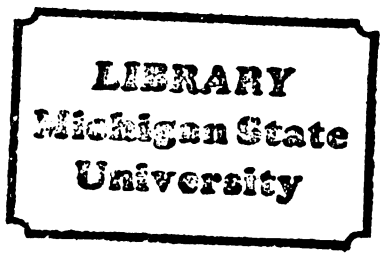

THE PRESERVATION OF THE PEOPLE'S CULTURAL AND URBAN HERITAGE IN LIBYA: AN EVALUATION OF THE CURRENT SITUATION AND RECOMMENDED FRAMEWORK FOR ACTION; WITH EMPHASIS ON THE OLD CITY OF TRIPOLI.

Thesis for the Degree of M. U. P.

MICHIGAN STATE UNIVERSITY
SADEG MOHAMMED ZARRUGH

1976

ABSTRACT

THE PRESERVATION OF THE PEOPLE'S
CULTURAL AND URBAN HERITAGE IN LIBYA:
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RECOMMENDED FRAMEWORK FOR ACTION;
WITH EMPHASIS ON THE OLD CITY OF TRIPOLI.

BY

Sadeg Mohammed Zarrugh

This thesis focuses on the importance of preserving the cultural and urban heritage both as a means for a people to keep their own unique identity and as a source of inspiration in building the human settlements of the future. Old Muslim cities are discussed as examples of human settlements that meet the environmental, social and cultural needs of their inhabitants in an organic and harmonious way. A survey of the Libyan heritage in the human settlements includes a look at the regional differences in urban form caused by adaptation to specific environmental and social patterns. The value of this heritage to the Libyan people and the danger of its loss due to a lack of awareness and the impact of rapid modernization is stressed.

The case for the preservation of the Old City of Tripoli includes a detailed look at its historical

background, adaptation to the climate, and the urban environment. The sociological factors, such as customs and traditions which shape and interact with the urban form in an on-going, dynamic, relationship are described to fill out the picture of the Old City as a living entity. An examination of the architecture and urban design of the Old City reveals the way in which they reflect the people's way of life. It is shown that this heritage is neglected and under the threat of wholesale destruction, which leads to an understanding of the urgent need for preservation. Various approaches and plans that have been under consideration for the Old City of Tripoli are discussed and critiqued.

The existing legal and administrative structure in Libya is then evaluated for its ability to meet the needs of preservation. Finally, a set of recommendations for a national policy, administrative and financial framework is put forth with notes as to the necessary legislative changes for their establishment. It is also proposed that the state adopt U.N.E.S.C.O. recommendations for technical measures, research and education, and international cooperation as revised in the text to be applicable to the proposed preservation structure in Libya.

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INTRODUCTION

STATEMENT OF PROBLEMS

The process of rapid modernization efforts that cities are undergoing raises the question whether the overall effect leads to improvement or deterioration of the quality of life. Major highways and road construction, massive demolition of old areas and gigantic urban renewal projects, are examples of such efforts. Outcries of protest against pollution, traffic jams, overcrowding and the growing distance between home and work place are all indications of dissatisfaction with the urban environment. All of these physical ills of the cities have negative social and psychological effects on the urban population and disrupt traditional intimate patterns of social relations.

Although these conditions and aspects of urban life are generally found in urban areas, old cities are the most heavily affected. Changes in the physical form of a given city first take place in its old districts. Because of its age, major road expansions, massive renewal projects and high rise building construction usually find a place within the boundaries of old districts, regardless of the historic or cultural significance they may have.

This is the problem that faces urban development in Libya and most of the developing countires. Confronted with population pressures, both as natural increases and internal and external immigration--coupled with tremendous urges to develop and modernize, developing countries have adopted the industrialized countries approach overlooking its negative aspects. This has committed these countries to great mistakes as a result of inadequate planning that ignores the special characteristics of the domestic cultures and local environmental conditions.

This kind of development, in most cases, leaves an undesirable impact and causes damage to the social, cultural and physical fabric of the urban environment--exemplified by the deterioration of the old and historic districts. Although much damage could happen to any old city, district, or building in the work regardless of whether it is in an industrialized country or a developing one, the eagerness for development and the urgency felt to satisfy immediate needs, makes the old cities of the Third World particularly vulnerable.

In Libya, as other developing countries, the steady deterioration of historic urban areas is aggravated by the continuous misunderstanding of the significance of such areas; historic, cultural and as an inspiration to future generations attempting to understand the richness of their

national heritage. These countries are also overlooking the urban-cultural values inherent in old cities that are highly applicable as aids in developing a foundation of principles and ideas for building humane urban environments now and in the future.

Another threat to the historic cities and districts is private speculation. The search for more profits on the part of speculators makes them insensitive to the values attached to old structures. Owners and land developers, often motivated by dreams of profitable high-rise buildings or modern structures, usually fight measures intended for historic preservation. For example, in the Old City of Tripoli, Libya, some home owners and speculators have resisted the freeze imposed on building permits.[1]

As the dangers to old cities and districts become more vivid and obvious due to the fast deterioration of their structures, concerned citizens and preservationists start to organize and act in order to generate concern over the fate of these areas--even beginning to perform primary preservation tasks. Although such community-based efforts may be productive and influential in the industrialized nations, they often fail to achieve noticeable results in developing countries. The circumscribed role of such efforts in the developing countries is caused by the very limited access of such efforts to the institutionalized and structured planning and decision-making process.

Their failure can also be attributed to the lack of any national cultural policy or objectives, previous preservation work, or established traditon in community-based organizing. In Libya, such efforts have only succeeded in creating some concern over the destiny of the Old City of Tripoli, but failed to score any concrete results, except for the decision by the central government to stop the alteration plan designed for the Old City.[2] Though this was a victory won by preservationists, its real impact has been relatively meaningless in the long run, as no strong action program has been developed.

Old cities with rapid deterioration rates cannot survive forever. It is the task of this thesis to develop an understanding of the blight of old cities, districts, and buildings in Libya; the factors that may contribute to such blight and propose actions that could preserve them and enhance their roles as centers for cultural heritage and guides for building future human environments; with the focus on the Old City of Tripoli.

IMPORTANCE OF STUDY

The preservation of the cultural and urban heritage of a nation is important for its well-balanced cultural and social development. Eradication of the national heritage deprives individuals and communities from their own

roots as source of inspiration. The development process must be based on, and keep as a point of reference, the fundamental social and cultural ideas carries in the national heritage. Although the historic, cultural and environmental arguments for the preservation of such a heritage are closely related, their individual presentation is necessary to reach a thorough understanding of the importance of the subject of this study.

CULTURAL FACTORS

Urban form is the physical manifestation of cultural activities interacting with nature. These cultural activities are defined as the sum of the combined institutions in relation to one another. These relationships, adapting and reacting to each other and to nature delineate the physical pattern of the urban structure.[3] The traditional urban form, shaped by the beliefs and values of its time, left us with a valuable legacy in the form of its architectural, structural and aesthetic expression. Though some of these components have become completely outmoded, the rest are still relevant and vital for contemporary life. The retention of some of these traditional urban patterns symbolizes an assertion of the continuing relevance of earlier generations' values, beliefs and customs.[4]

HISTORICAL FACTORS

History is essential to the growth and development of humanity as a whole. It is a carrier of the "ideal of freedom" according to Hegel. This thought is concisely expressed by H. Marrou, " Evolution of humanity . . . has transmitted to us a heritage . . . yet from the moment that this evolution becomes history . . . from the moment when I become conscious of the heredity, when I know what I am and why and how, I have become it--that knowledge liberates me with respect to that heritage, and I can now consider it simply under the aspect of inventory."[5] Awareness of history can liberate the individual as part of society from the obstacles in mankind's experience, as well as aid in the psychological balance for humanity. "Being able to envisage his own life span as a culmination of a long past and the beginning of a forseeable future, man cannot help but value his time higher than as an accumulation of sense impressions."[6]

ENVIRONMENTAL FACTORS

The preservation of the urban heritage is essential to the development of future decent urban environments. The history of man's efforts to build shelter and develop communities offers a reference point for those who are discontent with the deteriorating quality of their life.

Past communities existed in a harmonious and balanced relationship with the natural habitat. Man's interaction with nature ranged from "adaptation to the forces of nature as perfected by Bushmen and Eskimo to attempts at their domination. The Maya, Aztecs and ancient Chinese developed controls . . .[over nature]. . . no more than adequate to secure the bases for their great cultures. It remained for our Western civilization to push the development of tools of domination over nature far beyond any conceivable communal needs."[7] The rapid and unchecked growth of the forces of industrialization, population mobility and technology have resulted in the imbalance of the environmental relationships with the urban habitat. Such imbalance produces an accelerating degree of pollution; air, noise, water and visual; urban sprawl and the disfunctioning of the physical order of the city. The result is an inevitable decline in the quality of urban life, manifested in the disintegration of the social and cultural fabric, loss of the feeling of intimate relatedness to other people, and natural habitat, and an emerging feeling of alienation.

As we compare the social, cultural and physical realities of the present urban environment with the traditional, it is obvious that much of value has been lost or ignored through development. The megaform and mechanization characteristic of modernization often is in violent conflict

with the sensitive social and internal human systems. The demands today for the preservation of the cultural tradition confirms the Daifuku conclusion that the "Rescue and restoration, the revitalization of what had been vigorous and living quarters of the city . . . can contribute towards the salvage of the quality of the urban environment."[8]

SCOPE AND OBJECTIVES

The scope of this study will addresss itself to preservation issues in Libya. The lack of awareness of the national urban and cultural heritage and consequently the lack of a commitment to protect it, requires, as a highest priority at this stage, the presentation of a strong case for this heritage, as well as the need for its preservation. A general overview ~~of the characteristics of its national~~ components, coupled with a more vivid and detailed example of a local heritage element, the Old City of Tripoli, becomes a highly indispensible objective.

The scope of this thesis is also necessitated by the lack of meaningful ~~preservation policies and objectives~~, and a ~~legal,~~ ~~administrative~~ and financial framework, both on a national and local level. These factors make it impossible to narrow the scope to the task of comprehensively and adequately planning for the preservation of this heritage on any level.

Another factor of importance in deciding the scope of this study is the commanding role of the central government of Libya in shaping and directing the functions of the local units of government. Such a role makes all local preservation efforts inadequate in themselves unless there exists an efficient preservation framework to support them. For this reason, a major objective of this study will be the discussion and recommendation of a conceptual framework necessary for the establishment of a more centrally-oriented preservation framework with needed legal, administrative, financial and technical measures.

METHODOLOGY

In developing the thrust of this thesis, personal involvement and living experiences have had a prime impact. Until the last few years, historic preservation of towns and quarters was never an important issue. After the approval of Tripoli's Master Plan in 1970 and the realization of its disastrous implications for the Old City of Tripoli, concerns over the destiny of that Old City have been raised. This brought about the General-Directorate of Antiquities, some members of the faculty of the Deparmtment of Architecture and Urban Planning, University of Al-Fatah, and other concerned individuals to start a movement aiming at the eliminating of the major proposals concerning the Old City

in the Master Plan. Being close to this experience and observing the subsequent problems that resulted from the lack of awareness and appreciation of this urban heritage, has inspired the research of this thesis topic. The scope, as previously shown, is enlarged to include a wider and geographically-diverse range of preservation problems and issues and an examination of the threat that has been imposed on the delicate, historically and architecturally significant areas by rapid and abrupt development patterns and a blind desire to "modernize."

From this orientation the research methodology emerged. It included a combination of ~~techniques and procedures:~~

Field work and observation in the Old City of Tripoli to assess the significance of a local urban area rich in its urban heritage, the need for its preservation, and the environmental impact of recent development projects on its future.

A search for factual material pertaining to the evolution and development of old Muslim cities as well as the characteristics of the urban heritage in Libya was fundamental to the development of Part One of this study. In this regard, an absence of special studies on the architecture and urban development of old Libyan towns and villages was substituted for by discriptive literature.

Interviews with concerned and responsible individuals coupled with a careful study of preservation committee meeting minutes was necessary to have a feel for the positions and attitudes of the governmental agencies on the subject of preservation. This was especially true for the Old City of Tripoli as it represents a major indicator of these trends.

Examination of the state Official Gazette, and documents and reports relevant to this topic in order to pin down existing concepts, policies, objectives, and structures that could give indications of the state policy on development, and preservation of the national urban heritage. Against this background, a comparative study of the international experience in preservation especially of U.N.E.S.C.O. was of a valuable service in laying the groundwork for the recommendation of preservation framework for Libya.

Focusing on the need to enhance the quality of the urban environment and preserve the human values inherent in the old cities of Libya, this thesis will briefly review the development of old Muslim cities, their architecture and environments. In Part One, this study will provide insight into the general significance of these old cities

and sites, which share a common history with Libyan old cities. Chapter II will briefly review the historical development of Libya and discuss her urban heritage as evidenced in the old Libyan settlements. The importance and the need for their preservation, as it is inspired by the historical, cultural and social values attached to them, will also be studied. These values will provide a frame of reference to the discussion of the impact of modernization on the "quality of life" in these old settlements. A study of their deterioration and the problem of awakening awareness in the Libyan people of their cultural heritage will follow.

The case of the Old City of Tripoli--Al-Madina Al-Qadimah--as a compelling example of a place rich in cultural heritage in urgent need for preservation, will be presented in Part Two. The study will focus on the historic development of its urban environment, with emphasis on the structure and the social, cultural and aesthetic values conveyed within it. A value comparison between the old and new Tripoli with respect to their urban environments, will provide some observations relevant to Tripoli's future developmental course and the need for its preservation. The discussion of the problems facing the Old City of Tripoli as well as the present situation and efforts to deal with the preservation of the Old City will direct the thesis into more specific issues of

preservation. Thus the thesis will begin to set up a frame of reference for the treatment of other local preservation cases. This will be followed in Part Three by a discussion of the general, legal and administrative framework that carries the responsibilities of planning and preservation in the country. It will include a critique of different laws and agencies and their efficiency as measured by their performance in regard to preservation. The conclusions and criteria developed in the previous discussions ~~will be~~ used to treat the topic of the future of preservation in Libya, concluding with the development of proposed objectives, policies and recommendations for a framework to accomplish the task as defined in this study.

Footnotes

[1]The freeze on building permits was imposed by the Municipality of Tripoli and the Department of Antiquities in order to allow more time to begin preservation action.

[2]This plan came as a proposal in Tripoli's Master Plan to construct a major T-shaped road in the heart of the Old City.

[3]Lawrence Haworth, The Good City, (Bloomington: Indiana University Press, 1963), pp. 27-28.

[4]George Banz, Elements of Urban Form, (New York: McGraw-Hill Book Company, 1970), p. 111.

[5]Henry Marrou, The Meaning of History, Trans. (Paris: Helicon Press Inc., 1959), p. 283.

[6]James R. Malone, "Planning and Meaning: Some Considerations of Value Theory as Related to the Urban Planning Process" (Master's Thesis, Michigan State University, 1965), p. I.

[7]Banz, Op. Cit., pp. 5-6.

[8]Hiroshi Daifuku, "Introduction: Urban Retrieval Too," in Conservation of Cities, (Paris: UNESCO Press, 1975), p. 12.

PART I

LIBYAN URBAN HERITAGE: ORIGIN AND VALUE

CHAPTER I

OLD MUSLIM CITIES: HERITAGE AND VALUES

DEVELOPMENT OF OLD MUSLIM CITIES

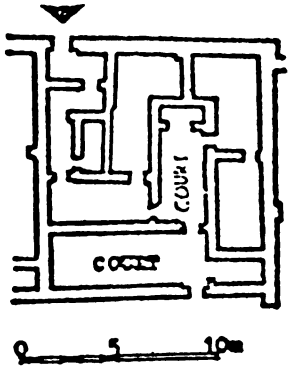
It is necessary to understand the historic and cultural forces that shaped the evolving Arab urban form, in order to understand its distinctive structural significance. Old Muslim cities were evolved from the inter-relationship of the natural environment, customs, heritage and beliefs of the Arab peoples communicated through the city as form and structure. This is evidenced by the repetitive pattern of urban design in the *medinas* (or old cities) which is a manifestation of the development and continuity of Arab culture. In short, one could say that the *medinas* are the living monuments to the distilled experience and essence of Arab life.

ENVIRONMENTAL ELEMENTS:

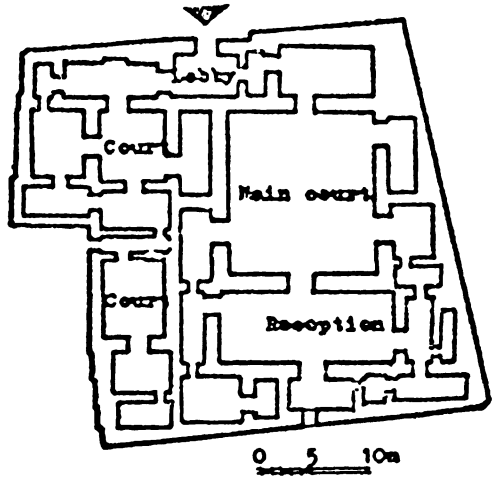
Much of the traditional Muslim pattern of urban design reflects cultural and structural adaptation to

the natural environment. Constant interaction with nature caused these human settlements to be highly functional and harmonious with their surroundings. For example, walls were used both for protection from sandstorm and heat. "Old Kuwait. . . protected by a wall against sandstorms. . . had its buildings . . . as a closely knit labyrinth that repelled heat and sandstorms to the maximum, having thick walls, narrow apertures and properly located streets for ventilation."[1] Narrow and winding streets made it easier to receive shade and helped block desert sand-filled winds (see 1 and 4). Residential units were built as much to make the best use of the environment, as to meet social needs. Houses closed off to the outside protected people from hot daytime temperatures and dust, while the inner courtyard trapped the cool night air and allowed it into the house. "Most inner patios or courtyards had trees, shrubbery, and a fountain or water basin."[2] Many had a cooling system where water was dropped into a courtyard pool through a corrugated surface.[3] Outside windows were covered by a type of shade, *masharabia*, which illuminated without gloom or glare. Walls were also built to receive the least possible exposure to the sun, and thus to create more shade [4] (see fig. 1).

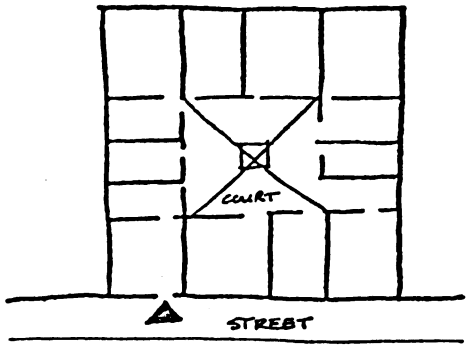
The old Muslim cities have a distinct relationship to the regional landscape they occupy, using local



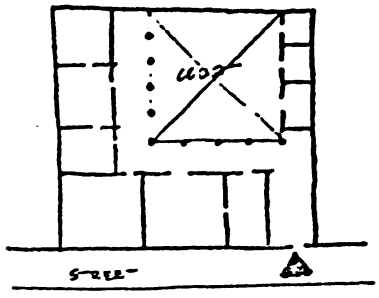
a. Row house - Giza, Egypt, 26th Cent.,B.C.



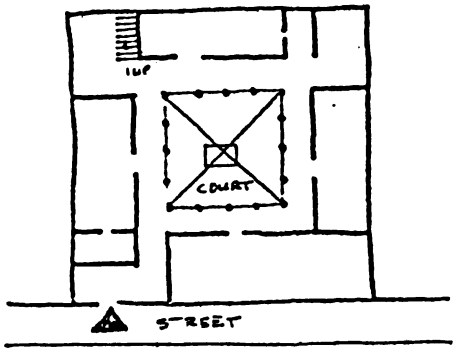
b. Mansion - Babylon, 5th Cent.,B.C.



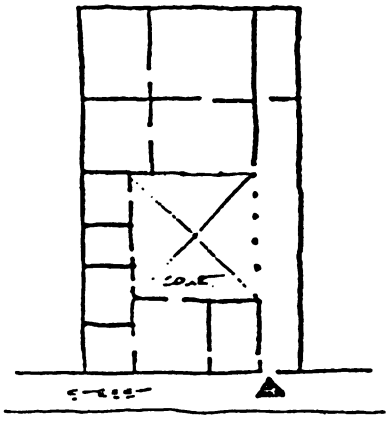
c. Ancient Egypt.



d. Colonial Latin America (Venezuela)



e. Moroccan House - Ground Floor



f. Ancient Greece

Figure 1. Development of courtyard house (a-f).

resources as building materials. "In Iraq and Persia, streets were made of tamped earth; in Egypt and Syria, tamped earth and crushed stone, and in North Syria and throughout Anatolia, stone slabs and cobbles made up the streets."[5] In the Old City of Tripoli, Libya, the streets were also of stone and palm trunks were used for roofing. The results of these structural adaptations, was an urban setting uniquely suitable for human activity which formed an integrated, organic whole with its environment.

RELIGION:

Another major influence on the structural pattern was the religion of Islam itself. The urban environment was the focal point of religious life, and the mosque became the center of the city. "Prior to 650 A.D., old cities of Muslims had an open space near the center of the city called *masjids* used as a meeting place for praying . . . Between 650 and 750 A.D. the open spaces were replaced by buildings."[6] "The twenty-seven archeologically definable mosques were related in form and were considered the hypostyle."[7] Common features were the small dome in the center, decorations and minarets. "The hypostyle mosque was a reflection of the early Islamic religious beliefs that man can praise God

directly without clergy or mystery. In conservative areas like Morocco this style was used for centuries."[8]

Old city life was coordinated by religion which also determined much of the urban form. The location of the mosque in early cities determined the location of other important city structures. Islamic law schools, if not held within the mosque were nearby. The mosques also functioned as meeting houses, as well as teaching centers, and formed a reference point for daily activities. Another important building, often connected physically with the mosque, was the public bath. These served social and recreational, as well as hygienic needs. Religious law courts and government buildings were also near the mosque in the central old city.

The first three centuries of the Islamic era, to the collapse of the Abbasid Empire in the middle of the tenth century, formed one major period in the evolution of the city. "The break up of the empire and the substantial completion of the conversion of the Middle Eastern people to Islam, created a new era of city experience in the eleventh and twelfth centuries."[9] At this point, the hypostyle open mosque evolved into mosques with an interior facade and a division of the covered parts into four separate areas through the creation of large *eyuans* on each side of the courtyard (see 3 and 6-8). After the eleventh century, Muslim

cities and pre-Islamic city characteristics merged and created the common Muslim or near Eastern cities, such as Baghdad, Damascus, Aleppo and Cairo.

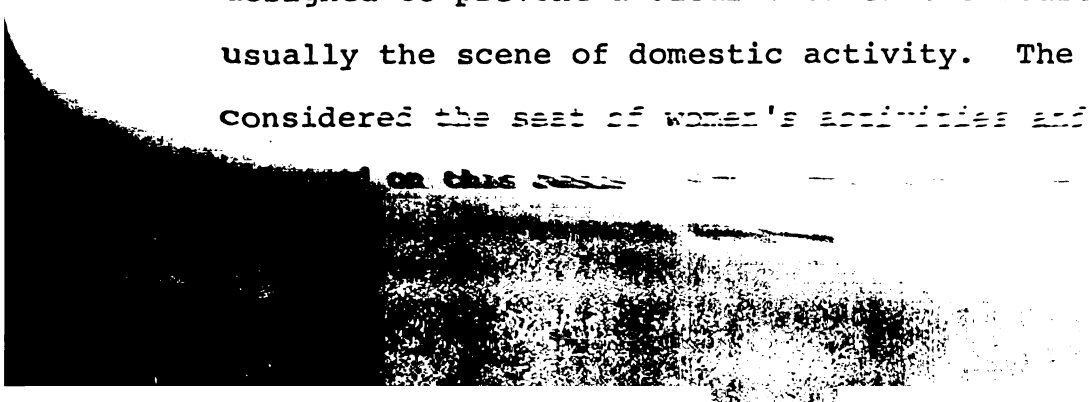
In the twelfth century a rising increase in the number of cultic-spiritual groups led to an increase in the number of mosques. The life of the city became tied to a number of buildings rather than a few. As new ethnic, social and religious groups came to the cities they tended to band together in their own districts commonly called quarters. Sizes varied, but basically they were neighborhoods often separated by walls with gates closed at night for protection. Functionally they became small, independent cities with their own mosques, baths, water supplies, bakery and bazaars. This provided protection against invasion, and allowed for controlled mingling with other quarters.

Bazaars, another important aspect of urban life, were often arranged according to which products were related to the functions of the mosque (see 2). Crafts not directly related to the mosque, or those that were noisy or dirty were furthest away. Often they were arranged so that an entire street of the quarter would be devoted to a particular craft. They were concentrated in tight grids of narrow streets often with roofs over them. *Khans*, which were collections of warehouses, shops and boarding facilities, generally

surrounding a court, were also located near the mosque (see 5). Primarily for traveling merchants to offer their wares to residents of the quarters, their location was convenient for travellers, city officials and visitors.[10] The result of the mosque as the centralizing and organizing force in the *medinas*, was to reflect in the urban pattern the cultural focus on Islam.

SOCIAL RELATIONS:

Traditional social relations impacted structural design along with environmental and religious considerations. The internal and private life were strongly valued by Muslim people. This strong privacy ethic was rooted in the separation of the sexes and the traditional veiling of women. "Housing was always oriented away from the streets and doors seldom faced one another . . . to maintain privacy and achieve as complete a withdrawal from the public as possible."[11] The court which was entered from the outside with one or two turns in the passageway, e.g., as in the Old City of Tripoli, was designed to prevent a clear view of the courtyard, usually the scene of domestic activity. The home was considered the seat of women's activities and was



steps and used for private family purposes, and the *salamlik,* which was used for visiting male friends. Windows that opened to outside walls used trellises or *masharabias*--people from inside could see out, but outsiders could not see in. "The right of the family to live enclosed in its house led to a clear separation between public and private life; private life turned inwards, towards the courtyards and not towards the street; . . ."[12] However in the thoroughfares, the bazaars and mosques, a certain intimate public life went on.

The value placed on personal contact and primary group relationships can be noted in the structural emphasis on the pedestrian scale of buildings and streets. Most residential units were one and two story buildings. The residential units, markets, mosques, bath houses and *khans* were within relative scale to each other. "The maze type streets were functional to trade and pedestrian traffic. Large streets were for bulky shopping -- narrow for quiet areas. The main streets are broader and lead to the city gates in a simpler pattern than the narrow streets. The main streets have winding lanes and blind alleys to them leading to houses in the city."[13] Main streets were related to arrangements of city walls, mosques and

military needs. Many old cities must be entered on foot. These pedestrian oriented streets allowed more personal contact between people and the structure of the city itself. This imparted a sense of belonging and intimacy. The streets, quarters, mosques, markets and residential units were all integrated with the social realities of the cities. The courtyard, towers and open squares were parts of the urban-architectural tradition based on the solid foundation that derives its "definition and diction from the cogent compellants and determinants operative in time and space. The resultants of forces and counterforces at play produced a culture, a heritage, as era which was commensurate with the then prevailing social, physical, economic and political forces at play in period and on place . . ."[14] The similar physical pattern of the *medinas* were a material manifestation of the Arab-Islamic culture inclusive of climate, history, function, people and religion.

PRESENT SITUATION: DECLINE

In the last twenty or thirty years traditional Arab culture has been heavily influenced by Westernization. Population pressure and industrialization is putting cultural property in grave danger. The rush to accomodate modern technology rather than evolve modernity causes a disregard for the old cities, which often results in their rapids deterioration or outright destruction. For example, due to the new industries and demand for oil, many people are crowding into the cities. White collar workers are moving to the suburbs. Many *medinas* are becoming slum areas while still containing historical and aesthetic artifacts, as well as the key to the Muslim cultural heritage. In Tunis, "46% of the families today live in one room."[15] In the old medinas, housing is accomodating several families instead of one.

