THE ROLE OF NOSTALGIA IN MEMORIAL ARCHITECTURE FORMATION

Barzani National Memorial in Kurdistan Region as a case study

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ABSTRACT

Determining the concept of nostalgia in architecture and its effect on the architectural formation of the building is considered an essential need to get a complete understanding of the research problem, which is represented by the lack of clarity about the influence of the nostalgia concept on the formation of memorial architecture. One of the fundamental variables of the nostalgia concept is memory. This study defines the concept of nostalgia in architecture as the act of giving physical form to memories. Barzani National Memorial is a place that has an important status in Kurdish memory and has been selected as a case study, which includes a museum, gallery hallway, library, mosque, and an auditorium. The current research adopted qualitative and quantitative methods to collect the required data. Within a graphical analysis and questionnaire, four main variables of nostalgia have been tested: nostalgic memories, nostalgic types, nostalgic return sources, and nostalgic formation. These main variables have sub-variables arranged with their indicators in a form as a tool of measurement. The paper concluded that nostalgic memories and a specific place conjoin to produce the memorial buildings for national exultation, reflect the collective memory, and promote the sense of belonging in society. Considering such a role in nostalgia is essential for achieving memorial architecture.

KEYWORDS: nostalgia; memories; Past events; Return Sources; memorial architecture; architectural formation.

1. INTRODUCTION

The term "nostalgia had medical and psychological roots, then turned to sociocultural fields as a romantic element. When compared to an unfulfilling present and an uncertain future, nostalgia is best described as an emotional and bittersweet yearning for a happy and pleasant past(Cho, 2014).The idea of nostalgia had two significant changes in the second half of the 20th century, which led to its demilitarization. First, nostalgia quickly absorbed into popular culture and finally developed into a memory- and culture-related feeling that was desired and enjoyable in daily life. Second, sociology became the primary scientific field of study for nostalgia(Xue, 2017). In all these fields, the concept of nostalgia refers to the notion of returning to the past. This state of return is tacked on in different ways, such as returning to places, times, events, persons, and so on. Nostalgia as a concept needs a medium to appear, which is memory. Architecture is considered a socio-cultural product that expresses society's memory. The main connection between nostalgia and architecture is memory. Thus appears a need for

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studies that should discuss nostalgia issues in detail in order to realize its effects in architecture. Accordingly, the basic theme of the current research was chosen to identify the variables of nostalgia concepts and its role in forming the memorial architecture.

2. LITERATURE REVIEW

This study tries to review a group of studies and proposals that address the concept of nostalgia in architecture. Most of the studies addressed the concept of nostalgia at the urban level. The rest of the studies differed and varied in their approaches, such as nostalgia as a response to national identity and nostalgia as a tendency of built form.

Lu Pan compared the nostalgia culture of urban space in contemporary Berlin and Shanghai. In Berlin, the nostalgia for both the pre-WWII Berlin space and the East Berlin Street culture is attractive. This study argued that spatial nostalgia in both cities is related to local resistance to the predominant national narrative in displaying competing notions of modernity. Lu Pan observed that by paying attention to the variation among cultural and domestic discourses, one is prompted to see memory and its associated narratives as actively shaping cultural phenomena rather than passively serving as a reflection of them. Speaking out against a flattened cosmopolitanism and unfolding a palimpsest of memory and spatial layers, Berlin and Shanghai both articulate their vernacular modernity (Pan, 2013).

While Ingram's study examines how nostalgia is used in urban renewal, discovering that these initiatives are more nuanced and normatively problematic than they may first appear to be. This study creates another such connection by using Walter Benjamin's writings as a springboard to offer a strategy for designing and creating a constructed environment that meets both economic and normative criteria. To do this, the researcher examines how this nostalgia was deliberately used in the planning and development of Oriole Park at Camden Yards in Baltimore, Maryland, as part of a larger urban redevelopment initiative(Ingram, 2015).

Another study that examined the design, interior, and some of the well-known foods that people recall about the Metropole XXI building in Jakarta employed a combined technique of qualitative and quantitative research. According to the study, several interior and architectural features of buildings are among the things that people remembered about them and may have contributed to their sustainability, which may aid in future studies on building preservation. The research also found that sustainable design for interior and architectural projects will result from the nostalgic sustainable reason. According to the study, there are numerous fundamental aspects that tie the ideas of sustainability and nostalgia together. First of all, they both involve the creation of intricate temporal narratives concerning the evolution of cultures over time. Second, the ideas of curation and stewardship are included in both models(Caroline, Meliana, Fajarwati, & Sofiana, 2020).

Moon's study Napier's origins and commodification of art deco architecture and the 1930s era, challenging false nostalgia as a standardized, yet genuine nostalgia. It highlights the importance of genuine experiences in shaping nostalgic memories. According to the study, nostalgia is one of the many viewpoints that impact common understandings and perceptions of the past. Its influence on interpretations of Napier's history in the 1930s indicates not only how ubiquitous this vision of the city's past is, but also how much this nostalgic perspective has been commodified, mostly for the purpose of attracting visitors to the city(Moon, 2021).

3.1 Findings of Previous Studies, Research Problem, And Research Objective

Based on the genetic structural approach as a critical analysis method that has been used in the current study, in reviewing the previous studies,

as shown in Table 1, It was found that there is diversity in addressing the concept of nostalgia in architecture, such as nostalgia as a tendency of built form or nostalgia as a resistance to modernity. as well as intersections with other concepts such as preservation.

Accordingly, there is a lack of clarity about the influence of nostalgia variables on the formation of memorial architecture, which is considered the problem of the current study. Therefore, the objective of this study is to clarify this lack.

