



**ITALIAN STYLE BUILDINGS DURING ITALIAN OCCUPATION TIME IN
LIBYA WITH EMPHASIS ON GUBBA INDUSTRIAL WORKERS
HOUSING**

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**ITALIAN STYLE BUILDINGS DURING ITALIAN OCCUPATION TIME IN
LIBYA, WITH EMPHASIS ON GUBBA INDUSTRIAL WORKERS
HOUSING**

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ABSTRACT

ITALIAN STYLE BUILDINGS DURING ITALIAN OCCUPATION TIME IN LIBYA WITH EMPHASIS ON GUBBA INDUSTRIAL WORKERS HOUSING

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This study seeks to analyze the Italian buildings in Libya in terms of architectural design and the materials used and re-use of these houses that are from the Italian occupation to the present time (1934-2016). In this study the Italian houses in Gubba city- Libya were taken as a case study and the architectural changes that have occurred to these houses was studied during the last decades up to the present. The study also uses the comparative analysis method through identifying the impact of the environment as well as the Libyan identity on Libyan Italian architecture. It also investigates the nature and extent of the changes that occurred as a result of applying Italian architecture in Libyan territory. The architectural pattern that responds to the identity or achieves it is the one which is linked to the conditions of the place and the resources available and becomes a creative artistic work in line of natural, social and cultural human needs. The study will address the most important buildings in the Italian city of Gubba as a pragmatic application for Italian houses in the Libyan cities.

Keywords: Italian Occupation, Heritage, Homes, City of Gubba.

ÖZ

İTALYAN İŞGALİ SIRASINDA LİBYA'DAKİ İTALYAN STİLE SAHİP BİNALAR VE GUPPA İŞÇİ EVLERİ ÖRNEĞİ

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Bu araştırma Libya'daki İtalyan binalarını mimari tasarım, kullanılan malzemeler ve bu evlerin İtalyan işgalinden günümüze kadar nasıl geldiğini (1934-2016) analiz etmeyi amaçlamaktadır. Bu çalışmada Gubba şehri-Libya'daki evler örnek olarak seçilmiş, evlerde son on yıllardan günümüze kadar olan mimari değişimler incelenmiştir. Çalışma ayrıca çevre etkisini tanımlayarak Libya İtalyan mimarisinde Libya kimliği üzerinden karşılaştırmalı bir analiz yöntemi kullanılmıştır. Bunun yanında Libya bölgesinde İtalyan mimarisinin uygulanmasının sonucu olarak meydana gelen değişikliklerin boyutu ve doğası araştırılmıştır. Bu yerin koşulları ve ulaşılabilir olan kaynaklar ile kimliğe karşılık gelen mimari model arasındaki bağlantı sayesinde, doğal, sosyal ve insan ihtiyaçları bakımından yaratıcı sanatsal bir çalışma ortaya çıkmıştır. Çalışmada İtalyanların Libya'yı işgali ve Kolonileştirmeleri sırasındaki farklı şehirlerinde uyguladıkları İtalyan mimarisine örnek olarak Gubba İtalyan İşçi Evleri örnek olarak ele alınmaktadır.

Anahtar Kelimeler: İtalyan İşgali, Miras, Evler, Gubba Şehri

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CHAPTER 1

INTRODUCTION

The architectural urban heritage is the political, economic, social and technical development of civilization in a certain society. It is embodied in buildings, sites and cities left by the forbearers; therefore, this heritage is a national wealth and privilege which belongs to all generations and not to a specific one. The majority of the third world countries possess, on the ground, an architectural heritage which sums up abundant centuries of civilizations. It is the long walk of urban life led by the interests, of the peoples and rulers, in the field of building and reconstruction.

The architectural heritage may seem a material legacy at first sight; however, it has a vivid spiritual aspect which can explain why all the nations of the earth treat it with dearness and care since this legacy blends with the spiritual as well as the national history, memories and passions of the nation. The architectural identity can be seen as the outcome of artistic creativities that the architect does his best to use in order to define his relationship with the environment and the resources at hand and sets out from there to link both with his own historical, cultural and civilized dimensions. Because of their own obvious personable architectural identity, there are numerous cities that gained attraction (Almnaahly, 1987).

Geography has affected the history of art and architecture in Libya throughout ages. Libyan architecture is marked for its simplicity which is reassured by the functional aspect of any building as the Libyan architect tries to bring the building, and its components, closer to the manners of his folk in different parts of a country known for its austere standard of living and non- affectionate constructions. Only in Libya, buildings preserve a local unprecedented architectural mold. The same can be said of the city's design in what regards to the streets, significant of their marvelous environmental solutions which summarize a deep understanding of both artistic and

constructional aspects. Therefore, many Libyan sites have been put on the list of International Heritage because these sites possess international characteristics that merit worldwide recognition as exceptional places that speak of past architectural achievements of the civilizations that passed Libya throughout ages.

1.1 Purpose and Validity of the Study

Italian occupation during 1908-1948 has its architect the Italian buildings in all the Libyan cities, especially cities of Tripoli and Benghazi because they are reputed to include many buildings with architectural Italian style since the Italian colonial period whereas the Libyan cities, especially cities of Tripoli and Benghazi, witnessed the emergence of new neighborhoods surrounding the Old City along with a new organizational principle known in the modern city, to distinguish it from the old city, which remained to fit in with the customs and traditions of the indigenous population of the cities.

The modern city showed an architectural pattern that is different from the old part or traditional. The Italian colonist tried to show a different character with a different standard. The colonists built the modern part throughout the spacious streets which moves from the spacious square. The methods of planning and the pattern of architecture during the Italian colonization period showed the attitude of this colonizer toward the environment and the local urban civilization by his attempt to impose the neo - roman / neoclassical style as a method to architectural expression and planning. They said in their conferences and writings that "streets in Libya, especially in Tripoli and Benghazi, must be famous for their Fascist architecture that conveys might and civilization... it must be also a symbol of our control and power in our colonies ... the colonists demanded that Italian character be present in every colony" (Misana,2004, p. 24).

This documentation audits of stating the built drawings of buildings at concerning their architecture character in his study the first concern will the stylistic analysis of the existing Italian built dings in Libya and the second in to document the remainder of

small housing complex in Gubba built to Italian workers and their adaptation by later users Libyans which are never documented before.

1.2 Research Question and Aim of the Study

The preservation of urban legacy has become a human as well as historical responsibility since it contributes to the preservation of the past for the posterity. Man, since he became aware of historical determinism, has attempted to record his present and preserve the past for the posterity to observe and learn from. With the continuation of cultural flow from worldwide civilizations, the preservation of civilization as an identity has become a main target.

This study aims at the documentation of Italian architecture style of buildings in Libya through:

- 1- Identifying items of the aforesaid style along with its most prominent elements, advantages, pictures and shapes.
- 2- Reporting the importance of the architectural type that is apparent in Italian architecture in Libyan cities and its impact on architectural identity. Its' impact on the past, present and future of a society should be referred to.
- 3- Identify the Gubba city and the buildings in the Italian

The study methodology relies on knowledge of theories, trails and past research that concern the concept of identity and type in the field of Italian architectural style in Libya, besides reading the features of the Italian architecture in Libyan cities, particularly the outer form of some buildings.

1.3 Methodology of the Study

The study will follow, in its various stages, several research methods since it deals with the documentary method, through the identification of buildings and homes of Italian character and in various Libyan cities, especially cities of Tripoli and Benghazi as well as the identification of the most prestigious Italian architects who were

interested in cities and their architecture in Libya. The descriptive approach reviews the Italian architectural heritage and the most important elements, features, images and shapes that tried to highlight and show the distinctive Italian architectural style of the buildings in the Libyan cities, concerning the question of identity and its relationship to architecture besides highlighting the most important characteristics.

The study also uses the comparative analysis method through identifying the impact of the environment as well as the Libyan identity on Libyan Italian architecture. It also investigates the nature and extent of the changes that occurred as a result of applying Italian architecture in Libyan territory.

Then the deductive approach will clarify the privacy that the Libyan architecture enjoyed, which influenced to a large extent the Italian architecture in Libya and made it move away from the ethnic and ideological affiliation in order to make room for the human and moral character of the architects in their search for the secrets deposited place in urban buildings in towns and villages in Libya as long as the architectural pattern that responds to the identity or achieves it is the one which is linked to the conditions of the place and the resources available and becomes a creative artistic work in line of natural, social and cultural human needs. The study will address the most important buildings in the Italian city of Gubba as a pragmatic application for Italian architecture in the Libyan cities.

CHAPTER 2

LIBYA AND ITS ARCHITECTURAL PERIODS

This chapter addresses Libya and its architectural periods through three parts. In the first Libya and its historical period are mentioned. It includes general information about Libya and a summary of Libyan different regions and characteristic of residential buildings in house area. The second part is the Italian occupation time that consists of the Italian occupation and its purpose in North Africa and construction campaign of Italians after occupation in North Africa and industrial investments and construction of related building during Italian occupation in Libya. The third part is the social life and population characteristic during Italian period.

2.1 General Information About Libya

Libya is a country in North Africa, bordering the Mediterranean Sea to the north, Egypt to the east, Sudan to the southeast, Chad and Niger to the south, and Algeria and Tunisia to the west. Traditional three historical parts of the country are Cyrenaica and Tripolitania, Fezzan. It has an area of nearly 1.8 million square kilometers (700,000 square miles), Libya is the largest country in Africa's fourth space, and occupies number 16 largest countries in the world space. And it occupies ninth place among the ten countries with the largest proven oil reserves of the country in the world. Tripoli is the largest city of the capital, is located in western Libya and is inhabited by more than a million people [of the total number of the country's six million people. The other large city is Benghazi, located in eastern Libya, with a population of up to 700,000 people.

Libya inhabited by Berbers since the Late Bronze Age. The Phoenicians established commercial centers in western Libya, as the ancient Greeks Bank haemdn countries in

eastern Libya. Libya sentenced to various periods by the Persians, Egyptians and Greeks before they become part of the Roman Empire. Libya was an early center of Christianity after the fall of the Western Empire, Romanians had the Vandals occupied western Libya until the seventh century AD, when they reached the Arab invasions and conquests and entered Islam. In the sixteenth century the Spanish empire and the Knights of St. John of the occupation of the city of Tripoli, followed by the period of Ottoman rule in 1551. Libya played in the wars of Barbary Coast in the centuries 18.19 under the independent judgment of the family Alqurmanli back the Ottoman occupation and ends with the signing of an agreement between the Ottomans and Italy to begin a period of Italian occupation to become a colony of Italian Libya from 1911 to 1943. with the conclusion of agreements by the Italian occupiers the jurisdiction of Tripoli with France abandoned for some land from the Algerian colony in 1919 and an agreement with Anglo-Egyptian Sudan as well as in 1919 and an agreement with the Kingdom of Egypt in 1926, the reduction between the two countries when Longitude 25 degrees' east longitude, composed of existing international Libya's borders. During World War II, Libya was an important position for the war in the North African Campaign. Here began the population density of Italians decline. Libya became an independent kingdom in 1951.

In 1969, a military coup overthrew King Idris I, to begin a period of radical social change. The most prominent coup leader, Muammar Gaddafi, he was able in the end to concentrate power in his hands full during Maaraft (Cultural Revolution Jamahiriya), to remain in power until the outbreak of the Libyan civil war or Maaraft as the February 17 revolution in 2011, where he was supporting the rebels by NATO has since tested for Libya as of instability and political violence, which severely affected both the economy and oil production has also become a major conduit for what is known illegal immigration by human trafficking networks that exploit refugees fleeing wars in Africa and the Middle East to Europe, which Madf Union Aloo'rourba carry out freely near the Libyan coast to reduce them.

2.2 Italian Occupation Time

The roots of Italian ambitions in Libya return to the beginning of the mid-nineteenth century, but the fate of Libya identifies practical to be Italy's zone of influence in the 1878 Berlin Conference, which was launched in Bismarck hands of France in Tunisia and cut off so against Italy where ambitions. As a result of an agreement France and Britain immediately after the conference that France is taking over Tunisia and is England's turn to occupy Cyprus, which was then an Ottoman province, the idea of offering Tripolitania emerged (ie Libya) on Italy to reduce the response expected to do violence when the French occupied Tunisia.

And it was determine the fate of Libya and headed the attention of Italy to her, began about 1881 seeks to create a political and cultural in which economic interests since, although the actual colonial efforts have moved to East Africa and specifically to the west coast of the Red Sea, but the defeat in 1896 against the Ethiopian army, have been frustrated all attempts Italian colonial empire-building in East Africa and returned the active efforts heading towards Libya, and crystallized the whole colonial attempts to make the issue of the occupation of Libya take the form of spent in Italian foreign policy in the press and public opinion Italian. The press took to imagine the arguments and justifications in the form of traditional colonial inflamed articles intended to incite the Italian public opinion and provoke feelings and enthusiasm. Italy began a diplomatic campaign aimed at strengthening its position in the Mediterranean and secured for itself the freedom of movement in Libya, and through a series of political arrangements and exchange of letters with Germany (1887) Britain, Austria (1902) and France (1900-1902), Russia (1909) succeeded Italy in 1909 to ensure a blank check is a historian from Europe to occupy Libya but Italy Zhicheng catch in that instrument until the autumn of 1911 when its forces attacked the Libyan coast cities.

Italy was in 1911 before has pursued penetration and peaceful policy in Libya as a means to secure control over the country and the goal of this policy is that the Italians possessed in Libya slowly all important, such as letters and lightning vital facilities and interests of the ports and the like that create material interests of Italy is in the economic and commercial projects in various cities Arab Jamahiriya to become a pillar of Italy when -hour invasion. This new plan prepared areas and squares with spacious

areas among these squares along the main streets with almost equally high buildings, between four to five floors where shops of economic activities are distributed on the ground level and separated from the street by dark corridors shaded while the upper floors were kept for housing or for the use as administrative offices.

The Italian colonial authorities sought, when distributing the buildings, to highlight the Italian control over the cities by establishing public buildings such as the church instead of the mosque in privileged and elevated areas to give a prestigious image of these buildings and achieve a significant impact on the hearts of viewers. The system of planning and the modern part of the city of Tripoli showed the attention paid by the colonist to the street system and the privacy given to of the constituent neighborhoods of the city along with some of the green areas as the system of planning reflects through some unprecedented aesthetic values in spite of some trials of showing the impact of the local architectural style in modern buildings (Al-Garif, 1995, p. 315).

There are many Italian architects who were particularly concerned with Libyan cities such as Messalina and Stefano Bianco who specialized in building cities and architecture, besides Florstano Di Fosto, the Italian architect, who exerted a lot of efforts in village and city architecture in Libya. Many studies and researches discussed the architectural art in Libya with a special attention paid to Islamic architectural art. A few resources discussed the Italian architectural art in Libyan cities in spite of its publicity and importance. Therefore, this study is one of the first studies that are interested in Italian architecture in Libya during the period of Italian colonialism researcher has tried to make the study a reference for researchers in this field after him.

Architecture is defined as the science of designing buildings and edifices, the art of life formation, the art of designing ideas, pathways and setting limits to the human relationships which differ between nations, societies and individuals. The main task of which is recruiting the available resources and technologies to provide man with a shelter that gives him protection against nature. It satisfies man's need for security and gives him closed or open spaces, made to enable him practice many activities of different forms and sizes.

Architectural heritage can be defined as everything built by man, including cities, villages, alleys, buildings and gardens of monumental, architectural, urban, economic, historical, scientific, cultural or functional value. This heritage is known for its aesthetic values and according to UNESCO (1972) it is a reference to buildings, monuments, historical landmarks and old cities, populated or unpopulated.

Architectural heritage is to be classified according to the following:

- a) Heritage buildings, that is, buildings of history with a remarkable artistic, scientific or social background such as decorated furniture and the surrounding environment.
- b) Areas of urban heritage, that is, cities and alleys with a remarkable artistic, scientific or social background along with its components: public areas, ways, infrastructure, etc.
- c) Sites of urban heritage, that is, buildings connected with natural or man-made remarkable environment

Gasber Messina in his book "Islamic Architecture in Libya" refers to the fact that Libyan architects in the countryside made a new type of mosques, which is known as the Libyan mosque. This was so due to their religious zeal in spite of their limited experiences. He also argues that the traditional standards for evaluation in architecture were incapable of understanding the privileges of Libyan architecture since the internal spaces were not taken into consideration. This internal space provided a creative value to the space and gave a touch of marvel and mastery.

In a study by Al-Manahly (1987), he said that the remarkable feature of the Libyan architecture is the solidity. Relying on this solidity assures it an architectural abstract expressionist element and hence the natural awareness of the essence of architecture as an art that gives meaning to the space on which a building is erected. Simple buildings with many domes or buildings with flat or square vaults, made by Libyan architects of different types and shapes, are a manifestation of their sensing the bloc and its ability to express.

Al-Garif study (1995) showed that Italian buildings, constructed during the Italian colonial period, reflected some attempts of trying to find a pattern for architectural

expression that is similar to the one used by the French in their buildings in Tunisia, Algeria and Morocco, known as the Maghreb pattern. In some examples built by Italians, such as the buildings of Lido, Al Miramar, the grand hotel or Endowments which can be seen as trying to approach the vulnerable local style. It appeared in the motifs and patterns that are adopted from some of the architectural items such arches and Patio style in the formation of the horizontal projections of some buildings. It seems that these adapters came as a trial for gaining the trust of the local population by giving them the impression that Italians keep the Islamic heritage and traditions. They wanted to look as trying to embrace and care about local cultures and arts while refusing the norms and social systems in their colonies. Thus, they came to bridge the gap and help the peoples of the colonies to achieve progress.

However, this trend did not continue for a long time since everything changed to the direction in which a great emphasis was laid on the use of the fascist items and character which contains the guaranteed return to the Italian national character and style of the Roman classical architecture. Dorry (2004) explained in his book "The model of Libyan architecture" that there are many factors that have been affected by Islamic architecture, such as the spiritual, moral and physical factors. The most important of these was the spiritual factors, that is, religion, spiritual beliefs, traditions and religious rituals which require forms and special types of architecture as well as fine arts that suit their aims and verifies their purposes. More Telling is that religion might use architecture and arts to influence people otherwise architecture might be used to express people's feelings about their religion whereby art can be said to have been born in the service of religion. The study stated that the Islamic buildings in Libya have been affected by the Moroccan style at first place and the Islamic Ottoman style later on, therefore the Libyan Muslim artist has left his local print which he invented on his architecture

Ottoman-ruled Libya, which was the only part of the Arab world in North Africa that remained non-occupied by any colonizing power till the end of the nineteenth century, was invaded by Italy in 1911 due to its nearness to Italy which made it a main target for the Italian colonial aspirations. Since Italy was adamant on occupying Libya, schools were opened in Benghazi and Tripoli to teach Italian, missionaries were sent

to preach Christianity, the *Banco Di Roma* inaugurated some offices and the Italian Consulate in the two cities of Benghazi and Tripoli became a center for political activity, Italian propaganda and espionage. Later on, it was not difficult for Italy to fabricate flimsy justifications for occupying Libya (Al-Garif, 1995, pp. 127- 129).

Italy declared war on the Ottoman Empire and invaded Libya in September 1911; however, the Italian sovereignty was limited only to the coastal parts with no incursion into Libyan territories which meant a lack of full control over Libya. As a result of its weakness at that time, the Ottoman Empire signed an agreement with Italy according to which the Ottoman forces withdrew from Libya. This helped Italy to declare full possession of Libyan lands. But resistance started in all parts of Libya. On the Eastern Front, there was Omar Mukhtar, who battled the Italians until World War I broke out in 1914. On the Western Front, there was Sheikh Suleiman Barony who led the resistance movement from Tripoli. On the outbreak of World War I, the Libyans allied with the Ottoman Empire against England and Italy, but the defeat of the Ottoman Empire in this war prevented the Libyan people from achieving independence (Al-Garif, 1995, pp. 145- 149).

Consequently, being exhausted after World War I, Italy had to appease the Libyans who were also undergoing difficult circumstances, being themselves trapped between two enemies, the British and the Italians. Italy's temporary policy of appeasement after the war gave birth to Akrama Agreement on 16 April 1917, between the Senussi tribe representative and the Italian government, whereby Italy approved the establishment of an independent Senussian state in Cyrenaica as well as the establishment of a Republic in Tripoli. However, the Italian government would recognize the internal independence of Tripolitania Republic provided that it recognizes the Italian sovereignty. Unfortunately, the Tripolitania Republic could not live long and fell apart quickly as a result of Italy's lack of seriousness to officially recognize this republic, let alone the procrastination in putting the constitution into effect whereby the national leaders were urged in 1922 to unify Tripoli and Cyrenaica into one state.