Due to modernization, "the angular and curved streets of the medieval commune of early cities, which at every turn delighted the eye with a new and unexpected scenic tableau, are being replaced by straight, monotonous vistas of the same featureless buildings and shops . . . squares inherited from the past are reduced to nodal points for traffic and highways are wantonly carved into vital neighborhoods dividing and finally subverting them."[16] These new wide avenues destroy

much of value (See 9) -- the human scale, personal contact and intimate relationship of the old streets arranged in a logical progression around people's spiritual, economic and social lives.

Instead of deriving inspiration from the past heritage, the present trends show no sensitivity to it. Rapid modernization, population pressure and the trend toward Westernization result in a willingness to accept solutions that do not integrate with local environmental conditions. The trend to use European models and architectural training that completely ignores Arab architecture, results in these completely inappropriate designs while traditional buildings are demolished. The harmony and charm of old cities are disturbed with the introduction of high rises, which are in conflict with climate, aesthetic variables and repvailing human values (See 10).

> High rises . . . yield their own psychic toll in physical gigantism and bureaucratic manipulation. Structural monumentalism, in the form of residential skyscrapers and shopping complexes, with their odious homogeneity and heremetic environments, invades the neighborhood and destroys it. Aside from their featureless gigantism, these residential units allow for no spontaneous scoiation and novel life styles.[17]

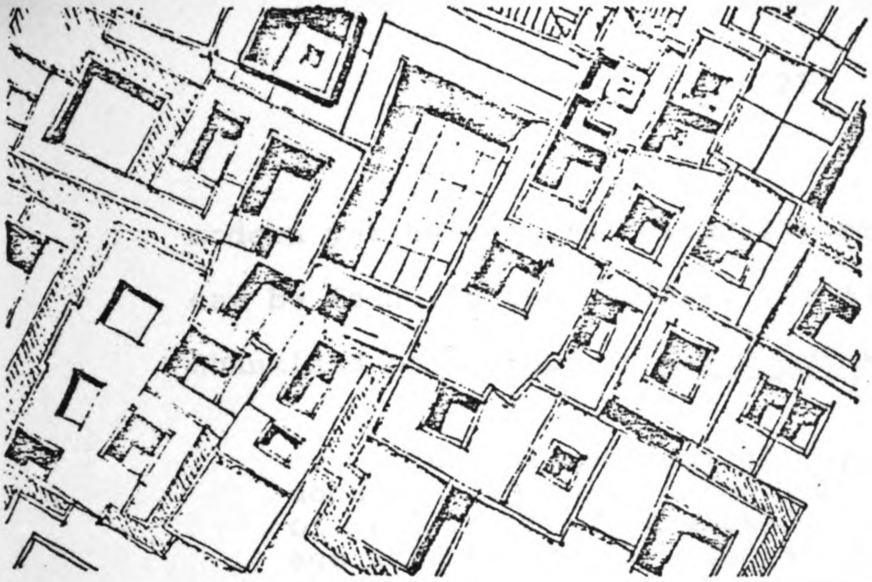
Standardization of private life and privacy itself may reach tremendous proportions. The automobile is another factor which pushes this "standardized privacy" to appalling proportions.

The *medinas* were based on the quarter or neighborhood, the type of streets allowed people to relate to each other face-to-face, and homes allowed for individual family privacy rather than the "standardized privacy" intruded upon by paper thin walls. Streets in the quarter also allowed pedestrians to be able to walk through the area without feeling pushed or exhausted. The new wide streets designed for autos and fast access take the sensitivity to human needs and values out of the city. An example is Sudun Street in Baghdad, "a new four lane avenue designed for cars. Many poor people must come by bus, leaving their own quarter and shop on foot among motorized traffic."[18] Even sensitive planning cannot always avoid the harsh metods of imposing new structural forms like the high rises and highways, which usually destroy much of the old cities. The continuing neglect of the old forms to make way for the new, hastens their rapidly deteriorating condition.

The rush to accomodate new technology, rather than evolve it, places immense stress on every aspect of cultural life. The intimate relationship of form and structure, when confronted with such rapid change, breaks down and a process of cultural disintegration results--the whole cloth of the social fabric is torn. The present situation of the *medinas* is serious. For

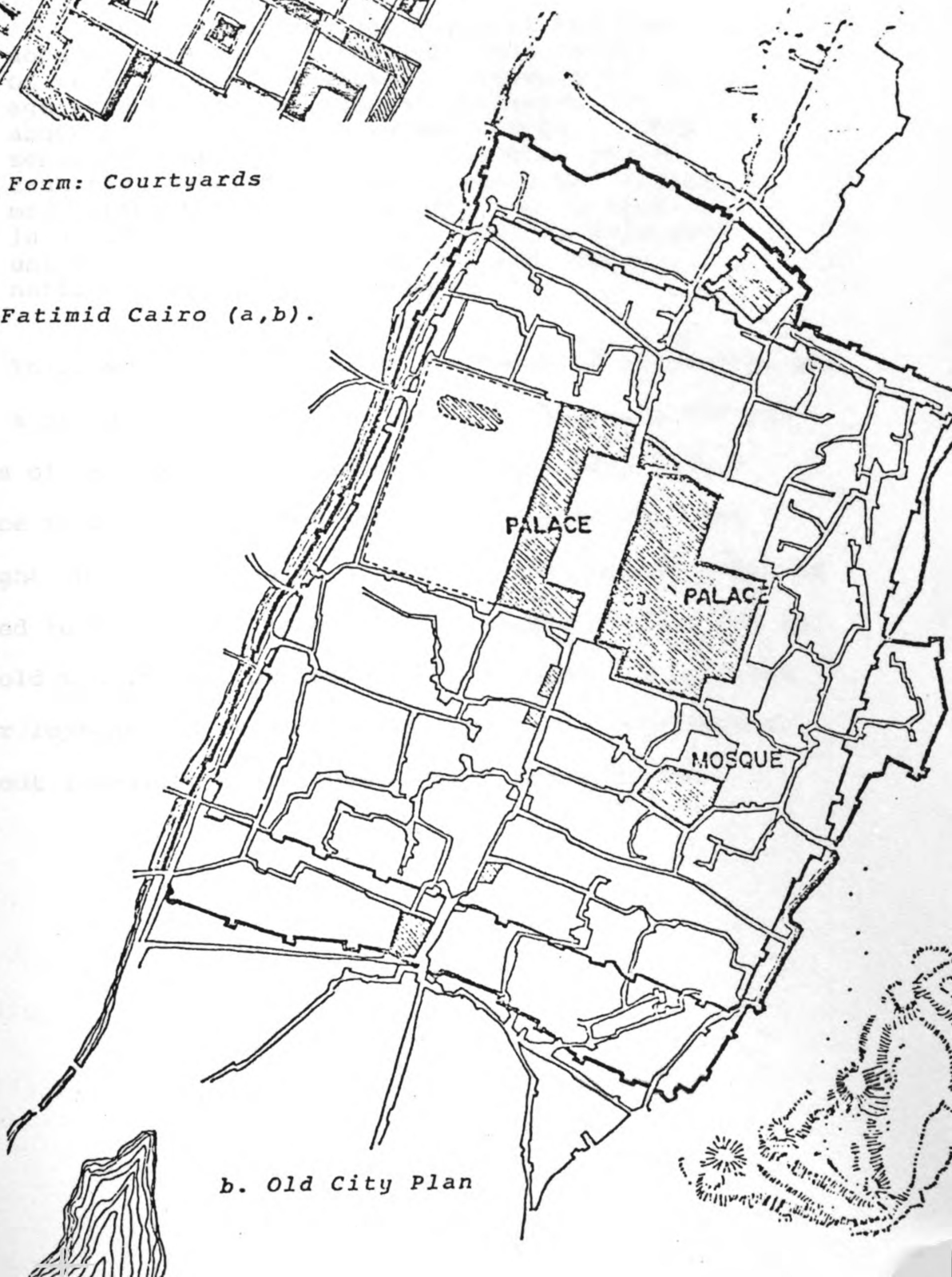
example, Al-Kahera Al-Fatima today, despite its extreme age, historic value, beauty and charm, has been allowed to become little more than Cairo's ill-kept slum. "The insidious, irresistable powers behind the slighting forces which have attacked the sector [Fatimid Cairo] with devastating success are the constantly accelerating population growth and migrations that the entire world is experiencing, augmented and intensified by the leaps and bounds with which its various civilizations are moving forward."[19] (See fig. 2) Another example, Aleppo in Syria, is also under the threat of extinction from new construction due to the city's expansion. Although planning took into account the need to retain the integrity of the neighborhoods of the old city, rather than keeping them just as monuments, relief roads will further divide and reduce the extent of the historic center.[20] In many cases it is too late, and what is left diminishes rapidly. Certainly modernity is a many-faceted and largely beneficial process. But to destroy a unique history and culture's best artifacts is to recreate many of the worst mistakes of the West.

In order to avoid the domination of technology over the urban and natural environments and halt the trend toward sterile standardization, it is necessary to understand the value inherent in the old Muslim cities. Many of the guiding principles and ideas needed to develop a



a. Spatial Form: Courtyards

Figure 2. Fatimid Cairo (a,b).



b. Old City Plan

modern yet humane and culturally coherent urban environment can be found in the *medinas*. In addition, as Greame Shankland points out in Why Trouble With Historic Towns,

> . . . the almost magical power of the past does not lie only in the intrinsic beauty of what is being preserved, survivals of an age when towns were made by artisans, but above all in the identity they confer. This sense of continuity seems today more important than ever, as national groups and ethnic minorities battle for identity and survival in an age of multi-national economic groupings, uniform machine-made products, and supra-national political settlements. [21]

Third world countries, on the verge of modernization, have a strong urban heritage to guide them past the mistakes of the developed countries. They alone have a chance to truly integrate the new with the old. The insight into the means to an organic development which is suited to the unique needs of the cities' peoples lie in the old traditional cities. But the chance to retrieve their lessons and retain the past will be lost forever without immediate steps toward their preservation.

Footnotes

[1]George S. Shiber, Recent Arab City Growth, (Kuwait: Kuwait Government Printing Press, 1969), p. 158.

[2]Richard Ettinghausen, "Muslim Cities: Old and New," in From Medina to Metropolis, ed. L. Carl Brown (Princeton: Darwin Press, Inc., 1973), p. 311.

[3]Ibid.

[4]Adel A. Ismail, "Origin, Ideology and Physical Patterns of Arab Urbanization," Ekistics 195 (February 1972), pp 113-23.

[5]A.H. Hourani and S.M. Stern, ed., The Islamic City, A Colloquim, (Oxford: Bruno Cassirer Ltd., 1970), p. 181.

[6]Oleg Garbar, "The Architecture of the Middle Eastern City From Past to Present: The Case of the Mosque: in the Middle Eastern Cities, ed. Ira M. Lapidus (Berkeley and Los Angeles, University of California Press, 1969), p. 34.

[7]Ibid., p. 35.

[8]Oleg Garbar, "Architecture," in The Legacy of Islam, ed. L.E. Boswarth and Joseph Schacht, (Longdon, Oxford University Press, 1974), p. 256.

[9]Gargar, "The Architecture of Middle Eastern City From Past to Present," Op. Cit., p. 23.

[10]Raphail Wahba, "Cairo," in The New Metropolis in the Arab World, ed. Morroe Berger, (New Delhi, Congress for Cultural Freedom, 1963), p. 29.

[11]Hourani and Stern, Op. Cit., p. 182.

[12]Ibid., p. 24.

[13]G. Bear, "The City," in Readings in Arab Middle Eastern Societies and Cultures, ed. C. W. Churchil and A. M. Lutifiyya, (The Hague, Mouton & Co., N.W. Publishers, 1970), p. 631.

[14]Shiber, Op. Cit., p. XXII.

[15]W. B. Mahmoud and S. Santilli "What to Do with the Medina?" Ekistics, 227 (October 1974), p. 260.

[16]Murray Bookchin, Limits to City (New York: Harper & Row Publishers, Inc., 1974) pp. 90-91.

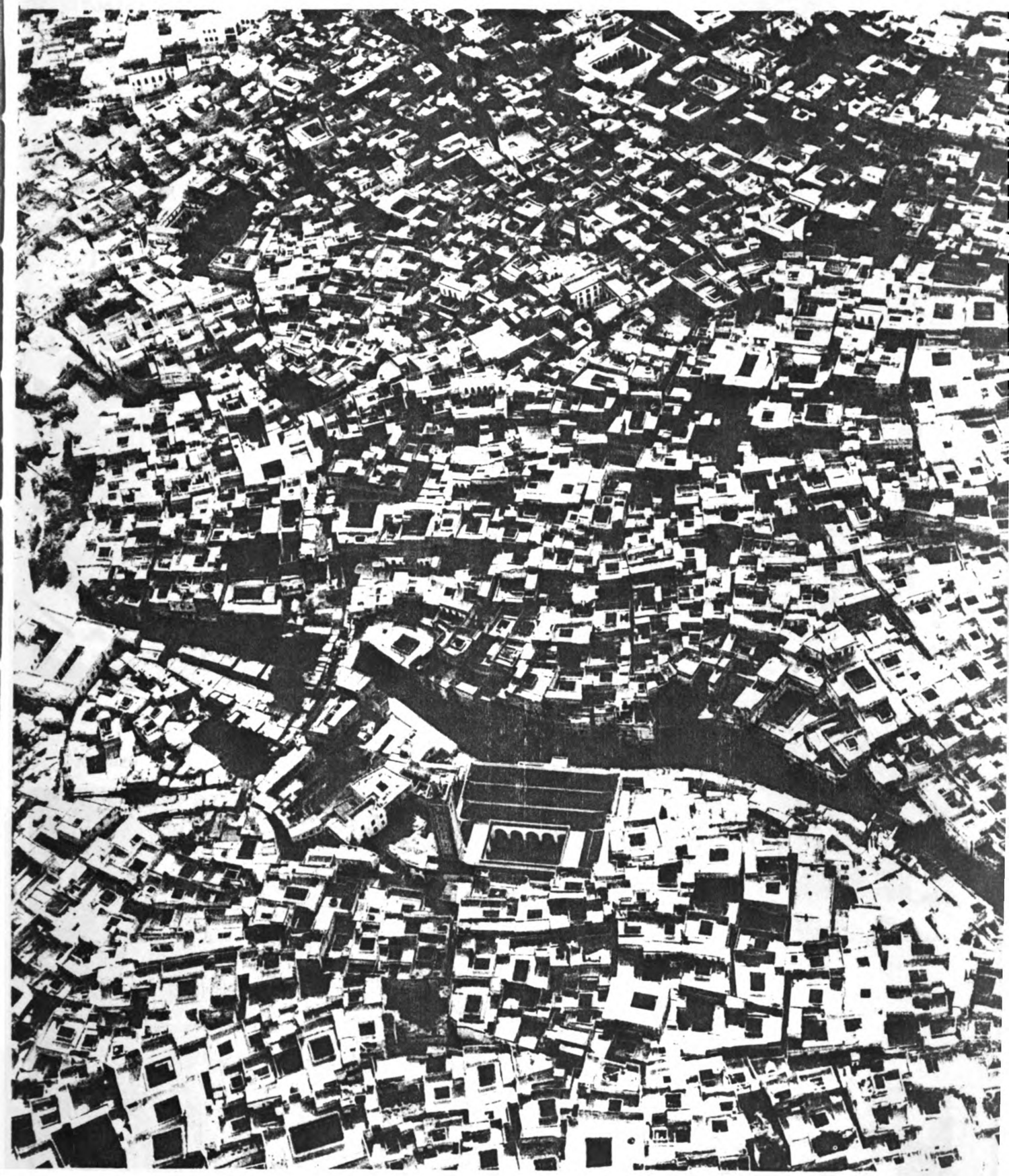
[17]*Ibid.,pp. 83-84*

[18]*Shiber, Op. Cit., p. 777.*

[19]*Ahmed Monir Abd El-Kader, Al-Kahera Al-fatimia, A Renewal Program for a Historic City, Dissertation, (Washington, D.C., Catholic University of America Press, 1965) p. 60.*

[20]*Sherban Catacuzino, "Aleppo," Architectural Review, "Volume 158, October 1975, pp. 241-251.*

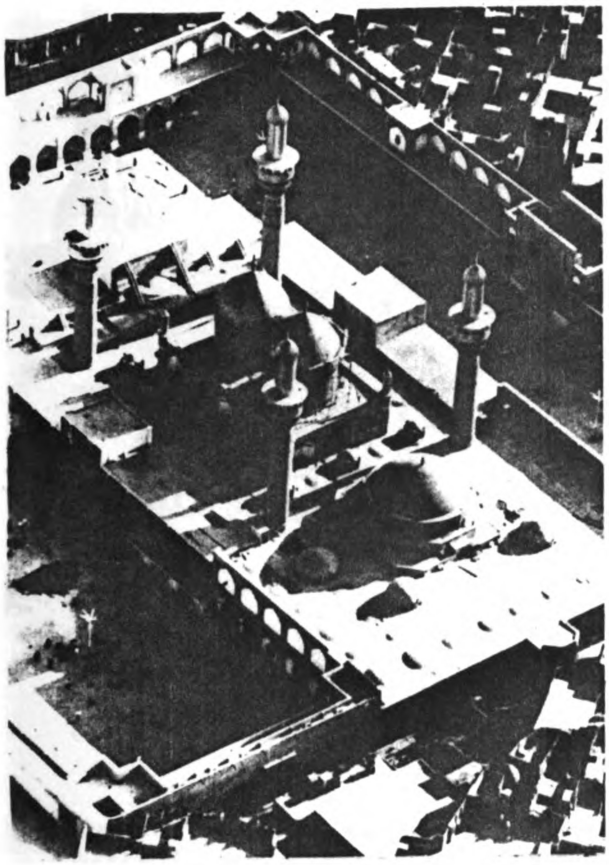
[21]*Graeme Shankland, "Why Trouble With Historic Towns?" in Conservation of Cities, et. UNESCO (Paris, UNESCO Press, 1975), p. 25.*



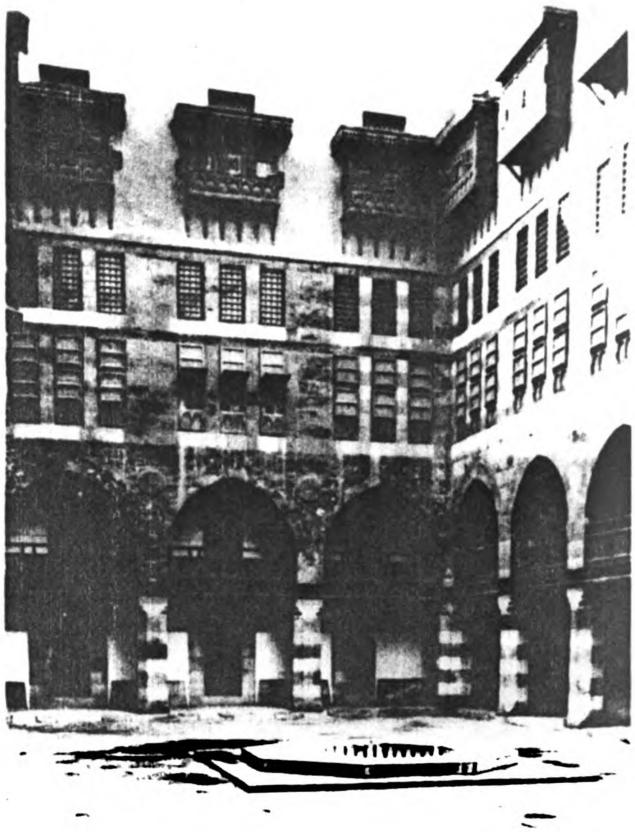
1. Fez: The typical closely knit labyrinth of an Arab City.

2. *Tunis: Medina Bazaar*

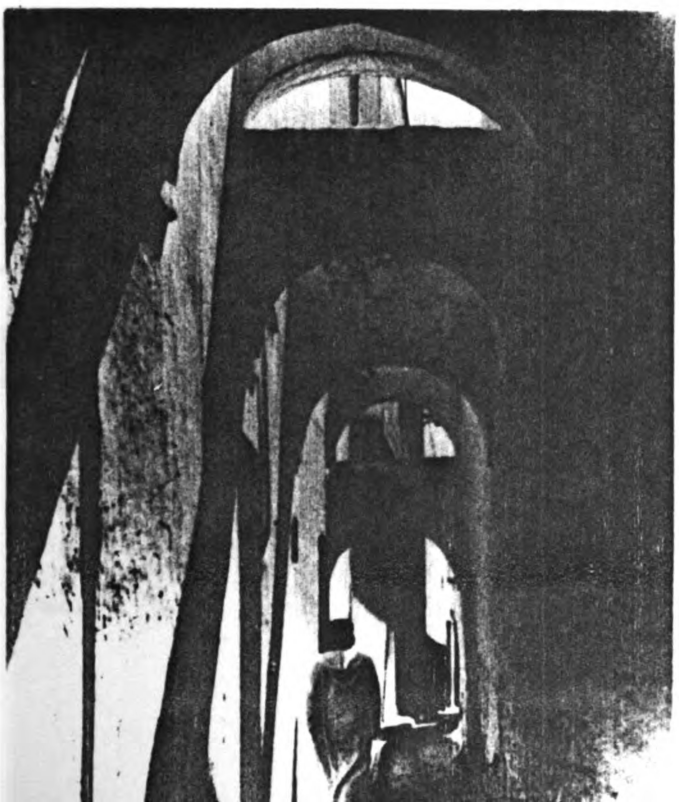
3. *Baghdad: Golden Mosque*



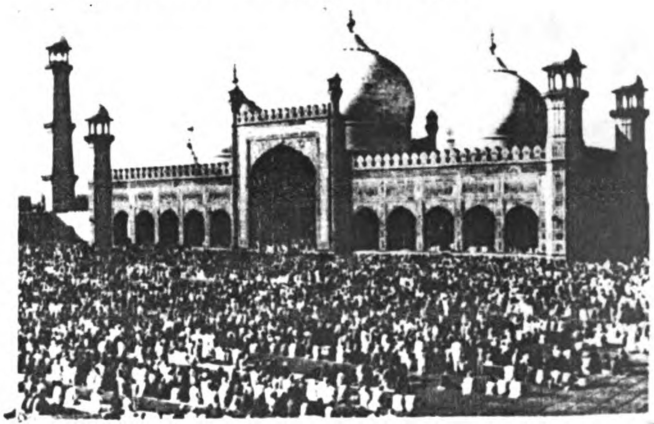
5. *Cairo: Al-Ghuri Khan*



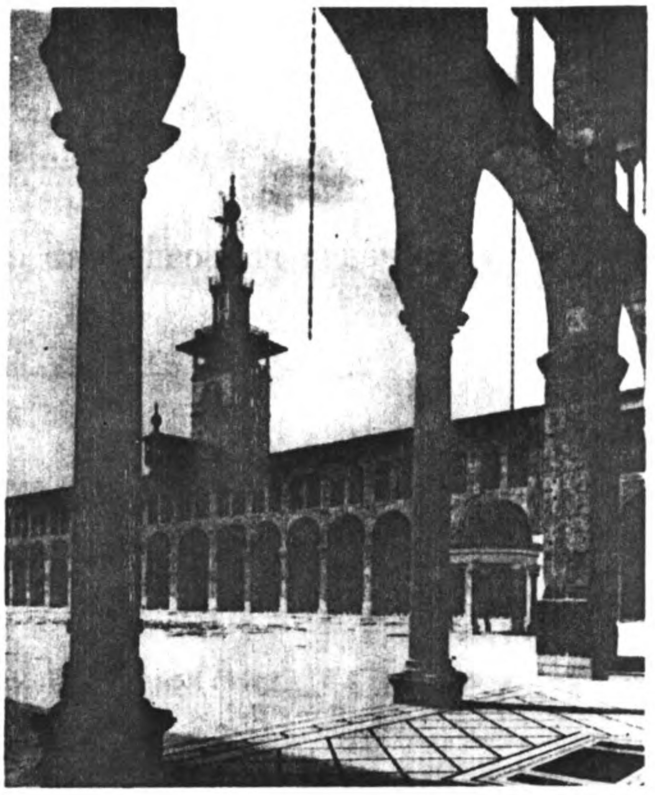
4. *Rabat: Typical narrow street*



6. *Lahore: Badshahi Mosque*

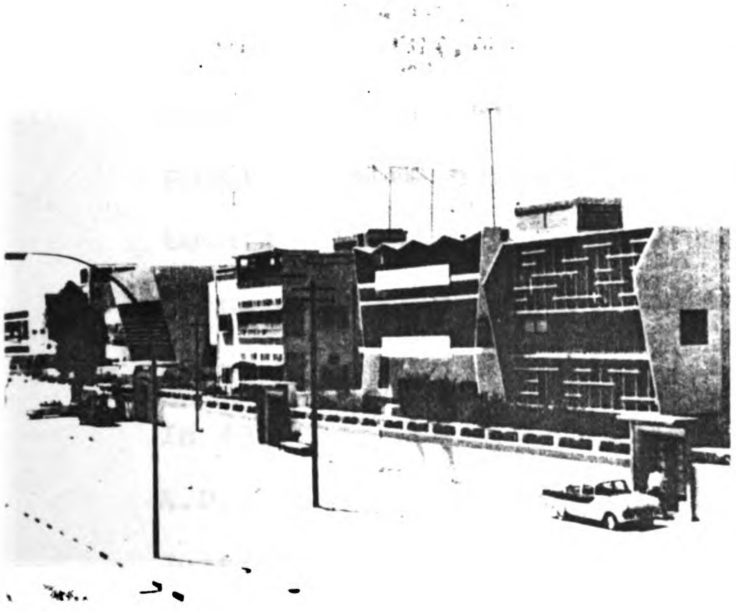


7. Cairo: Al-Azhar Mosque.

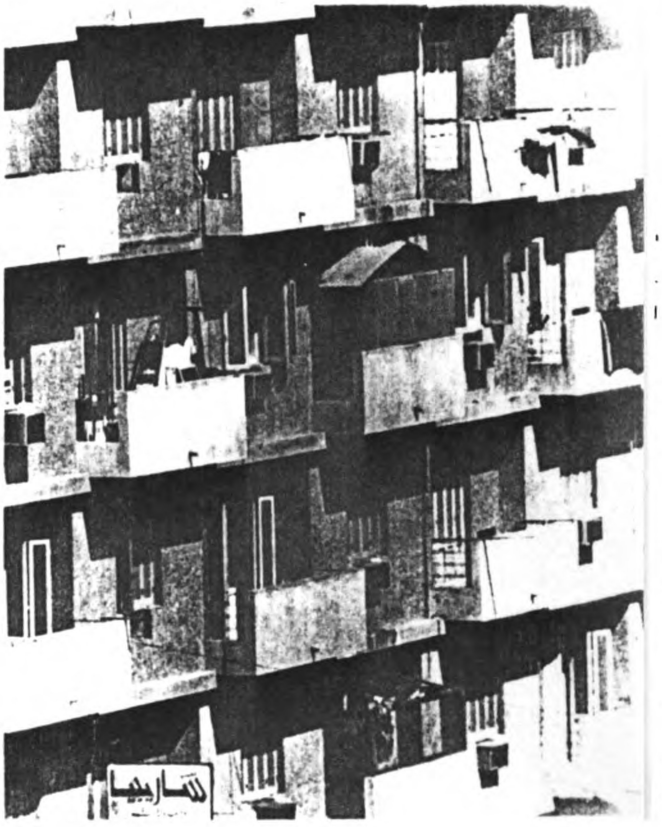


8. Damascus: Umayyed Mosque.

9. Kuwait:
markedly out of context it often approaches comic and cosmetic types of architecture.



10. Riyadh:
'modern' architecture often disregards cultural and social needs.



CHAPTER II

LIBYAN URBAN HERITAGE AND THE NEED FOR PRESERVATION

Historical Background

The area that is now Libya has one of the longest histories in the civilized world. A land of many peoples, archeological evidence grows daily of early man in this part of the world, but much remains to be discovered. The general history of the area, at least since the sixth century B.C., is fairly clear. It was about this time that the Phoenicians founded Sabratta, Ui'at (Roman Oea, Modern Tripoli) and Leptis Magna (Phoenician Leptis). For a while the area flourished as part of the trade empire of Carthage, then as Rome grew and became dominant, it became part of the Roman Empire. Large scale buildings, water works and roads were built, portions of which still stand today. The power of Rome extended inland beyond the coastal towns. In 20 B.C., L. Cornelius Balbus led an expedition to Garama (now Germa), capital of the Garamites and to Cydamus. They established a line of defense in the interior. In 439 A.D. Genseric and his Vandals invaded; but in 533 A.D., the Byzantines took the area under the orders of Justinian.

