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Research Article:

The Role of Monument of Architecture in Urban Design: The Case of the Martyr Monument in Baghdad, Iraq

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Abstract

The Martyr Monument in Baghdad, Iraq, is a tribute to those who died in the Iraq-Iran War. But it represents much more than just memory; it assumes a strong character in the design of the city and the life of the people. The monument is not just a tribute to the past; it settled down in Baghdad's landscape and guides the activities in the neighborhood as an iceberg afloat in traffic. This paper attempts to examine how the monument fits into Baghdad's design with regard to the identity of the community and the sense of place. Through conversations with residents, gathering opinions, and observing the surroundings, the study reveals the range of meanings attributed to the monument. For some, it is a place of memorialization or remembrance of the past; in contrast, for others, a symbol of struggle and pride. In exploring some of these varying viewpoints, we will show that the Martyr Monument is much more than a preservation of history in memory; it has become a live within Baghdad's social and cultural landscape.

1. 1.Introduction

The Martyr Monument, in the heart of Baghdad, Iraq, celebrating those who died during the brutal Iraq-Iran War, built in 1983 by Ismail Fatah al-Turk and Saman Kamal. The architects of the monument are 40 meters high. Two sections with a large stamp are the basic elements of the monument. In time, the monument becomes more than a memorial. The monument is used to arrange different meeting points, and its magnificent presence can be seen from various points in the capital, affecting its surroundings, changing the fabric of the adjacent areas, and adding an identity for the residents around. The life at the city is very articulated around the landmark. Whether you are visiting or living in the city, it appears as that the monument has its own personal and unique life. our purpose is to observe how Life at the city evolved with the monument, and how an iconic landmark shapes the social life and the meanings that we possess about the city. This research is appreciated by

everyone engaged in urban design, architecture, and city planning. Monuments do not merely serve decorative purposes in a city; they are symbols, signifiers of the manner in which a community experiences the surrounding environment, relates one another, and touches each other's history. The present study seeks to analyze what confluence the Martyr Monument has brought all its way to Baghdad so that one can assess how the monument could aid the cultural and social character of the city. Understanding this correlation could open avenues for guiding future urbanism projects towards constructing places that genuinely speak to their communities.

2. Research Aim

This research's fundamental and original goal remains simple: to investigate the Martyr Monument's impact on the urban format of Baghdad and the lives of its inhabitants. An approach other than the old detached academic perspective, this study will attempt at an understanding of daily life concerning the monument;

from its conception of spaces to the shaping effect it has had over people who came in contact with it. With the help of interviews, surveys, and also observers, we will try to collect for the record as to what this monument for the people of Baghdad means and how it continues to impact the city.

1.2 Identifying the Research Gap

The literature reveals that while many studies have investigated the physical and symbolic roles of monuments in urban design, few discuss how these structures affect public identity and daily life in the Middle East, particularly Iraq. The influence of the Martyr Monument on Baghdad's social fabric and urban flow remains underexplored. By gathering residents' perspectives on this monument, this research seeks to fill this gap by adding to the experiential understanding of its impact. Moreover, although Western literature provides insights into memorial sites as tourist attractions and aesthetic landmarks, the Martyr Monument stands as a unique confluence of cultural, social, and historical aspects grounded in the collective Iraqi experience.

1.3 Research Questions

To get into the depths of the Martyr Monument's contribution to Baghdad, this work will explain these several questions.

What place does the Martyr Monument occupy within the overall layout of Baghdad?

Here the placement of the monument within the city will be explored along with its relationships with the structures around it and its interface with the spaces nearby.

How does the monument impact everyday activities and interactions within its spheres?

Here we will look at how it weighs on dividing social behavior proper; from public purposes such as gatherings to even day-to-day routines.

What is the feeling among the residents with regard to the monument's contribution to their identity and belonging?

Here what we are looking for is the perception of the people with regard to how significant they regard the monument in the pursuit of establishing their ties to Baghdad.

1.4 Significance of the Study

This study is important for several reasons. Firstly, it is valuable in adding to our knowledge of the urban design perspective in the presence of monuments specifically in the so-called Middle Eastern cities, including Baghdad. Moreover, it could be of interest to city planners, where they could use the results to support city projects, which may encourage monuments as an active element in the cities instead of being a memorial affected by the social or political circumstances. Finally, it could offer an insight into our understanding of monument as a social entity and reason for creating an identity or a sense of belonging

among the community, as well as an example of framing the modern identity of Iraq following the invasion. influences Baghdad.

2. Literature Review

The Martyr Monument in Baghdad does not simply play the role of an architectural landmark but has become a symbol for the social fabric and urban setting of the city. Three themes around which this chapter discusses the literature include the role of monuments in urban design and identity formation; monumental architecture in a Middle Eastern city; and reception and engagement of the public with memorial sites. As we delve into these areas, the aim is to uncover the functioning of the Martyr Monument within the urban design of Baghdad and its residents' everyday lives. This review of the literature documents a line of value on the map concerning public feelings with respect to urban design in the Middle Eastern context, especially Iraq.

2.1 The Role of Monuments in Urban Design

Urban design has long regarded monuments as focal points within city layouts, anchoring cultural significance and preserving collective memory. Smith [1] and Jones [2] argue that monuments shape urban landscapes by creating spaces that foster communal identity and public gatherings. Beyond their locations, monuments impact the flow patterns and accessibility of surrounding areas, influencing vehicular and pedestrian traffic and city zoning regulations. The Martyr Monument, situated near the Tigris River, exemplifies a design that emphasizes both visibility and accessibility. Fig.1. While much discourse has focused on the retrospective and spatial contributions of monuments, fewer studies have considered their emotive or identity-centered impacts on urban life. For instance, research on Western monuments often emphasizes aesthetic or touristic aspects [3]. In contrast, studies in non-Western settings suggest that citizens engage with public memorials in ways that weave these monuments into personal and collective memory [4]. According to the residents of Baghdad, the Martyr Monument likely holds significance beyond its architectural beauty, relating deeply to their definitions and identifications with their city and history.

