

**KARABUK UNIVERSITY**

**SOCIAL SCIENCES INSTITUTE**

**DEPARTMENT OF HISTORY**

**TECHNICAL AND AESTHETIC VALUES OF THE OTTOMAN HOTELS IN  
TRIPOLI**

**MASTER THESIS**

**Prepared**

**Nadia Ibrahim E. HUSSEIN**

**Advisor**

**Prof.Dr Murat AÇARI**

**Karabük**

**JUNE 201**

## TEZ ONAY SAYFASI

Karabük Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğü'ne,

Nadia Ibrahim E. HUSSEIN'a ait "TECNICAL AND AESTHETIC VALUES OF THE OTTOMAN HOTELS IN TRIPOLI" adlı bu tez çalışması Tez Kurulumuz tarafından oybirliği ile Yüksek Lisans programı tezi olarak oybirliği ile kabul edilmiştir.

	Akademik Unvanı, Adı ve Soyadı	İmzası
<b>Tez Kurulu Başkanı</b>	:Prof. Dr. Murat AĞARI	
Üye	:Prof. Dr. Seyfullah KARA	
Üye	:Doç. Dr. Mustafa HİZMETLİ	

**Tez Sınavı Tarihi** : 14.08.2017

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14.08.2017

**Nadia Ibrahim**  
**E.HUSSEIN**

## **ACKNOWLEDGEMENT**

I would to submit and express my sincere gratitude to my supervisor prof Dr. Murat Ađari. Also, I would like to submit this research to my father soul who the life did not give him to arise from his tenderness and to the dearest human in the life who is my mother and to my supporter and idol my uncle and to all of my friends in my alienation who were special friends and sisters.

**THANKS AND APPRECIATION**

I express my sincere gratitude and appreciation to the person who was my supporter and helper in my alienation that without him I would not reach to my target who is my dearest husband:

(Ezzeddine Mohammed Al – Ghoriani)

**Nadia Ibrahim E.HUSSEIN**

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## CHAPTER 1

### 1.1. Introduction

Most of ancient Libyan cities were influenced by the cultures and values of other neighboring or far away countries through different ways and means. This cultural and artistic impact bestowed, in many times, aesthetic value on the Libyan architecture like residential buildings, religious places such as mosques and churches, and hotels. Most of Libya's hotels, in Tripoli, back to the Ottoman era while there were and still the aesthetic and artistic values of the Ottoman architecture hotels prominent and very clear and prove the cultural and civil consolidation of both cultures then.

Accordingly, we will study what is laid behind this artistic aesthetic in the architecture of Ottoman hotels in one of the ancient Libyan cities which is Tripoli. Through this chapter, we will go back a little bit to discuss the issue of history of the Ottoman hotels and the reasons of their establishment in Libya. Moreover, this chapter will discuss the definition of the aesthetic and artistic values and their relationship with the Ottoman architecture, especially this one related to hotels. Then, this chapter will present the research problem and its envisaged objectives to answer this problem in details through the following research chapters. The researcher will review some preceding studies, in another part at this chapter, including some major points which are: the issue of the emerging of Ottoman architecture engineering, the evolution of architecture and the features of Ottoman architecture, in addition to the general appearance of Ottoman ancient hotels in Tripoli city and their architecture elements.

## **1.2. Referentiality**

### **1.2.1. A historical overview about Ottoman Architecture:**

During the reign of Anatolian, the Ottoman Empire historically came out of a small emirate and there was also the Seljuk emirate while the Roman Seljuk were the most famous in that time. In the thirteenth century AD when the Seljuk and Byzantines came back, the enthusiasm of the Turks grew up to expand at the detriment of those two countries. The Ottoman Empire took over the rest of those two countries and they were completely eradicated. Later, the Ottoman Empire took over all the Arab countries and conquered the Mamluks in the Levant, Hejaz, Egypt, Baghdad, Algeria, Libya and Tunisia<sup>1</sup>.

On the level of civilization, the Arab countries had all cultural and spiritual heritage so the Islamic civilization was physically and mentally featured by this heritage in addition to it had the most important Arab capitals such as Tripoli, Damascus, Cairo, Jerusalem and Baghdad.

### **1.2.2. Aesthetic and artistic values concept**

A long time ago, the definition of aesthetic in arts was set because of many theories, methodologies and situations. These theories had a strong relationships with the life and society movement so the definition and the meaning of aesthetic is different in each time and place while this difference changed the targets and means of the art. Despite all the changes in directions, methodologies, interpretation and explanation, the humanity context role of the aesthetic experiment was the main factor by which the cave art was linked to the modernity art.

The main reason behind the perseverance of this immortal heritage is the humanity architecture and the walls of architecture. Anyway hotels were originated, for example, in Tripoli in Libya based on this meaning regardless the physical goal of the hotels. They were certainly the main reason for the existence of this immortal record of the civilized humanity heritage<sup>2</sup>.

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<sup>1</sup> Muhammed Mustafa Bazama (1994).

<sup>2</sup> Perrence Abusef and Doris (1989).

The favor returns to the Ottoman hotels to preserve the history of this complicated stage temporally and spatially and keeping it in the human conscience. These hotels not only represent synchronization of our history because it includes inside its sides all human and physical things that makes it represents the civil values, but also they represent taxonomic and formative purposes through their visual order of their maker, history, size, kind and evolution that made the life back to extinct civilizations and put causes for them to be recreated to resume its internal referrals in between hoping to remove this residue which is made the disappeared situation to be revealed<sup>3</sup>.

Certainly, the role of these Ottoman hotels was a major factor in the organization of Ottoman history and in the construction of its interconnected speech within its consequence and cultural discourse after its constructive role in crystallizing this prominent cultural heritage is complete. These ancient Ottoman hotels and the history of plastic art speeches overlapping with the history of criticism speeches is the reason behind our inheriting of this history of art. The interest in the concept and idea of beauty is also shown by the great harmony which exists in all timeless architectural artistic works<sup>4</sup>.

In the twentieth century and the twenty-first century and because of the intersection of knowledge patterns and the overlap of their terminology systems, It becomes natural and inevitable to reconstruct this scheme, which takes over the terminology of beauty and architectural art. In addition to the achievement of its methodological procedures and its own conditions to live in an era that witnesses all these transformations.

Because of all this, the idea of the beauty of design art and other modern arts does no longer represent a conceptual or terminological pattern with these transformations. The aesthetic value that interferes with daily human beings life was not the main factor in judging the power of the transformations of design art. Rather, it is the fundamental and unquestioning attachment of the art of design with the neighboring sciences and

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<sup>3</sup> Aslanab and Oktay. (1971)

<sup>4</sup> Hough and John D. (1975)

knowledge. Mainly with manufacturing, consumption, and production processes as well as capitals and their role in the life of the individual, and society<sup>5</sup>.

**The need:**

The need is one of the most important priorities that cause a substantial shift in the way in which human beings approach ideas. It also changes our search way for means to reach this need. This has led to the emergence of a new approach that can translate human ideas and their connection to the environment and the surrounding.

The need in humans is embodied in three main statements:

These three statements are utilitarian, symbolic, and aesthetic. They are interconnected and interrelated, but each statement among them has its own existential, life-related, and social function which distinguishes it from others. Therefore, the nature of the need related to humans is complex and complicated. This complexity makes it compulsory for every individual to achieve each statement as a standalone unit in itself, while maintaining a balanced relationship between their functions, as if it is necessarily a complex entity.

1. The utilitarian need - It aims at ensuring the survival of the body, its permanence, growth and reproduction; including the provision of food, protection, physical comfort, and daily life shelter.
2. The symbolic need - It aims at satisfying the requirements of the psychological sense of self-conscious relations. These relationships are determined by the location and position of self between objects and natural phenomena, and between and social hierarchical relationships, ie the composite of self-identity. This need is also a psychological awareness that addresses the question of the survival and the demise of the self-entity, i.e. the existential awareness of life and death. The function of these two needs can be called utilitarianism and symbolism, as we call it the basic function or need.
3. The aesthetic - It aims at achieving the psychological requirements of humans to enjoy existence, by means of giving them an sensual value and Meaning of pleasure.

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<sup>5</sup> Perrence Abusef and Doris (1989).

This can only be done by ensuring survival by means of achieving the two previous needs. The next question to the self will be: What comes after this survival?<sup>6</sup>

Once the survival of the individual is achieved by satisfying the basic need, this will lead to boredom because of the repetition of this process. Then individual awareness of existence will become a boring thing. That is the nature of the individual. This means that securing biological survival leads to boredom in the individual self. Therefore, the appearance of aesthetic need was necessary; in addition to the emergence of the conscious human mind and the increase of its ability toward creativity as a unique need, like the two other basic ones. This need spreads its root deeply in the individual self and nature<sup>7</sup>.

For example, the main benefit of the house is to satisfy the utilitarian needs. It is a shelter to protect from climatic factors and the danger of the enemy; in addition to the availability of space for isolation and solitude, which allows the respect of the individual privacy. It also contributes to the satisfaction of symbolic need because it is used to give the individual a private geographical space in the society. This means that the house is used to clarify the identity of its inhabitants, as well as the identity of the community whose identity is associated with that person's identity. The house can be regarded as a means of joy and pleasure for the inhabitant and for the viewer as well. Therefore, we can say that the house is a means that can be harnessed to satisfy the aesthetic need, such as the enjoyment of existence. Without the latter need; homes, villages and cities where we live will merely become a solid material.

- Hence, we can say that the aesthetic need enables and achieves the psychology of the individual by enjoying his existence; and that the physical tool of this sense is the characteristic of the example which exists in the formation of formative relations embodied in the body of the creator.

— Whereas art can be considered as the main tool or means used to satisfy and achieve the requirements of the aesthetic need. It includes artistic pieces such as architecture,

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<sup>6</sup> Aslanab and Oktay. (1971)

<sup>7</sup> Hough and John D. (1975)

sculpture, painting and calligraphy, as well as some activities that satisfy the aesthetic need such as dancing, singing, practicing sport, and playing in general. This leads to the development of the emotional and sensory side of the human mind<sup>8</sup>.

- Beauty can be defined as the sensory value given by the self of the individual to the products and things which fill the sensory and psychological abilities with joy. The psychology of the self makes a value to its existence because of this joy and enjoyment. For instance, architectural and sculptural art, painting, music, cars and other life requirements are products created by the individual and the society through its interaction and use of raw materials and harnessing it to meet the requirements of the complex need. The result is a product that plays a role in satisfying the psychology of individuals and society by manifesting itself in a tangible form. In order to provide a realistic research of architecture, the focus must be on the value of beauty in the psychology of the individual as a unique part of the production cycle, so that the research does not become ideal or outside of the scope of reality and materiality of human existence. It is therefore desirable to refer to the elements of the production cycle before we refer to its main principles<sup>9</sup>.

### 1.2.3. The values of aesthetics theory in design:

In order to achieve the theory of aesthetics in design in terms of its functional, utilitarian, deliberative and use objectives; we should know that this theory is based on main values which try to rearrange beauty according to the objectives for which the design was built and the questions that preoccupy us in that era at the level of prevailing intellectual approaches<sup>10</sup>.

The most important values adopted by this theory are:

- **The technical value:** This value depends on the essence of design - which depends on creativity and innovation as necessary component to achieve aesthetic and functional goals - this concept of beauty varies according to the latest technical

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<sup>8</sup> Akrugal and Akram (1980).

<sup>9</sup> Istanbul, Organization of Architects in Turkey 2006.

<sup>10</sup> Aslanab and Oktay. (1971)

developments, and this is shown by the emergence of new raw materials, tools, and methods in terms of work and production. Ignoring the latest technology in design means the incompatibility with the conditions imposed by the new technology on different aspects of life at its fast pace. By facing all of the new risks with the absence of experience and knowledge related them; the enjoyment of the aesthetic function carries a kind of adventure that depends on the designer and the recipient. Although the means of production and its institutions have ensured high ability for design to perform its function, there is no room for experimentation or failure in using this wide variety of products.

- **The material value:** Because of the exaggeration in the promotion of material values of products and the decline of moral values due to the great transformations that have recently emerged in the system of human values, all this led to the fact that the appearance of the material and its final form play a key role in forming the consumer opinion about a particular product, which overshadows the design function that may play a greater role than the effect of the real value of the design itself. And this makes the beauty of appearance more important than both efficiency and quality of substance. Besides, the material aspects play a key role in forming convictions of the recipient, which affects the community economically and socially.
- **The utilitarian value:** It represents the design ability with its advanced aesthetic form to achieve a clear utility which is able to achieve and satisfy the individual's aesthetic and functional needs according to the mental conception made by the consumer based upon the aesthetic appearance; in addition to the physical need felt by the recipient at the moment of the design existence. Aesthetic experiences of the consumer change continuously. Specifically for those consumers who possess high experiences in terms of aesthetics and design. In this case, the process of satisfying such a need is not easy<sup>11</sup>. Because of the intellectual and cultural difference among consumers, the existence of multiple social levels and beneficiary groups; it is imperative for designers to create designs with utilitarian and aesthetic values

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<sup>11</sup> Aslanab and Oktay. (1971)



appropriate to all levels. Producers often seek the attention and exaggeration of the overall appearance at the expense of the substance value and its function.

- **The communication value:** The art of design is one of the visual arts, which often begin by raising the values of beauty of appearance and ending with the increase of the level of the essence quality. The real value here is acquired by the quality of the reception process, which necessarily means that the design performs its communication role with the recipient by all means over a period of time and stages of the visual message. The aim of this is to create a complete final picture in the mind of the recipient. The utilitarian and deliberation values increase by increasing the achievement of the communication value. There is no doubt that the different types of designs vary in terms of the communication process speed.
- **The new Value:** The basis of the design effectiveness is to look for the new value of design and to explore it aesthetically and functionally. Human selection is based on the overlapping of intellectual and conceptual patterns; this has led to multiple possibilities for humans. The value of others has become much more important than the consideration of one's values. This is because many local cultures have lost their aesthetic and creative abilities as well as their ability to influence and persuade for various reasons. The new value of the design itself is an addition to the balance of human experiences.
- **The future Value:** The art of design depends heavily on the future and has nothing to do with existing conflicts between the past, present and future values. This is due to the depletion of the effectiveness of past values since ancient times. The present values are the result of a planning in a time that the designer can no longer change because of the production cycles that follow the design process. The designer then is only left with the values of the beauty of tomorrow to express it, based on his predictive design and creative ability for tomorrow. Therefore, it is logical that any future value is in fact the real result of a long series of values over time where the future value becomes the final outcome and the only option for humanity<sup>12</sup>.

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<sup>12</sup> Akrugal and Akram (1980).