The Arab invasion occurred around 642 A.D., the whole of North Africa coming under Arab rule by 709 A.D. The Middle Ages brought a period of great trading prosperity, political confusion and piracy during which the region became infamous as the Barbary Coast. Conquered by the Turks in 1551, Libya remained under Turkish domination until 1911, with a period of semi-independence under the Karamanli Dynasty from 1711 to 1835.

With the advent of Italian rule in 1911, the modern period began. New construction, transportation and industry was started to serve the needs of the colonizers. In 1943, Tripolitania and Cyraneica, the western and eastern regions of Libya, went under British rule. The Fezzan, the southern region, became a French protectorate. In 1951, Libya got its independence as a kingdom, with a federal government set up over the three regions. The federal government was abolished in 1963 and the three regions consolidated under a central government. The monarchy was in turn abolished by the First of September Revolution in 1969 and declared the Libyan Arab Republic.

Libya, since 1969, has been undergoing extensive development to meet the needs of her people. Although the standard of living has risen considerably, many problems are engendered by the abruptness of development,

which are leading to deterioration of the human environment and neglect of the cultural heritage.

THE CULTURAL VALUE OF THE URBAN HERITAGE

Libya's historical heritage is unique and vast, containing pre-historic clues to the origins of civilization and humankind itself. The shaping forces of Berbers, Phoenicians, Carthagenians, Romans, Greeks, Byzantines, Arabs, Spanish and Turkish peoples were all felt on this area. The coastal cities, as mentioned, served as both caravan towns and Mediterranean ports since the time of the Phoenicians and were considered strategic ports of the Phoenician and Roman Empires. Many of the projects which were undertaken by the Romans, stand today. With the coming of the Arabs, Islamic culture took root and shaped this heritage into a pattern distinct to the region.

The buildings in Libya's human settlements are a sort of "crystallized culture," actual physical monuments to the generations of people who lived, worked and died in them--and for them. Culture has been described as a:

> . . . system of standard situations, each of which specifies roles, prescribed possible limits of behavior for the persons in these roles and the requisite setting for this behavior. Each situation specifies a certain physical pattern which recurs many times within the city structure. The form of the city

> is a product of these patterns combined. In this sense, the urban form, looked upon as a purely physical system, is a direct manifestation of the culture.[1]

Each cultural group uses its city as the means to transfer and transform itself. Using such definition, the old human settlements can be considered the storage vaults of Libyan culture in their buildings, archives, monuments, tablets, books and structure in general.

What is characteristic and significant in Libyan culture is reflected in the choices it makes in meeting certain needs. As Amos Rapaport writes, the "buildings and settlements are the visible expression of the relative importance attached to different aspects of life and the varying ways of perceiving reality." [2] Libyan traditional architecture is the end result of generations of people making concrete their ideas and feelings. The housing, in particular, although adapting to environmental factors, meets a complex of needs defined by culture in terms of social interaction, in addition to providing shelter. The cultural properties of Libya--old buildings, sites and human settlements, may be the only and perhaps best information available about that heritage. Thus, it is important to understand the types of architecture to be found in the various regions of Libya, and the changes they may be experiencing.

OLD HUMAN SETTLEMENTS

The old settlements of Libya will be discussed here according to where they are found; in coastal areas, mountain areas or in the oases (see fig. 3). These settlements will share many features, but it is convenient to consider them separately in a general way to get a sense of the regional variations. A more definitive look at the ancient oasis town of Ghadames will follow to give a fuller picture of popular Libyan architecture. In addition, in Part Two, a case study will be presented of the Old City of Tripoli.

COASTAL TOWNS:

The coastal towns are situated both on harbors and oases, since like most towns in the area they must tap sub-surface water for drinking and agricultural purposes. They have been busy and prosperous centers of international trade for over 2,000 years. Generally, they were fairly small and usually situated within a larger oasis. The town itself had high bastioned walls for protection, both from invaders and from blowing sand. Smaller walls surrounded the gardens and groves of the oasis, forming narrow, winding walls between them and also protecting them from sand. Wells were frequent.

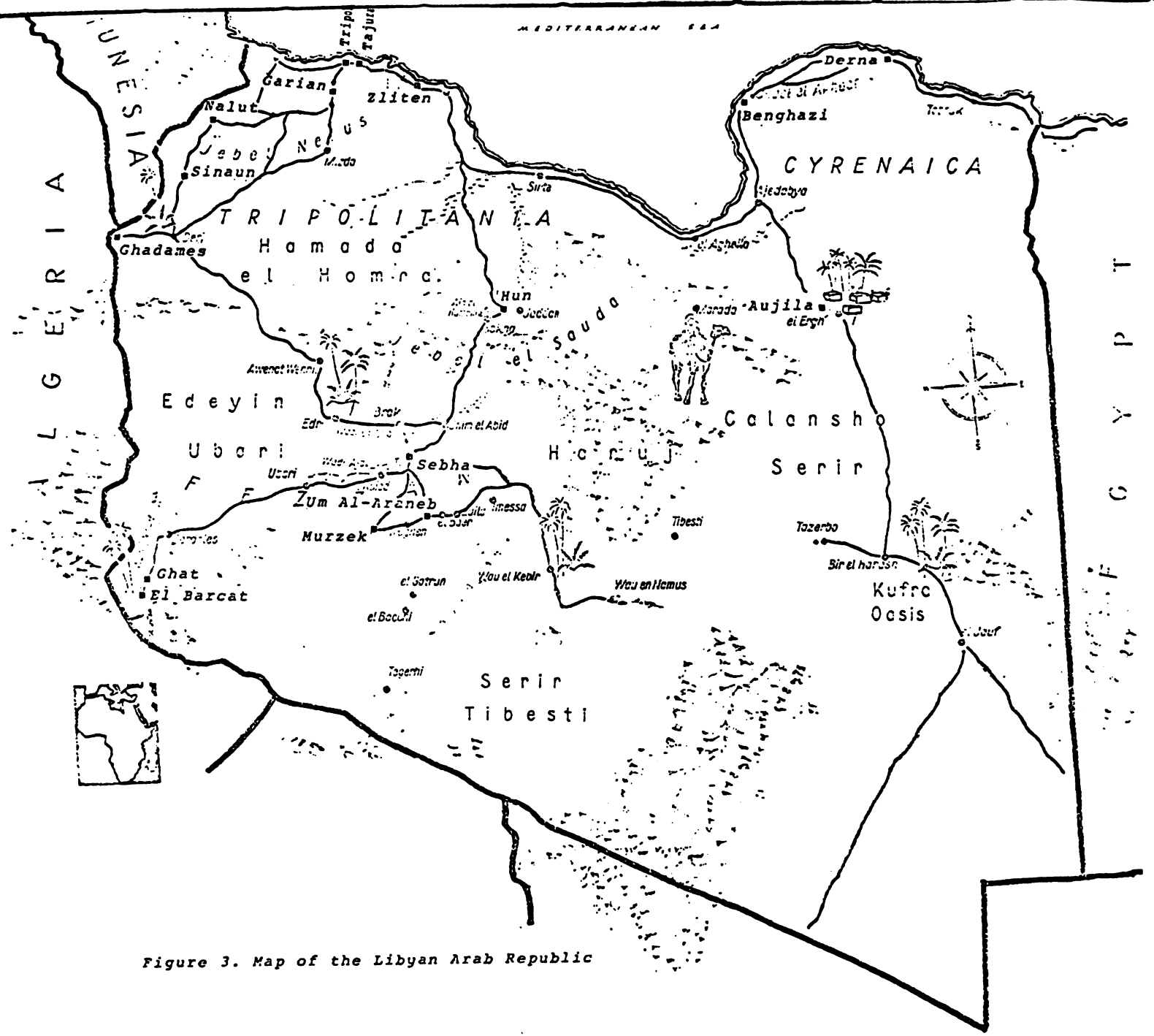


Figure 3. Map of the Libyan Arab Republic

The towns were compact and divided into quarters. Derna, for example, had five quarters: Medina, which contained the chief public buildings, the bazaar and the great mosque; Jebel, a small group of Arab houses on the north; Moghara in the southwest; and two quarters on the other bank of the Wadi Derna, Lower and Upper Bu Mansur.[3] The quarters were chiefly, though not exclusively, the living areas of the various ethnic groups within the town.

Streets are narrow and twisting with many dead ends; only a few mainstreets open through the walls with gates. The scale is, at all times, intimate and human, geared to foot traffic and family living. The houses are built compactly in an attached form, having flat roofs. The closely compacted houses serve as barriers to sun and sand, and as spheres of family privacy. Family life is oriented toward the open courtyard in the interior of the house. These are sized proportionately to the height of the walls, so that there is shade within them at most hours of the day.[4] The house is entered through a corridor which turns or opens to the court on the side so that a casual visitor cannot see through to the central area of the house. There is a room for receiving male visitors (*marboaa*) off this corridor. The remaining rooms open to the court and are long and narrow (See 91).

This shape is dictated by the shape of the courtyard and the use of sectioned palm trunks as rafters, which, due to their load-bearing limitations, effectively limits the width of the rooms. Throughout the area building materials varied from mud to stone, brick or wood and metal elements, depending upon what was locally available.[5] Specific details of this style of architecture will be more extensively dealt with in Chapter IV.

Each town contains at least one mosque, centrally located, generally with an attached Quaranic school, perhaps a *zawia* (a mosque with living quarters for teachers, a school and accomodations for travellers),[6] a bazaar or market and a *sug* or row of shops which usually included a cafe. At Derna, the Great Mosque is considered a masterpiece of the oldest typical style of Libyan religious architecture. "Its striking hall of prayer is divided by thirty Corinthian columns into forty-two squares, surmounted by seven rows of six small domes."[7] The village of Tajura has a fine old mosque, the sixteenth century mosque of Murad Agha, which incorporates Roman columns taken from Leptis Magna,[8] (see 15-18). Zliten also has a mosque dating from the end of the fifteenth or the beginning of the sixteenth century, the Mosque of Sidi 'Abdul-Salam al-Asmari. This consists of "stepped platforms one above the other covered by several series of cupolas and flanked by a fine conical minaret . . . (and) forms the

centerpiece round which are laid out a number of two-story rectangular buildings, used for accomodating students from all parts of Africa and bounded on the ouside by *mastabas* (tombs)."[9] (See]3). All of these structures are in danger of undergoing extensive remodeling, with no plans as yet for their protection.

Another common feature of these settlements is the *kasr* or government palace, a large enclosed fortress for protection of the townspeople against invaders. Today these are often in ruins. One which was still in active use in 1920 was the Kasr of Merj (ancient Barke) built on the side of an ancient Roman fort. It was fifty-five yards square, built of stone and clay mortar, and had round turrets at the corners. In 1920 it was used by the Italian military as barracks and offices.[10]

One other type of building must be mentioned, the *fonduk* or *nozol*, used as a resting place for caravans and in the coastal towns, at least, a place where they could market some of their goods. Fonduk Tajura has been described as typical. It consisted of a thick-walled enclosure, open in the center (here the camels were kept), with arcades along the sides which protected the sleeping men in bad weather. There was one entrance with heavy doors which were bolted at night. There was only one roofed public room, used as a prayer chamber.

Outside it was surrounded by the palm and olive groves of the proprietor and his family.[11] The *fonduk* is not in current use due to its deteriorating condition.

All these structures must be regarded as typical of the whole of Libya with local variations discussed below. However, heavy pressure exercised by urban expansion is breaking up the texture of traditional architecture in Derna.

> Around the beautiful tombs of the Companions of the Prophets the old buildings have been replaced by concrete structures. The picturesque markets of Az-Zalam and Kharaza Khidrawat, at the approaches to the Great Mosque, await demolition with their stalls closed and walled up to provide construction sites for the high buildings which are rising everywhere.[12]

At Benghazi, the process of demolition to make way for new construction has been going on since 1911. Only a few groups of the traditional architecture are left. The other coastal Muslim towns are also suffering from rapid urban expansion, with enormous increases in construction "causing the traditional framework to burst open at the seams." [13] According to the UNESCO report to the Libyan government,

> The most serious threat they have to meet occurs when the center around which the new quarters revolve is virtually identical with the historic nucleus of the old city. This means that the functions of an administrative center cannot be accomodated within the old structures of the traditional quarters unless they undergo brutal and far-reaching modification. [14]

At this time there are no special measures being taken to preserve the integrity of these areas.

MOUNTAIN TOWNS:

These towns are generally built on a hill or mountain, with an oasis on lower ground. The towns are isolated, well fortified and do not use up available agricultural land. One of the most interesting features to be found in this area are the troglodyte (or underground) dwellings. These houses consist of an open courtyard dug into the ground, with rooms dug into the earth around it. Entrance is through a sloping tunnel which opens some distance away from the court. These houses are cheap, easy to build and cool in the summer.

The following is a description of a troglodyte house at Garian, which may be taken as typical. The entrance tunnel had a massive olive wood door. The rooms had no windows and only one door each, but these were made in such a way as to allow plenty of diffused light. The ceilings are low, the walls spacious and carved with red and black designs. In the rooms are large wooden chests full of family possessions and many hand-woven rugs. Old weapons and musical instruments are hung on the walls. These unique dwellings retain

the hot summer *ghibli* and its sand. In the opinion of one observer, "These caves are certainly a safe refuge, both materially and spiritually."[15] (See 19-22).

The highest point is generally the site of the *kasr*, although at Nalut the present village has climbed higher. The *kasr* at Nalut is said to resemble a giant dovecote or beehive.[16] It contains about 300 small cells which have evolved into a communal storehouse similar to modern safety deposit boxes. Each cell is used by a family to store their grain or other valuables. From the outside it looks simply like a ruined fortress high on the mountains (see 23-24). This same kind of storehouse system is found also at Kasr al-Haj in Kabau.[17] Although these still stand they have deteriorated considerably.

S. Abdul-Huk, in the UNESCO report, has suggested the "preservation of specimens of widely different varieties of popular . . . rural architecture, represented in particular at Nalnut and other villages of the Jebel escarpment."[18] (See 25-26). Development projects are particularly threatening to these areas, as their social fabric is easily destroyed.

OASIS TOWNS:

Due to the lack of surface water, most Libyan towns are really oasis towns. But only those which do

not fit into the other categories will be considered here. Generally, the whole oasis town is surrounded by a wall, holding back the encroaching sand. Houses lean against each other and unite to form hive-like groups with narrow winding alleys here and there between them. Bright, windowless walls reflect heat and light and airy roofs are made of palm tree parts. Houses are made of sun-baked clay, bricks or stone. The interiors of the homes are fitted out in a sophisticated way to meet the daily needs of the inhabitants in their confrontation with the Sahara. Near the center of the town is a mosque with a minaret (see 27). The architectural form reflects the way the hard struggle for existence in the desert necessitates mutual aid and a strong sense of community.

Aujila may be used as a specific example. An ancient town and oasis, it was mentioned by Herodotus as being famous for its dates.[19] The mostly one-story houses were built of limestone taken from the nearby hills, in typical courtyard pattern. The streets are narrow and crooked. In 1920, Aujila had thirteen mosques and Sanusi *zawia*.[20] Most famous is the Mosque of Abdul Lah Ibn Sarah, Companian of the Prophet, dating from the twelfth century, which is judged to be the:

> oldest typically Libyan mosque with parallel cupolas . . . The persistance of this architectural model can be seen at Aujila itself in two other mosques (those of the Sabkhas and Zaghaghina tribes) which form part of a traditional group from the nineteenth century. All these monuments urgently require restoration.[21]

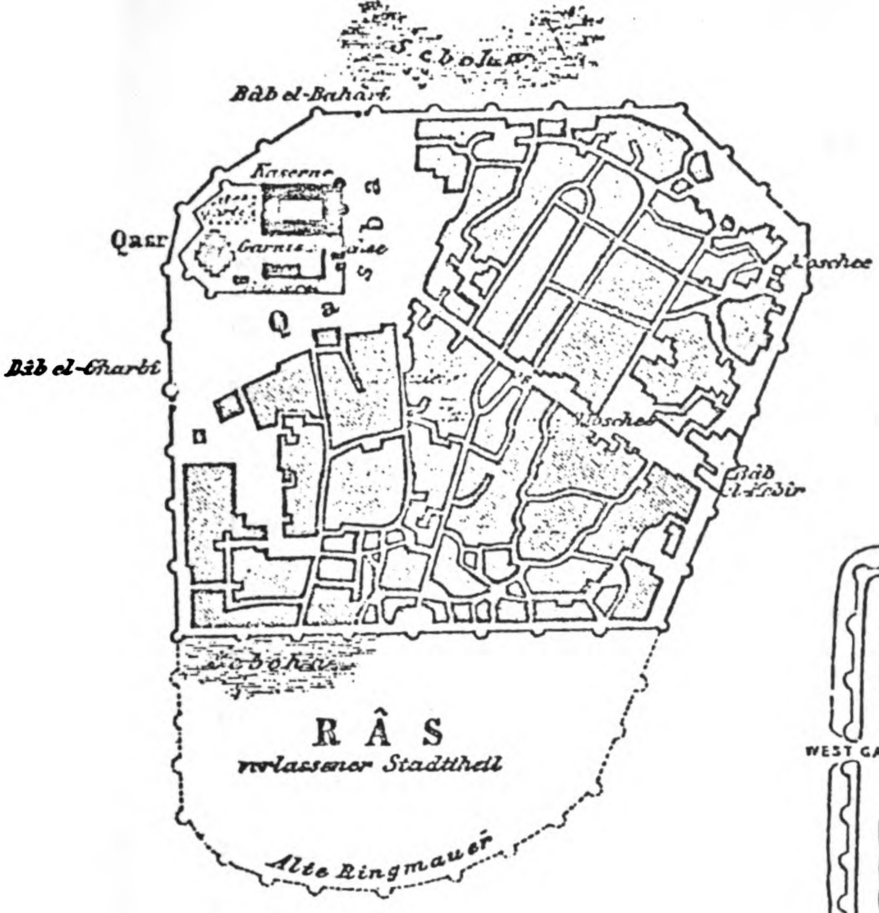
Another example of the oasis form is Murzak, one of the chief towns of Fezzan. This walled town encloses an approximately square area. Outside the south wall a semi-circular area [*Ras*] once part of the town, still shows traces of the old walls with three famous gates--Bab el Kebir on the east, Bab el-Bahari on the north and Bab el-Gharbi on the west. The main street runs from Bab el Kabir to the *kasba* or citadel, a large solid fort of mud and bricks used by the Turks. The market is on this street. Homes are made of earth and therefore the town is rebuilt about once every generation. Some homes have walnut doors and glass windows while others have palmwood doors and shutters.[22] The visual effect is of a town totally in harmony with its site. The lines and contours and the use of natural building materials bring it into a close and natural relationship with its surroundings (see 28-29). This town is also feeling the problems that are concomitant with rapid change. The modern town is crowding the old and encroaching on its building sites. It is in danger of being neglected due to the sand-covered streets

which forbid motor traffic, although the mosque at its center has been recently restored (see fig. 4).

Another example of the oases towns is Sinaun, where houses in the town are ancient. They are "piled on top of each other and supporting each other, arranged in such a way that by closing the few entrances on the outer side a unique system for defense is obtained." [23] As with the *kasrs* of the mountains towns, at Sinaun, the Kasr el-Otani has fallen into ruins. Sinaun also has a special irrigation system. Water from the hills is brought to the oasis through underground channels which have been dug and lined with stone. At the beginning of each channel there is also a well and a *gusbet* or watchtower for protection against invaders.[24]

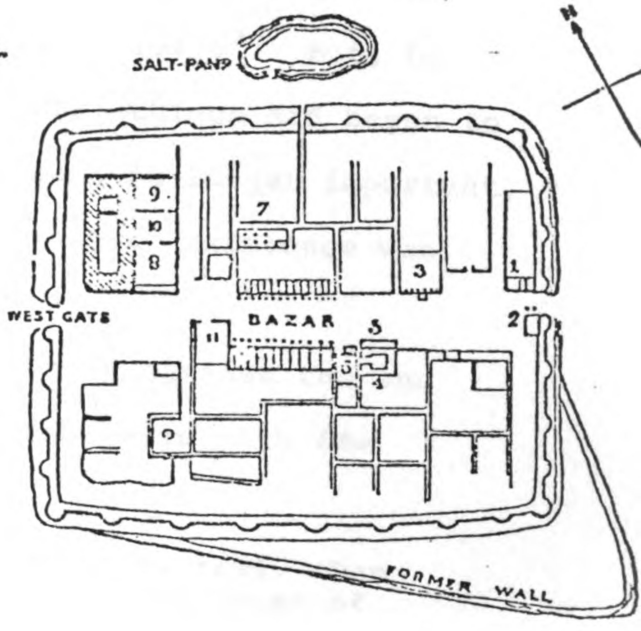
Ghadames:

Ghadames is a unique and special town and deserves a detailed look for both architectural and historical reasons. Continuously lived in and thriving for centuries, its recorded history began in 20 B.C. when it became allied to the Roman Empire. It was then called Cydames. It had already been a major caravan town with many *fonduks,* as it lay on the main route across the Sahara between north and south Africa. Throughout the centuries, as travellers passed through, the people of Ghadames retained the unique integrity of their town and their

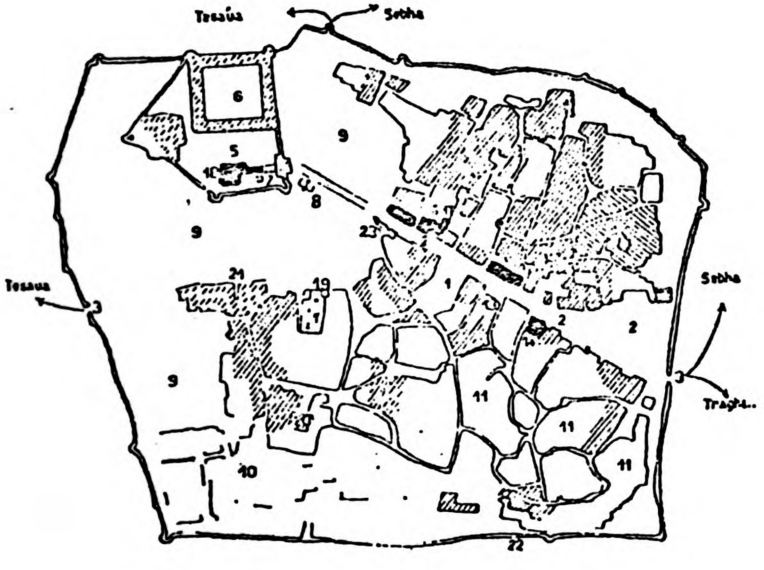


b. 1874

a. 1849-55



c. 1930-31



d. 1958

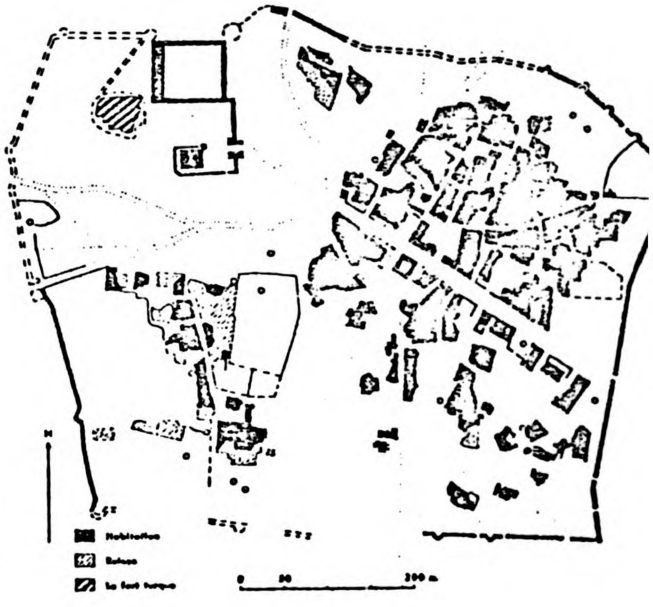


Figure 4. Historical Development of Murzek (a,d)

way of life. In 1913, when the Italians first occupied Ghadames they found the town very much as it had always been and the same was true when the French began to administer it as part of Tunisia in 1943.[25] But, by 1956, when the French finally left, things had begun to change. The old caravan routes were no longer important, and thus the main reason for Ghadames' existence was ended (see fig. 5).

Ghadames stands like a fortress against the sun and the desert, surrounded by high walls with few openings.

> It seems rather like a giant coral reef. One thinks of it as the slowly extended crust of collective life that has gone on through generations of always similar individuals, as a natural product that has arisen spontaneously through thousands of years.[26]

Ghadames is built on the simple, compact plan of leaving as little open space as possible and having that mostly covered so as to obtain shade. There is a huge maze of covered streets, slightly dug into the earth and surfaced with damp, nearly black sand. They are dark, cool, quiet; all sounds seem softened. But there are two special voices in Ghadames, the sounds of children and of carefully regulated flowing water. The dark streets, sometimes straight, frequently winding, are lit by occasional well-like skylights. Often they open out into unexpected niches or small porticos open to the sun. There are large irregular benches of earth

and plaster lining the sides of the streets for people to sit on, [27] (see 38-39). On this level of the town, one sees only men. The realm of the women is above, the rooftops and walled passageways between them that cover the streets below and give them access to all parts of the town. Up there the houses seem jumbled together. The roofs are flat with raised projections at the corners called *T'Shurafin* (see 40, 49 and 50). In the cool dusk, families gather on the roofs and much visiting from house to house is done.

The houses do not have courtyards. They have few windows opening to the inside, unless they overlook the farms. One central skylight, covered by a grid, provides light and air. The doors are heavy and made of halved palm trunks. Typically, the outside appears ancient and neglected, while the inside is white and cool, a maze of corridors with many doors leading to family rooms. Some rooms often have raised floors and living areas have built-in benches. Much decoration is used, especially in the central visitor's room, using such things as mirrors, embroideries, dishes, portraits, vases, baskets and rugs--all displayed profusely. Geometric three-dimensional designs made from bright, natural dyes decorate the receiving area (see 45). Roofing is made of halved palm trunks, laid on their side and lashed together with the palm tree branches.

Palm fronds cover this arrangement and over this is packed a mixture of mud and straw. When this hardens, a layer of plaster is put on top to reflect the sun. The whole roof is about one and a half feet thick when completed.