2.2 Monumental Architecture in Middle Eastern Cities

Middle Eastern cities are rich with monuments that reflect diverse historical, religious, and political narratives. The integration of functional architecture in the region has contributed not only to aesthetics but also to the city's flow. Al-Saadi and Khalil [5] elaborate that Middle Eastern monuments often embody national pride and collective memory, providing spaces for reflection on significant events. The Martyr Monument, commemorating sacrifices made during the Iraq-Iran war, serves as a place of

reflection and unification. Designed by Ismail Fatah al-Turk, the Martyr Monument combines traditional construction with modern aesthetics. Scholars have praised its unique use of form and material, where the split dome and color scheme symbolize themes of resilience and national memory, respectively [6]. Such architectural choices convey messages that reflect and distinguish collective identity within Baghdad's landscape. However, while Al-Saadi and Khalil [5] emphasize the symbolic nature of these monuments, few studies have examined how the public interacts with or perceives these structures. This gap is particularly relevant in Baghdad, where the symbolic presence of the monument is substantial yet generally unexamined from the perspectives of everyday citizens. Fig.2.

2.3 Public Perception and Interaction with Memorial Sites

The third focus of this literature survey is on public perception and interaction with memorials. Brown and Torres [7] emphasize that monuments play dynamic roles, evolving with changing societal values and public attitudes. Memorial sites can serve as spaces for reflection, resilience, or even activism. Eyewitness accounts suggest that such sites have fostered new communities, with citizens gathering around the Martyr Monument in central Baghdad to pay tribute to the past and contemplate the present. Abdullah and Mahmoud [8] conducted a study on citizens' interactions with public spaces in Iraq, highlighting how people use and perceive urban spaces influenced by local cultural contexts. Their study indicates that memorials in Baghdad are not merely symbolic but are active participants in the social framework, where people congregate to connect with each other and the city's past. The Martyr Monument likely serves similar functions; though little research exists on this phenomenon. This study aims to address this gap by exploring how Baghdad residents view and engage with the Martyr Monument. While previous studies [4], [8] have noted aspects of community engagement with memorials, they often lack residents' feedback or consideration of how these structures interact with urban dynamics within a non-Western context. Fig.3.

3. Research Design

This chapter outlines the methods used to investigate the impact of the Martyr Monument on Baghdad's urban layout and community identity. The methodology is organized to provide a transparent process for replication, ensuring that each step — from participant selection to data analysis, is clearly defined.

3.1 Research Methods

Using an intrinsic mixed-methods approach is useful because both quantitative methods and qualitative techniques together provide a complete understanding

of the impact of the Martyr Monument on Baghdad's urban design and social environment. By planning for both survey data and observation insights, it will be possible to capture both spatial and emotional meanings of the monument. This design allows both a look into tangible impacts, layout and flow of traffic, as well as other intangible issues: personal feelings of community ties.

3.2 Research Strategy

Descriptive and exploratory strategy in examining monument influences on Baghdad's physical and social settings. The qualitative aspect is represented by interviews and thematic analysis while quantitative data from surveys give measurable insight into residents' perceptions and interactions with the site.

3.3 Sample Selection

For a broader range of perspectives, we used purposive sampling to select three main participant groups:

Local Republic Observers: The monument's central dome complex is separated from the nearest residential neighborhoods (like Zayouna to the southeast) by roughly 2.4 km; for this category, prior and regular exposure to the site must be ensured. Many resident samples were queried to gain insights into everyday interactions with and viewpoints on the monument's role. **Urban and Town Planners and Architects:** Professionals that are responsible for developing an urban design within Baghdad or, in other words, city planning. Thirty professionals were selected for a good understanding of intended and received impacts of the Monument on spatial planning for Baghdad. **Visitors and Non-residents:** Tourists or occasional visitors to the Monument may express viewpoints regarding the monument as a cultural landmark. Twenty visiting interviews were picked to understand the monument's cultural appeal.

3.4 Data Collection Methods

Data were gathered using a combination of surveys, interviews, and observational studies, each designed to explore the monument's physical and social impact in Baghdad.

3.5 Surveys

Quantitative data were collected through fixed questionnaires from local residents and tourists alike. The evaluation survey consisted of open-ended and closed-ended questions meant to illicit opinions on the monument, frequency of the visit to it, the reason that samely compelled the visit, the personal meaning attributed collective.

Topic Covered: The monumental function in personal and community identity Perceived impact to urban layout and public spaces Daily routine influences, like traffic and public gatherings

Survey Administration: In-person and online distribution of surveys was adopted to bolster accessibility and reach out to a wider demographic. Fig.4.

3.6 Interviews

An in-depth semi-structured interview was held with the urban planners and architects to obtain an expert understanding of the role of the Martyr Monument in urban design in Baghdad. Questions were framed so as to find out notions of urban aesthetics, spatial planning, and cultural integration.

Interview Topics:

- The influence of the monument on urban planning
- The impact of the monument on surrounding buildings, spaces, and land use
- Observations of public interaction with the monument over the years

Interviews were recorded and transcribed verbatim to ensure valid documentation, each lasting from 30 to 45 minutes. Fig.5.

3.7 Observational Studies

Field observations at and around the Martyr Monument were conducted to understand the ways in which people interact with the site to study possible effects in the surrounding urban environment. The observations focused on key areas such as:

Crowding and Flow of Pedestrians: Where the frequency and patterns of movement around the monument were recorded to assess the effect on the pathways nearby and their accessibility.

Public Gatherings and Events: Where public assemblies ranging from small informal meet-ups to community-wide events were observed in order to view the role the monument plays as a social space.

Local Traffic: Observing the roads adjacent for any changes in vehicle traffic and congestion during peak hours, holidays, or special events.

3.8 Data Analysis Procedures

Data were analyzed through a combination of qualitative and quantitative methods, thus providing a balanced interpretation for the findings.

3.8.1 Quantitative Analyses

The responses from the survey were analyzed using descriptive statistics such as frequency distributions, means, and standard deviations to find general trends. Notable quantitative highlights included:

- General reasons for visiting the monument
- Frequency of visits among the locals and the visitors
- Perceived influence of the monument on personal and collective identity. Fig.6.

3.8.2 Qualitative Analyses

Both interview and open-ended survey responses data were analyzed through thematic analysis. This meant that the data, in response to one question, were further examined and divided into emerging themes, such as:

- Emotional and symbolic associations with the monument
- Professional views of its impact on urban planning
- Observed social dynamics around the monument

Findings from the thematic analysis also revealed how locals and visitors made sense of the monument's

meaning(s) and role in Baghdad's identity.

