



The Role of Reviving Ancient Walls in Collective Memory

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ABSTRACT

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The concepts of the wall and the city intertwined in many ancient civilizations. These walls are historical evidence of specific periods of time that the city passed through and reflect its collective memory that crosses with time. The walls had an actual presence in the lives of residents and builders and their memories. With the passage of time and technological acceleration, the pace of urbanization and development in cities accelerated, which led to the widespread destruction of the walls that reflect the identity of cities and their established image memory. This research aims to study the physical and symbolic revival of the remains of ancient walls and gates due to their importance in enhancing collective memory and identity. To this end, the remnants of the walls in restoring collective memory were studied and presented through global and local propositions through contemporary urban development strategies. The research assumes that the walls are important in conveying the history of the city, so the remains of the walls in the holy city of Najaf were taken as the living historical evidence that reflects the stories of the victories of our fathers and grandfathers over the invasions. Where the old city wall was the fortified wall that protected its people. The number of defensive walls was five, according to another narration, six, and each wall is a reflection of a specific time period and a specific story in the ancient history of the city. Therefore, the rest of these walls must be preserved because they constitute important scenes in the history of the holy city of Najaf, where a framework was used to provide recommendations to evoke the walls as landmarks and determinants influential in the city, this framework was done in the research in Table 1, which is a conceptual framework that was extracted from the previous literature. The results indicated the possibility of investing historical walls as effective drivers in building collective memory and restoring its unique urban identity through a set of mechanisms within the retrieving strategy represented by the virtual renewal of the walls using traces or signs, the work of virtual preservation, and digital documentation, physical renewal of the remains of the walls through literal cloning, deletion and addition, cultural (community) renewal due to the visit.

1. INTRODUCTION

Change and development are essential elements for cities, but change may lead to the destruction of urban memory if it occurs without considering the circumstances related to time and place [1]. Due to technological acceleration and population growth, cities have changed from the modern era. This change has brought about a radical transformation in the urban structures of cities, with the loss of influential sectors like the old city walls that enhance collective memory [2]. Another example is the Berlin Wall; It was a long wall separating the east and west halves of Berlin, but then it was almost completely demolished. Among all the walls built by the people, it was a unique influence on the urban landscape of the city and on the collective memory of the residents [3]. Today's interventions with rapid developments in historical contexts have led to the loss of items and places associated with the collective memory, but also through the collective memory of the inhabitants. The old city squares and landmarks for citizens to gather and create memories have been replaced

by car parks [2].

Rossi [4] first referred to the city's collective memory as history by identifying the physical elements "with traces of the passage of time on it", the other is the history of the study of the formation structure of urban artifacts. Ojbour [5] referred to collective memory as (places of memory), including buildings, statues, works of art, historical figures, philosophical texts, and symbolic activities. There are three dimensions to impart mnemonics to an abstract concept or a particular sensory object (the physical, functional, and symbolic dimensions).

Maurice Halbwachs (1877-1945) [6] pointed out that the difference between history and memory is claiming that the former is an objective search for truth. In contrast, memory is viewed as highly subjective; collective memory is essential for providing society with a sense of historical continuity and belonging. Memory and identity are fundamental to each other. Ancient walls are urban elements that must be preserved to enhance the cultural memory of the place, creating a new economy for the urban fabric through the tourism industry by

visiting and benefiting economically by marketing the history of their city and presenting it to tourists who want to learn more about history and culture and enhance collective memory through mechanisms and strategies [6].

In light of this, this research aims to identify the effects of ancient walls in building collective memory through urban development strategies. To achieve the research objective, the following steps are considered:

(1) Develop a theoretical framework that includes the most

critical possible trends for investing ancient walls in the contemporary city by reviewing the relevant literature and identifying the essential terms and indicators.

(2) The application of the theoretical framework in a case study, analyzing various conceptual aspects using field surveys and presenting conclusions that reveal the most important urban development strategies for urban walls in building collective memory and the possibility of investing in them.