However, the Italian Fascist regime did not feel comfortable with the existence of a Senussian unified state, that's why the Fascists decided to eliminate that state and adopt

an iron fist policy in Libya. Starting from 1923, the Italian troops launched a new barbaric colonial war against the Libyan people in order to consolidate the Italian control over Libya tightly. After the occupation of Fezzan, the Italians transferred their military effort to the eastern bloc of the country where they captured Omar Mukhtar in 1931 and hanged him, divided Libya into 3 regions in 1934 namely Cyrenaica, Tripoli and Fezzan so that by 1937 Libya Italian merely composed of five provinces, namely Benghazi, Derna, Tripoli, Misrata and the Libyan desert. The city of Tripoli became the capital (Al- Garif, 1995,pp.164- 166).

The Libyan Cause entered a new phase after the outbreak of World War II (1939 - 1945) when the members of the Senussi tribe allied with the British against the Italians provided that the British would recognize the independence of Libya whenever the war ended. Both parties' forces succeeded in driving out the Axis armies (Germany, Japan, and Italy) from the Morocco, and hence, by 1943 the last Italian soldier evacuated from Libya, paving the way for the British administration to step in till independence was won in 1951.

Summary of General Italian in Libya

The historical buildings and cities: "are the harmonious or the differentiated architectural entities whether independent or non-independent that are erected within recognized boundaries or surrounded by walls which include schools, mosques, markets, streets, gardens and all the sights or monuments that lie inside old neighborhoods or cities which have been established 100 years ago or more and witnessed a significant historical occasion, even if it did not occur within that period."There are many Italian buildings in Libyan cities especially (Benghazi, Cyrenaica and Tripoli) which the Italians erected during the colonization period.

2.2.1 The City of Benghazi

Benghazi, the second largest city in Libya populous. The largest city in Cyrenaica previous joint capital of the country and the region, according to the Constitution of the independence of Libya 1951. overlooking the Mediterranean coast. The city planning radial position Benghazi lake in the city center. And it includes the major

cities of Benghazi and towns in the south, such as Qaminis, Suluq, Biar and Tocra addition to being one of (Hobeiat Libya earlier) city is its capital.

In the era of the Kingdom of Libya, Benghazi has enjoyed the status of the capital of the country (along with Tripoli). The reason may be that in this King Idris al-Sanusi was unusual accommodation in Casablanca, a city close to Benghazi, and that the family Senussi was most closely Bergh them to Tripoli. The city was also the former temporary capital for the Libyan National Transitional Council. Benghazi continued being the seat of the institutions and organizations that are usually associated with its presence the national capital, such as the country's parliament, the National Library, and the headquarters of Libyan Airlines the national airline, and the institution of the National Oil. A population of 500,120 people registered in the census in 1995, rising to 670,797 in the 2006 census.

After the occupation of Benghazi, the Italians built the Benghazi wall within 70 days which had 100 streets and 45 alleys behind it. Studies for planning a process of expansion and organization in Benghazi began in 1912 after the Italian invasion. In this planning, the Arab district in the city was protected and treated with the appropriate respect, regarding the privacy of the architectural schematic heritage. In the new design, the Arab district appeared surrounded by the new neighborhoods allocated for the residence of the Europeans in the center of the city. The design left some vacant areas to be used in the following purposes (light industries, areas for the expansion of the Arab quarter, areas for gardens) (Al-Dorry,2004, pp. 214 - 215).



Figure 1. The city of Benghazi in 1935

The Italians focused their interest on the port because it was their link between the colony and the homeland. They developed the outer harbor and preserved the inside one. They seem to have cared about buildings of services because they founded post offices, telegraph services and also paved the roads.

Arab housing areas received no attention in order to be developed, but the evaluation of the housing design was carried out and the use of arches on both sides of the main streets of the city continued during the Italian occupation to join their fronts. The design of the European quarter was accurate in details and it was characterized by the architectural flexibility that exacted harmony between the rustic Islamic architecture designed by the population and that architecture designed by the Italians. The housing of the European district was divided into two sections: one for the employees and the other for the workers. The workers' housing was smaller and more economical (Moradi, 2004, pp. 127-130).

According to Italian statistics in 1914, there were nearly 3,000 houses inhabited by about 17 thousand citizens in the city of Benghazi, the total gas bulbs which lit the city was 492 light bulb. There were 3 major squares (Municipality Square – Hashish Market Square - Old Hotel Square).



Figure 2. Benghazi 1931 Beacon

The Palace of the Ruler and the Lighthouse were the distinctive buildings in the planning process because of their clear height. The city retained its character concerning the facades of the buildings which had wooden doors. Many buildings were established, such as the Tribunal, the training square, the department of sports, railway station, the industrial zone and the radio station.

In the Organizational Chart in 1930, the idea of architecture seems to have been based on the transition from the home centrality concept to a more modern and wider pattern with the objective of developing an outline of the place in a more organized manner. A clash arose between the different concepts in civilizations about the city and the environment. One of the manifestations of this clash was the existence of two schools in Benghazi; the first school had advanced concepts dedicated to the simplification of the exterior, the second school was classical dedicated to the decoration of the building.

The Fascist authoritarian regime exacted a special imprint on the constructions inside the city. The interfaces of the buildings were imitation of the Roman buildings, that is, to raise the interface and convey a sense of the worth of the building, with emphasis on the wide distance between any two columns without the use of arches. There were carrier beams between the lower columns (Al-Dorry, 2004, pp. 298-299).

The Fascist engineers insisted on certain points while planning the city, the most important of which was the expansion of the populated space of the city land. They also focused on maritime work as long as the sea was a means of contact with the world, that's why a new port has been established on a site that is different from the site of the Old Port. Henceforth, the name of the city was associated with the name of the harbor "Marsa Benghazi", thus by increasing jobs in the city, its size increased.

As a confirmation from the Italians on the relationship between the religious buildings and the city life, a church was established in Alberka area. That church was the first Italian religious building in the city of Benghazi since the occupation. Later, the huge Cathedral of Benghazi was erected, overlooking the beach in the area between Italy Boulevard and De Marino Avenue. Its Holy Cross over two domes was 44 meters high above sea level (Moradi,2004, pp. 144-148).Concerning the Islamic heritage of the city, the Fascist authorities' work revolved only around the rehabilitation of the big three mosques in the city, Al-Ateeq mosque, Osman mosque and Hadya mosque.

The architectural symbols were religiously connotative. Education was connected to religious services, especially in the beginning of the century. Therefore, there were some Italian schools for all educational levels and they were situated in areas, far from

noise and pollution. During this phase, a school opened for the Jews of Libya. It was also used as a clinic for the members of the Jewish sect.

The Italians expanded, but not demolished, the municipal building in the city of Benghazi in 1914. Thus, the old part of the building was maintained and two other blocs, Eastern and Western, were added along with two towers. The imprint of modernity was given as wooden stairs were replaced with brick stairs, covered with marble while modern furniture and decoration were brought in.



Figure 3. Benghazi Cathedral

Also, the Italians took care of the interfaces and exerted the due effort to make the windows and doors look beautiful. They added marble pillars and two towers, each of which had two clocks and two bells. The architect Marcelo Piatchentini was assigned with the task of designing the front porch and interior decoration, while Ivo Leborony designed the interfaces, Gedokadaren designed the interior frescoes Interior, A. piloto designed the chandeliers and the domestic furniture was brought from Docrot company (Al- Garif, 1995, pp. 222-223).



Figure 4. Municipality Benghazi building

Benghazi Cathedral:

Benghazi Cathedral huge overlooking the sea in the area between the Avenue of Italy and Rue de Marino was established, it was high above the Salibha Alqptin 44 m from the sea level. Nave consists of a vacuum attached to a square interior walkway western Inner Western Narthex roofed cellar of one side with an external corridor Exo Narthex, Saucer surrounded on three aspects of internal corridors Single-Dome Nave and 3 Aisles. It can be described as a component of the nave of the choir anteroposterior and choir. Bounded by the choir from the east and the same width. Surrounded Bakhurs three corridors roofed ceiling Horizontal someone western corridor Western Aisle also called internal Bnartks Inner Narthex or corridor reflux Return Aisle. The tops of the three corridors Balcony overlooking the nave. And parts of the ground floor described Balthishar dark in the horizontal projected all engraved and carved, and the rest is the work of buildings were in 1938 and the baptismal font carved into a rocky southern column a la carte.

Roofed courtyard with six domes front Choir larger than the rear Choir. The main structure of high-roofed dome based on the melodic half cylinder full width of weeping. And there is only one west door leads to an open courtyard. The highest dome in the church is located in front of the main structure. The rest of the domes generally equal in size and height and the method of construction.

With an internal Narks roofed with barrel and cross the entrance of a broken bent entrance, what distinguishes this church that each dome is based on two different types of stalactites, which means that in the nave There are 12 different type of stalactites. Mediates saucer box major central dome and large high based on the four

pillars of a round or square or on the Crusader pillars in the horizontal sectional shape. The main dome is surrounded on three sides by a balcony, a letter "U". And balconies above the four small domes of equal located in the corners of the dish box. Among these four domes there are four rectangular spaces above the respective cellar or horizontal roof. This leads to a symmetric design around two axes perpendicular bi-axial design. On the ground floor, surrounded by a la carte from the outside roofed porch Exo-Narthex achieve an increase in the balcony area as well as environmental and aesthetic interest. And it continues to display the same area structures based show. And it contains this church on three massacres.

The limits of these domes from both the North and South side Qbwan, and along the eastern side of Alqbwan no Dacconeh room topped by a rectangular vault. Often it spilled a bowl of this church north and south by adding two from each hand Umbrella Vaults oriental dome. The area they are structures composed of three semi-cylindrical structures parallel roofed with three domes. In addition, the existence of "Aldver" behind the structures of the area from the east. And Khursin reviewers, separated by four cylindrical columns. Each choir is composed of five Bouake. The structure beneath the shrine, and on both sides of the temple there is Salman to facilitate the movement of visitors. And in front of the west entrance of the church there is an open courtyard surrounded by four roofed corridors.

Construction Campaign of Italians after Occupation in North Africa:

Civilizations and nations composed throughout history seeking to find the identity and character of the distinctive them though were not looking for this it is up to us over time what we call the cultural heritage of these nations to parliament, by what we got from various comparative civilizations them and draw distinctive character for them. Blends art, the expanding linked to Italian life. The city center is the basis of the manifestations of this art. The spirit of competition has led to open arts centers and prosperity, in addition to what provided by the political forces, and various other elements of society, from the encouragement (Mejri, 2001, p.49).

The architectural styles are classified in terms of form and techniques, materials, and time period, region, etc. That emerge from the study of the history of architecture

which encompasses all aspects of the cultural context in which they contributed to the design and construction of these structures is the architectural style is a way to categorize the various construction and focuses on the characteristic features of the design (Hassan,2005, p. 14).Italy has a very diverse architectural style, where includes all forms of architecture in the country in various historical periods, which contains many different architectural styles.

2.2.2 The City of Tripoli

Libya's capital and seat of government, and the international airport and the state television station. The city has a geographical location Ham made it an economically, politically and tourist center of high importance, as it is located on a high rock overlooking the Mediterranean Sea and adjacent to the Italian coast, the population of more than 1.1 million people, and features demographic diversity of the various Libyan tribes. And it reflects the modernity and contemporary civic landmarks at the same time along with evidence of ancient history. And provide facilities urban of spacious streets, hotels and resorts old and new markets all the pleasures that aspires to tourists and all the services that make the visit an opportunity Omar charged beautiful memories carry with him replete Bnvais markets and products of traditional folk crafts of textiles, mattresses, jewelry gold, silver and bronze medals and Leathers and pottery decorated. This is what Evsha net sea and round sunshine of breathing space for recreation and sport body and soul through the sea sports and water games and swimming.

Tripoli landmarks and tourist city of Andalusia and the Roman amphitheater in the vicinity of Tripoli, which held technical and musical performances Sabratha archaeological, and the old "red palace" ancient castle in the old western part of the city and was originally a Roman temple. It now includes museums contain a lot of effects.

One of the most famous Italian buildings in the city of Tripoli is the building of Banco Di Roma, built in 1907 as a result of an agreement between the Government of Italy and the Ottoman Sultan in the closing years of the Turkish rule to Libya, roughly

before the Italian invasion. Currently, it has become a branch of the Libyan National Bank.



Figure 5. The city of Tripoli 1933

During the Italian colonization period, Tripoli witnessed the emergence of new neighborhoods, surrounding the old city. It was a new regulatory principle known as the Modern City, to distinguish it from the Old City that remained compatible with the customs and traditions of Tripoli indigenous population. The modern city showed an architectural pattern that is different from the old part or traditional. The Italian colonist tried to show a different character with a different standard. The colonists built the modern part throughout the spacious streets, which moves from the spacious square *Martyrs' Square* towards the neighboring areas, through the doors of the outer wall of the city such as the door of the Tajura in the middle, Qrqarsh in the west and BabAl-Azizia in the south (Alparedy, 1987,p. 114).

Between this system and the outer wall of the city gates or streets, the colonizer controlled all the surroundings by making use of technology and modern machinery. The methods of planning and the pattern of architecture during the Italian colonization period showed the attitude of this colonizer toward the environment and the local urban civilization by his attempt to impose the fascist style as a method to architectural expression and planning.

The system of planning and the modern part of the city of Tripoli showed the attention paid by the colonist to the street system and the privacy given to of the constituent neighborhoods of the city along with some of the green areas as the system of planning reflects through some unprecedented aesthetic value (Alparedy,1991, pp. 124-126). Tripoli modern urban idioms have all been upgraded, including the harbor, which witnessed several stages of expansion and development, water systems for nutrition and sanitation, road routes and the implementation of public and private buildings in Tripoli and its suburbs.

The expansion of Old Tripoli towards the south-east took place in accordance to the concept of the Garden City, so that the center of the city would be next to the Red Castle as common barrier between Tripoli, Old and Modern. The establishment of a network of modern transport and the network of locomotives railway station happened in order to facilitate mobility between the workplace, at the city center, and the houses in the suburbs (Al-Dorry, 2004, pp. 355-356).

The presence of the premises of the military in the center of the city indicates the strong presence of Fascism control. A lot of work on the development of Tripoli have been done so that the composition of this capital becomes worthy of a modern Mediterranean modern city. The public as well as the private sectors had encouraged to proceed in the implementation of the infrastructure of the city.

The preservation and restoration of local traditional art and architecture has become a clear goal with the aim of enhancing the attractiveness of the city to be a tourism center worldwide. It has been pointed out by Italian architect Ottavio Cabiati that the Italians must understand their role in this region and influence the culture of this community using the importance and greatness of the Italian culture. Ottavio demanded that Italian architects derive their designs and draw their inspiration from the architecture and the arts, left to them by their Roman ancestors in this country (Alparedy, 1991, pp. 162-164).

Tripoli Cathedral:

Cathedral of Tripoli in the Libyan capital Tripoli. It is the former Roman Catholic cathedral in the city. Founded in the twenties of the twentieth century, it was officially opened in 1928. The cathedral was not affiliated to the Italian Government, but it was a subsidiary of the State of Vatican City is located in the area formerly known as the name of "Cathedral Square" now "Algeria Square" in the center of the capital. The cathedral was converted into a mosque bears the name "Gamal Abdel Nasser mosque" in 1980 was the restoration and modification of some design to construction to become this way since 1996 until it was opened in 2007.

The church was built in Gothic style and characterized by certain structural ways arches and prominent architectural contracts polygonal plane and props and features to provide space, and materials used stone, wood, brick, iron and burned buildings, rectangular and vertical and characterized by thin walls of the church and many of the pillars of the stent is made up of groups of columns up several floors. Stretching to the ceiling beams, with Lahoud and bending of the column in the form of ribs such as open umbrella, it was to fill the spaces between the ribs stone. With a pointed contracts and replaced by large parts of the walls are windows with tinted glass. The Church of the pillars of aircraft, which are the pillars of the body perpendicular decades of brick or stone built on the exterior walls.



Figure 6. Tripoli Cathedral

Architecture characterized by luxury and reference to the spiritual, and the style of the church is similar to the design of the diversity of the Spanish style of late Gothic, Architectural interior design of a church, the church planning a Crusader-style "Latin form" entrepreneur, building houses five wings, the cellars of the central dish of up to 45 meters while the cellars saucer Lateral up to thirty meters, and the wing of the Church has three galleries, and the visitor can when standing at the main entrance to be able to see the cellars and saucer crossing and apse. Interior columns are uniquely designed in addition to columns branching to support their cargo, and in general it is not any of the flat inner surfaces, and full of the church from the inside decoration consists mostly of abstract shapes that combine soft curves and points of rough at the same time, even on the level of details of the work, for example fence Iron balconies and staircases filled with graceful prepare. Facades decorated with scenes of the elements of life and images of nature, are separated by three arcades of two massive columns, facade facing the sun northeastern part, and is divided into three galleries.

The roof held the main dish of the Church, and the cellars and the apse Vsahn church consists of extending from east to west, broad and high, wooden-roofed Bgamalon Middle Passage and the upper windows and around the three side corridors narrower and Ootyhim , one of them is a western passage. Structures area of great depth, and includes wooden dome above the altar is based on four marble columns, you know dome altar (Ciborium Baldachin) and surmounted by a dome structure. It also includes structures Altheronos area (ThronosSynthronon). The tops of the three side corridors Balcony overlooking the nave. At the end of the corridor there Haniatan East: Eastern apse of the temple, and above the altar dome Ciborium based on four pillars, while the western apse is degree rise for the rest of the dish as they include stone seats in an ongoing Aldair strikethrough stone bench top. The bypass it leads from the east to Dacconeh room opens directly onto the courtyard, as leads from the western side to him related Bmedfn saints Crypt. There are stone benches full length of the corridors adjacent to the northern and southern of the two walls. The entrances to the church are north and south only. The middle lane bordered two corridors from both the North and South side. Corridor adjacent to the corridor East wider corridor adjacent to external walls. The western side of Veugd one narrow corridor. There are from the east apse and one big rooms and around Dacconeh.

Di Roma Bank

Based Bank of Rome crossroads of Omar al-Mukhtar Street, with the Martyrs' Square, a former aspiring far, Bank Republic and Bank (Banco di Roma "Banco di Roma") was established on April 14, 1907 as a result of an agreement between the Government of Italy and the Ottoman Sultan in the late Turkish rule to Libya by the Italian invasion. In November 13, 1969 and the law issued by the Revolutionary Command Council to change the commercial banks operating in the country names to Arabic names according to the law became named "Bank of the nation" instead of "Banco di Roma."


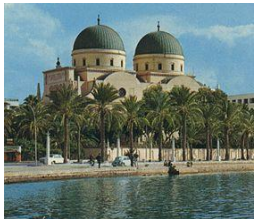


Figure 7.Di Roma Bank

One of the most important qualities and distinctive features of the bank, which manifested itself in the presence of surfaces flat oriental floor afternoon, and the openings small narrow relatively high from the ground level of the windows, and those of others broken walls, repetitive and contracts that surrounds internal Baloffineh, turns form half spherical dome to the square shape through spherical triangles topped with stalactites plaster or stone. It features a bank insider simple; it contains four rows of massive columns made of stone with a Corinthian style, and ends with crowns of acanthus leaf leaves Greek character. Bank building contained many of the arts, an art wood and mural paintings, mosaics, icons and marble, and the floors were made of marble and mosaic.

2.2.3 Fascist Architecture of Italy

It is an Italian architectural style developed during the reign of the fascist regime, in particular, from the late twenties. Promoted the art and practiced initially set 7, which includes architects Luigi and Guido Vignafritti and Sebastiano Larco and Gino Bolleniucarlo Enrico Rava and Giuseppe Tarania and Ubaldo Castanaola and Adalberto Libera. Two branches have been identified for this art, modern branch with Giuseppe Tarania most prominent artists and the conservative branch spearheaded Marcelo Baacentina and the group does not Purbara. (Alaazemy, 1985, pp. 241-242).The Italian experiment had two different trends: a trend for preserving the historical ties with the classical architecture, and a more radical trend that copes with the fascist doctrine of renewing the society and having it re-configured within a new system which eventually oversteps the aristocratic or bourgeois society that prevailed in the past. The great architect Marcelo Baacentina represented the conservative trend, but he was also trying to internalize the mainstream modernism in order to reach to "an agreement" with it towards a mediocre direction that preserves the classic principles without imitating these models as he did in one of the early works, the Bank of Italy building, near the Parliament Square in Rome, which seems to be a replica of a civil "palace" in the Italian Renaissance. Based on his role as one of the "pillars" of architectural enterprise at that epoch, Baacentina urged the architects and young artists to participate in the design of the fascist revolution gallery in Rome 1932.