3.8.3 Ethical Considerations

The study observed ethical principles that are acceptable in upholding confidentiality and received informed consent. Ethical clearance was granted by the applicable institutional review board before the actual data collection began.

Living Notification: All the participants received instructions about the project and signed a written informed consent.

Confidentiality: Detrimental identifiers were separated from the data to facilitate the anonymity of the participants.

Voluntary Participation: The subjects were given a full verbal indication that they could withdraw from the study at any time free of any consequences.

3.9 Limitations of the Methodology

In view of the paradigm of methodology itself, the limitations are cited thus:

Sample Bias: Although purposive, which seems to be perfect for the aim of the study, this kind of sampling narrows down the generalizability of the findings beyond Baghdad. **Response Bias:** Participants may have offered responses that were favorable opinions on those questions, particularly those relating to national pride.

4. Case Study: The Martyr Monument in Baghdad, Iraq

4.1 The Design Proposal

In the second half of 1978, and after months of announcing the competition, Tark and Kamal presented a proposal for a monument and museum instead of a monument and cemetery. The core idea of the design was to commemorate the martyr as a living model connected to life, as he embodies an idea or belief representing the values of heroism and justice, emphasizing that the martyrs are alive with their Lord, being provided for, and that their martyrdom is the reason for life continuing on the homeland. The initial design proposal for the museum allocated spaces for the heritage of martyrs from different periods of modern Iraqi history. 35% of this space was designated for the heritage of the martyrs of Iraqi revolutions, movements, and demonstrations, such as the 1920 Revolution up to the 1973 War, in addition to all the martyrs of the Republican era that began with the 14 July 1958 Revolution. Furthermore, 65% of the museum's space was dedicated to exhibits about the martyrs of Iraq in the future, with high flexibility in the use of these spaces and areas. [13]. Fig.7.

4.2 Design Philosophy

The submitted proposal sought to draw inspiration from local heritage and make it a main focus. In Iraq, as in the Arab and Islamic world, the dome has a strong spiritual and historical significance and is often associated with sacred places. Based on this idea, the dome was used as a symbolic architectural element while modernizing its form and complementary

elements, avoiding mere replication and imitation devoid of creativity and renewal. The design idea centered on splitting the dome into two halves, embracing the symbol of the martyr wrapped in a flag in the first half, and the spring, symbolizing water flowing underground like a waterfall representing the generosity of the martyr's giving, in the second half. The abstraction of the dome, inspired by Iraqi domes and divided into two halves, aimed to embody the spiritual relationship between the open dome (through the act of martyrdom) and the sky. Thus, the dome does not merely serve as a resting place for the martyr's spirit but as a symbol of its ascent to the heavens. Fig.8. In the early stages, the two halves of the dome, each 40 meters high, were designed to be covered with gold-plated copper sheets, inspired by the shape, proportions, and color of gilded Iraqi domes. Specialists in gilding and covering the domes of Iraqi shrines and mosques were consulted during the gilding process of the two halves of the dome. [13]. Fig.9. However, after the Japanese contractor executing the project (Mitsubishi Company) conducted a study and simulation of the design of the golden dome, they found that the temperature in the area opposite to the concave faces of the two halves of the dome would reach 120 degrees Celsius during the day in summer, as the golden plates would reflect sunlight and heat, concentrating it to create an unbearably hot environment and scorching thermal radiation. The British engineering consultant (Ove Arup & Partners) confirmed the accuracy of the study, and based on this, the designers decided to use the blue ceramic tiles used in Iraqi mosque domes to cover the exterior and interior surfaces of the two halves of the dome. Fig.10. The half-dome rests on a wide circular platform with a diameter of 190 meters, to establish the principle of placing monuments on open floors that stretch across vast areas derived from the expanse of the Arabian desert. This can be observed by reviewing the locations of ziggurats, obelisks, shrines, and pyramids. Indeed, the design successfully makes the vertical and horizontal elements of the monument resemble the appearance of ancient Arab cities.

4.3 Design and Construction

In mid-1979, official approval was granted to proceed with the phases of the Martyr Monument project according to the design proposal submitted by sculptor Ismail Fattah Al-Turk and architect Saman Asaad Kamal. They were tasked with completing the project's designs and forming their own team to develop the architectural, sculptural, and engineering plans. The team consisted of Iraqi architects: Saad Al-Zubaidi, Wijdan Maher, Ismail Kanah, and Nada Zuboni. In December 1979, studies for the development of architectural and sculptural designs for the Martyr's Monument and Museum were

presented, followed by the preparation of documents to invite global contractors for implementation. At the same time, the project was included in the list of projects for the development and beautification of Baghdad on the occasion of hosting the Non-Aligned Movement Heads of State Summit, which was originally scheduled to be held in Baghdad but was later moved to New Delhi in 1983. The competition organizers did not specify a location for the monument, but they required that the site be on the Rusafa side (the eastern side of Baghdad), considering that the new Unknown Soldier Monument would be on the Karkh side (designed by the artist Khalid Al-Rahal and Italian architect Margiello Di Olivio on the western side of the city). Thus, the initial design proposal during the competition was presented on a large, unspecified site and did not include a lake surrounding the monument. The design changed when Sabah Al-Azzawi, Head of the Basic Planning Department at the Baghdad Municipality, took Ismail and Saman to a site in the city that had previously been used as quarries for brick factories. The designers found the place ideal for the Martyr's Monument, and it was also not far from the city center. The site features a large open pit up to 6 meters deep below ground level, which was utilized to house the museum under the monument, maintain the main platform level with the ground, and transform the lower areas into a lake surrounding the monument, which was accomplished. Later, the lake surrounding the monument was connected to the adjacent Army Canal, which in turn takes water from the Tigris River. Fig.11. The execution of the project was assigned to the Japanese companies "Mitsubishi" and "Kajima," and work at the site began in April 1981 after several months of work on detailed designs, technical specifications, and studies. The British company "Ove Arup & Partners" was commissioned for the project's structural consulting, and the supervision of execution was assigned to the Belgian company "M + R Consultants" alongside the project designers. After 27 months of construction and diligent work, at a cost of 40 million Iraqi dinars (equivalent to half a billion US dollars today), the installation of the Martyr was completed in July 1983. [13].

