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UNDERGRADUATE CAPSTONE PROJECT
IN
LANDSCAPE ARCHITECTURE
SUBMITTAL FORM

TOWARDS A NEW MARTYR'S SQUARE

by

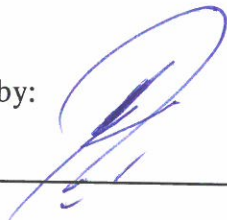
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Spring 2015-2016
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Towards a New Martyrs' Square

Final Year Project 2015-2016
Landscape Architecture
Yasmina Zakhem





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I would also like to thank my classmates for their help and support throughout the semester.

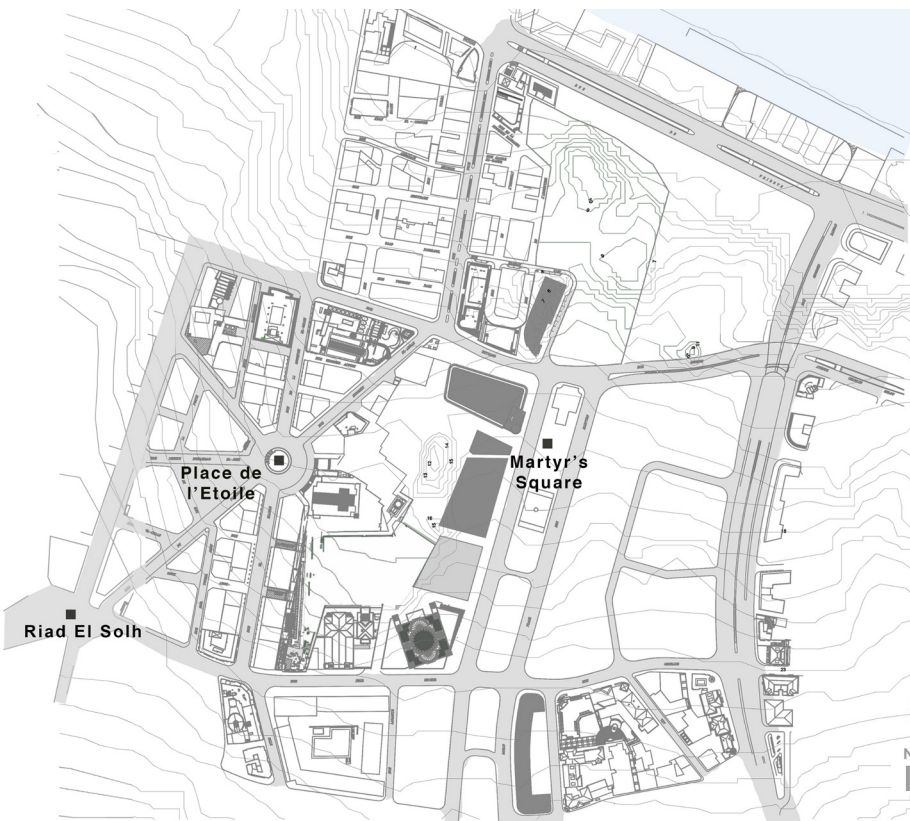


Fig 1.(above)
Map of Downtown
Beirut-Martyrs' Square
Fig 02. Map Of
Martyrs' Square
and surrounding

Beirut's downtown area, known as the Beirut Central District, is directly linked to the Rafic Hariri Airport and is adjacent to the Beirut Port. The Martyr's Square, Nejme Square with the Parliament, the Serail and the Beirut Souks add to its strategic location, making it an economical, political and social hub.

Although the Beirut downtown region is very active during the day and night, the activity level of each its areas changes depending on the day or year, with one area becoming more popular than the other depending on the current social or political situation. The rise and decline of an area's popularity serves as a testimony to Lebanon's constantly changing environment. The Place de l'Etoile used to be a social and work hub, however, following several political events the area and stores throughout have closed to the public. Beirut Souks has since developed into a location for entertainment and leisure, leaving Martyrs' Square a deserted area used simply as a platform for political events and daily transit as it is bounded by main avenues such as the Damascus and Bechara El Khoury Avenues on the East and the West and the Waygand and Amir Bachir Avenues on the North and South respectively.

Also, Martyrs' Square is defined through a multitude of layers such as history, politics and landscaping. The use and symbolism of the square has varied and evolved over time. First, the square was built as a symbol of political power with the governor's residence built at its center. It then became the center of the transportation with the installation of the tramway. It turned into the symbol of unity of the Lebanese people with its statue and it developed into becoming the social hub for the Lebanese society till it acted as a political divider between East and West Beirut during the Civil War. Nowadays, the Square is solely used for daily transit and acts as a stage for expression during political turmoil, due to its easy accessibility, openness and strategic location.

Martyrs' Square thus became a center of expression where speeches echo to the rest of the country.



Fig 03. Panoramic view of Martyrs' Square (angle 1)



Fig 04. Panoramic View (angle 2)



Fig 05. Panoramic view (angle 3)



Fig 05. Panoramic view (angle 3)

The Square is a place for expression but has no expression at all except during political turmoil.

The aim of my project is to revitalize and reactivate this Square using historical, political and social triggers, and to enhance social activity and freedom of expression for the Lebanese people.

Social Capital is the outcome of an interaction that takes place between people. It can take the form of a cultural or an economic capital.

In every society, human interactions emerge through everyday activities such as trading, buying, selling, or even through socializing. Human interactions are essential, as it boosts the economy of a country while bringing its people from different backgrounds and social classes together.

As these social networks produce services and goods for the common good, the Social Capital this population increases. Social Capital is thus a metric of a country's wellbeing.

Public spaces are platforms that serve as the base for social networks and communications. A public space with a well-managed, well-designed and organized place landscape can encourage and improve social interactions in a significant way, therefore boosting the Social Capital in its various forms. This is why most why many cities try to improve their open areas and their outdoor domain.

Lebanon and particularly Beirut offer very limited public spaces to the citizens. Social Capital is therefore very weak in the country. This is due to the 1975 Civil War that took place in the country.

A space that illustrates this point is the famous Martyr Square located in Downtown Beirut. This area was once a social hub featuring a public market, a center for leisure, and a green park. Nowadays, it is synonym of political turmoil.

The idea of this project is to bring back Martyrs' Square to what it used to be: A key space for Social Capital.

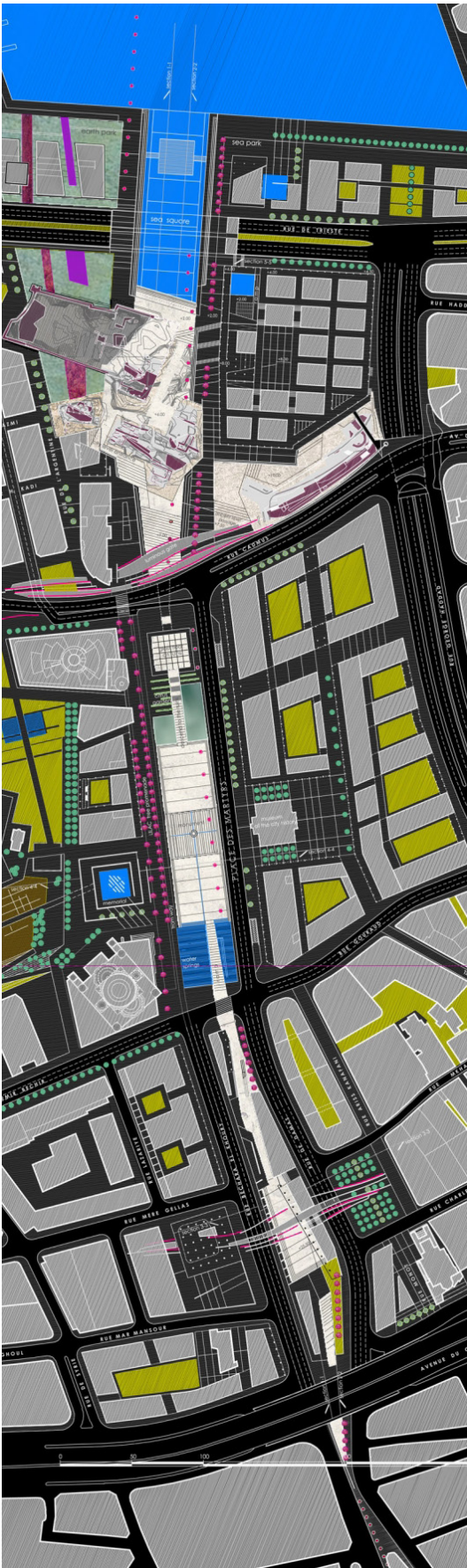


Fig 06. Plan Proposal



Fig 07. Proposal perspective (1)



Fig 08. Proposal perspective (2)

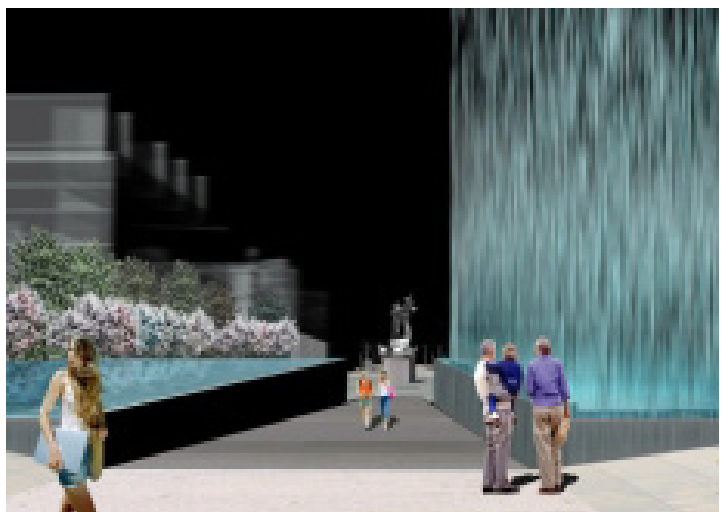


Fig 09. Proposal perspective (3)

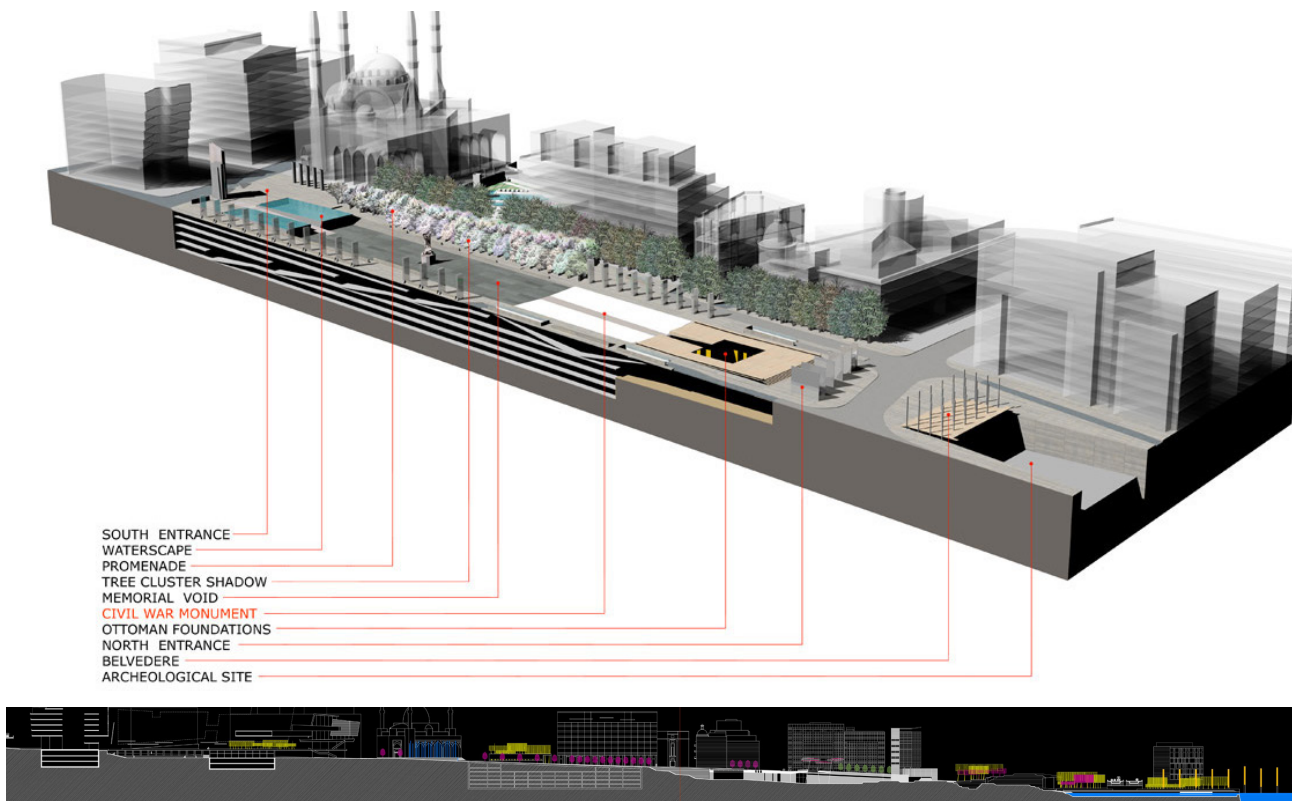


Fig 10. Exonometric and Section for the proposal

Location: Martyrs' Square, Beirut, Lebanon

2004 Martyrs' Square Grand Axis International Design Competition
launched by Solidere

Design Proposal by: Antonis Noukakis and Partners Architects-Winner First Prize

Concept: Continuous accessible route uninterrupted by vehicular traffic to one side only at Martyrs' Square allowing the incorporation of the burial ground for the late Prime Minister Rafic Hariri and associates. The project makes a strong linkage to the waterfront offering a unique incorporation of the harbor back into the site with the creation of the "Sea Square".

This enhances the social and public functions of the space in light of recent events it allows for a range of participations and engagements within its important civic domain.

It organizes the urban space in a sequence of episodes transforming the axis of division to an axis of reconciliation.



Fig 11. Proposal perspective (1)

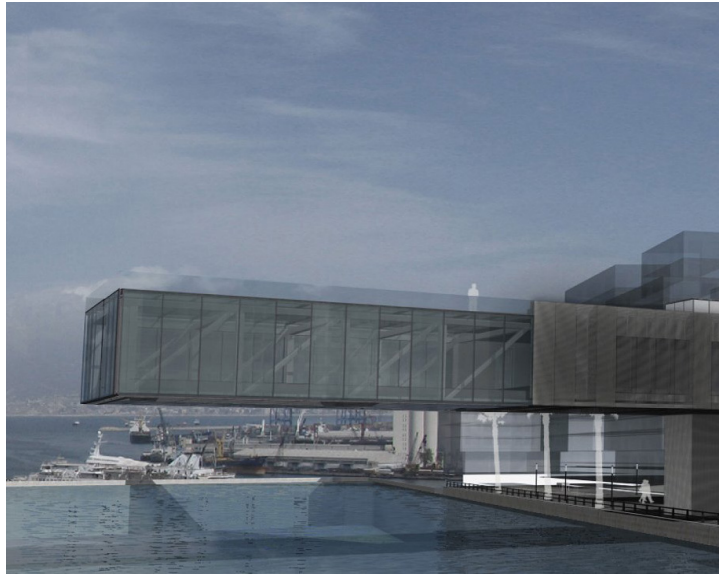


Fig 13. Proposal perspective (3)



Fig 14. Proposal perspective (4)



Fig 12. Proposal perspective (2)

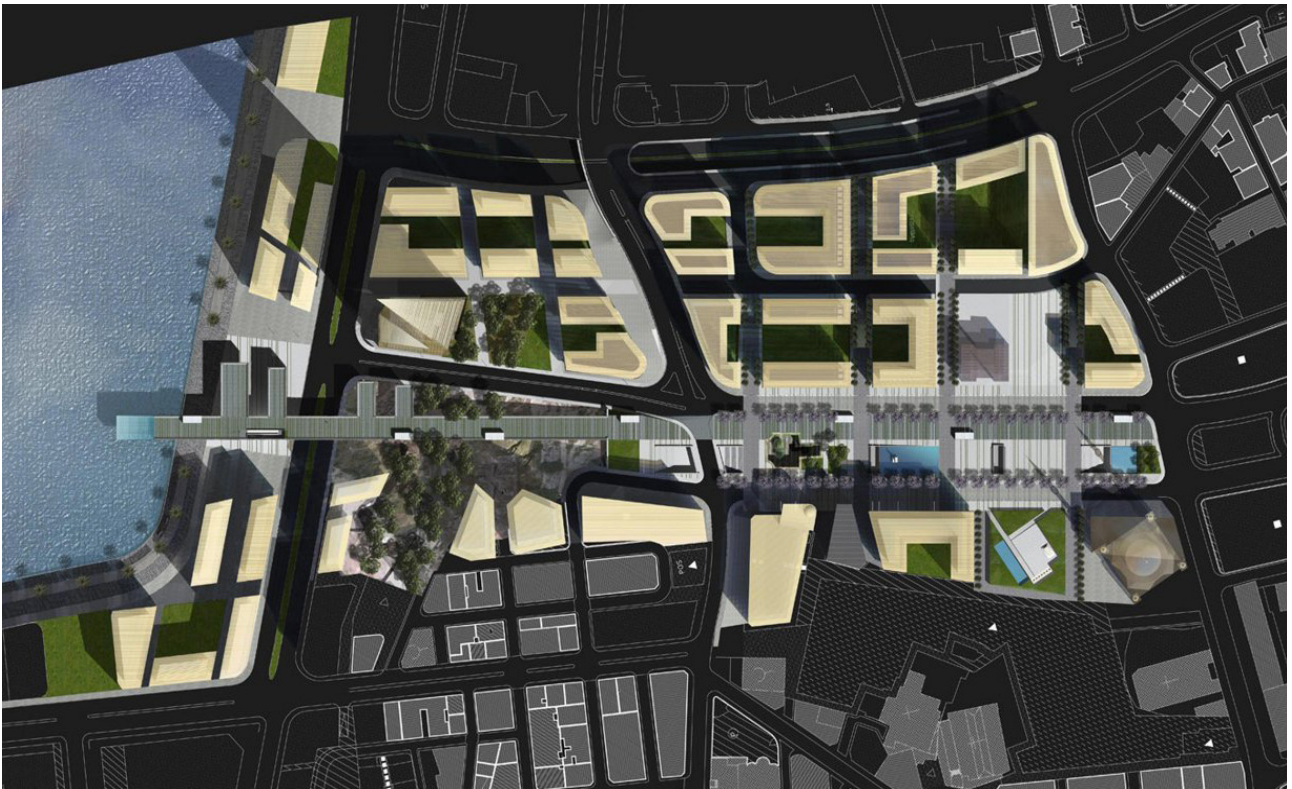


Fig 15. Plan Proposal

Location: Martyrs' Square, Beirut, Lebanon

2004 Martyrs' Square Grand Axis International Design Competition
launched by Solidere

Design Proposal by: Nabil Gholam Architects- Second Prize

Concept: Linear extension that projects a continuous line from Rue Emir Bechir to the waterfront. The proposal offers a subtle and considered use of materials. It offers linkages across east and west directions one in alignment of the archaeological site and of the Hariri burial grounds. The proposal was found to be too refined to be receptive to the recent changes that have occur in Martyrs Square.