Table(1):- Genetic structure of nostalgia concept in previous studies (by researchers)

The Study	Semantic segmentation of the study	Generator of nostalgia	World vision of study	Nostalgia classification
Lu Pan (2013)	Descriptive analysis study of modes of place-making, urban sprawl and historic preservation	- ignoring or removing the history - place lessness	The idea of porosity	-Nostalgia as a historic preservation -Nostalgia as a response to place lessness
Ingram, 2015	Analytical study of urban renewal's deployment of nostalgia	commercial, cultural and political relationship to the past	A porous architecture	Nostalgia as a urban renewal plan
Caroline &others (2020)	Analytical study of architecture, interior and some famous food and memory of people	-cultural and historical value	Future values and customs are projected by nostalgia and sustainability.	Nostalgia as a reason for preserving the old architecture
Moon, 2021	Analytical study of Prosthetic Nostalgia	-emotional -commercial value	give visitors to the city a sense of affinity with a period and place that is outside their own direct experience	Nostalgia as an experience (Visitor actual experience)

3. METHODOLOGY

To achieve the objective of the research, represented by clarifying the variables of nostalgia and showing their impact on the formation of memorial architecture, The current research adopted qualitative and quantitative methods to collect the required data, as follows:

• Review of previous studies using the genetic structural approach for semantic segmentation, nostalgia generators, world Vision, and nostalgia classification.

• Observation method, visiting the case study site for real data.

• Visual-graphical analysis using nostalgia indicators in case study analysis.

• Questionnaire Google from, 20 specialists were surveyed to confirm the reliability and validity of measurement indicators.

• Extracting variables influencing memorial architecture formation, discussing results, and drawing conclusions.

4. THEORETICAL FRAMEWORK

4.1 Types of Nostalgia

4.1.1 Restorative and Reflective nostalgia

There are two non-absolute types of nostalgia that are considered ways to give shape and meaning to the longing. Restorative nostalgia focuses on nostos and suggests building a lost home and patching up memory gaps. Reflective nostalgia remains in the "algia" of longing and loss, the defective process of memory. The first group of nostalgias does not think of themselves as nostalgic; they trust that their project is about the truth. This sympathetic sense of nostalgia characterizes national and nationalist revivals all over the world, which involve anti-modern myth-making of history by Returning to national symbols and myths. Reflective nostalgia is more about individual and cultural memory(Boym, 2001) . Rather than "the recovery of absolute truth," reflective nostalgia offers an almost philosophical meditation on history, time, and the conditions of modernity(Shannon, 2015).

4.1.2 Individualistic and Collectivistic nostalgia

Zhao and others had been distinguished between two types of nostalgia, namely, individualistic nostalgia appeal ("yearning for a personal past') and collectivistic nostalgia appeal ("yearning for the past peak of a generation, a culture, or a nation"). Individualistic nostalgia is self-centered and revolves around one's own personal past. collectivistic nostalgia is relationship-centered and revolves around a shared past time, by-gone era, or generation.as well as in experiencing collectivistic nostalgia(Zhao, Li, Teng, & Lu, 2014).

In their study, Holak and others established a four-way classification of nostalgic experiences. Individual memories provide the basis for personal experiences, which vary greatly from person to person. In contrast, shared cultural events or phenomena form the basis of collective experiences. Indirect experience is the consequence of information from books, movies, or other media, as opposed to direct experience, which is information from experiences in the person's life(Holak, Matveev, & Havlena, 2007).

4.2 Memory, Nostalgia, and Architecture

4.2.1 Memory and Nostalgia

The idea of memory is our ability to recall and realize the past. It incorporates the flaws of the human mind and supports sometimes voluntarily inflated or false memories on an individual and collective basis(Niemeyer, 2014). Memory connects the past with the present, allowing us to establish our individual and collective selves. (Olick, Vinitzky-Seroussi, & Levy, 2011). Malpas added that memory is always nostalgic. Memory is always associated with a sense of loss, not in the sense that it entails a wish for the return of what cannot be retrieved (what is sometimes referred to as "restorative nostalgia"). To remember is to pay attention to what has passed, to what is no longer present as it once was but, if still there, is present in a different way. As a result, the nostalgia associated with memory is an essential part of how people engage with the outside environment(Malpas, 2012).

According to Weldon and Bellinger, memory is social in a variety of ways, and so collective memory can be understood in a variety of ways. For starters, and most obviously, remembering can be a social activity. People can work together to recall events; therefore, group memory is an emergent quality of diverse people's recollections articulated in a social context(Weldon & Bellinger,1997).

4.2.2 Nostalgic Memory and nun Nostalgic Memory

Psychology researchers distinguished between nostalgic memories and nun nostalgic memories. Nostalgia can thus be distinguished from other autobiographical memories in terms of emotional content. While the nun nostalgic memories are regular "autobiographical memories". In short, the content of nostalgic memories suggests that

nostalgia is about relationships and personally treasured objects or life experiences that remind us of or connect us to close ones(Routledge, 2015). Nostalgic Memory refers to a specific form of remembered experience that people seek to relive in the present. Nostalgic memory, on the other hand, results in idealized and emotionally charged recollections rather than precise information that precisely recalls past occurrences. No one is likely to wish for adversely remembered memories, therefore nostalgic memory is always positive(Xue, 2017). To sum up, Nostalgic memory is the idealized and emotionally intense recall of former experiences. Nostalgic memories vary in type according to their generators. such as emotional, social, national, and political triggers.

4.3 Nostalgia and Memory Strategies

4.3.1 Collections: A method that includes object reframing inside an attention world and context modification. Paying attention to these forms of recontextualization offers a way of approaching the significance of nostalgia. In addition to understanding historical and cultural memories, it collects and constructs them (Holdsworth, 2011). As shown in Figure 1 Nostalgia is represented by the arrangement of the pieces from acrylic and writings on photographs. Choosing the pieces and arranging them in different orders became another method for establishing multi-layered connections between the handmade quality of the images and the format of mass-produced postcards, between different visual elements, memories and effects, writings, and, most importantly, between these different components (Zhang, 2020).

4.3.2 Recollections: This strategy is distinguished by its enjoyable address with the expectation of remembering. In this case, a desire to recall might manifest as the joy of recognition and deep types of emotion caused by nostalgia. As a form of interaction, nostalgia is more about a desire to remember rather than relive; to recall rather than experience(Holdsworth, 2011). As shown in Figure 2 Nostalgia is represented by Documenting

the African cultural inheritance transmitted orally through the storyteller (Saleh, 2019).