5. Results

This chapter illustrates the findings of the whole study to explore the influence of the Martyr Monument on Baghdad's urban design and the community identity as well. The results, which are organized within the sub-phrases addressing the research questions, include the extent of the monument's integration into Baghdad's urban design, its effect on daily activities, and community perceptions of its implications.

5.1 Integration of the Martyr Monument into Baghdad's Urban Layout

Data collected during surveys within observations show an important role of the Martyr Monument in Baghdad's spatial organization. Most responses have shown that vehicle flow in particular areas is affected; these areas, along with pedestrian access and surrounding land uses, have varied. Traffic Flow: Observations showed that vehicle congestion around the monument tended to be severely high mostly during weekends and national holidays. The monument's location in the vicinity of major thoroughfares has been advantageous for traffic movements, presenting both opportunities and challenges in regulating traffic flow around it.

Pedestrian Flow: The responses indicated that the area adjacent to the monument is accessed mainly by pedestrians during recreational or commemorative activities. Table 1

5.2 Effects on Daily Activities and Community Interactions

The Martyr Monument has become a favorite site for residents as shown by survey and field data. Respondents stated they visit the monument with family and friends; it serves as a backdrop for family informal meet-ups cultural events and reflection.

Public Gatherings: Survey responses indicate that around 60% of residents went to the monument at least once a month for various purposes, including relaxing, family outings, and attendance at community events.

Event Frequency: There were several observations of events, especially the public assembly, the largest of which took place during weekends or commemorative days. The Chart below shows different Reasons for Visiting the Martyr Monument. Fig.12.

5.3 Perception of Resident on The Monument's Role to Community Identity

The growing emotional and symbolic connection of the residents of Baghdad with the Martyr Monument is one of the paramount findings. Survey and interview responses reveal belief in how this monument embodies identity and pride common to all residents; the reaching point from these discussions establishes the monument as a landmark tethered to history within Baghdad.

Community Identity and Pride: About 75% of the respondents were either of the opinion or strongly supported the view that the Martyr Monument is an important part of their identity as residents of Baghdad. Symbolic Importance: Interview responses from urban planners pointed out that the design, color, and architectural features of the monument evoke feelings of national pride and remembrance. Fig.13.

5.4 Quantitative Survey Data Analysis

Quantitative analysis from the surveys was examined to draw conclusions on the visitor demographic, frequency, and the reasons for visiting the Martyr Monument. Descriptive statistics highlighted the

extent to which the community accessed the monument. Visitor Demographics: The findings show that the majority of the visitors belong to the age group 18-45, with an almost equal number of the genders. Families with children and young adults represent an equal distribution with large groups coming to the site.

Visit Frequency: The results indicate that 45% of local citizens visits the monument on a monthly basis, whereas, 25% view it more than twice per month. Fig.14.

5.5 Qualitative Insights from Interviews with Urban Planners

The urban planners and architects offered fresh ideas regarding the effect of the monument in its development of Baghdad. Through the thematic analysis of transcripts of interviews, two key themes arose:

Urban Integration and Cultural Preservation.

Urban Integration. The planners indicated that the setting of the monument was intentional, be aligned with the surrounding infrastructural landscape in order to create a visual focus. Many agreed that the monument has contributed to the development of public spaces nearby.

Cultural Preservation

Several of the planners said the monument preserves Iraqi cultural heritage, referring to it as a necessary reminder of the resiliency of the city and its history. Fig.15.

5.6 Findings in Summary

All data provide evidence that the Martyr Monument is not just a memorial; rather, it constitutes a real and symbolic part of Baghdad's urban design and community life. The main points in the findings are:

Physical Impact: The monument plays a major role in influencing traffic flow in the immediate vicinity, pedestrian movement, and land use.

Social Role: It acts as a meeting point for events, families, and communities, thus reinforcing its importance in daily life.

Cultural Significance: The monument is thought of as a popular symbol of national identity by both the locals and the professionals, tightly connected with the cultural memory of Baghdad. Fig.16.

6. Discussion and Conclusion

6.1 Discussion

The conclusions reached by this study on the effects of the Martyr Monument on the urban planning of Baghdad and its identity are complex, stretching from, spatial planning to cultural impact. This section discusses these findings in light of the original research questions, literature, and broader implications for Baghdad's urban design and cultural heritage.

6.1.1 Integration into the Urban Fabric of Baghdad

The study concluded that the Martyr Monument's strategic placement impacts the urban layout of Baghdad via traffic and flow of the pedestrian. This is seen as consistent with Smith's (2015) work on monuments marking an urban focal point. The monument casts a skyline with nearby infrastructure conforming to the suggestion that monumental architecture can organize city space. However, as contrasted to Western contexts where these monuments serve aesthetic or touristic prospects (Morris, 2020), the Martyr Monument plays both a functional as well as a ceremonial role within Baghdad. This not only increases its visibility but also promotes its real-life approachability for significant and commemorative purposes, showcasing how cultural monuments actively reshape urban environments.

6.1.2 Influence on Daily Activities and Community Interactions

Observations and survey results show that the Martyr Monument works both as a social and recreational area—a memorial which also doubles as community gathering. Residents are frequently seen using the monument area for various gatherings and events, and these interactions form part of the highlight within this. It correlates with Abdullah and Mahmoud's (2020) findings in Iraq, where public open spaces tend to extend community life. The Martyr Monument, therefore, exercises some form of agency into the life of the community. The agency of the Martyr Monument emphasizes a unique role played by memorials within Middle Eastern urban settings where historical memory defines their public spaces.

6.1.3 Sense of "Identity" and "Symbolic" from the Eyes of Residents

A major finding stressed that there is a strong symbolic and emotional connection between residents and Martyrs' monument. Many of the individuals surveyed indicated Baghdad residents above all see the monument as an expression of resilience and pride, interwoven into one identity. This ushers in Al-Saadi and Khalil's (2017) remark that monuments in the Middle East are often reflections of the connection that culture and identity have beyond aesthetics. Other literatures have more or less formally shown the process of identity through monuments, but the Martyrs' monument conveys that this identity-building process might be most effective, perhaps due to the reference about national sacrifice and survival. The architecture-monument relationship suggests that urban planners and architects give substantial thought to the fact that monuments could build not only visual interest but also emotional connection to the public space.

