN-Habitat. (2017, March). NABAA Neighbourhood Profile and Strategy: Bourj Hammoud, Lebanon.
- Jabbour, D. (Director). (2017). Bourj Hammoud [Documentary].
- Samaha, P. K. (2015, April). Informal Streetscapes: Weaving The Patches And Patterns Of Contested Public Spaces In Nabaa (Bourj Hammoud/Beirut). Beirut, Lebanon.
- Nucho, J., & Kuftedjian, R. (2021). The Narrow Streets of Bourj Hammoud.
- Khoder, P. (2015, April 26). À Bourj Hammoud, les artisans résistent face aux importations chinoises. OLJ.
- Avedanian, H. (2021, August 4). Bourj Hammoud: An Armenian City in Exile. The Armenian Weekly. <https://armenianweekly.com/2021/08/04/bourj-hammoud-an-armenian-city-in-exile/>
- Gergian, R. (2013). Les Eglises Armeniennes du Liban. Presses de l'Université Saint-Joseph.

Theoretical research

- *Forty, A. (2004). Words and Buildings: A Vocabulary of Modern Architecture.*
- *De Pieri, F., & Graezer Bideau, F. (2021). Porter le temps: Mémoires urbaines d'un site horloger. In vuesDensemble, Numérique..*
- *Lefebvre, H. (1991). The production of space. Blackwell.*
- *Lefebvre, H. (1996). The Right to the City. In E. Kofman & E. Lebas (Eds.), Writings on Cities (pp. [pages of the specific article]). Blackwell Publishers.*
- *Proshansky, H. M., Fabian, A. K., & Kaminoff, R. (1983). Place and Identity. In Scholarly Articles: Physical World Socialization of the Self.*
- *Sanyal, R. (2023). Displacement Urbanism: Forced migrants, humanitarianism and urbanization in the Global South. LSE Research Showcase.*
- *Crawford, N. J. W. (2021). The Urbanization of Forced Displacement: UNHCR, Urban Refugees, and the Dynamics of Policy Change. McGill-Queen's University Press.*
- *Bakonyi, J., & Chonka, P. (2023). Precarious Urbanism: Displacement, Belonging and the Reconstruction of Somali Cities. Bristol University Press*
- *Pinkerton, A., & Siddiqi, A. (2020). The Handbook of Displacement. Palgrave Macmillan.*
- *Lynch, K. (1960). The Image of the City. MIT Press.*
- *Neuwirth, R. (2005). Shadow Cities: A Billion Squatters, A New Urban World. Routledge.*
- *Davis, M. (2006). Planet of Slums. Verso.*

Bourj Hammoud Virtual Tours

- *Rahayel, Anthony. (2016). Bourj Hammoud: Little Armenia in Beirut! A Shopping City to Walk Through, Discover and Enjoy [Video file]. Retrieved from <https://www.youtube.com/watch?v=UfGBbUOUjbo&t=46s>*
- *Trdat. (2016). Bourj Hammoud, Lebanon - A Walking Tour HD 1080p [Video file]. Retrieved from https://www.youtube.com/watch?v=5X8_geprjik&t=772s*