Table 1. Themes and Indicators of the renewal of urban walls

| First: Strategies to renovate the remains of the walls in enhancing collective memory | | |
|---|---|---|
| Main Item | Sub-item | Possible values |
| (Virtual renewal) of urban walls | The use of 3D digital modeling and simulation | Create a detailed 3D model of the walls (virtual reality space/virtual tour) Using the latest 3D modeling techniques and tools such as AutoCAD, 3d s max software |
| | The use of two-dimensional digital modeling and simulation | The use of 2D maps, photographs, cartography, films, and compositional interpretations Photogrammetry Terrestrial laser scanning, 3D laser scanner survey |
| | Digital Documentation | Making models from the remains of the walls and publishing them electronically and in specialized exhibitions to preserve the collective memory of the walls (digital documentation) |
| | | |
| Second: Strategies to renovate the remains of the walls in enhancing collective memory | | |
| Main item | Sub-item | Possible values |
| The physical renewal for the wall remains | Literal reproduction of the urban origin | The use of architectural elements that reflect the character of the old walls, or the literal and formal reproduction of the walls with writing on the name of the urban sector or the city on the gate. Installing artificial walls in parks and scenic landscapes to express the national identity |
| | Indirect borrowing | Rebuilding the walls and evoking them on the main roads in the city, in indirect ways, reflecting the idea of ancient gates and walls |
| | Historic Preservation | Preserving the walls by making them as a memorial, confirming the glories of the past Preserving the walls by merging them with modern additions and preserving the walls with the introduction of modern technologies on them to express the spirit of the age and its new technologies and to ensure the continuity of the architectural production in time and space Functional and profitable interventions on the walls through artistic work. |
| | | Expressive balance / intellectual content and formal meaning Mechanisms of (deletion, addition, multi-layering and movement) for the interaction between the old (historic walls and old buildings) and the modern that achieved a state of expressive equilibrium |
| | Mechanisms of expanding the visual heritage of the city walls | Art and Media / Artists repaint the forgotten walls of abandoned buildings and city bridges Seeing the image of walls everywhere in several logos of organizations and clubs, in promotional publications, and even in advertising campaigns Selling and trading pictures of historical sites in pictures and cups. |
| | Castles and ramparts as open museums | Displaying pictures of old walls with old stories about walls that tickle all senses of visitors Listening to antiquity music Meet medieval people in ancient costumes and warriors, who accompany you, tell you their personal history. |
| | | |
| Third: Strategies to renovate the remains of the walls in enhancing collective memory | | |
| Main item | Sub-item | Possible values |
| Cultural renewal (community) | Establishing festivals and events next to the walls | Through platforms for displaying characteristics of the local community, such as their skills, traditions or production, they contribute to (re)constructing the group's identity and place by acting as an outward appearance. Engaging in the emotional dimensions of spatial interventions as a way to broaden our understanding of collective memory and narratives |
| | Enhancing the act of visiting the place | Promote economic benefit by marketing the history of their city and presenting it to tourists who want to learn more about history and culture, as cultural tourism allows an individual to experience the past and, in some cases, participate in the lifestyle that resides in human memory. |
| | Learning from the memory of the walls and educating generations | By touring their heritage sites, learning, and educating generations and children, the nation's heritage is preserved in the collective memory, where the past does not end. The ramparts are examples to educate modern citizens about their national identity. Heritage preservation extends well beyond the restored edifices. It is the preservation of the past that contributes to understanding the present. |

2. LITERATURE REVIEW

Al- Musawi [7] pointed out the importance of urban walls and gates as symbolic elements in the city, reproduced with monumental connotations. As the concept of the urban gate changed from the defensive entity to the symbolic entity, the gates began to represent the symbolic power, Like Arc de Triomphe, Work began on it at the beginning of the nineteenth century, and Napoleon Bonaparte wanted it to be a symbol of the victories of the imperial armies [8]. The researcher pointed to the possibility of reviving the old walls and gates through the strategy of literal reproduction from the urban origin of indirect borrowing and rebuilding the walls on the main roads in the city to give a sense of place when moving between two spaces, as the gates reflect the character of the city and its image and collective memory, through the use of architectural elements that reflect its character, and the name of the urban sector or the city may be written on the gate, which helps visitors with clarity and gives them a sense of being close to the city [7].