- **The Art of Design:** The art of design includes many arts, industries and crafts. The art of design takes its aesthetic and artistic vision and standards from both art and craft. As a result of the evolution of life and its means and the spread of the call to organize its terminology, many aspects of human life are subject to this organization. Thus, the term “design” is not limited to the architecture, industry, or printing; but also extends to include many arts and achievements done by humans. These arts are characterized by the organization and attractive, useful appearance. We can also notice that all these points have a close relationship with arts and future skills, which confirms the idea that design is always moving toward the future<sup>13</sup>.

### 1.3. Review of previous studies

#### 1.3.1. The Emerging of Ottoman architecture

The urban movement, which has become apparent in the buildings of the mosques, hotels, religious and cultural complexes that include schools and hospitals due to the expansion of the Ottoman Empire in the lands where Islam is introduced again. There was an abundance of buildings constructed during the Ottoman period, which is considered to be the longest period in Islamic history (six centuries). There has been a great history, most of it in Anatolia and some Arab countries, whereas most of what was built in Europe has disappeared<sup>14</sup>.

The most important architectural features:

- We can say that this heritage began from the bases established by the Seljuks in Anatolia particularly in terms of planning (projections)<sup>15</sup>.
- Ottoman engineers were influenced by the surrounding environment and traditions inherited from the Byzantines and Armenians or from some Islamic regions such as Iran, the Levant and Egypt.

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<sup>13</sup> Istanbul, Organization of Architects in Turkey 2006.

<sup>14</sup> Aslanab and Oktay. (1971)

<sup>15</sup> Bator and Afifi (ed.), Architectural Guide to Istanbul, 4 volumes.

All this has led to the flourishing of Seljuk architecture through the courageous attempts toward renewal and innovation<sup>16</sup>.

### **The general appearance of structural architecture:**

Most of the hotels appear high above the ground or higher than a market or shops. It is accessed by several stairs. It is very compact, very large and has high altitudes from the outside, and there is a very high central dome in the middle of this mass. It can be seen that these domes and blocks are consistent and progressive in terms of their heights and have harmonious shapes interspersed with other elements such as windows.

#### **1.3.2. Architectural elements**

##### **- The domes:**

-

- According to Islamic culture, the dome can be considered as the main element in the roofing process.
- These domes are in the form of a group with a large central dome in the middle, surrounded with semi-domes and small domes.
- The central dome is the largest dome in terms of diameter and height.
- The diameter of the central dome in the Mosque of Sulaymaniyah reached 31.5 meters.
- The height of the central dome in one of the mosques in Istanbul reached 53 meters. It was a serious attempt to challenge the dome of one of the Byzantine churches in Istanbul. This church is Hagia Sofia, which the diameter of its central dome is 30.9 meters and a height of about 55.92 meters.
- Dome formation: domes usually take a spherical shape that is slightly less than half a hemisphere and its outer surface is covered with marble plates and a cylindrical dome that takes a relatively leaning shape towards the conical shape and is usually have many windows separated with prominent pillars.

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<sup>16</sup> Gabriel and Albert (1926).

- The prismatic shape has spread as a form of building domes. It is a group of shapes that occupy the corners; and surround the walls. Their main purpose is to carry the circular projections. This shape is the development of the triangles which were used by the Romans and Seljuks in their buildings<sup>17</sup>.

- **Arches:**

- They used arches and the main major arches used were pointed and drawn from two centers.
- They also used the Persian arch, which differs from the main one. It is drawn from 4 centers and has his upper arches concave outward.
- Half-circle or less than half-circle arches were used in doors and above windows.
- Another arch was observed which consists of a straight strip on the top and two arches on the sides, such as that found in the Qibla in the Yesil Mosque in Bursa.

- **Jambs:**

- To carry the large central domes. The use of large beams was observed.
- These beams have taken many shapes, such as square, polygon, rectangle or even cruciform.
- The beams do not end at the arches, but they continue until they stand out around the neck of the dome, such as the towers topped with decorated domes.

- **Columns:**

- Marble and stone are the most common materials used in the manufacture of columns.
- The main purpose of the columns is to carry the arches and the sub-arches in the mosques.

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<sup>17</sup> Gabriel and Albert (1926).

- **Minarets:**

- The minarets do not take a shape resembling to arches, because they are not square or polygonal.
- But they may be cylindrical as they originally were in Seljuk era.
- Minarets are usually higher and slimmer.
- They are either of many faces or are equipped with grooves.
- Characterized by the existence of many balconies and windows.
- It usually ends with a fine conical head that is coated with materials such as lead.

- **Doors and windows:**

- The doors or gates leading to the mosque have a normal shape proportional to the height of the facades and sometimes have a lower height than the facades.
- It is characterized by beautiful decorations such as those in the gates of Mecca's mosque.
- These doors can also be provided with a side Mihrabs.
- They are usually inscribed and engraved.
- They are also characterized by beautiful gilt scriptures such as those found in Seljuk.
- Concerning windows, most of them are similar.
- Its upper surface is usually a circular or tapered arch.
- These windows contain frescoes adorned with aesthetic coloured glass<sup>18</sup>.

**1.3.3. Decorative Elements in Ottoman Hotels**

- Structural Composition was evident on the external facets in terms of aesthetics and decoration.
- Inside, you can observe that marble, or ceramic plates (attributed to the Iranian city of Qashan) have the same square or hexagonal shape.
- This has led to the progress of ceramics in this age.

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<sup>18</sup> Qaran and Abdullah (1968).

- The area of ceramic plates is usually 20 \* 20, and these panels are decorated with drawings of colorful flowers and plants.
- These ceramics are decorated with frescoes and are elongated in the cupola or in the form of ribbons up on the walls<sup>19</sup>.



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<sup>19</sup> Gabriel and Albert (1926).

## CHAPTER 2

### 2.1 Introduction

Arabic architecture constitutes a form of social and economic progress of any Arabic region or geographical location, and Tripoli West state is one of the important Arabic regions thanks to its geographical location in North Africa. It formed one of the important areas to study Arabic architecture in an important historical era; the first and the second Ottoman eras. This importance came out of two aspects. The first is its geographical location in North Africa near the commercial areas in southern Africa which is far away from civilization and urbanization aspects; on the other hand, it was the last Arab state in Africa controlled by the Ottoman Empire which started, in the late 19th century, losing its colonies and states one by one. Early, in the twentieth century the Ottomans were left with only the State of Tripoli. Therefore, it is an important factor in the study of Arabic architecture in this area especially hotels. In addition to the simplicity of construction which reflects the modest economic reality of this area during some Ottoman periods. This contradicts the existing castles and palaces with intricate designs reflecting the economic development and the rising living standards of the population of this region.

Urban images which we have addressed in this research are hotels which have different designs and construction manners from one period to another; however, most of them are characterized by simplicity of construction and design, as well as the simplicity of furniture.

The construction of hotels was associated with commercial traffic. As this region, during this era, was considered one of the important commercial areas. It was a link between European regions and areas of South Africa. The growing numbers of hotels reflected the huge commerce size and the increased number of merchants who had taken these hotels as an accommodation during their commercial trips.

Urban images of Ottoman hotels in Tripoli formed thumbnails of Arabic architecture in North Africa, which varied in its details and designs from Arabic

architecture in the Eastern areas. as well as the fact that it shied away from the affectation in decoration and intricate designs, but reflected the reality of State characterized by the modesty of its economic and social developments. This was a normal issue in a society controlled by the Ottoman Empire which kept its concerns limited to achieve its colonial ambitions at the expense of the State development and the raise of the living standards of its inhabitants.

The Ottoman hotels in Tripoli, like the rest of the hotels scattered across the Ottoman States, are characterized by simplicity. This reflects the level of economic aspect and commerce in Tripoli during the reign of Ottomans.

The Ottoman reign in the mid-sixteenth century from the year 1551 to 1711 was known as the first Ottoman era in which the Ottoman Caliphate rule was cut off by Alqurmanly family rule from 1711 until 1835, then Tripoli is once again under the Ottoman rule during the second Ottoman era from 1835 to 1911, in this period between the Ottoman and Alqurmanly rule, Tripoli witnessed the creation of many civil and military facilities and hotels, which were considered as the meeting point of merchants caravans coming from Africa and Europe.

Concerning the name of the city of Tripoli, it is derived from the Greek word "Tre-polis" which means "the three cities". During the Greek era, there were three important cities in the western part of Libya: Leptis Magna, Sabraton and Oea. Ibn Kharaziyah cited in his book "Almasalik walmamalik" as well as Al Hamawy in his book "Mu'ajam Al Boldan" they both agreed that "Tripoli" means "the three cities"<sup>20</sup>.

The important historical fact which was not exposed by anyone is that this place has its own particular traditional architecture. It did not only resist the lure of Oriental and Maghreb schools, but it has even resisted the Ottoman school influence, despite the length of the Ottoman rule over this city which lasted three centuries and a half<sup>21</sup>.

The city of Tripoli is characterized by the presence of a large number of hotels, which date back to the Ottoman and Alqurmanly era. They are up to about fifty hotels. Many of

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<sup>20</sup> Muhammed Mustafa Bazama (1994).

<sup>21</sup> Perrence Abusef and Doris (1989).



them collapsed and some are cracking. Other hotels were restored to prevent their collapse.

Hotels of Tripoli are similar in design and construction; however, they differ in terms of their activities. Some of them have been associated with land trade (caravans' trade) such as Alghdamsiyah, Alhanchery and Zmit Hotel. Others were associated with storytelling activities, such as the hotels of Alfnidqah region and Al halkah road. While some has been linked to sea and trade activities such as Bab Al Bhar area hotels<sup>22</sup>.

## **2.2 Features of Ottoman architecture in Tripoli**

Tripoli was known since ancient times as "the white city". Its name was derived from its white colored buildings. In the writings of Obou al-'Abas Ahmed Tijani - an Algerian cleric and mystic and founder of the Tijani method - he described the city's white buildings when he visited Tripoli in (706 AH / 1306 AD until 708 AH / 1308 AD). He said during his trip "when we entered Tripoli, its whiteness combined with the sunbeam almost blurred our sight, then I knew the reason why they call it the white city". This trait remained connected to the city for a long time. The Moroccan minister Al Isshaky said when he visited Tripoli in 1143 AH / 1731 AD "we perceived flickering palaces. Its inhabitants were right when they called it the white city ", and Tripoli still retains this characteristic up till now.

The traveler - Tijani - has elaborated in praise and complimenting the urban planning pattern of the city of Tripoli when he said "I've never seen cleaner than its streets or broader and more aligned ones. The streets penetrate the city vertically and horizontally like a chessboard" (4). And it was also described by the Spanish historian Luis del Marmol Karvajal as "a city with spreading construction, and more joyful and elegant than Tunis ". Many historians and travelers agreed on its elegant construction, its spacious courtyards, high walls, wide roads, and its exhilarating buildings.

Tripoli is one of the richest cities of the Islamic world in terms of its monuments. This is confirmed in the writings of the travelers who passed by it. Al 'Abdari, one of

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<sup>22</sup> Aslanab and Oktay. (1971)

these travelers, talked about its mosque and school when he said, "they have a share of beauty and mastery of construction"<sup>23</sup>.

This was not only limited to travelers (Muslims or non-Muslims), It was even praised by the invaders, too. The Spanish leader Pietre Di Navarra, who seized Tripoli, says in the letter which he sent to the Viceroy of Sicily just after four days from the occupation of the city «Among many cities I Have seen worldwide, I have never seen a city of its kind in terms of strength and cleanliness. Furthermore, it looks as an imperial city, not just a normal one. Those who were praising this city did say only a half-truth, both in terms of its fortifications and wealth. "

Thus, some historians stated that the prosperity of architecture in the White City was not only due to the Ottoman era, but also due to Tripoli distinguished geographical location. It was a commercial passageway of several trade caravans coming from Africa, Europe and all over the Arab world. This fact contributed in the evolution process of the Ottoman hotels in order to reach their current image. And this is what we are going to cover in the following:

### **2.2.1 The Khans**

Tripoli did not know hotels in the middle ages; the term “hotel” was newly introduced. The strangers coming to the city were hosted in the locals’ houses, or sometimes in the mosques; however, the evolution of commerce and various other aspects of life made it compulsory to find a place where strangers coming to the city can head to. This was the main reason behind the appearance of Khans. The word “hotel” is an extraneous term which many people attribute to the Persian language.

The word “khana” (الخانة) is a Mongolian, Persian<sup>24</sup> term means the shop and its origin is Aramaic which means the store or the closet. In Turkish the word also means the work and trade house. The plural form of Khan is “Khanat” (خانات) which means

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<sup>23</sup> Akrugal and Akram (1980).

<sup>24</sup> Bator and Afifi (ed.), Architectural Guide to Istanbul, 4 volumes.

«paradise », and in Hebrew, it means tents or erected tents, a house for traders whether it is built inside or outside the city. The word Khan also means the Prince or master, and it was the title of the Sultans of Turkestan. Furthermore, it is the abbreviation of the word Qagan (قاغان) or Khakan (خاقان) (The greatest master). In Persian, an “H” was added at the end of the term “Khan” which became “Khanah” (خانه) which means house or houses inhabited by traders. This word was mentioned in many compound words during the reign of the Mamluk sultans, including "Kotobkhanah" (کتبخانه) means the library, “Tobkhanah” (طبخانه) means a band of drummers, etc<sup>25</sup>.

The Khan is a building allotted to traders accommodation. It is built within or outside the city in the shape of a square or rectangle. It is supported by columns, three-quarters of a circle in the angles and semi-circle in the sides. It is also built with one entrance to protect traders and their merchandise. This building consists of several floors with an exposed courtyard in the center. The ground floor is usually the place where to preserve and store merchandise, while the upper floors are used for the accommodation of merchants. A mosque or a chapel may be annexed to the courtyard.

The oldest example of the Khans is Khan Al ‘Atshan in Iraq. Then the Khans spread in the Levant before the fifth Hijri century, including Khan Al ‘Aqaba established by ‘Izzeddine Aybak Alastadar in 610 AH / 1213 AD outside Damascus - Khan Ibn Azzinjawy which was demolished by King Sharif Musa the son of king Al ‘Adil in 632 AH / 123 AD and a mosque was built instead called the Mosque of “attawba” (repentance)<sup>26</sup>.

Khans were usually established near water such as oases and trade routes. There was an equal distance between one khan and another (march of a day) in order to provide shelter and necessary protection for merchants from bandits and thieves. They were also established on the junctions of major roads drawn and mentioned by many travelers such as Ibn Fadlan, Ibn Jubair, Ibn Battuta, and Yakout Al hamawy and many

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<sup>25</sup> Qaran and Abdullah (1968).