Location	Name of the building	Italian Function of the building	Libya Function	Style	Picture
Libya Benghazi	Benghazi 1931 Beacon	Lighthouse the distinctive buildings in the planning process because of their clear height.	Traces the Italian	Italian	
Libya Benghazi	Benghazi Cathedral	Church Jewess the first Italian religious building in the city of Benghazi since the occupation.	It remained closed for a while and then turned into a mosque	Italian	




Libya Tripoli	Banco Di Roma	building of Banco Di Roma, built in 1907 as a result of an agreement between the Government of Italy and the Ottoman Sultan in the closing years of the Turkish rule to Libya	Bank of the Republic of major	Italian	
Libya Tripoli	Tripoli Cathedral	Church Jewess the first Italian religious building in the city of Tripoli since the occupation.	It remained closed for a while and then turned into a mosque	Italian	
Libya Benghazi	Municipality Benghazi building	Municipal building	a public library	Italian	

Table 1. Italian government buildings

He left the design of the main interface to one of the most prominent faces of the mainstream modernism, the architect Adalberto Libera, who made an abstract design for a red-painted facade, the color of revolution, interspersed with four columns as a metaphor for four belts, topped with an ax, a symbol that dates back to the era of the Roman empire, adopted by the new party as a slogan. Baacentina also provided young architects with the opportunity to participate with him in building a new campus edifice in Rome (1932-1935), which he designed its basic scheme and designed some of the key buildings in it. Gio Ponti, Gyeceba Bagano, Gaetano Manochi, Giovanni Makilos and others participated with him in this great project to the extent that Baacentina began gradually to be biased and defend the young modernist architects, who were known as "rational" such as Ugo Ooceti, in the face of the most extremist conservatives. Baacentina said that the main role of an architect is to "create the forms

that are appropriate for the era", an attitude that contradicts with that of the conservatives like Ogeti who insisted on using the traditional forms and elements such as the classic columns and arches (Harthy, 2005, p. 298).

It should be mentioned here that the "Rationalists", as a part of spreading their notion of the modernist architecture, had placed architecture within the context of the "Mediterranean" concept, that is, the Mediterranean countries whose architecture had a common element, namely the cubic abstract white shapes, famous for their simplicity and natural harmony with all the surroundings. Within the framework of the rehabilitation programs and the development of civilian facilities, the fascist regime had a number of train stations upgraded and constructed new ones, the most remarkable of which was the central station in Florence, designed by Giovanni Michelucci. There was mayhem in the press over the design of this oblique horizontal building, devoid of any traditional elements upon its inauguration in 1935 as many critics denounced this new style, which absolutely disregarded the architectural heritage, particularly in a city with such a historical context as Florence. The new building was clearly influenced by the exotic ideas of the Roman architectural heritage till it was approved by none other than Mussolini himself who, in one of his statements, expressed his admiration of the new station as it reflects the modern and contemporary trend of the fascist thought. These train stations constituted one of the main pillars of the process of "development" in terms of adjusting the rhythm of every-day life carefully and making use of them in a better way that serves the new regime.

But the bulk of the projects that were directly involved in the "fascist ideology" were groups of buildings, erected as health care, youth, sports, retirees and, particularly, Party Houses institutions, which spread in major cities and even in some small towns under the name of the "Fascist Home". These were but a way of putting every-day life within the boundaries of party institutions with the sole aim of tearing the citizen off the traditional family framework and re-installing him within the frameworks of the party. Actually, the Fascist Houses were the main center of party life. As a result, they became an essential place in the every-day life of the people. These houses included, to the regulatory offices, meeting halls, auditoriums, media centers and propaganda

broadcast centers, in addition to one of the most important components: the hall dedicated to the martyrs. (Mounir, 2001, pp. 224-226).

One of the early projects of the Fascist House in Italy was the Fascist House in Florence (1928) by Adolfo Kubedi. Other designs were introduced; some were carried out while others were not until 1943. One of the most prominent projects was the Fascist House in Asti, by Ottorino Aloyzio (1933), which is characterized by the expressionist style of Erich Mendelsohn's works in Germany and the Amsterdam group. This happened while the majority of these houses adopted the abstract modernist trend like the Kazorati House (Augotso Magnani, 1941), Guidonaa Fascist House (Benny and Cancluti 1937) and Messina (Gyeceba and Samona, 1940). Some designs oscillate between two tendencies, the first calls for a closer relationship between architecture and the natural as well as the historical surroundings, while the second calls for absolute modernist impartiality par excellence. This confrontation we see, for example, in the Fascist House in Kavelise by architect Giovanni Lorenzi, who started from a design closer to the traditional classical style, in elements and materials, only to turn it, after some modifications, into an abstract form of traditional elements. These projects formed their own typology according to two essential elements: the "functional" rectangle, which contains the majority of the basic functions, and the symbolic tower (Mawardi, 2000, pp. 201-203).

But the most prominent example of Fascist Houses, which has become one of the most important "icons" in the architectural history of modernist architecture, is undoubtedly that one designed by Gyeceba Terani in Como (1936). Here, near the central square and the cathedral, Terani erected his architectural masterpiece that can be seen as an optimized expression of the ideological claims of openness to people and modern era, as a translation of Mussolini's ideas, whose vision of a Fascist House was that of a "glass house", that is, a house connected to its surroundings with the utmost "transparency" and clarity. Terani set his design of "half a cube" on a square ground; the height is equal to the half of the length and width. The primary interface is made up of an abstract structure behind which offices are organized, while a series of glass doors on the ground level allows the crowds to enter regularly to the interior hall on the upper layers (Harthy, 2005, pp. 356-359).

Only the right-wing section of the facade is opaque (no more than one third of the interface), as it is intended to spread the posters and the party propaganda, especially the image of the "Duce." Thus, the "Fascist House", with Terani, turned from being an operational building that takes the required jobs to a perfect embodiment of the ideological claims of evolution and adherence to the modernist project and, consequently, into a symbol of that era. While historians regarded with contempt the architectural designs of Albert Speer, in Berlin for example, the fascist stain could not "smear" the reputation of the Fascist House in Como for the subsequent generations of architects, whether Europeans and global. That may be one of the reasons why Terani's works survived criticism after the end of the war, even at the hands of the most prominent Italian Marxist critics like Manfredo Taffora.

The fascist architectural effort was not limited to these works, but it moved to the field of civil design, the most prominent of which had been widening some boulevards in the capital, and "liberating" some of the historical monuments from the urban fabric that surrounds it, including the "Vittoriano" and the "Column of Trajan." One of the major projects on the outskirts of Rome was the new city, which was built to host the World's Fair of 1942. Baacentina was responsible for this huge architectural work as well whereas he put the general design and then the various buildings were distributed by architectural competitions in which Adalberto Libera won one of the most important projects in the exhibition, that is, the conference room. Padula, Gireny and Romano had the design of the "Palace of Italian civilization", the symbolic building which lies at the end of one of the key hubs of the project, a cube of six marble layers decorated with traditional archways (Mawardi, 2000, p.306).

The heritage of fascism in Italy survived destruction during and after the war. It remained alive, of course, with some modifications in its functionality. The Fascism House in Como became a government center, as the new city area (1942 Exhibition) became one of the booming suburbs. It was Antonini's movie "Eclipse" in 1961 that gave it an additional fame as one of the essential places.

The various trends of that era poured all in the direction of constituting the civil framework of a community the members of which thought it would be an ideal

community where the problems and contradictions would melt as would the political and the spiritual in one pot in order to revive the bygone glory of Italy and restore the historical cohesion with the heritage of the Roman empire. The architects under the banner of fascism were the core group in this ideological project, due to their hard and absolute faith in the inevitability of the "ideal society" by the adoption of a modernist architecture that raises the same slogans: transparency, clarity, order and hierarchy. But these dreams fall along with the regime, even if some of these buildings remained only to turn into being some key symbols of an era in the history of Europe (Harthy, 2005, pp. 401-402).

2.3.Types of Houses in Italy

Italy is made up of houses that vary in style; they are just as eclectic as the country's culture. Given its position in Europe, Italy was influenced by both Europe and North Africa in terms of architectural style. The architectural styles differ depending on whether the houses were built in the country or in suburban or city atmospheres.

Villas:

The villa is a homemade for country life or for a retreat from life in the city. These houses were traditionally built for the wealthy and members of the upper class. Contemporary villas, however, no longer adhere to this rule. Villas were first influenced by traditional Spanish architecture: the roofs are usually flat or gabled, there are hood ornaments and the windows are tall and arched. The property surrounding the villa usually has a garden and grass.

Chalet Style:

Chalet style is a popular type of house in Italy's mountainous regions. These houses are made of wood with exposed beams on the outside and the houses are surrounded by artistically designed rails. In the interior, you can expect to find a high ceiling and a spacious open floor. A chalet is built to weather the cold and trap heat. While

typically used for winter snow vacations, chalets are also used for urban getaways and residential homes.

Tuscan Style:

The Tuscan style house has a natural approach to both design and color. This design is considered an old world style as it uses plaster and often incorporates courtyards. However, a Tuscan home can be characterized by the art in the interior. Frescoes, murals, hand-painted ceramics and candles are commonly found inside. The roofs are usually low and made of tile. Earth tones in shades of brown, yellow and green are most common.

Mediterranean Style:

Mediterranean style housing has transcended its Italian roots to become popular worldwide. Stucco walls, arches and enclosed patios are the most common characteristics. The roofs are typically made of red tile and clay and are most known for absorbing heat, reducing the temperature inside. Mediterranean style housing is popular in warmer environments because it naturally cuts electricity costs.

2.4 Industrial Investments and Construction of Related Building During Italian Occupation in Libya

Traditional industry dating back to prehistoric times, was the primitive peoples used pots made of clay in all areas of life, eating and drinking and to keep grain and others. And include traditional arts both clay vessels industry and pottery, weaving of various kinds as an industry carpets, dresses, and include home furniture and decoration, as well as the decoration of copper pots and silver jewelry, and a traditional art in nature aesthetic, where we find in most of the villages and rural areas and the desert, as we find in some of the museums in various parts of the Arab world.

And is the traditional industries manifestation of civilization. It is the first and its means of expression of a culture and the originality of the community, has emerged the traditional industries of the local environment and associated them closely, I have taken the craft and a source of living for many of the members of the society, which is characterized as a cultural heritage embodies life manifestations and civilizational

stages of any community I grew up, where express different aspects of life in the shapes and the graphics and finishes and models that appear in the traditional inspired by the environment and character of cultural and historical industries, products are sometimes represent epics jihadist and sometimes expresses the behavior of society, and sometimes come in paintings draw the attention of the people because of the beauty of art is breathtaking, and it shows in the products of traditional industries on a stone or pottery, or that are engraving on wood, leather, metal, and other(Madkour, 2011, pp. 121-123).

Libya characterized by several types of traditional industries and the Libyan formations used by the Libyan society since ancient times in their daily lives to this day. And of the culture of the Libyan society find engravings and configurations, graphics and decorations almost everywhere you find in the old Libyan home to the modern and palaces in the caves and mountains plates and Traditional Handicrafts find in every Libyan House.

Italian occupation was interested in Libya to maintain these industries and tried to bring about development through the encouragement and provide the necessary raw materials as most of these products will be heading to the Italian market, which is the largest importer of her Examples of industries that were thriving during the Italian occupation:(Dogelet, 2010, pp. 114-116)

Leather industry: Used in bags and bags and belts to maintain and saddles and leather garments and other industries.

Wood industry: Used in doors and windows industry and traditional industry and other industries, the furniture.

Wool industry: Used in clothing, carpets, textiles and some other industries.

Fabrics: Used in the garment industry Haltatriz detail and sew clothing, Urdu ruffed.

Ceramics: Used in pots and flowers carriers and carriers of plant and all kinds of kitchen tools.

The copper industry: It is used in many industries, for example, carriers, lamps, travel and pitchers' pots and some types of cooking utensils.

Gold industry: Used in all kinds of jewelry industry, for example, necklaces, bracelets and rings swords which are many and various.

Silver industry: Used in all kinds of jewelry industry, for example, necklaces, bracelets, swords and they are many and various.

Iron and steel industry: They are used in doors and windows, bracelets, purses plants and Zachrviac industry and they are many and various.

Paper Industry: Used books, folders, bags and some other paper industries.

Anakouchet: Used in the inscription on the marble, rocks and walls and the ancient cities and palaces.

Alvvsah: Used in marble tiles, walls and there are many of them in the ancient archaeological cities and towns, a colorful.

Marble: Libyans interested in the marble industry and the first to discover the yellow marble Massinissa There are marble in Libya in abundance in the ancient cities, palaces, ancient and modern Libya House (Dogelet, 2010, pp. 163-166).

Cement industry: The Libyans used since ancient times cement in building cities, palaces and houses where no conventional cement factories that manufacture manually

2.4.1 Social Life and Population Characteristic During Italian Period

There is no doubt that the shock of the Libyans brutal occupation that caused more pain, and ask the most prolific tears, crushing half of the society, have left

psychological barriers remained to prevent the launch of social coexistence smooth with the usurping of power, despite the attempt to bring about an opportunity for social convergence, and to improve the pace of daily interaction in a balanced manner, The win over the Libyans towards acceptance of the status quo option, and approaches to dealing with the colonial power in order to achieve the benefit of both parties the option.

This leads us to emphasize a particular historical fact, namely, that the Italian colonialism itself and its instruments had been executed every possibility and squandered all the way to understand the other, and deal with him and an argument outside the social values, culture and political strategies based on apartheid knot pattern, even the need for a review of the intellectual system appeared and political occupation, and necessary, to see the approach to accept the existence of another party, his historical Trakmath, and Therath cultural, and privacy, help him the most hateful descriptions of the provisions of the sociology of colonialism, and make it viable for the merger, exceeding the spacers crisis and achieve the desired communication (Siradony, 2001, pp. 131-133).

The racial laws as a disincentive for the launch of the social relations between the two sides, as adopted by Italy to protect the Aryan race laws after 1937, which prohibits the mixing of Italian blood to other minimum peoples' status of civilization, whether by marriage or otherwise, as it was the nomadic life that prevails among the majority of the population pattern another factor of reduction of laying the foundations of fruitful positive engagement with the population policy factors.

On the other hand, Italy was able to social penetration in the country through schools, and the Italian community, and campaigns of proselytism practiced by the consuls and monks, churches and monasteries in Almenbth across the country.

The Italian occupation claim to respect the customs and traditions, and appreciation of the place of Islam in the minds of Libyans and their lives, and to emphasize that its role is to establish a modern state in Libya and transfer of individuals from barbarism to the reality of urbanization, and the prospects of Western civilization.

Since the beginning of the invasion of Italy until 1943, Italians deliberately to put social and moral concepts in social circles alien to Islamic heritage Arab, also resorting to some judges and the Senate to the implementation of social conventionality programs and wide was including modifying many of the customs and traditions deeply rooted among the people at weddings and Alotrah (Dogelet, 2010, pp. 175-177).

Social policy, the Italian has taken toward the Arabs Libyans University of practices between the various options, in the beginning because of the ferocity of the resistance it has taken policy Astaraa and subjugation approach, and Tmthelt social manifestations in the genocide and exile, displacement and migration forced, detention, and since 1918, social policy began to tend towards the integration and communication approaches interfaces, and features Tmzart the Libyans and programs of social welfare projects, and the adoption of the partnership between the Libyans and Italians.

The reactions of national attitudes towards the Italian Social Policy multiple one hand to another, and within each hand as well, of resistance to peaceful coexistence, and handle commercial, cultural and continue social, and cooperation and participation and complicity, due this disparity and differences in national attitudes to the economic and social disparities between the parents and the degree represented by systems of capital inflows and infiltration in them (Chirny, 2007, pp. 59-62).

Followed Italy socialization policy for the purpose of formation loyal groups of Libyans in the social milieu, and taken to implement its policy several methods and tools, and targeted segments of a community-specific, and the most important means: schools, libraries, social clubs, theaters and radio stations, and the women and young people, judges and intellectual elites are the most important slides that went the containment and social assimilation policy.

In the emergence of pupils Italian schools on the love of Italy, representing its culture and its characters and their flags, history and civilization they have been groomed to become Italian citizens, as Italian schools has become an essential means of penetration in the People's social circles between families and tribes, and the

promotion of its policy in the depths of society (Chirny, 2007, pp.69-73). Outside the formal education system introduced a social organization under the supervision of the fascist party, which enrolled schools, youth groups and children of students, which is known as the youth Allitorio Arab organization, and aims to complete the upbringing that was the Libyan Arab youth in schools receives, and recorded sources Iqbal parents on this project in particular, in the four Almtsriac Center: Tripoli, and Misrata, and Benghazi, Derna and, as the number of affiliates reached in 1936 about 16 thousand young people and children.

However, the Young Arab Allitorio institutions seemed maneuver contradictory on the social level, instead of uniting ethnic groups under the principles of fascism, Tbutt complete separation between Arabs and Italians, and revealed fishy style military preparation for young people as soldiers of the future, and placed workers in the military service in the Italian colonies in eastern soldiers Africa, which led to the fragmentation of construction. Social, and the creation of a huge gap between this group and the rest of the Libyan society, and take it out of their group and ethnic affiliations, and their integration within the social actors Italian (Siradony, 2001, pp.156 -159).

The theater was one of the channels and tools of socialization, is subject to all social groups met with various intellectual trends and tendencies of art. Where circulating plays Italian, offered in all theaters developed in the country, such as Albolitama Theater, one of the largest theaters and the most traffic, and on its stage made many theatrical performances of the most prominent writers and authors Italians, and they receive the Italian and Arabic, and was attending a rally of those acts treatment of the reality of social life, consensus and conflict, targeting implicitly dedicating coexistence and integration values, and overcome the problem of identity and belonging, and this theater is working on a social convergence between the Arab and Italian elements. And it saw the thirties of the twentieth century past the beginning of the sound era in Libya, and the exhibits are limited in Italian movies often, the Nasr Company for the cavalry in 1934 offered, film triumph of the desert in Albolitama theater, which turned the official authorities to the theaters, and in the Red House and the Palm screened grand Empire and friendship. Far exceeded the goals of being a

means of cultural or artistic effect to sow seeds of division and pluralism among Libyans (Chirny, 2007, pp. 85-88).

Since 1938, it entered another way to socialization tools, a radio and were more radio stations famous and influential is the Voice of Morocco, which he proceeded through Oterha ears of the five prayers and religious themes, and family relations, and in such case emerged radio programs, calling for the adoption of the tastes and new tendencies in art and life, some of which was devoted mainly Libyan women and bred and prepared the Italian way (Siradony, 2001, pp. 196-201). Press represented in local newspapers and magazines, and played an important role in the socialization, especially after the advent of modern printing business in 1925, and notes the browser to the numbers of these journals, newspapers and magazines, which have averaged twenty printed that their concerns do not go out in the totality of the three main topics, a propaganda news, guidance ideological condenser of the population, and a description of the extensive achievements of the Italian and projects with political, cultural and social dimensions in addition to a variety of studies.

As was the social and sports clubs and one of the mechanisms of socialization, the government has organized a series of matches which brought the Libyans and Italians, while gave Italy an opportunity for some young people to practice some kinds of sports, they have attracted famous of them items to professionalism in the clubs and gave some of them Italian citizenship, and it provided them with facilities, grants and incentives. Although represented shelters, hospitals, therapeutic painting bright, elegant interface and in social policy structure, providing health and social care services, they were achieving the goals of social inclusion policy between the sons of the fragile layer of the society (Chirny, 2007, pp. 91-93).

In the context of the social policy of containment Italian administration paid special direct contacts with parents Libyans in everyday transactions, particularly, in the events and official holidays, religious events Islamic and Christian care, as well as visits and domestic and foreign trips, such as visiting Arab school teachers to Rome in 1935, and visit the Arab Allitorio delegation to Rome in 1936, visiting dignitaries and scholars to Libya to Rome accompanied facet Suleiman Alqurmanli in 1938.

The colonial administration aims by organizing these trips and visits to the construction of the colonial memory through its review of the achievements of the Italian and Roman ancient monuments, which legitimizes the Italian presence as a sequel to the task of civilized ancestors Romans been characterized by the features of social policy towards the Arab Libyan mosque pattern between the hub and social chapter, which is the contents of the Italian citizenship Libyan laws in 1934, and the law of national citizenship in 1938, which stated explicitly on the need to take into account cultural and social differences between the Italians and Libyans is no doubt that these formulas(Zargani, 2009, pp. 142 -144). The text above is in respect of the blatant anti-Semitism, it had dedicated social conditions deteriorating Libyan families and deprived them of taking advantage of new variables did not live up never Bmkedzbhe to rank paripassu with the Italians in terms of civil rights or legally Akedzaba sweat.

Italy did not change for the duration of colonization of cultural and educational policy or modified for the better. Private education has remained confined to the Arabs primary school and three other school Sanai years; it has not been easy for people to send their children to foreign schools except for a few of the mighty.

As was the intellectual and literary movement in the city of Benghazi, active and vibrant in the face of cultural invasion Italian sweeping in a hostile Arab and Literature language political atmosphere in the absence of all means or regulations that encourage the Arab renaissance growth maintains the language Arab heritage, and this at a time when all the reasons available to spread and dissemination of Italian culture for those who wanted it (Dogelet, 2010, pp. 200 -204).

2.5 Analysis Discussion of Buildings During Italian Colonization

During the Italian colonial city, it has seen the emergence of new neighborhoods surrounding the Old City and the principle of a new organizational known modern city distinguished him from the old city, which remained to fit in with the customs and traditions of the indigenous population of the city of Tripoli. The modern city has shown a pattern architecturally different from the old part or traditional.