4.3.3 Optical Metaphors: The visual aspects have been employed to aid the structure of the remembering process in this method, in which memory is more than just looking back; it is also a commitment to a specific way of seeing. For example, when authors seek events and locations from their past, they invariably convey their attachment to recall through the use of images, sketches, and other visual elements(Colley, 1998). As shown in Figure 3 Nostalgia is represented by African traditional outfits and African symbols (Saleh, 2019).

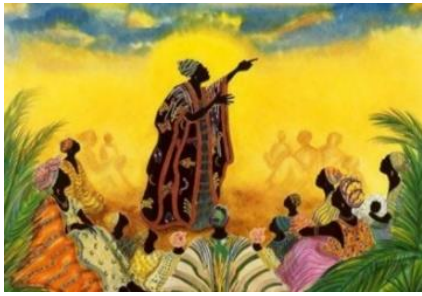**Fig.(1):-** The Collections Method in Nostalgic Art (Zhang, 2020, p. 107).

Fig.(2):- The Recollections Method(Saleh, 2019, p. 300)

Fig.(3):- Optical Metaphors method(Saleh, 2019, p. 301)

4.4 Nostalgic Memory and Architecture
4.4.1 Nostalgic Memory and Built Form

Ruskin saw that the lamp of memory is the sixth lamp of architecture. and the memory is in the first of these two directions, for it is in becoming memorial or monumental, and this is partly because they are built in a more stable manner and partly because their decorations are consequently spirited by a metaphorical or historical meaning(Ruskin, 1914).The concept of the architecture of memory is to comprehend the relationship that can exist between the material world and mental meanings. Individual memory gathers information regarding the meaning of fragment typology within a city. The memory represents a deeply personal connection with the city, and the "built form" is an outstanding example of how our lived experience in the city can be used to build memories(Jo, 2003). Pallasmaa emphasized natural materials' potential for vision, veracity, and expression of age and history. He explains our innate capacity for remembering and imagining places, involving perception, memory, and imagination, creating a city of evocation and remembrance in architectural experiences(Pallasmaa, 2012). Malpas added that "There is no place without memory"; "no memory without place"; and since there is no architecture that is not engaged with the place, there is no architecture that is not engaged with memory(Malpas, 2012).

4.4.2 Nostalgic Memory and Spatial Form

"One can say that the city itself is the collective memory of its people", It is related to items and places, just like a memory. The city serves as a place for collective memory. (Rossi, 1984). National places of recollection were traditionally constructed and understood to glorify people's pasts. When people create memorials, they frequently give conjured spirits a spatial form through the landscape. The tangible authority of a landscape and the archaeological metaphor are frequently utilized to give past events "spatial form". To establish a memorial, for example, society agrees to set aside a plot of land, build a social site for ritual and tourism, sculpt an aesthetic form, "name a place", and inscribe what and who is to be remembered and in whose name. The "Holocaust" Memorial, for example, establishes a public space, a "sensibility," that inscribes what a democratic society and its citizens should be(Till, 2003). See Figure 4.
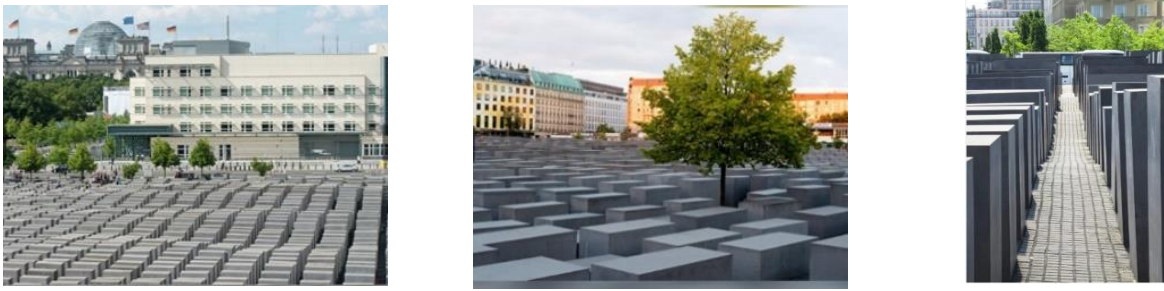
Fig.(4):-. Holocaust Memorial an example a public space of memory(Till, 2003, p. 17)
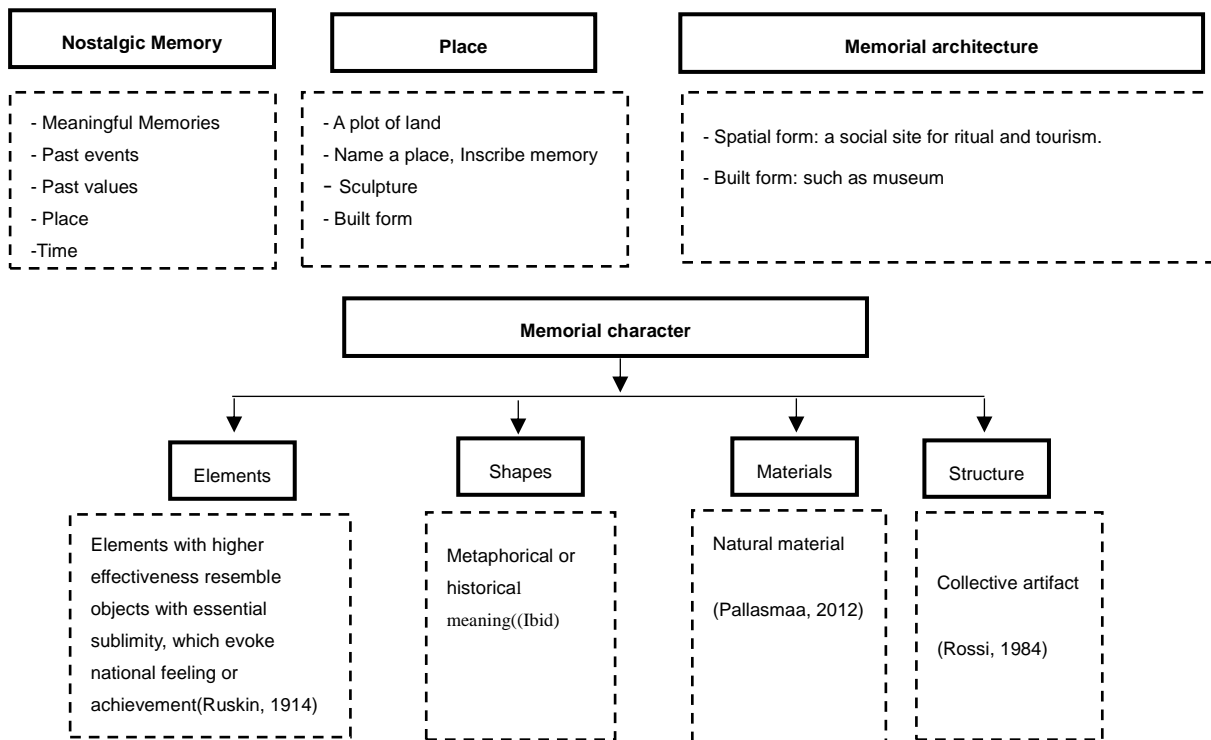