Huber [9] pointed out the importance of urban walls in France and how to preserve them to enhance cultural memory. Many cities demolished their walls for economic reasons. The walls are also still standing now and have another new use. Some stand amidst new buildings, while others block access to them as monuments where they are preserved by making them a memorial, emphasizing the glories of the past; these glories are defining moments in history. The walls are preserved by combining them with modern additions, where the city maintains its identity; the city prides itself on its mixture of accessibility, modernity, and history. The city celebrates solidarity with what it has learned from the past, and the walls serve as examples to educate modern citizens about their national identity. Heritage preservation extends well beyond restored edifices. It is the preservation of the past that contributes to understanding the present. This past, preserved through cultural memory, is a societal agreement to understand one's heritage. One of the most important mechanisms for promoting the preservation of the cultural memory of the walls is through touring their heritage sites. Learning and education for generations and children are necessary tourists and cultural memory components. The nation's heritage is preserved in the collective memory through educating the community, where the past does not end [9].

Mahdi, pointed to the case of moderation or balance in the expression between heritage privacy (survival and preservation of historical walls and buildings) and the expression of the spirit of the age and its new techniques to ensure the continuity of the architectural production achieved temporally and spatially , Expressing the heritage privacy by preserving the finishing materials in their ancient physical form, through the mechanisms and strategies of borrowing and simulating the ancient urban origin. As for the expression of the spirit of the age, it is through the mechanisms of displacement, movement, and urban addition by following the appropriate and appropriate technological vocabulary between the old and the modern, in another way by introducing methods to achieve a reciprocal expressive balance between heritage and preservation that ensures the restoration of the local architectural line to its local path on the one hand, and the techniques of the age on the other hand in the correct manner, by emphasizing what the elements and heritage forms possess of a generative capacity of new forms that benefit the design process and architectural practice as a whole and what

is reflected in the techniques of the present era. The research defined the interchange of technical heritage interaction as a mechanism that ensures a balanced product resulting from the influence of each of its elements on the other and the occurrence of this product in the in-between.

The interactive reciprocal mechanisms between heritage and technology represent the formal transformation mechanisms of the intellectual and formal architecture systems because they carry the same contents (intellectual content and formal meaning). Interaction and transformation are both processes that have technology and tools carried out on the architecture material to generate a new architectural product, namely: the mechanism of changing dimensions, the mechanism of deletion, the mechanism of addition, the mechanism of multi-layering the mechanism of movement. Architectural designers adopt deletion, addition, multi-layering, and movement mechanisms to interact between the old (historic walls and ancient buildings) and the modern, achieving a state of expressive balance between them. This diversity of mechanisms is due to the heritage terms and their references and status. The generated product expresses the two elements of its generation despite the natural change that it will carry resulting from the cross-reaction process [10].

Bădescu [11] refers to ruins and ramparts as repositories of memory and often support national narratives. The ruins fascinated Europe for centuries, and they were tools of remembrance, especially the Roman ruins that gave birth to a great past. There is a style in the Romantic movement: the placement of artificial ruins in gardens and artificial landscapes that are then essential components of national identity. The ruins are "the embodiment of the process of remembering themselves." The study emphasized that the walls and ruins should not remain frozen in the current situation for a long time. Still, somewhat practical and profitable interventions should be made through the artwork. The destroyed or reconstructed city scene spatially embodies a specific narrative from the past. Therefore, engaging in the emotional dimensions of spatial interventions can be a way to broaden our understanding of collective memory and narratives [11]. The human factors play a large role and have a significant impact by encouraging academic visits to the sites of the remnants of the walls, giving lectures, and conducting festivals next to the walls, all of this leads to the strengthening and improvement of collective memory.