Ghadames is fairly small, an oval enclosure nine-tenths of a mile north to south by one mile east to west. As expected, it is divided into quarters with doors separating them. There is one Arab quarter called Ulad Bilel, entered from the southeast gate which contains a Sanusi *zawia*. The other six quarters are Berber: Djarasan, which extends along the principal north to south street of the town; Tinghesin, which has a few patches of flagged pavement, a fine old mosque and the central *sug*; Amazigh, which is entered through the oasis by a staircase and contains Usaiet et Tuta (square of the Mulberry Tree) or the old slave market (see 41). From this open the doors to the Derar and Tesku quarters which contain the highest houses in the town; and T'ferfera (see fig. 6) where parts of the street are open to the sun. In this region the oases come up between the houses (see 37). Beyond is an abandoned area, with crumbled houses and walls, partly covered by sand.[28]

Two of the major mosques, both white and plain, are Djmaa el-Kebir with its massive square minaret (see

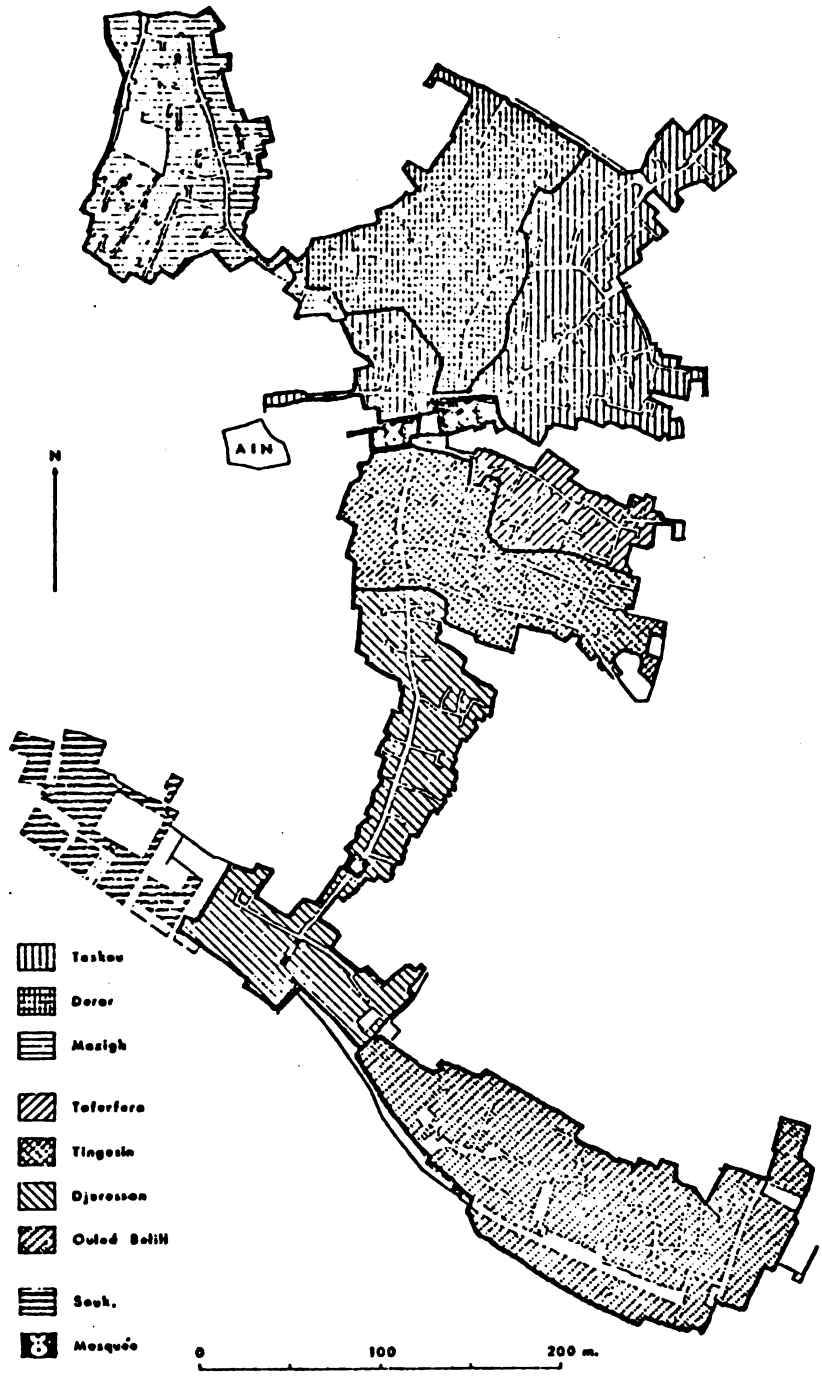


Figure 6. Ghadames Quarters and Ethnic Groups

42-44), and the Mosque of Sidi Badri, which has twisted columns with elegant capitals which may be from the Byzantine basilica erected by order of Justinian when the town was an Episcopal See. It also has a beautiful square minaret.

The oasis, which also enters the town, lies outside it for the most part. It is a maze of gardens and groves bordered by low walls to keep out the sand, with narrow paths between, dotted here and there with the clay domes of the tombs of *mura'bats*[29] (holy men) and watered by irrigation canals (see 47). Plentiful water is the lifeblood of Ghadames. Here is the ancient Ain El-Faras [Spring of the Mare], which opens to a pool near the center of town (see 48). There are two other artesian wells. Water is regulated by an age-old system, employing men called *gaddus* [water regulators]. A man sits at the head of the system with a bucket with a hole in it and a bunch of palm leaves. He fills the bucket with water, then lets it run out. When it is empty, he puts a knot in a palm leaf. After so many knots, the irrigation gates are changed and water flows to the next plot, in an unending cycle, so each grove and garden gets its fair share.

Immediately outside the oasis begins the vast cemeteries of Ghadames, stretching for acres. As is customary the tombs bear no names. Here and there are

asnam, the concrete cores of Roman tombs, long ago stripped of their facing stones.[30]

This then, is Ghadames, of which Piccioli said in 1935,

> In few places on earth, I believe, is one dominated, as at Ghadames, by that singular charm which is exercised by traces of a vanished way of life, of a world that has lasted from immemorial times. Everything here is as it has been for centuries.[31]

The architecture of Ghadames exerted a profound influence on the Italian occupiers, which can be seen in the Hotel Ain El-Faras (see 46). Once lost, it could never be replaced. However, due to the changing conditions in Libya at the present time, it is just these human settlements that are in grave danger. Ghadames needs to be put under special protection and a careful development plan designed to consider its unique popular architecture and monuments. [32]

MODERNIZATION AND ITS IMPACT ON HUMAN SETTLEMENTS

After the struggle of the Libyan people reached its victorious climax in 1951 and Libya won her independence from the Italian colonizers, the enormous economic and social needs of the long-oppressed people were obvious. The seventeen years that followed, however, resulted in insignificant development, despite oil revenues, due to the political and economic corruption

of the monarchy. The establishment of the Libyan Arab Republic in 1969 led to a development and construction boom to try to meet the pressing needs for adequate housing, schools, health and medical care and other services. This rapid modernization contributed greatly to the continuing destruction of the urban cultural heritage.

DECLINE IN THE QUALITY OF LIFE:

Although thousands of housing units and scores of schools and hospitals have been built and the "standard of living" in the traditional sense has risen considerably, it is obvious to the observer that a loss in the intangible "quality of life" is accompanying these changes. This is demonstrated by the numerous urban-environmental problems that keep hammering at the fine texture of the traditional urban, social and cultural fabric of the human settlements in Libya. There is no final and clear definition of the term "quality of life" and the issues revolving around it, yet it is apparent that there exists dissatisfaction and concern with the physical surroundings and complex of intangible factors that make up the human environment. As we have pointed out in Chapter I, this is not limited to the industrialized countries, but in a growing degree to the developing countries as well. The overwhelming needs of an

increasing population coupled with the desire to modernize, have caused the developing countries to experience many of the same urban problems as the more developed countries they seek to emulate. In Libya, the threats to the urban environment are manifested both in physical and intangible ways. The oil boom and population pressure have put development at the head of the government's agenda. Pressing needs have resulted in abrupt solutions and uniform applications that ignore local social, economic or environmental conditions. For example, the acute housing shortages led to the adoption of prototype high-rise housing design all over the country, erected irrationally wherever there was an empty lot. These apartments were often rejected as dwellings by rural people who found them culturally unsuitable. The problems of meeting health, educational and social needs becomes more critical with the rapid urban expansion. Traffic congestion and transportation problems have resulted in delays, discomfort and visual disorder. The answer has been to widen the streets. But, as cars are pumped into the ports daily, traffic problems steadily worsen. Though these problems are mainly limited to Tripoli and Benghazi at the present time, other urban settlements have started to suffer from the same symptoms as they try to catch up with them. The effects of these problems are showing up much faster in these settlements as the whole cloth of their culture is much

more sensitive, due to their urban-rural characteristics.

The problem has been, and continues to be the overwhelming desire to modernize. Too often progress is measured by the highest buildings, widest roads and even the amount of traffic on the streets. This is a manifestation of both the experience of colonization and the advent of mass communication which has forced western culture and the industrial revolution resulting from the advances of technology on the Arab world. This "impact of the West on East can be more truly described as onslaughts forcing [Libya]. . . to try and catch up with the economic social and cultural patterns focused on it." [33] In Libya, this drive to meet the onslaught has often resulted in disastrous attacks on Libyan culture as conveyed in the urban form itself.

IMPACT OF WESTERNIZATION:

Two factors in the process of rapid development are particularly destructive of the urban heritage. The first is the tendency to identify modernization with Westernization and look to the West as the sole source of guidance. The second factor, which goes hand in hand with this dependency on the West, are the feelings of inferiority and embarrassment about the so-called "backwardness" of the traditional culture.

These tendencies are reinforced by reliance on Western "experts," due to the lack of Libyan professionals, technicians and skilled laborers, who have no sensitivity to the indigenous cultural values, as well as the functional and social needs of the Libyan people. Alien forms are imposed with no regard to the lessons of the past, while the people are left to cope with the problems they create.

> The task of assimilating an alien culture almost overnight is quite beyond the means of any people to achieve. As a result, a hybrid style of architecture emerged below the level of pure Arab and Western.[34]

IMPACT OF RAPID CHANGE:

Rapid development itself, a process exacerbated by the position of Libya as a major oil producing country, is a problem in itself. While the urgent needs of the people have to be met, too often what the Arab nations call their infrastructure,

> . . . the nuts and bolts of their new societies--is increasingly threatened by the specter of factories without workers, products without markets, ships without ports and houses without plumbing.[35]

Huge projects are undertaken with little regard for their applicability to the people's needs and capabilities, climate or cultural long term impact. Contracts given to foreign firms to "develop areas" or "plan towns"

have no adequate accountability, supervision or coherent plan. The preoccupation of the governmental agencies with public projects of pressing urgency, has also helped to deflect the attention of government, in general, away from the elusive, if very realistic and important field of urban planning. The urban components are not studied together so they are harmoniously integrated. For example, housing units built without any cultural, social or physical studies sometimes lack essential services. These prototype housing units are designed according to "modern standards" and fitted into all kinds of socially, culterally and topographically different areas of the country.

THE PROBLEM OF AWARENESS:

The combination of Westernization, the sense of cultural inferiority, and too rapid and haphazard modernization, is destroying much of value in Libya--not only culturally, but functionally. A simple example is the automatic adoption of building codes which demand the western-style villa with open space external to the home and therefore forbids freedom in design which may incorporate elements of the courtyard housing concept, uniquely suited to the climate, culture and social interaction patterns of Libyans in the areas where they are characteristic. As Amos Rapoport

writes in House Form and Culture;

> There is a danger in applying Western concepts which represent only one choice among the many possible to the problems of other areas, instead of looking at them in terms of the local ways of life, specific needs and ways of doing things . . . experts and officials often deplore traditional solutions in spite of their clear social and climatic advantages.[36]

Clearly, Libyan housing needs could best be met by taking into consideration some of the elements of the unique housing solutions to be described in the cities of the various regions, that are particularly suited to the needs of the inhabitants. This would begin anew the evolutionary process of development, so abruptly shattered by the impositions of Western solutions in total.

The need to search for the meaningful, the beautiful and uniquely suitable in Libya's urban heritage is vital if the future human settlements are to be more than awkward, plastic imitations, signals of the death of the culture. "The traditional ways of living must be thought out again and must face the challenges of the modern scientific approach."[37]

Old forms often retain their validity even when the world around them has changed very greatly. Human needs and ways of behaving, in many aspects, change very slowly and the constant drive for new forms may be "due more to the prestige value of novelty rather than

lack of utility or even unsatisfactory relation to the way of life." [38]

A meaningless aping and imitation of the past is not the answer either. The preservation of old urban forms would allow Libyans to derive inspiration from their roots, in a continuum with the past which also takes into account the "forms, spaces and scales consonant with the dynamics of our times from the physical, social, spatial and economic points of view and modes of influence." [39] Only in this way can the future truly convey the unique Libyan identity based on pride and faith in the validity of her own past.

Yet, unless a massive educational program is instituted to develop an awareness of the value of their culture, this goal will not be attained. The responsible authorities must first be made aware that this tendency to be ashamed of the traditional and distinctly native is the worst enemy of a country rich in lessons for future generations. This problem of cultural insensitivity is found at all levels of society. Many officials are ignorant of the applicability of certain principles that can be derived from their own culture. It is often easier to copy rather than to research and develop creative solutions to the problems of design in Libya. This can be traced to a complex of factors, chief, among them being the university curriculum.

The University of Al-Fatah's Department of Architecture and Urban Planning still does not pay attention to Islamic and urban architectural history. The Department is oriented toward modern theories of design and is so structured as to produce "a sort of human automaton, a man better prepared for contracting, trading and profit making than for design, creativity and research." [40] Consequently, the Department as well as the University does not offer any courses or programs in the field of historic preservation and the national urban heritage. The problem is compounded by the fact that primary and secondary schools have no subjects devoted to studying local culture. Students are taught standards of artistic taste and judgment that ignores or denigrates traditional art and forms. Programs are structured in such a way as to stifle creativity and new outlooks. The media, an important influence in Libyan life, also does not pay enough attention to exploring the country's heritage and presenting it to the people in an educational format. All these factors are reflected in the general public's feelings of their own culture and tradition as somehow inferior to that of the "advanced" countries of the West.

Unless an understanding and appreciation of the traditional is instilled in the people of their past, as well as future, continuing negligence of the bearers

of that past may cause them to be destroyed--an irreparible loss. Uncritically using the West as a model and ignoring the treasures contained in cities such as Ghadames, may contribute to the creation of a future no one can identify with.

Footnotes

[1]M. Zahran, Challenge of the Urban Environment, (Beirut: Bouheiry Bros, 1973), p. 74.

[2]Amos Rapoport, House Form and Culture; Foundations of Cultural Geography Series, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), p. 47.

[3]Geographical Section of the Naval Intelligence Division, Naval Staff, Admiralty, compilers, A Handbook of Libya, (London: His Majesty's Stationary Office, 1920), pp. 170-176.

[4]M.Z. El-Dars and S.Z. Said, "Libyan Court Houses," Bulletin of the Faculty of Engineering, University of Libya, Volume 1, Number 4, 1972, p. 200.

[5]Ibid, p. 209.

[6]Philip Ward, Tripoli, Portrait of a City, (New York: The Oleander Press, 1969), pp. 14-15.

[7]S. Abdul-Hak, Protection of Historical Buildings, (Paris: UNESCO, 1975), p. 6.

[8]Philip Ward, Touring Libya, The Western Provinces, (London: Faber and Faber, Limited, 1967), p. 43.

[9]Abdul-Hak, Op. Cit., p. 10.

[10]A Handbook of Libya, Op. Cit., p. 180.

[11]Charles Wellington Burlong, The Gateway to the Sahara, (London: Chapman and Hall, Limited, 1909), pp. 184-188.

[12]Abdul-Hak, Op. Cit., p. 6.

[13]Ibid.,p. 9.

[14]Ibid.,pp. 9-10.

[15]Angelo Piccoli, The Magic Gate of the Sahara, Trans. by Angus Davidson, (London: Metheun and Company, Limited, 1935), p. 117.

[16]Ibid.,pp. 156-157.

[17]Ward, Touring Libya, The Western Provinces, Op. Cit., p. 77.

[18]Abdul-Hak, Op. Cit., p. 10.

[19]A.M. Hassanein Bey, The Lost Oases, (New York: The Century

Company, 1925), p. 89.

[20] A Handbook of Libya, Op. Cit., p. 186.

[21] Abdul-Hak, Op. Cit., p. 6.

[22] A Handbook of Libya, Op. Cit., pp. 205-207.

[23] Piccoli, Op. Cit., p. 175.

[24] Ibid., p. 177.

[25] John Wright, Libya, (London: Ernest Benn, Limited, 1969), pp. 51-234.

[26] Piccoli, Op. Cit., pp. 215-217.

[27] Ibid.,pp. 210-214.

[28] A Handbook of Libya, Op. Cit., pp. 192-194.

[29] Piccoli, Op. Cit., pp. 221-222.

[30] Ibid.,pp. 255-257.

[31] Ibid.,p. 209.

[32] Ward, Touring Libya, The Western Provinces, Op. Cit., p. 84.

[33] George S. Shiber, Recent Arab City Growth (Kuwait: Kuwait Government Printing Press, 1969), p. 170.

[34] Hassan Fathy, "Constancy, Transposition and Change in the Arab City," in From Medina to Metropolis, ed. L. Carl Brown, (Princeton; Darwin Press, Inc., 1973), p. 319.

[35] "Second Thoughts? Rush to Industrialize Wealthy Oil Countries Begins to Slow Down," Wall Street Journal, 17 September 1976, p. 16.

[36] Rapoport, Op. Cit., p. 129.

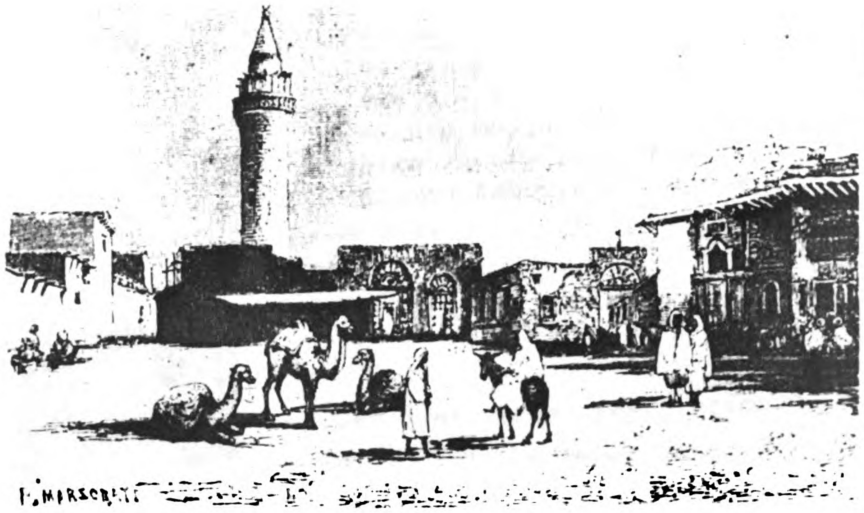
[37] UNESCO, Cultural Rights as Human Rights, Studies and Documents on Cultural Policies Series, No. 3. (Switzerland: UNESCO, 1970), p. 29.

[38] Rapoport, Op. Cit., p. 78.

[39] Schiber, Op. Cit., p. 555.

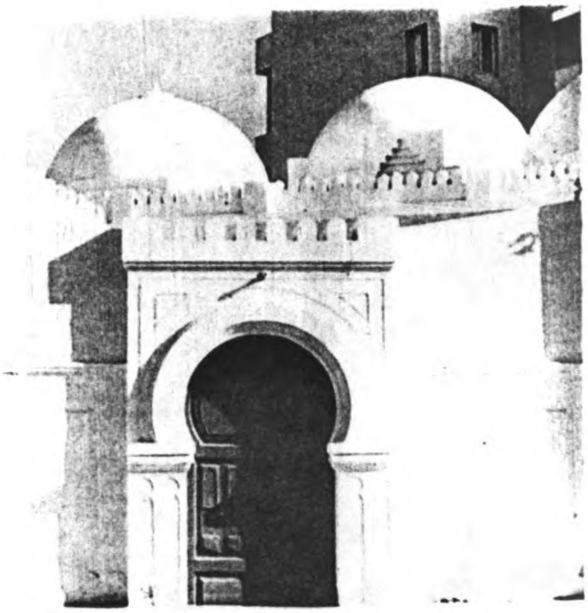
[40] Ibid., p. 506.

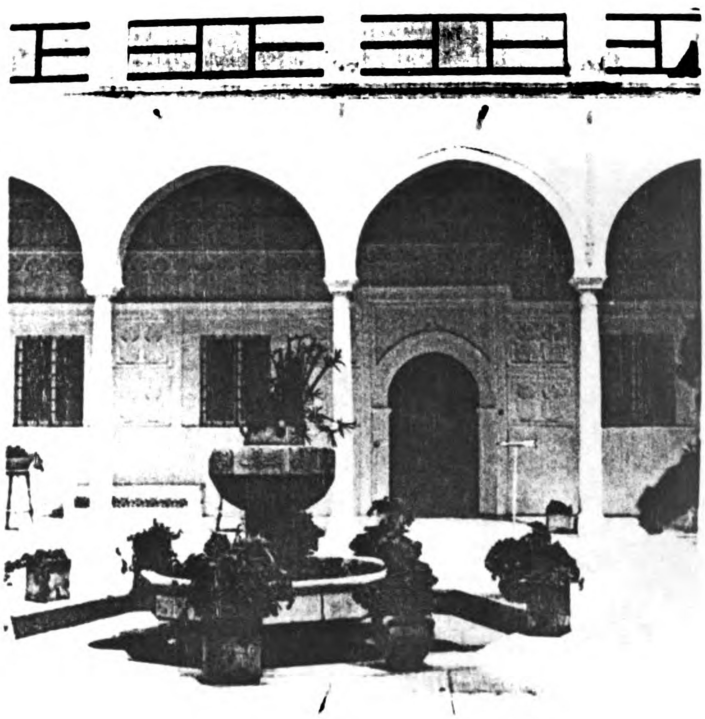
Libyan traditional architecture is the end result of its generations making concrete their ideas and feelings.



11. Benghzi: Old Square 1889

12. Tripoli: Al-Gouzgou Mosque

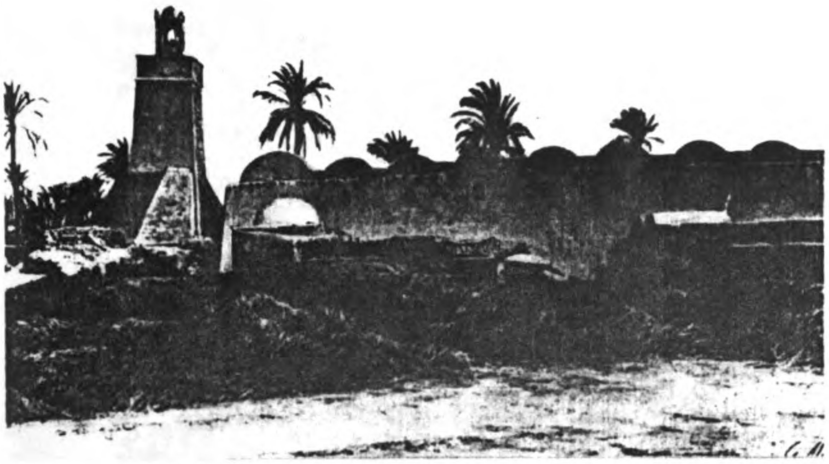


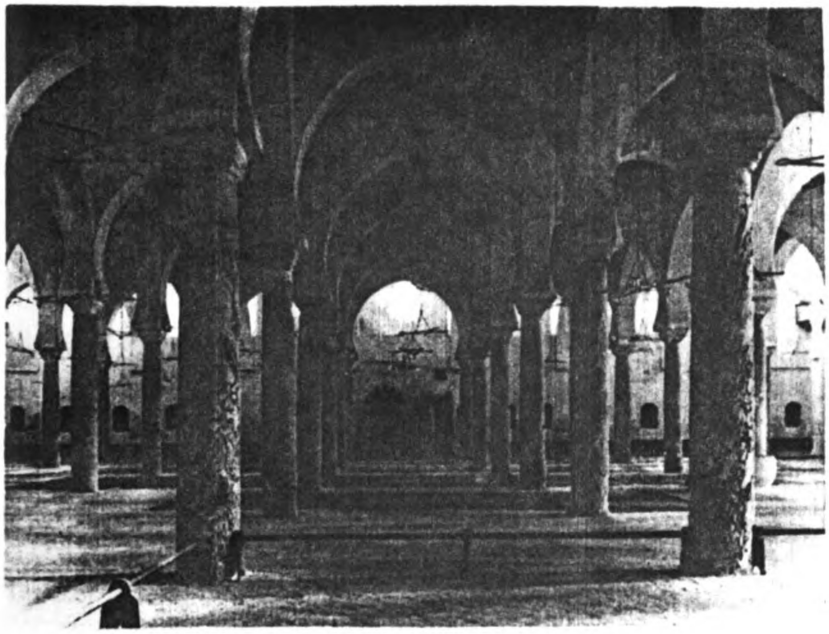


13. Zliten: Sidi Abdul Salam Mosque

14. Tripoli: Villa Volpi, now Museum for Islamic Art.

15. *Murad Agha Mosque in 1912.*





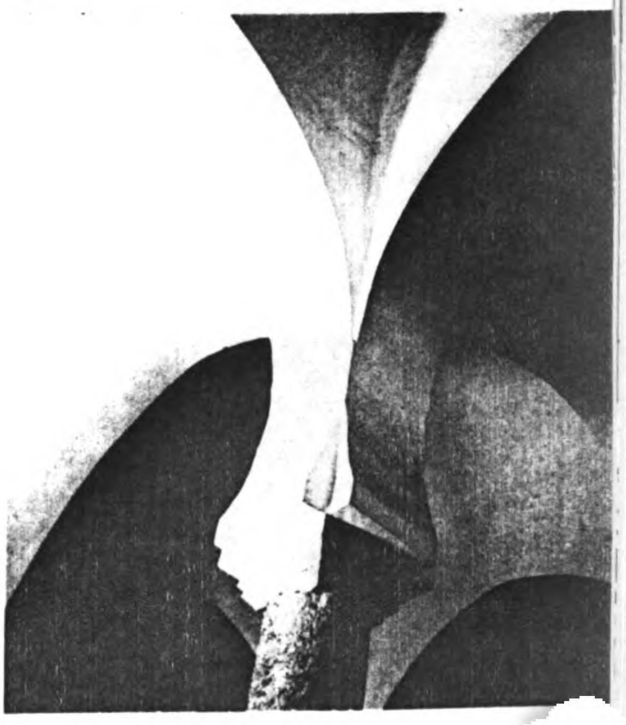
17. *Interior*

The relationship between an architectural work and nature is expressed by this network of columns. . . . the pointed outlines that jut out of the base of the capital then curve inward in elegant parallel arches, remind us of the shape of palm leaves. (Ramdan)

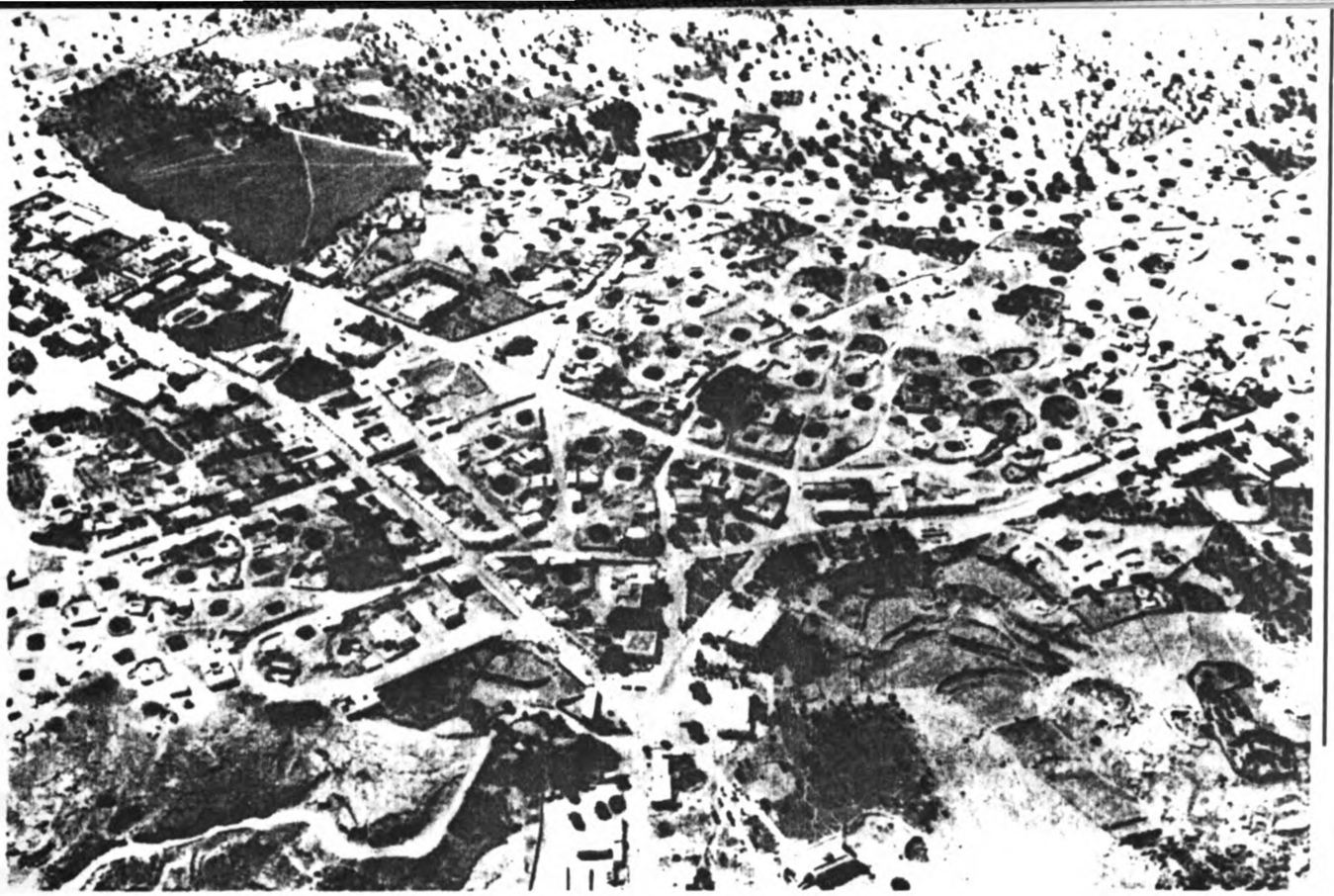
Tajura

The Village of Tajura has a fine old mosque, the sixteenth century mosque of Murad Agha, which incorporates Roman columns taken from Leptis Magna.