<sup>26</sup> Gabriel and Albert (1926).

others; who followed the well-known trade routes like the silk route, the slaves Route, the incense route, and the caravans route<sup>27</sup>.

Khans were being constructed in the Late Islamic eras of the (Seljuk - Fatimid Ayoubi - Mamluk). They have been the subject of the Seljuk attention in mid Asia and Anatolia. After the Suljuk, They were created in the cities by virtue of need along with other commercial facilities. The author of "The plans" book told us that there were five Khans in Cairo in the Mamluk era in the 9<sup>th</sup> AH / 15<sup>th</sup> AD century, including Khan el-Khalili, which exists in the old line of Alzarakeshah<sup>28</sup>.

As for Khans in Morocco, they consist of a rectangular exposed courtyard surrounded by four corridors which have compartments. The importance of these corridors is that they provide shade and protection for merchants, goods, and animals. The upper floor includes compartments for guests. These corridors are supported by columns of red brick. In the center of the courtyard, we find a fountain. The Ottoman Khans were designed similarly to the Mamluk ones in terms of the multi-floors building with a central courtyard in the middle. One of these Khans are Morad II Khan dates back to the 9<sup>th</sup> Hijri century in year 1511 AD, and The Khan of Sultan Muhammad I dates back to 1143-1168h AH / 1729-1754 AD. This shows that the Seljuks were the first to care about building Khans on the outskirts of cities for getting rest or mail<sup>29</sup>.

### **2.2.2 Alkayaseer(markets)**

After the Khans comes Alkayasser which is a non-Arabic term entered to Arabic. It is derived from the word Caesar or caesarean<sup>30</sup>.

The Kissariyah (market) consists of a building in a shape of a square or rectangle with a courtyard in the middle, surrounded by shops (rooms). This building has one or multiple entrances, depending on its location. The number of shops in one Kissariyah

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<sup>27</sup> Book of Islamic architecture in Libya

<sup>28</sup> Tripoli West - Studies in architectural and technical heritage

<sup>29</sup> Old Tripoli Hotels - Moufida Muhamad Jabran

<sup>30</sup> Tijani - Abu Muhammad Abdullah bin Mohammed

ranges from 30 to 40 shops each of which includes a bench and a seat. It is usually annexed with a place for ablutions, a warehouse, and a water well. The Kissariyah is usually closed at night and guarded by a guard or two<sup>31</sup>.

In order to exploit the surface of Alkissariyah, they constructed on it “Rba’a” (which is a building with many rooms for rent), and “Tbak” (a bedroom with a toilet). These Rba’a and Tbak were built to generate additional revenues to the Kissariya owner. This type of Kissariyah was named “terbi’a”. And the Kissariyah which is a group of public buildings in a form of galleries were abundant in the Levant and Egypt. Some sources mention that Kissariyah appeared in Egypt before the Levant, Al ‘Alawi mentioned Kissariyah Badr which existed in the Tulunid era in Egypt. These markets lasted in Egypt until the Ottoman era, and a lot of them ruined, but some remained until the end of the 11 AH / 17th century AD (15).

### **2.2.3 Wikalat (agencies)**

The plural form of “Wikala” is “Wikalat” or “Wakail”, and the word “Wikala” came from “Wakil”, which means a person whom is given the right to undertake others work, whether paid or unpaid, and the “Wikala” is the name of a place derived from the verb “Wakkala” (16).

### **2.2.4 Hotels**

“Fundoq” (hotel) is one of the lexical words that were reported by the language dictionaries, this word is derived from the Greek word and brought with trade from the beaches of Venice to mean a place to accommodate travelers (transients, pilgrims, merchants). It was circulating in Byzantium, Italy, Spain and other places. The hotel is a building allotted to travelers and merchants in roads and towns. The “Fanadiq” is the plural form of “Fundoq”(17).

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<sup>31</sup> Al-Abdari Abu Abdullah Mohammed bin Mohammed

Hotels usually consist of two floors with a courtyard in the center which is surrounded by corridors. The first floor consists of a number of corridors with guestrooms overlooking the main courtyard where there are some plants and flowers to beautify it.

In the same context, the words “Wikala”, “Khan” and “Kissariyah” were used as equivalents to the word “Fundoq” (hotel); although these names are different, they have the same function at the end. They are all facilities and buildings dedicated to store merchandise and goods in addition to provide accommodation and comfort to merchants.

In most cases, these Khans and Kissariyat were established due to directions of princes, ministers, and senior officials. The establishment of hotels is generally taken from the Greeks and Persians. The Arabs have never known such a system until later period as is the case of Libya where these buildings are considered as something new. The stranger was hosted before by one of the inhabitants of the country, or housed in mosques. However, the development and prosperity of commercial traffic created a need to allocate comfortable places for housing strangers for a fee. This is the reason behind the establishment of what is known as a hostel or hotel in Tripoli. Moreover, the hotels became one of the distinctive features of the Libyan city, Tripoli. Most of these hotels date back to the Ottoman era which means that they were constructed during the seventeenth and eighteenth century. There exist about fifty hotels<sup>32</sup>.

### **2.3 Artistic Ottoman design in the city of Tripoli**

Hotels are considered as a basic component in commerce foundation, which is an important feature of the city of Tripoli, The hotels were set up to provide accommodation for merchants and strangers who come to the city. There were hotels allotted for merchants of each country or nation; there were hotels for French traders and

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<sup>32</sup> Al-Bustani Botros - Muhit al-Muhit

another devoted to traders from Venice<sup>33</sup>. Thus, this reflects the large number of traders and the flourishing commerce traffic in the city.

The importance of hotels for the commercial activity is highlighted through their locations. Quite a few of them were established in the markets and near the commercial centers such as “Khoja“ hotel near “Turk” market, which has been allocated for the storage of merchandise that will be sold in the market; and “Jiga” hotel located in slippers market, which was allocated to store goods coming from the town of Jiga in the south of the Niger River<sup>34</sup>. It is believed that this hotel was named after the city from where goods were brought.

The existence of hotels was not only limited to the area near the markets, but they were others established close to ports. The most famous hotel “Ali Alqurmanli”, which was constructed during the reign of Qurmanli dynasty (1711-1835), specifically in 1748. Its construction at this location reflects the importance of maritime trade for the city.

Then hotels were subjected to certain regulations. The doors open and close in a fixed schedule, and none is allowed to enter or exit them outside these times. Some sources mention that the dawn is the time to open the doors of hotels and sunset is the closure time. And each hotel had guards who were responsible for providing safety and comfort to guests as well as other tasks such as renting warehouses and seizing amounts of rent<sup>35</sup>.

Hotels activity was not only limited to the commercial aspect, but it had other functions. They attracted entrants of the city who do not have a fixed residence especially soldiers who were staying at the hotels. The most prominent of these was

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<sup>33</sup> Al Bustany - Fouad Afram – Munjid Attulab

<sup>34</sup> Hassan al-Fakih - Libyan Diaries - investigation by Mohammed Alasti

<sup>35</sup> Al-Sahli - Hamadi - The history of Africa during the Hafsi era from the thirteenth century to the end of the fifteenth century

“Attabkhiyah” hotel in Bab Al Bahr, and “Jiga” hotel in the big market which was inhabited by artillery soldiers, and the big hotel where Janissaries were staying<sup>36</sup>.

The hotels of Tripoli were not different from each other except in terms of their size and space. The geometric shape and the interior design are almost the same. They consist of two or three floors. They were no windows on the external walls. In the center, there is a courtyard, where animals stay, surrounded by small bedrooms for guests. The predominant color of the hotels walls is white. These walls are almost devoid of any kind of decoration like the other buildings in the city where white is predominant.

Hotels were subject to tax systems. There have been two types of taxes (fixed and occasional). fixed Taxes value was determined before 1835, specifically in 1832 in one Riyal (24) for each hotel; while the occasional taxes is represented with the taxes that were imposed by the governor or the state to meet a shortfall in the budget or to pay of the country's foreign debt, as what happened in 1832 when it was the imposition of 20 Riyals as a tax on each hotel to pay off the state debt to the Europeans<sup>37</sup>.

Tripoli contained a large number of hotels which reflects the evolution of the commercial activity of the city. The traveler Ali Bek pointed out, during a visit to the city in the beginning of the nineteenth century, the existence of a large number of hotels, including Alqurmanly hotel, and the Pasha Big hotel. Other sources mentioned a large number of other hotels most importantly Almadina hotel, Aldafairi Hotel, Al Ghoula Hotel, Al Khoja Hotel, Pasha Hotel, Jiga Hotel, Assabri Hotel, Alqajihli Hotel, Bin Sulaiman Hotel and Assaqi hotel, without specifying the places of these hotels<sup>38</sup>.

The Ottoman Hotels in Libyan Tripoli are very similar in terms of their construction, even if they differ somewhat in size and space. The majority of the hotels

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<sup>36</sup> Old Tripoli Hotels - Moufida Muhamad Jabran - Antiquities Department Office of Historical Cities Management

<sup>37</sup> Amoura - Ali El Miloudy - Tripoli the Arab City and its Islamic Architecture

<sup>38</sup> Al-Zawi - Taher Ahmed - Dictionary of the Libyan cities - Tripoli Publications of Dar Annour Library.



were made up of two floors with one entrance with a huge door to allow animals which carry goods to enter to the hotel. In one of the hotels, you will find in one of the sides of the gate another small door for guests. The Ground Floor is connected to the first floor by means of a stone staircase. There is a corridor with arches in front of the rooms of both floors.

The ground floor rooms were used as warehouses for goods, as well as stables for animals; while the first floor rooms were used for sleep. The presence of hotels was associated with several activities including:

- To provide shelter for travelers, strangers and singles.
- A good place to set up the soldiers.
- Agency business for sale and commercial exchange between the foreign merchants.
- Storage of products for trade caravans.

The first Ottoman era was the foundation stone for the construction movement in Tripoli. Over time, some governors made architectural touches with special features on many public facilities, houses of worship, and hotels. So the next section will be devoted to the description of the Ottoman hotels in Tripoli in terms of form and decoration, and artistic and aesthetic values.

### **2.3.1 Hotels of the first Ottoman era**

A mutation occurred in Tripoli construction activity in the first Ottoman era, and despite of the war conditions that were facing the governors at the time, they managed to find time and money to beautify and reconstruct Tripoli.

It is obvious that the first Ottoman era was a core of the urban history of Tripoli. In the following, we will describe the hotels built in the first Ottoman era, such as the Grand Hotel (Basha), wind hotel (Modrno), and others.

Some of the Ottoman hotels were demolished and destroyed, either because of occupation, collapse, cracking, or war. Most governments have worked on the restoration of some of them so it retains its authenticity and its Ottoman artistic features. Others were demolished and built again so that they go in line with the times. This is not important for us because we are here only to describe the Ottoman hotels in Tripoli. Here the description of hotels during the first Ottoman era:

Most of the Ottoman hotels in this era were consisted of two floors. They were characterized by simple facades with tiles made of faience paved with care and precision. Above the facades there is a plaque in which the date of construction of these hotels is written and perhaps it contains a welcome message to visitors. As for the doors, they were made from wood or iron; topped with an outstanding ogee which leads to a small attic roofed with cylindrical cellars from which you can reach the big entrance that leads to a wide square courtyard. Plaster geometric motifs are spread throughout the hotel in an aesthetic manner, characterized by its simplicity of decorations in the form of roses.

### **2.3.2 The hotels of the second Ottoman era**

The city of Tripoli witnessed a period of prosperity and economic recovery. The commercial caravans flourished again in this era as a result of the relative calm, comfort and safety that were experienced by the city after conflicts and long wars. The international trade was also thriving in this era between Tripoli and Malta, Italy, Britain, France, Germany, Turkey, Egypt. The overall rate of exports in recent years of Tripoli was about 400,379 Turkish Liras and the rate of imports from all previously mentioned states was 680.465 Turkish Liras. Furthermore, products of Tripoli appeared for the first time in a European exhibition in London in 1851 when some products were collected from Tripoli and shipped to the Istana to be sent for the industrial exhibition in London.

Governors used to consistently organize and reform the country such as Mohammed Amin Pasha (1842 AD/1258 AH) who made reforms and established many of the facilities and founded charitable organizations and arranged spaces, districts,

brigades, and boards. He also established a military hospital in Manchiyah. Governor Ahmed Rasim Pasha (1881 AD/1298 AH), who repaired fortifications, set up a lot of castles and forts to defend the city and worked on the paving of the streets of the city. He also established a hospital for strangers and a naval school in Bab Albahr. He repaired Boumelyana well, and established a large reservoir near Bab Alkhandaq in order to provide water in the houses. He also worked on the construction of some hotels.

The second Ottoman era differs from the first one in terms of construction and building hotels in the city of Tripoli, Libya. The second Ottoman era was known by the economic prosperity of the city; therefore, architecture then will be characterized by richness and higher quality which were absent in the first Ottoman era hotels.

The author Francesco Kourou described one of the hotels built in the second Ottoman era in Tripoli as "It is a hotel full of images with a masterpiece courtyard which exists in Alkarkany hotel which is one of the oldest hotels in Tripoli. It is also a corridor of most of the trees. Its light is fetched from afar in a form of bouquet of flowers. This place has a Moorish-style and permanent breeze"<sup>39</sup>.

The hotels of the first Ottoman era and the second Ottoman era in the city of Tripoli were similar in terms of facades with tiles made of faience paved carefully; however, in the second era the wealth and beauty of the hotels increased. Above the facades, the date of construction is written on a plaque, and perhaps a welcome message to visitors as well. As for the doors, they were made from wood or iron; topped with an outstanding ogee which leads to a small attic roofed with cylindrical cellars from which you can reach the big entrance that leads to a wide square courtyard. Plaster geometric motifs are spread throughout the hotel in an aesthetic manner, characterized by its simplicity of decorations in the form of roses.

#### **2.4 The Ottoman artistic design features in the hotels of Tripoli**

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<sup>39</sup> Al Bustany - Fouad Afram – Munjid Attulab, edition 36 Beirut Lebanon Library – Dar Al Mashriq for distribution.

Some historians and travelers said that the artistic architecture and design of the Ottoman Empire were influenced by the Seljuk and Byzantine architecture. We do not deny that, but this must be clarified a little bit. Yes, the Ottomans were influenced by previous civilizations, but they made huge amendments and developments not only in the hotels of Tripoli alone, but in all corners of the Ottoman Empire, proving their competence and creativity in the art of architectural design.

And not only floral decorations and roses which draw attention in the interior design of Ottoman hotels in Tripoli; it is also the tendency towards using Islamic ornamentation such as Arabic letters inscribed in the traditional Kufic calligraphy which were the most important features of this art.