Wagenbach [12] noted that the challenge they constantly faced was to find an exciting subject to revitalize life in castles and ramparts as open museums. Otherwise, visitors will not return to it. Wagenbach added: "What distinguished Pauli was to show authentic places and stories that tickle all the senses, from that you can listen to music, meet with medieval people, Roman or Baroque people, and tell you their personal history." We also have to offer each visitor something, including a quiet place, but we must keep updated with the times.

Bakshi [13] refers to the conflict and its associated memories of ancient places and ramparts by looking specifically at the walled city of Nicosia as a site of memory and oblivion. The study showed that the physical change in the city's fabric had the most significant impact on the rupture of its shape and the discontinuity that passes through its historical center, the division of the periphery into several fragmented centers, and the occurrence of a dramatic rupture. The study stressed the need to contain the forgotten place in terms of memory, such as walls and places that are important in the imagination, and work to rehabilitate and re-establish them as

cultural places. The study found mechanisms to expand the visual heritage of the city walls to include drawings on the walls, seeing the image of the walls everywhere - in several logos for organizations and clubs, in promotional publications, and even in advertising campaigns. And also work to strengthen culttoty to enhance loyalty to the national community by selling and circulating pictures of historical sites in the form of images on cups and toys to enhance collective memory. The goal of creating this common language of historical imagery was to unite “Germans” from different backgrounds, as the nation symbolically projected itself on a screen embodied in the environment, then seeing itself reflected into that environment [13].

Mirgholami et al. [14] pointed out the role of digital architecture as a continuous architectural style in renovating worn-out urban walls and gates through the application of complex geometries and topologies. Digital architecture can renew ancient cityscapes through the possibility of virtual regeneration of ancient cities using little or no trace or signs due to various disasters such as earthquakes, war, and others. One of the most appropriate ways to renovate these cityscapes accurately is to use digital modeling and simulation; by creating a detailed 3D model of a heritage site, its physical environment can be roughly reconstructed and is faster and cheaper than the physical environment. An example of such an application of digital engineering is the redesign of the city of Bam, which was largely destroyed in 2003 after a strong earthquake. Bam was one of the most important cities of Iran, whose cultural scene is an exceptional testimony, and its castle is an urban landmark in the entire city. After the earthquake, a team including some Iranian and Japanese experts worked on 3D modeling of the city of Bam. They produced a virtual reality space in Bam, where the renewed model of the city of Bam and its urban landscapes gives tourists a virtual tour of this lost city. The team used data such as 2D maps, photographs, cartographic maps, films, compositional interpretations, and graphics to create 3D models of the devastated city, using the latest 3D modeling techniques and tools such as AutoCAD software and 3ds max [14].

The study of Viol [15] emphasized the importance of walls in enhancing memory by establishing festivals and events near the remains of antiquities to improve community cohesion. Moreover, festivals and events can reconstruct group and place identity by outward appearance. Festivals and events are seen as platforms to showcase the characteristics of the local community, such as their skills, traditions, or production, and bring economic benefits as part of event tourism development. This means that notions of memories and identities are seen as social constructs reflected in the remains of city walls, communicated and preserved through widely understood symbols and other semiotic sources. The construction and use of such signs enhance unity and cohesion and thus contribute to the community's imagination [15].

Fortenberry [16] noted the role of digital documentation in enhancing collective memory, as digital technology provides new means of recording historic buildings through the collection and translation of collective data. However, these techniques interrupt our traditional interpretive processes and potentially change how we understand the historic built environment. Photogrammetry and terrestrial laser scanning improve analog recording techniques [16]. One of the ways to monitor and document urban entities is to use a 3D laser scanner survey [17].