16. *Present: After restoration.*



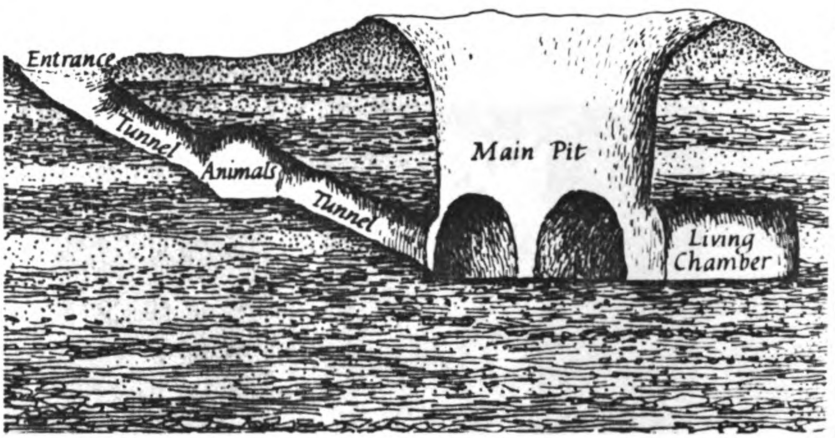
18. *Column*



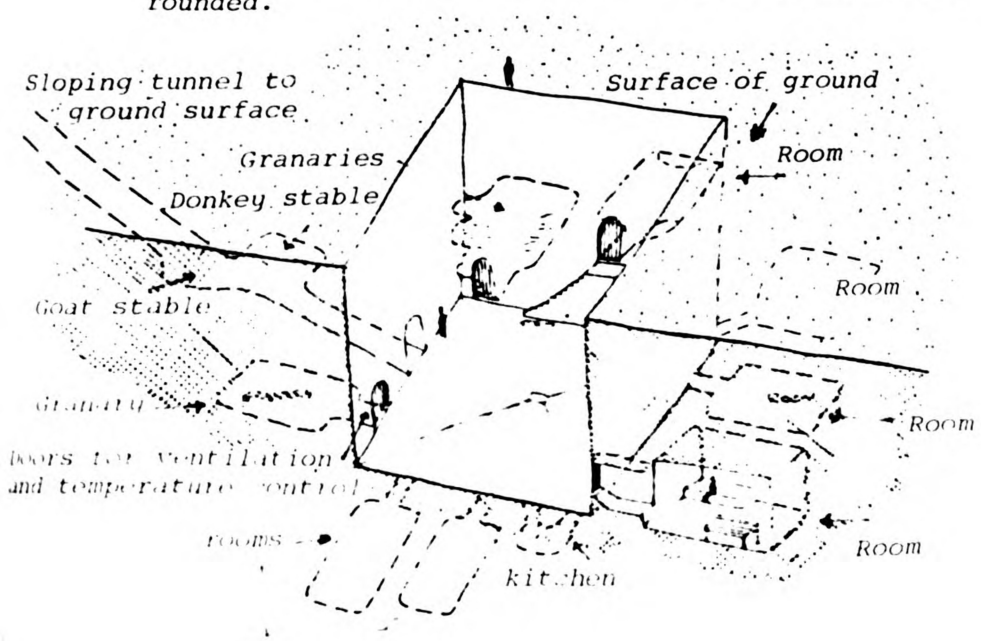
19. Garian: Aerial view.

Mountain Towns:

In Garian there is an example of vernacular architecture.



20. Troglodyte Cutaway View: court 30'-40' on all sides is the center of the dwelling with the various rooms, stores, etc., evacuated as needed. Roofs are vaulted and corners rounded.

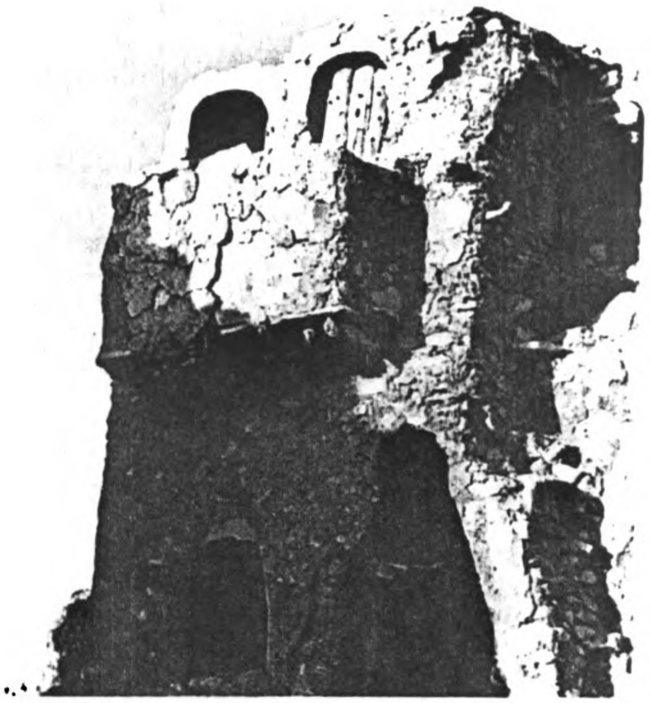


21. Section

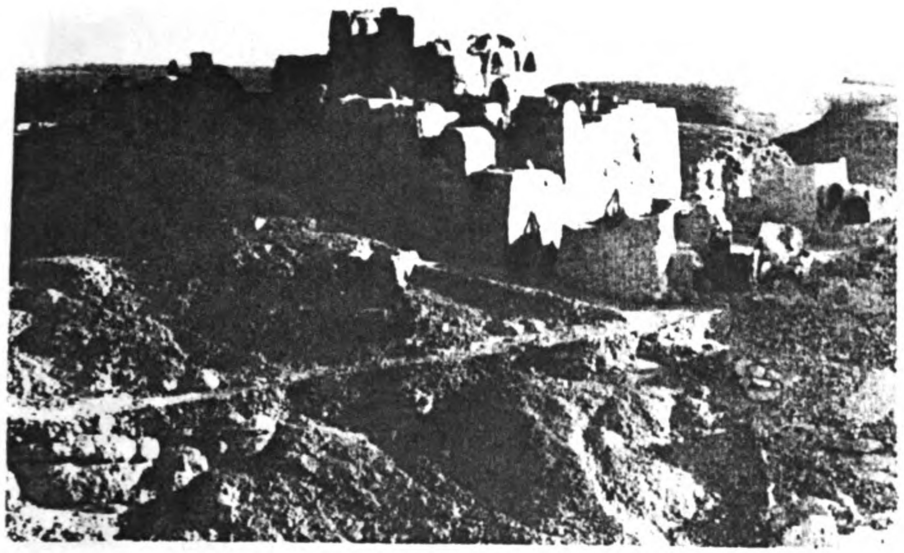
22. Entrance.

23. Interior

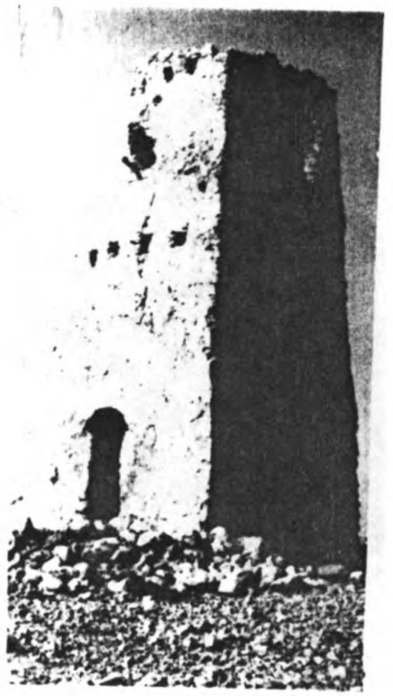
24. Exterior



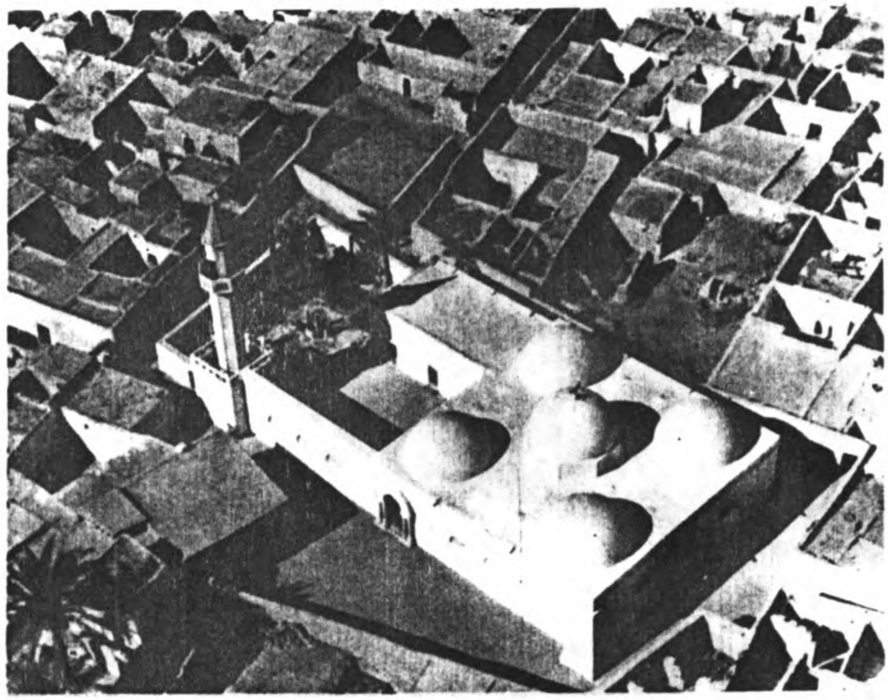
25. Nalut: Old house.



Nalut: The Kasr at Nalut is said to resemble a giant dovecote or beehive. It has evolved into a communal storehouse. (23-24)



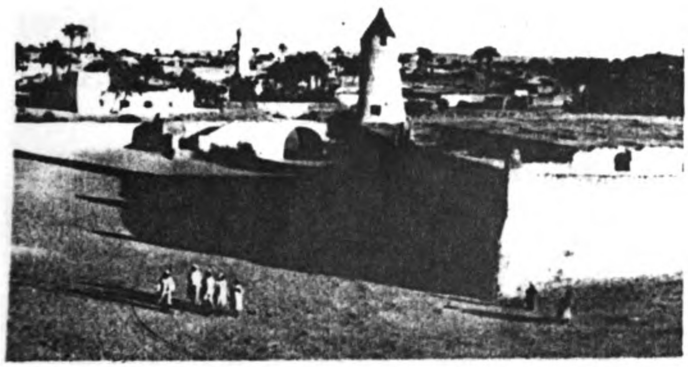
26. Watchtower.



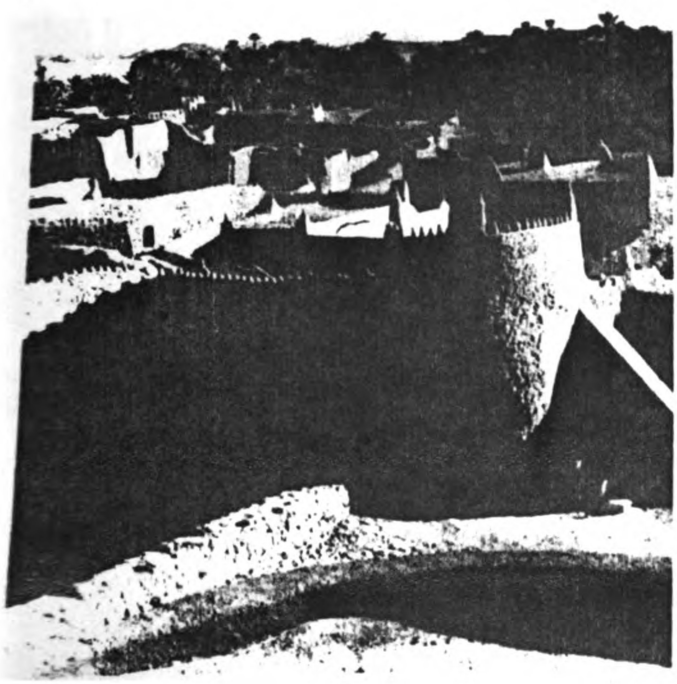
Oasis Towns: architectural form reflects the way the hard struggle for existence in the desert necessitates mutual aid and a strong sense of community.

27. Hun: mosque as a focal point.

28. Murzek: General view.



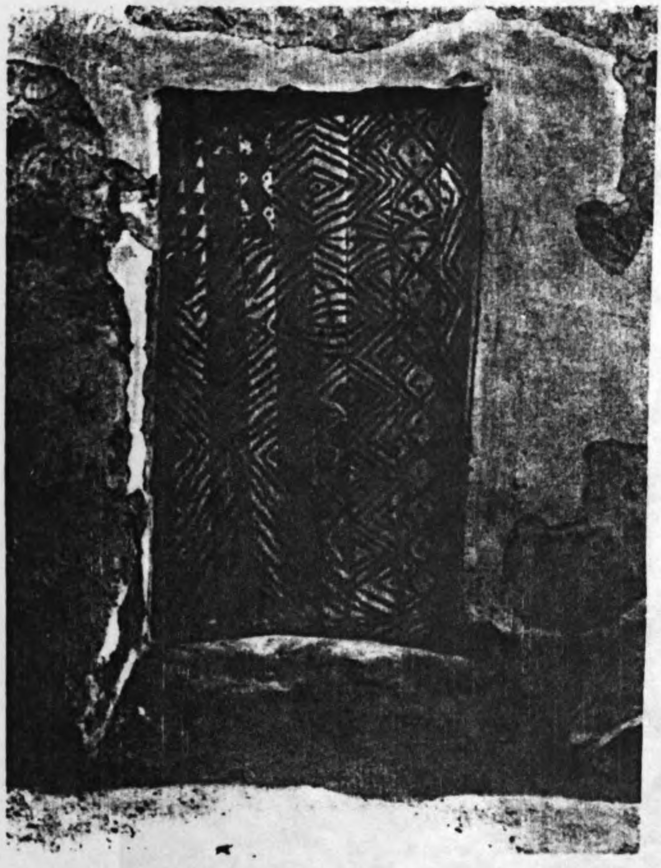
29. Murzek: Old castle



30. Ghat: Roof

31. El-Barkat: Old Mosque

32. Ghat:
Built-in bench

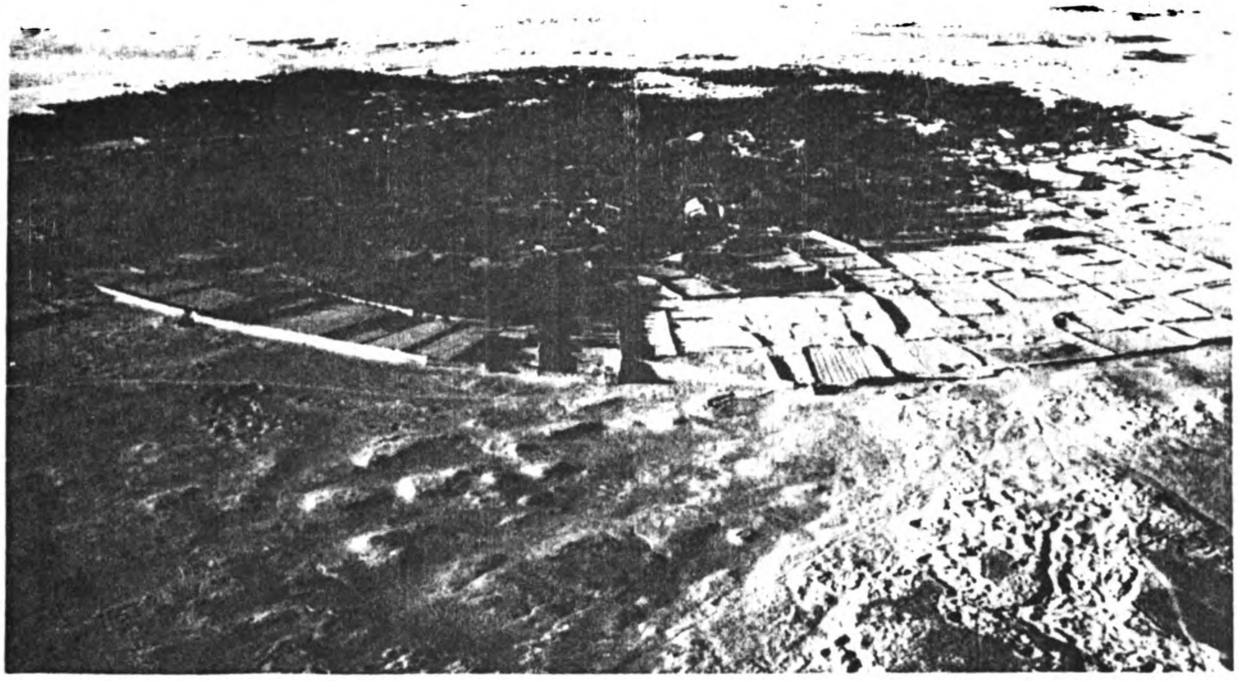


33. Ghat

Old popular handpainted doors.(33-34)

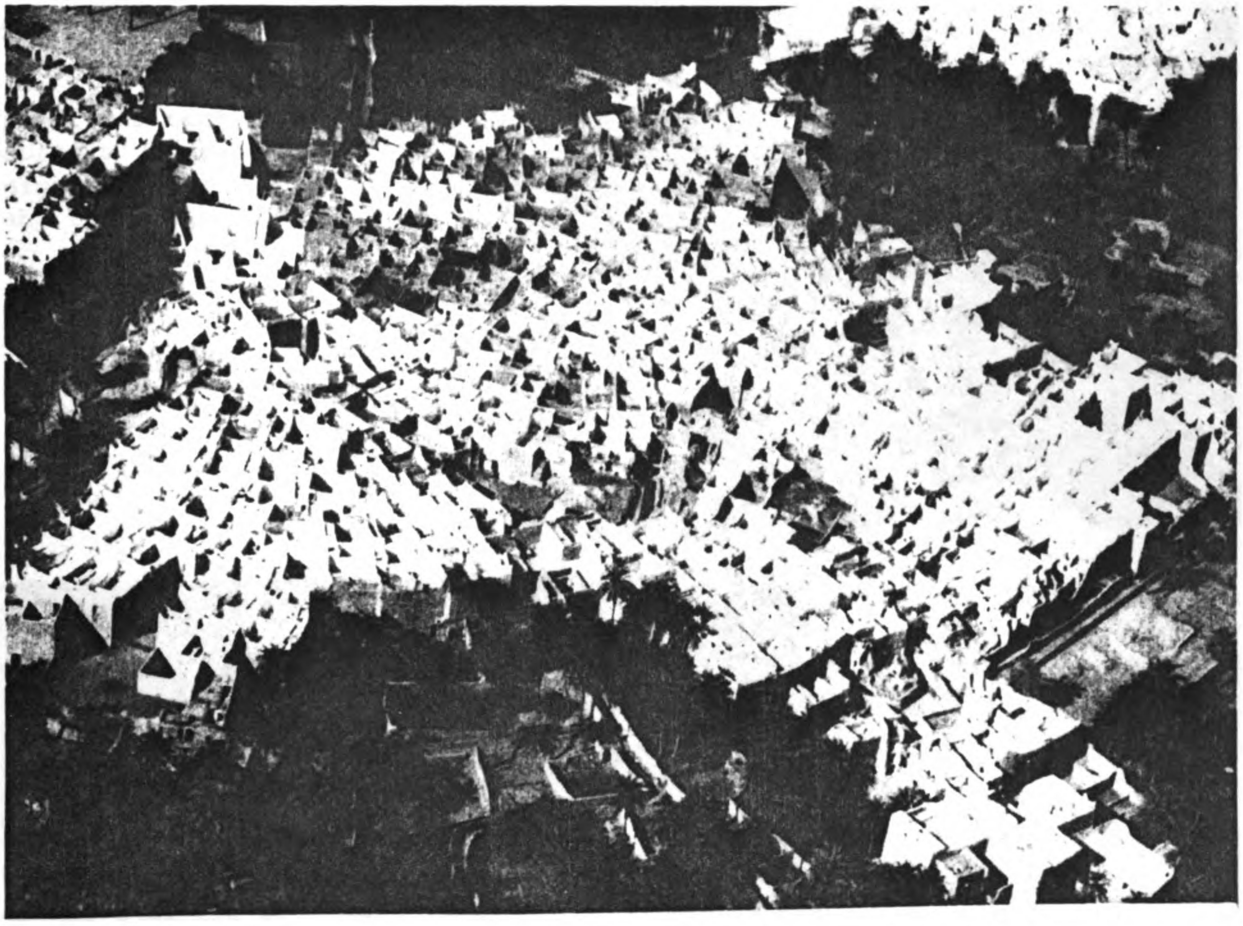
34. Hun

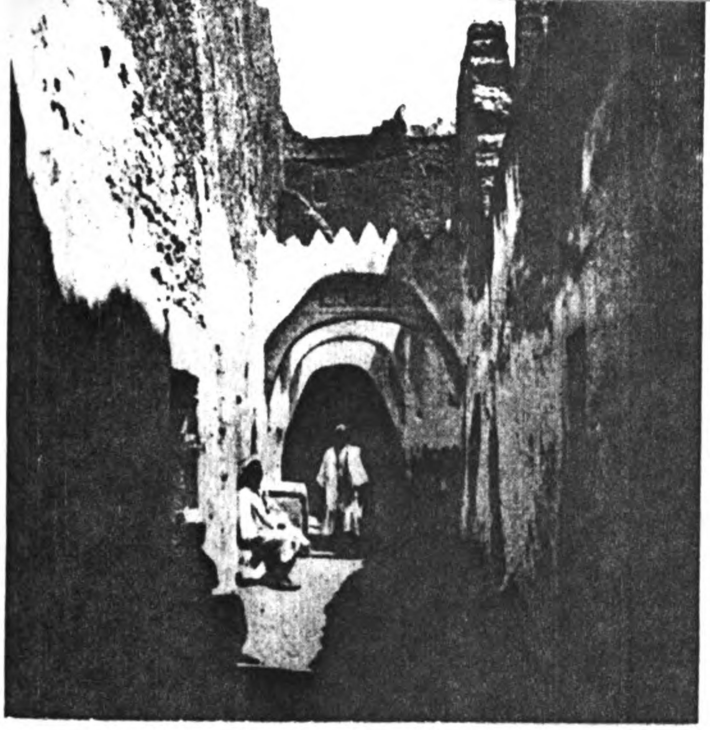
35. Um Al-Araneb:
Old school.

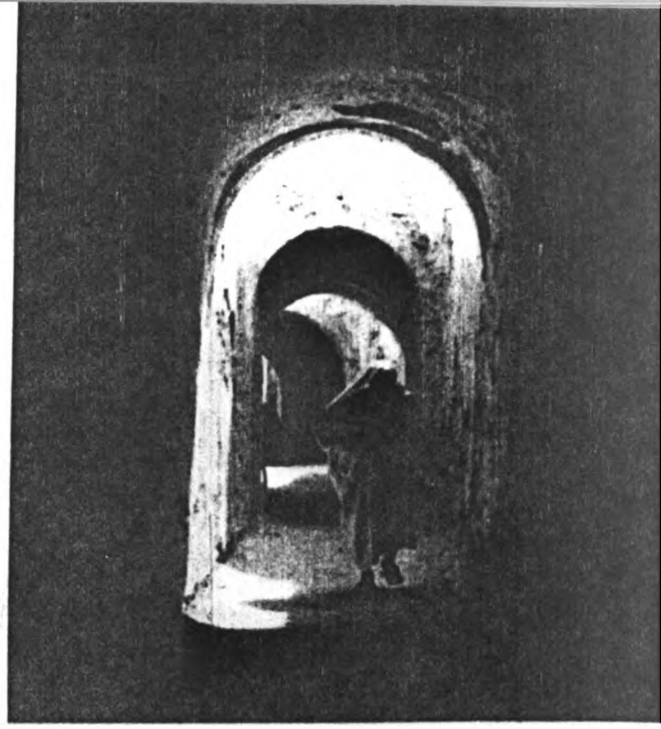


36. Ghadames: aerial view of oasis and town

37. Ghadames: aerial view



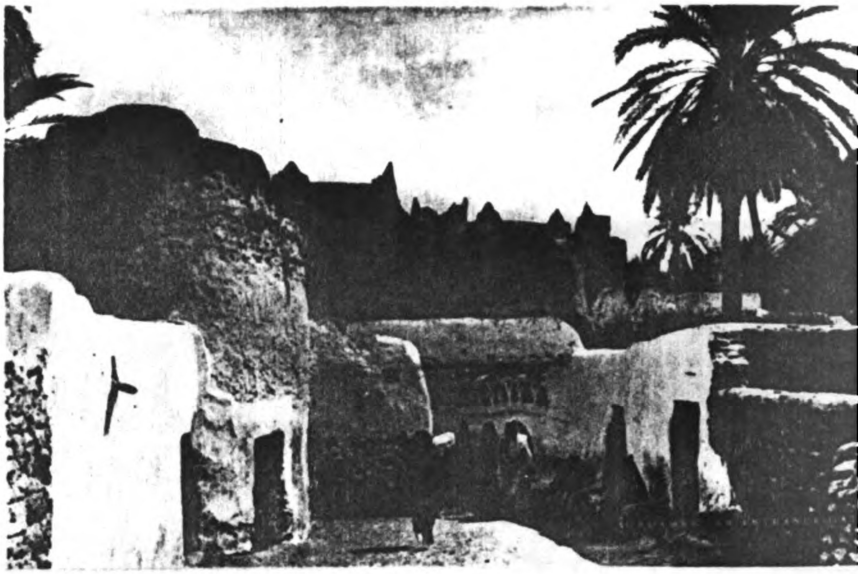




38.
39.
There is a huge maze of covered streets. . . . They are dark, cool, quiet.