Ottoman Engineers also mastered the technique of building with internal vast spaces, which was limited in the massive weightless domes in hotels of Tripoli. It is considered as a nice and ideal harmony between the internal and external spaces. And also the magnificent overlapping of light and shade to the extent that you feel a kind of deep psychological comfort when you look at it. It takes you deeper in the valley of art in which the Ottomans excelled.

### **Some descriptive examples of Ottoman Hotel in Libyan Tripoli:**

#### **1. Bent el-Sayed Hotel (Bengdara):**

This hotel, which was built on the ruins of an old building dates back to the seventh century AD in Bab Albahr area. It belongs to Mr. (Mohamed el-Sayed Bengdara) who made a re-construction of the hotel in 1854 and bequeathed it to his daughter. And this is the reason behind calling it Bent al-Sayed hotel. Sometimes, it is known as (Genoese) hotel because it was the headquarter of Consulate of Genoa before. Then it was used as a school to teach traditional crafts and industries; and a textile plant in the era of Italian occupation; in the era of the British Mandate, it was used as a center of the police and then warehouse for marble then it turned into a police station and stayed until 1986 when it was turned into a point of the popular security; Finally, in the year of 1994, it has been designated as a club in Bab Albahr and became an investments property after it was

maintained by the project of organizing the ancient city administration which is Tripoli<sup>40</sup>.

The design of the hotel has been changed a lot due to changes caused by the Italians on its original design. They made a new facade for the hotel which is located in front of Marcus Aurelius arch that dates back to Greek era, and includes courtyard which contains a small round marble basin with a faucet fed from an internal reservoir which is filled from a well near. This basin is dedicated to decorative plants. The courtyard is rectangular and paved with small black marble. The hotel has two floors. The ground floor has 10 rooms, and a bathroom. Some of the rooms have concrete ceilings. While the first floor contains eight rooms roofed with wooden ceilings<sup>41</sup>. It is believed that the numbers of rooms either in the ground floor or the first floor were more than that number, but they have become just 18 by the demolitions and reconstructions.

## **2. AlQurquni hotel (Ben Zekri) :**

This hotel was built in 1856 and its ownership belongs to Amin Bek AlQurquni known as (Sheik Al Balad), and to 'Awasha Khanum, then its ownership moved into Fadhil Bek Mustapha Ben Zekri. This hotel was also known as the "commercial hotel" because it was built mainly to be used as an inn for travelers, both merchants and tourists. After the Italian occupation it was used as a place for sewing<sup>42</sup>. In the present time, it has become a place dedicated to gold and silver jewelers because of its unique location in the market of spices and jewellery shops.

This hotel, which is classified among the medium size hotels is distinguished with its large entrance, topped with tiles and decorated with geometric and floral motifs. There is a marble plaque memorial above the entrance emblazoned with a set of poetic verses.

The hotel entrance consists of two wooden doors. The first one is huge known as the (door of Boukhoukhah) and the second is a medium-sized door which opens onto a

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<sup>40</sup> Old Tripoli Hotels - Moufida Muhamad Jabran - Antiquities Department Office of Historical Cities Management

<sup>41</sup> Paul Massey - The International Situation of Tripoli West - Translated by Mohamed Miftah El-Elafy

<sup>42</sup> Kourou - Francesco - Old Tripoli Hotels - Translated by Mahmoud Eltaib

rectangular shed that has a ladder leading us to the first floor and the shed includes two rooms which are located on the inside left. The first is used as a café, and the second is closed which is probably was used as a warehouse. By the end of the shed, there is a door leading to a courtyard surrounded by four galleries. The hotel has two floors. The ground floor has 15 rooms, while the first floor has 27 rooms. All of them have wooden ceilings<sup>43</sup>. This means that it contains 42 rooms, as well as the bathroom, the kitchen and the courtyard that is used for housing animals.

### **3. Mizran hotel :**

The hotel was known by that name of its owner Haj (Ramadan MizranTrabelsi). It was built in 1881 as an accommodation for strangers and guests but during the Italian occupation, it became a place of sewing and a place where manufacturers sleep. Currently, it is exploited by peddlers, goldsmiths and sewing workers<sup>44</sup>.

The hotel has an arch-shaped entrance topped with floral motifs. The hotel has a large door leading to a square courtyard with two galleries with arches supported on columns with Roman chapters<sup>45</sup>. The courtyard is surrounded by 13 rooms and a bathroom. The staircase, which is located in front of the main entrance, leads us to the first floor, which is surrounded by four corridors with arches supported by means of pillars with simple chapters. It has wooden ceilings. This floor has 12 rooms with wooden roofs. The global rooms' number is 25 rooms.

### **4. «Abu Dalghusa » hotel :**

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<sup>43</sup> Said Ali Hamed - Trade and Markets in Tripoli - Translated by Omar Aldirawy - Dar Al Ma'arif Limited - London.

<sup>44</sup> Richard Tolley - ten years in the court of Tripoli - translated by Omar Dirawi - Dar Al Ma'arif Limited - London.

<sup>45</sup> Hassan al-Fakih Hassan – The Libyan Diaries - investigation by Mohammed Alasti and Ammar Jhaidar

This hotel was known by that name of his owner El Haj (Sadiq Abu Dalghusa) who built it in this time period<sup>46</sup>. The primary purpose of the building was to use it as an inn for people; however, it was used by Jews to store various aromatic substances and additives. Later on it was used as a place for weavers as well as a warehouse to store the goods of shops which are adjacent to the hotel. The ground floor rooms were used as shops for manufacturing of gold and silver. Nowadays, the hotel returned to its original purpose; it is now a place to accommodate strangers and guests.

As for the original design of the hotel, it has undergone many alterations during the Italian era. The entrance to the hotel was changed, but the traces of the old entrance still exist. The entrance leads us to a square courtyard surrounded by 12 vaulted-ceiling rooms and a bathroom. The courtyard has a staircase leading to the first floor, which is surrounded by three galleries. There is a stone with arch-shape pillars with round chapters in front of each corridor. The fourth gallery is featureless. This floor contains 16 rooms with wooden ceilings.

##### **5. « Al-Hanshiri » hotel**

According to the marble memorial plaque, the building dates back to 1883 – 1884. The plaque exists above the entrance of the hotel, which includes the following text: "In the name of God the Most Gracious the Most Merciful, the prayers and peace be upon our master and Prophet Muhammad, his relatives, and his companions. This hotel was built by Haj Muhammad Ibn al-Hajj Ali Al-Hanshiri.

This hotel is located in one of the lanes of the famous souk of Turk. This hotel is until recently is considered as one of the largest places to store goods in Tripoli. After a period of time, it was used to accommodate strangers and the caravans' merchants who traded with Abyssinia and Sudan. Nowadays, half of the hotel has been converted into shops whose facades are located on the Turk market. The entrance to the hotel is a large wooden door topped with numerous motifs overlooking a rectangular corridor with a

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<sup>46</sup> Anam Mohamed Saleh Sharaf El-Din - Introduction to social and economic history of Tripoli - Study of the city's commercial institutions - Tripoli.

semi-circular roof with two large chapters. The date of its construction is written in a marble plaque on the second chapter. On the right of the rectangular corridor there are 4 rooms, one of which was used as a cafe and the corridor leads us to the square courtyard of the hotel which includes a number of rooms as well as the staircase that leads us to the first floor. The first floor also includes a number of rooms; however, we do not know the exact number of them due to the destruction of many parts by mortar shells during the Second World War. This led to the decay of most of its features, which cannot be accurately described.

Nevertheless, we conclude by means of the remaining parts that the hotel consists of two floors with corridors that are supported on three columns. The hotel may have 10 rooms or more as well as the bathroom.

#### **6. The strangers hotel :**

The Ottoman governor Ahmed Rasem Pasha (1881-1869) built this hotel in the first year of his reign of Tripoli west in 1881 on the ruins of an old hotel owned by the municipality near Bab El Bahr, behind Bint El Sayed Hotel. Its uses varied. In the beginning, it was used as a shelter strangers arrived in the city, and this why was called the hotel of strangers. Then it was converted into a public hospital, and became a military office later.

The hotel consists of three floors. The ground floor includes a number of shops which generate revenues for the municipality and the government hospital. The first and second floors, which are allocated to accommodate hotel guests, have 16 rooms with 150 beds, as well as the bathroom and kitchen. The historical sources do not include a description of this hotel. However, it generally does not differ from the above hotels in terms of construction and interior design which depends on the inner courtyard surrounded by rooms.

#### **7. “Musallati” hotel :**

The hotel is owned by Mr. Mahmoud Al-Musallati and his brother. The hotel is intended to house strangers. It is also used as a place to store and sell oil and ghee. We



do not know exactly neither the year the hotel was built, nor its specific architecture and interior design because the hotel has been completely removed and a new building was established instead.

## **8. The Oil hotel**

This hotel, which belongs to the family of Ben Othman, was named the oil hotel because of the six ground floor rooms were used for selling oil. The hotel consists of two floors. The ground floor consists of an unroofed courtyard, as well as rooms used for selling oil. The first floor consists of 7 rooms and two bathrooms. This hotel has been completely removed and replaced with a modern building. The features of this hotel and Almuslati hotel as well are completely unknown because they were located outside the walls of the old city unlike the rest of the hotels that are located inside the old city, whose features remain until the present time to highlight the Arab Islamic architecture in an important historical period from the history of this important city. Hotels also reflect the commercial importance of the city. They are associated with the commercial traffic which was prosperous in this era.

**During the previous review of the features of Arab architecture in the state of Tripoli West in the Ottoman era embodied specifically in hotels, we stopped at a group of observations on the subject of Arab architecture, including:**

- 1) The Arab architecture was proportionally linked to the economic reality. its details and vocabulary are developing and getting more complex with the economic development. This was evident in the state of Tripoli West. Its architectural features were dominated by simplicity as a natural result of its simple economy.
- 2) The hotels differed in their designs and manners of building them from those in the Levant, which were known for their huge size and complex design, as well as the intricate Islamic motifs that characterized the architecture of the East from the architecture of the west.
- 3) The majority of the hotels were known for their similarity, characterized by simplicity in terms of design and decorations.

- 4) The nature of the Arab architecture in the state of Tripoli West has made it clear that it was not affected by the aspects of European architecture which were not present in the city buildings, except in some neighborhood especially those which were inhabited by European communities. These neighborhoods were characterized by their European features because most of the construction work in these neighborhoods was done by the European themselves. Especially Maltese people who quite a few of them have been working in the construction field. But this does not mean that the architecture gained European features, and the best evidence to this fact is that the hotels bore eastern features in terms of construction and design.
- 5) The increasing number of hotels, whose existence was associated with the development of economic activity, has boosted the economic development of the state. It seems as a minor development, but compared to the surrounding areas, it is really a great one, especially in the nineteenth century, where the trade traffic flourished significantly. However, this development began to diminish at the end of 19th century and early 20th century.

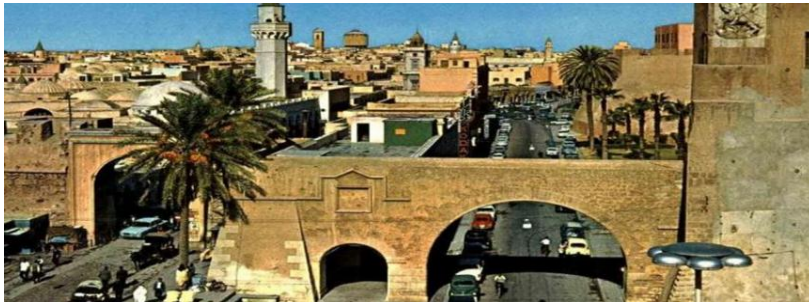
## CHAPTER 3

### INTRODUCTION ON THE CITY OF TRIPOLI

#### 3.1 Name of the City

Tarabulus or (TRIPOLIS) is a Greek word composed of two words (Tri) means Three and (Polis) means City, hence the phrase (Tripolis) means the Three Cities, which are located in the region of Tripoli; and they are (Sabratha) situated at 70 Km. distance from Tripoli, (Oea) situated in the old city in Tripoli, and Leptes Magna, which is situated 125 Km. away from Tripoli, while at present the city is called (Tripoli of the west) way back to the the Othman Era which distinguished the city by this name from the Tripoli of the Levant, situated in Lebanon.<sup>47</sup>

Historians suggest that building of the city was before the Year 1800 from the immigration of the Phoenicians, names of the city varied in consideration of the historical epochs and the civilisations which sequenced thereto, the Phoenicians named it (Viaiat), the Romans called the city (Oea) and the Arabs gave it the name (Nabarah) but no traced reason for such a name given by the Arabs.<sup>48</sup>



**Figure 1: Scene from Tripoli City**

<sup>47</sup> Mahmoud Seddiq Abu Hamed and Mahmoud Abdulaziz Al-Nimsh, Tripoli City from the Phoenician Settlement up to the Byzantine Era, Dar Arabia for Books 1978, p. 8,

<sup>48</sup> Mahmoud Naji, History of Tripoli (of the west), Libyan University Publications (Faculty of Literature), p. 85.

### 3.2 Location

The city is located at longitudinal  $13.10^{\circ}$  east of Greenwich mean line and at the equatorial circle  $32.56^{\circ}$  north of the equator, along the Mediterranean coast, particularly at the head of the Jefara Plains, the city enjoys the mediocre Mediterranean Climate; wet in Winter and hot in Summer.<sup>49</sup>



Figure 2: Location of Greater Tripoli in Libya

### 4. 3 Boundaries

Tripoli City is bordered from the East by Tajoura, from the West by Janzour, from the North by the Mediterranean and from the South by the Swani Region.

<sup>49</sup> Mahmoud Seddiq Abu Hamed and Mahmoud Abdulaziz Al-Nimsh, Ditto, p. 7,



### 3.4 Historical Evolution of the City

Historical archaeologies excavated in the city of Tripoli have confirmed that the city was built since the settlement of the Phoenicians on its shores circa the sixth century before Christ, its establishment is associated with their many activities and the stop spots of their voyages towards Spain, where they established many centers for their ship harbors, to get refuge there at the times of turbulent weather and for being supplied with their necessities to continue their travel. The city progressively developed by the commercial transactions with central Africa which was famous of gold, ivory and jewelry merchandise.<sup>50</sup>

With passage of time, the Phoenician empire has weakened and collapsed, while Cartagena has extended its power on the property of the Phoenician empire and provided protection from the Greek and Roman greed.<sup>51</sup>

<sup>50</sup> Mahmoud Seddiq Abu Hamed and Mahmoud Abdulaziz Al-Nimsh, Ditto, p. 08.

<sup>51</sup> Khalifa Mohamed Al-Tellisi, the Tale of Tripoli City by the Arab and Foreign voyagers, Dar Arabia for Books, 1977 p. 10.