Al-Hinkawi & Al-Saadi [18] cited the urban acupuncture as an alternative to traditional high-budget renovations, often preferably adopted in the renovation of remnants of urban walls that are difficult to repair comprehensively and in the case of limited budgets. Implementing this strategy can create a more sustainable urban environment.

3. THEORETICAL FRAMEWORK

The theoretical framework describes the essential strategies for the renewal of urban walls and their role in enhancing collective memory and revealing urban identity, as shown in Figure 1.

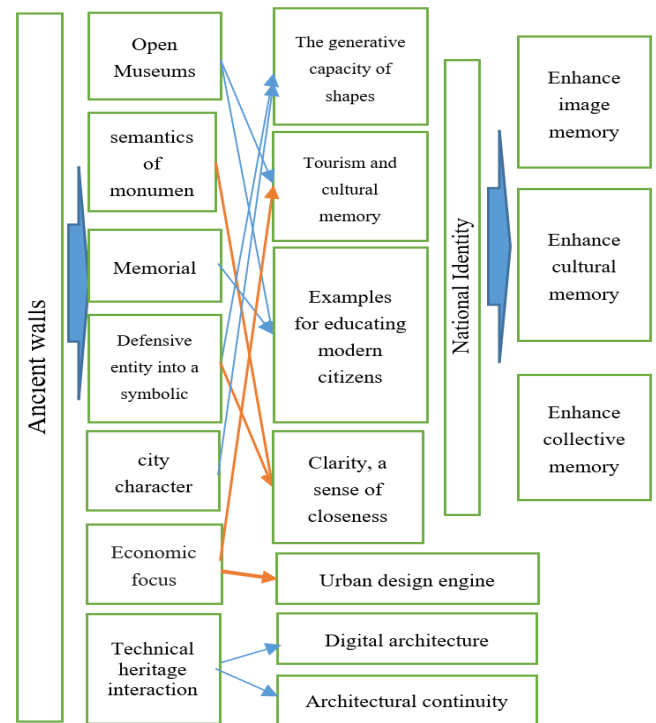


Figure 1. A diagram showing the most crucial research items for ancient walls in the formation of collective memory

The walls of Najaf were chosen for the applied study in the research because they are located in the historical center of Najaf and do not receive the appropriate development for their contextual value. On the other hand, the remaining walls suffer from severe and apparent neglect in their urban context, despite the importance of their geographical location within the old city on Al-Sadeer Street.

4. CASE STUDY (AL-NAJAF AL-ASHRAF AND THE URBAN WALLS)

The history of the walls is linked to the construction of the shrine of Imam Ali (peace be upon him), as the walls date back to the third century AH. The number of walls built around the city of Najaf is five or six according to what was mentioned in the history, as can be seen in Figures 2 and 3. The first wall is the wall surrounding the holy shrine in the third century AH, built by Muhammad bin Zaid Al-Da'ie Al-Alawi in 287 AH [19]. The last wall, it is the sixth wall (note Figure 4); its

construction was started in the year (1217 AH) and completed in (1226 AH); Care has been taken to plan an impregnable wall for the city. A deep trench was dug behind the wall, and towers surrounding the observatories used in defending the city were erected. This wall had two gates: The Great Gate and the Al-Thelma Gate. The sixth wall is 170 steps away from the fifth wall [20]. Some wall parts are still standing from the eastern side, extending over 250 m, and three large towers support this part. There is a part of the north-eastern side, fifty meters long, sandwiched between buildings [21]. Since 1914 AD, the crack began in the last wall of Najaf, where the demolition of the wall started by opening five holes, and in 1937 AD, the wall was pulled out to extend the city horizontally to grow outside the walls [22].