The Italian occupiers show a different personality and a different scale. Where he built the modern system through the spacious streets that pronounce the spacious yard, "Martyrs' Square" to neighboring areas through the doors of the outer wall of the city, such as Bab Tajura in the east and in the west door Gargaresh and Bab Azizia in the south part. Between this system from the outer wall of the city gates and the streets are controlled by the colonial power of technology to its surroundings and modern machine. Planning methods and style of architecture in the Italian colonial period this colonial attitude towards the environment and the local urban civilization has shown that trying to impose a fascist-style as a way to express architectural and planning, where the Italians Architects pointed trying to impose fascist method as a way to express architectural and planning(Siradony, 2001, pp. 241-244).This new plan prepared areas and fields of new spacious such as Algeria Square and Suehali spread between these fields and along the main streets almost equal rises buildings in four limits to five roles are distributed shops for economic activities in the level of the ground floor and separated from the street corridors shaded Panama has allocated the upper floors curtains for housing or for the use of the administrative offices.

Italian colonial authorities sought when the distribution of the buildings to highlight the control of the city administration of public buildings such as the church instead of the mosque in a privileged and elevated areas to give an image of prestige of these buildings and achieving signed Tathrea special in the hearts of parents.



Figure 8. Monument to the Unknown Soldier in the city of Tripoli

We have the planning system of the modern part of the city of Tripoli, the attention of the colonial system streets and confirm the specificity of the constituent of the city and some green areas neighborhoods also reflected the aesthetic values of the planning system is unprecedented, despite some attempts to show the effect of the local architectural style in modern buildings (Dogelet, 2010, pp. 211-213).

Influenced by Local Architectural Style

It reflected some Italian buildings constructed in Tripoli and some other areas during the period of Italian colonialism some attempts to find a pattern of architectural expression is similar to the one used by the French in their buildings in Tunisia, Algeria and Morocco, known pattern Maghreb. In some built examples by Italians such as built lido or Almiramare or grand hotel and building endowments can be seen trying to vulnerable local style that emerged in the effects of some of the motifs and patterns and adopt some of the architectural vocabulary arches and mashrabiyya style patio in the formation of the horizontal projections of some buildings.

It seems that these adapters came under gain the trust of the local population by giving them the impression that Italians keep their heritage and Islamic traditions, and they embrace and care about local cultures and the arts and is refusing to norms and social systems in their colonies and they came to bridge the gap and help the peoples of the colonies to achieve progress (Zargani, 2009, pp. 155- 156).



Figure 9. Tripoli city planner Italian colonial days

However, this trend did not continue for a long time where he later changed to the direction in which emphasizes the use of vocabulary and fascist character and which contains the guaranteed return to the Italian national character and style of the Romanian classical architecture (Siradony, 2001, pp. 255 -256).

I have denied the Italian architect (ottaviocabiati) on the Italians the French experience in North Africa to create a pattern architecturally expressing claimed that it was not successful and warned Italians not to be like the French, where they did not understand their role in the region and could not influence the culture and the community of the importance and greatness of Italian culture Ottavio and demanded that draws architects Italians Aahathm design of the architecture and the arts left behind by their ancestors the Romans in this country.

Architecture and interior design Italian meets the needs of the construction of buildings according to their ratings as it mimics the circumstances surrounding these buildings.

Building Material

Since ancient times human adopted to create a home for construction materials available to him in nature, such as stone, clay and natural wood, the shape of the multi-residential patterns simple technique based on the establishment on the walls thick load-bearing and ceilings of wood, and in the industry and the evolution of technology era emerged a new building such as iron and cement materials and changed the face of Construction General, which had a significant impact on the development of new types of buildings, along came the concrete walls and the high place of the stone walls and mud thick and dissolved iron bars anywhere tree trunks and branches and possible through the increased height of the buildings and to give flexibility in the division of spaces and the formation of interfaces material, in addition to the invention of electric escalators, elevators that led to the increase of buildings rising dramatically.

Characterized Italian homes Bstouhha low fares made of ceramic and the walls of bricks plaster argument, and perhaps one of the outstanding features is also having patio. The houses consisting of two layers provides open terraces surrounded by a wall-like structure of the fireplace.

The Italian engineering of the most important features prominent use of columns and arches at the entrances of the houses like courtyard, balconies and windows that open to the courtyard entrance, which is nothing more than a gallery open roofed, and help set the traditional frames around the windows of the first floor in Italian homes discrimination(Dogelet, 2010, pp. 261-263).

In the twenties, many emigrated builders Italians to Libya and witnessed the cities of Tripoli and Benghazi, a lot of work, such as National Bank in Tripoli, the nation's bank, and many of the facades of the buildings, which were covered artificial stone and marble.



CHAPTER 3

DOCUMENTATION AND STUDY OF GUBBA INDUSTRIAL HOUSING BUILT DURING ITALIAN COLONIZATION PERIOD

In this section Architecture Italian city of Gubba, the most important Italian and Libyan effects found out so far, as an example of applied Italian houses in Libya and its impact on the art of the Libyan Architecture. The preservation of urban legacy has become a human as well as historical responsibility since it contributes to the preservation of the past for the posterity. Man, since he became aware of historical determinism, has attempted to record his present and preserve the past for the posterity to observe and learn from. With the continuation of cultural flow from worldwide civilizations, the preservation of civilization as an identity has become a main target. Considered historic buildings of the most important symbols of the cities which earn a sense of cultural, social and psychological and architectural identity can be seen as production architect artistic creations, trying architectural scheme through which the formulation of its relationship with the ocean and the resources available and his memories dimension of the historical, cultural and environmental.

The pioneers of modern architecture attempted to renounce the past and the repudiation of it and build complex industrial production model in their proposals the planning and construction causing stripping their architecture of many of the historical, cultural and social dimensions of ancient and download this business concepts and symbolic "fresh" and limited meanings. Skip the place and replace it with the idea of industrial production and the abstract and their attempts to achieve the visions of "innovative" in line with the spirit of the new era.

Architecture is the center of the surrounding environment and the place has become a reflection of industrial and visions of the achievements of fixed produced architecturally abstract pattern responds to the needs of the public without special preferences based on "rational" and function purely (Salhi, 2010, pp. 29-31).

3.1 Method of Investigation about Gubba

The street was in style Libyan consists of residential homes placed in close fitting compact with each other, creating the impression of the existence of familiarity and kinship among the population authors unified social group had organized the houses in the form of online and one line from the point of the street and in every home appeared to be continued or connected to the other House, which unlike previous Italian houses that were built separately from each other so that each home away from home the other great distance.

Characterized Italian houses that have been built in the city of compact Gubba where it was not unusual that there would be visits between individuals within the homes and all meetings are allocated within each region for workers Social Club. While the houses Libyan characterized by large size and the presence of a special room to receive guests as a result of frequent visits between relatives and neighbors to each other, which shows the degree of interdependence and social harmony that exists between the population, unlike the Italians and were placed bench at the door, which opens onto the street in order to sit upon the people of the house at sunset with the rest of the neighbors or passers-by in order to rest in the street in case you feel tired, reflecting the presence of the spirit of social solidarity between individuals and the desire to help others (Harthy, 2008, pp. 131-133).

As we explained before has the Libyans after the Italian occupation to re-homes that have been built on the Italian style, where they expanded homes and enter the kitchen and bathroom inside the house after they were in a separate building from the house and also has some residents for building a second role in these homes, where design that most Italian homes that were present consisted of only one role. Cared Libyans create the yard in their homes, which did not exist in Italian homes where he works as a thermal regulator on the temperature difference between night and day to create places pressure varying between dark narrow streets and open courtyards which absorbs heat quickly morning lose it quickly at night and therefore the air will be cold in the alleys during the day and after sunset and at night the opposite happens where it

becomes the courtyard colder and therefore can use the patio to sit and sleep while the air enters the cold of the yard to reduce the amount of heat stored within the resulting emitted from the thick walls stored the heat during the day due to thermal capacity of the heat.

There are the courtyard pros climatic multiple places shaded things like the creation and use of water and air moisturizing(Harthy, 2008, pp. 145-149).

Italian Style Houses in the City of Gubba

- Use the Italians in the construction of construction stone material and a thickness of 30-50 cm it has up to 55 cm load-bearing walls system after processors provide them used the mountain rocks.
- The Italians brought with them many of the unknown materials such as marble floors, concrete and iron to strengthen and used bricks and burned after brick kilns provide a good insulator of heat (Salhi, 2010, pp. 39-42).
- Featuring interfaces strongly lines and details of similar forms and repeatedly used the Cornice horizontal separation between floors and determine the height at the end of the interface in order to prevent the flow of rain water on the wall.
- interfaces characterized as flat and devoid of any prominence on the street level, with the exception of slight rise in the image of the top of the entrance porch to make sure the entrance area no more than a meter runs to avoid the sun and protection from rain(Harthy, 2008, pp.166-169).
- excellence fashioned high-rise for the doors to represent the greatness and strength and cornices highest ornate doors and windows to emphasize the openings, and the openings of longitudinal proportions because the Italian buildings with openness to the outside world as well as columns decorated with ornate crowns.
- The built hails of stones and cement, a relative heat-resistant material, but not in the form required therefore walls were housing encapsulate material with good efficiency for thermal insulation, such as the high-carpet and so for thermal insulation and absorption of acoustic energy in excess caused by the large sizes are relatively internal call this article.
- The walls were relatively broad because construction followed a system load-bearing walls system, but this is not the main reason for subjecting him because I

found some small spaces that do not require thick walls to carry the bishop and conclude from this that he was one of its causes is the thermal insulation which is similar to the methods used in oriental style(Salhi, 2010, pp. 58-60).

- also resorted to raising the level of the bishop to 400-420 cm to increase and cut off the heat transmitted from the bishop and absorbed before reaching the bottom of the field of human actual space.
- The use of red brick, which is light and good isolation of heat and carry the great pressure (Harthy, 2008, pp. 173-174).
- The use of protrusions in the form of a balcony above the entrance works solar shading and protection from the rain as well as the use of plants and trees and water bodies and yard centrist less-than-oriental style.
- Use a new Italian-style approach to storm water which is the style of gutters made of metal to drain rain water collected over the bishop(Salhi, 2010, pp. 99-101).
- openings were treated in a special way to prevent water rain leak, where it became Italian accuracy in the details of construction and highly skilled and marked Foreign openings existence of the top sessions and bottom as the top session designed to protect from rain water and transmit entry as well as working friezes on the walls facade runny rainwater prevents the walls to prevent moisture.
- Using the new method of sewage, a sewer system that was acted where rain is usually due to lack of the presence of the inner courtyard in most buildings because the style is more openness to the outside world(Harthy, 2008, pp. 176-179).
- The Italian architecture lacks the presence of the open interior spaces so the holes are routed to the outside to greet the sun as well as natural ventilation, which led to frequent and there are holes in this model unlike East buildings. Also led to an external balconies overlooking the outside to enjoy the sunshine, where the remains of Foreign serves as an open space for the ASEM he is missing internally.

An example of the Italian Building Currently:

At present, most of the disappeared if not all of the houses that had been built in the reign of the Italian occupation in the Gubba and the rest of it completely changed its features to the overall shape that suits the climate and social life in Libya or turned into ruins not inhabited by one at the moment, the lack of

suitability of living except very few homes like Haji Abdul Mohsen Abdy home, one of the wonderful examples of Italian homes that have been agreed with the owner for entering unlike other homes that could not get in, photographed, but did not allow filming inside.

About the house:

The owner of the house that was built by the Italians in 1936 and brought all its details and equipment from Italy and it is considered as an architectural masterpiece at that time for other buildings.



Figure 10.Home From Gubba

Graphic components:

External interface: Raider came all the details in the Italian construction facade decorated where the core of the ancient Romanian architecture, which is used in the external squares and find some horizontal slashes in the guise of the surface which gives a wonderful aesthetic appearance as runny prevent rain water.

We note that the high-end with a little bit it consists of two floors in order to heat treatment and access to optimum thermal insulation.

Entrance:

There are two entrances to the home key because it consists of two residences for families and adorns both pieces of marble configure builders of home and I've been carving these pieces of art in the Italian and this piece is the embodiment of

the old Romanian architecture. As used Corinthian and ion and rotating columns that adorn the Corinthian column capitals plant configurations are similar.

The entrance is decorated from top Italian braces dual-core which is similar to braces Renaissance in Europe, within this decade the opening in the glass to give the light of internal main sea, and these nodes work Avoid sun works and allows the flow of rain water.

There are also over each entrance to the external porch (balcony) closed with wood and glass umbrella plus they allow the entry of larger than the amount of the sun's rays, they also compensate for the inner courtyard console.

Exterior windows:

Exterior windows are of relatively high and low supply high to allow for a greater proportion of natural light to enter the house, because the building percentages in the Italian architecture ratios longitudinal, also has the highest windows operating overhead as returning and breakers arc of the sun and considered these windows masterpiece relics, as the lower session in the window address the relative disposition of the discharge of water falling on the windows, all of them either to be out of the rain and with a vertical protrusions on the sides of the window works avoidanchored.

Functional units inside the house:

The house consists of the usual functional units, where after the entrance shed their hospitality room, followed by the main traffic corridor resulted in the rooms on either side and it was the kitchen and bathroom in a separate building from the house, and wrapped the walls textured linen to increase the thermal insulation.

And it enjoys a good home health services where it was used somewhat network streams metal modern sewage system.

The use of industrial methods of heating them based stove and in the guest house and sit down and extend to the top of the roof and the external slot to expel the smoke out.

System load-bearing walls of limestone mountains fetched from the tuber has been used in addition to paint the exterior walls with lime and because it achieves thermal insulation.

As well as the windows were rectangular with a high cornices above works Avoid of the sun and prevent the accumulation of rain water over it with the use of bay appointed starling that provides privacy and control the sunlight and natural lighting.

The height of the blocks was relatively high as the floor height of 3.6 m, which gives thermal insulation.

After the end of the Italian occupation was making some modifications to the house where he was to enter the building, which contains the kitchen and bathroom to the house and added an interior courtyard open it all functional units and their windows that take into account the traditions of privacy and provided the courtyard of climatic and environmental processors.

3.2 General Information about Gubba

Gubba of the Libyan city of northeast Libya is located in the Green Mountain area and located precisely in the middle between the cities of Derna and the city of Casablanca. Featuring beautiful mountainous nature like the other cities of Green Mountain. City Gubba west Derna city located about 40 kilometers east of the white city of about 50 kilometers (Alqirdosy, 2007, pp. 46-47).

There Gubba traces of old what is Old back to prehistoric times and of caves scattered in abundance throughout the city and what is raised Roman still lingering landmarks in addition to the effects of the Islamic of (the old mosque) next to the old market of the city, which dates back to the times of very old. Suffer effects found in the Gubba of the neglect by the Libyan state, where he has not been maintained in an acceptable manner, and that there is no protection of their hands some of the abusers (Muraysi, 2006, pp. 121-122).

The city of Gubba is located on the outskirts of the eastern plateau Green Mountain, which descend including the headwaters of the valleys meander to the east and the city of Derna when it turns to pour into the Mediterranean Sea. This area is characterized by farmland very fertile and the amount of precipitation large rain provided the amount of water stored in layers near the surface flowed in the form of eyes running fresh water in several places on the slopes of these valleys were the reason for the

establishment of cultural stability in this region since it was known by the Greeks after they pass to be counted in the first arrival on the way to (Sirén) Shahat currently (Alqirdosy, 2007, pp. 65-66).



Figure 11. Gubba city

Gubba industrial, built during Italian colonization period

In this part of the research will address the Gubba city in terms of General Information about Gubba's climate, topography, the history of Gubba and typical Libyan houses of Gubba, Italian colonization period of Gubba and Gubba Industrial development during Italians.

The history of Gubba and typical Libyan houses of Gubba

Spread Greek civilization and Romania then to this region and that knocking is still alive in this city and around and which one's wonderful engineering construction, which was held on the appointed dome and houses dug into what is known today Balhako (which was the residence of some Libyan families until recently). Romanian civilization ceased to exist and its people came the dawn of Islam and its people and the continued spread of this region supplying residents with water and by successive Islamic states to be signed like the rest of North Africa under the Muslim Ottoman Turkish rule.

Gubba depends on the basic resources in the two industries main ways are agriculture and animal husbandry - where the number of farms producing reached about 270 farm and counting as a result of land reclamation was neglected and now give state loans to shift to production, which increased the number of these farms are in addition to the presence of the Agricultural Bank city which awarded several large loans to ranchers

as well as to the activity of beekeeping, one of the famous at the level of Libya in honey production areas, natural and perhaps the catalyst for this is the existence of large forests and green spaces of nature factor (Muraysi, 2006, pp. 145-147).



Figure 12. Gubba city now

Italian colonization period of Gubba

Occupied by the Italians in 1911 and fought her sons war against the occupier and landed many of them and after that he gave the enemy to eliminate the resistance was the dome is one of the assembly points for the inhabitants of this part of the country to be then deported to detention camps Oqaila and Brega, which wiped out most of them there (Dogelet, 2010, pp. 299-302).

Due to the fertile soil of this region and the frequent rainfall and an abundance of water the eyes of the Italians set up a farming village they called (Giovanni Berta) the plant nursery and farm animals, buildings, shops and houses.

And set up plantations around for grapes, olives and almonds, cereal, while others returned from the dispersion of its people from detention centers in their tents on the outskirts of the desert and in the rugged jungles in the neighboring valleys.

When the invaders left the Gubba was an administrative point of view of the availability of the buildings left by the occupier and the most important of these buildings administrative building and the Italian hospital located near the eye, which took advantage of in the era of independence as a hospital.

City Gubba like other Libyan cities recorded in letters of light fierce battles with the Italian Enemy Perhaps the most prominent of these battles Boushmal battle south of the city of about 2 km(Siradony, 2001, pp. 332 -333).Italian antiquities are still clearly defined until now, such as adjacent to the headquarters of the Secretariat of Education and the city yard Rouge as well as the headquarters of the Italian Government near the yard Rouge now and is inhabited by a family Bo upper Marian (Dogelet, 2010, pp.321-323).

The Italians built many houses that carry their ideas and their tracks for the establishment of farm workers that they have created in the city of Juba have these buildings marked by using quiet colors such as yellowish-white and light brown along with white use and yellow in addition to derive the color of the colors of the sunset, where they used the color pink, they used colored decorations.

Gubba Industrial development during Italians

The Italians create many farms and so to invest fertile farmland were many varieties cultivation of such plants and trees, juniper and Albthom and Shimmery, pine, carob and Albarbh and olive, cypress and oak, as well as how much of fruit trees such as apples and vineyards and almond trees and other fruit, along with many herbs rare medicinal plants fed by a network of eyes natural water circulating in the city of Juba It gave the Italians the establishment Apiaries honey where the famous city of Gubba to produce the finest types of honey from thyme and plant Seder, along with the type of honey is extracted from the plant Shimmery blooming in December and January, which is known bitter honey(Siradony, 2001, pp. 365 -366).

During the Italian colonial city has seen the emergence of new buildings differ from old buildings that remained to fit in with the customs and traditions of the city's population and modern buildings showed a pattern architecturally different from the traditional segment. It reflected the planning system aesthetic values of an unprecedented, despite some attempts to show the effect of the local architectural style in modern buildings which can be seen trying to vulnerable local style that emerged in the effects of some of the motifs and patterns and adopt some of the architectural

vocabulary arches and mashrabiya style patio in the formation of the horizontal projections of some buildings.

It seems that these attempts came in the framework gain the trust of the local population by giving them the impression that Italians keep their heritage and Islamic traditions, and they embrace and care about local cultures and the arts and is refusing to norms and social systems in their colonies and they came to bridge the gap and help the peoples of the colonies to achieve progress(Dogelet, 2010, pp. 362-363).

However, this trend did not continue for a long time where he later changed to the direction in which emphasizes the use of vocabulary and fascist character and which contains the guaranteed return to the Italian national character and style of the Romanian classical architecture.

Since ancient times human adopted to create a home for construction materials available to him in nature, such as stone, clay and natural wood, the shape of the multi-residential patterns simple technique based on the establishment on the walls thick load-bearing and ceilings of wood, and in the industry and the evolution of technology era emerged a new building such as iron and cement materials and changed the face of Construction General, which had a significant impact on the development of new types of buildings, along came the concrete walls and the high place of the stone walls and mud thick and dissolved iron bars anywhere tree trunks and branches and possible through the increased height of the buildings and to give flexibility in the division of spaces and the formation of interfaces material, in addition to the invention of electric escalators, elevators that led to the increase of buildings rising dramatically.