The Romans have occupies Cartagena on the year 136 and Tripoli became under its control until the Islamic Fatah.<sup>52</sup>



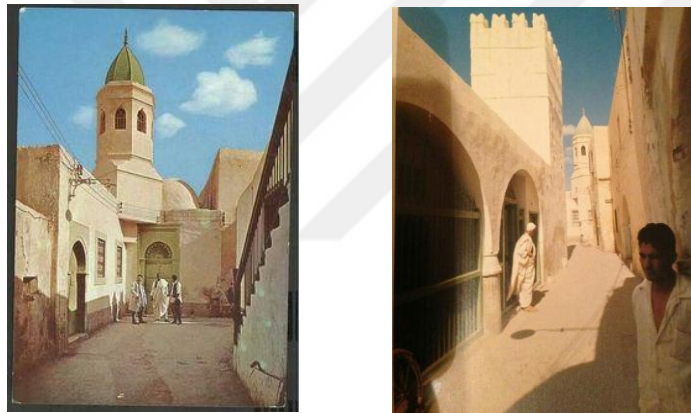
Figure 4: Hotels of the Othman Era in the Tripoli Old City

### 3.5 Tripoli under the Islamic Era

Amer Ben Aas has opened the city of Tripoli on the year 22 Hijra, and this epoch was distinguished by the a religious touch shown clearly in its mosques which were built, because the mosque has been and still is a necessity of life for Muslims. After the Muslims have secured their foothold in Libya and settled in it, they started Arabanizing the country and make it subjected to the Islamic Tradition, so the churches were turned into mosques and of such grand mosques was the Great Mosque which was built by Banu Abid, and the Muslims have relied on many methods to flaunt the beauty of their

<sup>52</sup> Taher Ahmed Zawi, History of Tripoli of the west, Named Memorial, Salafiya Printers 1349 Hijra.

mosques, where they got use of the remnants of the archeological relics, so they took the large stones and marble columns as basic material for building and they adopted the designs from the mosques in Damascus and Cairo, and ta the times of the Bani al Aghlab, many mosques were erected especially on the coast line to play the role of guardianship from invasion risks. Al-Naga Mosque is probably esteemed of the oldest religious relics because it was built around the beginning of the Fatimi State in Egypt. <sup>53</sup>



**Figure 5: Al-Naga Mosque**

### **3.6 Tripoli under the Othman Era**

The city has grown and extended in the Othman Era, and many more mosques were built as well as forts and stronghold to protect the city, the first Wali governed the city was (Sinan Murad Agha) in whose regime the city developed, where a mosque was built on his name in the city, and he activated commerce activities and encouraged agriculture, and protected the city with castles and fortresses, until he was followed by (Darghout Basha) for whom history recorded many victories and his contribution in the enlargement and extension of the Othman boundaries, and achievements of the Othman

<sup>53</sup> Najm Eddin Ghaleb Al-Keep, Tripoli City through History, Dar Arabia for Books, Libya – Tunisia 1978.

Walis continued, where the military schools established, and the defense measures of the city were enhanced and water was provided through laying of pipelines, and trees were planted to breed silkworms, for extracting and manufacturing natural silk, and also started elementary schools and high institutions.<sup>54</sup>



**Figure 6: A drawing of Tripoli City Circa 1559**

### **3.7 Tripoli during the Italian Occupation**

Libya represented the biggest ambitions since the late nineteen century, by opening schools in Tripoli and banks to lend people money to build their houses with easy facilitations, and then they confiscated the mortgaged lands in cases of delay to pay the debts to the banks. The Italian Consulate represented the main headquarters to spy on the people to know the defense positions, facilities and abilities, in September 1911 Italy

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<sup>54</sup> Rasin Rushdi, Tripoli of the west in the past and Present Dar Printers Cairo 1953.



declared war on Turkey and sent its troops to occupy Tripoli with numbers exceeded 34,000 soldier and 6,300 knights, supported with canons and heavy artilleries. After one month the Italian forces managed to occupy Tripoli and most of the other Libyan cities after fierce confrontations with the Othman soldiers and local inhabitants.<sup>55</sup>

After the Italian occupation has secured its control on most of the Libyan cities, they have established settlements by deployment of large areas of the bare land, to erect various governmental facilities, such the Municipality Offices and Police Stations, and buildings for sewers and road pavement and planting trees along the roads, and the enlargement of Tripoli Harbour to accommodate larger ships.<sup>56</sup>



**Figure 7: Tripoli circa the Italian Occupation**

### **3.8 Study of the Hotels**

#### **3.8.1 Hotels Established in the First Othman Era**

##### **3.8.1.1 Al-Kabir Hotel, the Grand Hotel (Al-Basha)**

The hotel was built in 1654 by the Othman Wali (Othman Basha Sagizly) in the Suq Turk market area, it was used as sleeping lodge for the Turk Soldiers, then a motel for the merchants and the unmarried. In the British Ear the hotel was deployed as a

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<sup>55</sup> Naqola Ziyada, Lectures in the Libyan History from the Italian Occupation to the Independence, the Arab Universal Studies Institute, Arab Countries' League, 1958.

<sup>56</sup> Najm Eddin Ghaleb Al-Keep, Ditto. P. 118.

theatre currently known as (Cinema Naser), where its characteristics were modified many times, it has a modern decorated façade which has porcelain slabs and an iron door that opens into a small corridor that has a marble staircase with two directions which lead in turn into a rectangular courtyard at the end of which there is the theatre. The hotel has two floors, the first has three modern galleries with flat roof, which has openings for lighting and 11 chambers with flat roofs that has iron cells provided with a bathroom, the second floor comprise ten chambers and a bathroom.<sup>57</sup>



**Figure 8: Al-Kabir Hotel**

### **3.8.1.2 The Wind Hotel (Moderno)**

This hotel was established by the Othman Wali (Suleiman Kahia) in 1081 Hijra, close by the Darghouth Mosque facing the sea and it was famous by the name the (Moderno) i.e. the modern hotel it was replaced later on by the name Atlantic Hotel.<sup>58</sup>

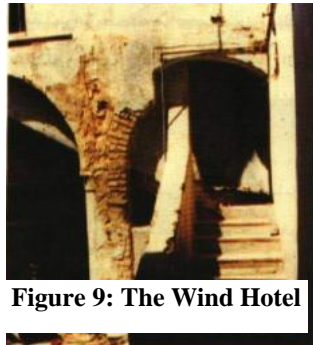
### **3.8.1.3 Druze Hotel**

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<sup>57</sup> Mufida Mohamed Jubran, Hotels of the Tripoli Old City, Historical Cities Management Bureau. Authority of Archaeology, Second Edition, 2010.

<sup>58</sup> Mufida Mohamed Jubran, Ditto, (12-37).

This name comes from relation of the hotel to the Druze militants of the Othman State, which has been their sleeping lodge, it is located beside the gate for the silk market facing the seaside at Sidi Dargouth Street, it was not possible to trace back date of its erection, but it is most probably built during the First Othman Era, in consideration of its location near the Dragouth Area, most buildings of which were erected in that era. It is owned by Mr. Jelaly Ali and his partner Mr. Mustafa Beram, by virtue of a deed of sale document from the State after it was of its properties, the hotel is comprised of a corridor with barrelled roof at the entrance which was renewed by an iron gate that leads to a rectangular courtyard that has three galleries with wooden roofs, heralded by circular knots carried upon columns of Gharamanly Crowns and rooms roofed by barrelled vaults. It was used in the British Administration as shops for selling meat, and in the Othman era it was used as a sleeping lodge for the Druze Militias. But at the time being it is vlosed.<sup>59</sup>



**Figure 10:(Al- Druze Hotel)**

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<sup>59</sup> Mufida Mohamed Jubran, Ditto, (12-37).

#### **3.8.1.4 Gharamanly Hotel**

Located in Bab Bahr Area, it was known by many names, some of which was (Banadga) and (Gharamanly Hotel), it was also named the hotel of the Maltese, because many fishermen families from Malta lived there for some time. It is bordered from north by the Arch of Marcus Aurelius, and the Sayed Hotel from and from the east by Darghouth Street, on the west the French Consulate, the hotel was demolished entirely and another totally different in architectural style building was erected in its place. The building is spacious and has a courtyard with trees, and decorated with fountains surrounded by galleries on top of which there were a housing cell with arch decorations. Its main door opens on the currently Darghouth Street. According to the author (Francesco Coro) the building was of two floors, a ground floor and a first floor comprising fifty chambers and a prayer room. Third of the hotel was the property of Mr. Ibrahim Basaq Ben Mohamed Shetwe, owned according to a deed document exists in Dar Ahmed Naeb for Documentation and the Historical Information of the Old City.<sup>60</sup>

#### **3.8.8.5 Gharamanly Hotel**

Located in Bab Bahr Area, it was known by many names, some of which was (Banadga) and (Gharamanly Hotel), it was also named the hotel of the Maltese, because many fishermen families from Malta lived there for some time. It is bordered from north by the Arch of Marcus Aurelius, and the Sayed Hotel from and from the east by Darghouth Street, on the west the French Consulate, the hotel was demolished entirely and another totally different in architectural style building was erected in its place. The building is spacious and has a courtyard with trees, and decorated with fountains surrounded by galleries on top of which there were a housing cell with arch decorations. Its main door opens on the currently Darghouth Street. According to the author (Francesco Coro) the building was of two floors, a ground floor and a first floor comprising fifty chambers and a prayer room. Third of the hotel was the property of Mr.

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<sup>60</sup> Mufida Mohamed Jubran, Ditto, (12-37).

Ibrahim Basaq Ben Mohamed Shetwe, owned according to a deed document exists in Dar Ahmed Naeb for Documentation and the Historical Information of the Old City.<sup>61</sup>

### 3.8.8.6 Zomit Thafayri Hotel

This hotel is situated close by Gurjy Mosque in the sea area, it was built by Mr, Ahmed Thafayri on Friday 3 Muharam 1426 Hijra, then its ownership transferred to the Public Notary Mr, Zumt Thafayri who gave it his name, since its erection the hotel was deployed as a Motel for voyagers especially the merchants who have trade in the desert, and it was also rented to a Jewish citizen who turned it into a jamboree for gathering birds and the sale of Henna. The hotel is composed of two floors, the first has a wooden door, and it was the main entrance which decorated by circular ornament on top of which has floral drawings in a gigantic facade that has a large slab of marble bearing inscription welcoming the guests. The first floor has five chambers that used as commercial shops, and a rectangular corridor roofed by inter crossing barrelled roof, carried upon three large knots and on its right there were two chambers and on its left a stone stairs. It is opened into a square courtyard that has four galleries, heralded by ornaments each one has three ornaments carried upon columns with Hafsi crowns, the second floor has four galleries with wooden roof carried on columns with Hafsi crowns and has 25 chambers.<sup>62</sup>



Figure 11: Qaramanly Hotel

<sup>61</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>62</sup> Mufida Mohamed Jubran, Ditto, (12-37).

## **Figure 12: Zomit Thafayri Hotel**

### **3.8.8.7 Madi Hassan Hotel**

Its name comes from its owner Madi Hassan who used to work as a barber for Yusuf Basha Gharamanli, the hotel is situated at Al-Badawi Alley, branched from the carpenters market and Suq Turk market, it was deployed by the craftsmen of weaving and jewellery, it is composed of 25 chambers some have vault roofs others have barrelled roofs, in the middle there is a square courtyard around it four galleries heralded by ornaments each one has six circular knots carried on columns of Gharamanly crowns and a corridor with vault barrelled roof. It has three chambers with vault barrelled roof, to which opens a wooden door modernised by floral decorations on top of which some eaves and a hole for light.<sup>63</sup>

### **3.8.8.8 Zahr Hotel (Gurjy)**

This hotel is located in Suq Musheer Market close by the Clock Tower and Ahmed Gharamanly Mosque, it was built by a relative to The Basha Yusuf Al-Gharamanly, he is the revered Mr. Mustafa Gurjy. The hotel used at first as a warehouse to store aromatic loads of henna, herbs and cosmetics, hence its name Zahr (Floral), then it was turned into a motel to accommodate voyagers, at present it is used by the craftsmen of smiths, weavers and jewelries trades. It is composed of two floors, the ground floor has nineteen chambers, of an inter crossed barreled roofs, and a corridor of the same roofing carried upon two knots and from which three galleries are branched, heralded by ornaments carried on stone columns and a stone stairs, that leads into the second floor which is composed of 28 chambers and four galleries with wooden roofs, the building has a large entrance with door of the Bukhukha type on top of which there

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<sup>63</sup> Mufida Mohamed Jubran, Ditto, (12-37).

is eaves, the hotel owned by the sons of Mr. Mustafa Gurgy and it is restricted for their heirs.<sup>64</sup>



**Figure 13: Madi Hassan Hotel**



**Figure 14: Zahr Thafayri Hotel**

### **3.8.8.9 Al-Adlouni Hotel (Gurjy)**

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<sup>64</sup> Mufida Mohamed Jubran, Ditto, (12-37).

The name is derived from Mr. Hajj Saleh Al-Adlouni who has bought half the real estate from the Gurjy Family which regarded the original owner. It is situated close to Naga Mosque, at Fenedga Area, it was a headquarters for weaving trade, then turned into jewellery craftsmanship. The hotel is distinguished by its large size entrance with a circular knot on top of which eaves. The hotel has two floors, the ground floor is a courtyard with 12 chambers with half circular vault roofs, and the courtyard is connected to a smaller courtyard that has a stone stairs. The first floor has ten chambers and three galleries heralded by ornaments carried on wooden columns and supporters.<sup>65</sup>

#### **3.8.8.10 Al-Adlouni Hotel (Gurjy)**

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#### **3.8.8.11 Hawas Hotel (Fagih Hasan)**

It is situated in the Fenedga Area beside the Naga Mosque and Ghadamisia Hotel, it is of the property of Mr. Afagih Hassan in the Gharamanly Era, then it was bought by Hajj/ Ali Al-Hawas in the year 1941, its name is related to his name. the hotel is deployed at present as offices of the Traditional Craftsmanship Syndicate, it usage were many from a sleeping lodge during the forties, then turned into a dying workshop, afterwards it was a training place for sewing and embroidery at daytime and a sleeping

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<sup>65</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>66</sup> Mufida Mohamed Jubran, Ditto, (12-37).



lodge at night. The hotel is distinguished by its door of Bukhukha type, which opens onto a rectangular corridor with a barreled vault roof that leads into a rectangular courtyard that has ten chambers with intercrossed barreled vault roofs, the rooms in the first floor have brick roofs.<sup>67</sup>



**Figure 15: Al-Adlouni Hotel**



**Figure 16: Hawas Hotel**

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<sup>67</sup> Mufida Mohamed Jubran, Ditto, (12-37).