By comparaisn with the winning design, this scheme like many others in the competition created a single powerful axis and bridging structure to the waterfront.

The jury felt that a linked sequence of spaces inflecting and responding to the varying contexts along the grand axis proved a more successful approach.



Fig 16. Proposal perspective (1)



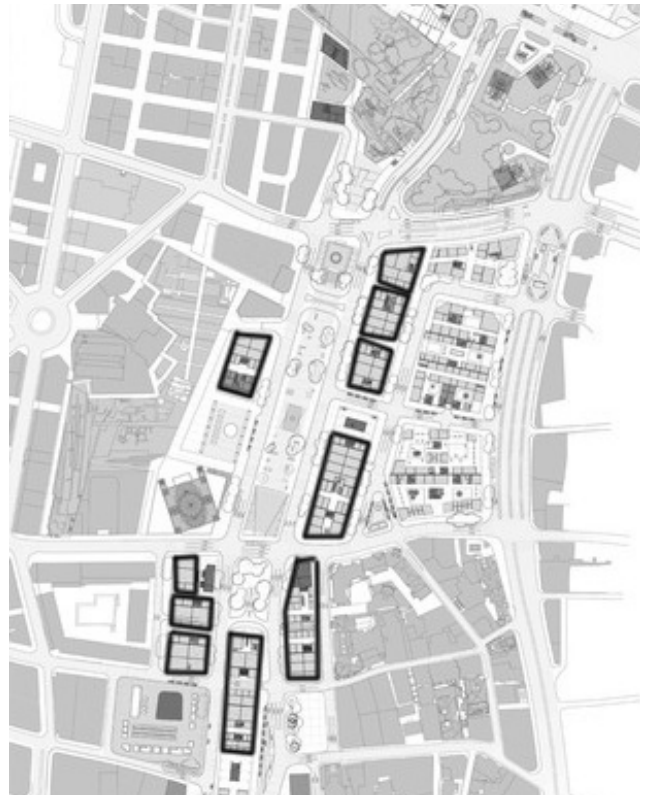
Fig 17. Proposal perspective (2)



Fig 18. Proposal perspective (3)



Fig 19. Proposal perspective (4)



Location: Martyrs' Square, Beirut, Lebanon

2004 Martyrs' Square Grand Axis International Design Competition
launched by Solidere

Design Proposal by: Hashim Sarkis Architect-Third Prize

Concept: Well-developed proposals for the buildings surrounding the square. New urban fabric is represented. The project gives far too little development of the square itself. The importance of the social, political and civic uses of the square are too underdeveloped to be considered successful.

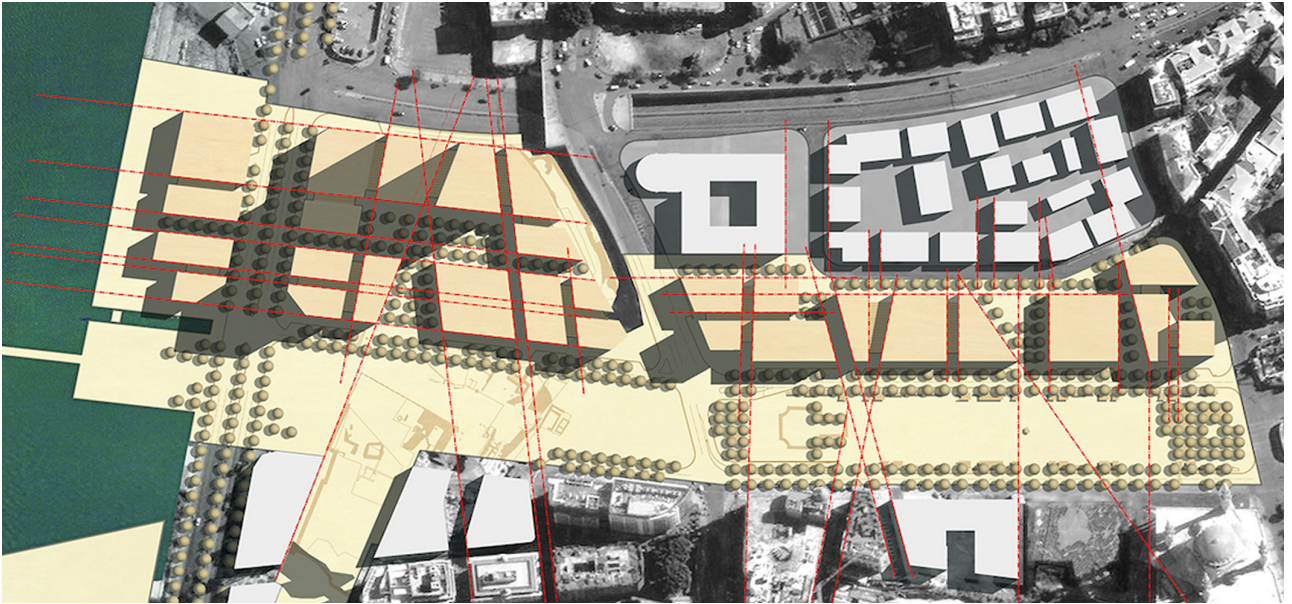


Fig 20. Plan Proposal (1)



Fig 21. Plan Proposal (2)

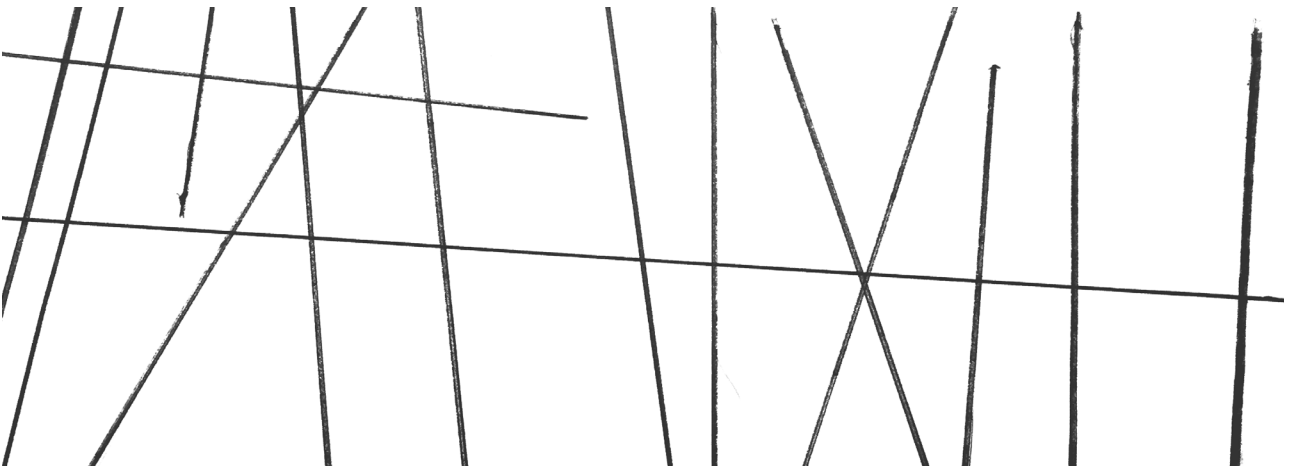


Fig 22. Diagram showing the linearity and different directions

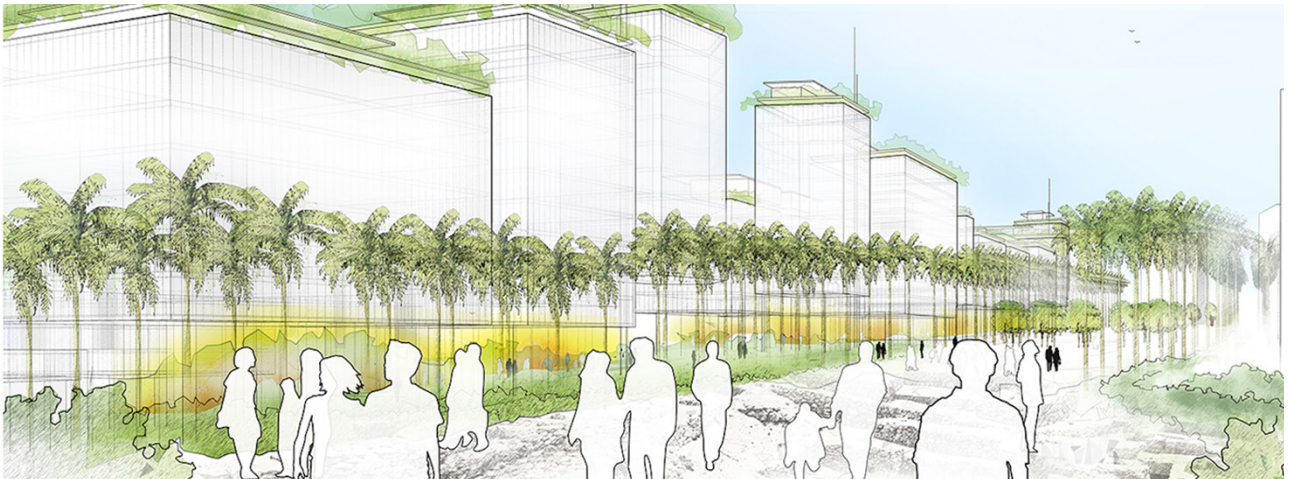


Fig 23. Proposal Perspective

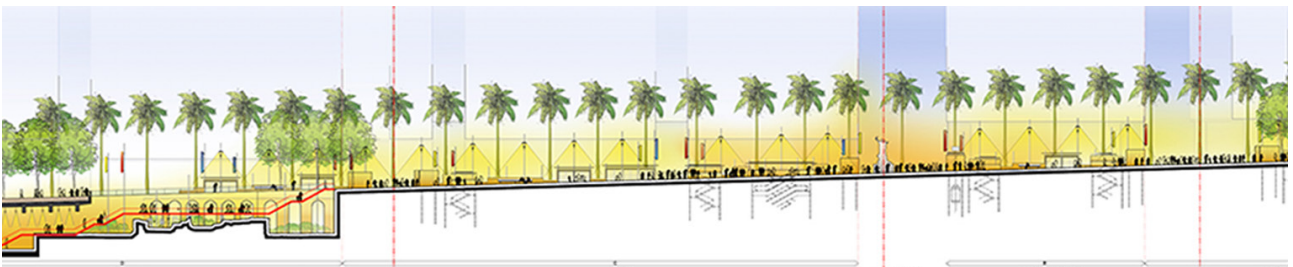


Fig 24. Section

Location: Martyrs' Square, Beirut, Lebanon

Design Proposal by: Renzo Piano Studio

Submission: 2013

Area: approximately 95,800sqm

Concept: To resurrect the city's most important square by intensely densifying the empty plots to the statue's right while at the same time creating an open Ground Floor that allows the square to integrate itself with the Garden of Forgiveness and the Hariri memorial to the Western side of the square. The proposal takes into account also the Roman ruins to the North, integrating them through an out-door museum program.

The proposal is based on the extension of surrounding roads onto the site while proposing a high density construction and landscaping this approach appears to dwarf the statue without paying respect to its scale. Although the free plan Ground Floors proposed allow for urban breathing, there seems to be no consideration towards the ruins that litter the site's underground realm and also to the demonstrations that occurred in this site.

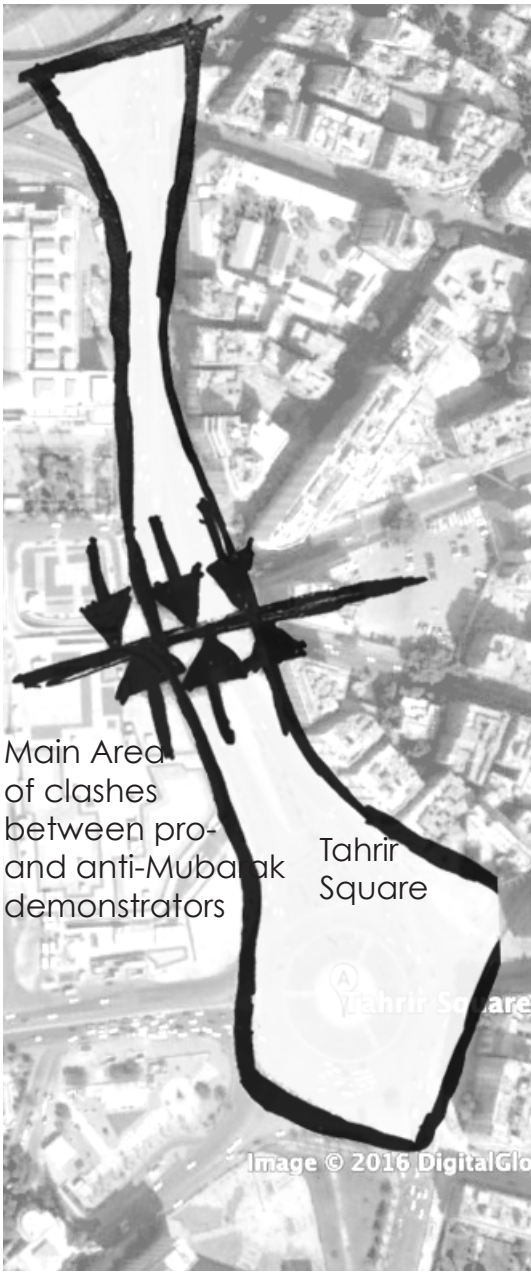


Fig 25. Area of Conflict Next to Tahrir Square



Fig 27. Areal View Tahrir Square



Fig 28. Empty Area



Fig 29. Crowded area (due to greenery)

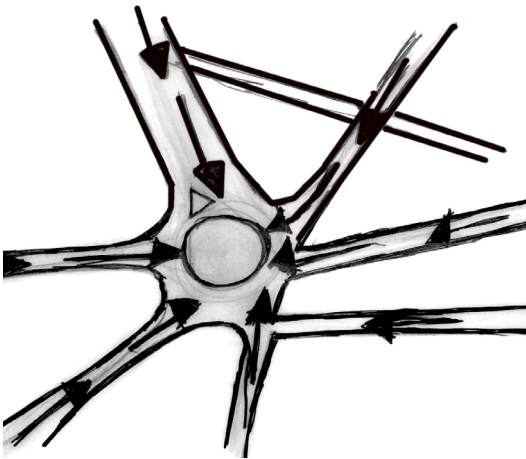


Fig 26. Major Center of Gravity

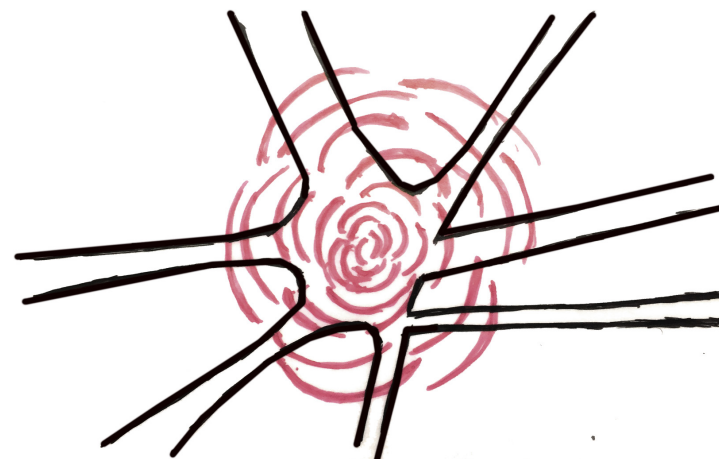


Fig 30. Diagram representing the Echo of the Square



Fig 31. Demonstration in Tahrir Square

Location: Cairo, Egypt

Article: 2011 Egyptian Revolution-“Tahrir Square: Social Media, Public Space’ Mohamad Elsayed

Before Mubarak’s resignation, Tahrir (Liberation) Square was an open space. It was merely a ‘big and busy traffic circle’.

It became a true midan -Arabic for Public Square- in January 2011 when protestors erupted from all over the city to this central area to bring international attention to the people’s demand, force the government to resign and to pressure the military.

On January 2000 30 ,28 people had gathered in the Square which now had a more powerful symbol. State security attempted to fortify the area using water cannons, tear gas, rubber bullets and ammunition against unequipped protestors.

After some days of violence, the Square turned into the ‘Free people’s republic of Tahrir’ under the protection of the military forces. 000 400 protestors occupied the space peacefully and lasting social and political barriers were now broken. Tahrir became a hub for social activity and artistic creativity with a mix of social class, gender, ethnic orientation and religion. It had ‘an atmosphere of carnival’ and ultimately its peaceful occupation brought down the government with Mubarak’s resignation. An official celebration with 1.5 million citizens was then hosted in the Liberation Square, and the citizens cleaned it up afterwards.

That’s how Tahrir Square became the main stage for the people’s expression.

4 Public Space for Expression- Surface Works

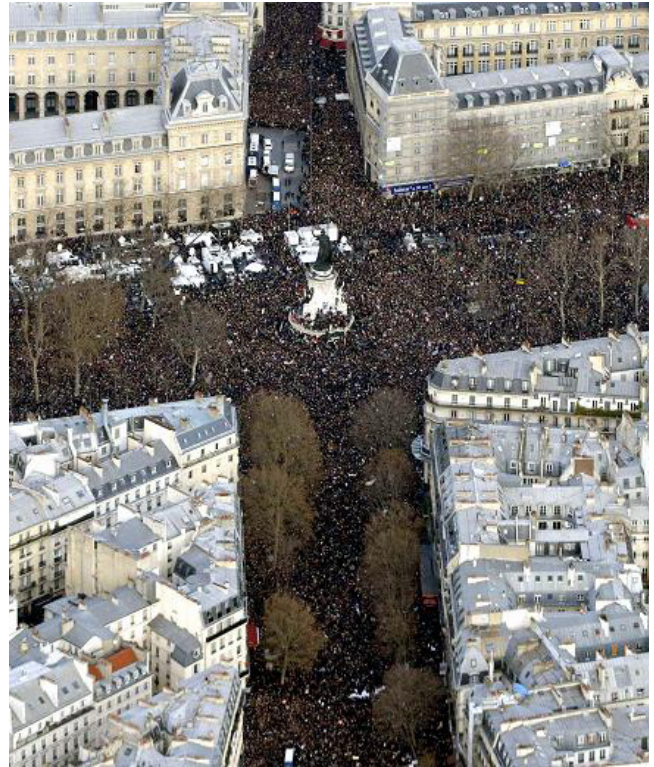


Fig32- Pictures of La Place de la Republique
Location: Paris, France

La Place de la Republique

The square has an area of 3.4 ha (8.4 acres).

It serves as a stage for the people's expression.

The pattern on the floor makes the site a dynamic space.