Characterized Italian houses low fares surface made of ceramic and the walls of bricks plaster argument, and perhaps one of the outstanding features is also having patio. The houses consisting of two layers provides open terraces surrounded by a wall-like structure of the fireplace(Siradony, 2001, pp. 386-388). The Italian engineering of the most important features prominent use of columns and arches at the entrances of the houses like courtyard, balconies and windows that open to the courtyard entrance, which is nothing more than a gallery open roofed, and help traditional frameworks designed to distinguish Italian homes.

In the twenties emigrated many builders Italians to Libya and the cities of Libya have seen a lot of Italian business, which was established for the purpose of industry, agriculture and trade, such as farms and banks, as well as cultural, educational and religious schools, churches, and many of the facades of these buildings for the purposes covered with artificial stone and marble (Dogelet, 2010, pp.396-397).I've tried the Italian occupiers show different character and scale of the various terms shown planning methods and style of architecture in the Italian colonial period the position of this colonization towards the environment and local culture Urban and by attempting to impose a fascist-style as a way to express architectural and planning, where architects Italians pointed trying to impose fascist method as a way to express architectural and planning.

Building materials used during the Italian occupation:

First used building materials technology has evolved and the way the house of Libyan build through the ages has been the use of materials such as sand, limestone, clay, wood, invented glass and faience bricks were construction method based on the bearing walls of buildings with a floor and two floors and three floors are very common, but there is a special type of construction used in these buildings Alsabat a building in which the chamber extends from the building to the bearing walls of the building opposite the street which is loaded on the outside walls of the two buildings opposite and called the plane roommate or Alsabat local language (Salhi, 2010, pp. 321-322).

As for building materials used in the administration of the walls and architectural details of the courtyard was made up of:

1. Brick: Includes rock, brick and limestone and marble factory like yagur.
2. sand: includes marine and Aelkezh Gazzh wild valleys.
3. lime: This includes quicklime and hydrated lime.
4. Shahba: taken from the ashes of the People furnaces (Alkohh).

The thickness of the walls of the building dimensions are supported differ in that the height and the type of materials used common walls is "hit the door of the wall," a

component of the stones dimensions disorganized with silt, and some of the buildings used in the built stones are broken and the Organization of the Maltese stone, these walls were built in interfaces and leave without external Policy. It is noticeable in the old city, there are some buildings that were built from Romania stones which were brought from the old buildings and are sometimes broken into small stones and mix with the mud an ancient method used in the construction and building a skilled who built the mission walls in the building so as to ensure connecting walls with some in order to beautify the upper floor above (Harthy, 2008, pp. 398-401).

Installation of ceilings:

Flat roofs and used in the single-story building is considered better than the bishop of the double-decker buildings so that the bishop is working parts of palm trunks that act like beams so that they are in the transverse direction of the beam and placed above a layer of thin wood panels were placed above a layer of mud and stones that are settled in its final form so that the thickness of the roof is sometimes up to 35 cm.

And used sometimes basements cross and these should be used on the ground floor just because of the excess weight of these cellars made up of small stones are page layout and linked well to the building and are usually at the entrance or Almrbuah of the house with a yard component of the ground floor (Salhi, 2010, pp. 333-334).

Floors and finishes

Most of the courtyards in the ground floor of the oldest buildings left without tiling, but double-decker buildings found a courtyard covered with some of the stones that paved excised and geometric shapes. The floor is usually covered by one of these materials or colored layer of concrete, wooden floors do not exist and do not use in homes, and noted that the plaster layer typically contain sand and stones are used in the exterior walls and in some gathered with some colorful tiles often.

Color preferences and understanding in the Libyan buildings:

Colors vary in the old city according to the doctrine and religion of the owners of these buildings, as follows:

Color Muslims:

Muslims tend to use the green and white colors in abundance in their buildings and so symbolic reasons, is white symbolizes purity and purity, while green symbolizes the greenery of paradise.

Therefore, we find that the Muslim homes and mosques in the old city shows clearly the two colors in coating the external and internal surfaces of the blocks of buildings, while predominantly green paint on the architectural elements such as doors, windows, oriels and Aldwayat. Besides the minarets of mosques.

Color when Christians:

Where Christians tend to use pastel colors Kalowhit Turabi and light beige along with the use of white and Roman yellow, a color flag that symbolizes the pope and have peace. In addition to derive the color of the colors of the sunset, where they used the color pink Hadi, and they do not use colored decorations.

In general, it can be said that Christians tend to use these colors in their homes and churches.

Color the Jews:

As for the Jews, they tend to use blue Bdrjath disparate abundance in their homes and Zacharvhm, so symbolic of the significance they have, as a symbol of Mesopotamia, a religious and political motto, as they believe that their country stretching from the Nile to the Euphrates (Salhi, 2010, pp.396 -399).

Elements that go into the composition of architectural work include:

1. The overall shape of the city or building.
2. Materials used in construction.
3. Building Technology.
4. Decorative elements.
5. Internal voids.
6. Elements of the site.
7. Surrounding environment.

Formed a mental picture of these features are the result of the interaction between form and meaning to the scale of the city. Between the shroud Lynch five bases for the

clarity of the mental image of the city and therefore distinguish and highlight its identity. These elements are at the border, and urinary and neighborhoods, plazas and monuments. For buildings consisting of neighborhoods and urban pattern can be highlighted three additional elements to help clarify the idea of identity and linked to the expression of architectural task:(Salhi, 2010, pp. 411-412).

- Origin purpose for which the building (purpose).
- The impact of the building on the human (Experience).
- Meanings and implications of aesthetic values.

And it is linked to the purpose for which the building of origin to the idea (Typology), the type of the building. As if the apartment building or a school or a mosque. It must be a house like the house and the bank as a bank to serve a specific purpose or purposes for man group. This is what distinguishes architecture from the rest of the Arts, where they found the service and appropriate purposes set. Appropriate and the idea is one of the three conditions for Architecture successful: appropriate and durability, and be beautiful and attractive (Harthy, 200, pp. 432- 433).

Second, the traditional methods of construction:

Local materials as sand, clay and limestone imported materials used in rich houses such as marble that was used in the columns and capitals.

The building was a thick walls carrier of the normal type, thick walls carrier used in different proportions depending on the building height, in addition to a special foundations whenever possible, they help to strengthen the walls between different buildings.

A bearing walls: Use dried mud sun The brick burned was very rare, and is often used in the corners, coast Trabelsi and is characterized as rich limestone which led to frequent use so far, and there are buildings built bricks lump precisely this type known stone Maltese two methods have been used in the styling walls:

1. regular stone + mortar of lime and sand.
2. is derived from the way the Romans.

The foundation was not a problem because the sandy or rocky soil with high buildings was limited ground, placed a continuous concrete and stones. The columns used the support of the porch and built of white limestone and marble.

B Roofer: Built of wood rosin, wood Imil and covered with flat panels of wood and a layer of soft concrete or palm "cats" This is in the case of flat surfaces, while in the case of domes parallel or intersecting was built with bricks burned provider concreted or when its existence either domes are very rare (Salhi, 2010, pp. 435-438).

C floors: In the homes per floor was courtyards leave no ground, but in the double-decker houses flats stone or marble are fed and sometimes mosaics in geometric or colored tile forms, and the tiles Wooden did not used at all, while the tiles concrete "is made up of sand and mud and lime, "I have used tiles, wood and arches horseshoe-shaped component and brick in some of the holes.

1. Building walls

Was used in architectural construction to build the yard the following means construction method:

A. constructive manner hit the door: and these are the way you want a muddy sand and gravel between the two molds with lime and sand known (Baelkezh).

B. small brick building (Rashad) and using the little stone. This method is known as building (Ross dogs).

C. brick building in a way the permissible: and using the average of bricks, where it is building a way to build a brick dually.

D. construction by cut stone: and using a lump of rocky islands, as well as brick and harvested from the wild, including quarries and stone known Balkerkarchi bricks.(Harthy, 2008, pp. 489- 492).

Its stone construction Maltese: It is used in which the Maltese stone and appears to be one of the types of private marble building, it takes yellow. This was a brick brings the Maltese island.

And construction by industrial brick (yagur) and using the material made of limestone bricks and knows this brick (yagurAlumblyan).

2. Roofer

The bishop, it also takes a number of patterns and shapes that varied by historical stages, namely:

A. roof cats: and using the palm trunks cut to six or eight parts with palm leaves and straw sea.

B. roof Almertk: and using the wood, consisting of well-known ribs (Balmertk) and flat slabs of wood and sometimes are used with iron arches flatten wood.

C. roof composting: It is used as industrial hollow bricks (yagur) with iron arches flatten the ceiling.

3. Tiling floors

As for the uses of the floor tiles are other mistakes which have varied shapes that brought by the sequence of historical stages, namely:

A. way tiling Erassan: and are ground PDC is a layer of lime and sand with some well-known dyes mode

B. marble tiling Maltese: It is used as a kind of marble Maltese steel scales and large sizes of between (50 * 50 cm) (60 * 60 cm) approx.

C. marble tiling Manufacturer: It is used where tiles made of marble with a white and black colors and the standards of large volumes of (50 * 50 cm) approx.

D. tiling tiled concrete (Alzlez) and using the tiles made from cement and lime Faraml and take the colors of pure black and white.

E. decorative concrete paving tiles (Alzlez) and using the tiles made of cement, sand and lime with some dyes known (Baghabrh) This is known as the tiles (Balzlaz Moors).

F. tiling Bzlez Alaqranilla: and using the tiles made of cement, sand and lime with small stones of marble known (Balqrinellia) granite.

G. decorative ceramic tiling tiled known (Bagayhana): a ceramic tile used to cover the walls and the tops of the main entrances to impart the kind of buildings on the yard yards.

3.3 Documentation of Italian Housings for Workers that are still in use

The secret to any local architecture lies in the fine details of the vocabulary of architectural and decorative, and architectural treatments to the distribution of voids, not in the vocabulary and architectural elements alone (The door and the window and the arch and the dome and the cellar is not enough differentiation between architecture and other) (Harthy, 2008, pp. 502 -506).

In architecture Mediterranean note the considerable similarities in dealing with the elements and the architectural vocabulary in general. But what makes them differentiate between one region and another are those details that Heresies literal achieve this differentiation between the region and other architecture (Salhi, 2010, pp. 463 -466).The details are identity card that you know the culture of each region and carry them out of the values and beliefs and visions reflect the concept of life and therefore of art, which is expressed in density or abstraction, complex or simplistic. Vague or unclear. As often or oligarchs, bulky or humanity. A passport which allows each culture to cross to the respect and appreciation of the area with the other peoples and cultures. Libyan literal has excelled in expressing built by creating an architectural, artistic and decorative authentic details, and hired for these details and merged with the architectural vocabulary in the premises of the local our house (Harthy, 200, pp. 526-527).

3.4 Social Life then and now in Gubba Italian Workers' Houses

Italian colonial authorities sought when the distribution of the buildings to highlight the control of the city administration of public buildings such as the church instead of the mosque in a privileged and elevated areas to give an image of prestige of these buildings and achieving signed special (Fikri, 2003, pp. 29-31).

Italian style in the design of the Libyan pattern where formed Italian houses in Libya on the same design and Italian style houses in the mother country. The Italians use Fanar lighting due to the lack of the ability to conduct electricity and was Fanar are illuminated by jazz and kerosene were used rain water for drinking, bathing and cleaning, where Italian design house allows collect water on the roof and then down through what is known as Palmzrab which flows into the well of the underground It collects its water and be that well behind the house. As for the kitchen was the Italians are cooking and heating the water used for cooking and bathing in the oven is ignited by the use of wood.

The Italian house has certain characteristic has offered him its design is that it is inherently warm in winter and cool in summer, through the width of the wall, which

up to half a meter it consists of stones and bricks (Fikri, 2003, pp. 56-59). After leaving the Italians employed by the many members of the Libyan people to stay in housing built by the Italians in spite of the extreme difference in style between the housing Italians and Libyans and the Libyans over time to change the Italian houses into forms suitable accommodation and housing Libyan regime. The Libyans are using the colors green and white in abundance in their buildings and in coating the external and internal surfaces of each building, while the predominantly green paint on the architectural elements such as doors, windows and oriels. The house frame by adding a new room to the house and turn it into a kitchen or transform a room from the rooms of the house to the kitchen became the house consists of two rooms, a bathroom, kitchen and lounge under one roof it was canceled separated from the house and the building which contained bathroom and kitchen old. It was electricity and water and sanitation home delivery by the municipality for is available in the house all the possible services from external electricity and water supply connections to the kitchen and sewage through pipes. At present, and after the establishment of many of the homes that fit modern life most of the houses built by the Italians either do not exist as a result of demolition and construction location or uninhabited as a result of the inability of individuals to stay as a result of demolishing parts of it and the lack of attention, making it unsuitable for the establishment became (Fikri, 2003, pp. 96-99).

HOUSE -1- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago.....

OWNERS OF THE HOUSE: 1st OWNERItalian citizens during the occupation...

2nd OWNERLibyan citizen after the country's liberation ...

THE DATE HOUSE

BUILT:.....1935.....

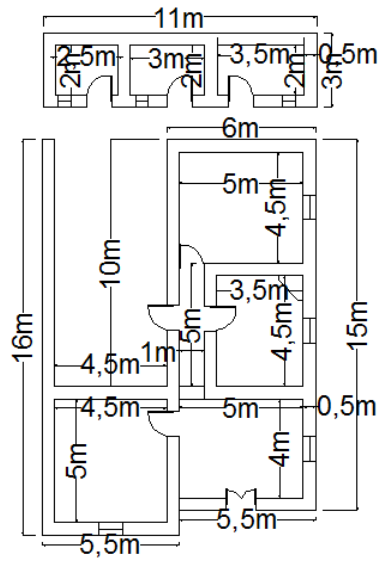
THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? ...GOVERNMENT...

Italian houses in Gubba differ from the other in design, in some of them kitchens and bathrooms are totally separated from the house and as a result of changing one of the bedrooms to kitchen also the bathroom that was constructed inside the house has made these houses are not suitable for large families.

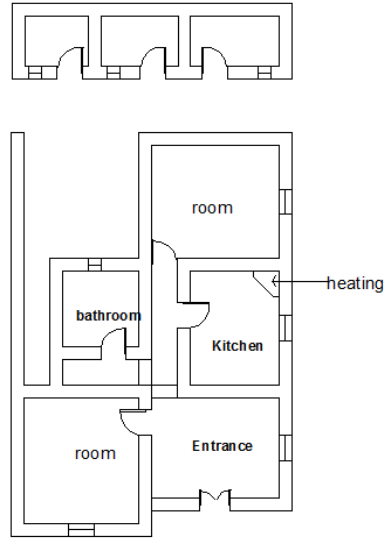
- One of the bedrooms in the first house was changed to a kitchen in addition bathroom was added.
- The electricity was connected to the house by the government that is why the kerosene lamps are not used any more.
- The water supply was connected soon that is why cisterns are not used.



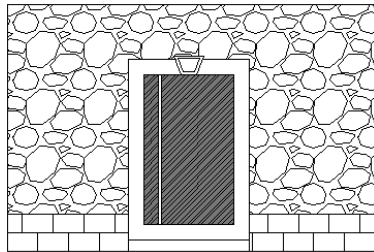
Figure 16.Home -1- site from Google



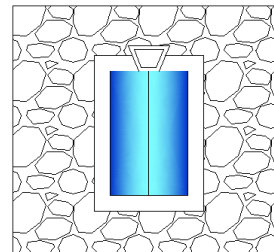
House plan old



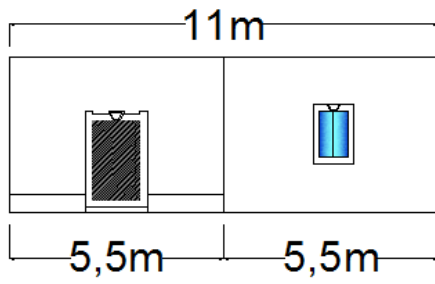
House plan now



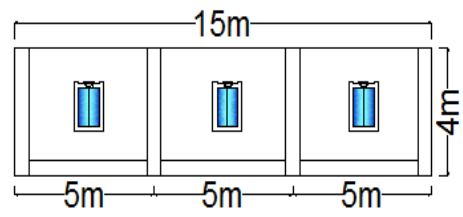
(Pieces of the door)



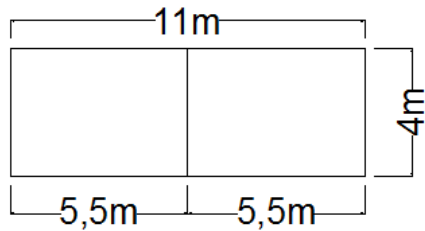
(Pieces of the window)



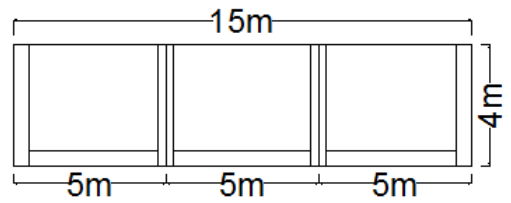
Destination House on the east side



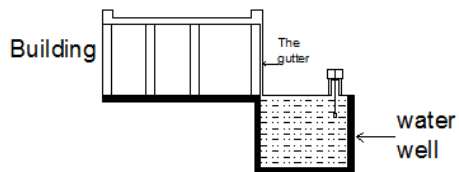
The destination side of the house to the north



The front of the house from the west



The destination side of the house to the south



Rain water gathered over the building roof and then down through the drainage channels (gutter) accumulate in well water until it is used in daily life



House site from Google



Figure 17. Front of the house



Figure 18. From the right side of the house shows the front and the side with some



Figure 19.The door and the front window in the Italian style



Figure 20. Appear to warm the house that was present in one of the rooms and later was converted into a kitchen



Figure 21. Shows the door and the window from the inside, which shows the width of the wall



Figure 22.Back of the building, which is separate from the building, which was made up of kitchen and bathroom after the show was turned into a store

HOUSE -2- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETfive

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

THE DATE HOUSE BUILT:.....1935.....

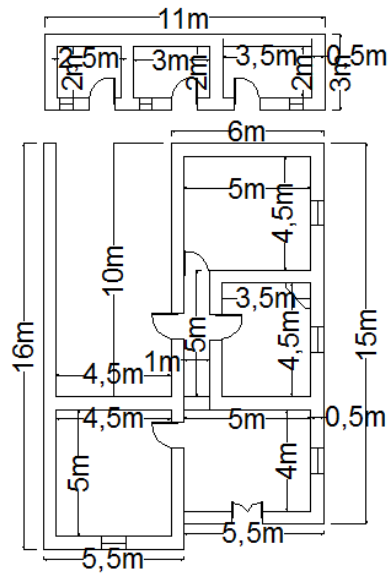
THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

In this house there is a family composed of husband, wife and four sons. The house is composed of two bedrooms, a bathroom and this after changing one of the bedrooms to a kitchen and that is because the kitchen and bathroom in the original Italian design completely separate from the house .

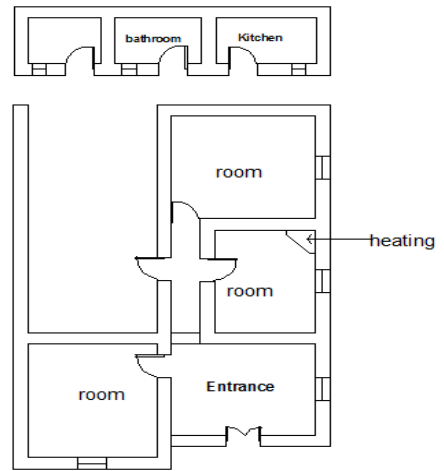
furthermore, the iron windows were replaced by aluminium windows and the installation of tiles for both the bathroom and kitchen in addition to water and electricity connections.