Fig.(5):- Diagram of Proposed Mechanism for Nostalgia Drives the Formation of a Memorial Architecture (by researchers).

5. CASE STUDY

Based on nostalgia indicators, the Barzani National Memorial has been selected as a case study. This sample is a place that has an important status in Kurdish memory and is a good example to examine the research hypothesis, wich is represented by Considering nostalgia has an effect on memorial architecture formation through three main sets of variables, which are nostalgic return sources, nostalgic types, and nostalgic formation.

5.1The analysis methods are:

• Visual-graphical analysis approach: This analysis is based on the nostalgia concept variables that were summarized in the theoretical part of the study. The main measurement indicators of nostalgia concepts are represented by three sets of variables, which are nostalgic return sources, nostalgic types, and nostalgic formation, in addition to the sub-variable sets. The study proposed rates for effect, which were filled depending on the observation and according to the rate of achievement of the variable, such as

no effect, feeble effect, medium effect, strong effect, and very strong effect, as shown in Table 2.

• Questionnaire analysis: 20 specialists were surveyed to confirm the reliability and validity of measurement indicators. The questionnaire depends, in its structure, on the same components and indicators of nostalgia that are addressed in the visual-graphical analysis. The participants were asked to give their opinion about the degree of effect of each variable of nostalgia on the formation of the study sample. See Figures 13–15 and 16–19.

5.2 Description of the case study

The Barzani National Memorial (BNM) is a cultural institution located in the Kurdistan Region of Iraq that commemorates the life and legacy of Mustafa Barzani, the symbol of the Kurdish movement. The BNM serves as a cultural institution that aims to educate Kurdish people, highlighting their journey and the history and struggles that led them to where they are today. Additionally, it reminds the Kurdish people of the endurance and sacrifices their ancestors made for them to visit a place like BNM without fear. The museum takes visitors back on a vivid journey into the past, showcasing artifacts that tell many stories. The Complex has a theater room for Barzani history documentaries and a gallery for regional artists, as well as an auditorium and seminar rooms for conferences and seminars (https://bnm.krd/).

5.3 Design Concept of (BNM) Project

The project's site plan comes in the form of circles wrapped around a stone map of Kurdistan, reflecting the national liberation movement. An expansive outdoor space contains a stone map lake, Outdoor chess paths, and a theater. The Mass form of the project comes in the form of three domes equal in size as a symbol of the coexistence of the three religions of Islam, Christianity, and Judaism. The museum's design meticulously reflects the rocky terrain of the mountains and caves that have long shielded and protected Kurdish people (https://bnm.krd/).

Fig.(6):- Location: Barzan Village/Mergasor District, Erbil Province, Kurdistan Regional Government – Iraq (Source: https://bnm.krd/).

Fig.(7):- The Barzani National Memorial's three domes represent coexistence (Ibid).

1. The main entrance

2. Museum &Library

3. Gallery hallway

4. Mosque

6. Cafeteria

7. Outdoor chess

8. lake - Stone map of Kurdistan

9. The grave of Mustafa
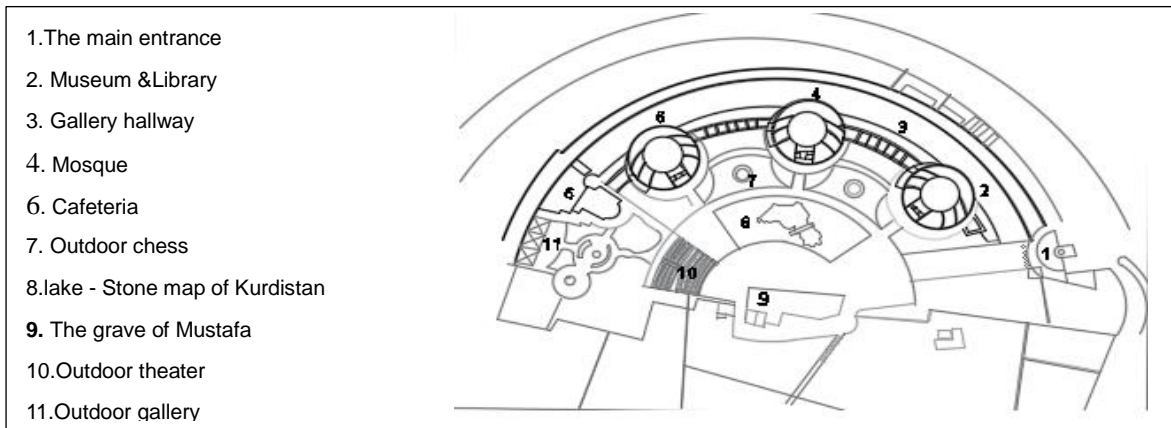
10. Outdoor theater

11. Outdoor gallery

Fig. (8):- Site Plan Components (by researchers).

Fig. (9):- Facades (by researchers).