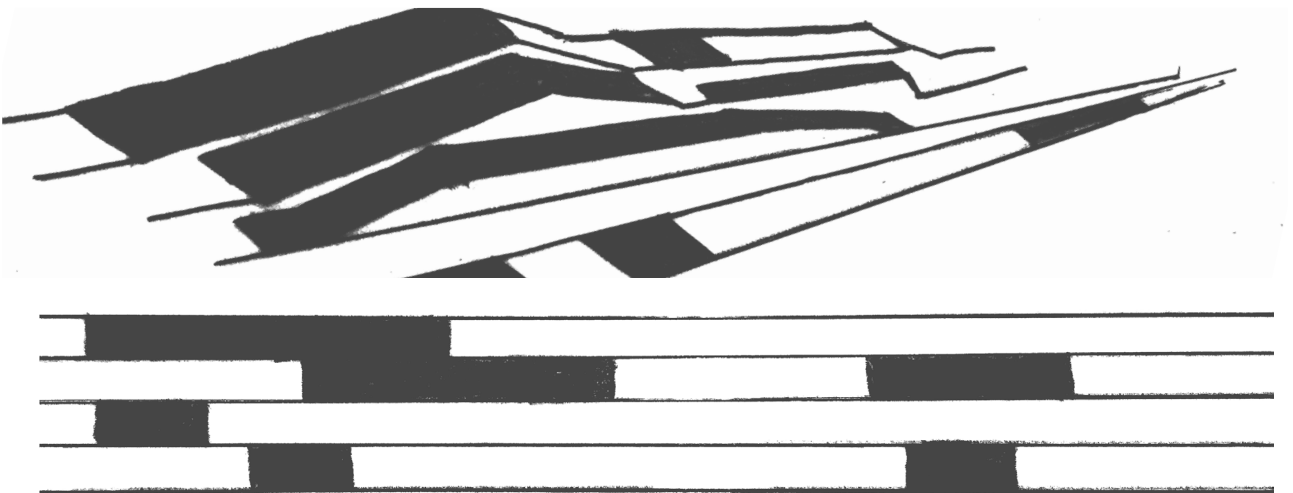


Fig33- Pictures and diagrams of the Santa Catarina projectw

Location: Florianopolis, Brazil

Largo do Mercado Publico de Santa Catarina designed by Mader Arquitetos

Concept Design: 2010

Total Area of Intervention: 31610sqm

Popular Shopping Area: 2,600 sqm

Area Parking Basement: 9,550 sqm

Concept: Creation of a new public market area with social and ecological benefits. It is a shopping area where people can interact and also relax. Lawns that replace traditional hardscapes,

The rainwater collection system allows the reuse of water mainly for irrigation.

4 Surface Works



Fig34-Inspirational Pictures

Case Studies-Theme Surface Works 4

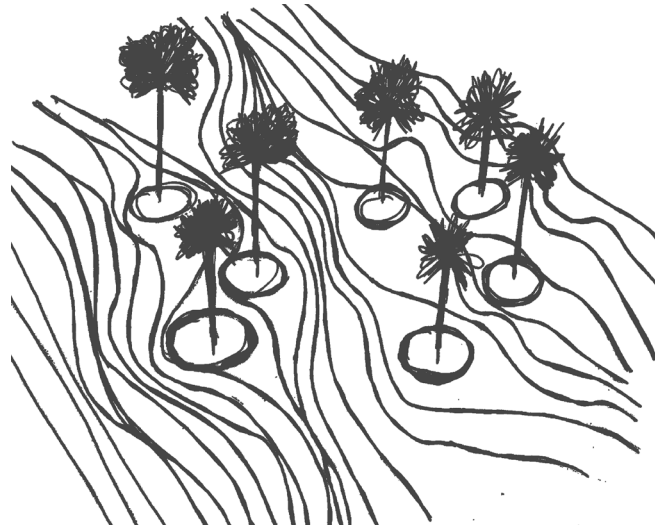
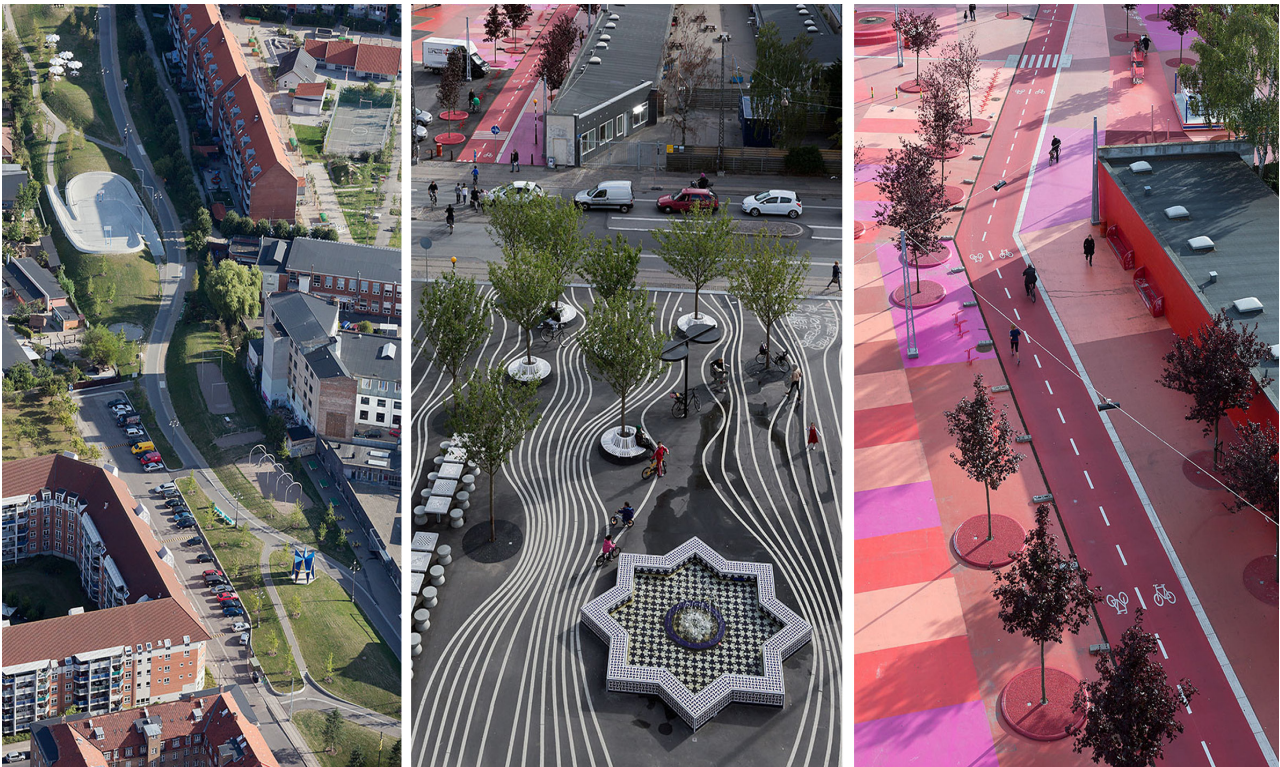


Fig35-Pictures and Diagram of the Copenhagen Project

Location: Nørrebro, Copenhagen, Denmark

Designed by: BIG Architects, Topotek 1, Superflex

Implementation: 2012 Area: 30,000 sqm













Superkilen is a park that exhibits landscape furniture and everyday objects from all over the world.

Divided into three zones of different colors.

The Red Square: offers a large range of recreational activities.

The Black Square: It is the urban living room. the pattern of the floor is highlighting the furniture instead of just being capped under it.

The Green Park: The activities and the soft hills and surfaces appeals to children, young people and families.

<p>1600-1880</p> <p>1600 The square hosted the palace and garden of the Sultanahmet. It was destroyed in 1609.</p> <p>1725 Called Place du Canon after the Russian cannon that was placed in the square.</p> <p>1840 Called Place des Canons after the Russian cannons that were replaced by the French cannons.</p> <p>1878 Beirut Municipality modernized the square as the main meeting point of the city.</p>	<p>1881-1890</p> <p>1881 The "Wall Serei" with its garden were built in the Place des Canons that was used as the seat of the Government.</p> <p>1884 Called Heratideyin Square in honor of Sultan Abdul Hamid II.</p> 	<p>1891-1900</p> 	<p>1901-1910</p> <p>04 Tramway was built and made the Square a center of Beirut's transport.</p> <p>08 Called "Place de la Liberte" ou "Place de l'Est" after the Declaration of the Constitution Constantinople.</p> 	<p>1911-1920</p> <p>1911 Called "Worsh's Square" after Lebanese and Syrian were executed here by the Ottomans for discrimination against Jews.</p> 	<p>1921-1930</p> <p>1930 The First Statue were two women holding hands. One is missing, the other is Christian, but the statue was destroyed by a rock in 1934.</p>  	<p>1931-1940</p> 	<p>1941-1950</p> <p>1948 The First Statue was mutilated and destroyed by a mob of youth.</p> <p>1950 Emplacement of the Square after the Felt Serei was completed.</p>  	<p>1951-1960</p> <p>1960 During Fouad Chehab's presidency, the new statue in commemoration of the 1914-1918, it's a bronze statue representing a woman holding a torch.</p>   
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GOVERNOR'S RESIDENCE

CENTER OF TRANSPORTATION

SYMBOL OF UNITY

SOCIAL HUB

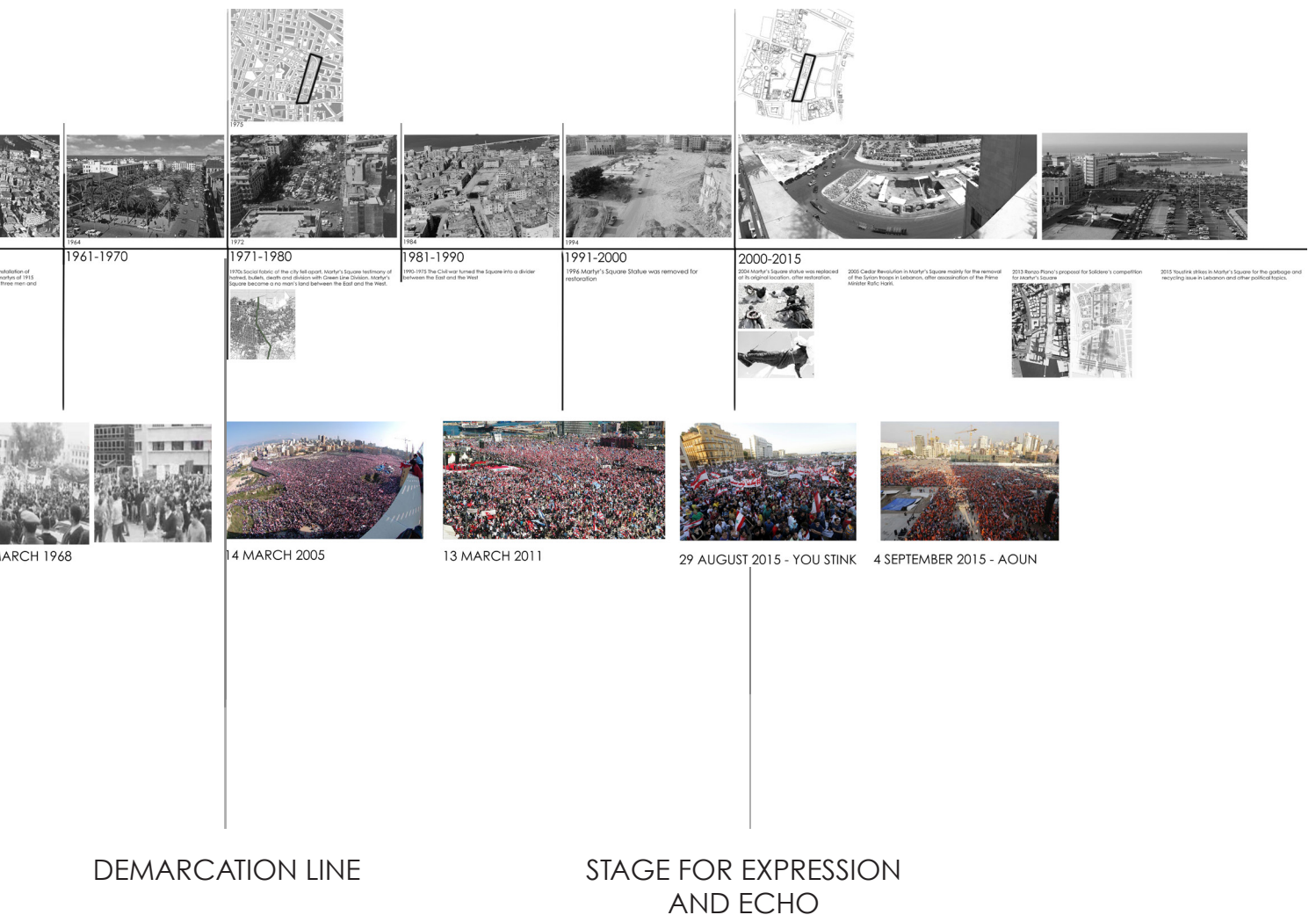


Fig-36 Timeline

This study demonstrated the different usage of Martyrs Square and how it developed throughout the years, from being a symbol of political power, to a center of transportation, to a symbol of unity of the Lebanese people, to a social hub, to a political divide and to finally a stage for expression and echo. This is mainly due to the easy accessibility and openness of the site.

<p>1600-1880 1600s The square hosted the palace and garden of Emir Fakhreddine. It was destroyed in 1881. 1773 Called Place du Canon after the Russian cannon that was placed in the square. 1860 Called Place des Canons after the Russian cannon was replaced by the French cannons. 1878 Beirut Municipality modernized the square as the main meeting point of the city.</p>	<p>1881-1890 1881 The 'Petit Serail' with its garden were built in the Place des Canons that was used as the seat of the Government. 1884 Called Hamiddiyeh Square in honor of Sultan Abdul Hamid II.</p> 	 <p>1891</p>	 <p>1910</p>	 <p>1912</p>  <p>1913</p>
<p>1901-1910 1906 Tramway was built and made the Square the center of Beirut's transport. 1908 Called 'Place de la Liberte' ou 'Place de l'Union' after the Declaration of the Constitution of Constantinople.</p>		<p>1891-1900</p>	<p>1901-1910</p>	<p>1911-1920 1919 Called 'Martyr's Square' after Lebanese and Syrians were executed there by the Ottomans for discrimination against locals.</p>

1600s The square hosted the palace and garden of Emir Fakhreddine. It was destroyed in 1881.

1773 Called Place du Canon after the Russian cannon that was placed in the square.

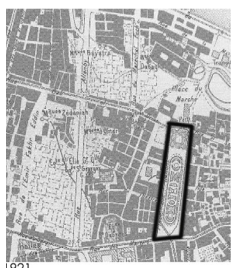
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1878 Beirut Municipality modernized the square as the main meeting point of the city.

1881 The 'Petit Serail' with its garden were built in the Place des Canons that was used as the seat of the Government.

1884 Called Hamiddiyeh Square in honor of Sultan Abdul Hamid II.

1906 Tramway was built and made the Square the center of Beirut's



1921



1933



1930



1935



1945



1960

1921-1930

1930 The First Statue were two women holding hands. One is muslim, the other is Christian, but the statue was destroyed by a man in 1948



1931-1940

1941-1950

1948 The First Statue was mutilated and destroyed by a mad rebel.
1950 Enlargement of the Square after the Petit Serail was demolished.

1951-1960

1960 During Fouad Chehab's presidency, installation of the new statue in commemoration of the martyrs of 1915 and 1916. It's a bronze statue representing three men and a woman holding a torch.



1943



11 MARCH 1968

transport.

1908 Called 'Place de la Liberte' ou 'Place de l'Union' after the Declaration of the Consitution of Constantinople.

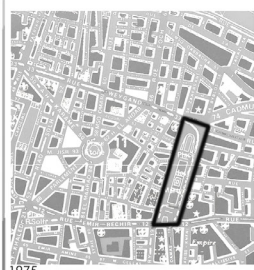
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1960 During Fouad Chehab's presidency, installation of the new statue in commemoration of the martyrs of 1915 and 1916. It's a bronze statue representing three men and a woman holding a torch.



1975



1964

1961-1970



1972

1971-1980

1970s Social fabric of the city fell apart, Martyr's Square testimony of hatred, bullets, death and division with Green Line Division. Martyr's Square became a no man's land between the East and the West.



1984

1981-1990

1990-1975 The Civil war turned the Square into a divider between the East and the West



1994

1991-2000

1996 Martyr's Square Statue was removed for restoration



14 MARCH 2005



13 MARCH 2011

1970s Social fabric of the city fell apart, Martyrs' Square testimony of hatred, bullets, death and division with Green Line Division. Martyr's Square became a no man's land between the East and the West.

1990 The Civil war turned the Square into a divider between the East and the West.

1996 Martyr's Square Statue was removed for restoration.



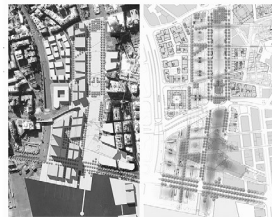
2000-2015

2004 Martyr's Square statue was replaced at its original location, after restoration.



2005 Cedar Revolution in Martyr's Square mainly for the removal of the Syrian troops in Lebanon, after assassination of the Prime Minister Rafic Hariri.

2013 Renzo Piano's proposal for Solidere's competition for Martyr's Square



2015 Youstink strikes in Martyr's Square for the garbage and recycling issue in Lebanon and other political topics.



29 AUGUST 2015 - YOU STINK 4 SEPTEMBER 2015 - AOUN

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2013 Renzo Piano's proposal for Solidere's competition for Martyr's Square.

2015 Youstink strikes in Martyr's Square for the garbage and recycling issue in Lebanon and other political topics.

■ Après huit ans de travaux de restauration à l'Université Saint-Esprit de Kaslik, la statue des Martyrs a réintégré le Centre-ville pour vingt-quatre heures seulement, avant de reprendre le chemin d'une caserne dans la région de la Quarantaine, en attendant la construction du socle qui lui est réservé.

Beyrouth dévisagé

Au centre de la ville

Sahat el-Borj

■ L'ancien Centre de Beyrouth est composé de places, celle de l'Union, celle de l'Indépendance, celle de l'Union, de la Liberté ou du Borj. Premier socle de la statue des Martyrs.





Fig-37 Collage

Martyrs' Square has always been on the frontal page of the news, but it is only used to stage major events either related to the political turmoil or for social events such as marathons, music festivals, etc.