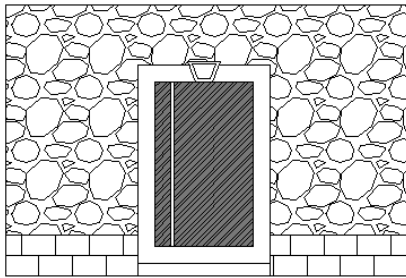
Figure 23.Home -2- site from Google



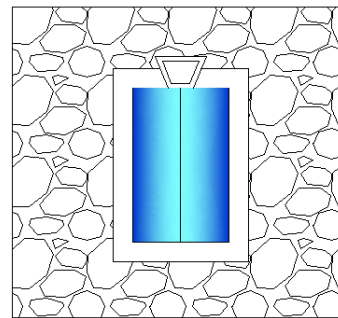
House plan old



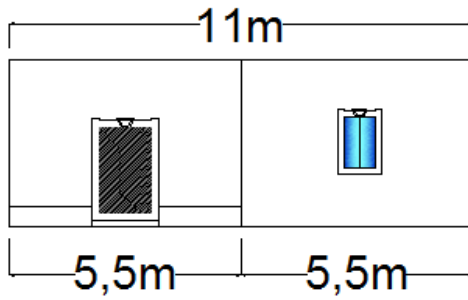
House plan now



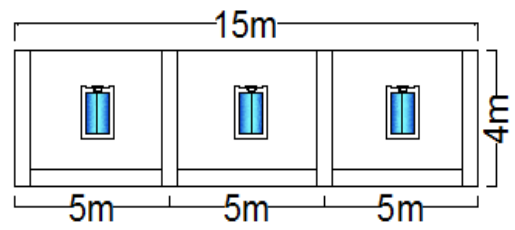
(Pieces of the door)



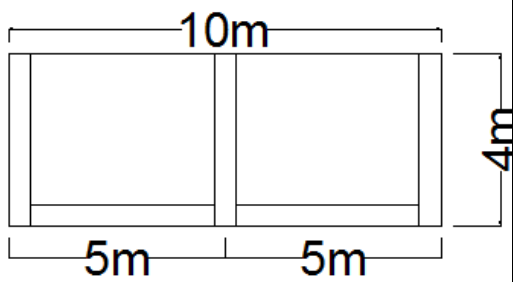
(Pieces of the window)



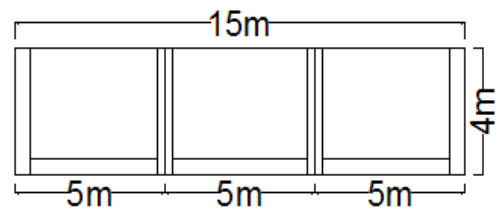
Destination House on the east side



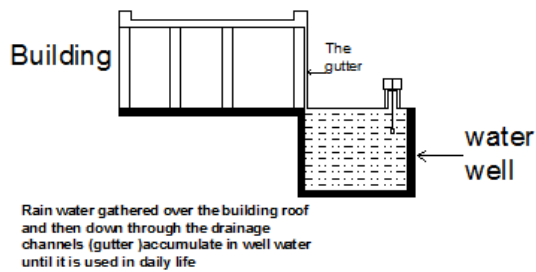
The destination side of the house to the north



Destination House back to the west



The destination side of the house to the south



House site from Google



Figure 24.The Front Of The House Shows The Change In The Model Window



Figure 25.The front of the house shows the change only in the door



Figure 26.Door and window of the house there is a change in the door just shows

HOUSE -3- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETfive

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

THE DATE HOUSE BUILT:.....1935.....

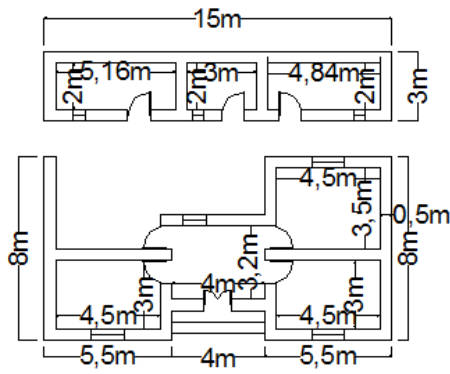
THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

In this house there is a family composed of husband, wife and two sons. The house is composed of two bedrooms, a bathroom and this after changing one of the bedrooms to a kitchen and that is because the kitchen and bathroom in the original Italian design completely separate from the house .

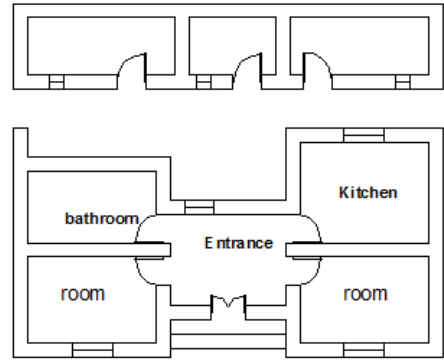
furthermore, the installation of tiles for both the bathroom and kitchen in addition to water and electricity connections.



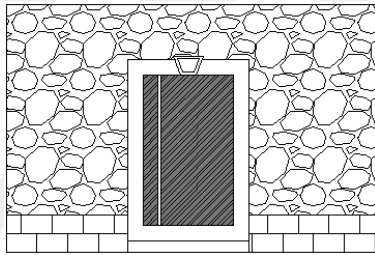
Figure 27.Home -3- site from Google



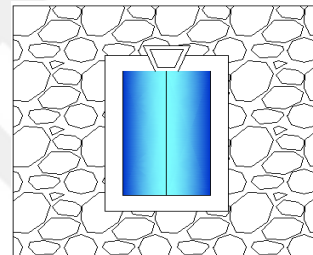
House plan old



House plan now



(Pieces of the door)



(Pieces of the window)

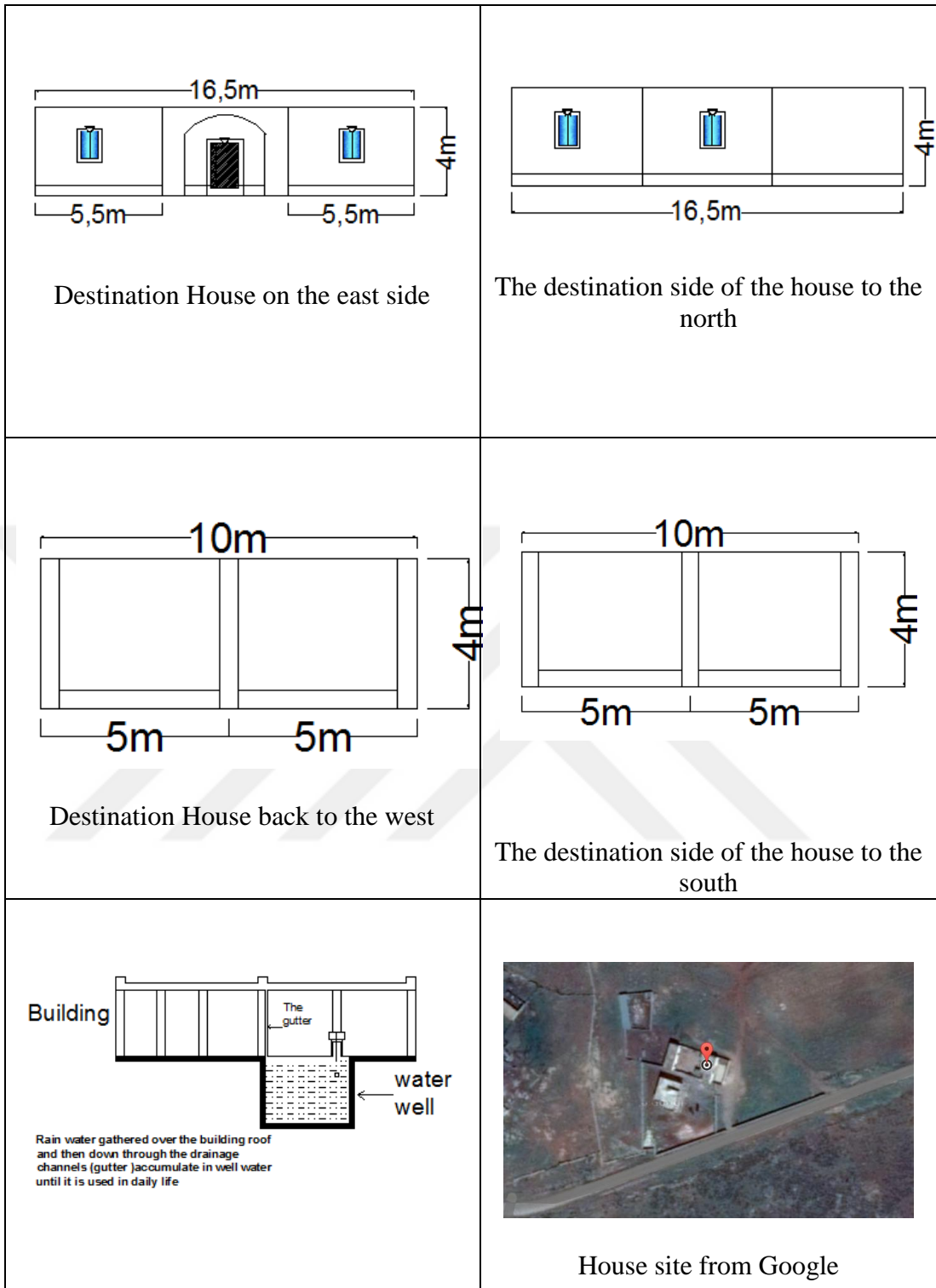




Figure 28.Shows the front of the house bow design shows



Figure 29.Appears in the front of the house door and window design is different



Figure 30. House window appear in a different model



Figure 31.Window appears with the front wall



Figure 32. The rear of the house with added which has at home show



Figure 33.Show the door and the window from the inside with the width of the wall

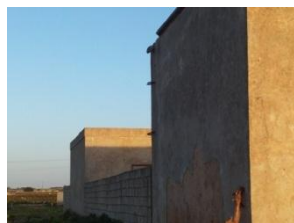


Figure 34.Right shows the side and left the house and partial back separately from House



Figure 35.Appears in the left-side water tank

HOUSE -4- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

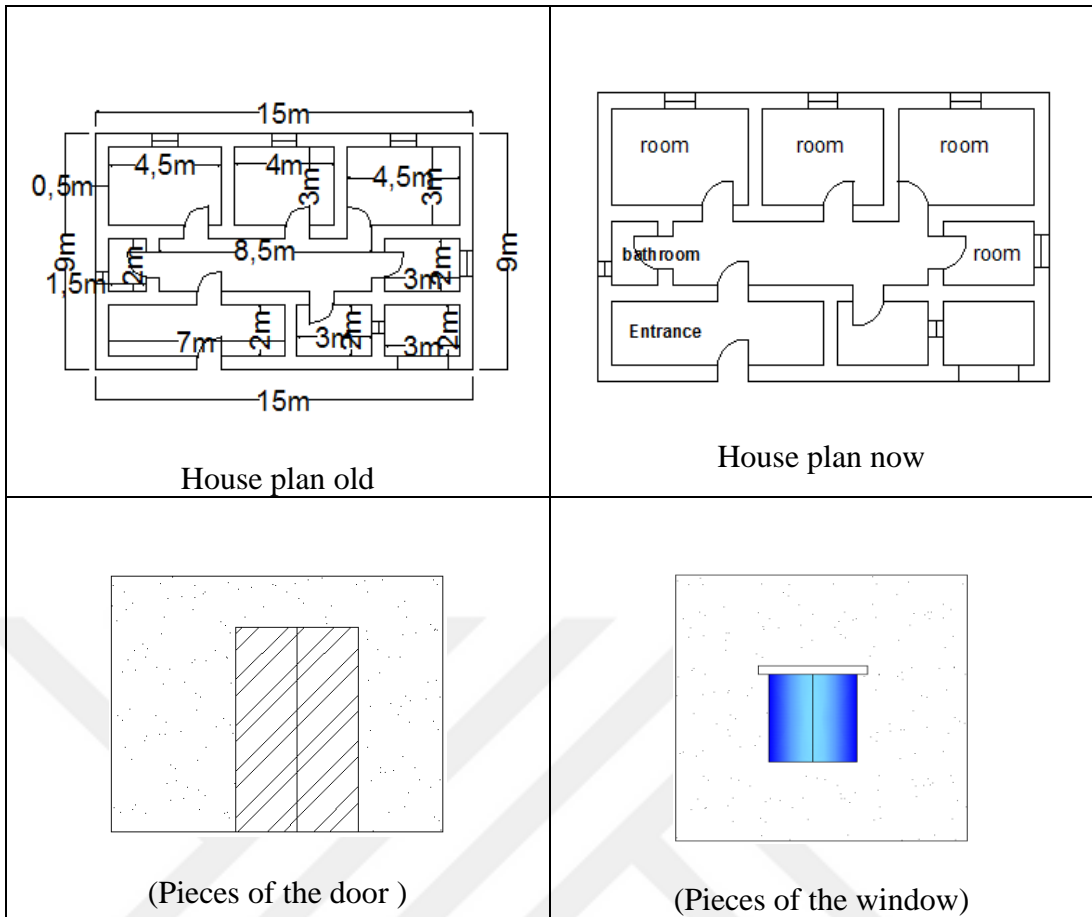
THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

In this house there are no family. The house consists of three bedrooms, living room, bathroom and kitchen original Italian design. In addition to water and electricity connections.



Figure 36. Home -4- site from Google



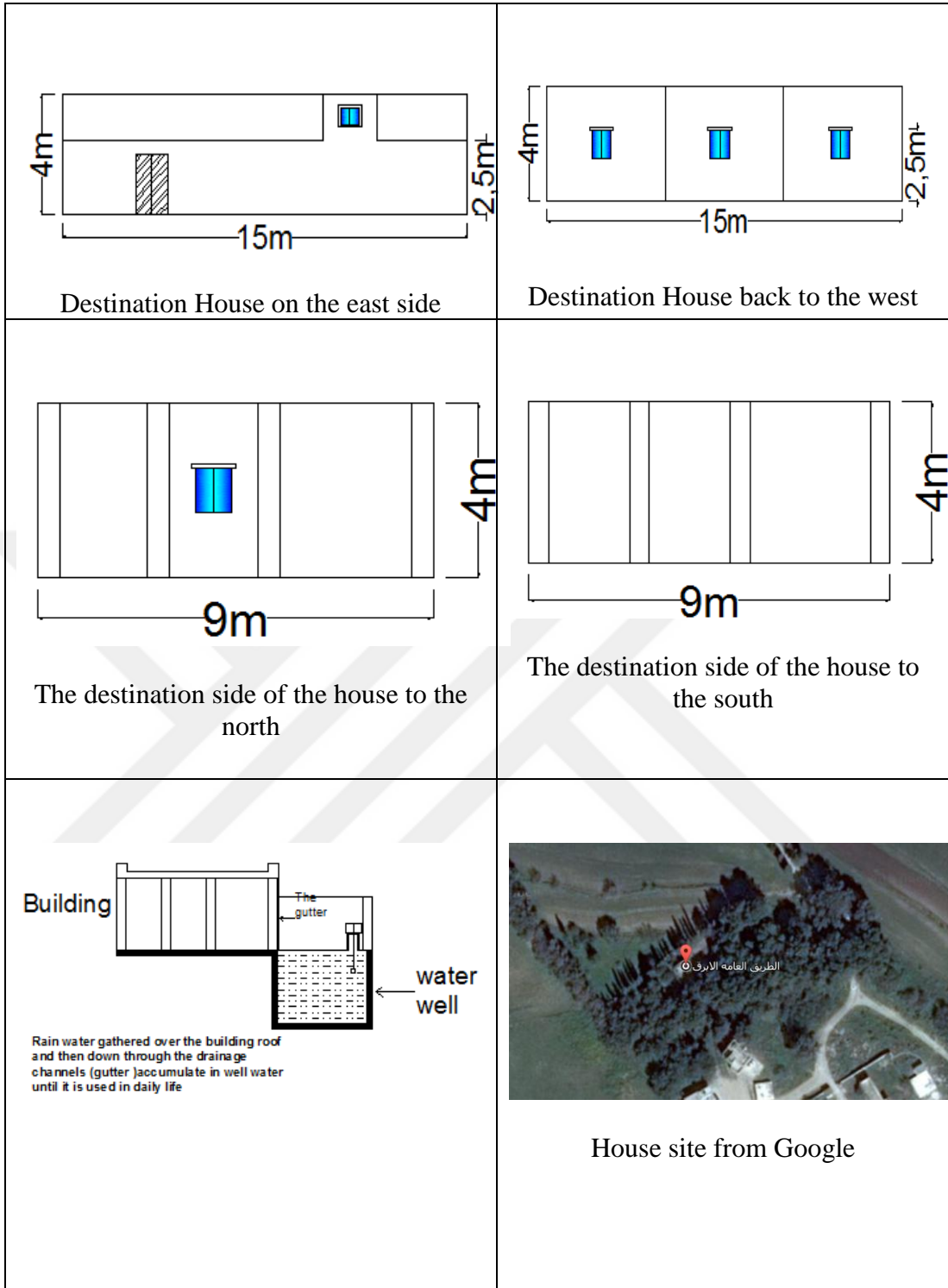




Figure 37.Shows the front of the house



Figure 38.Shows the rear of the house to the presence of windows and heating nozzle



Figure 39.The rear of the house completely and windows model shows



Figure 40.The windows show a different model



Figure 41.The side show right House



Figure 42.Show the left side of the house

HOUSE -5- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

In this house there is a family composed of husband, wife and three sons. In some of them kitchens and bathrooms are totally separated from the house and as a result of changing one of the bedrooms to kitchen also the bathroom that was constructed inside the house has made these houses are not suitable for large families.

— One of the bedrooms in the house was changed to a kitchen in addition bathroom was added.

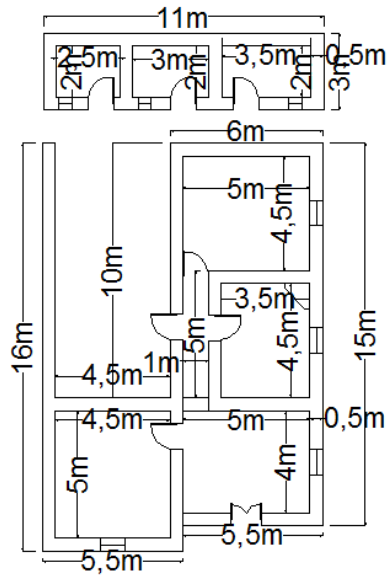
— The electricity was connected to the house by the government that is why the kerosene lamps are not used any more.

— The water supply was connected soon that is why cisterns are not used.

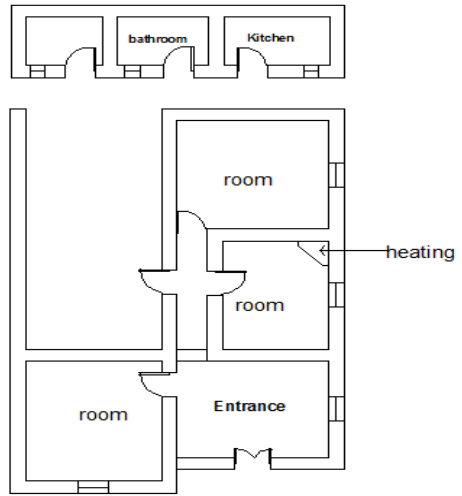
—



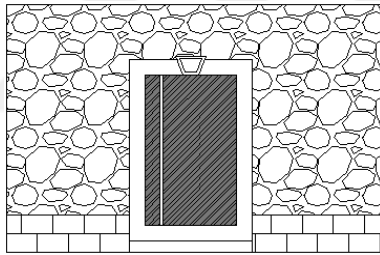
Figure 43.Home -5- site from Google



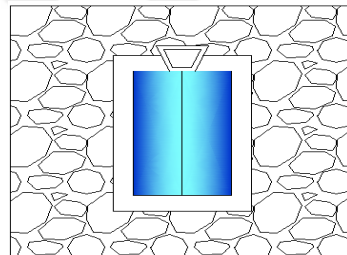
House plan old



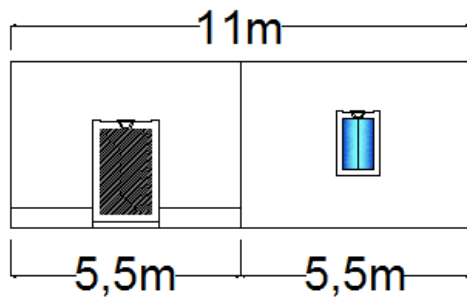
House plan now



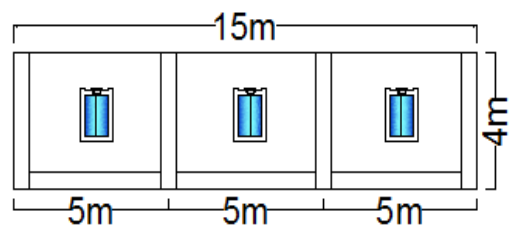
(Pieces of the door)



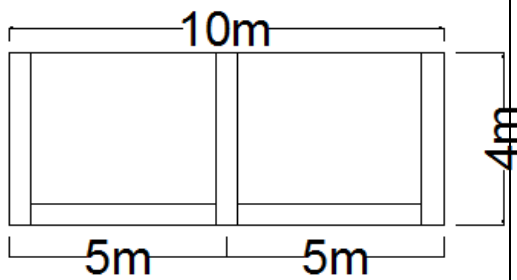
(Pieces of the window)



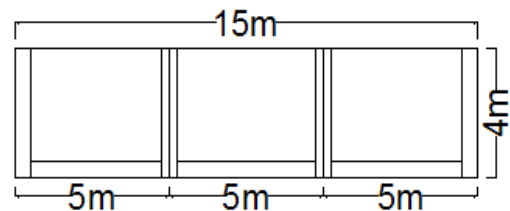
Destination House on the east side



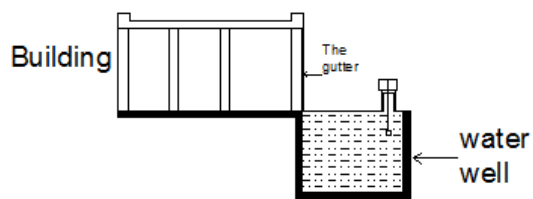
The destination side of the house to the north



Destination House back to the west



The destination side of the house to the south



Rain water gathered over the building roof and then down through the drainage channels (gutter) accumulate in well water until it is used in daily life



House site from Google



Figure 44.Front and side facade show the house without a change in the Italian style



Figure 45.Show the left side of the house with the windows of the Italian model



Figure 46.Show the front of the house showing the Italian model in the framework of the door and window in the shape of the building



Figure 47.Show the form of door and window without a change in the Italian style



Figure 48:.The side and rear of the house and also a separate partial show



Figure 49.The space between the house and the partial back here and show there was a water well

HOUSE-6- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETfive

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

THE DATE HOUSE BUILT:.....1935.....