5.4 Visual-Graphical Analysis of Variables of Nostalgia in The Barzani National Memorial Formation
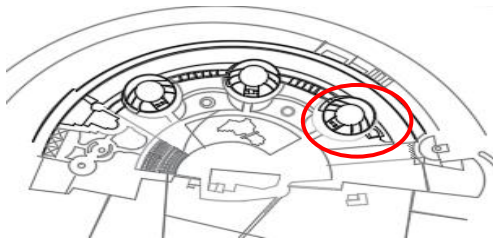

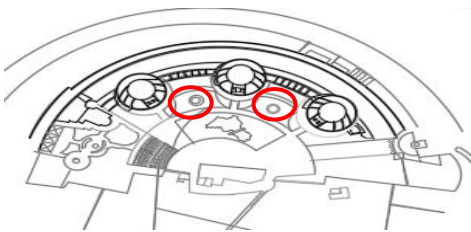**Fig.(10)** a. National Nostalgic Memories, The Cave Room of The Museum (by researchers)

Fig.(10) b. Sociocultural Nostalgic Memories, Outdoor chess paths (by researchers)
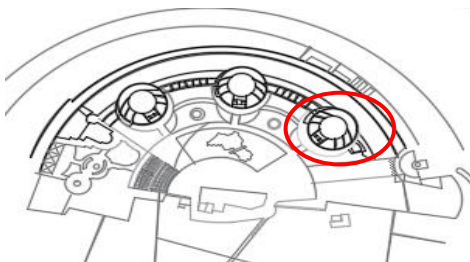
Fig.(10). C. Nostalgia for Local Places, The Cave (by researchers).

Fig.(10):- Nostalgic Return Sources (by researchers).

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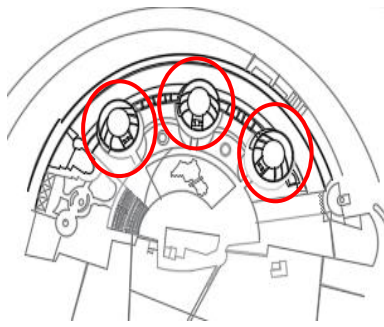
Fig. (11) a. Reflective Nostalgia, three domes symbolize the Kurdistan Region's religious coexistence (by researchers).

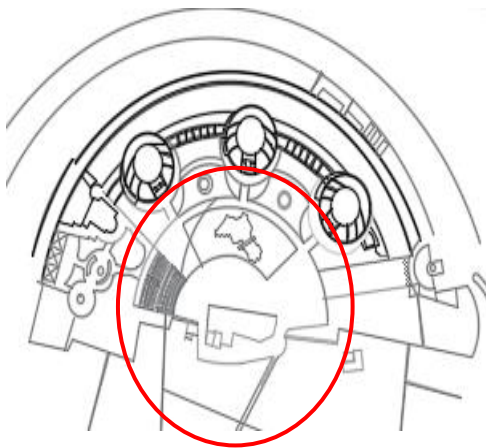**Fig. (11): -** Nostalgic Types (by researchers).

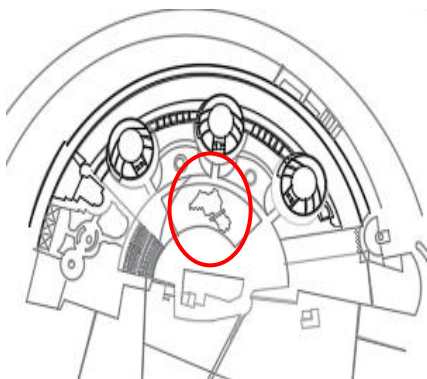**Fig.(12)a.** Memorial Place, , a social site for ritual &tourism (by researchers).

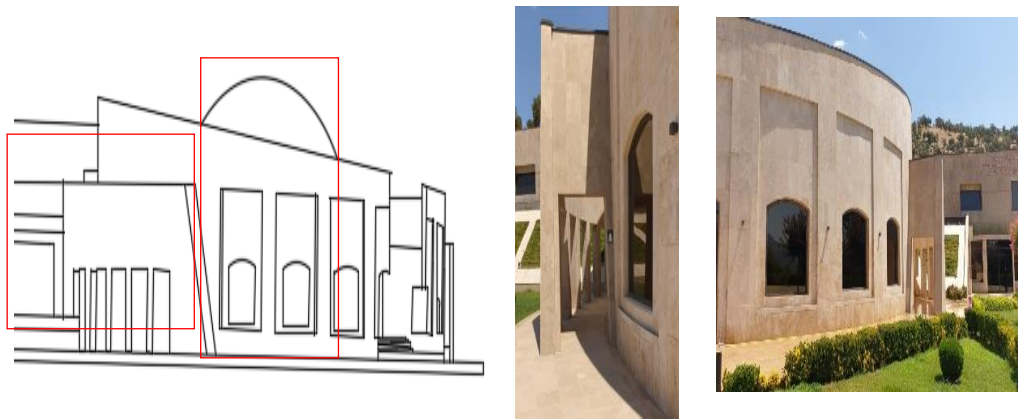**Fig.(12)b.** Memorial Place, Sculpt Lake - Stone Map of Kurdistan (by researchers).

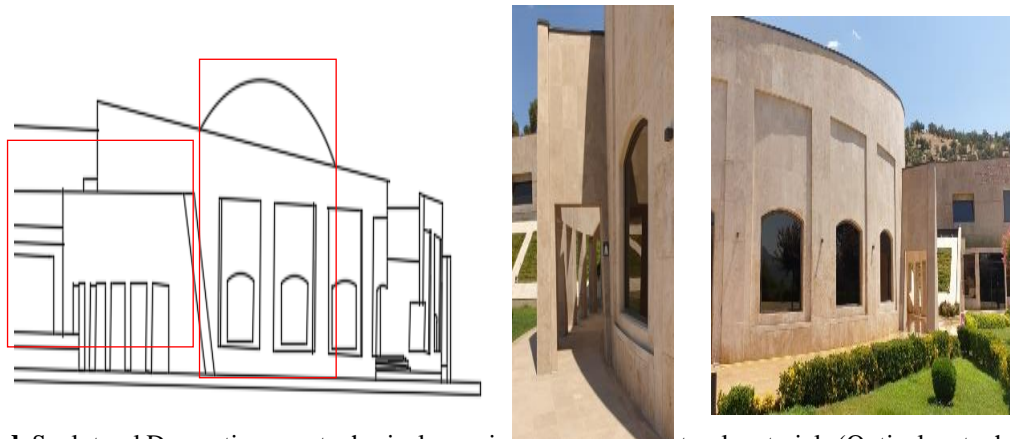**Fig.(12) c.** Effective Elements, portico, arched obening and dome(collective artifact structure)(by researchers).