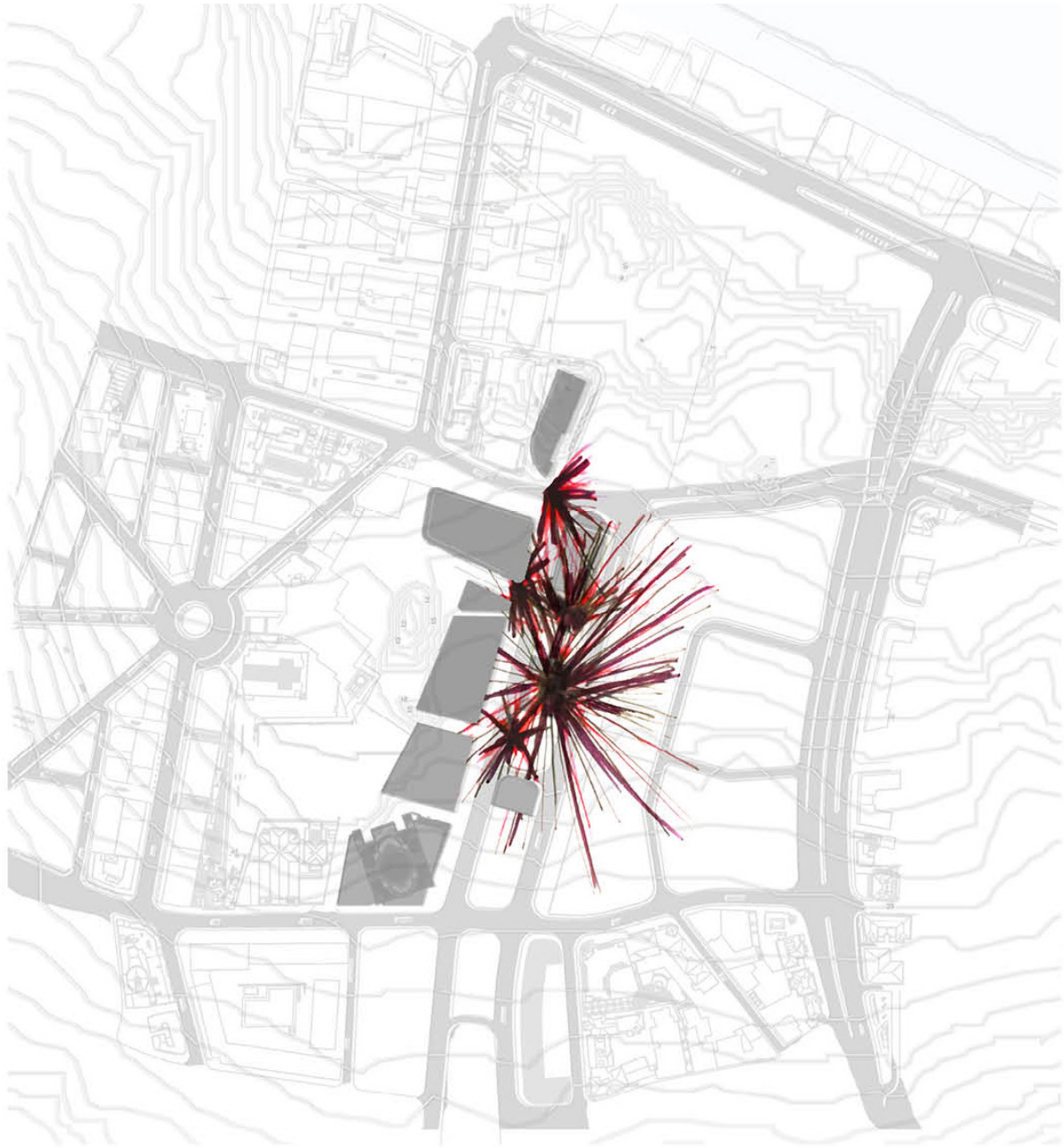


Fig38 . Points of Expression - Speeches Locations

- * Points of Expression
- Locations of Different Speeches

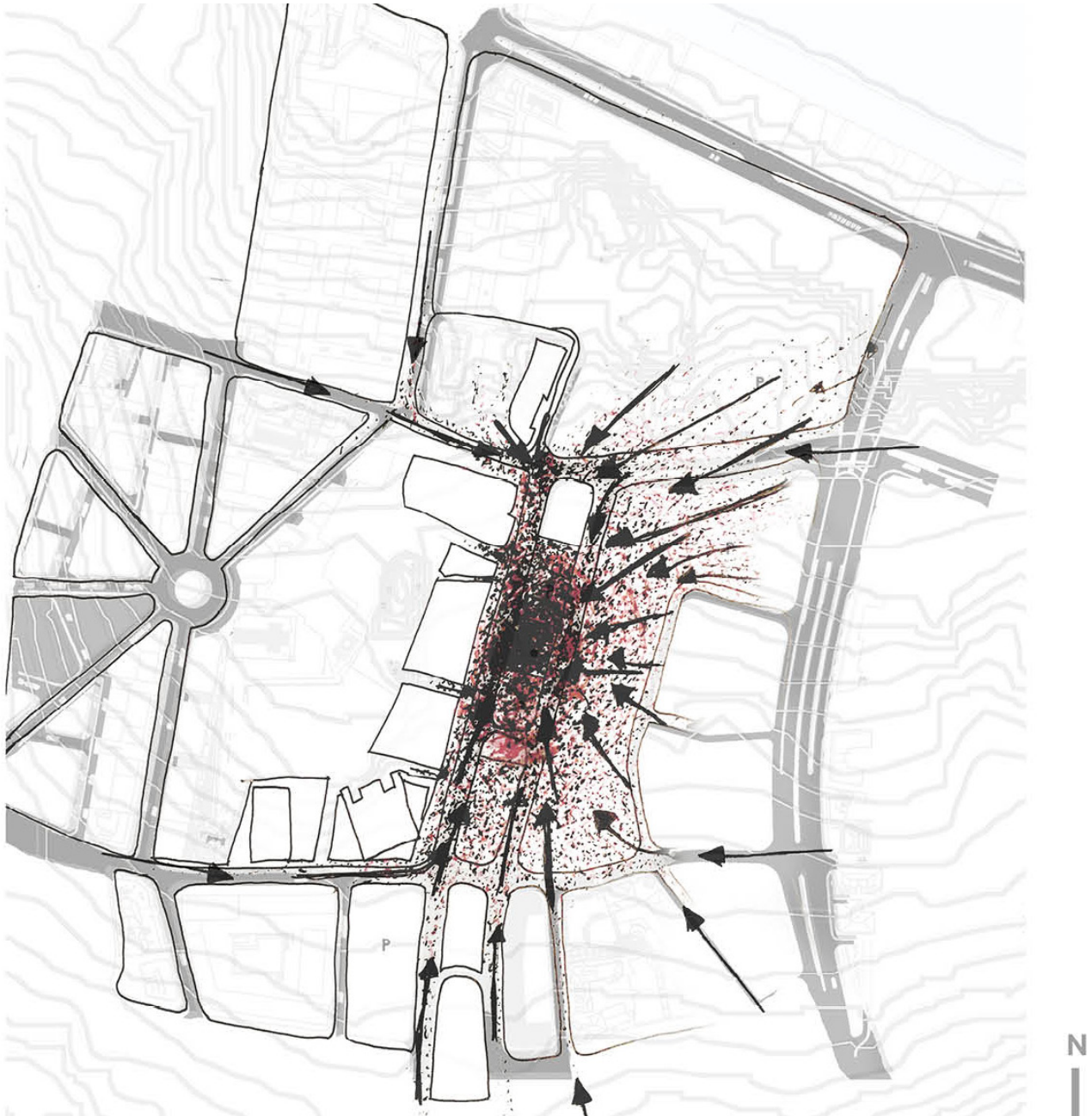


Fig39. Major Center of Gravity

The Square becomes a center of expression with speeches that echo from the center of the square to the whole country, becoming a diverging area to the rest of the country. But it also becomes a center of gravity that attracts people's attention. It also becomes a center of gravity that attracts people's attention.

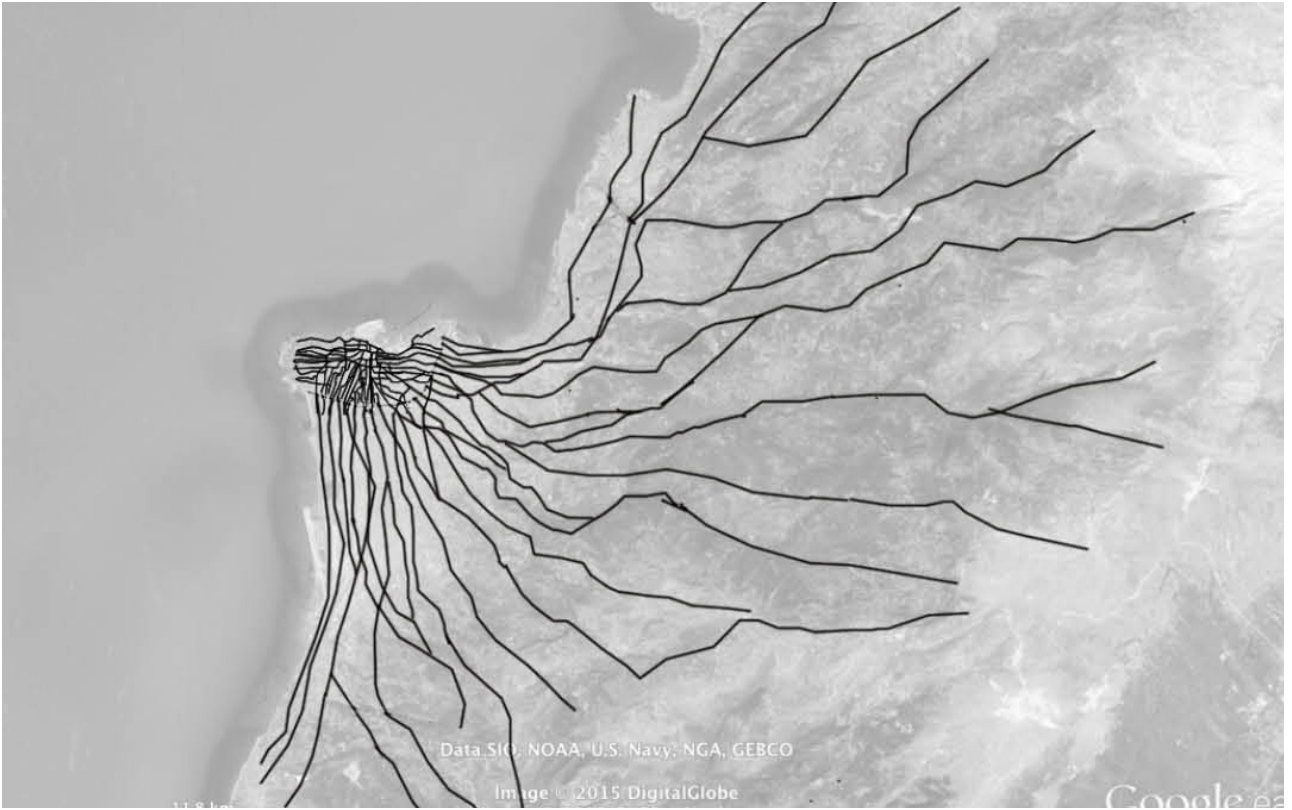


Fig40 . Demonstrators' flow. 14 March 2005



Fig41. Demonstrators' flow. 14 March, 2005

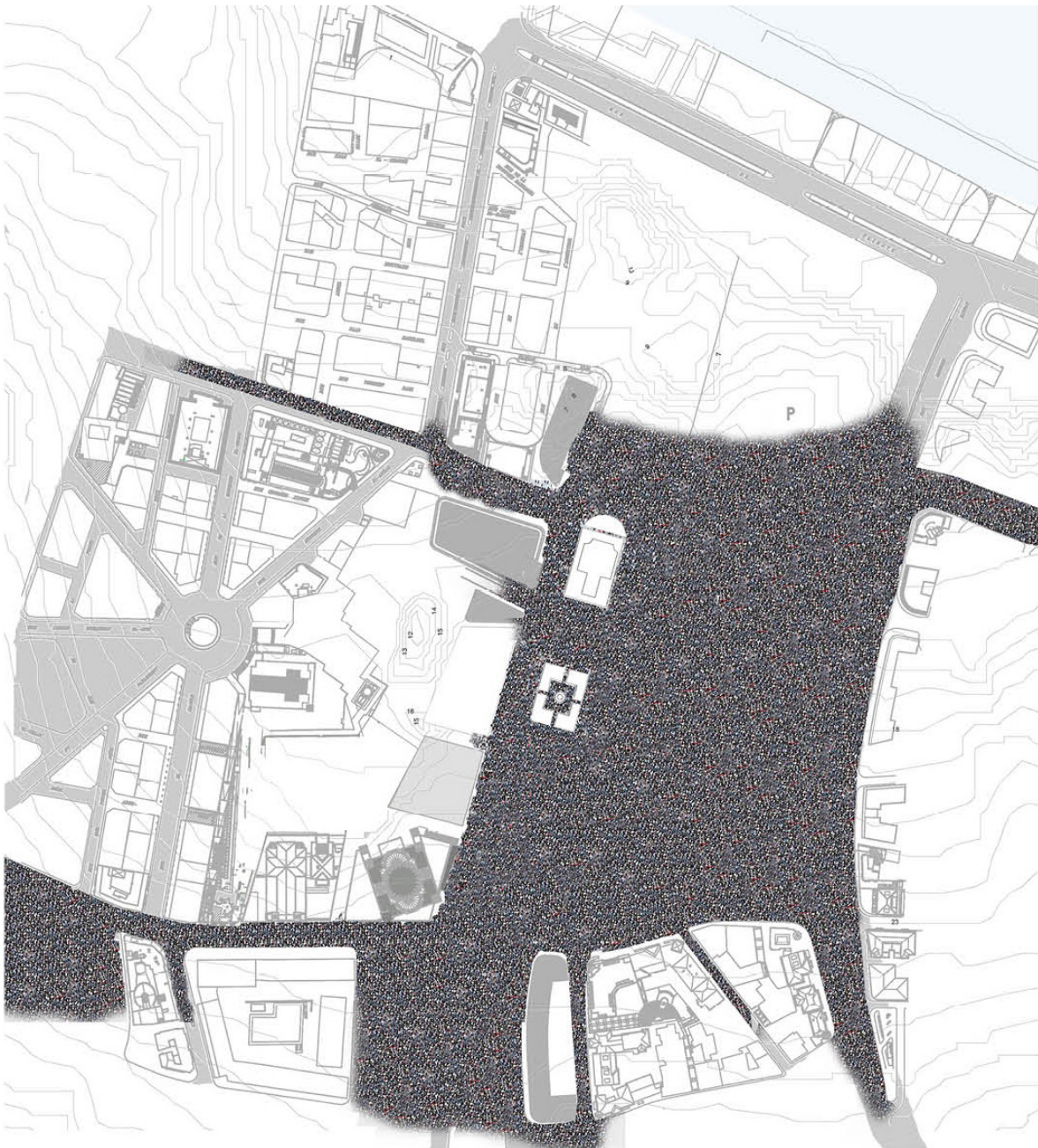


Fig42 . Martyrs' Square. 14 March 2005

 People

We saw this gravity effect mainly during the strike of 2005 where you can see the flow of demonstrators coming from all over the country and filling Martyrs' Square to its maximum capacity.



Fig43 . Youstink Strike-
Riad El Solh. 22 Aug 2015



-  People
-  Areas of Conflict
-  Barriers



Fig44 . Youstink Strike-
Martyrs' Square. 29 Aug
2015



-  People
-  Areas of Conflict
-  Barriers



Fig45 . Youstink Strike-
Ministry of the Envi-
ronment 2015 Sept 1

- People
- Areas of Conflict
- Barriers

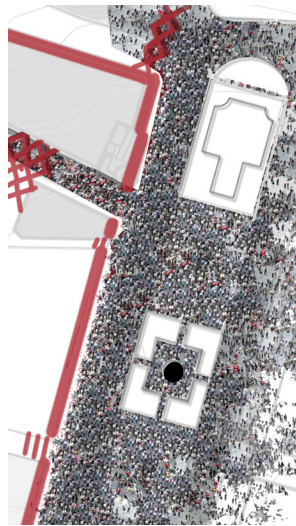
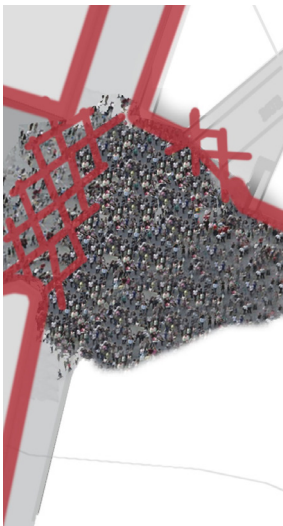


Fig44



Fig45

The area has been used differently during the YouStink strikes. This is a document produced based on an interview done with the organizer of YouStink Lucien Bourjeili who explained how Martyrs' Square was used as a platform of expression during the different strikes and how the space was closed off during the demonstrations. The red lines represent the barriers during each strike.