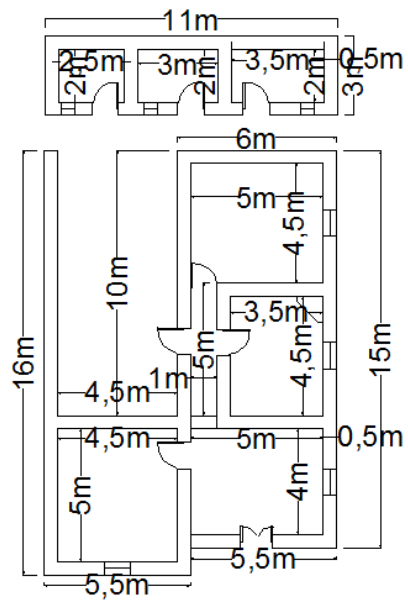
THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

In this house there is a family composed of husband, wife and two sons. The house is composed of two bedrooms, a bathroom and this after changing one of the bedrooms to a kitchen and that is because the kitchen and bathroom in the original Italian design completely separate from the house.

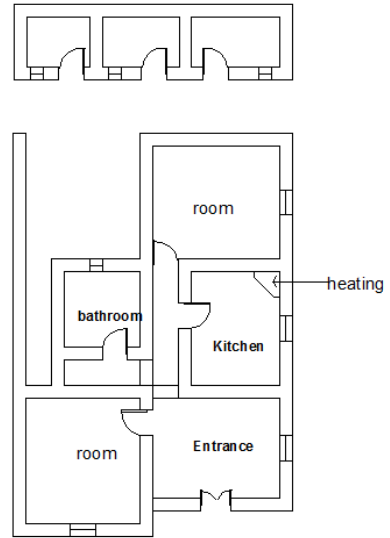
furthermore, the installation of tiles for both the bathroom and kitchen in addition to water and electricity connections.



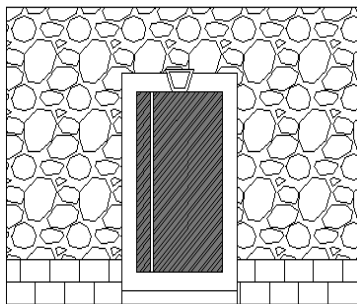
Figure 50. Home -6- site from Google



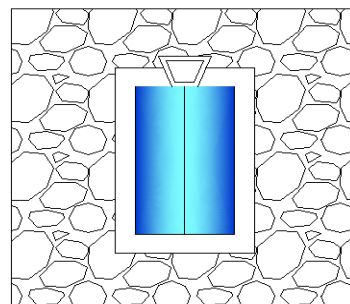
House plan old



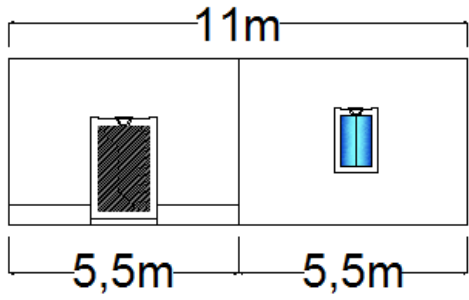
House plan now



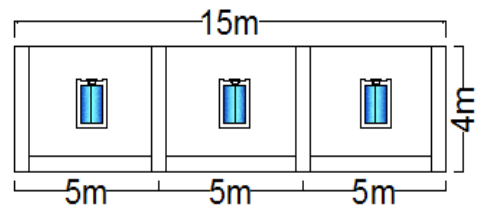
(Pieces of the door)



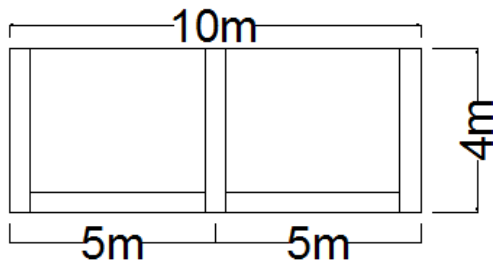
(Pieces of the window)



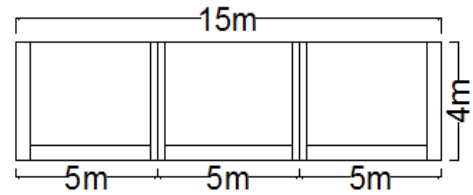
Destination House from the south



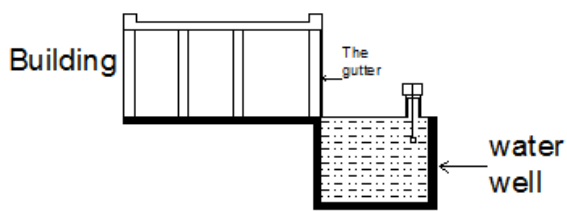
The destination side of the house to the west



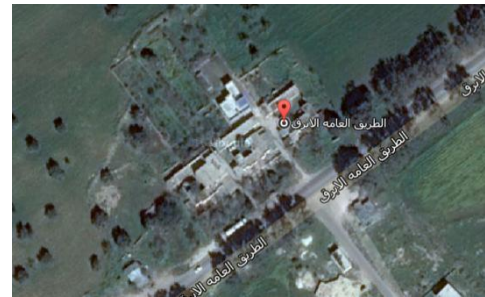
Destination House background from the north



The destination side of the house on the east side



Rain water gathered over the building roof and then down through the drainage channels (gutter) accumulate in well water until it is used in daily life



House site from Google



Figure 51.Show the front entrance of the house and without a change in the Italian style



Figure 52.The front side show with the window and wall of the house of the Italian model



Figure 53.Showing the doors from the inside and the width of the wall



Figure 54.The window and the wall showing the house without a change in the Italian style



Figure 55.Shows the window and the roof from the inside without a change in the Italian style

HOUSE -7- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETfive.....

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

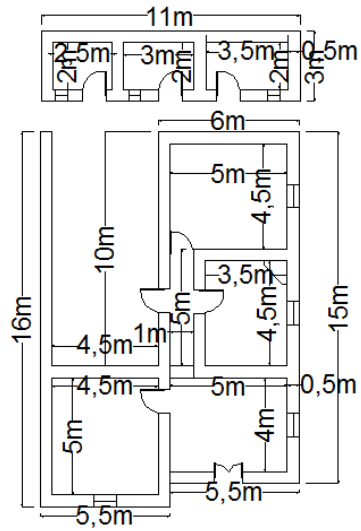
THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

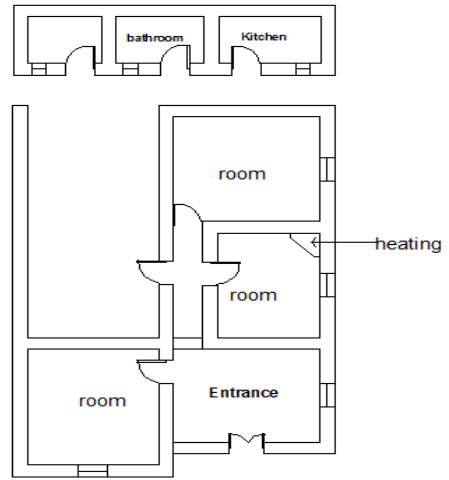
In this house there are two bedrooms, bathroom, kitchen and these houses uninhabitable for not damaged and restored for a period of time the product of weather conditions cause cracks in the walls and ceiling to collapse and Exhibition



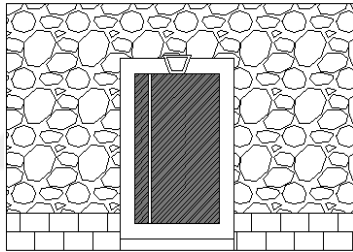
Figure 56. Home -7- site from Google



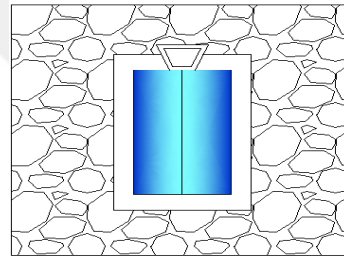
House plan old



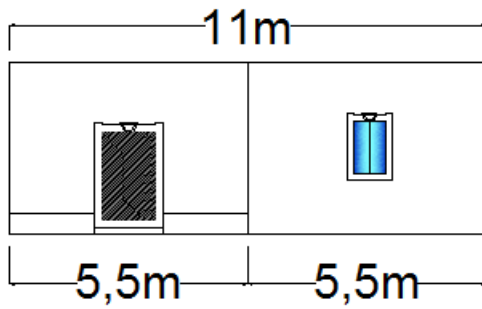
House plan now



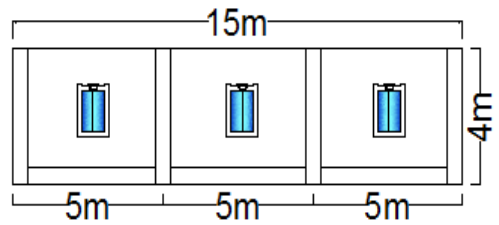
(Pieces of the door)



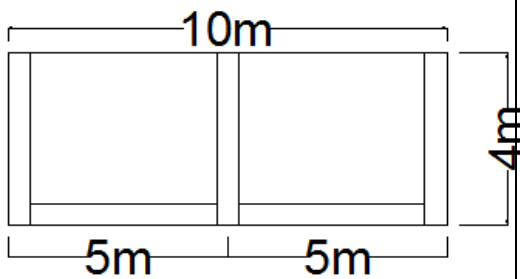
(Pieces of the window)



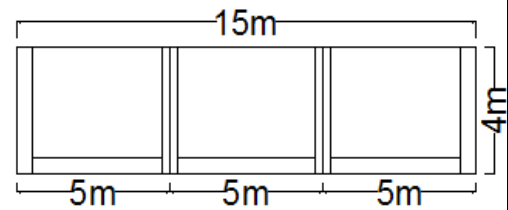
Destination House on the east side



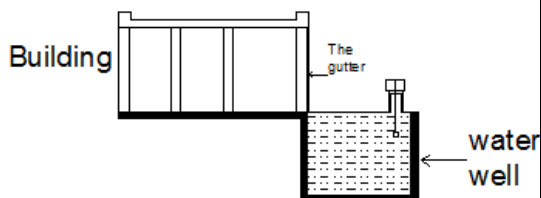
The destination side of the house to the north



Destination House back to the west



The destination side of the house to the south



Rain water gathered over the building roof and then down through the drainage channels (gutter) accumulate in well water until it is used in daily life



House site from Google



Figure 57.Showing the front and side of the house without a change in the Italian style



Figure 58. Showing the right side of the house and the windows cracked in the presence of the wall and not fit for habitation



Figure 59.Show the door and window without a change in the Italian style



Figure 60.Showing the back of the partial house separate existence of cracks in the wall



Figure 61.Showing the space between the house and the partial rear and there is water well that was used for drinking



Figure 62.Partial turned back to the house, which is not valid or expired

HOUSE -8- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

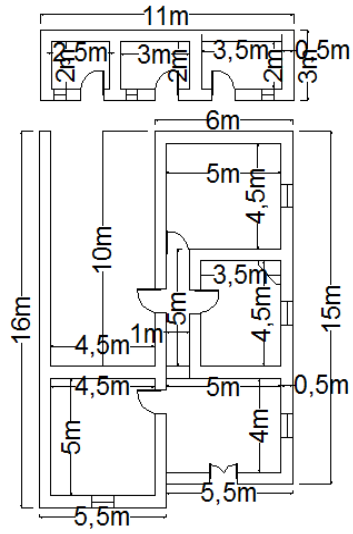
THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

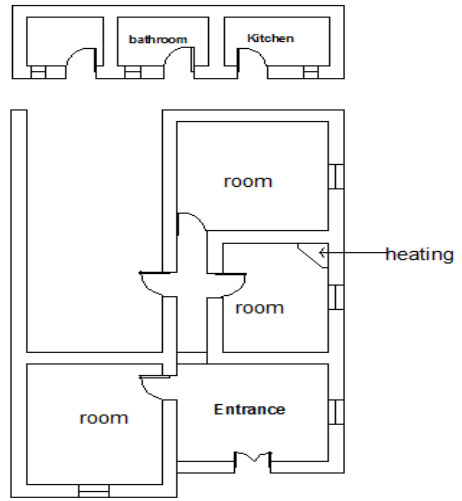
In this house there are two bedrooms, bathroom, kitchen and these houses uninhabitable for not damaged and restored for a period of time the product of weather conditions cause cracks in the walls and ceiling to collapse and Exhibition.



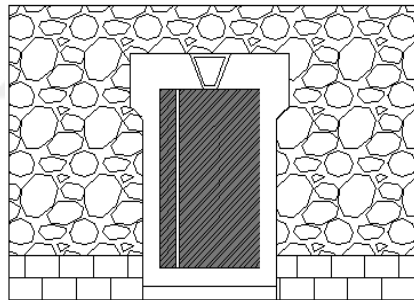
Figure 63.Home -8- site from Google



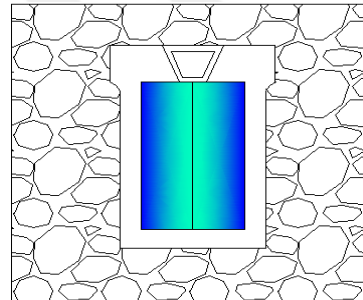
House plan old



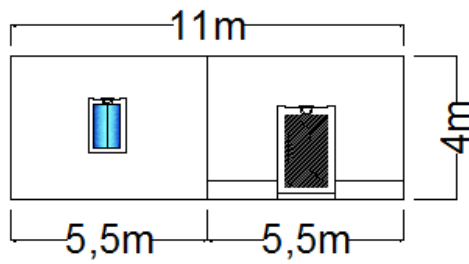
House plan now



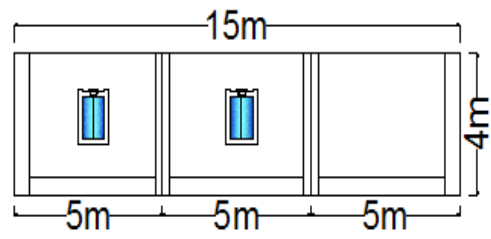
(Pieces of the door)



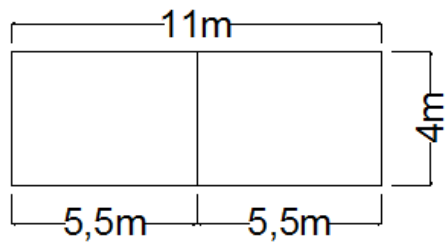
(Pieces of the window)



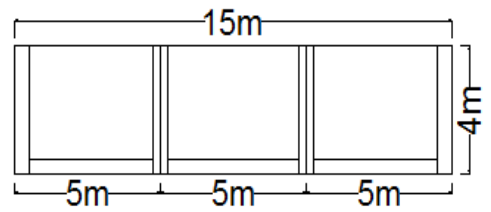
Destination House from the south



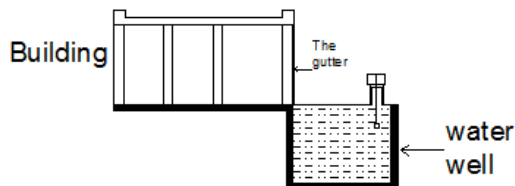
The destination side of the house on the east side



Destination House background from the north



The destination side of the house to the west



Rain water gathered over the building roof and then down through the drainage channels (gutter) accumulate in well water until it is used in daily life



House site from Google



Figure 64. Shows the front entrance of the house and of the Italian-style



Figure 65. Showing the right side of the house with the windows also cracked the wall



Figure 66. Show the door and window with a frame which shows the Italian style



Figure 67. Showing the back of a separate part of the house, which has become a purpose store



Figure 68. Show the house from the inside, which is not valid and also view and wall materials



Figure 69. Showing the house roof and show the materials used

HOUSE -9- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

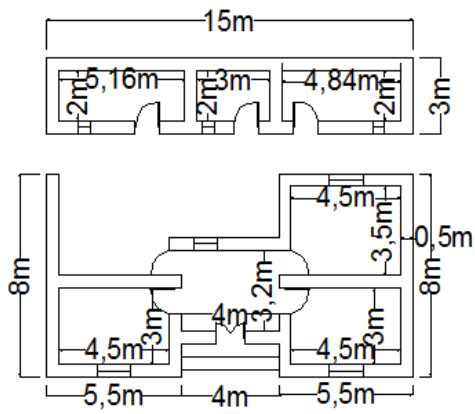
THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

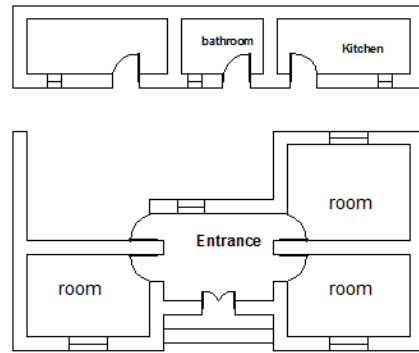
In this house there are two bedrooms, bathroom, kitchen and these houses uninhabitable for not damaged and restored for a period of time the product of weather conditions cause cracks in the walls and ceiling to collapse and Exhibition.



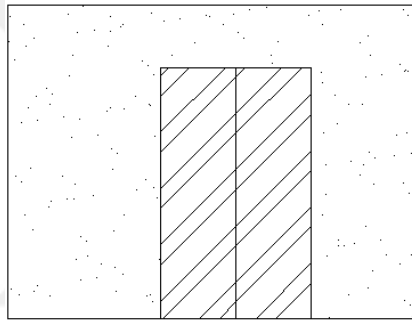
Figure 70.Home -9- site from Google



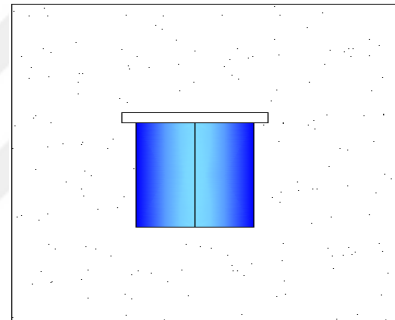
House plan old



House plan now



(Pieces of the door)



(Pieces of the window)

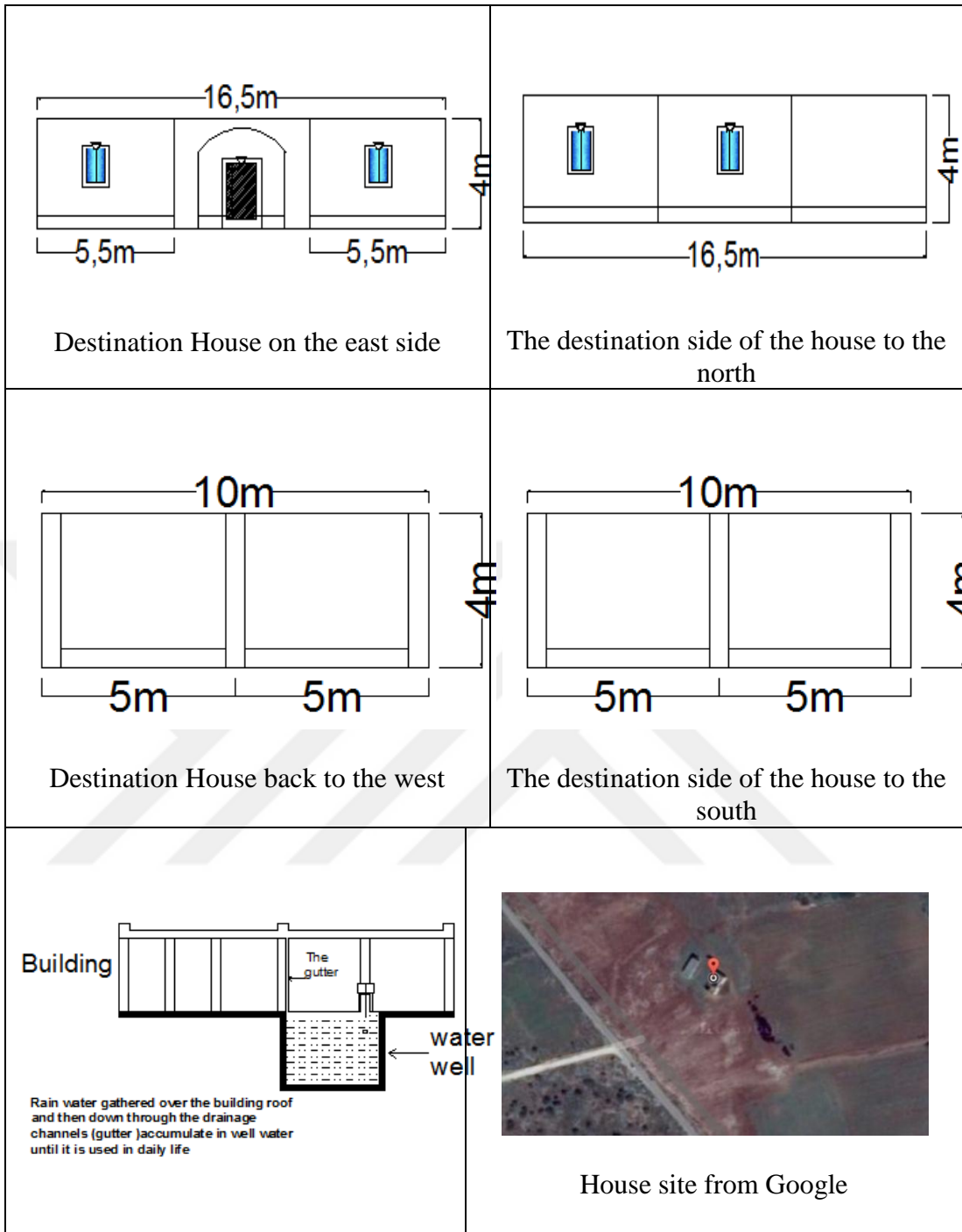




Figure 71. Showing the front of the house from the door and windows of Italian style



Figure 72. Showing the back of the house from the windows without a change in the Italian style



Figure 73: Showing the side with the back



Figure 74. The back shows the house



Figure 75. Show the door and window of the house without a change in the Italian style



Figure 76. Showing heating inside the house and also in the back separately

HOUSE -10- MONOGRAPHS – LIBYA – GUBBA – MARCH 2016

LOCATION: STREETRas Tago

OWNERS OF THE HOUSE: 1st OWNER ... Italian citizens during the occupation ...