6.1.4 Limitations of the Study

Though it is quite revealing as regards the influence of the Martyr Monument, particular limitations should be noted:

Sample Size and Demographic Scope: Although diverse in nature, the study's sample was limited to residents of Baghdad and visits by selected tourists. Increasing the demographic scope with increased numbers of tourists or residents coming in from other areas might yield additional revealing insights.

Response Bias: Due to the national significance of the Martyr Monument, participants might have provided socially desirable answers, which may have affected the reported levels of pride or identity associated with the monument.

Temporal Constraints: Observations and data collection were carried out over a limited time frame, covering only a momentary pass for assessing the monument's influence. Longitudinally designed research will serve better to comprehend seasonal variations in visitor flows, events, and resident's engagement with the monument.

3. 6.1.5 Directions for Future Research

Such findings make some suggestions for future studies:

1. **Comparative Studies to Other Monuments:** Research that takes a similar format and compares with other Iraqi monuments or compares it with that of some Middle Eastern cities will certainly show some comparative insights and establish whether these communal dynamics are unique to Baghdad and embedded within or common to the area in general.

2. **Longitudinal Studies:** Extended observations of the Martyr Monument would capture changes in usage, public gatherings, and sentiment within the community, which will allow for a better understanding of the situation.

3. **Influence of Cultural Heritage on Urban Planning:** Following this study, researchers could consider a case study of how development of cultural heritage sites into, or as part of, urban design could cooperate to strengthen community identity and involve these groupings further in Middle Eastern towns, which could conceivably inform policy-making for urban areas.

4. **Traffic and Infrastructure Orbital Impact:** A focused study of the monument's impact on the neighboring infrastructure and traffic patterns would be of great value to urban dynamics around historical landmarks in highly populated regions.

6.2 Conclusion

The study assessed the influence of the Martyr Monument on the urban design of Baghdad and community identity. In this regard, the monument's influence on spatial organization, daily happenings, and local perceptions was the focal point addressed in the research being undertaken. The findings disclose

that not only does the monument represent the major anchor in an area of the city, but it will also conduct pedestrian and traffic flow, create a space for assembly, and engender identity and historical memory amongst the people of Baghdad. Unlike monuments in Western contexts that have number one priority as aesthetics or memorialization, the Martyr Monument started to function as a social feature of Baghdad, integrating into the social and urban life of that city, and providing an example of how a community memorial becomes affiliated with—and active in—the very fabric of the city. The study affirms that there are monuments such as the Martyr Monument that can identify and inform the layout of a city with its cultural heritage, instill community engagement, and foster identity. The analysis adds to understanding how such structures can, in their own right, create cityscapes and create emotional landscapes for communities. These findings remind us to give thought to the appropriate location and design of monuments, especially in cities rich in culture such as Baghdad, devoid of whose historical memory the community identity may be totally lost.

Thus, the Martyr Monument stands as a symbol not only for those it commemorates but also for the fortitude and self-respect of Baghdad's citizenry. Beyond the limits of standard urban design, it has opened a bridge by connecting the past with the present. It reflects upon us that monuments are more than mere stone and steel; they represent a collective identity layered into the very heartbeat of the city.

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التصميم الحضري وتأثير المعالم الأثرية: دراسة حالة نصب الشهداء في بغداد، العراق

الملخص:

ان نصب الشهيد في بغداد بالعراق هو تكريم لأولئك الذين ماتوا في الحرب العراقية الإيرانية. ولكنه يمثل أكثر من مجرد ذكرى، فهو يتخذ طابعاً قوياً في تصميم المدينة وحياة المواطنين. إن النصب ليس مجرد تكريم للماضي، بل إنه يستقر في مشهد بغداد ويوجه الأنشطة في الحي كجبل جليدي يطفو في حركة المرور. يحاول هذا البحث فحص كيفية ملائمة النصب لتصميم بغداد. فيما يتعلق بهوية المجتمع والشعور بالمكان. من خلال المحادثات مع السكان، وجمع الآراء ومراقبة المناطق المحيطة، تكشف الدراسة عن مجموعة المعاني المعترف بها للنصب. بالنسبة للبعض هو مكان لتخليد ذكرى الماضي، وعلى النقيض من ذلك بالنسبة للآخرين هو رمز للنضال والفخر. من خلال استكشاف بعض وجهات النظر المختلفة هذه، سنبين أن نصب الشهيد هو أكثر من مجرد حفظ التاريخ في الذاكرة. لقد أصبح حياً داخل المشهد الثقافي الاجتماعي لبغداد.

الكلمات المفتاحية :

نصب الشهداء، التصميم الحضري، الهوية المجتمعية، العمارة، الشرق أوسطية، المعلم الرمزي، التخطيط الحضري



Fig. 1. Picture of Martyr Monument and area around it [9]



Fig .2. Picture showing the dome shape of Martyr Monument [10]



Fig. 3. Picture of visitors seated on the steps of the monument, participating in a cultural or commemorative event [11]

How often do you visit the Martyr Monument?

In what ways does the monument influence your sense of community?

Do you believe the monument affects the city's traffic flow?

Fig. 4. Screenshot showing survey questions

Can you describe the Martyr Monument's influence on the surrounding urban layout?"

In your opinion, how does the monument integrate with Baghdad's existing infrastructure?"

What challenges or opportunities has the monument presented in urban planning initiatives?"