### 3.8.8.11 Ghadamsiya Hotel

This hotel is located close by the Naga Mosque of the northern side, beside the Fagih Hassan Hotel (Hawas), precisely in the ex jewellery market at Fenedga Area, it has many names in its history, from Masouda Hotel, in relation to an old lady that lived in one of its rooms, then it was named Zaynuba referring to an old family from Tripoli that owned the hotel for a period of time, then its name turned (Wahra) in relation to a wage taker who used to work in a dyeing workshop. The hotel has a large entrance with a circular knot, it has a door of Bukhukha type, opens into a corridor that has a cross-barred roof, it has a stone staircase. The corridor leads into a square courtyard surrounded by ten chambers, some of which have barrel-roofs, and others have wooden roofs, but chambers of the first floor were fifteen in addition to three galleries, at the start of which ornaments carried upon iron columns and supporters.<sup>68</sup>



**Figure 17: (Ghadamsiya Hotel)**

<sup>68</sup> Mufida Mohamed Jubran, Ditto, (12-37).

### 3.8.8.12 Toughar Hotel

This hotel is located at the area named Fenedka and it is the property of the Toughar Family, then it was bought by Haj/ Mohamed Baghi, this hotel is divided into three sections, so called (Siala Hotel), (Najar Hotel) and (Weheshi Hotel) in relation to names of their owner families, as follows<sup>69</sup> :

- **Najar Hotel:** its name related to the Najar Family who bought this section of the hotel, it is situated close by the Kharouba mosque, in the alley facing Nakhla mosque, demolished and rebuilt by its owner and used at old times as a place to sell raw material for weavers of traditional garments and silk looms, then a center for the syndicate of weavers. It is distinguished with a large entrance with a wooden door and a circular knot above of modern decorations, the door opens into a roofed rectangular lobby surrounded by 14 chambers with barrel roofs and other with wooden roofs. In addition to 14 chambers along the facade used as commercial shops.<sup>70</sup>
- **Siala Hotel:** is situated at the "Qus Saraee" street, it has a wooden door with a circular knot opens onto a corridor that has 12 chambers and a bathroom with barrelled vaults, in addition to a stone ladder that leads up to the first floor which comprise 19 chambers divided into rooms with wooden roof and rooms with barreled vault roofs, it also comprise 4 galleries free of columns. The hotel was used as motel for caravan merchants and a place to accommodate their livestock, then it was used as a place for looms at some rooms in the first floor for weaving silk and cotton garments, while the chambers at the second floor were dedicated for the youths to rehearse (Malouf) and traditional music and songs. At present most rooms are used by merchants and craftsman in weaving and gold and silver smiths.<sup>71</sup>
- **Weheshi Hotel:** it has probably taken its name to one of the workers at the traditional dying workshop located in the hotel, but it is the property of the Siala Family, it is

<sup>69</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>70</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>71</sup> Mufida Mohamed Jubran, Ditto, (12-37).

situated at the Fenedga Area, it has a medium sized wooden door of the Bukhukha type, four of its chambers were used as shops at the front facade of the hotel, and then it was used as a dying workshop for a long period of time.<sup>72</sup>



**Figure 18: Alwehishi Hotel**



**Figure 19: Siala Hotel**



**Figure 20: Najar Hotel**

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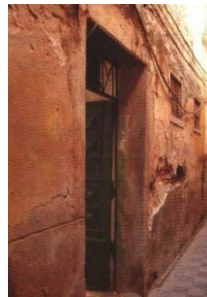
<sup>72</sup> Mufida Mohamed Jubran, Ditto, (12-37).

### 3.8.8.13 Tobajiya Hotel

This hotel is situated between Suq Turk and Fenedka Hotel, its name is derived from the Turkish word (Tubajy) which means artillery in relation to the Turk artillery soldiers who resided there with their families. The hotel is distinguished with its two facades, one of which overlooks the Suq Turm with a large entrance on top of which decorations with porcelain slabs, and under eaves. The ground floor comprises a long vault roofed corridor and 23 chambers with barrels roofs opens onto three galleries with wooden roofs resting on iron slabs carried upon iron columns.<sup>73</sup>

### 3.8.8.14 Ben Saad Hotel

This hotel is situated in Suq Turk market and it is one of largest touristic hotels in area, it has two facades overlooking the Suq Turk which has a large entrance of a knot shaped like a horseshoe on top of which decorations, the second facade is overlooking the (Zalmumba) alley. The hotel used for the sale of various confectionaries, it has been destroyed in WW2 and all that is left of it was its facade overlooking Suq Turk market.<sup>74</sup>



**Figure 21: Ghuraba Hotel**

<sup>73</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>74</sup> Mufida Mohamed Jubran, Ditto, (12-37).

**Figure 22: Ziet Hotel**

### **3.8.8.15 Baeshow Hotel**

Situated at the end of Al-Khimry Alley at the Bab Bahr region, it is owned by Mr. Mohamed Mohamed Arebi, the hotel deployed as a school for the Jewish, then it was turned into a carpenter workshop for the Italian Giovanni, to become later on a rest house for the workers in the harbour, then it was deployed by (Baeshow) who gave it his name as a warehouse to store equipment for the sailors. The hotel has a facade of the Italian architectural style, it has a circular ornament on top of which there is an eave and a window with iron bars, the hotel was subject to numerous amendments that obliterated its original look, the entrance opens into a corridor that leads to a square courtyard surrounded by six chambers with wooden roofs, the first floor has four galleries heralded by ornaments with three knots carried upon circular columns with Gharamanly crowns.<sup>75</sup>

### **3.8.8.16 Al-Ghadamsi Hotel (The Secret Hotel)**

Located in the European District in the Little Bath Alley, surrounded by most of the consulates, it was used to accommodate voyagers then as the US Consulate and at the time being it is closed.<sup>76</sup>



**Figure 23: Baeshow Hotel**

<sup>75</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>76</sup> Mufida Mohamed Jubran, Ditto, (12-37).

## Figure 24: Al-Ghadamsi Hotel

### 3.9 Hotels Established in the Second Othman Era

#### 3.9.1 Qarqani Hotel (Ben Zakry)

This hotel is located in the Herbs Market, and it is the property of Wasif Bik Lamin Bik Gargani, the so called the mayor of the town, and to Awasha Khanum, and then to Mustafa Ben Zakry, it was built on the year 1273 Hijra, the hotel was deployed to accommodate merchants and tourists up to the British Period where it was deployed by the weavers to tailored local traditional garments, and then by the gold and silver smiths, and it is still used by them up to now. It is one of the oldest hotels in town distinguished by its Morisky style, it has one large entrance with a circular knot above which porcelain slabs with floral and pattern decoration, the entrance has two wooden doors, one of which a large called "Bab Bu Khukha" door, and the second door medium sized, leads directly to a rectangular corridor that has two chambers and the corridor ends into a square courtyard that has 12 chambers with wooden roofs heralded by ornaments that have nine knots carried upon columns of circular Hafsian crowns.<sup>77</sup>

#### 3.9.2 Maizran Hotel

This hotel goes back to its owner Hajj/ Ramadan Maizran Tarabulsi, it was deployed in the Italian Era as sleeping facility for craftsmen at night and during daytime it was used by weavers, currently it is used by vendors, weavers and jewelries. The hotel has a square courtyard surrounded by 13 rooms and a bathroom and two galleries heralded by ornaments with eaves that has circular knots carried upon columns of Gharamanly crowns and an entrance with circular knot on top of it floral porcelain decoration.<sup>78</sup>

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<sup>77</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>78</sup> Mufida Mohamed Jubran, Ditto, (12-37).



**Figure 25: Qarqani Hotel**



**Figure 26: Maizran Hotel**

### **3.9.3 Abu Dalghousa Hotel**

It is located in the "Ring Road", it was deployed by the Jewish to store flower water for the weavers and dyers, it has two entrances; the old one overlooks the Ring Road, and a newly paved road leads to a cul-de-sac and two galleries with barreled roofs, they both open into a square shaped courtyard that has 12 chambers with barreled roofs, and a staircase that leads to the first floor, which contains 16 chambers with wooden roofs and four corridors heralded by ornaments of three knots carried upon columns of circular crowns.<sup>79</sup>

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<sup>79</sup> Mufida Mohamed Jubran, Ditto, (12-37).



### 3.9.4 Hensheri Hotel

Situated in front of "Sahyeb Ein Mosque" in "Gherta Alley" branched from Turk Market. It is the property of Hajj/ Ali Henshiri, who constructed it in the year 1301 Hijra, the hotel witnessed many amendments, when almost half the hotel turned into commercial shops overlooking the Turk Market, after it was a sleeping place for the merchants and the unmarried. The hotel has a large wooden door of the (Bu Khokha) type, up of which a knot of the (Faras) type and some porcelain decorations, the hotel is destroyed by the bombardments of the World War 2.<sup>80</sup>



Figure 27: Abu Dalghousa Hotel



<sup>80</sup> Mufida Mohamed Jubran, Figure 28: Hensheri Hotel

### **3.9.5 Al-Khouja Hotel**

This hotel is the property of Sheikh/ Ali AlKhouja and his brother, it is situated in the Milk Alley (The Staircase) branched from Turk Market the hotel is distinguished by its façade looking upon the Milk Alley, with its grand entrance of the circular ornament decorated by two painted circular plates of the Maltese rocks, on which written the Hijra and Christian date, this entrance leads to a longitudinal wooden roofed galleria, opens on a courtyard surrounded by four galleries heralded by four ornaments carried upon columns with Gharamanly crowns, the first floor has 13 chambers roofed by barreled vaults.<sup>81</sup>

### **3.9.6 Bent Sayed Hotel**

This hotel is Situated nearby the Arch of Marcus Aurelius around the area of "Bab Bahr", it has been erected on the remnants of an old building, and it is the property of Sheikh/ Mohamed Al-Sayed Ben Gdara, which inherited by his sons. It was used as a venue for the Consulate of Genoa, hence it was known by the name "The Hotel of the Genoas", then it became a school for craftsman training, a police station, then Marble Center, afterwards the Western Police Station, up to 1994, where it was made an investment building, the façade of the hotel was modified many times, after the Italians have extended the Arch of Marcus Aurelius , where an Othman public water tab was made in the middle of two circular ornaments in the façade facing the Arch, and three circular ornaments carried upon two round columns with Hafsian crowns. In the hotel there is a courtyard tiled with black marble, in addition to ten chambers half roofed with barreled vaults and the other half with concrete in consideration of the renewal process, the ground floor also contains four colonnades with nine half circular ornaments carried upon two round columns with Hafsian crowns. The newly made façade was used as a

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<sup>81</sup> Mufida Mohamed Jubran, Ditto, (12-37).

commercial place and it enjoys an entrance with a circular ornament above of which there is a projection with a marble plate with some ambiguous writing on it.<sup>82</sup>



**Figure 29: Al-Khouja Hotel**



**Figure 30: Bent Sayed Hotel**

### **3.9.7 Ghuraba Hotel**

Situated near "Bab Bahr" close to Bent Sayed Hotel, it was established in place of an older hotel by the (Wali Ahmed Rasim Basha 1298-1299), this hotel used as a hospital and then a military center, its building is composed of three floors, the ground floor has shops, while six rooms were in the first floor and ten rooms in the second floors attached to chambers for the doctor, pharmacy and a kitchen.<sup>83</sup>

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<sup>82</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>83</sup> Mufida Mohamed Jubran, Ditto, (12-37).

### **3.9.8 Ghuraba Hotel**

Situated near "Bab Bahr" close to Bent Sayed Hotel, it was established in place of an older hotel by the (Wali Ahmed Rasim Basha 1298-1299), this hotel used as a hospital and then a military center, its building is composed of three floors, the ground floor has shops, while six rooms were in the first floor and ten rooms in the second floors attached to chambers for the doctor, pharmacy and a kitchen.<sup>84</sup>

### **3.9.9 Msilati Hotel**

It has been demolished entirely and on its ruins a new building was erected. It is the property of Msilati Brothers, situated in front of "Ahmed Gnaba School" it was deployed for storage and selling of oil.<sup>85</sup>

### **3.9.10 Ziet Hotel**

This hotel is located outside the boundaries of the old city, in Mamoun Street, it has been demolished and replaced by a modern building to be used in selling oil, the building is composed of two floors, the ground floor with 13 chambers and courtyard, and the first floor has six rooms.<sup>86</sup>

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<sup>84</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>85</sup> Mufida Mohamed Jubran, Ditto, (12-37).

<sup>86</sup> Mufida Mohamed Jubran, Ditto, (12-37).



**Figure 31: Ghuraba Hotel**



**Figure 32: Msilati Hotel**



**Figure 33:Ziet Hotel**

## CHAPTER 4

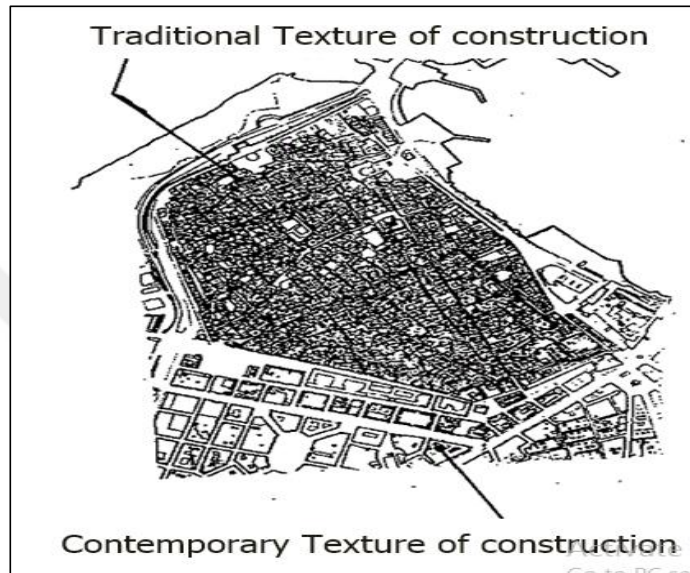
### FUNCTIONAL METHODOLOGIES USED IN ANALYTICAL APPLICATIONS

#### 4.1 Introduction

Contemporary techniques have prevailed on all society aspects of architecture and living and in all respects. Vicinities that disregard such aspects is mistaken, for all societies should deploy features offered by modern technologies, which helps clear any of our ambiguities in this respect. Through coping with the modern tec. We were able to rely on a number of applications and programs to analyze the general compositions of buildings, which in turn shall reveal quality and grandeurs of design and erection at current times. Although we have many photographs of Tripoli houses and hotels, but the virtual design of such houses and hotels shall assist us to appreciate as if we are seeing it by eye. Hence we have deployed high-tech facilities to study architecture, using the best available programs; namely the (AutoCAD) and (Photoshop) applications, on a hotel from the ottoman era in Tripoli to verify beauty and glamour of this hotel.