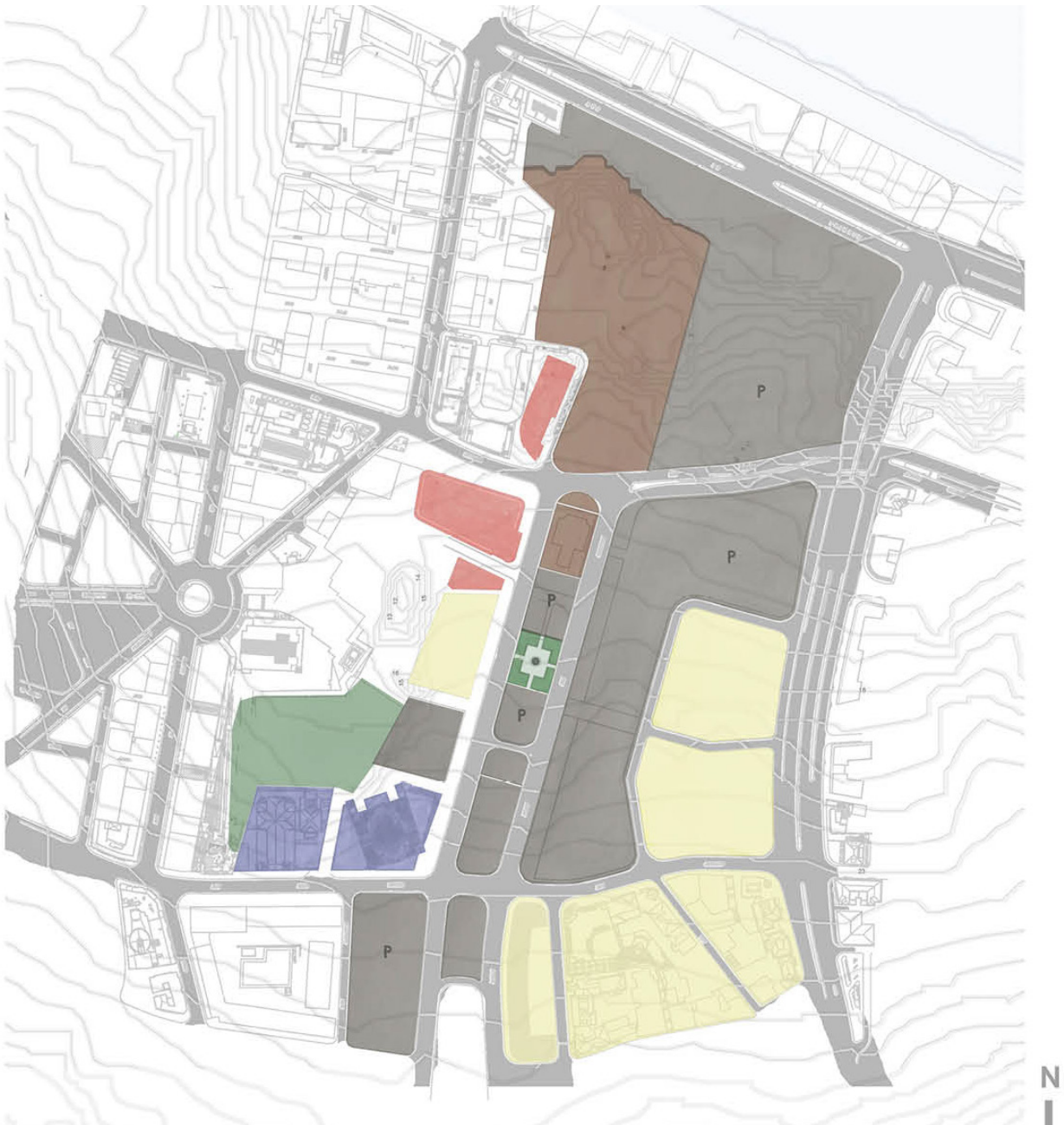


Fig46 . Land Use

- | | | |
|--|---|---|
|  Residential Areas |  Archaeology |  Unbuilt Areas- Parkings |
|  Commercial Buildings |  Vegetation |  Vehicular Roads |
|  Religious Settings |  Public Sitting Area |  Martyrs' statue |

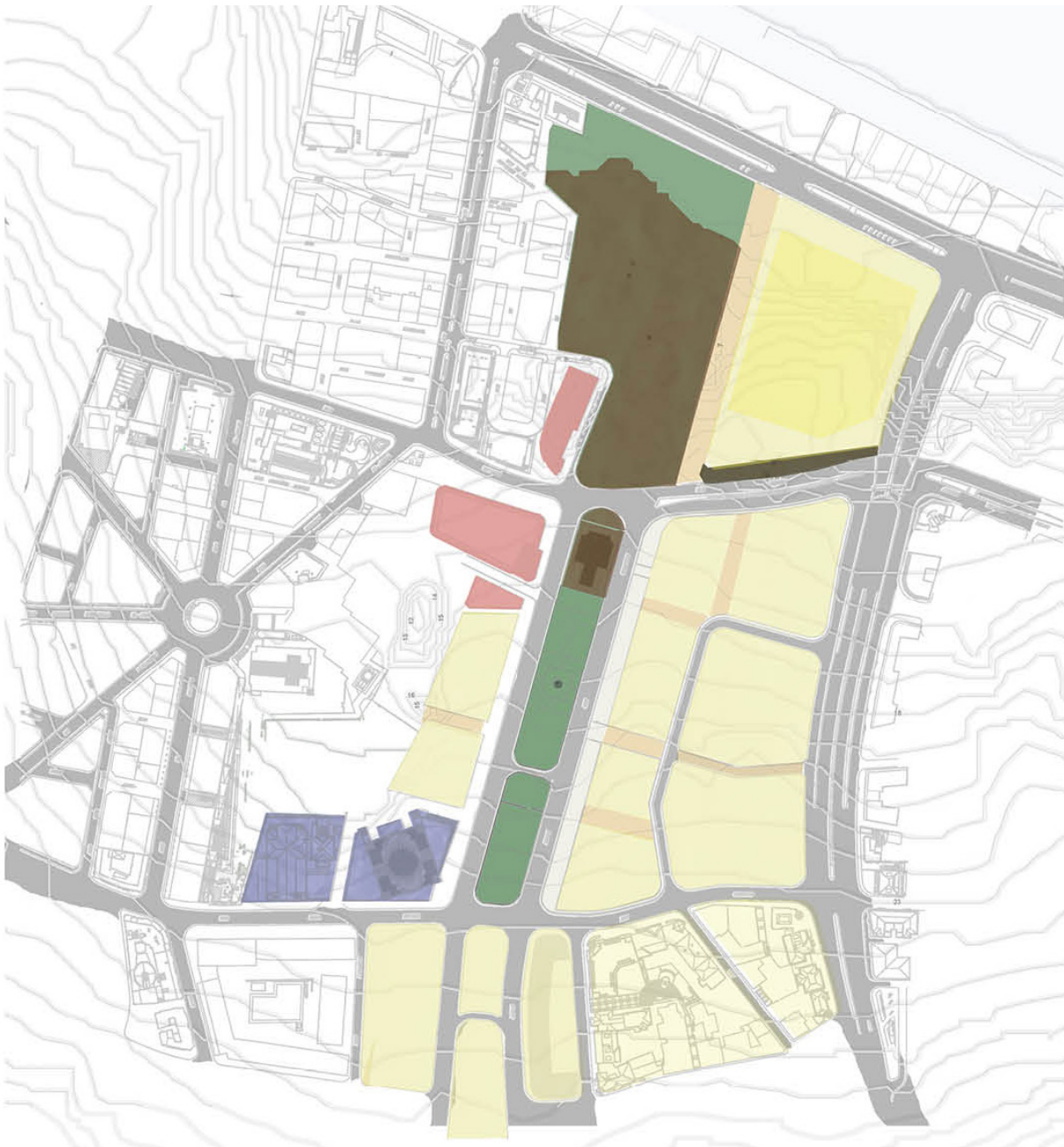
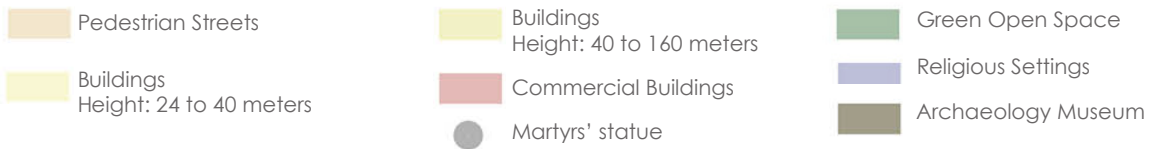


Fig47 . Future Land Use- Solidere



Currently the Square is surrounded by empty lots, some religious buildings and a hotel. However, the empty lots will soon be developed into residential usage allowing for the strip to become the only connector to the sea in the area.



Fig48. Vehicular Circulation

- Vehicular Roads
- Direction
- ⊙ Noise Pollution
- Martyrs' statue



Fig49. Pedestrian Circulation

- Vehicular Roads
- Walkways
- Various Pedestrian
- Crossed Paths
- Martyrs' statue

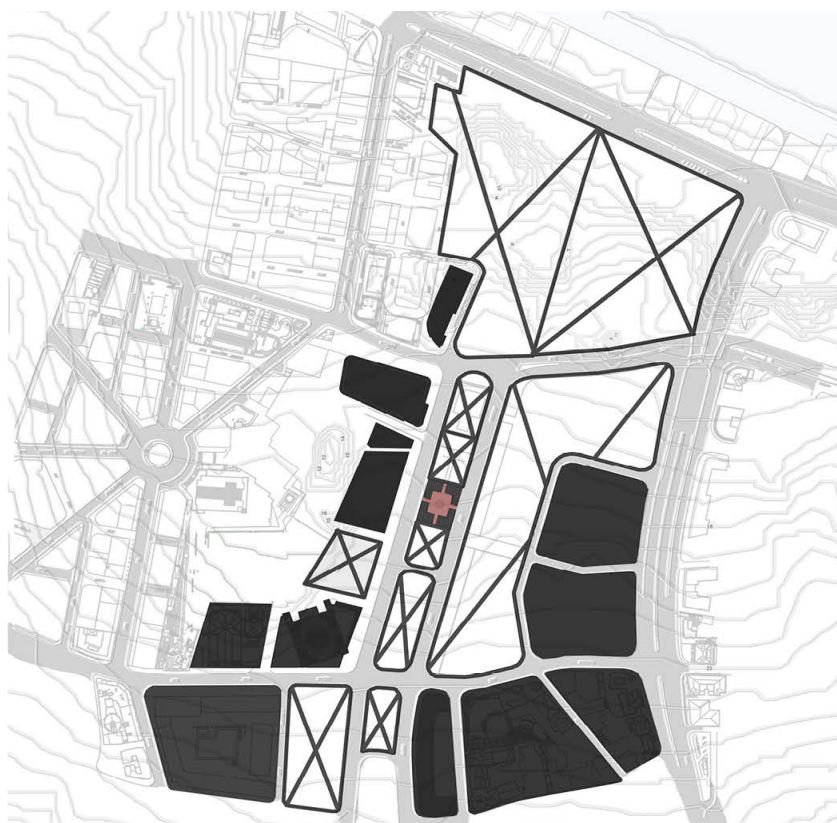


Fig50. Physical Mental Barrier

- Physical Barrier
- ⊠ Mental Barrier
- Used Area (Sitting)

The square is a very important transit hub as it is surrounded by a road network. Although the site is very accessible for pedestrian, there are very strong physical and mental barriers that prevents activities in the square.



Fig51. Martyrs' Square Lateral Section- Current Situation



Fig52. Martyrs' Square Lateral Section- During Strikes

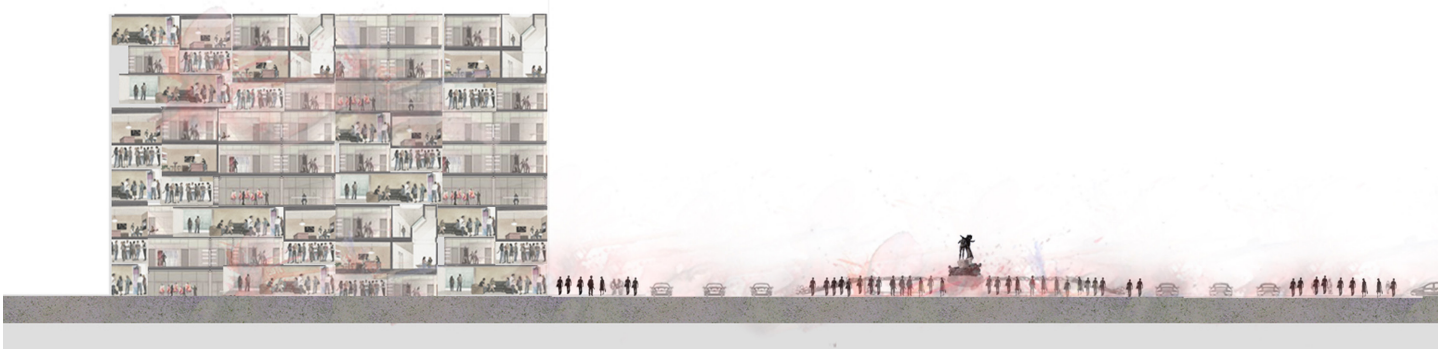
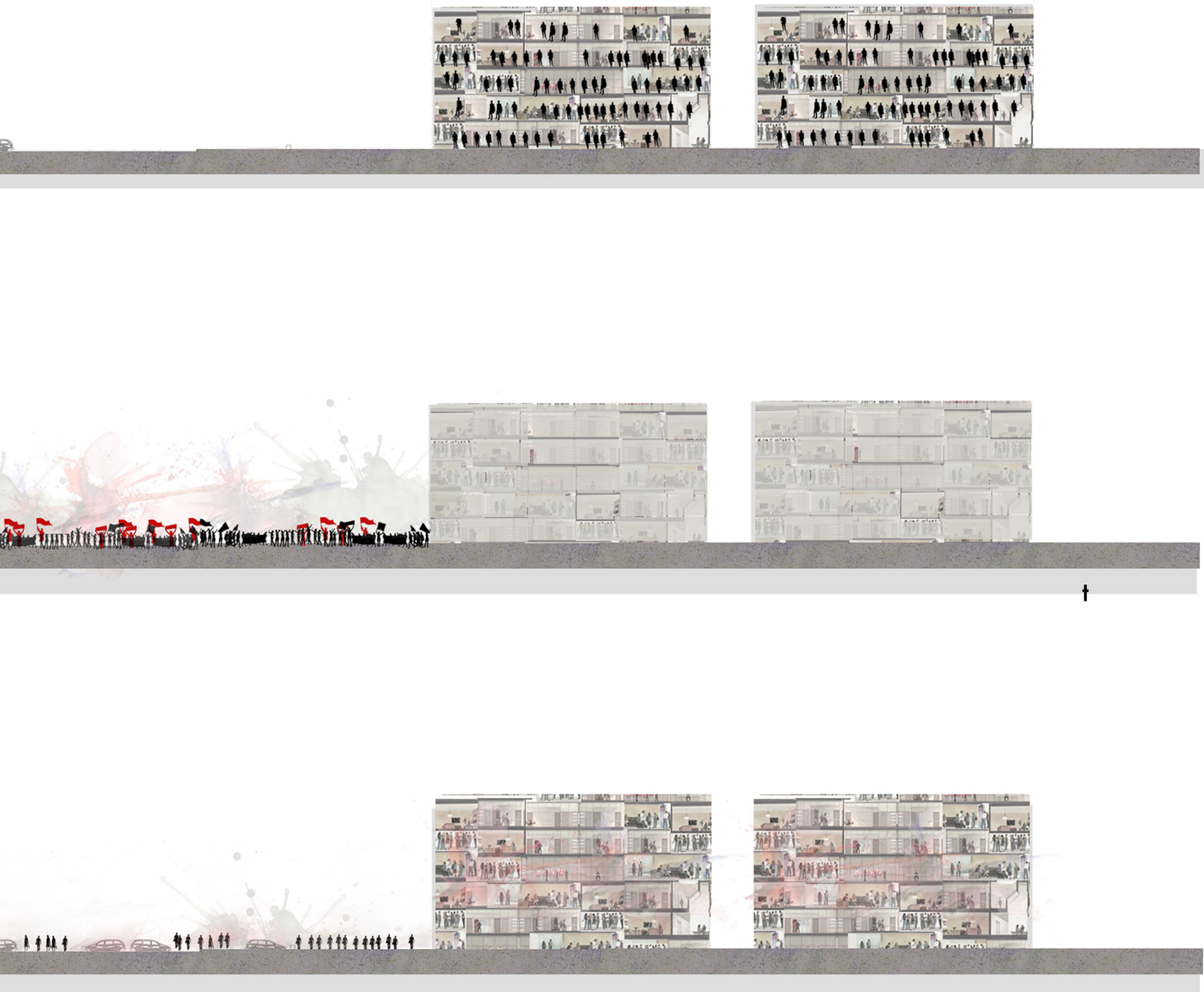


Fig53. Martyrs' Square Lateral Section- After Intervention

Site Inventory and Analysis 5



Martyrs' Square is a place for expression but it lacks physical and social expression in daily use. It is only activated during political turmoil. The aim is to revitalize the square and bring people in it on a daily basis and for specific events.