2nd OWNER ... Libyan citizen after the country's liberation ...

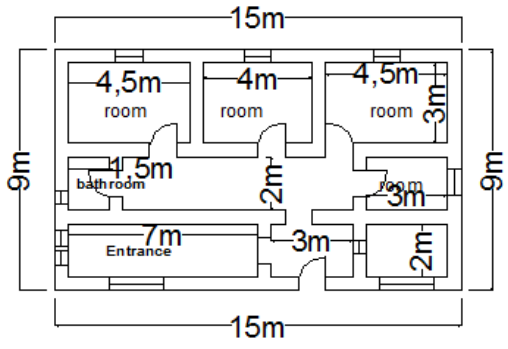
THE DATE HOUSE BUILT:.....1935.....

THE PEOPLE (GOVERNMENT) WHO BUILT THE HOUSE? GOVERNMENT ...

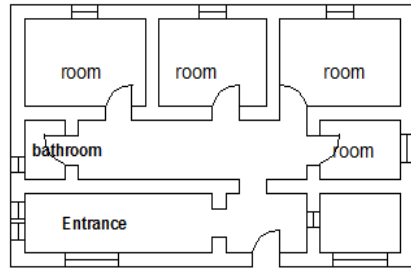
In this house there are two bedrooms, bathroom, kitchen and these houses uninhabitable for not damaged and restored for a period of time the product of weather conditions cause cracks in the walls and ceiling to collapse and Exhibition.



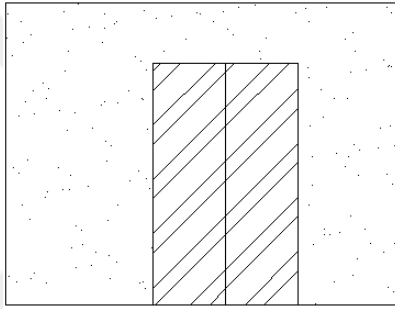
Figure 77.Home -10- site from Google



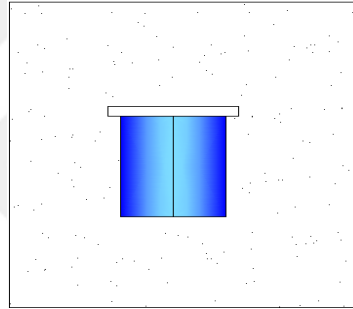
House plan old



House plan now



(Pieces of the door)



(Pieces of the window)

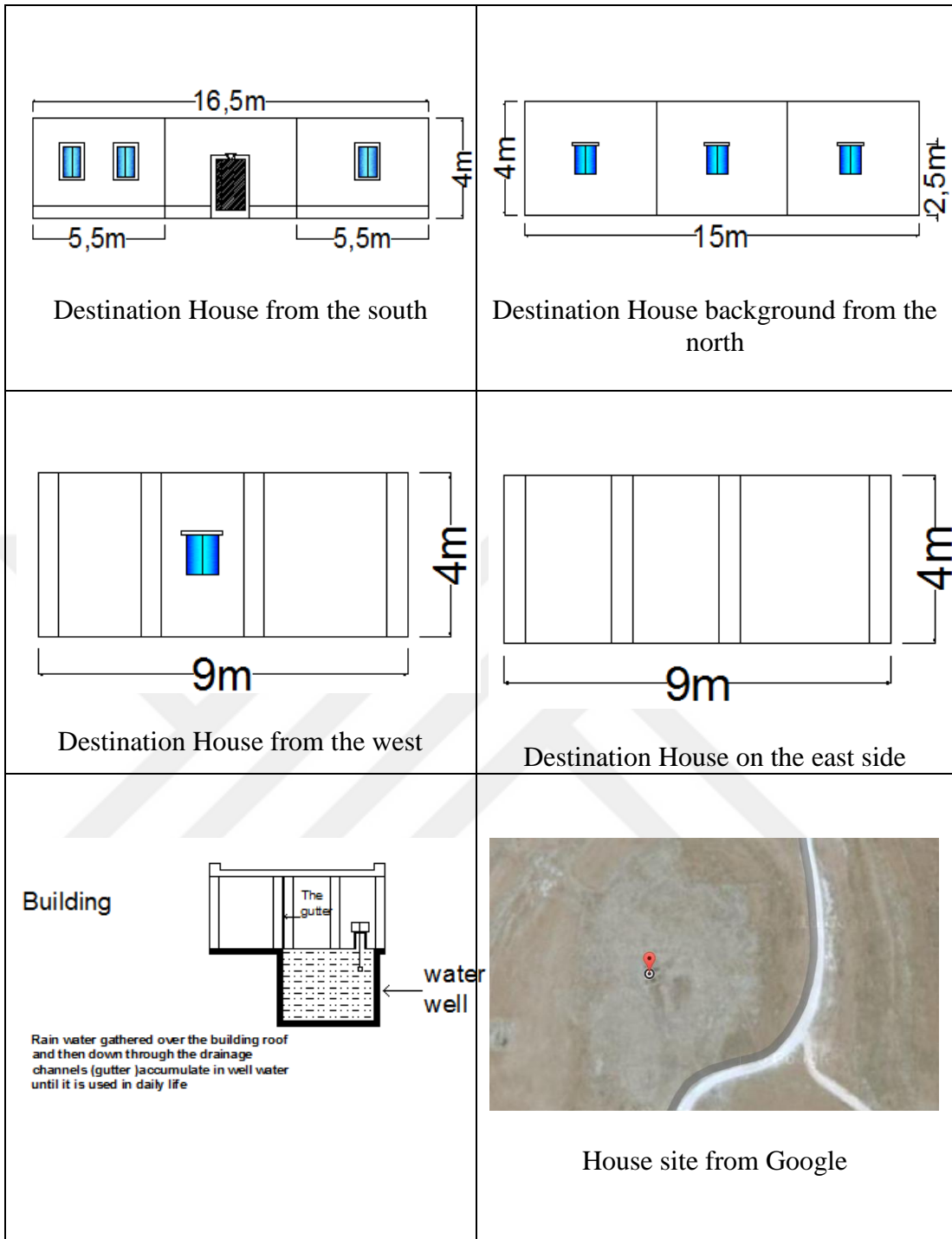




Figure 78. Showing the front of the house



Figure 79. Showing the left side of the house



Figure 80. Shows the rear of the house



Figure 81. Show the door and windows of the house with the width of the wall



Figure 82. showing the back of the house

CHAPTER 4

RESULTS AND CONCLUSION OF THE STUDY

This study aims to put down the architectural campaign of Italians during Italian occupation time during 1915 and 1948. For colonization Italians establish production units and other investments, besides built various types of buildings, and they tried to put their identity to physical environment. The buildings all have Italian and Neoclassical features as a style. Yet they served for governmental and public buildings, as governor's Office, hospitals and hotels. Some of these buildings have been analyzed architecturally. However housing neighborhood built around 1930s in Gubba have never been studied. In the following the examples studied are summarized and taxonomically typified in table 2.

4.1. Results of Analysis of Houses

The study made through qualitative study made through site visits, measures, as built drawings and in depth interviews with users and other related people. In chapter 3 each house is presented as monographic study in the following Table 2, house types are stated.

Further more, the interviews with users and literature analysis reveal several facts. The user's lifestyle, their character and changes made in the houses also provide the different cultural impacts on house layouts.

Name	Plan old	Plan new	Style	Pictor

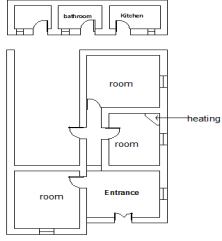
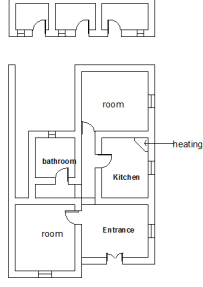

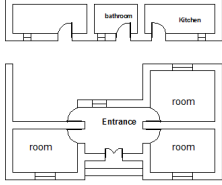
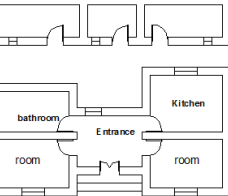

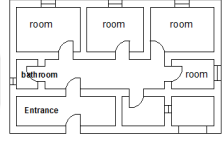
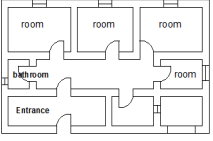

<p>Houses 1-2-5- 6-7-8</p>			<p>Italian</p>	
<p>Houses 3-9</p>			<p>Italian</p>	
<p>Houses 4-10</p>			<p>Italian</p>	

Table 2. Taxonomy of Italian Built Workers' Housing in Guppa

A. Summary of Characteristics of Italian Built Workers' Housing During Italian Occupation Time:

- All the houses have kitchen built outside of the house.
- All the houses are for Italian workers' families.
- All houses have originally had 3 different plant types.
- All houses have small corridor or entrance hall.
- All houses have water cistern.
- All the houses have bathrooms built outside the houses.
- In all the houses there is space between the house and the behind part (kitchen & bathroom).
- Some of the houses still have the same design while the others exposed to some changes.

- Some of the houses are still in good condition that is why the people still live in them.
- All Italian built worker's houses have typical neoclassical features besides Italian family life characteristics. The mouldings around Windows and doors are one example, which are typical.
- All roofs are flat roofs with shallow parapet walls

B. Summary of Changes Made by Libyan Families after Italian Occupation until Today:

- All houses connect the outside kitchen to the main house building with extending walls and roof.
 - All cisterns are closed.
 - In all the houses bathrooms were added to be connected to the house itself.
 - Some of the houses were totally changed.
 - Some of the houses were changed only from inside.
 - Some of the houses still have the same windows and doors until now, while the other don't.
 - The electricity was connected to these houses by government.
 - The water supply was also connected to the houses by government.
 - Some of the houses owned to the residents in them while the other houses are rented.
- Italian colonizers and care is definitely the privacy component of the city and some green areas neighborhoods also reflected the aesthetic values of the planning system is unprecedented, despite some attempts to show the effect of the local architectural style in modern buildings.

The Italian style is different in the designs of homes for Libyan-style prominent among these different places are seen in kitchen and bathroom locations. The understanding of Italian living style and dependable design shows separate wet areas and main building, however in the Libyan understanding of the life style wet areas, in other words kitchen and bathroom are always inside the house with the rest of the rooms under one roof.

There are very few houses that have been built in the reign of the Italian occupation and still retain condition and suitable for habitation. Moreover Italian homes differ from the Libyan homes from several key points, which are:

- Use a mixture between the load-bearing walls of stone and with a system of concrete in the bishop and sills and beams.
- The use of cement plaster exterior and interior walls of white limestone, which provides thermal insulation.
- The use of the sewerage network of metal pipes and use gutters to drain rain water accumulated on the surface.

4.2.Conclusion and Recommendations

The study achieved to number of conclusions as they are stated above. Study also reveals the construction campaign made by Italians spreaded to countryside of the Libya. These houses were inhabited by Italian workers most probably some of them were for their chiefs and bureaucratic leaders.

Some recommendations, include the need to preserve the few remaining buildings from the era of the Italian occupation in all over Libya besides Gubba, which is probably the only example of workers' housing. Necessary repairs must be executed to attract tourism to the city and the use of modern technological means to make the required amendments to the Italian houses while maintaining the historic features.

This is the first and only study about Italian built civil architecture namely houses. Further studies are needed to document Italian built buildings to explain and verify one period of Libyan history.

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APPENDIX A

CURRICULUM VITAE

PERSONAL INFORMATION

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EDUCATION

Degree	Institution	Year of Graduation
M.Sc.	Çankaya University, Department of Interior Architecture	2016
B.Sc.	High Technical Center For Qualifying Instructors El-GUBBA	2007
High School	Omar Al-Mukhtar School	2001

WORK EXPERIENCE

Year	Place	Enrollment
2007- 2013	Youth and Sports organization	Specialist

FOREIGN LANGUAGES

Advanced English, Beginner Turkish

APPENDIXB

Italian architecture from the beginning of the Renaissance

Italian Renaissance began in the early Renaissance and is a period of great cultural change in Europe, which spanned the period from the end of the thirteenth century to about 1600, forming a transition between medieval Europe and the beginnings of modernity. The term is mainly renaissance in the nineteenth century. Renaissance architecture is an architectural history architectural style afternoon European Gothic architecture. The fifteenth century, produced in Italy, having spread to other parts of Europe, formed with the characteristics of Renaissance architecture own countries. Construction of the Italian Renaissance Center occupies the most important building in the Renaissance (Alhadiny, 2007, pp. 5-60).

Examples of Gothic architecture





It was presented the Renaissance in Florence model through a revolutionary memorial monument but is incomplete in Rimini from the work of Leon Battista Alberti. Some of the oldest buildings suffered by Renaissance Filippo Brunelleschi's Church in San Lorenzo and Temple Batza properties. While crossing into the Santo Spirito for a new sense of light, clarity and spaciousness, which is the case in the early Italian Renaissance. Its architecture reflects the philosophy of humanity and enlightenment and clarity of mind, rather than the darkness of the Middle Ages and spirituality (Mejri, 2001, p.102).The best example of the revival of classical antiquity lies in the Palazzo Rucellai. Keep track of columns in the building that superposition according to the classic system, with crowns Alldorasah on the ground floor and Ionian crowns on the first floor and Corinthian capitals on the upper floor (Hassan, 2005, p. 69).

Ft Supreme Renaissance style to Rome via Tmbeyito San Billero in Montourao to Donato Bramante (1502) and St. Peter's Basilica (1506), which was the most prominent architectural important in its time, almost all the artists of the era of prominent Renaissance, including Michelangelo and GiacomodellaPorta affected. It marked the beginning of the era of the late Renaissance in 1550 developed a new system of columns by Andrea Palladio. Where the huge columns that rise more than

two-storey building facades decorated. The most obvious feature of the architecture of the Renaissance was abandoned Gothic architectural style of the Middle Ages, religious and secular buildings and re-submit the elements of ancient Greek and Roman period column configuration (Alhadiny, 2007, pp. 141-142).

Architects and artists who believe that Renaissance Gothic architecture is a symbol of a Christian theocracy, Greek, Roman and ancient architecture of non-Christians. They believe that this classic architecture, particularly classical column reflects the consistency and rationality configuration, and with the human body have in common, which is in line with the concept of humanitarian Renaissance.



In Europe, the Italian Renaissance architecture invented Brunelleschi dome construction “corticospinal system” which makes the thickness of the highest dome lower than in the base in order to achieve durability. Palaces constructed in ancient times are still standing to witness the extent of the ingenuity Italians in this area. It also has over 100 thousand different effects (museums, palaces and buildings, statues, churches, art galleries, villas, fountains and historic houses and archaeological sites).

UNESCO included 44 archaeological sites and museums, historically and artistically Italy to its list of the most important world heritage sites (Mejri, 2001, p.201).



The characteristics of Renaissance architecture

1. rely on mathematical ratios and engineering theories, especially Alwithagorsah.
2. Adopt the human body proportions as a key to decode the mystery of proportionality optimized.
3. Adopt aesthetic principles.

As it turns out architecture properties through the city of Florence, which is considered as a case distinct architecture of the Renaissance period affected by the political and economic situation, which was marked by diverse forms and new concepts to understand the architectural space, which translated concepts and standards are built through the perspective adopted by the technical study of that period in their work which appeared features by the following principles:(Alhadiny, 2007, pp. 211-213)

1. integrity in the perspective of the interfaces and the emergence of self-trend.
2. unity in the expression using the mask in front of the building.

3. oneness in the production of the idea.
4. Art show and use it in the language of architectural expression.
5. highlighting the structural strength of the building.
6. Use rocks as construction.
7. Use the flat surfaces in the outer spaces.



Baroque architecture began in the sixteenth century. By the seventeenth century, it spreads throughout Italy and other parts of Europe. Baroque architecture and intent to leave a dramatic impact through his work. The building is characterized by typical baroque forms curved masterly and intricate columns and ornate carvings, paintings and use for decorations. It was the most important supporters of Baroque architecture Romanian Catholic Church and the mighty kings of Europe, which resulted in the support of the Church of the Counter-Reformation in the sixteenth and seventeenth centuries(Hassan, 2005, pp. 104-106).

The Baroque is a term used in architecture and photography literal meaning strange shape, is inconsistent, crooked. This is the first time in Rome in the last years of the sixteenth century, art has appeared.

Features a Baroque style voluminous and filled with interesting details. In the eighteenth century the evolution of Baroque art to more smoothly and privacy method is called the art of Rococo. The artists of the Baroque fined sensory aspect of things and taking care of the described in detail and retouch were Italy, with its capital in Rome in the seventeenth century is the main center grand artistic activity as they were the most important source for the arts in Europe.

Foundations Annibale Karachi taste of Italian Baroque forms to decorate the ceilings in huge scenes give the impression deceptive spacious. The Batervol Robbins, the most famous artists of the Baroque, the pictures may a large number of fine paintings as picture mythic themes and configurations huge decorative forms of dynamic movement(Mejri, 2001, pp. 245 -246).

Modernization has raised in the Church of religious fervor in the Catholic countries, and architects designed churches and monasteries on the Baroque reflected the drama and emotion of the religious spirit and at the same time, the powerful kings wanted to glorify their powers. The luxury baroque palaces that reflects the power of these rulers. The most prominent examples of Baroque appeared in Italy. It classifies Jean Lorenzo Bernini and Francesco Bromena and GuarnilloGuarini of months Mmariaa Baroque in Italy(Zargani, 2004, pp. 124-126).

Romanesque Revival architecture

It is an architectural style bio-afternoon in Europe, starting from the mid-nineteenth century, inspired by this model most of the elements of Romanesque architecture, dating back to the tenth century atheist twelfth century. But unlike the old method, the new Romanesque architecture tend to simplicity in the design of arches and windows.He was an early model for the different types of the new Romanesque, model dubbed "Rundbogenstil" (any model retained brackets).

Cathedrals, churches and monasteries architecture is the architecture specialist building those huge edifices church and follows one of several architectural traditions with function and style stems from the ancient Christian tradition in the Roman era (Mejri, 2001, p. 321).

The most important thing to note in this model the large number of cellars and this is because of the bishop eat wood because of the flames. The method used is inspired by the way Romania where intersects Qboyn constant closely spaced equally, resulting in that the surface of the cross on the oval shape. Then evolved since been identified by cross-basement contracts is said to have ribs consist of ribs and transverse ribs intersecting. The foundations is a square pillars ribs flanked by columns or shoulders underpin sometimes half-columns and is more commonly used these props, which have the shape of a Greek cross. The contracts also excel Almkhmsh or tapered (Hassan, 2005, p.204).

Characterized by columns in the Romanesque era different forms Ptijanaa. The simplest of these types of crowns in the form of a basket comprised of cubic bottom corners are cut rounder.