Figure 2. Aerial view of Al-Najaf in 1918, Gertrude Margaret Lowthian Bell (14 July 1868 e12 July 1926) [23]



Figure 3. The historical development of the walls of the city [24]



Figure 4. The Last Wall of The Old City of Najaf, 1932 [25]

4.1 The holy wall of Najaf, and the collective memory of the Najaf community

The Najaf wall is a cultural and heritage landmark that tells the story of Najaf and its steadfastness against the invaders and chronicles the city's stages of development and growth. Unfortunately, it was demolished and removed, and only a tiny part of it remained to tell the story of Najaf [26]. The city wall gives the communities a physical structure and forms the identity of their residents, as people in Najaf now imagine that the old city as an urban area was developed before the twenties of the last century, and the Najafi community calls the ancient town (within the wall), despite the absence of the wall since

1938; however, the residents of the area are proud of being among the original inhabitants, and from within the wall, from the ancients [27]. The walls were also associated with the anniversary of the twentieth revolution against the English in 1918. The English fired their cannons at the wall from the side of (Al-Thelma gate) [22]. The Najaf wall represents a historical value that expresses a history linked to historical events. The impactful dimension of the wall represents the emotional values of the residents of Najaf and the courage that represents their identity when they defended their city [28].

5. METHOD AND MEASURING TOOLS

The information required for the case study was collected using the following methods:

- (1) Field surveys and observations of the built environment. The theoretical framework variables were measured.
- (2) The data was processed through descriptive analysis of walls using information obtained from field surveys, interviews, maps, and photos. The collected data were analyzed within the limits of the presented theoretical framework. Then the results of the analysis were evaluated.

6. THE CURRENT REALITY AND THE PROPOSED DEVELOPMENT OF THE NAJAF WALL

It includes a brief description of the situation (remains of the existing wall) and puts forward the latest evolution of urban walls in Najaf by Diwan Company.

6.1 The current situation



a



b

Figure 5. The remaining part of the Najaf wall [22]

The remains of the walls are located today in the area called Al-Sadeer Street in the old city towards the eastern part of it, which is the remaining part of the sixth wall. This remaining wall represents a straight wall about 12.5 meters high and 2 meters wide, surrounded by three towers [21], note Figures 5 and 6. The width of the main street called Al-Sudair Street

overlooking the remnants of the wall is about (20) m. The nature of the use surrounding the remaining wall is commercial use, but it is an unplanned use. As a result, it led to kinetic and visual chaos (contamination of the visual scene with advertisements and diversity of heights). The wall's buildings are shops built of bricks and plaster and do not have any urban style or style [28]. According to the field study of the reality of the situation, no interest was shown in the remaining parts of the walls, such as restoration or the like.

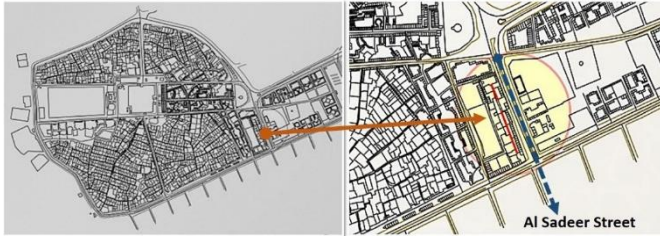


Figure 6. Scheme of the old city of Najaf, showing the remaining parts of the wall on Al-Sadeer Street [26]

6.2 The recent development of urban walls in Najaf by the Diwan Company

Diwan Engineering Consulting Office submitted a study to develop the remains of the walls. It is considered that the rest of the walls are of high historical value. They must be preserved through restoration and reconstruction. The study added that the walls must be maintained in the exact location and the same style, with the need to highlight their importance by creating a space separator between them and the neighboring buildings, so the wall should be preserved and restored or even build parts of it according to the old building specifications on which it was built [29], note Figure 7.



Figure 7. The revival of the old wall of Najaf [29]

7. RESULTS AND DISCUSSION

The results of the evaluation of the renewal of the walls made by Diwan company, based on the indicators of the theoretical framework, showed that Diwan company relied on the concept of (physical renewal) within the classification of the theoretical framework, in which the types of renewal were divided into three types (virtual renewal, physical renewal, and cultural renewal).