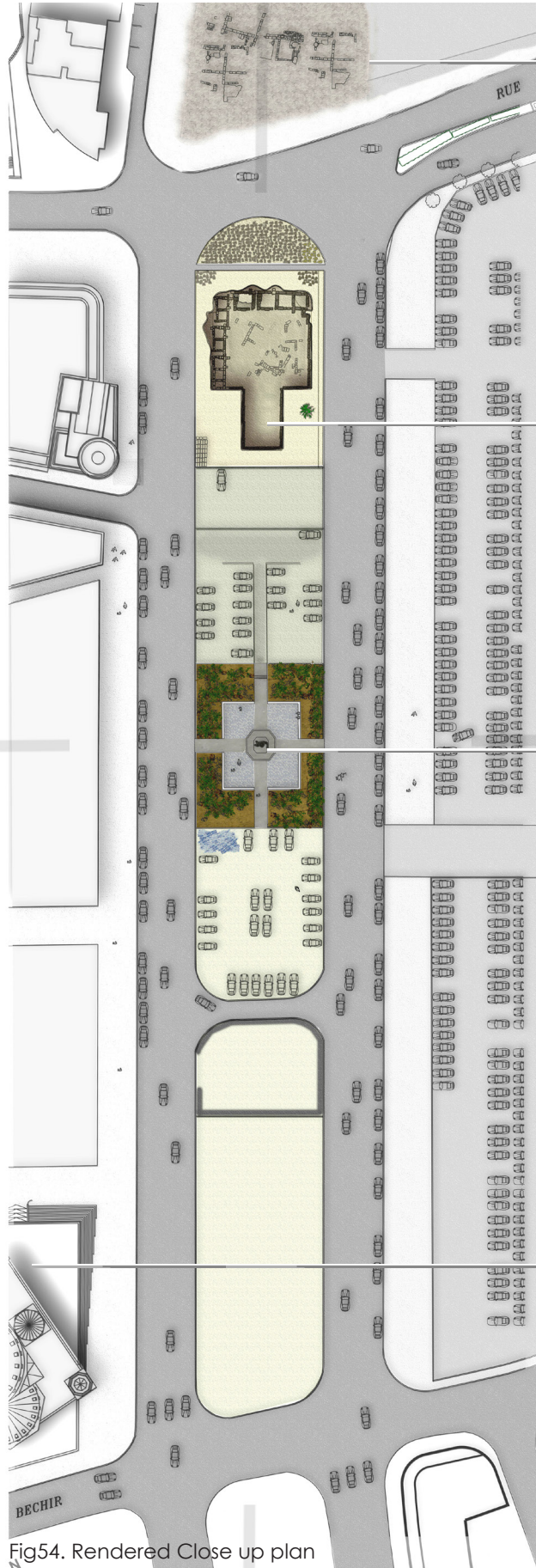


Fig54. Rendered Close up plan

Site Plan 1:750

Site Inventory and Analysis 5



Fig55. Archaeological Site
(wwBronze and Ottoman eras)
Beirut Ancient Tell



Fig56. Archaeological Site
Le Petit Serail



Fig57. Martyrs' Statue



Fig58. Mohammad Al-Amin
Mosque

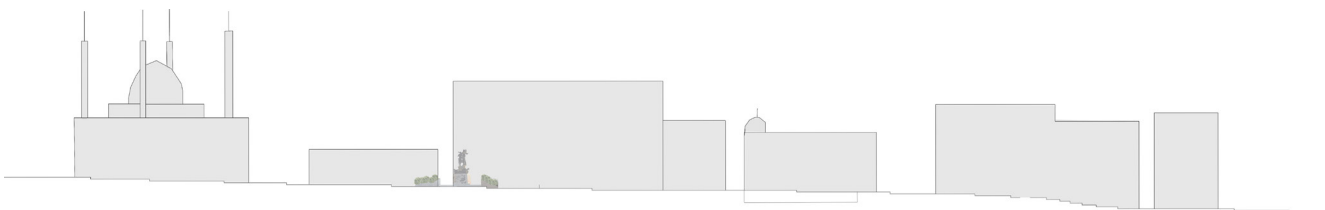


Fig60. Longitudinal Section



Fig61 .Site Location in context (vehicular road made pedestrian) Scale 1:1000

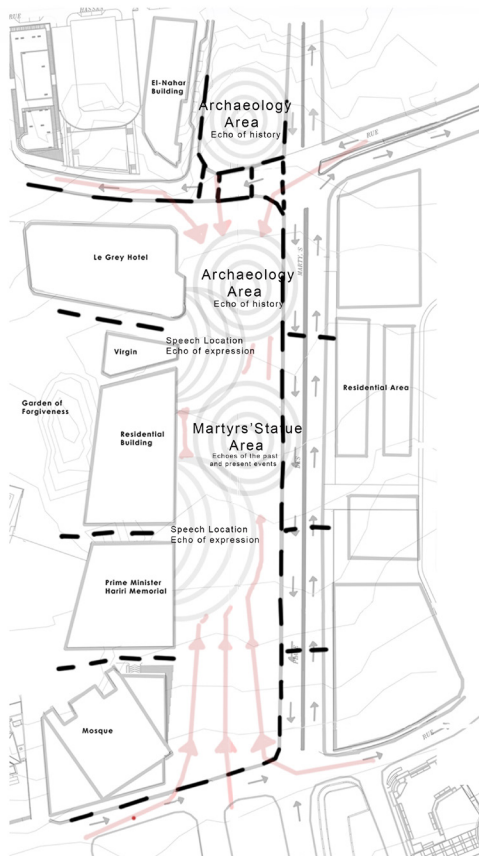


Fig62. Main areas of attraction that generate echoes in the site

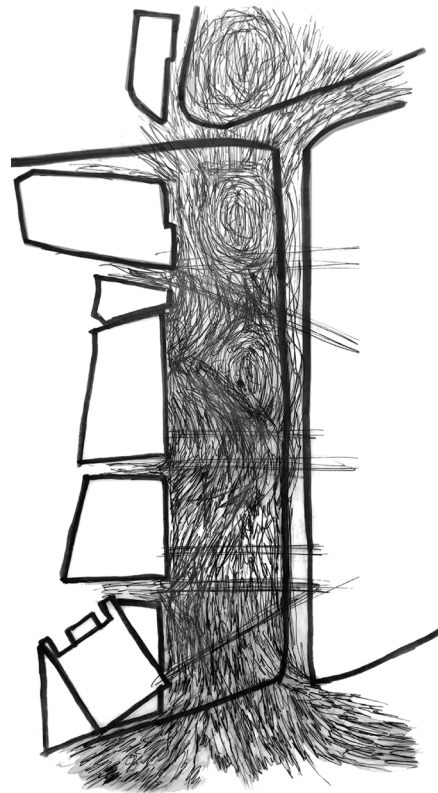


Fig63. Diagram based on the movement of people on site



Fig64. Exploration Model

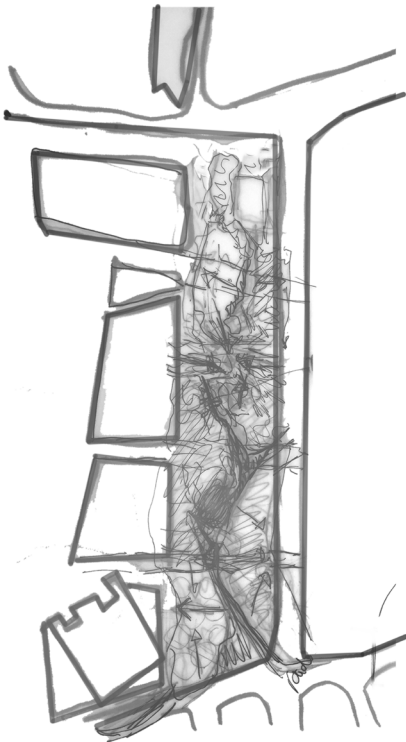


Fig65. Expression of a uniform space with one single element

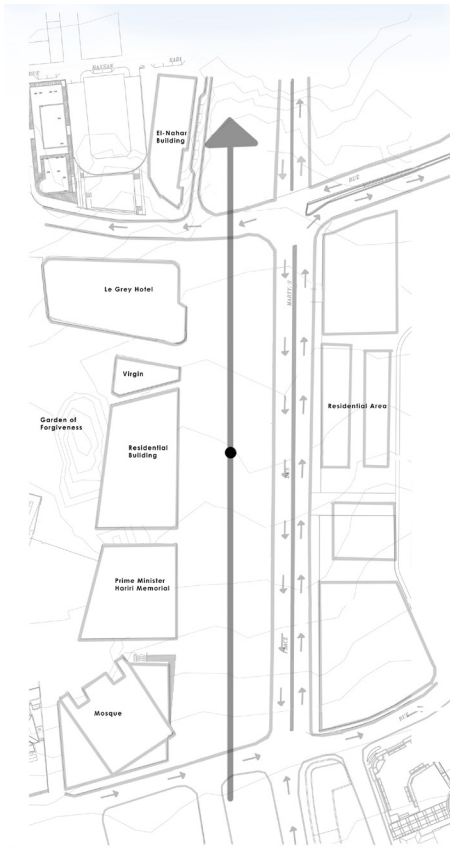


Fig66. Directionality-towards the sea



Fig67. Conceptual Model Showing the changing surfaces (top view)

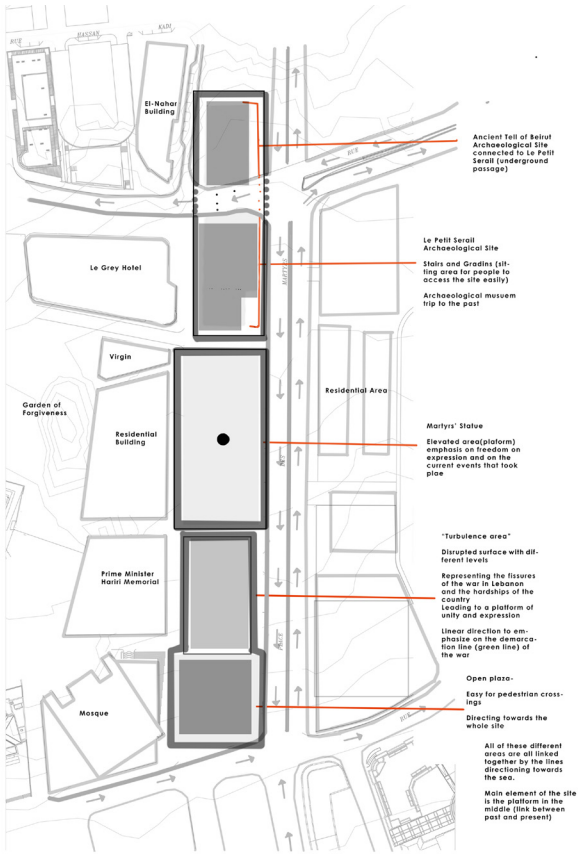


Fig68. Zoning Diagram

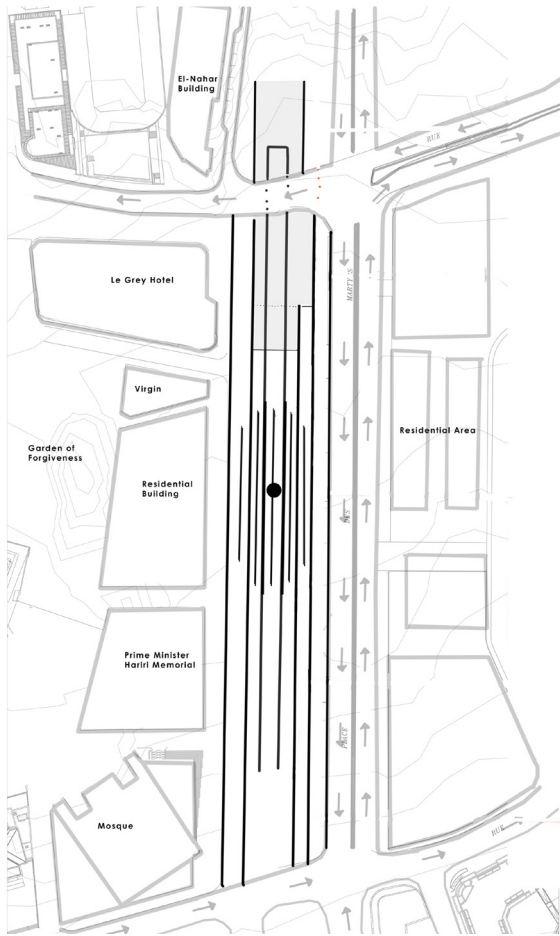


Fig69. Linearity and Breaking of strips

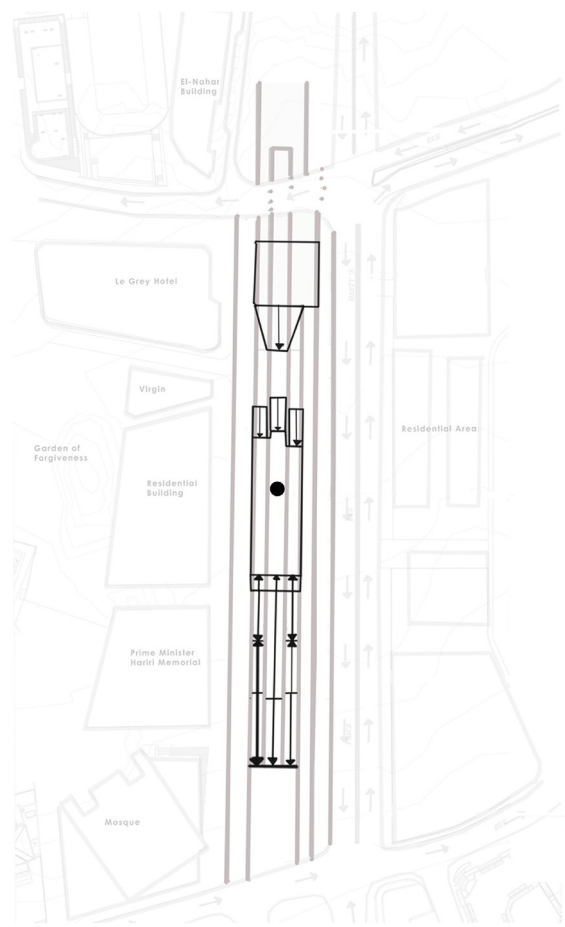


Fig70. Diagram of the different slopes directions

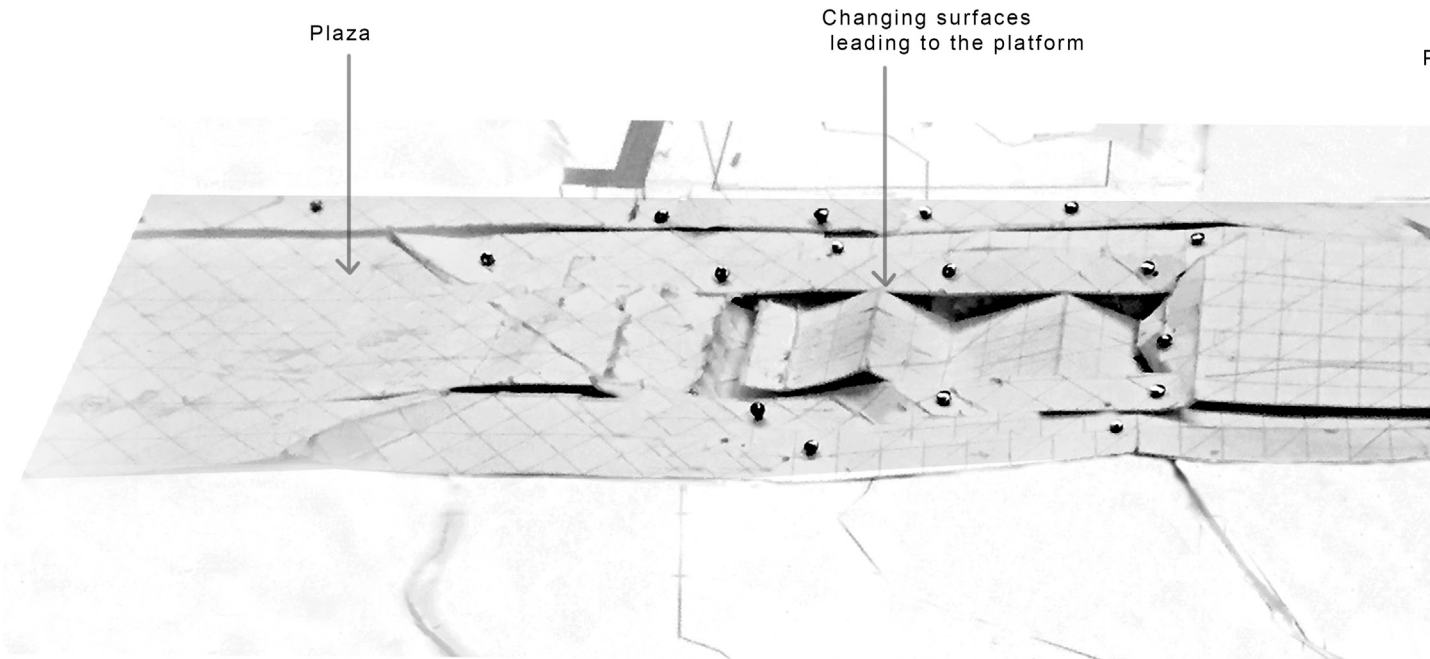


Fig73. Conceptual Model showing the changing surfaces (side view)