Ghadames

Throughout the centuries. . . the people of Ghadames retained the unique integrity of their town and their way of life.

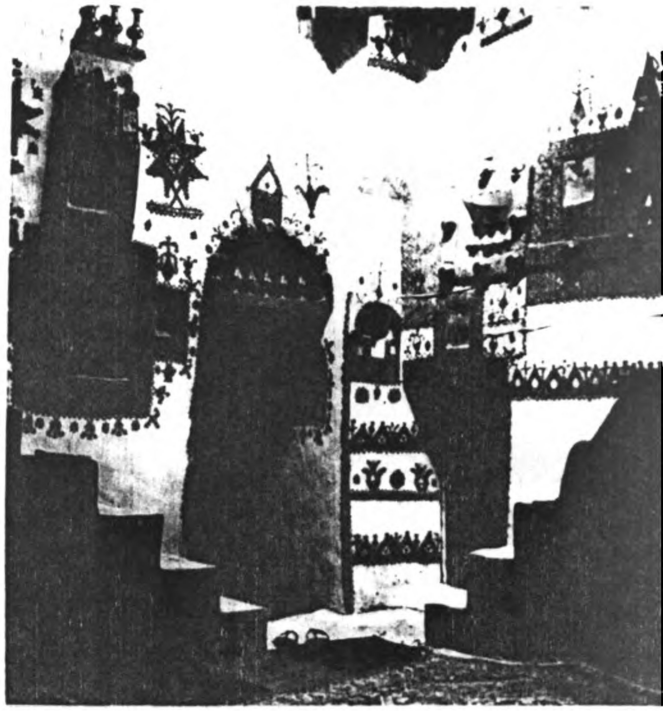


40. Entrance to the old pedestrian city.

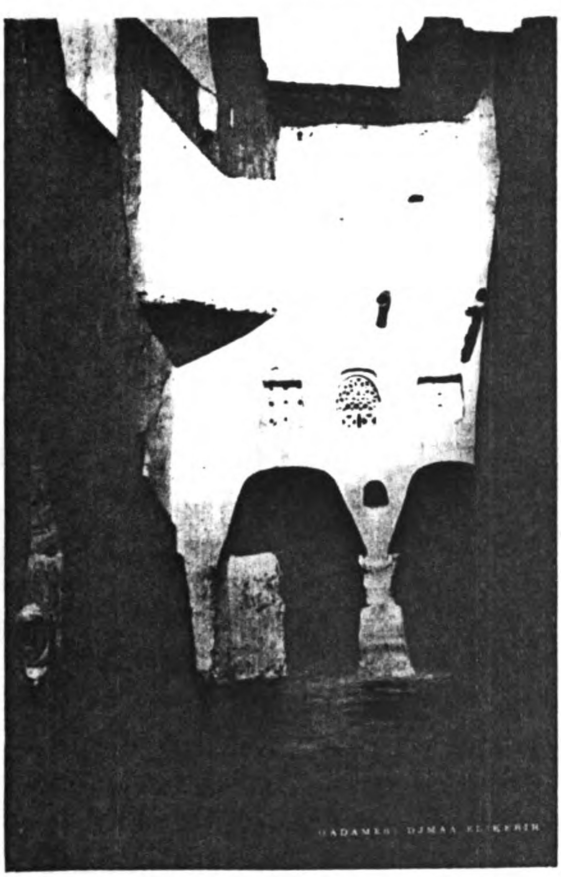
41. Usaiet et Tuta: Intimate, human scale.

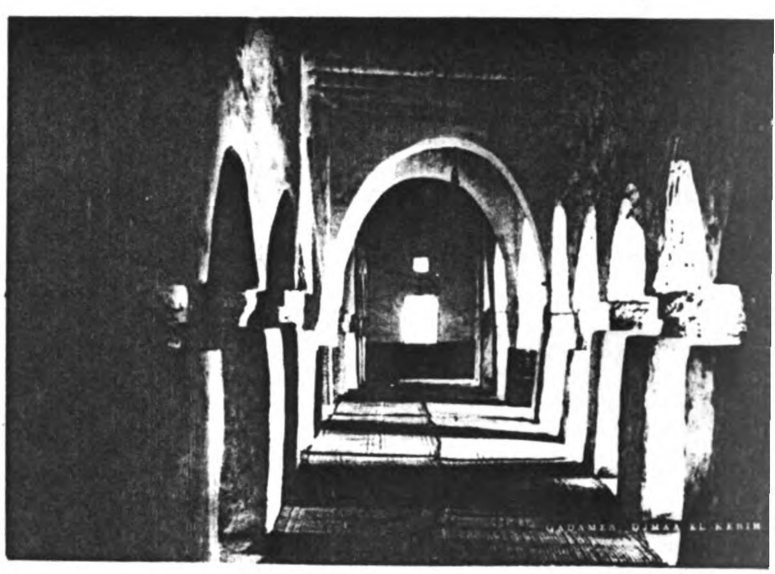
The ancient mosque of El-Kebir with its massive square minaret. (42-44)

42 .



45. Geometric three-dimensional designs made from bright natural dyes decorate the receiving area.



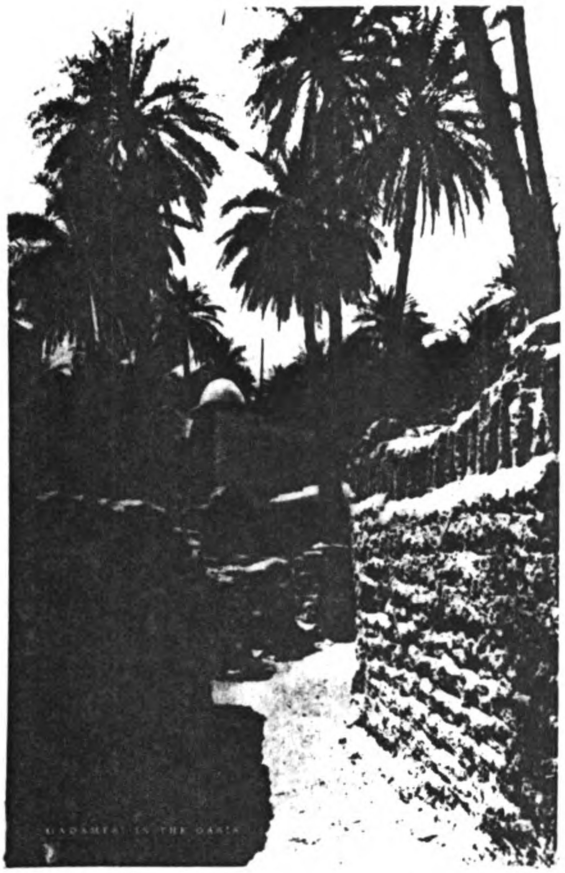


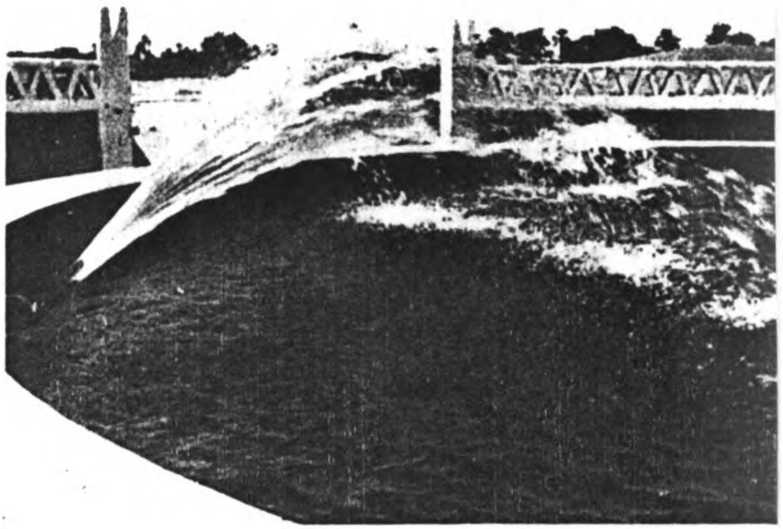
44. Interior.

43. Entrance.

46. *New hotel with traditional character.*

47. *Walled farms.*





48. *Ancient Ain El-Faras*

The realm of the women is on the rooftops and walled passageways below. (49-50)

49.

50.

PART II

OLD CITY OF TRIPOLI: THE CASE FOR PRESERVATION

CHAPTER III

HISTORICAL BACKGROUND

The earliest known name for the Old City of Tripoli, is the Neo-Punic "Wy't" or "Uiat." It is believed to have been founded, along with Sabratha and Leptis by the Phoenicians between the thirteenth and twelfth centuries, B.C.[1] Another source mentioned the dates of the eighth to seventh centuries B.C.[2] as the time the Phoenicians built these cities on the southern central shores of the Mediterranean. The purpose of the Phoenicians was to trade through the oasis for slaves, ivory, gold and ostrich feathers from Africa, and silk, cotton textiles and tools from Europe. Thus, even in these earliest recorded times, the city served as both a caravan oasis and an international port. Since the Phoenicians were occupied mainly with trade, they did not pay much attention to the urbanization of "Uiat," except for some minimum improvements. Some of their ruins were discovered in the northeastern port of the existing Old City of Tripoli.[3]

The Cathagenians dominated Tripoli after the collapse of the Phoenician empire.[4] After the battle, Zama, in 202 B.C., the Carthagenians lost to the Romans,

who then gained control over the area and changed the name of the city to "Oea."[5] Other sources place the beginning of Roman domination over Libya between 111 B.C.[6] and 163 B.C.[7] The Romans replanned the Phoenician cities according to their own style, with more extensive building, especially for Sabrathh and Leptis. Oea was a smaller city with few governmental buildings and houses, limited inside the walls which surrounded the city from its eastern, southern and western sides. When Emperor Septimus Severus recognized the strategic importance of Oea he designated it as the capitol, moving it from Leptis. The name was changed once more to Trripolis or the three cities. During the Roman period the city enjoyed a richer architectural experience, as evidenced by the archeological discoveries of the foundations of houses and streets paved with mosaics and colorful sandstone, the triumphful Arch of Marcus Aurelius and the four Roman columns at the Arb'a Arsat area. The exact location and dimensions of the Roman city are unknown. It is believed that the old walls disappeared as the Islamic dynasties erected new walls on the top of the old ones.[8] During the fourth century A.D., amid the crumbling of the Empire, the Berber tribes rebelled and finally occupied the Roman cities for a period of time.

Some time between 426-455 A.D.,[9] the City of Tripoli and North Africa was pillaged by the Vandals

led by Genseric. Their control, which lasted until 533 A.D., resulted in extensive destruction to the city, the emmigration of many of its inhabitants and a cycle of rebellions by the interior tribesmen. The Byzantines, who failed to hold Tripoli for more than three years, came back in 533 A.D. and took over Tripoli under the leadership of Belisarius. The Byzantines strengthened the walls, bastions and forts. Civic development was slow, except for the building of some churches.

In 642 A.D. (22 A.H., Islamic Calendar), the Arabs conquered Tripoli. The Arab rule of Tripoli lasted until 1510 A.D.--about nine centuries. The city was the political and administrative capitol for most of the different states and dynasties that evolved during this long period in and outside of Libya. This period was characterized by the rise and fall of a number of dynasties as autonomous, semi-independent or completely under the jurisdiction of the different Islamic empires that ruled the Middle East. Tripoli, which grew enormously inside the wall, with the construction of new houses, mosques and markets or *sugs* in this period; suffered from a long cycle of revolts, sectarian wars and distruction at the hands of its occupiers, indigenous inhabitants and neighboring tribesmen and heretics in general.

At the beginning of the Arab invasion, parts of

the City's walls were destroyed by Ibn Al-As, the Muslim leader, in order to make the City defenseless after the Byzantines tried to recapture it. His experience of the walls' impregnability, convinced him to destroy it in the event the Byzantines succeeded.[10] The wall was restored around 752 A.D., after Abdul Rahman Ben Habib put down the heretics' revolts.

In 800 A.D., Harun Al-Rashid, the Abasids ruler in Baghdad, annoyed with the anarchic situation in the area, surrendered its rule to the Aglabids, who promised to restore order and tranquility. Their domination over Tripoli was an era of relative progress and order. The Fatimids dynasty began their control in 909 A.D. The following two centuries may have been the worst suffered by Tripoli. After the Fatimids moved their capitol to Egypt, they gave the control over Tripoli to the Berber family of Beni Zeri, who were in power on and off as they allied with or confronted the heretics and neighboring dynasties. Extreme disruption followed when the Beni Zeri (around 1035 A.D.) proclaimed their independence from the Fatimids, who, in revenge, sent the Arab tribes of Beni Hilal and Beni Salim to Libya, and Tunisia to punish them. The Beni Salim, controlling Tripoli by force and violence for more than a century, were able to push most of the Berbers to the south. Intermingling between the remaining Berbers and

Arabs resulted in the coastal area of Libya taking on its Arab identity. After a short occupation by the Norman dukes of Sicily, Tripoli fell under the Almoahads dynasty from Morrocco, which lasted from 1160 A.D. until 1183 A.D. Ali Ben Ghania, one of the last princes of Al-Moravids of Morrocco and Andalus in collaboration with the Mumluk Garagoosh from Egypt, took over the whole area for about sixty years. In 1241 A.D. the Almoahads returned and appointed Beni Haufus for the governorship of the area. Their dynasty lasted until 1510 A.D., except for a seventy year period, and was one of peace and construction.

In 1510 A.D., the Spaniards occupied Tripoli and drove out most of its Muslim inhabitants. The Spaniards gave up Tripoli to the knights of St. John of Malta in 1530 A.D., but returned it in 1533 A.D., after the Turks tried to capture it and after the Arabs had asked them for assistance against the invaders. Nothing was added to Tripoli during the Spanish occupation except the fortification of the castle and walls for their own use.[11]

The year 1551 A.D. marked the beginning of the Turkish Empire's domination over Tripoli, which lasted until 1911. Most of the Old City as it now stands was built, rebuilt or altered during this period. During the first Turkish Dynasty (1551-1711), the city enjoyed

a relatively high degree of development, evidenced by the construction of residential buildings, baths, primary schools and mosques, as well as the restoration of the walls and forts. Some of the historic buildings such as Jamah Darghut, Jamah Shaib El-Ain (mosques), Madrasseh of Osman Basha (school), and Hammam Darghut (bath), were built during this period.

In 1711, the Karamanli Dynasty was founded in Tripoli. As a semi-independent state, it lasted until 1835, when the Turks abolished the power of the Karamanlis and founded the second Turkish Dynasty. The Karamanlis undertook more development projects and built more historic buildings, such as the Jama Ahmed Basha (mosque) and the Madrasseh (school) that is attached to it. Because of the Turkish naval activities and control over the Mediterranean, the Karamanalis had to fortify the walls around the city and build a new one along the eastern side. During the second Tukish Dynasty the city expanded, which resulted in the destruction of a part of the western wall. Most of the rest of the new construction took place outside the city except for the *sug* Al-Mushir.[12]

When the Italians occupied the city in 1911, it had already begun growing outside the walls. The Italian occupation of Libya was pointed towards colonization and transforming it into a settler state. By 1939, Libya

was declared the nineteenth region of Italy by the Facist regime. By 1940 there were around 40,000 Italians in Tripoli, around 35% of the population.[13] The occupiers concentrated on plans and projects that were designed to accomodate more Italian settlers in the new parts of the city. The plan for Tripoli in 1912 did not disturb the Old City. Their projects included the improvement of the substandard Jewish Quarter, the paving of some lanes and alleys with both asphalt and Sicilian basalt, the construction of sewage and water systems in some parts of the Old City, and the replacement of petroleum street lamps with first gas acetilene and later electric ones.[14] In the Italian period, despite some restoration of the castle and the area around it, major destruction to some of the historical monuments of the Old City, such as the wall, gates and *sabeels* (decorated drinking fountains) occurred.[15] However, the core of the Old City was ignored, except for minor improvements. (See Fig. 7 for the development of the Old City and the wall, also, see 52-54.)

THE WALL:

The first mention of the wall was at the beginning of the Roman Empire. The exact location of the Roman wall is not well established, as consecutive dynasties altered it or erected new walls on the top of it. The

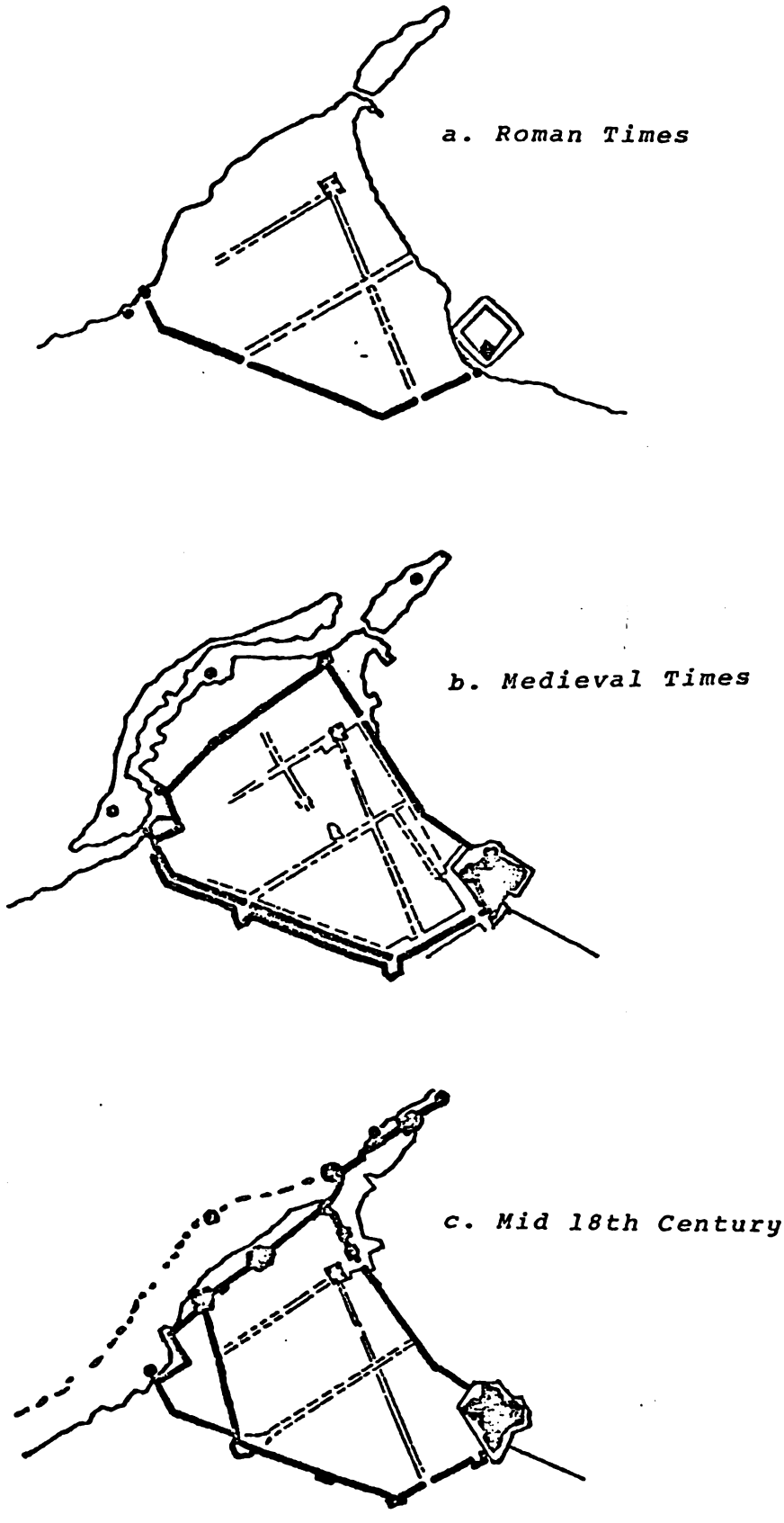


Figure 7. Old City of Tripoli Development (a-c)

Roman wall extended to surround the eastern, southern and estern sides.[16] The Byzantines strengthened the walls when they occupied Tripoli in 533 A.D. Amr Ibn Al-As, the Muslim leader who conquered Tripoli ordered some of the walls destroyed in 642 A.D. Abdul Rahman Ben Habib, one of the Umiyyad rulers of Africa restored the parts of the wall facing the interior around 752 A.D.[17] As the danger to the city from attack by sea became more obvious, a wall from the seaside was erected in 800 A.D. In 969 A.D., the wall was raised and extended once more. Around 1240 A.D., Abu Mohammed Beni Haufus ordered the construction of another smaller wall on the outside of the original ones called Al-Stara, following the Islamic style of building. This was found by excavations in 1964 around the presently existing west wall. The smaller one was found to be six meters wide and placed thirteen meters apart from the larger one at its foundation. Other remains of the same wall were found along the southeastern side of the city.

At the beginning of the fourteenth century, plans were developed to dig a *khandik* (moat) around the city and connect it with the sea, according to Al-Tejhani, an Arab traveller in Tripoli around 1307. This contradicts the previously held belief that the moats were constructed by the Spaniards after 1510. Ruins of this moat were

visible when the Italians invaded in 1911, but they had them filled in. Al-Tejhani reported that the walls were extremely well kept, to the extent that a portion of the taxes of the Old City went to paint and decorate them. He estimated the diameter of the wall as 3,728 paces and the moat around the castle at 44 paces.[18] The total length north and south was 1130 paced yards and its width 780.[19] Batistino DeTonsis, a Spanish soldier confirmed Al-Tejhani's reports of moat and walls in 1510.[20] When the Spaniards occupied Tripoli they used building materials from abandoned homes in fortifying the walls and bastions.

More restoration of the wall was undertaken during the first Turkish dynasty. In the Karamanli Era (1795-1832), a new wall along the eastern side of the city was erected. This was completely destroyed at the beginning of the Italian occupation. In 1909 part of the western wall was destroyed to make way for construction.[21] The Italians removed the remainder of the wall, except for the small portion that stands today.[22]

THE CASTLE:

The As Saraya Al-Hamra (red castle), also known as the *kasr* (palace) and the castle was Roman in origin. Like the wall, it underwent varying degrees of destruction

and modification with each successive occupier. Today, it shows most strongly the Spanish influence, being rebuilt after the Spaniards took over Tripoli at the beginning of the sixteenth century. The designation "red castle" refers to its traditional color, having been painted white in recent times.[23] Used for military purposes, it was also the headquarters and residence of all the rulers and governors of the region. During the Karamanli Dynasty it was extensively modified for the large family's use as a residence, with new houses built within. In the second Turkish Dynasty it was used as governmental offices and residence for officials, the lower level serving as a prison. The Italians used it as offices for the governor after a major beautification project. They moved some fountains from the Old City to occupy the courtyards within the castle and constructed arches over the southeastern part.

In times of foreign invasion, the castle was the destination of the inhabitants seeking a refuge under its walls and forts. The castle prepared its bakeries, baths and food stores to meet such emergencies. Now the castle stands as the home of the main museum in Libya as well as the headquarters of the General-Directorate of Antiquities.

The architecture of the castle is a major component of the historical urban structure of the Old City. It is Spanish in external design and Turkish in the interior. The Turkish touch is reflected in the large rooms, corridors, terraces and courtyards. After the Spaniards took over Tripoli, they restored the fort on the south-east angle of the castle and named it St. Marcus. They also named the fort on the southwest angel St. George, and the fortified wall that runs between the two the St. Barbara bastion. The knights of Malta added another fort on the northeast corner which was extensively altered by the Italians with new arches and a tunnel running north and south through the castle. The seventeenth century maps show a *khandik* full of sea water surrounded the castle with only one bridge connecting the gate to the land. At the present time the castle has two gates in its western wall and one high gate in its southern side that is entered after climbing a ramp.[24]

FORTS AND GATES:

Other forts were built in different places along the walls surrounding the Old City and outside of it. Interspersed between them were the gates. The chronological order of their construction is not known except for those built by the Spaniards and Darghut Basha.

Starting clockwise from Bab El-Menshia (gate)[25] west of the castle, the next structure was Dar El Baroud (gunpowder house) which was built by Darghut Basha in 1568.[26] Further west the small entrance gate believed to be the one Al-Tejhani called Al Bab Al Akdar (green gate). Bab Al-Hurria (Freedom Gate) was built in 1909,[27] when the Turks opened a big gap in the wall that extended from Dar Al Baroud to Burj Al Karmah. Next to the latter fort was Bab Al-Adala (Justice Gate). The next bastion, probably called Burj Al-Hedar[28] was in the middle of the wall between Burj Al-Karma and the fort of Bab Ez-Zenata (a tribal name). This latter gate was closed in 1833. The substitute, Bab El-Jedid (New Gate) was opened in 1870.[29] The latest gate was Burj Al-Trab (Earth Fort), which was located in the middle of the northern wall that extends to the Spanish bastion. Burj Al-Trab is constructed on the site of another but ancient bastion. Across from this fort stood Burj Bu-Lelah on a rock in the middle of the sea. The Spanish bastion at the northeast angle was reported to be in ruinous condition in 1897 due to bombardment.[30]

From here begins the Mendrik headland which consisted of a defense line (wall) and the Mendrik or Spanish fort. The old Bab El-Bahr (Sea Gate) is located south of the Spanish bastion. Inscriptions over the gate show that it was built or rebuilt around 1310 A.D. On the same

eastern wall it is suggested that the Knights of St. John of Malta built a fort upon the ruins of which Dorghut Basha built his mosque. North of the castle, in the area of Burj Al-Saa (clocktower) stands Bab Abdullah.[31]

At the present time, only the castle and the wall on the south from Dar Al Baroud to Bab Al Hurria, and the west from Bab Al Jedid to the northwestern angle, stand. Bab Al Jedid remains intact, but where Fum Al Bab and Bab Al Khandik once were are only two large arches constructed by the Italians. Inhabitants use the names of Bab Al Bahir and Bab Al Hurria to designate the areas where these gates once stood, but like all the other towers, gates and parts of the wall, they were destroyed. The extent of this destruction is underlined by the fact that it has all occured since the beginning of the twentieth century, (see 55-62 and Fig. 8).

KEY TO PLAN OF TRIPOLI.

MOSQUES.