Where it is evident through the pictures of renewal (urban landscapes) that Diwan Company adopted the concept of physical renewal through historical preservation and restoration of the urban origin by preserving it and in the exact location and highlighting its importance by creating a space separator between it and the buildings next to it because these walls have a high historical value and reflect the memory of the city and the transformations it went through. It is also

evident through the design, emphasizing the cultural and educational dimension and the work of open spaces in front of the walls to create a state of dialogue between the recipient and the walls to enhance the community's memory and the scene's narrative.

8. RESEARCHERS' ANALYSIS (OF THE PROPOSED RENEWAL BY DIWAN COMPANY) ACCORDING TO THE TERMS OF THE THEORETICAL FRAMEWORK (THE MATERIAL RENEWAL)

8.1 First: The literal reproduction of the urban origin

The old sixth wall of Najaf is formed from the bricks (old bricks), and the proposed renovation by Diwan Company used architectural finishes that do not reflect the nature of the ancient walls (old bricks). As shown in Figure 8. However, at the same time, the proposed renovation and restoration correspond to the sixth wall in terms of treating the ends and edges of the wall in the same way as the old wall.

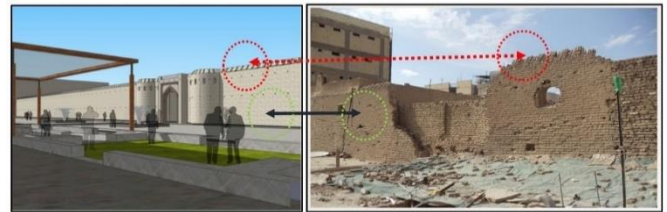


Figure 8. Comparison between the remains of the old wall and the proposed renovation by Diwan Engineering Consultants [29]

8.2 Second: Indirect borrowing

Not to evoke the walls formally or symbolically in other sites of the old city or major roads in the proposed renovation, and limit the renovation of the remnants of the walls only to Al-Sadeer Street. As shown in Figure 9.



Figure 9. Renovation for the remains of the historical wall by Diwan Company [29]

8.3 Third: Historic Preservation (as a monumental-historical landmark, continuity with the spirit of the age)

The proposed renovation reflects the concept of preserving the walls by making them a memorial, emphasizing the glories of the past, The proposed renovation makes the walls a memorial for future generations and visitors; By restoring the urban origin of the remnants of the walls in the same specific location and highlighting their importance and spatial value by creating an open space surrounding the walls; To provide the possibility of a visual understanding of the recipient and to take memorial photos of the teacher because these walls have a high historical value and reflect the memory of the city and

the transformations it went through.

The proposed renovation does not achieve the term of preserving the walls with the introduction of modern technologies to express the spirit of the age and its new technologies and ensure the continuity of the architectural production in time and space.

Carrying out practical and profitable interventions on the walls by Reviving, the old wall can be revived by preserving it and making simple interventions that do not affect its physical existence; Such as opening cultural museums next to it and finding temporary kiosks such as selling old local handicrafts, and setting up art and drawing exhibitions next to it to create a state of dialogue between painters, visitors, residents and walls to enhance the memory of the community. the old wall of Najaf with cultural and educational use. As shown in Figure 10.

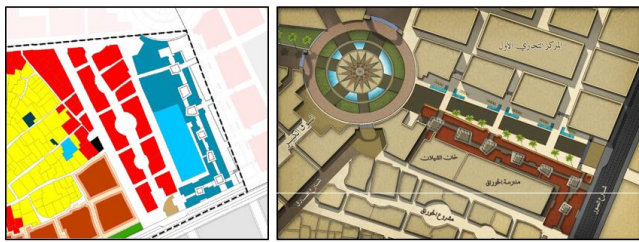


Figure 10. Reviving the old wall of Najaf with cultural and educational use [29]

8.4 Fourth: Castles and walls (as open museums)

It is evident through the pictures of the proposed renovation that the design enhances the open spaces in front of it, as shown in Figure 11. It is allowing the activities of displaying pictures of the old walls with the presentation of ancient stories about the walls that tickle all the senses of visitors and listening to the music of antiquity and meeting with medieval people in ancient costume and warriors, who accompany you and tell you their personal history.