Fig71. Diagram of the floor tiling pattern and color

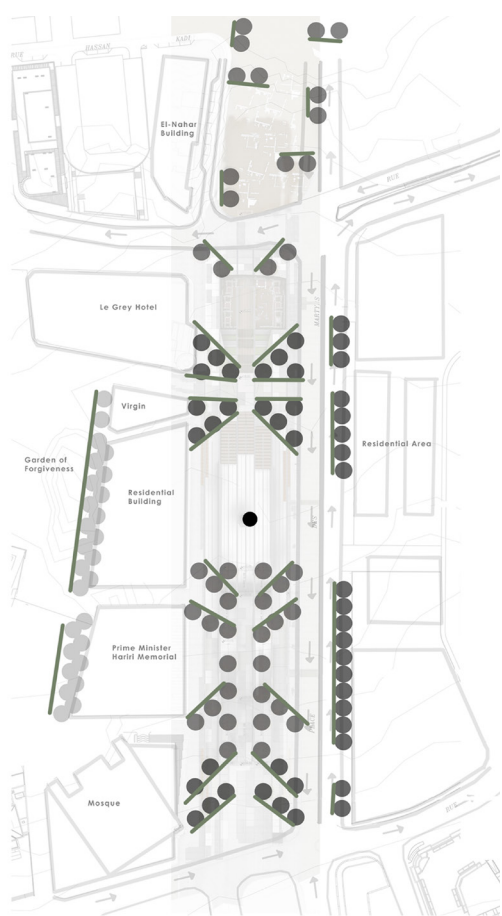


Fig72. Diagram of the vegetation layout



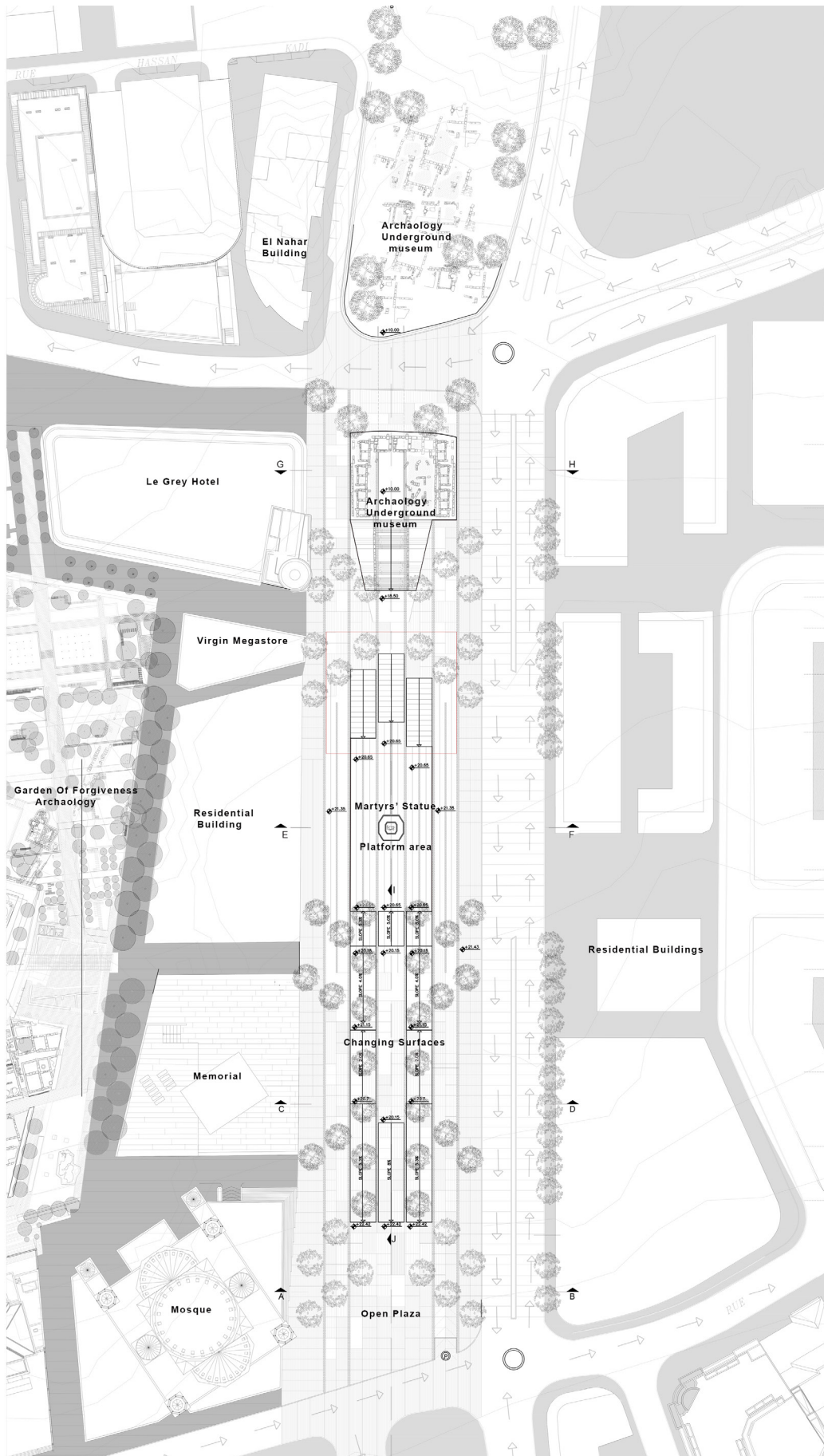


Fig74. Plan and successive cross sections 1:500

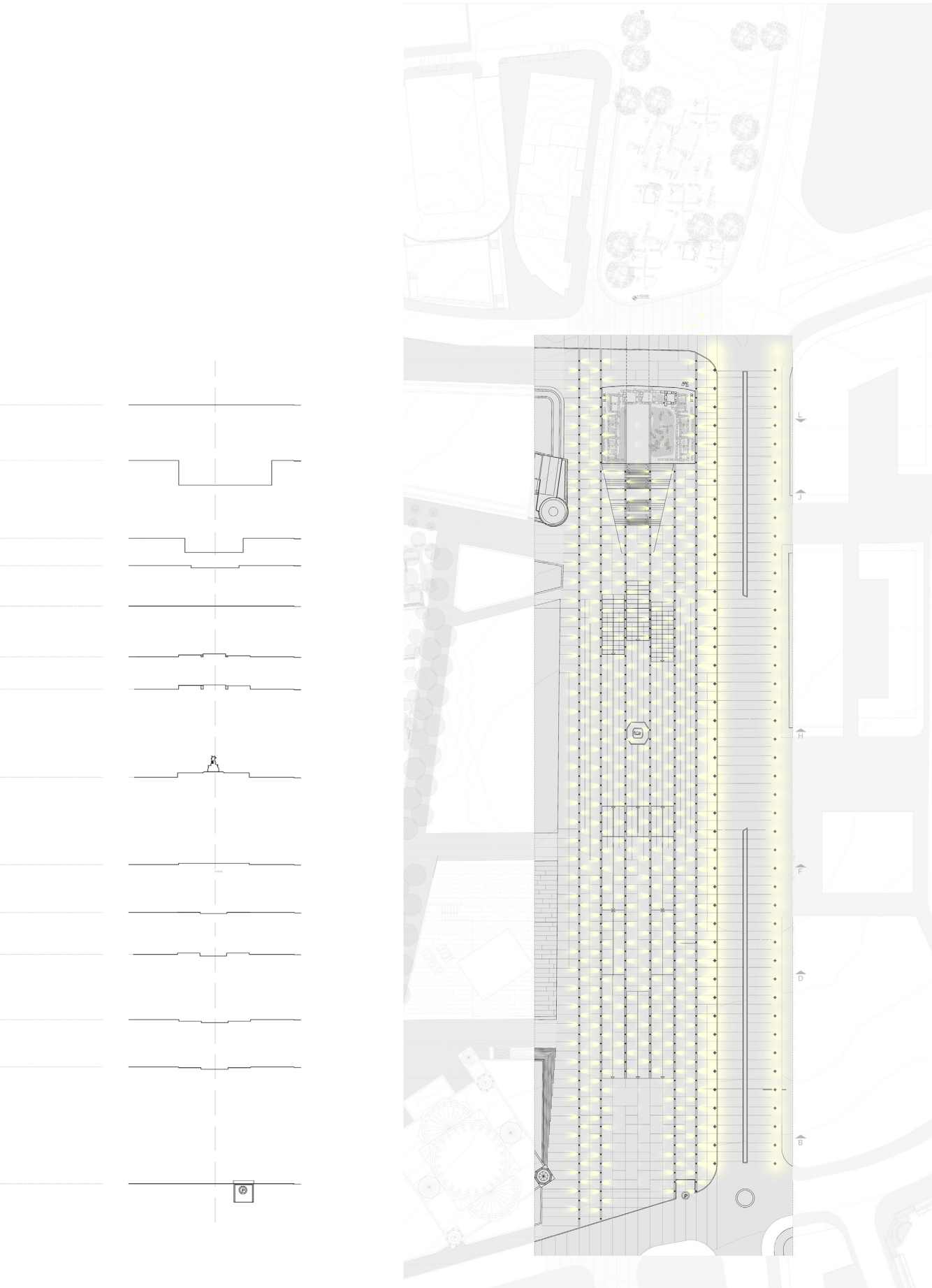
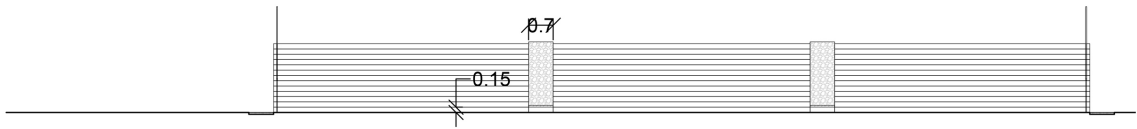
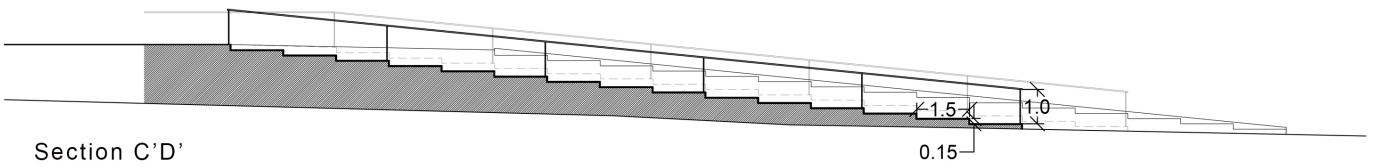


Fig75. Lighting Plan









Section A'B'



Section C'D'

Legend (for both the plans and the detail)

	Dark Gravel		White Granite (60 by 60)
	Black Basalt (60 by 60)		Lights
	Grey Granite (60 by 60)		

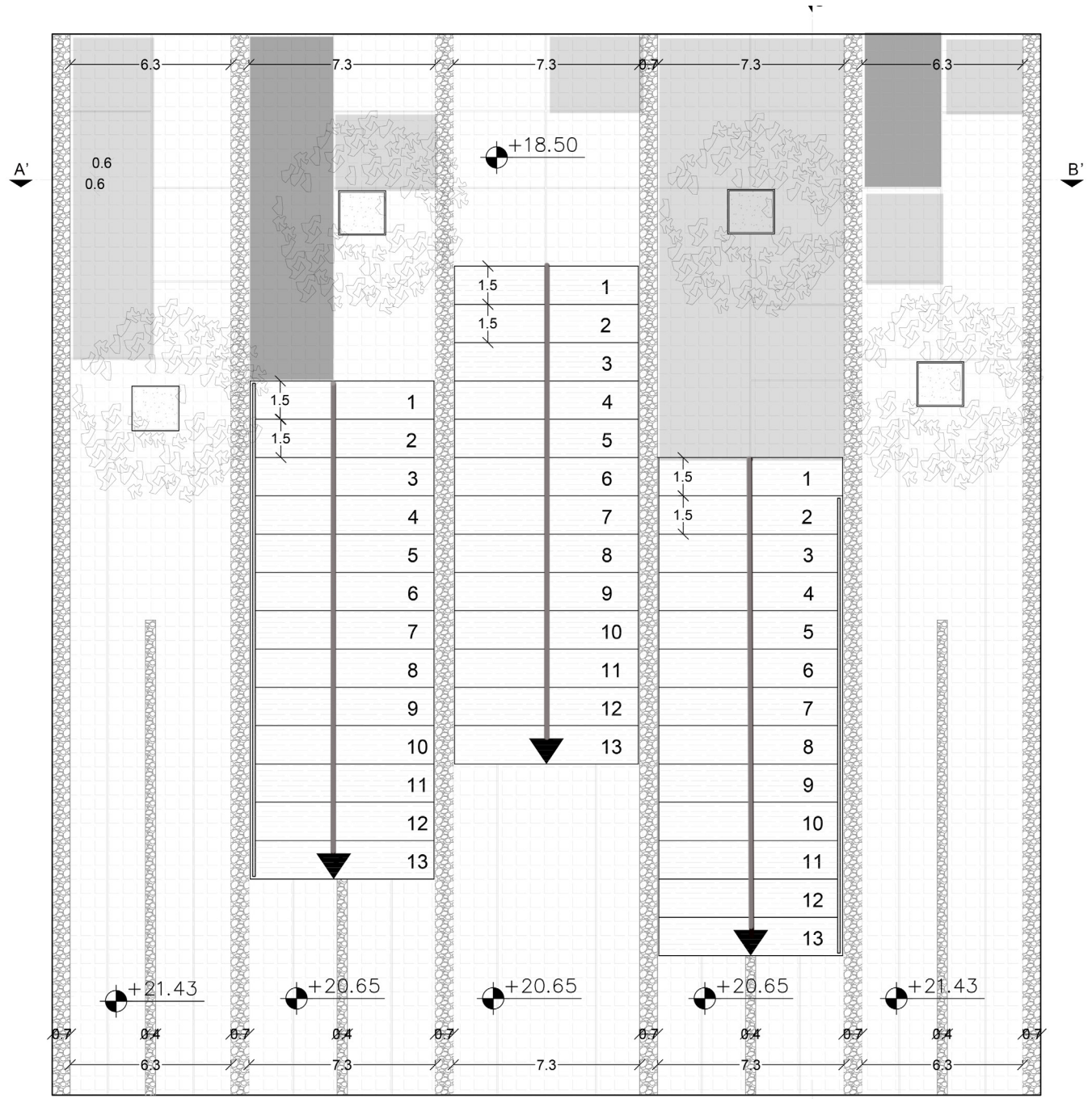
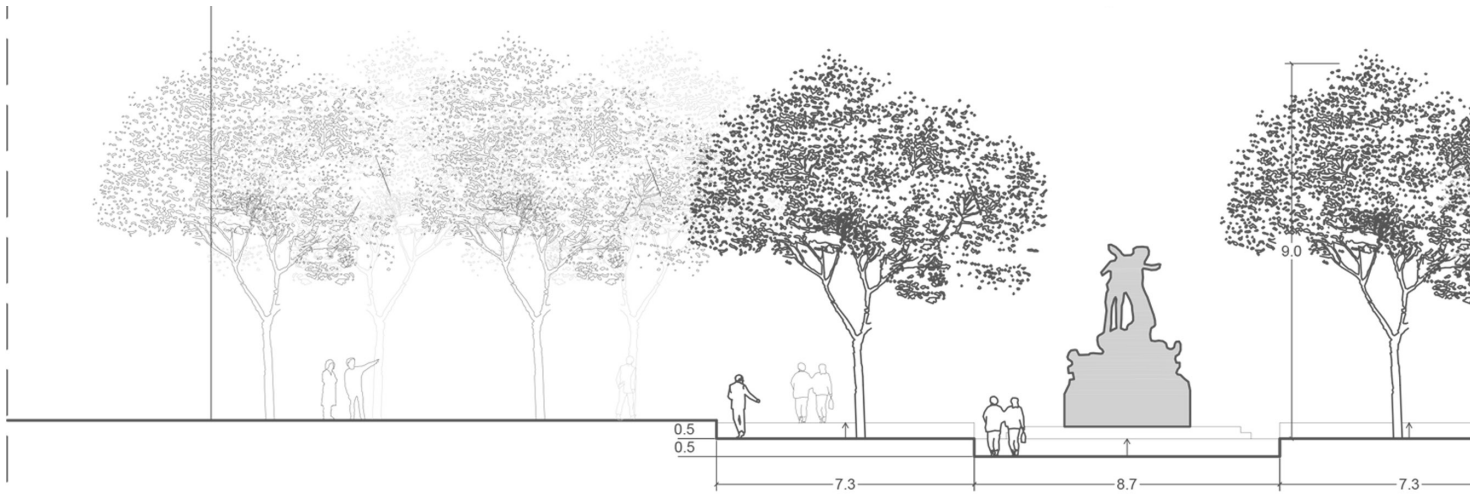
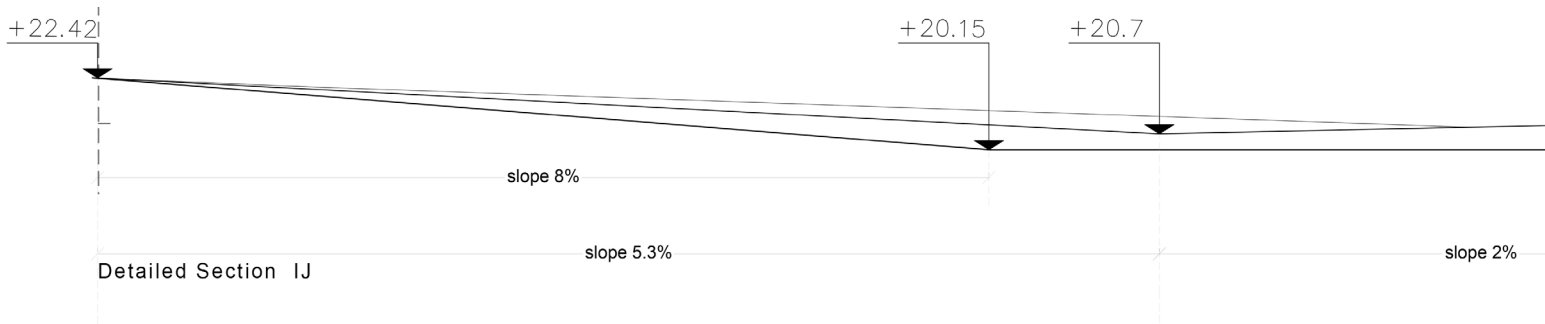