Fig. 5. Screenshot of the interview guide featuring key questions

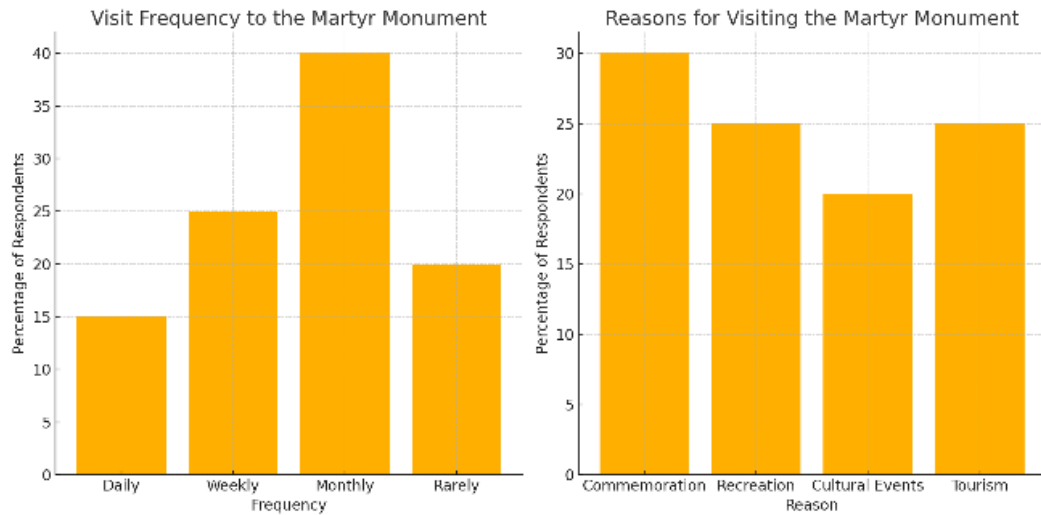


Fig. 6. Bar chart illustrating survey responses

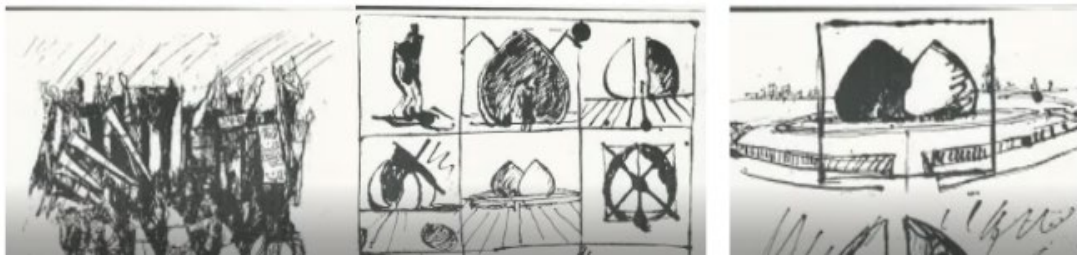


Fig. 7. First idea drawings

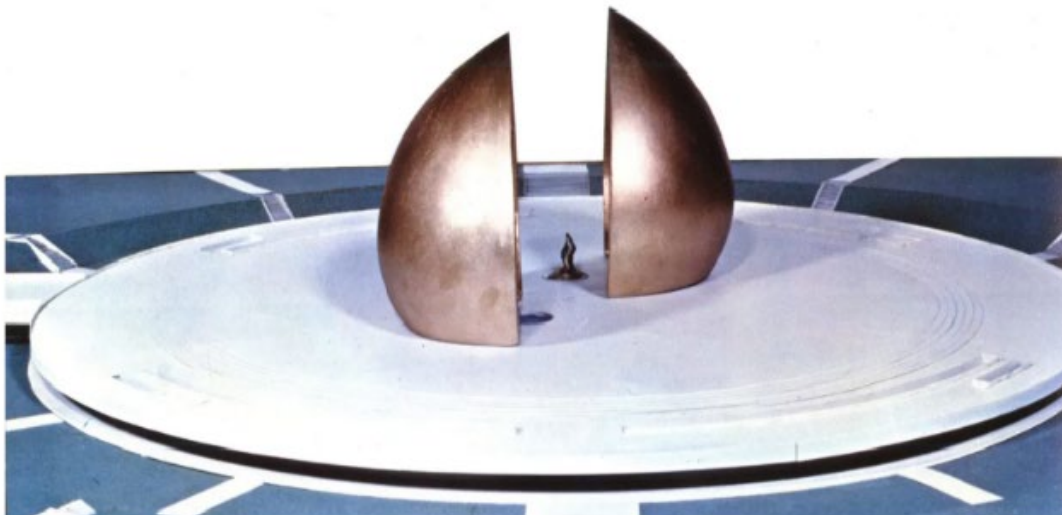


Fig. 8. The half of the dome represents the power of bearing witness.