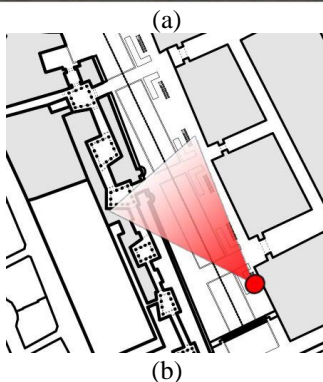


Figure 11. Open spaces, sitting, and viewing areas in front of the old wall [29]

9. CONCLUSIONS AND RECOMMENDATIONS

The city wall gives the communities a physical structure and a sustainable community composition. It reflects the history of the city's development from the nucleus to the significant expansion. the development of the city from the nucleus to the great expansion; Najaf had six walls: the first wall; This wall was around the holy shrine of Imam Ali (peace be upon him) built by Muhammad bin Zaid Al-Da'i, who died in the year (287 AH), then (the second wall), done by the Hamdani Prince Abu Al-Hayja Al-Taghlabi Abdullah bin Hamdan (died 317 AH - 929 AD) one of the Abbasid, (the Third wall) The wall of (Add al-Dawla) of Sultan al-Buwaihi (d.983), and then (the fourth wall); Where was started by Abu Al-Hasan Al-Arjani by order of Al-Hassan bin Sahlan in the year (400 AH), and it continued to be built until the end of the sixth century AH. Then (the fifth wall): This wall was built by Sultan (Uwais) / (1339 to 1411 AD). and finally (the sixth wall); He started building this wall in the year 1217 AH and finished building it in the year 1226 AH [20]. In particular, the Najaf wall is considered a cultural and heritage landmark that tells the story of the city's emergence and its steadfastness in the face of foreign invaders. It is a historical blog and book chronicling the stages of the city's growth. The circular alleys within the current city represent traces and signs of the ancient walls. The research sees the need to work on renewing the walls of Najaf and returning them to the Najaf memory, and this could be done through:

(1) Virtual renovation: The use of 3D digital modeling and simulation and the creation of a detailed 3D model of the walls (virtual reality space / virtual tour) using the latest 3D modeling techniques and tools such as 3D s Max programs and 3D rendering, emphasizing the use of virtual reality technology to show the wall in a digital and complete form, and the integration of the past (remnants of the walls) with the present scene.

(2) Physical renewal: Highlighting the wall located within Al-Sadeer Street and its integration with the Khan within Al-Khawarnaq Street, preserving the wall by making it a memorial to confirm the glories of the past. Strengthening the preservation of the walls by introducing modern technologies to express the spirit of the age and its new technologies and the continuity of the architectural production in time and space, as the Najaf wall constitutes a historical witness to the development and steadfastness of the ancient city of Najaf. Emphasis on the removal of all neighboring buildings as they negatively affect the view of the fence. And work on making the walls as open museums by creating open spaces in front of the old walls and presenting ancient stories about the walls and the history of the Najafi wall and its steadfastness.

(3) Cultural renewal (community): Holding festivals and events next to the walls, strengthening the act of visiting the place, learning from the memory of the walls, and educating generations by repainting the forgotten walls on neglected buildings and city bridges, enhancing the vision of the image of the walls everywhere, and emphasizing the sale and circulation of images of historic sites (old walls) in the form of pictures.

It can be said that virtual renewal has the most excellent impactful ability in enhancing the collective memory of the walls in the minds of generations, followed by the material renewal and then the cultural renewal.

Finally, future research must be on creating a homogeneous and interconnected urban environment that prevents the

eradication of cultural and urban heritage. This is due to the importance of the historical place and the need to preserve all its historical items within the fabric [30].

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