Fig76. Zoom In detail top view
1:100



Detailed Section CD



Detailed Section IJ

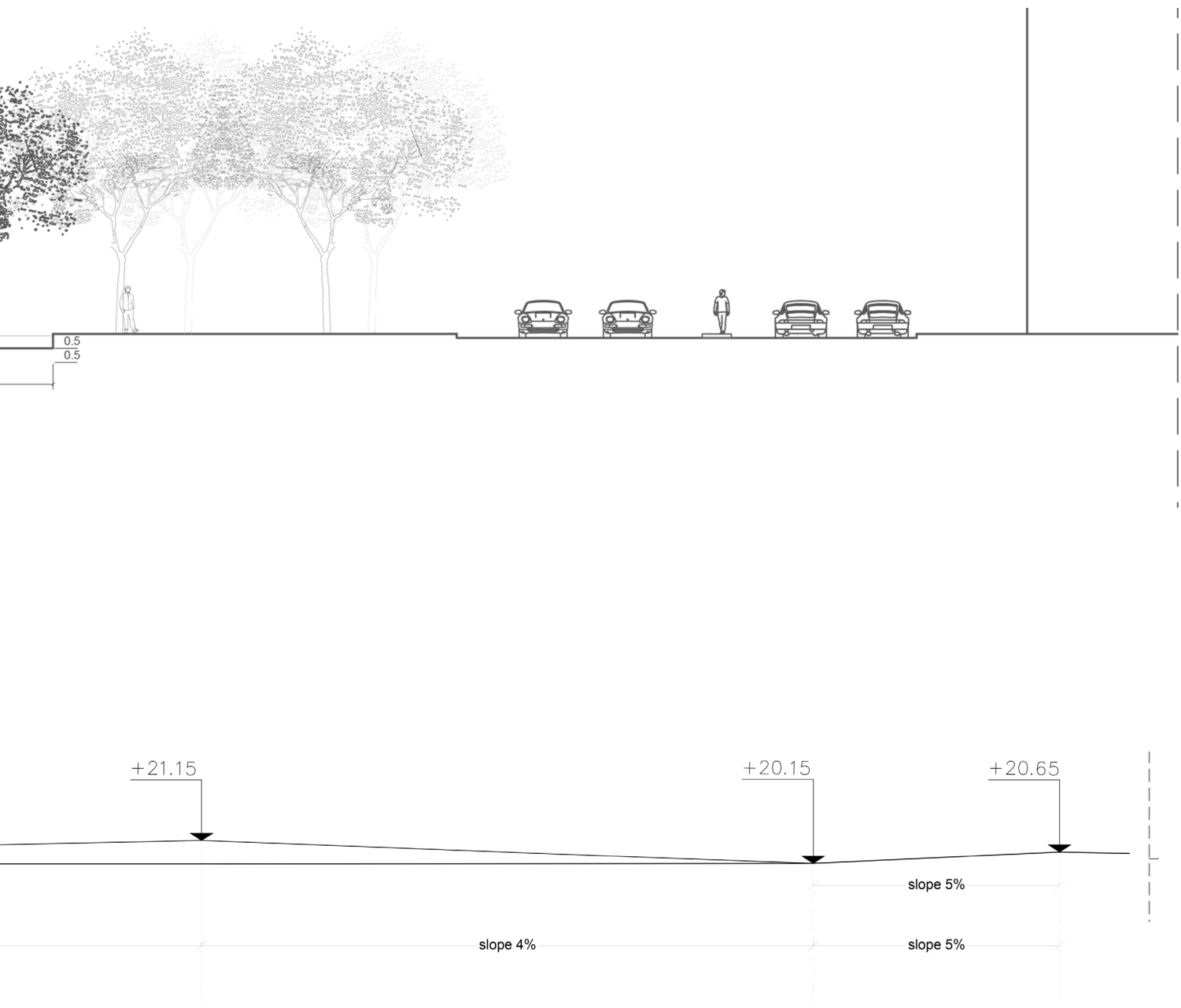




Fig77. Rendered Plan 1:500

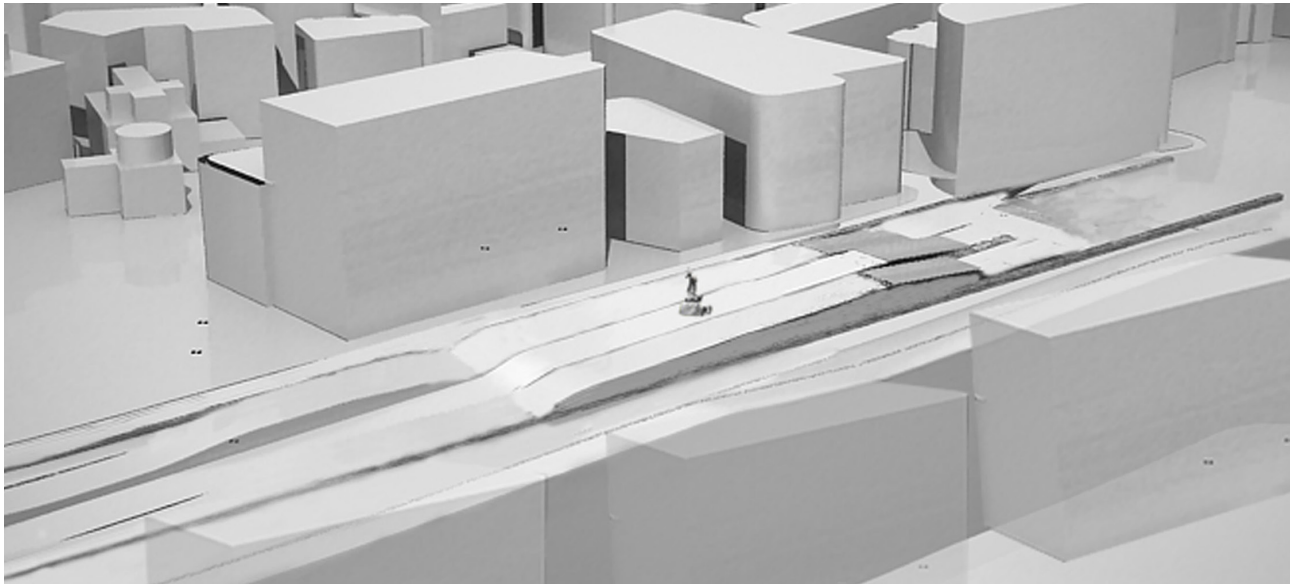
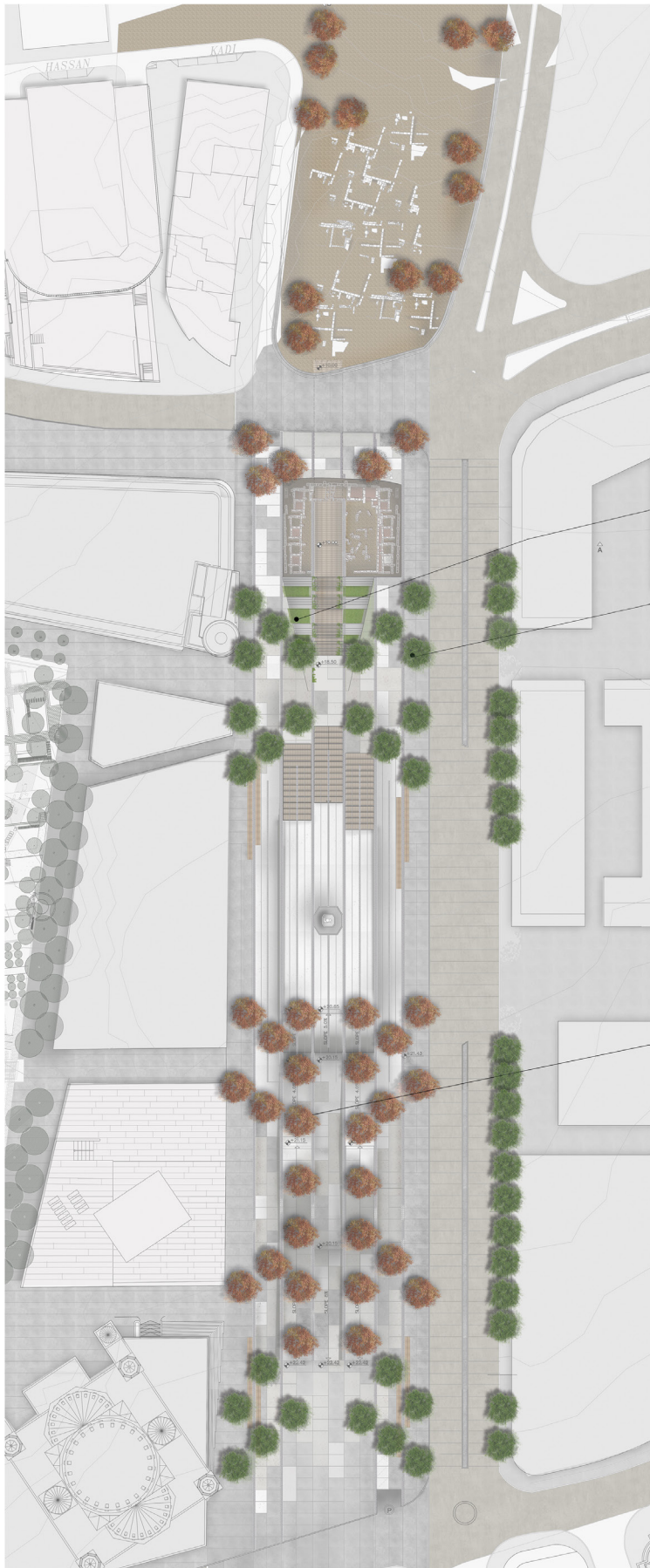


Fig78. Perspectives



GRASS

CELTIS AUSTRALIS
(Nettle Tree, Mediterranean hackberry)

Quantity: 72
 Plant type: Tree
 Origin: Mediterranean countries
 Flower Color: Green
 Tree Shape: Round, Spreading
 Growth Rate: Fast
 Height at Maturity: 15 to 23 m
 Spread at Maturity: 7 to 15 meters
 Time to Ultimate Height: 10 to 20 Years
 Soil Requirements: Clay, Loam
 Light Requirements: Full

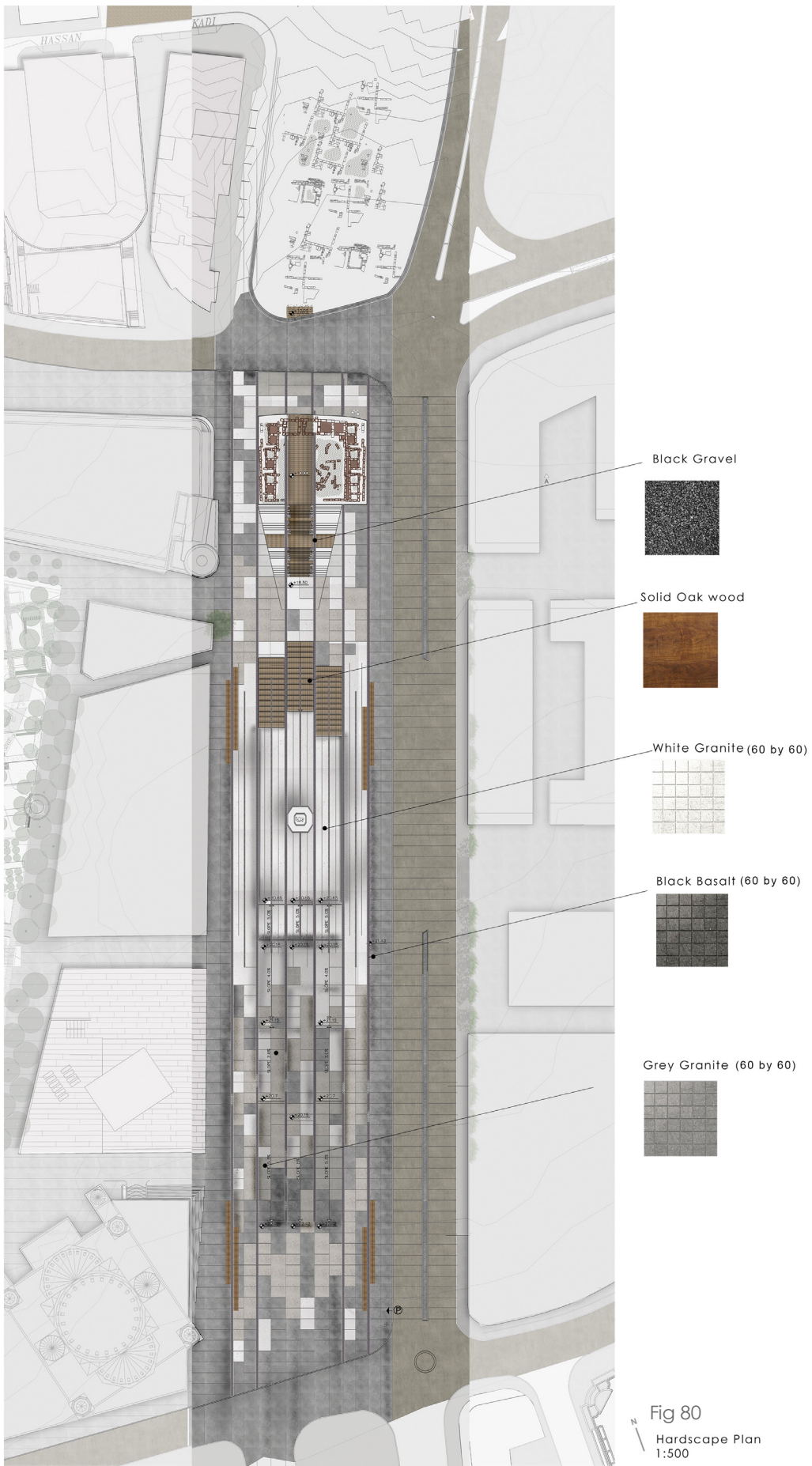


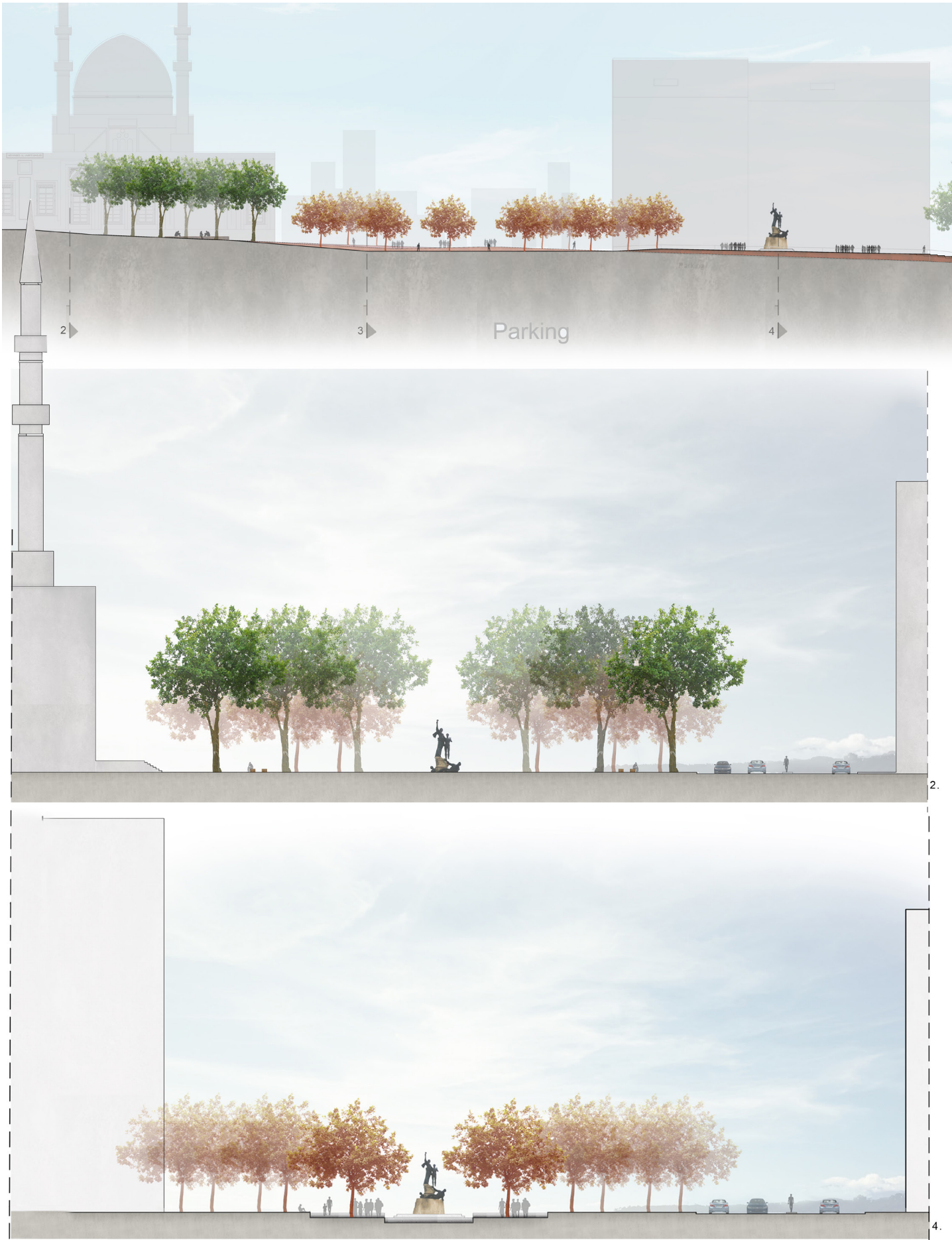
GLEDITSIA TRIACANTHOS F. INERMIS
(Thornless Honeylocust)

Quantity: 42
 Plant type: Tree
 Origin: Central and Eastern United States
 Flower Color: Green, Yellow
 Tree Shape: Round, oval
 Growth Rate: Fast
 Height at Maturity: 15 to 23 m
 Spread at Maturity: 10 to 15 meters
 Soil Requirements: Clay, Loam, Sand
 Light Requirements: Full



Fig79.
 Softscape Plan
 1:500





1. Longitudinal Section L 1:250 4. Section EF 1:100
2. Section AB 1:100 5. Section GH 1:100
3. Section CD 1:100

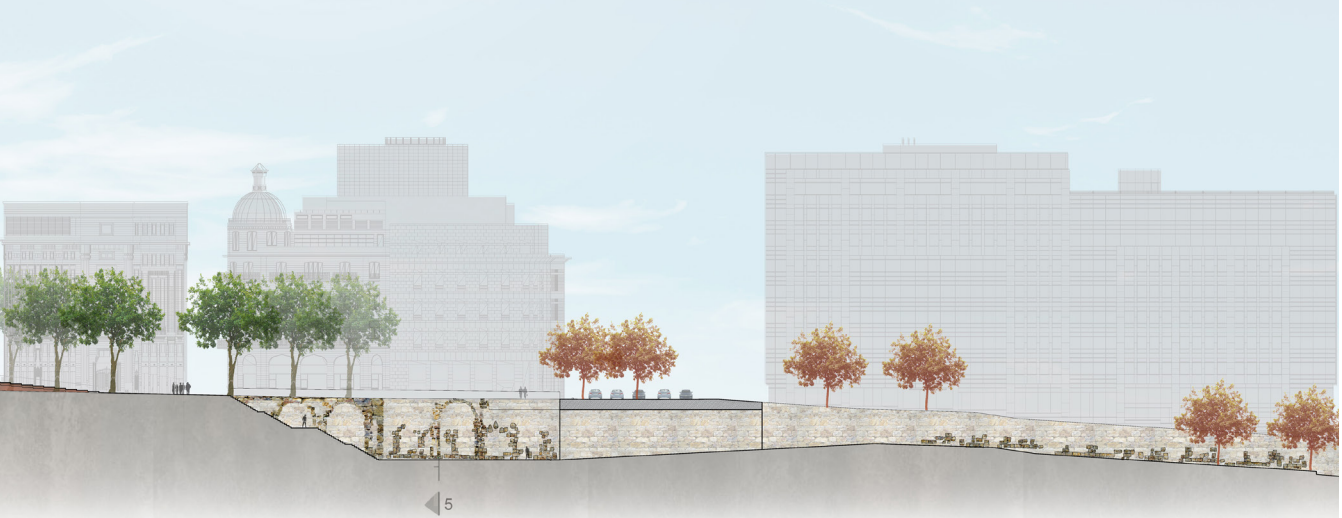




Fig 82. Perspective





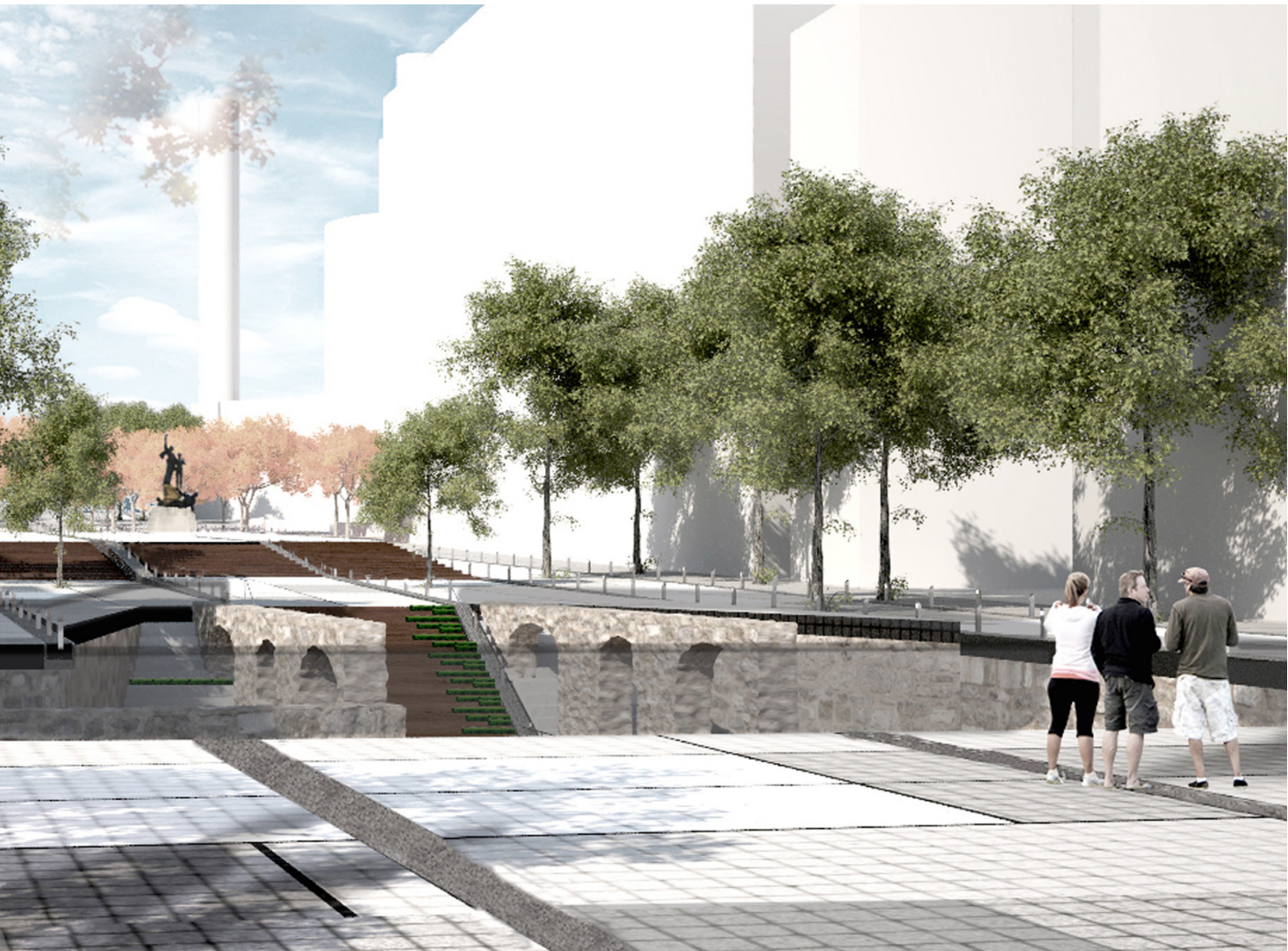




Fig 84. Perspective





Fig 85. Inspirations

Anderson, A., & Jack, S. (2002). The articulation of social capital in entrepreneurial networks: A glue or lubricant? *Entrepreneurship and Regional Development*, Vol. 3-14 (pp.210-193)

Field, J. (2003). *Social Capital*. London: Routledge

Putnam, R. (2000). *Bowling alone: the collapse and revival of American community*. Simon & Schuster: New York