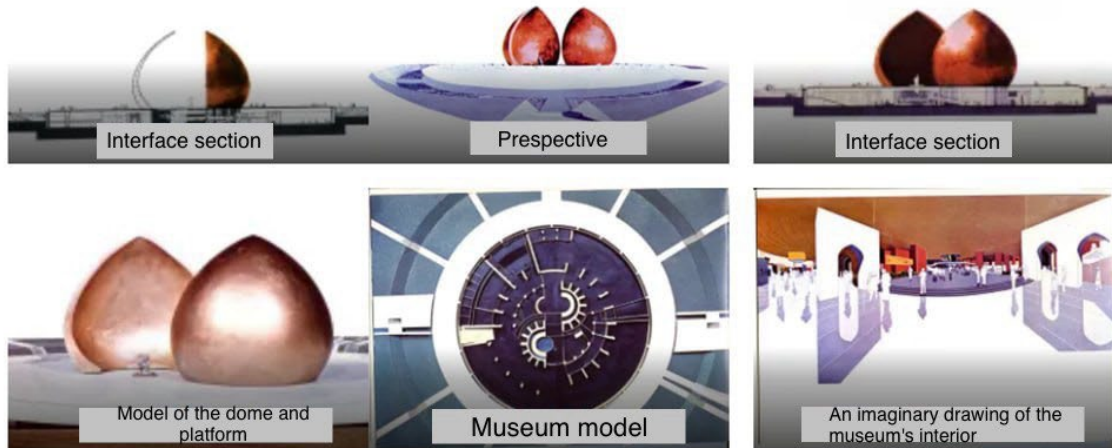


Fig. 9. Some sections and perspectives of the monument

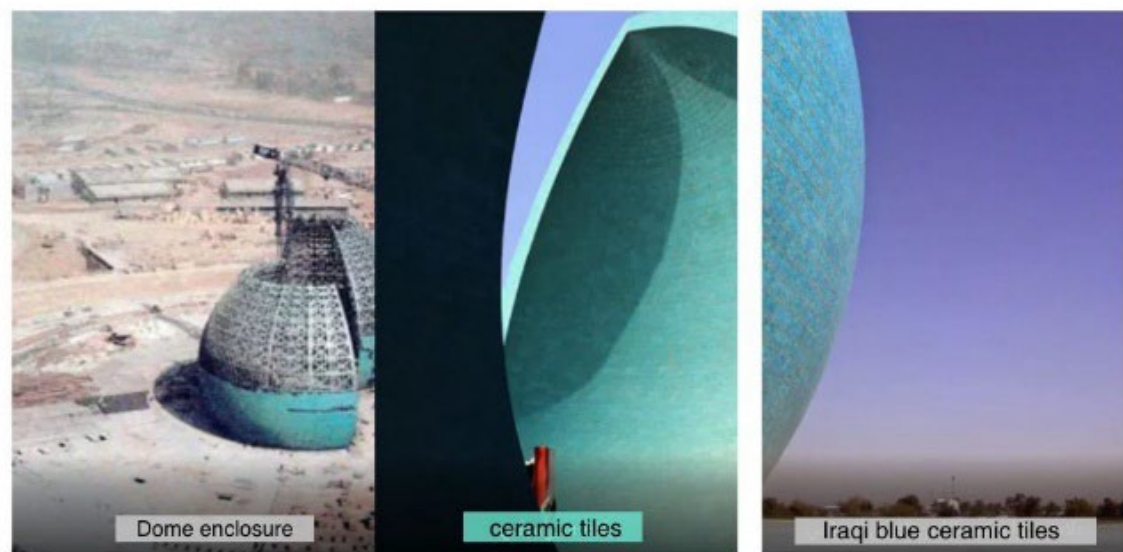


Fig. 10. The dome material



Fig. 11. From the initial stages of design to the end of implementation

Table 1 shows Average Traffic and Pedestrian Flow Observations by Day

Table I
Traffic and pedestrian density at different times of the day and on different days of the week

Day	Morning Traffic (Vehicles/Hour)	Afternoon Traffic (Vehicles/Hour)	Evening Traffic (Vehicles/Hour)	Morning Pedestrians (People/Hour)	Afternoon Pedestrians (People/Hour)	Evening Pedestrians (People/Hour)
Monday	120	150	130	50	70	60
Tuesday	130	155	135	55	75	65
Wednesday	125	160	140	52	80	70
Thursday	135	165	145	54	85	75
Friday	140	180	160	60	90	85
Saturday	160	200	190	80	120	110
Sunday	170	210	200	85	130	120

Table 1 shows Average Traffic and Pedestrian Flow Observations by Day

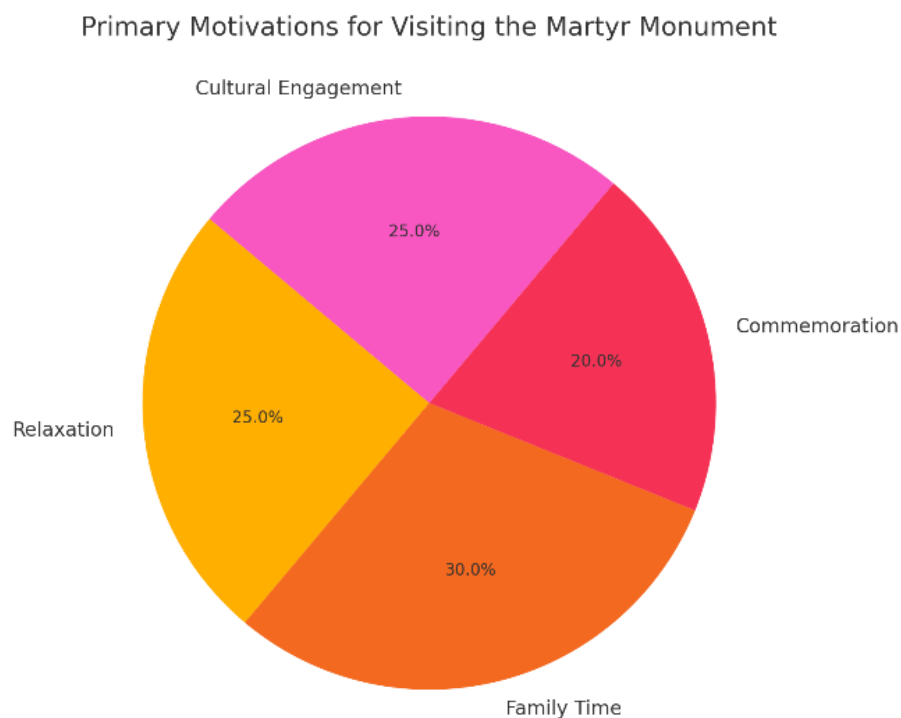


Fig. 12. Pie chart displaying primary motivations for visiting the monument

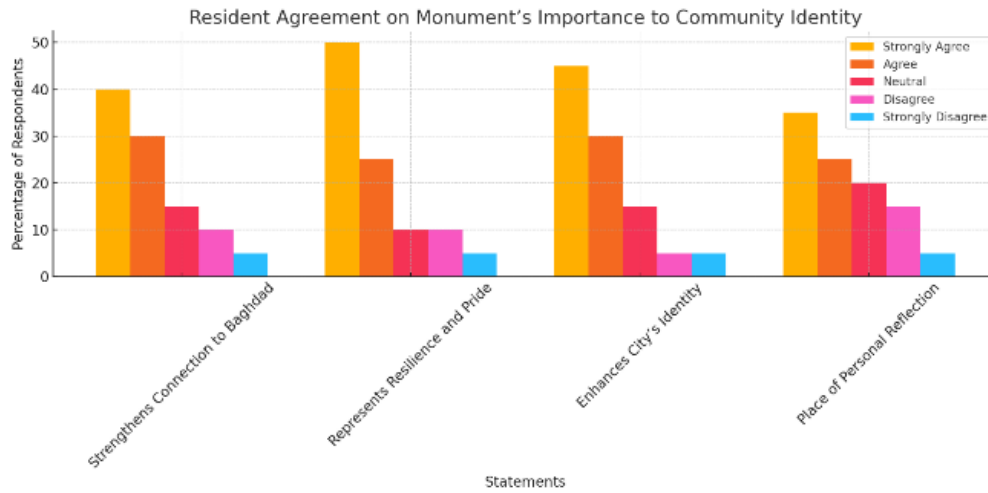


Fig. 13. Bar chart comparing the levels of agreement with statements about the monument's role in fostering a sense of identity and pride.