Fig.(12) d. Sculptural Decorations, metaphorical meaning snapes, and natural materials (Optical metaphor strategy)

Fig.(12):- Nostalgic formation (by Researchers).

Table (2):- The Measurement of Variables of Nostalgia for the Barzani National Memorial Formation (by

	Main variable	Sub-variable	Case study indic.	Indicator of variable
Variables of nostalgia impact on memorial architecture Formation	Nostalgic Return Sources	Nostalgic memories	National commemoration	National
				Emotional
				Sociocultural
		Past events	Kurdish liberation movement	National
				Sociocultural
				Religious
		Past values	Kurdish people's battles, Three domes, arches	Sociocultural
				Religious
				Architectural
		Place	Mountains & cave	local
				national
				International
		Time	Barzani Movement (20th century)	Direct past
				Indirect past (more than 70 years)
				History
	Nostalgic Types	Restorative	Metaphorical	Complete reform of past
		Reflective		Philosophical reflection on past
		Individualistic	Kurdish Memory	Yearning for a personal past
		Collectivistic		Yearning for a shared past
	Nostalgic Formation	Memorial Place	Barzani national memorial	A parcel of land
				A social site for ritual &tourism
				sculpting a specific form
				Naming a place
				Inscription
		Elements	Out, Indoor	Sculptural Decorations
			Dome, Arche	Effective objects
		Shapes	Circular shapes	Metaphorical meaning
				Historical meaning
		Materials	Stone	Natural materials
		Structure	Sculpt skeleton	Collective artifact
		Strategies		Collections
				Recollections
			Domes, circles	Optical metaphor

Researchers)

| No effect | Feeble effect | medium effect | Strong effect | Very strong effect |

6. FINDINGS

Findings will be presented for both the visual-graphical analysis results and the questionnaire analysis results.

6.1 The visual-graphical analysis results will be discussed according to the effect of the nostalgia variables on the Barzani National Memorial (BNM) formation.

6.1.1 Drawing from the case study analysis the nostalgic return sources results show that:

• The national nostalgic memories have a very strong effect, which is considered the basis of the BNM formation, which aims to commemorate the national. This variable was achieved through the museum's existence.

• Sociocultural nostalgic memories have a strong effect, as represented by the role of BNM, which educates Kurdish people on their journey, history, and struggles. This variable was achieved through the auditorium and outdoor area.

• Past events: The variable of national past events has a very strong effect, as represented by the Kurdish liberation movement. Achieved through the circular concept of project formation.

• Past values: At the first level comes sociocultural past value, which has a very strong effect and is achieved by the value of the place in the Kurdish people's memories. At the second level, each religious and architectural value has a medium effect, which is represented by the use of three domes and the arched shape of the openings in sequence.

• The Place as a Nostalgic Source: The local place comes in at the top with a very strong effect, which was achieved through the design of the cave room of the museum. while the national one has a medium effect, represented by the design of the outdoor area, such as a lake as a stone map of Kurdistan.

• Time as a Nostalgic Source: The Barzani Movement in the 20th century utilized the indirect past to create a nostalgic return source. This variable Was achieved through the base concept of the project.

6.1.2 The results of the nostalgic types show that:

• Each of the reflective and collectivistic types of nostalgia has a strong effect because the formation of the project has a philosophical reflection of the past as well as a yearning for a shared past.

6.1.3 The results of the nostalgic formation show that:

• The project's site plan effectively addresses memorial place requirements, including land parcel, ritual and tourism site, sculpture, name, and inscription.

• The formation of the project utilizes effective objects such as sculptural decoration, metaphorical meaning, natural materials, and collective artifact structure, governed by an optical metaphor strategy.

6.2 The questionnaire analysis results will be discussed according to the rates of the 20 participants' responses, based on Google form statistics charts. As discussed, the aim of this questionnaire is to confirm the reliability and validity of measurement indicators. The questionnaire was divided into three parts:

6.2.1 Part One: This part contains questions concerning participants' background information, such as academic certification, professional title, years of experience in architectural design, and years of experience in architectural education. As shown in Figure 13 a, b, c, and d.
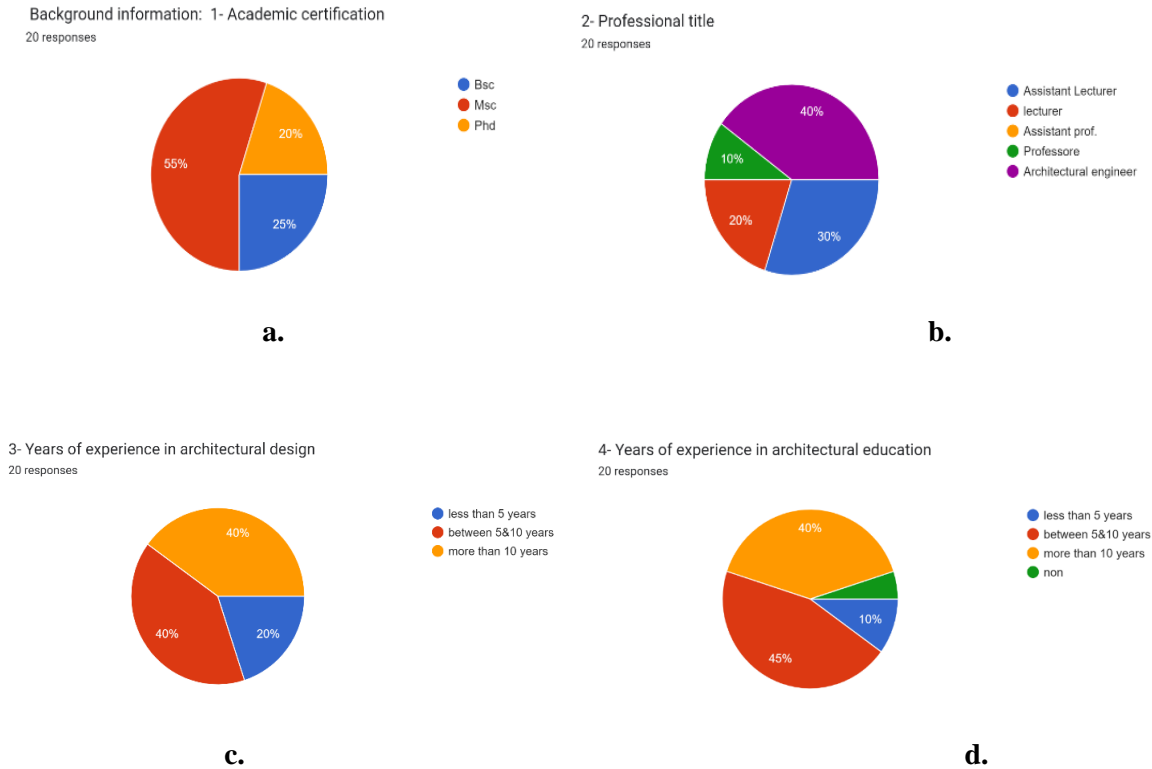
Fig. (13):- Participants' background information, a Academic certification, b. Professional title, c. Years of experience in architectural, and d. years of experience in architectural education.