#### 4.2 Elements of Construction

Architecture in Libyan has been differentiated by the so called housing clusters, necessitated by the size of a large town that has always been a destination of émigrés other than its original inhabitants, due to its distinguished merits, this can be illustrated by the following Image:



**Figure 34: Demonstrates the Tripoli Old City Topography as a typical example of the construction texture prevailed in the traditional Islamic eras**

(Documents of "The Old City Management and Organization Project" Tripoli Libya)

Talking about architecture in Tripoli Libya is a wide spectrum issue on which many books can be written, but in consideration of the two basic elements of Erection; material and method of building, we can detect from the cultural, and constructional development witnessed by the Ottoman Era, especially in that region was essentially western at that epoch, where grandeur in construction prevailed and the diversity of building elements according to nature of housing or the building itself, which can be perceived as follows :

#### **4.2.1 Building Material**

Materials used in building are strongly associated with the society culture at the time of building, and as Tripoli city was a fortress and a gem in the Arabs it was



inevitable to rely on all building material available at that epoch, the Ottoman Era, but variations of building material in ancient Tripoli was largely dependent on the type and nature of housing itself, where textiles were used for tents and craving stones for the mountain housings, and the rock blocks to build houses and fortresses and other raw material, which shall be demonstrated in the following manifest :

### **1. Textiles**

Cloth and fabrics were used a lot particularly by the Bedouin tribes at that time, which totally relied on Bedouin life known as following water and fodder, and hence living in tents which were neatly put in a way that facilitates living in security and they were easy to fold on times of moving, hence they adopted in setting up their tents on four 120 cm high wooden masts that secured in the desert sand and surrounded by fabric or straw mats and in sometimes roofed by a shed that hides the sunshine<sup>87</sup>, provided that ground is paved underneath, and spread with animal hides and straw mats, to make ground more appropriate, straw is also stuffed under the mats for the same purpose.

### **2. Straw**

Straw is regarded one of the dwelling's building material at that time, where farmers relied on building cottages in summertime with a certain style, close to the lands they cultivate, so those cottages protect them from sun heat which tents cannot do, so they used fabric tents to live in winter and cottages in summer, which provide them with protection from the burning sunshine<sup>88</sup>.

### **3. Robes**

One of the most building material security, where many inhabitant relied on dwellings dug into mountains, by use of axes, so they dig up the ground till they

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87 Abdulqader Jami, from Tripoli of the West to the Grand Sahara, Translated by Mohamed Al-Usta, Al-Musrati Publishing House, Tripoli 1973 page 173.

88 Aspects of building modes in Tripoli of the West (1835-1911) Wafa, Kazim Madhi, Faculty of Education, University of Babel.

make the courtyard surrounded by little chambers, and the most important region in Ottoman era was Gharian, in the mountain, which was known by its utter heat in summer and harsh cold in winter so neither tents nor cottages were adequate to provide the required protection against such difficult climatic circumstances<sup>89</sup>. This led to the emergence of this type of dwellings, but almost all the region depended on caving in their dwellings, though simple yet it is sufficient for its purpose<sup>90</sup>.

#### **4. Clay**

The use of clay was adopted in building dwellings in the rural regions which relied on building simple houses of clay and sandstones, by erecting simple walls that cannot stand climate circumstances, so owners were using palm tree trunks and long leaves to fix the walls in a certain manner to keep stability of walls and roofs for the one floor houses, so the building was only comprised of one floor with few chambers for living, which gave rural areas its typical style.

#### **5. Rocks**

The most known and most elevated of all material used for building along ages, is building by rocks and stones, which are strong and reliable and enables erecting houses in an excellent way of more than one floor, this is quite remarked in the coastal cities in the Ottoman Era as an extension to the European Civilization and architecture. Those stones facilitated owners to build distinguished houses and this is the reason why this material was a primary one in this respect in all ages and in all places, until the contemporary times, including Tripoli, were stone houses prevailed, for this type of building allows a good margin for drawing ornaments and adornments, to make housing more grandeur and more comfortable.

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89 Wafa, Kazim , Ditto...

90 Mohamed Bin Othman Al- Hashayshy, the Trip of Al-Hashayshy to Libya 1895, (Jala Karb off Tarabulus Al-Gharb), introducing and verification by Ali Mustafa Musrati, Lebanon Publishing House, Beirut 1965m page 199; Tayseer Bin Musa, the Libyan Arab Society in the Second Ottoman Era, Arab Publishing House, Libya 1988, page 336.

## 5. 2.2 Methods of Construction

Methods of erecting building depends to a great extent on the type of house, as we have outlined types of dwellings and the strong connection of such types with the type of its composition material, we shall now outline the most important of such types of dwellings illustrating means and methods of its erection :

### 1. Tents

Building of a tent although seems simple and easy, it need a lot of practice due to the need for building and un building many times whenever inhabitants have the urge to move after water and pasture. Such a practice enables Bedouins to have more stable tents for the length of period they need to stay in one place.

A group of tents is named in Arabic language "Madareb" <sup>91</sup> and there is a certain method to construct such Madareb, comprising a number of wooden masts the length of which is 120 cm. dug into the desert sand in a square shape, and to be surrounding mats made of palm tree leaves. In some few instances they might be roofed by a shade to protect against sunshine the ground is covered also by animal hides and or by camel hair carpets<sup>92</sup>.

Erecting a tent hence is reliant to a great extent on the those four wooden masts that should buried in the sand to a certain depth to form a secure structure for the tent against the wind and sand and other climate turbulences, and cloth which was the main element in building a tent was also a factor that allows aeration of the tent, where all sides of the tent may be raised or lowered as desired, it took them many years of practice for the Bedouins to become such artists in building tents.

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91 Cowbear, the hieths of the beauty goddess, translated by Alice Zaki, Al-Furjani Library, Tripoli, DT, Pages 58-59.

92 Wafa, Kazim , Ditto...

## 2. Cottages

Building a cottage depends on the method, when you look into the appearance of any cottage you have the impression of simplicity, but what makes a cottage suitable for dwelling is the way it is built; the straw was gathered in tied bundles in the so called "bales", which then stacked together in a certain way, that gives strength to erect walls, then the roof is formed on an inverted triangular shape, in order to spread sunshine away from the cottage center and to make the interior cooler, in spite of the heat outside, the building is often put close to farming areas, comprising means for primitive living and lodging place, for it has no chambers or other facilities as the case in stone built dwellings<sup>93</sup>.

## 3. Caves

A cave is any place dug inside a mountain wall, whether by natural or human deeds, it is appropriate for dwelling for any period whatsoever, hence the idea that inhabitants in Tripoli used mountains to dig in houses for them, that provide them with protection from climate circumstances; heat and cold. Digging is made by axes and spades until they make up the interior chambers, large enough for the purpose, entrance is at the ground surface leads inside through a steep tunnel corridor to courtyard open and chambers at the sides that were not magnificent but adequate for protection.

Caves are also were dug inside at a distance that could reach 20 arms lengths, small chambers are entered through narrow doors, one can see traces of axes on the sides of walls all around. The house or cave door is usually square shaped surrounded by a frame adorned by some irregular ornaments, leading into the house courtyard, through a steep crooked tunnel like corridor, in the courtyard in the floor there shall be a hole for rain water reservoir underneath, on which the household depend on for

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93 S. Cowbear, Ditto...

their everyday needs <sup>94</sup> , such dwelling, which represent a remarkable architectural phenomenon of the mountainous city of Gharian (south of Tripoli) still exist until the present time, and currently used by a number of Libyan families for living, especially in the hot summer season, for the cool it provides inside in consideration of the very high temperature outside <sup>95</sup> .

#### 4. Built Dwellings

Some of the built dwellings were erected in a simple mode, by use of clay and sand to build small houses, others were built of stones, which can be illustrated through the following presentation of each style of building:

- **Clay Built Dwellings:** Clay is one of the building material relied upon in the Ottoman Era, in Tripoli City, especially in the rural regions, which were inhabited by farmers, with simple designs composed of open courtyard surrounded by a number chambers of low thin walls, for this reason such walls were easy to collapse, or develop some holes in them if subjected to a strong hit, while the roofs were made of palm tree trunks, which stacked one by another then covered by palm tree leaves, and topped with a thick layer of clay, and some houses were only covered by palm tree leaves, and there were seldom any windows to such houses, and the sunshine gets through door opening, or through little various shaped holes that penetrate the clay walls, and if there were any windows they would be small, simple and with no glass panes, the same applies on the doors which are quite simple and made of wooden logs taken from palm tree trunks fixed together by leather robes made of camel hide <sup>96</sup> , while the floor of these house is composed of soft sand, and few wealthy families might use

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94 Mohamed Bin Othman Al- Hashayshy, the Trip of Al-Hashayshy to Libya 1895, (Jala Karb off Tarabulus Al-Gharb), introducing and verification by Ali Mustafa Musrati, Lebanon Publishing House, Beirut 1965m page 199; Tayseer Bin Musa, the Libyan Arab Society in the Second Ottoman Era, Arab Publishing House, Libya 1988, page 336.

95 Wafa, Kazim , Ditto...

96 Sadiq Moayed Al-Adam, a Voyage in the Sahara Desert in Africa, Translated by : Abdulkarim Shuwairib, Revised by : Salahddine Al-Suri, Al-Jihad Center Publications, the Historical Studies Series (34), Tripoli 1998, page 72.

carpets to cover the ground and spread some goat hides for sitting or sleeping, the sand is regularly replaced time and again <sup>97</sup>.

The actual erection of clay house is very simple; where clay is prepared and kneaded until it becomes soft, then walls are build up, with the so called "plaster" process, which necessitates leaving the walls for one of two days until they dry up, and then proceed to complete a simple little house, which comprise one or two rooms, with a bathroom, being of the simple type dwellings that require inhabitants to fix those walls with palm tree trunks, because they do not bear the harsh climate conditions, such as wind, rain and heat, so the trunks serve the purpose of reinforcement.

- **Stone Built Dwellings:** Stone buildings are regarded the main transformer, where the inhabitants of Tripoli in general used stones to build their dwellings, whether for hotels, shops or private house, or any public establishment in the city, hence the method of building in this respect varied from house to hotel as per the purpose of use, an aspect that we shall consider as follows :
  - **Houses:** House are all building that are erected for the purpose to house people; individuals or families, to determine the method of building stone houses in Tripoli where they tend to be simple though large in size and number of rooms, they still very simple in design and erection, especially the houses of the poor ones. Building of a house depended on dividing the house into one or more floors, while the ground floor is usually associated with the courtyard, which is often of the large area, The courtyard is usually long shaped and not wide, of area not less than 50 sq. meters. With corridors that lead into rooms. Each room in turn is divided into three sections; the middle section is the largest in area, while the side section are smaller, the middle section is used for hosting guests and for living, while the other side chamber are dedicated one for sleeping and the other for keeping cloths and property, the sleeping chamber has a wooden platform with wooden rails and a little ladder to climb, underneath is a storage place for kitchen utensils and catering stuff,

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97 Sadiq Moayed Al-Adam,, Ditto...

this section is separated by wooden dividers or thick curtains, all sections of the room has windows overlooking the courtyard, but they have no glass panes but instead are covered by mesh net made of crossed wooden bars. They are called "Mesharbiyat" in Arabic<sup>98</sup>, These unique way of covering windows so that no one can see from the outside, while sunshine can filter through, and enables seeing from the inside. Bathroom is separated from the lavatory to facilitate using the bath away from the lavatory and this is in accordance with Islamic tradition. The courtyard then is in the center of the house on which all chambers and windows are looking into, and sometimes it is used for guests away from living and sleeping rooms, hence representing the core center of any house.

- **Hotels:** Hotel current name in Arabic is (Funduq) was called (Khan) in the Ottoman Era, which were places established by person of high esteem in society for various purposes, in Tripoli Libya, were mainly used to accommodate merchants, other places were allocated for certain groups in society such as VIP guests, special merchants, relatives, poor people etc. <sup>99</sup> But the method of building a hotel, is quite different to that of building a house, where the large number of chambers and reliance on grand design. Of the hotels in Tripoli City in the Ottoman Era there are 10 well know hotels, each has a different way in design and building, which is distinguished by the number of rooms, the Bint Sayed Hotel has 10 rooms, 8 in the ground floor, and they are spacious rooms with numerous decorations and ornaments, and the courtyard in the center, and almost all hotels in the city have courtyards in the middle, some hotels used to inscribe some poetry verses on the walls of lobbies and in the facades for decoration. Lavatories in such hotels were designed in a way that facilitate usage of all clients of the hotel, some of the hotels had the feature of allocating places for keeping livestock outside in the courtyard, and stores for depositing property of the clients.

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98 Wafa, Kazim , Ditto...

99 Said Ali Hamid, Commerce and Markets in Tripoli Libya, Thurat Al-Shaab Magazine, Year 11, Volume 4, 1992.

### **4.3 Open Source AutoCAD Program**

The AutoCAD is known as a program that facilitates design works through the use of computer, for the bi and tri dimensional images, it was issued by the American company Autodesk, the first version was out in 1980, under the abbreviated product name (CAD), which denotes Computer Aided Design. It is used in various design purposes; the mechanical and civil engineering, interior design, it helps illustrate project design as if it is seen real. And through its annexes, such as Render Program, it is possible to conduct experiments and trials on the design such as; choice of colors, lights, inspection of areas plans in architecture engineering, other annexes can also assist in making mechanical designs and effect tests thereon.

The AutoCAD classification end names, such as (.dwg) derived from the word (Drawing) can be used for exchange of files with other similar design programs such as, Bentley AutoPLANT and COADE CADWORX, and its files may be forwarded to 3D studio max program, to reproduce them by this later program. And the end name (.dxf) for the exchange of files with other programs.

The AutoCAD also contains the programming language AutoLISP, and the end names; (.NET, .VBA) and also ObjectARX, which rated ++C. The AutoCAD user can add additional programs by the aforementioned languages. AutoCAD Manufacturer also issue specialty version; such as the Autodesk Architectural Desktop and the AutoCAD Electrical, as well as all trends version such as the AutoCAD-based applications.

The AutoCAD works within Windows, Mackintosh and the Ponx programs and with progress, the AutoCAD was classified into various separate assistant sections, such as architectures, electrical and mechanical engineering, but the majority of its users prefer the free (Open Source) version with no classification, there is for example the AutoCAD 2008 version and there is also the AutoCAD Mechanical, as per the needs of the user.