1. Jamah Hamad Basha Karamanli or the Great Mosque.
2. Jamah Shaib el-Ain.
3. Jamah Dragut Basha.
4. Jamah Mahmud.
5. Jamah el-Haj Mustafa Gurgeh.
6. Jamah el-Naga.
7. Jamah el-Kharuba.
8. Medrasseh of Osman Basha.
9. Jamah of Sidi Salem (Merábut)
10. Jamah el-Drush.

CONSULATES.

11. British. | 12. French. | 13. Italian.

FORTS AND BASTIONS.

14. West Fort.
15. Burj el-Trab.
16. Spanish Bastion.
17. Mendrik or Spanish Fort.

BATHS.

18. Hammam el-Kebir, or Great Bath.
19. Hammam el-Saghir, or Dragut's Bath.
20. Hammam el-Gurgeh.

SUKS OR BAZAARS.

21. Suk el-Attareh.
22. Suk el-Yahud el-Sayagha (Jewish Silver).
23. Barracan Makers.

MISCELLANEOUS.

24. Lazaretto.
25. Fish Market.
26. The Roman Arch.
27. Prison.
28. Turkish Government School.
29. Church.
30. Clock Tower.
31. Beladieh (Town Council).
32. Chief Synagogue.
33. English Tennis Court.
34. Erbaat Saat.
35. Bir el-Shami.
36. Pasha's Fountain.
37. Site of Ditch.

GATES.

38. Bab el-Bahr or Sea Gate, called by the Maltese, Bab el-Shat
39. Bab el-Jedid.
40. Bab el-Khandik or el-Menshieh.

CEMETERIES (CHRISTIAN).

41. Greek. | 42. Catholic.

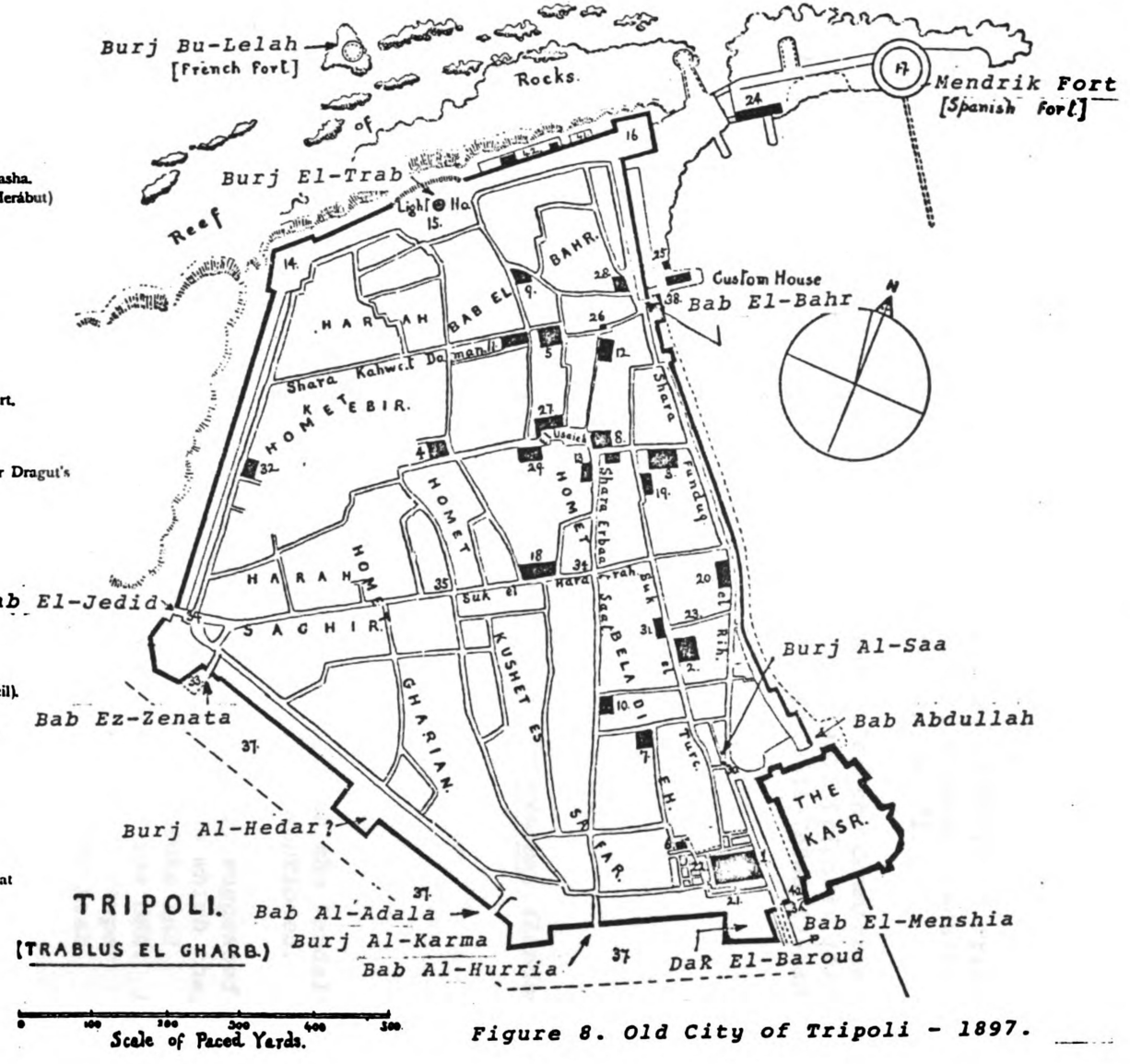


Figure 8. Old City of Tripoli - 1897.

Footnotes

[1]Mahmud Naji, Tarikh Tarabulus Al-Gharb, (History of Tripoli-West), Arabic Trans., A Adham & M. Al-Ousta (Benghazi: Faculty of Arts, University of Libya Publications, 1970), p. 21.

[2]Baladiet Tarabulus Fi Miat Am., (Report of the Committee on the Centennial Celebration of the Municipality of Tripoli: 1870-1970), Abdulla A. Al-Sharif, Chairman (Tripoli: Al-Tebaa Al-haditha Co, 1973), p. 38.

[3]Ibid.,p. 39.

[4]Naji, Op. Cit., p. 122.

[5]Ibid.,p. 123.

[6]Philip Ward, Touring Libya, The Western Provinces, (London: Faber and Faber, Limited, 1967), p. 14.

[7]Baladiet, Op. Cit., p. 40.

[8]Ibid.,pp. 39-40.

[9]Historical sources differ on the exact date of the Vandals attack. The years 426, 429, 439 and 455 have been mentioned.

[10]H.S. Cowper in his book The Hill of the Graces, suggested that the Kasr was built by the Arabs on the spot from which they beseiged the original town. Eventually markets, fonduks and bazaars grew up around the fort and merged with what was OEA. Later the town walls were extended to include the new town. Cowper based his account from the records of Leo Africanus and Arab historians.

[11]Naji, Op. Cit., pp. 134-146.

[12]Baladiet, Op. Cit., pp. 47-52.

[13]Ibid.,pp. 422-432.

[14]Ibid.,pp. 255-265.

[15]Ibid.,p. 273.

[16]Ibid.,p. 39.

[17]Naji, Op. Cit., p. 132.

[18]Baldiet, Op. Cit., pp. 62-63.

[19]H.C. Cowper, The Hill of the Graces, (London; Methuen & Co., 1897), p. 7.

[20]Baladiet, Op. Cit., p. 45.

[21]Ibid.,pp. 48-50.

[22]Ibid.,p. 64.

[23]Ibid.,p. 55.

[24]Ibid.,pp. 53-55.

[25]According to Naji, this gate was once sealed amid wars between the Howara tribes and the Aglabides around 860 A.D.

[26]Baladiet, Op. Cit., p. 64.

[27]Baladiet, Op. Cit., p. 242.

[28]Ibid.,p. 40.

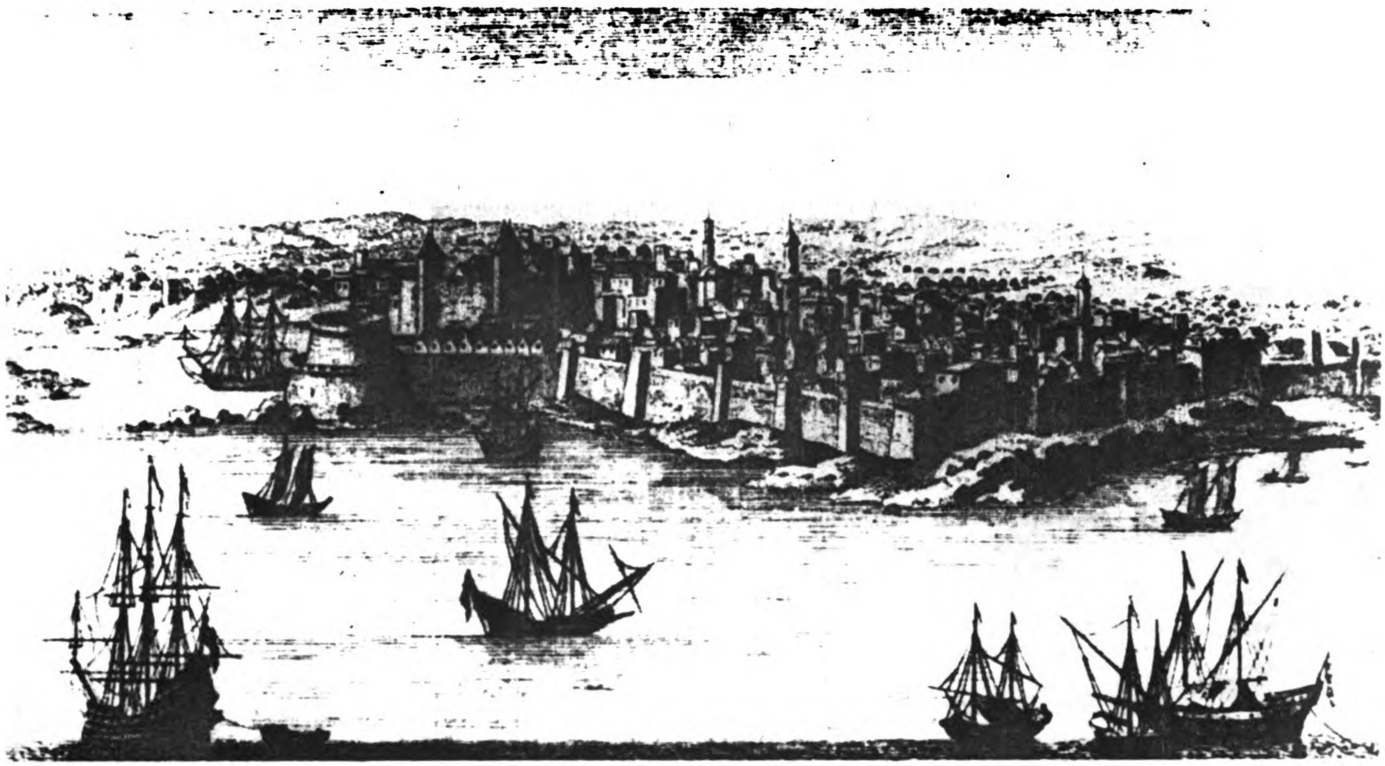
[29]Ibid.,p. 64.

[30]Cowper, Op. Cit., pp. 8-9.

[31]Baladiet, Op. Cit., pp. 47-48.

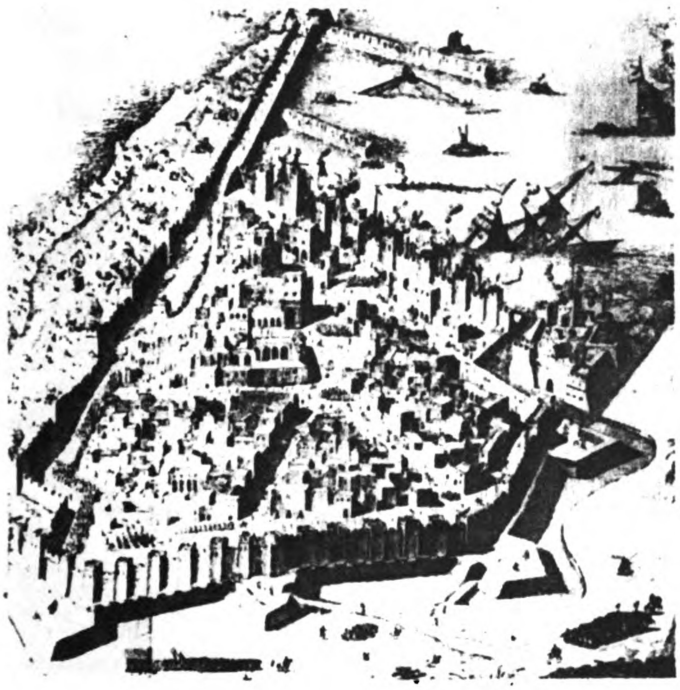
Old City of Tripoli

51. The five-sided Old City of Tripoli appears to the roof-top viewer as a snowy expanse of flat-topped houses in almost 'lace-like cellular form,' caused by the interior courtyards of the homes.



OLD CITY

52. General view - Mid 18th Century.



53. Old City: aerial view-1685.

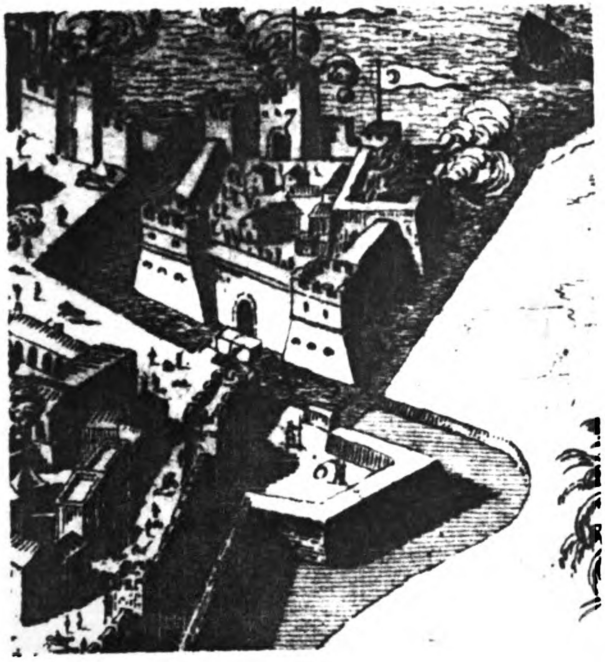
54. Old City: Aerial view- 1530.

The Wall: Existing parts. (55-57)

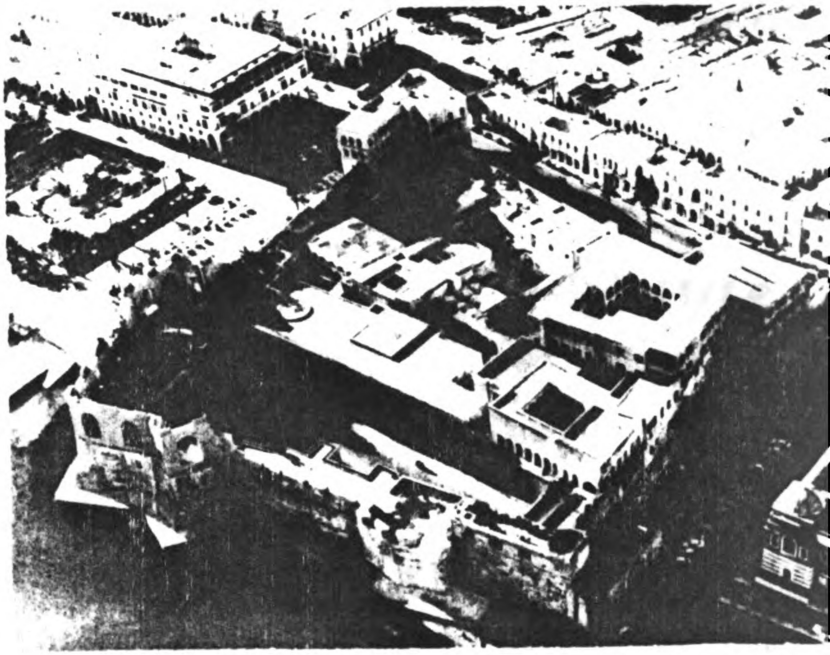
55. At Bab Al-Hurria.

56. At Bab El-Jedid.

57. At Sug Al-Mushir Entrance.



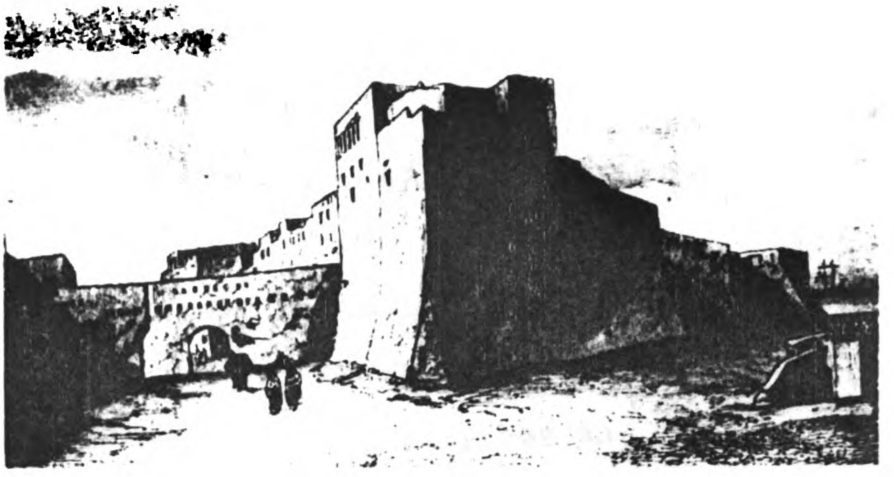
58. Castle: Aerial view-1685.



59. Castle: at present.

The As Saraya Al-Hamra (Red Castle):

Also known as the Kasr (palace) and the castle, it was Roman in origin. Like the wall, it underwent varying degrees of destruction and modification with each successive occupier. (58-62)



60. Castle: 1873.

61. Castle: late 19th century.

62. Castle: at present.

CHAPTER IV

URBAN ENVIRONMENT

The unique location of the Old City of Tripoli, added to its special character that has survived the ravages of modern planning, merits a detailed examination of its structure, as related to its physical and sociological environment. The Old City has an "integral unity"[1] and is a good example of organic development that extends itself to serve, accomodate and provide a sense of well-geing to the inhabitants.

CLIMATE AND TOPOGRAPHY

CLIMATE:

The area of Tripoli is especially favored climatically in the context of the whole of Libya. Although this country as a whole may be generally described as dry and desert-like, over Tripoli, rain is more generous and the climte is characteristically semi-arid. However, the need for the conservation of water and protection of land and dwellings from wind is still a major factor in Tripoli's design and development decisions.

Generally, the predominant winds are from the south

during the winter and from the north during the summer. Thus, the winds blow from the Mediterranean cooling the area during the summer heat, and from the sun-warmed lands during the winter. The city itself is located on a prominence of land that extends northerly into the sea. This not only provides an especially fine view for its inhabitants and adds to the city's own visual impact, but also allows the east and west winds to further modify the climate. As a result, the Tripoli coastal area enjoys warm summers and mild winters, with winter temperatures almost never below freezing and summer temperatures ranging from seventy degrees Fahrenheit to ninty-seven degrees Fahrenheit. The comfortable to sometimes hot summers are generally only disturbed by the *ghibli*, a hot, dry, dust-laden wind from the interior, which usually occurs about three times in the summer months. Due to the sea breezes, Tripoli has a higher humidity than other regions enjoy.

Nearly all local ground water supplies depend on the rainfall within the area. The City of Tripoli was built on a site relatively favored by rainfall. On the long-term average, a small area not much larger than the presently developing portion of Tripoli and Sug El Jumaah receives about 370mm of rain a year.[2] Homes in the Old City of Tripoli were built with the aim of collecting this valuable resource. Roofs were kept cleanly plastered, with a pipe running from the roof to

water storage system underneath each house. A small window in the couryard wall opened to a bucket and pulley system, that brought the cold water up for household use. This water system is called a *majin*.

TOPOGRAPHY:

The region in which Tripoli is situated is characterized by a gradual slope toward the sea. The microtopography of the city itself is varied. For example, the Bab el-Bahir Mahallah (district) in the northern part of the Old City of Tripoli is fifteen meters above sea level. But to the south of the city, another *mahallah* is twenty meters above sea level. In between, heights vary from five to ten meters. The slope on which the Old City in its entirety rests upon ranges from five to fifteen meters above sea level. The Old City being the highest point of the entire city area, is the visual focal point and dominates the larger scene.[3]

SOCIOLOGICAL FACTORS

The intimate relationship between social patterns and the urban structure are exemplified in the Old City of Tripoli. The Old City was divided into quarters, not well defined physically, but which functioned as closely-knit communities. Common use of public buildings and urban

spaces in that limited area was a basic element of the daily life of the inhabitants. Most of the people are Muslims and were called to prayer by the *muezzins* from the top of the minarets five times a day. Mosques were located close to homes and places of work, usually only a few minutes walk from any one point. This frequent gathering intensified social contact, as is encouraged by Muslim teachings. A rich community life is also the result of the Old City's mixed land use. The existence of many small, family run shops within the area helped to integrate the work and living places. The shopkeepers or craftsmen lived in the area and traded with their neighbors. This, in addition to the small population in a defined area, (about 215 people per acre and 25,000 total), combined to provide the Old City's residents with a high degree of interaction and cohesiveness. For example, people showed great sympathy to each other in times of sorrow, shared happiness and material help and support was often given, if needed.

In 1871, a system was instituted to appoint *mukhtars* in each *muhallah* (district) to act as liasons between the people and the government.[4] The *mukhtar* was responsible for explaining the laws, acts and decrees of the government to the people and to have personal knowledge of the families in the *mahallah,* and to give assistance to them in times of need. The modern role of the *mukhtar* is one of a respected community leader,

consulted and depended upon in times of crisis. The social life of the men centered around the cafes, while women were restricted to entertaining female visitors in the home. This resulted in little need to go beyond the city's walls.

Economic relationships were simple and depended on personal contact. The buying or selling of goods was considered to be a matter of trust and complicated legal procedures were unnecessary. To be employed within the community did not require submission of credentials, but only recognition in the area. People in general worked inside the Old City and held jobs such as shop-keepers, craftsmen, or other professions or services such as barbers, bakers or fishermen. Specialization on the part of craftsmen was considered to be a source of pride. The range of crafts varied from making traditional vests, leather work, silver-smiths, weavers, jewelers, female barracans (traditional clothing) *burnuses,* slippers, sewers, engravers, makers of traditional blankets, etc. Most of the handicrafts are still in existence, though they have suffered some decline and introduction of mass-produced crafts. Although driven out to some degree by industrial goods, a tour of *sugs* in the area near the castle shows that most of the traditional handicrafts survive to comprise 10% of the total handicrafts and small industries in

the entire metropolitan Tripoli area. The *sugs* (the workshop and display area for one or more handicraft) still "especially serve the traditional customer group with the traditional specialties such as cloth, jewelry, carpets and so on."[5] Up to 1969, the specialty retail businesses in the Old City comprised 8% of Tripoli's total and was still dependent on the one-family store.

The maze of narrow, partly covered, winding streets are the scene of much activity and provide the setting for a vital social life. Their pedestrian nature allows people to walk with their neighbors and maintain an intimate, face to face relationship with the community. This can be contrasted with modern life, where the alienation of a resident of a high-rise building who may step from the car to the elevator and then to the apartment without speaking to anyone has become a major problem of urban life. Most residential streets dead-end and are quieter than the few major streets. The former serve as children's playgrounds for lively games, safe from the fear of traffic. Fruit, vegetable and fish peddlers push carts from door to door, a convenience almost unheard of by modern urban dwellers. Men in traditional clothing can always be seen, in conversation or going to the small shops which open onto the street. There were drum players of all kinds, using different sounding and sizes of drums, from the *Bendear*

and *Dunga* to the *Noba*. All these were added to the *Ghitta* (traditional flute) and the *Zokra* (similar to bagpipes). All of these popular artists found in the intimate alleys and lanes of the Old City the place to express their talents, and added another special element to the character of the place.

The streets are also the setting for many of the festivities around the holidays. During Ramaden, people visit each other during the evening and arrange for social gatherings at their homes and in the cafes. Around two or three A.M. the streets are filled with the sound of the *Tbe-Beila*, small drums beaten by groups of men waking up the community for *sohur*, the meal eaten before sunrise, the commencement of the fast. During this time people also make special cookies they take to the open air bakery, the scene of much excitment. Children are treated to the *garagoos*, (a shadow play theatre) that opens only in the evenings of Ramaden, in the Sug El-Turk. For the *Hadra*, Sufe groups from the *Zawais* used to go around the streets wearing traditional dress, burning incense, singing and beating traditional drums, to be joined by the people in a rejoiceful celebration on the day of the Birth of Mohammed. Also, Sidi Makari, a festivity of Negro Africans whose ancestors were brought originally to Tripoli as slaves, is celebrated in a tour from the

tomb of a holy man around the streets of the Old City. The *Hadra* and Sidi Makari no longer have street celebrations.[6]

Family life, traditionally highly personal and private, revolved around the courtyard house with its formal and informal areas to control access by visitors, particularly males. The home was the domain of women and organized around the domestic activites. The courtyard served as an area for cooking, laundry and the children's play space. Much visitng between families occurred during the day in the homes. During holidays, festivities or holy days activities were also focused there. The public and private life were both active, but clearly separate, reflecting the traditional separation of the sexes.

The particular set of customs, traditions and behavioral rules common to the area were shared by everyone. The lifestyle, including social functions, were also common to all. This cohesiveness is breaking down somewhat at the present time because of the large immigration of foreign laborers who tend to settle in the Old City because of its cheap housing. Rural immigrants also flock there, attracted to the traditional lifestyle that eases their transition into urban life. The courtyard houses are becoming multi-family dwellings, loosing much of their former privacy, as courtyards

become public space. Still, the Old City of Tripoli represents the link between the old and the new in terms of the social life of its inhabitants.

ARCHITECTURE AND URBAN FORM

As mentioned in Chapter I, old Arab-Muslim cities share many of the same features and enjoy a similar urban form. Still, each of them has its own special character which is a product of the inhabitants use of adaptive forms and shaping them to their local cultural, social and material conditions and physical surroundings. This also holds true for the Old City of Tripoli. This City, unique in its location, long history and urban form, unfortunately does not receive its proper share of attention in architectural and urban design research circles. It deserves a closer analysis of its urban structure.

The Old City is a totality comprised of its urban and architectural form and social, economic and cultural institutions. Not a single traditional building, or collection of them; not one historical component or scattered numbers of these; not a group of people; and not an individual mosque, *sug* or alley is alone responsible for determining the success of the Old City. It is all these factors working together to

achieve what one architect called the *medina* of which "modern architecture is not yet able to create the equivalent."[7]

The Old City is the place where the ordinary people with their customs, traditions, festivites, moral and spiritual values and simple everyday life, find expression in their houses, mosques, *sugs, kahwas* (coffee shops), institutions and the intimate spaces and alleways. The simplicity and functionalism of the urban structure is very impressing. The artisans and builders who shaped it were traditionally highly skilled, creative and had a thorough knowledge of building materials and orientation, wind direction and climatic conditions. Shiber's description of the traditional Arab city is an apt one of Tripoli's Old City also: "It has a distinct overall urban structure, and it has a distinct personality in relation to the regional landscape it occupies."[8]

The five-sided Old City of Tripoli appears to the rooftop viewer as a snowy expanse of flat-topped house in almost "lace-like cellular form," caused by the interior courtyards of the homes. The silhouette is dominated by the towers, minarets and the hemisphere of the more traditional mosques (see 63). Alleys, which narrow, widen and curve to shape the space and aid in articulating building masses creates the most charming and pleasant urban environment. The upper floor of one

house extends from its side of the street to the opposite side to provide extra rooms, spanning part of the street. This serves to form the covered passageways over the streets. In other areas, flying buttresses are formed connecting the two sides of the street. These buttresses, with the rooms which cross the streets, were built to reinforce the houses structurally, interlocking the houses together in a kind of maze. The visual effects of such architectural treatment is very dramatic as light and shadows play on the bare wall surfaces, creating ever changing patterns and the constant interplay of light and dark areas. The vistas are mainly ended by a minaret or a deflection in the alley path leading to a small intimate and irregular space with a tree or a grape arbor overhead (See 64-71).