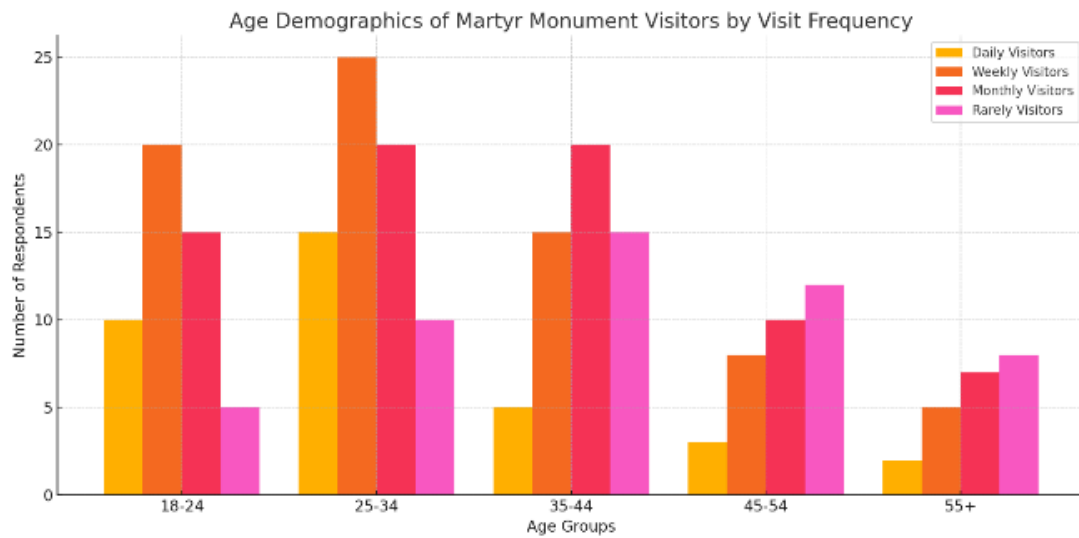


Fig. 14. Bar chart displaying the age demographics of survey respondents who visit the monument, segmented by frequency of visits. [12]

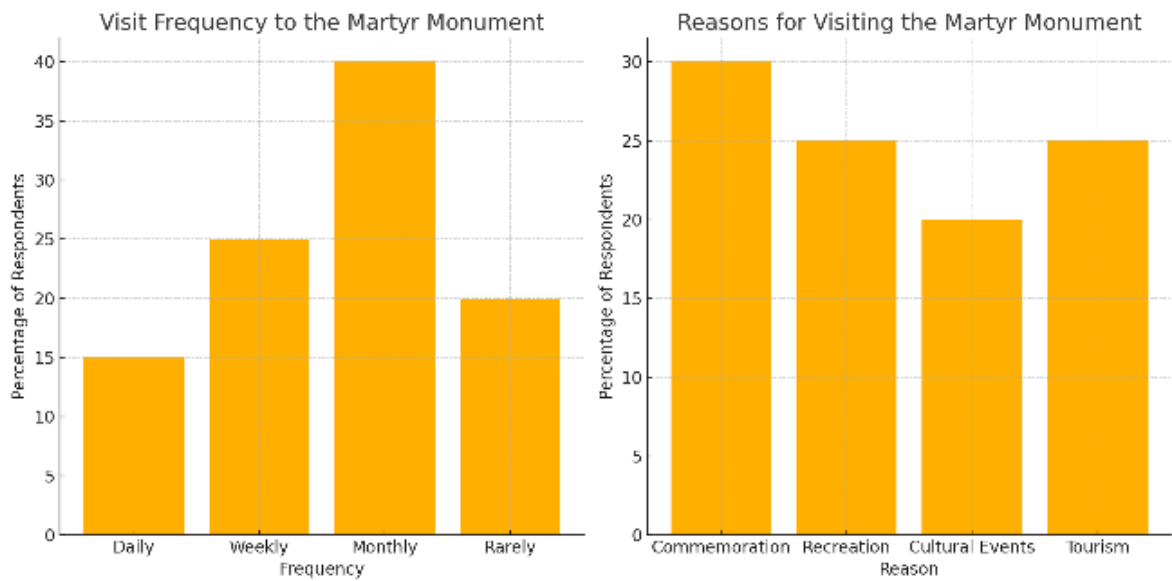


Fig. 15. Clustered bar chart showing urban planners' responses to questions about the monument's impact on urban planning and cultural heritage.

Primary Motivations for Visiting the Martyr Monument

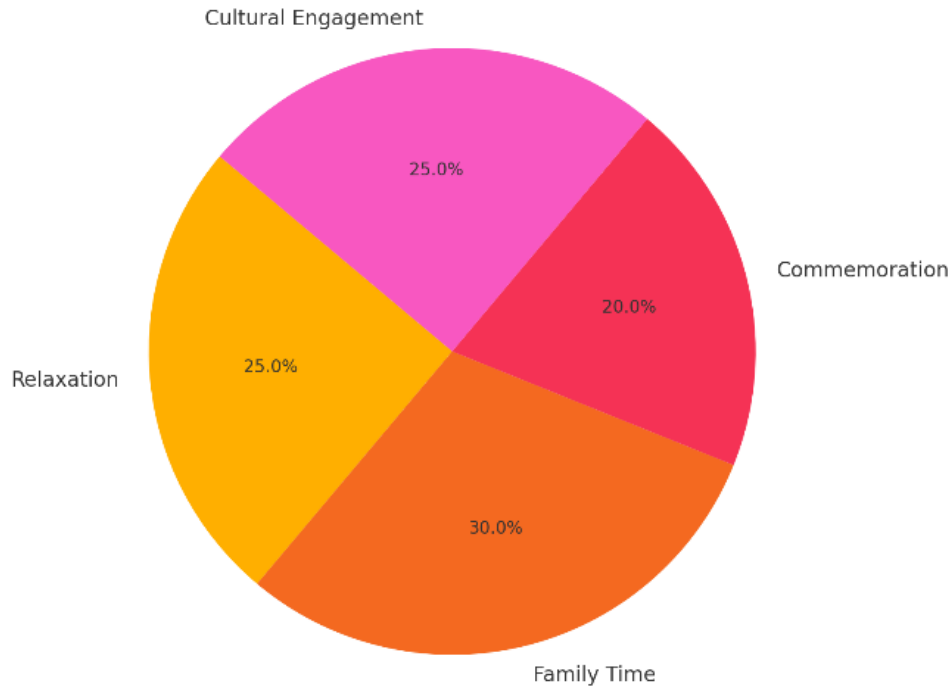


Fig. 16. Summary chart categorizing findings into areas of physical, social, and cultural impact