6.2.2 Part Two: This part represents the participants' responses to the question concerning their opinion about the effect of nostalgia variables on memorial architecture formation, such as the Barzani National memorial.

• The results of the nostalgic memories as a return source of formation show that 51% of the participants considered the national memories to have the strongest effect. According to nearly 40% of the participants, sociocultural memories have a medium effect. while 30% of the participants considered both emotional memories and sociocultural memories to have a strong effect, as shown in Figure 14. These results are, to some extent, consistent with the visual-graphical analysis results.
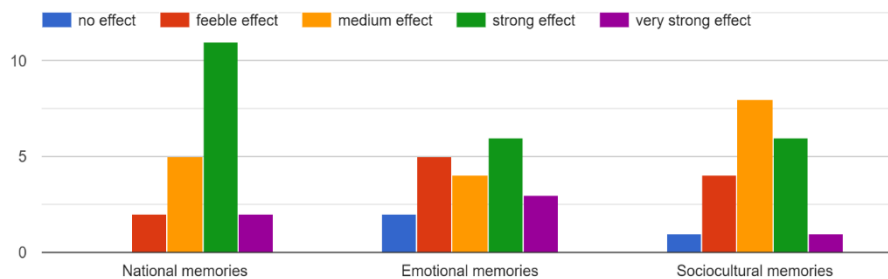

Fig. (14):-. Nostalgic Memories Effect

• The results of past events as a source of formation show that 50% of the participants considered the national events to have had a strong effect. According to 30% of the participants, sociocultural events had a strong effect. While 35% of them saw that it had a medium effect. Religiose events, according to 30% of the participants, had a feeble effect; for 25% of them, the religiose events had a medium effect; and 25% of them saw that they had a strong effect. Figure15. This outcome is, to some extent, congruent with the results of the visual-graphical analysis.
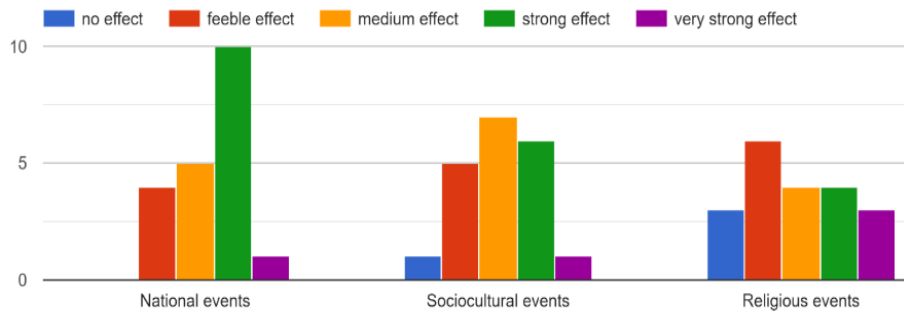

Fig. (15):-. Past Evets Effect

• The results of past values as a nostalgic source of formation show that architectural values come in at the top with a strong effect; this result was confirmed by 50% of the participants. At the second level, both sociocultural and religious values had a medium effect, according to 45% of the participants. Figure 16. These results differ to some extent from the results of the visual-graphical analysis
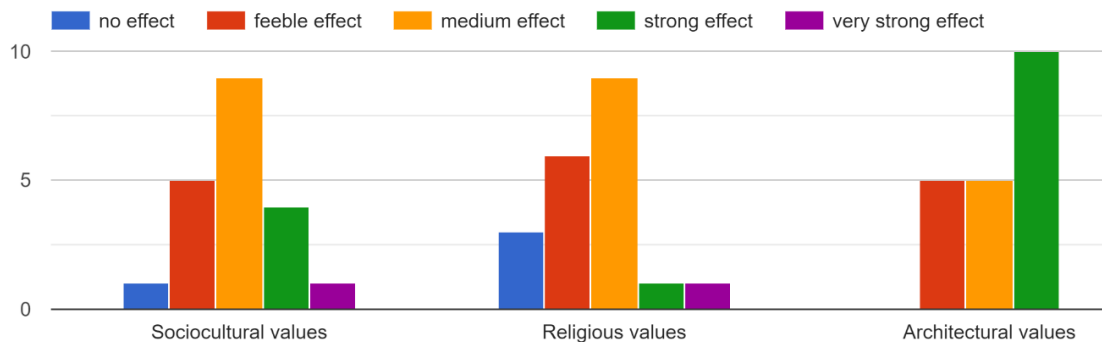