#### 4.4 Image Study and Design Program (Photoshop)

The Photoshop program is known for its utility in all types of digital photos, whether from the web, from a scanner or from a digital camera, and to effect modifications on the photos to achieve magnificent results<sup>100</sup>. This program is the product of the famous Adobe Company, which always endeavours to update versions of this program to make cope with further uses in all types of designs; such as banners and logos and making changes on images such as treating defects and to draw beautiful images. Accordingly the usage of the Photoshop program many and various and no competitors to this program in this field. Because the abilities to play on lines, shades in a professional way, that gives no hint of any changes from the original image. So it is widely used in drawing architectural and geometrical ornamentations with numerous beauty aspects.



Figure 35: The General Figure of Pattern File

<sup>100</sup> Al-Mahdi Alam, the Photoshop your way to creativity , Al-Quds University page 42

## **4.5 Analytical Applications in the used Programs**

After we have overviewed the programs used in design, we ought to look into the applied aspect of this study, with analysis of one hotel as an example, through analyzing decorations, drawing ornamentations using the AutoCAD program to verify the original look and composition of the hotel in study, and to appreciate the beauty of its architecture. And also to analyze the interior geometric ornamentations of the hotel using the Photoshop program. And even through this practical application on the Ottoman hotel, we discover the original look and shape and appreciate its beauty and merits, hence we appreciate the importance of this study.

### **4.5.1 Application 1: (AutoCAD) Image Ornamentation in Ottoman Hotels**

#### **4.5.1.1 Observable Description**

##### **Façades**

Ottoman hotel façades were distinguished sometimes by simplicity and some other times by grandeur, most façades decorated with various forms of china blocks; square, rectangular, hexagonal and triangular with various colors; green, blue and red, they have been made of white sand and gypsum and decorated by geometric and floral ornaments. Compositions forming the façades varied from one hotel to another, of the blaster blocks, windows, entrances, doors and terraces all reflected styles and types of the Islamic architecture, and we shall see the merits of all these aspects in this chapter.



**Figure 36: Madi Hassan Hotel Façade**

The four façades of "Madi Hassan" Hotel were distinguished by their huge size, and by their demarcation in respect of formation, where the façade looking into the Badawi Alley comprises 14 doors, made into commercial shops, a large entrance and a medium one for the upper floor with a triangular terrace. The façade looking into Suq Turk, has 14 doors, a medium and a small entrances, and a window with a circular knots and two other windows at the upper floor in between them a small balcony, a façade has 17 doors, and the other façade looking on the cooker's alley has 11 doors, and it is quite smaller than the others, all adorned with little holes up above for air passage and decoration.

Total number of doors in the hotel was 56 all are entrances into small commercial shops, for weavers, and goldsmiths, where since old times these trades were transacted such as iron works, and they are still performed till now, which reflects the strategic location of this hotel. The hotel is remarked by its main medium simple blank façade, with an entrance closer to the Italian architecture style, absence of overlooking doors is due to the absence of distance, or for the absence of activates locations around the hotel, although it has been used as storage place for textiles and seamen tools and equipment.

**Al-Najar Hotel Façade:**

This hotel has one medium façade that has a large entrance with a circular knot topped with decoration, chambers overlooking the façade turned into commercial shops with medium doors with circular knots. This façade is remarkably simple in its formation, the hotel was demolished and rebuilt in the sixties.

**Abu Dalghusa Hotel Façade:**

This hotel has two main façades, with a renewed entrance, which has a large wooden entry above which there is an architectural ornament and has seven doors for commercial shops, while the side façade has seven shops, two long window and a large balcony.

**Al-Tubajiya Hotel Façade:**

This hotel has two façades, one main opens into Suq Turk, with a large entrance topped with a horseshoe knot, under geometric gypsum adornments, and china plaster blocks in addition to an architectural ornamentation, five commercial shop doors, while the second floor has three simple windows and aeration holes. The side façade of the hotel has four doors and seven rectangular windows high elevated and ten windows in the upper floor.

### **Doors**

Entrance of the Islamic Ottoman buildings were featured by grandeur, and were ornamented by various knots, and architectural adornments, and sometimes by plaster blocks, and geometric and gypsum decorations, and they are classified as exterior doors and interior doors. Wood was the main material for such doors in the majority of hotels, some were ornamented with floral decorations, topped by knots either half circular as horseshoe or fully circular, as in the Zahr and Ghdamsiya hotels. They were also adorned by architectural icons or china plaster blocks, and geometrical gypsum, or floral adornments.

Most entrances were distinguished by the so called "Bu Khoukha" doors, which is comprised of huge entrance door with smaller doors at their center to facilitate exit and entry. Like in the Zahr, Ghadamsiya, Al-Wehishy, Ben Zikry and Maizran hotels. Some of the hotel doors were renewed, remarkably the manufacturing material changed from wood to iron in all renewed doors. Like in the Al-Basha, and Al-Duruz hotels. And they were of the rolling metal sheet type, and as in Gharamanly hotel which resembles to a great extent the entrance of Morskline Hotel in Venice city in Italy. The main entrance of a hotel is distinguished by large size, with floral ornamentations, with a circular knot topped by architectural adornment for decoration, but doors of commercial shops were simple in format and look. Al-Abasiya hotel door, of the Bukhukha type, composed of an large entrance with a circular knot, and a smaller door for entry and exit. A renewed door of wood, with a circular knot, that is decorated by floral adornments at both sides, topped by an architectural adornment and a hole for light.

## **Windows**

## **Stairs**

## **Baths**

The term Bath does not denote the currently known Bathroom, but it was the name of traditional baths (Hammamat) in ancient Tripoli; places of washing and bathing, a matter that is strongly connected to values of the Holy Quran, and its instructions, which urge the faithful and encourage them for cleanness. Hence Baths in the Ottoman Era times in Tripoli Libya, where public places and not restricted to houses, and this is quite logical for at that period drainage systems networks were not in use, which enables disposal of washing waters, so the need for public bath houses was inevitable, and there were few of them at the time.

Historical resources did not mention a lot about baths situated in ancient Tripoli City, the Hispanic traveler Domingo Barba Libic indicated the existence of some baths, but he did not specified their number, but only mentioned names of the most important of them; the Small Bath, or Darghouth Bath, which was started in 1604, and was built by Eskandar Basha and attached it to Darghouth Mosque, hence it was known sometimes at that time by the name "Darghouth Basha Baths"<sup>101</sup>.

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<sup>101</sup> Gasbery Mesana, The Islamic Archetecture in Libya, Translated by : Ali Sadiq Hasanen, Tripoli 1973, page 143

## CHAPTER 5

### CONCLUSION AND RECOMMENDATIONS OF THE STUDY

#### 5.1 Conclusion

The study of hotels is a theoretical and practical study. Several elements that were vague prior to the study were concluded, which are illustrated by the following:

1. Influenced by the surrounding societies and cultures of Islamic and European culture and other factors of the prosperity of architecture in that region.
2. Tripoli's geographical location has had a significant and effective impact in making it a city that is accessible from the surrounding communities, especially because it is a coastal state.
3. The building materials in that era did not differ from the previous building materials, but how to build is what has changed clearly to a more classy taste.
4. The Ottoman Empire influenced the region in the general culture, whether in the way of construction or in decoration.
5. Simplicity in architecture, especially in the frontages of hotels was not a defect, but that simplicity was the first steps of advancement, which is known about that region.
6. Inscriptions on the walls of hotels were of the purpose of decoration and show, so they intended to choose the flowers as their logo to be distinguished from other neighboring environments.
7. The adoption of hotels on the number of large rooms was not by chance, on the contrary, was created to bear a large number, which is needed in every era.
8. The geometric shapes used are largely reliant not only on the term of beliefs and affiliations, but because they have the ability to give a special aesthetic shape to the fences.

9. Dependence on the applied study was a duty to ascertain the validity of the perceptions of architecture and decorations in that era and try to identify the preference of this architecture seriously.

## **5.2 Recommendations of the study**

According to this study and trying to check things down to all the details of the architecture in Tripoli the West at the time of the Ottoman state and through the problems existing in the study, it has to stand on several recommendations specific to that study and the duty to work on them and achieve them:

1. Forming a committee to preserve the old heritage in the same way, where restoration of all ancient monuments in the same way to be a reference to the late and advanced in the knowledge of the origin of architecture in that era without trouble or confusion.
2. The need to investigate all the implications of this wonderful era and collect in a dedicated role such as museums that will inevitably resort to the late generation in search of every single detail in that era.
3. Holding comparisons by specialists for what characterized this era and that era and what we are, and what is the oldest to reach each innovator in that era and return all the new back to origin.
4. Attempt to abandon any nerve in the classification of architectural inscriptions and architectural designs in that period so as not to falsify the facts only to the intolerance of a religion or society.
5. Stopping at the designs presented in the study and others and match all of them, for they are the most technical things that help the emergence of the matter as it really is at the time.
6. Make clear comparisons between the architecture in Tripoli the West and other cities under the Ottoman Empire to verify the extent of the quotation of that city from the Ottoman civilization prevailing at the time.

7. Working to clarify the nature of the inscriptions associated with this generation, which has varied between Arabic lines and drawings and geometric shapes, and linking this conclusion to the nature of the community at the time.

### **5.3 Proposals for future studies**

Through this study and having investigated hotels in the era of the Ottoman Empire in that special geographical area, Tripoli the West, and after trying to analyze all the theoretical elements and clarify the matter through the application design, it proposes in the following studies of this study several important suggestions related to the field so that to have a clear vision and clear out the mystery of that era and the most important of these proposals:

1. Studying the inscriptions on the houses in this era and trying to analyze them to know what ignorance of some of the affiliation of some inscriptions of the region such as some flowers and others.
2. Studying deeply the hotels in terms of clarification of the link between the method of construction and the purpose of construction because there are differences between each hotel in that area on the basis of the population in terms of being traders, relatives or the poor and others.
3. A comparative study between hotels in Tripoli the West and any other coastal city in the same period to find out what was distinguished in Tripoli and the coastal cities in general participated in the same period.
4. A comparative study between the hotels of Tripoli in that period and hotels in Tripoli in our time to find out what the authors of the modern era of that stage and what they have learned.
5. Detailed study of housing in that era in terms of the impact of the Islamic religion in all aspects of architecture, housing and others.



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Ibid.

Al-Houli: It is the popular and official garment of men in Libya.

Hotels in the old city of Tripoli.

Ibid., page 64

Qurmanly: related to the leader of the Qurmanly family who ruled the state for the period from 1711 to 1835

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## **ABSTRACT**

Architecture in Tripoli the West was not easy to be set up, but it needed to be checked and coordinated until we stand on the accuracy and correctness of things, which made us stand a detailed stand with Tripoli in terms of geography and the impact of this geography on architecture, especially because it is a coastal city, is the main focus of research to achieve the talk of each hotel belonged to that period of Ottoman rule which are not more than twenty hotels to clarify what each hotel was a detailed description and some pictures of the facades of those hotels.

Speaking about designs applied to the architecture and decorations using AutoCAD and Photoshop, turned out the magnificence and beauty of the details of that stage and what they relied on of the details of accurate fine, where the coordinated lines and attractive decorations that are the subject of the research.

The practical incision was a simulation tool in which we were able to evacuate and remove any thumb from that period and architecture in the Ottoman hotels at the time. And application was necessary for some did not try to stand on those points of some concise after some of us came to the thumb of some points that called for the application, the design of the most important facades and simple details was adopted.

**ARCHIVE RECOND INFORMATION**

**Thesis Name** : Technical and Aesthetic Values Of the Ottoman Hotels in Tripoli

**Author** : Nadia Ibrahim E. HUSSEIN

**Supervisor** :Asst. Prof. Murat AGARI

**Thesis Type** : Master Thesis

**Date of Thesis** : 14/8/2017

**Class of Thesis:** SBE / KBU

**Keywords:** Hotels, tripoli, arts, building, decoration.

## ÖZET

Trablus'un Batı'daki mimarisinin oluşturulması pek de kolay değildi, ancak mimarinin coğrafya ve bu coğrafyanın mimari üzerindeki etkisi açısından Trablus'a ayrıntılı bir bakış açısıyla bakmamızı sağlayan şeylerin doğruluğu ve gerçekliği üzerinde durana kadar kontrol edilmeli ve koordine edilmeliydi. Trablus kıyı kenti olduğu için özellikle araştırmanın ana odak noktası, sayısı yirmiden fazla olmayan, Osmanlı'nın hüküm sürdüğü döneme ait otellerin ayrıntılı bir incelemesini yapmak ve otellerin cephelerinde bulunan bazı resimlerin anlamlarını açıklığa kavuşturmak.

AutoCAD ve Photoshop'u kullanarak mimari ve süslemelere uygulanan desenlerden bahsetmek, bu araştırmanın da konusu olan düzenli çizgilerin ve çekici süslemelerin bulunduğu hatasız zarıflığın detaylarına dayanan o sahnenin ayrıntılarının ihtişamını ve güzelliğini ortaya çıkardı.

Gerçekçi kesikler, dönemin Osmanlı otellerindeki mimariden göz kararı usulünü *çıkarmak* ve kaldırmak için kullandığımız bir simülasyon aracıydı. Bazılarının bu noktalara karşı çıkmaması için bir uygulama gerekliydi ve kısa bir süre sonra bazılarımız uygulama gerektiren bazı noktalara ulaşmasıyla, en önemli cephelerin tasarımı ve basit ayrıntıları benimsemiş oldu.

**Açıklama [SA1]:** Cümlede ne ifade edildiği açık değildir. Belgenin tümünün ne ile ilgili olduğunu öğrenmemiz gerekiyor.



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**Tezin Adi** : Technical and Aesthetic Values Of the Ottoman Hotels in Tripoli

**Tezin Yazari** : Nadia Ibrahim E. HUSSEIN

**Tezin Danismani:** Prof Dr . Murat AGARI

**Tezin Konumu** : Yüksek lisans

**Tezin Tarihi** : 14/8/2017

**Tezin Alani** : KBÜ/SBE

**Anahtar Kelime:** Oteller, Trablus, Sanat, Bina, Manzara

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## **AUTOBIOGRAPHY**

I am Nadia Hussein, I was born in 1982, Tripoli- Libya. I completed my primary and secondary school education in Tripoli, I got my bachelor degree from Tripoli University. I specialized in the Interior Design, I graduated from Tripoli University in 2005 with Very Good grade. I completed many courses in the computer field. Then, I joined the work field at the higher institute for the arts techniques. The work place is nominated me at this scholarship and I chose Turkey and Karabuk University to get the master degree.

**Phone No.: 05455804752**

**E-mail: [nadia46535@gmail.com](mailto:nadia46535@gmail.com)**

## APPENDICES A