Fig. (16):- Past Values Effect

• The results of the place as a nostalgic source of formation show that 60% of the participants voted for the local place as a strong effect, which is considered the highest percentage. 25% of the participants saw that nationality had a strong effect. According to the international one, 50% of the participants gave it a feeble effect. See Figure 17. These findings are consistent with the visual-graphical analysis results.
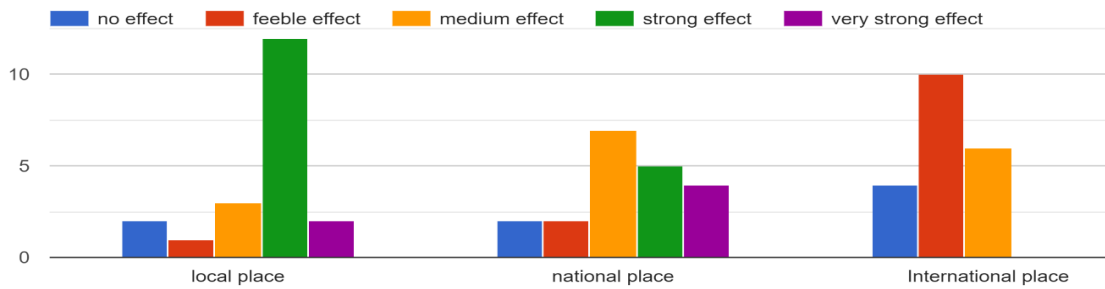
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Fig. (17):- Place Effect

- The results of using the specific time as a nostalgic source show that 40% of the participants considered the history to have had a strong effect. According to 50% of the participants, the indirect past (more than 70 years) had a medium effect. While 30% of them saw that the direct past had a medium effect, 25% saw that the direct past had a strong effect. See Figure18. These results conflicted with the results of the visual-graphical analysis, which were based on the observation of real data. The selected sample was designed to commemorate the indirect past of more than 70 years.

Part Three: This part represents the participants' responses to the question concerning their opinion about the impact of the effective objects related to the nostalgic formation that are used in memorial architecture, such as the formation of the Barzani National Memorial.

- As shown in Figure 19, the participants gave different percentages to the addressed elements, such as, at the first level, both sculptural decorations and natural materials with a strong effect, confirmed by 45% of the participants. At the second level came the collective artifact structure with the strongest effect, confirmed by 35%. At the third level 40 % of participants saw that the strongest strategy was the optical metaphor strategy. 45 % voted for the metaphorical meaning shapes to have a medium effect. These results are largely consistent with the results of the visual- graphical analysis.
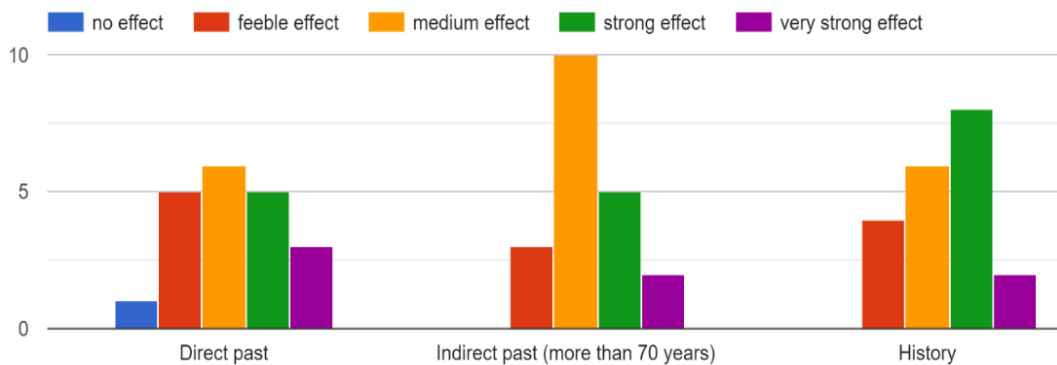

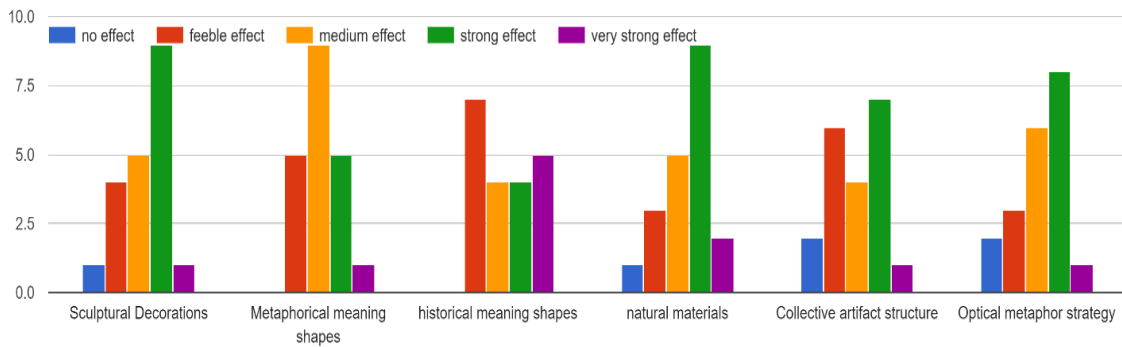
Fig. (18):- Specific Time effect

Fig. (19):- Effective Objects

7. CONCLUSIONS

The current study gives an image of the significance of the role of the nostalgia concept in driving the formation of memorial architecture. Based on the theoretical part of the study, measurement indicators were extracted and placed in a form to be used as a measuring tool for the selected sample. The main measurement indicators of nostalgia concepts are represented by three sets of variables, which are nostalgic return sources, nostalgic types, and nostalgic formation, in addition to the sub-variable sets. The Barzani National Memorial in the Kurdistan Region is considered a vivid example of the relationship between the nostalgia concept and architecture to produce a specific type of building and place. Represented by the memorial building and memorial place. Visual-graphical analysis and questionnaire analysis both gave consistent results with the strongest effect about the most of variables such as national nostalgic memories, national events, local places, sculptural decorations, natural materials, and collective artifact structure. The results conflict with the variable of the specific time as a nostalgic source. The variables related to memories, events, values, and specific times reflect more on the base concept of the selected sample. The other variables such as local places and effective objects reflect more on the mass of the sample. The site plan of the selected sample covered the memorial place well, including the land parcel, ritual and tourism site, sculpture, name, and inscription. The strongest variables, governed by an optical metaphor strategy and a specific place, conjoin to produce the memorial building for national exultation, reflect the collective memory, and promote a sense of belonging in society. Considering such a role in nostalgia is essential for achieving memorial architecture.

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