The "hierarchy" in the street design adds another advantage to this pattern. This system, which is primarily pedestrian, functions organically, as the quiet and safe minor dead-end alleys connect the houses to the fewer, but busier and more animated ones (See fig. 9). The major streets in the system "are mostly straight and intersect at right angles, evident traces of the former chessboard-like Roman pattern."[9] As the streets turn to commercial handicrafts and manufacturing uses, one starts to experience the excitement of shopping in the colorful pedestrian

Figure 9. Old City Circulation: "Hierarchy."

malls of the past. Handicrafts, and workshops are grouped according to their specialties in separate *sugs*, such as *es seyaga* (jewelers), *al-attara*, perfume and cosmetic sellers, and *framel* (traditional vests). Other *sugs* are classified according to the type of goods they sell or make. *Sug Ed-Dbach* is where leather and textiles are dyed. *El-Nejara*, woodworkers, and *El-Hedada*, iron workers, are grouped in one *sug*. Parallel to this *sug* is *Sug Al-Gazdara*, bronze and brass cleaners. *Sug Al-Mushir* is where ropes were sold; now it is full of clothing shops. *Al-Nuwala*, makers of women's barracans, are grouped in the most intimate alley, *El-Fnidga*. Two of the most colorful *sugs* are the *Sug Al-Turk* and *Sug Er-Rebaa*, which are connected. *Sug Al-Turk* displays more modern clothing, some inside the shops and some on the outside. This *sug* (around twelve feet wide), is cooled and shaded by a wooden trellis-roof overgrown with grape vines. At the southern end of this *sug*, connecting it with *Sug Er-Rebaa*, is the smaller *Sug Al-Framel*. *Sug Er-Rebaa* is the characteristic Arab bazaar which is completely covered and where native goods such as traditional hand-made clothing and textiles are sold in square, box-like shops, very small, with raised floors that are about two feet above the floor of the *sug*. This extends about two feet in front of the shops into the *sug*, to

form a long, continuous bench used as a seat by shoppers while bargaining with the shopkeeper, who sits on the carpeted floor of his shop. This *sug* surrounds the mosque of Ahmed Basha from three sides (see 72-77). The Old City of Tripoli is characterized by the concentration of most of its *sugs* in a relatively crowded area which they share with seven out of the fifteen mosques the Old City has.

The largest and most famous of these mosques is the Ahmed Basha, which was completed in 1736 on the site of two other ancient mosques: Amr Ibn Al-As and Al-Ashra. It has a large central hall soaring to a domed and stuccoed ceiling, surrounded by twenty Islamic Baroque marble columns. The walls are tiled in many colors and the floors are covered with carpets. It is beautiful and quiet and lighted by rays of diffused light (see 79-81). The oldest mosque in Tripoli is believed to be Jama An-Naga. Stories indicate that this was built either at the very beginning of the Islamic era in 643 or when the Fatimids first occupied Tripoli in 909. It has been restored frequently, with the major restoration taking place in 1610 by Sufferdie Ben Bakkir after being bombarded in 1510.[10] This mosque is very simple in its exterior and interior design. The central hall is almost square in shape with bare white walls and thirty-six white-pointed columns of different styles and

origins. The floor of this hall sinks about 40cm from the level of the street. The *suhen* (courtyard) is surrounded by four *reewages* or *eyuans* (arcades) with a group of trees in the center. The low minaret is square in its shape and resembles the famous Morrocan style[11] (See 69 and 82). Other mosques are the Shaib El-Ain, Darghut (See 78), Mahmud, El-Kharouba, Ben Moussa, El-Druj, Sidi Attia, Osman Basha, Sidi Salem (See 64), Sidi Shan Es-Shan, Sidi Abdul-Wahab, El-Khadria (See 70), and the most decorated, Jama of Gurjie.

The architecture of most of these mosques is simple and less decorative compared to the famous mosques of Cairo or Damascus. The simple shapes of the mosques, their courtyards and the expressive plains of the domes and minarets interplaying with the bare walls and buttresses of the streets, create arresting three dimensional formations of masses and voids in space. This public spatial arrangment is contrapuntally met by the private space created by the arrangement of the courtyard houses in the Old City.

THE COURTYARD HOUSE:

The courtyard house has a long history in Libya.[12] Both Romans and Phoenicians introduced their building

techniques, as the climate of their countries were very similar. After the Arab conquest in the seventh century, Libya and the Old City of Tripoli came under the influence of eastern Muslim architecture, followed much later by Byzantine-influenced architecture, developed by the Turks, who introduced it in the sixteenth century, A.D. Andulusian influence was added through the Spanish immigrants, Bashas and Beys. The historical court houses range from 250-300 years old to those built during the second Turkish occupation period of Tripoli, from 1835-1911 A.D. Some of the most recent show European influence, from the early part of the Italian occupation. The older homes are good examples of a Turkish dominate style, especially in their layout. Most in the Old City were built by the well-to-do and had two stories[13] (see 85-87).

Two story courthouses were generally laid out in rows. Three sides are shared with other homes, with one side facing the street. Although the ground area covered is generally irregular, the court and main rooms have a regular shape. The size of the site varies, but averages around 300 square metres.

The entrance is through an arched doorway decorated with painted tiles or floral leaf designs around it. Sometimes the "faience tiles" are used on the top sides of the arch (see 89). Over the door is generally a

small Ein El-Zarzoor (Libyan *masharabia*) with a slot at the bottom so as to observe and identify callers without being seen (see 88). As in other Arab homes, entranceways are angled to block the view into the court.

The court is usually a rectangle, close to square, approximately between 70 and 100 square meters. The average proportion of the court to the walls is close to 1:1 to shade the courtyard.[14] As has been discussed earlier, the courtyard is equipped with various techniques to modify "the micro-climate by lowering the ground temperatures and radiation."[15] Besides this, the water and greenery of the court provide a soothing and cooling psychological effect, and the courtyard increases the living space. The court is always entered from one or two corners through a portico, which always has three bays and is built of stone. The most usual arch is the pointed horsehoe type. A similar portico may be on the upper floor with stone arches overlooking the court. This portico, or a gallery, may extend on three or four sides of the court to provide access to the rooms on the upper floor. It was usual to construct this gallery from wood, using wooden poles to support the wooden roof covering the gallery. The rooms that open into the court are entered through an arched doorway. In the larger homes, the lower floor rooms were largely for reception, and the upper for sleeping and family

use. The arcade around the court is on the same level as the courtyard itself.[16]

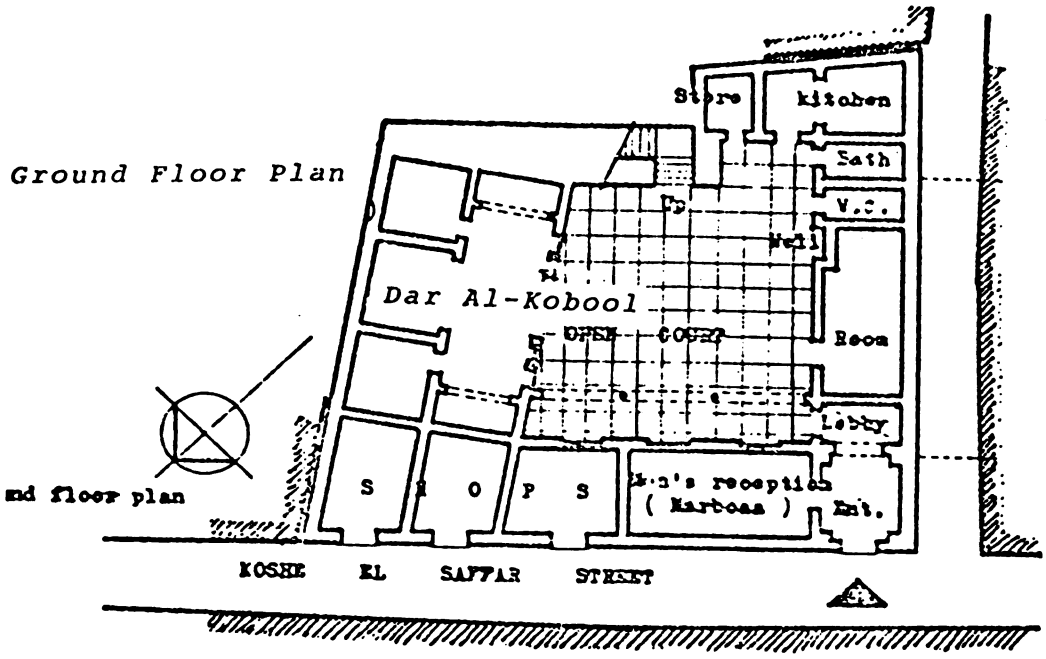
In place of the traditional *marboaa,* for male visitors, which is generally found in single story houses, the Libyan courthouse may have a room directly above the entrance called *ghurfat as-sugifa,* from which the view into the courtyard is also shielded. There is often another larger reception hall, opening on to the court, with access either from the other side of the entrance or on the sides of the court. This is called *dar el-kobool* and is used by women and more intimate guests. This has a large recess in the center holding several divans and acts as a salon, usually having a slightly pointed horseshoe-type arch. Both sides of this area have small rooms, usually with a place for a bed, to be used by guests. More elaborate houses may have more than one reception hall opening into the court, to use at different times of the day or seasons.

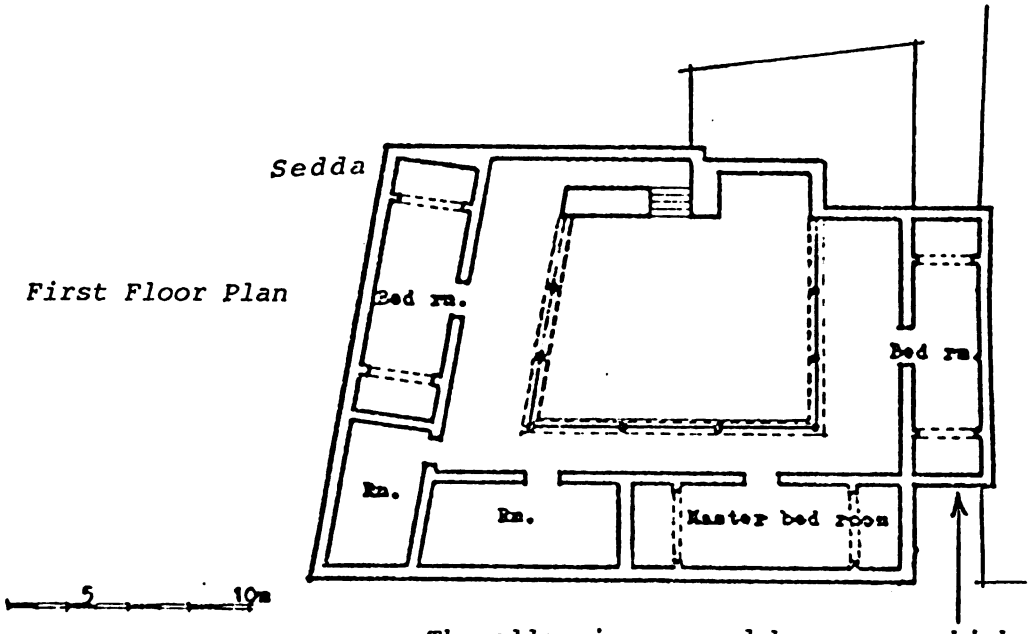
Bedrooms are mainly located on the second floor and can be used as both sitting and sleeping areas. They are long and narrow, about two and one-half to six meters,[17] and entered through an arched doorway, next to which is usually one window facing the courtyard with a grilled covering (see 91). The bedrooms sometimes have a recessed area at one or both ends called a *sedda,* with a raised wooden built-in bed. The *sedda* is enclosed by

a curtain and short grilled fence, except for the entrance. A storage box is placed in front as a step. Underneath is another storage area. Divans, or large cushions on a carpet and mat in the center of the room make up the sitting area. Built in storage closets are also typical (see Fig. 10-12).

The single story court house is usually occupied by average and lower income families. The layout, including the angled entrance and *marboaa* are basically the same as the two story house. The inner court is usually more rectangular and smaller, about 25 to 50 square meters in general. The height of the house is about three to four metres. The proportions are very personal and human and provide plenty of shade. Usually there is no portico or gallery but a tree or vine to supply the shade. This area serves as a circulation area between rooms. Three or four long narrow rooms are located around the court, and serve for all family activities and receiving guests. Bathrooms and kitchens are on the southern side with a high-level opening overlooking the street for cross-ventilation. Light enters other rooms through the doorways onto the court. There may be an additional small opening, 30 x 30 cm approximately, on the street side for ventilation (see fig. 13).

The artisian well that used to be located in the court has been replaced by running water. The court may





The alley is covered by a room which is supported by the opposite building

Sectional elevation

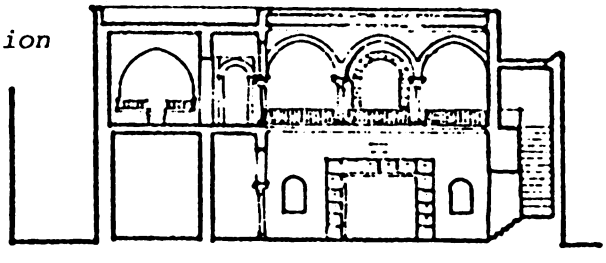


Figure 10. A two-story Libyan Court House, Old City of Tripoli, 1746 A.D.

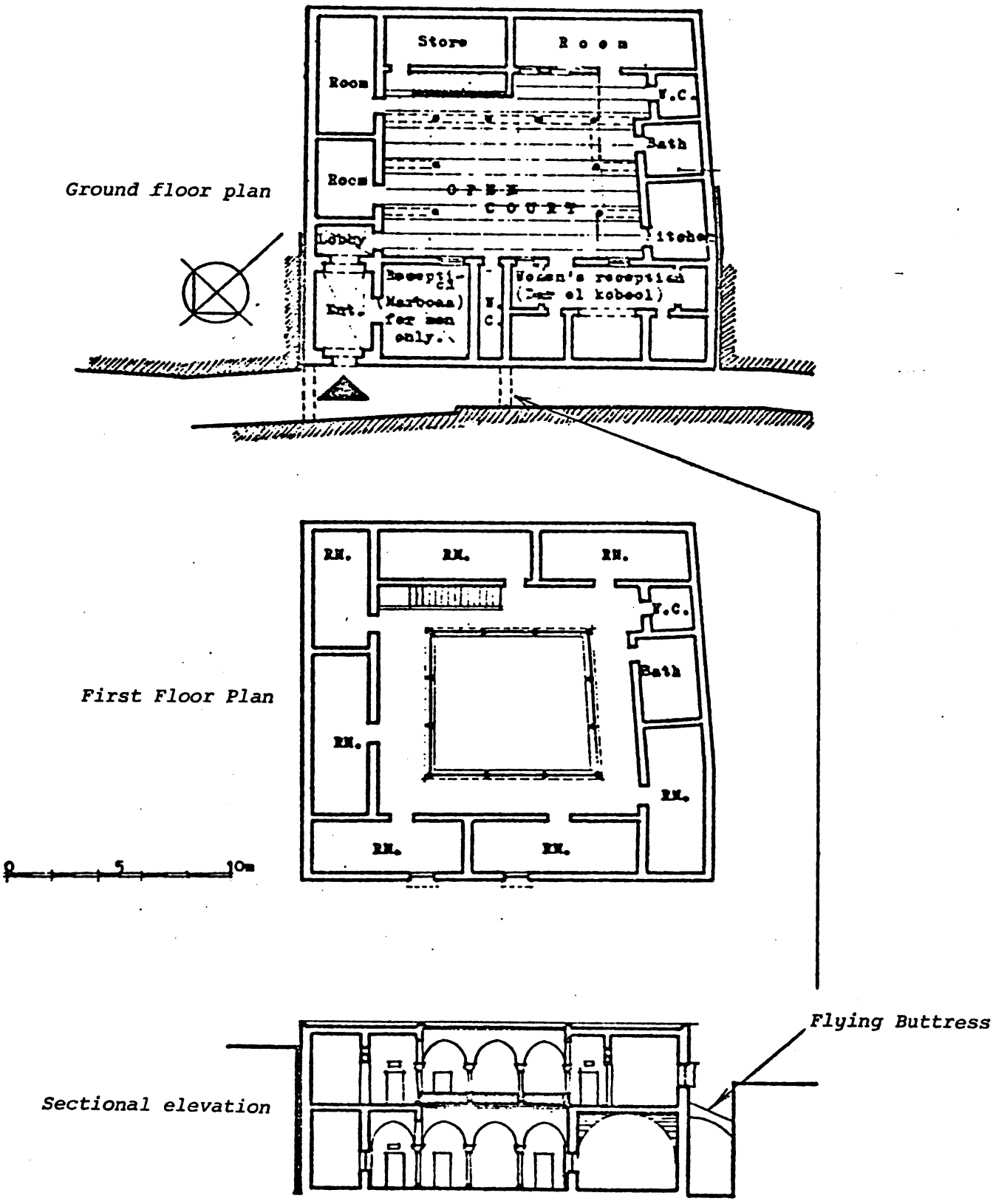


Figure 11. A two-story Libyan Court House, Old City of Tripoli, 1790 A.D.

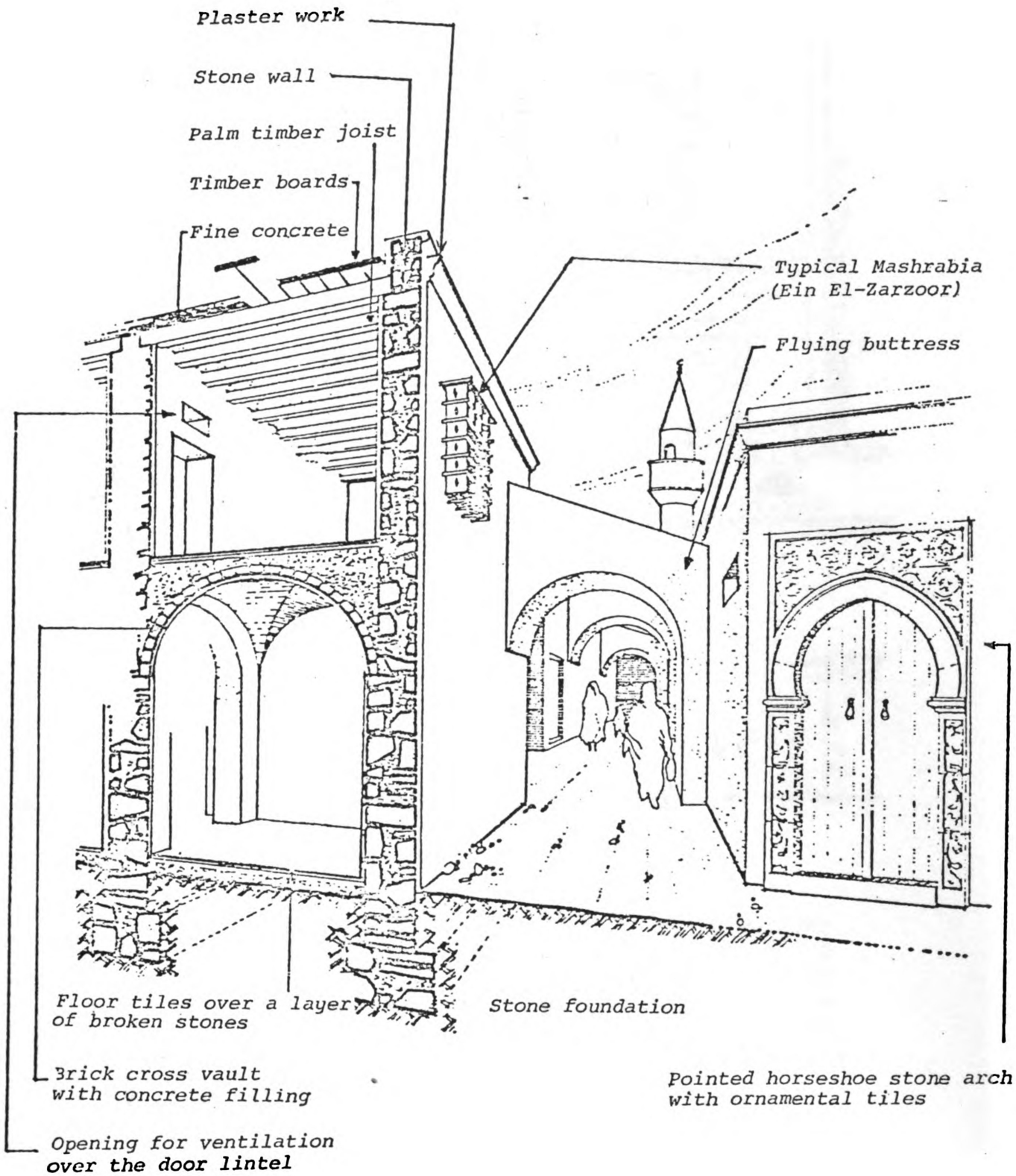


Figure 12. *Sectional view through a typical alley in the Old City, Tripoli.*

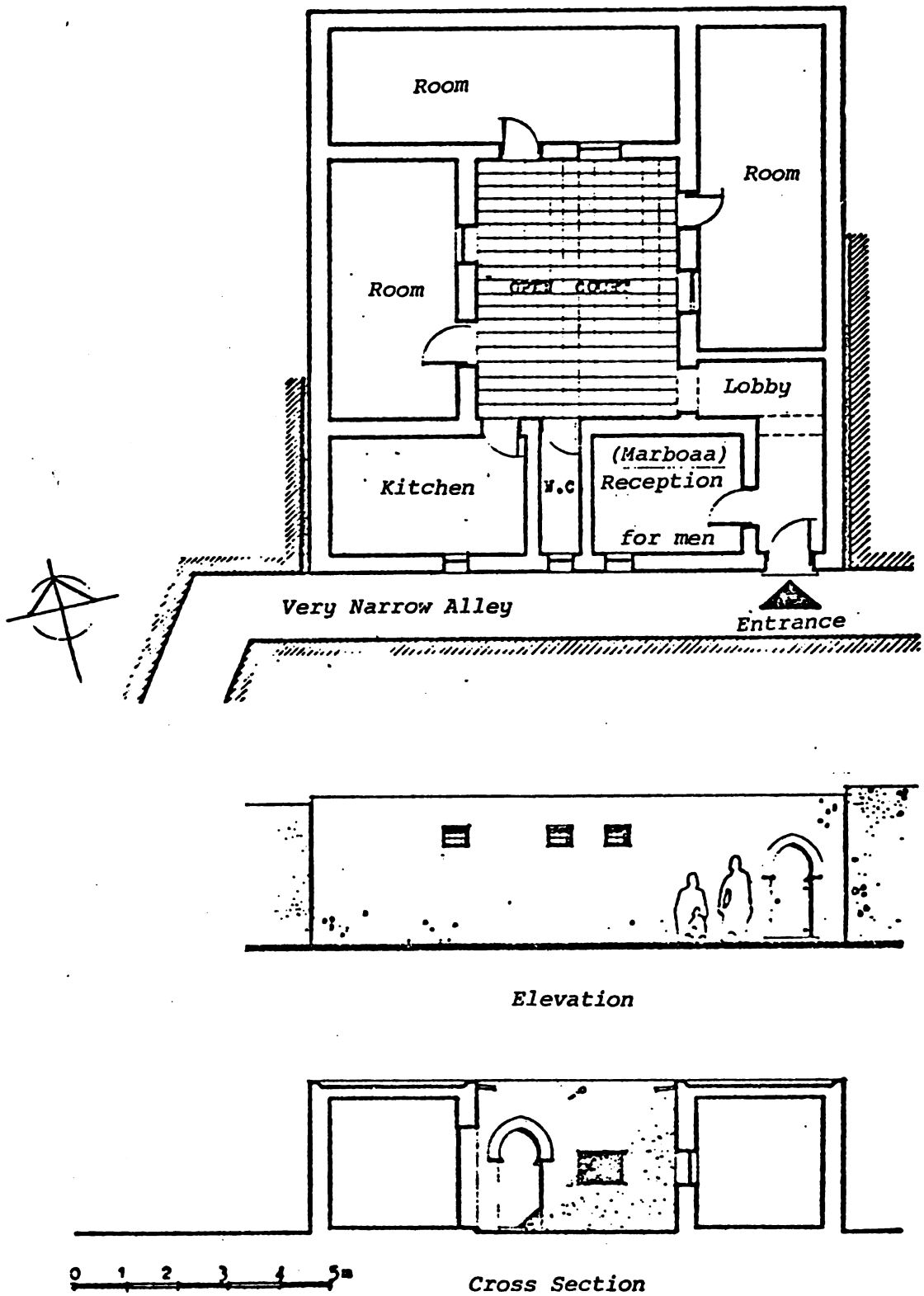


Figure 13. Typical Modest Contemporary Libyan Court House (Hosh).

not be paved or paved simply with cement plastering or tile. Drainage off the roof is toward the court. Most of the roofs are inaccessible to insure privacy.[18]

Decorative elements include the *ziliz*, faience, or glazed tiling with colorful patterns which is the dominent color element and forms a vivid contrast to the white stone. The *ziliz* is used mainly on the interior, very rarely on the exterior except for the top of the arched doorway. There were also used on the court walls of old Turkish houses in Tripoli "in small panels forming different patterns. This was either in a geometric form showing the influence of Andalusion art, or in floral and plant forms revealing Byzantine and Turkish influence."[19] (See 92). *Ziliz* is used in later built homes "in bigger areas with repetative patterns, sometimes covering a good part of the court walls up to the height of the door. In reception rooms and bedrooms, the *ziliz* was used over bigger areas to cover parts of the walls. . . the size of such *ziliz* was usually 13 x 15cm, and was also used to pave the floor in some specially important rooms of the house."[20]

Columns were used in many of the two story houses as part of the arcade around the lower story. Most of the capitols were "the typical Byzantine trapazoidal type with four scrolls. To give them an Islamic character, a crescent was carved on each side. Typical Roman capitols

were also used, particularly simplified kinds of composite, Doric and others."[21] (See 93). Based on a Byzantine floral and leaf pattern, relief sculpture often decorated the side pilasters of the round horse-shoe type arches which were used for the porticos of the court as well as for the doorways. (See 90).

Contempory court houses are built much the same as the old courthouses with minor modifications. Modern construction techniques have introduced flat arches and lintels and projecting galleries over the court. Decoration is rarely used, due to lack of interest and craftsmen. The single story house is far more popular, with less use of porticos covering the sides ofthe court. When this is true, vegetation is used to cover part of the court. Some of these courts have a central court area covered with a high roof leaving a skylight. This leaves an inner hall, and windows are then opened in the outer walls.[22]

Fonduks, also called *nozols (khans)* were once used as stopping places for caravans. Built on the lines of the courtyard house but much larger, the *fonduk* has "stables and warehouses on the ground floor and the sleeping rooms open to the gallery whcih runs around the central courtyard, on the upper floor."[23] The main entrance on both sides is flanked by shops. The *fonduks* are open to the streets and

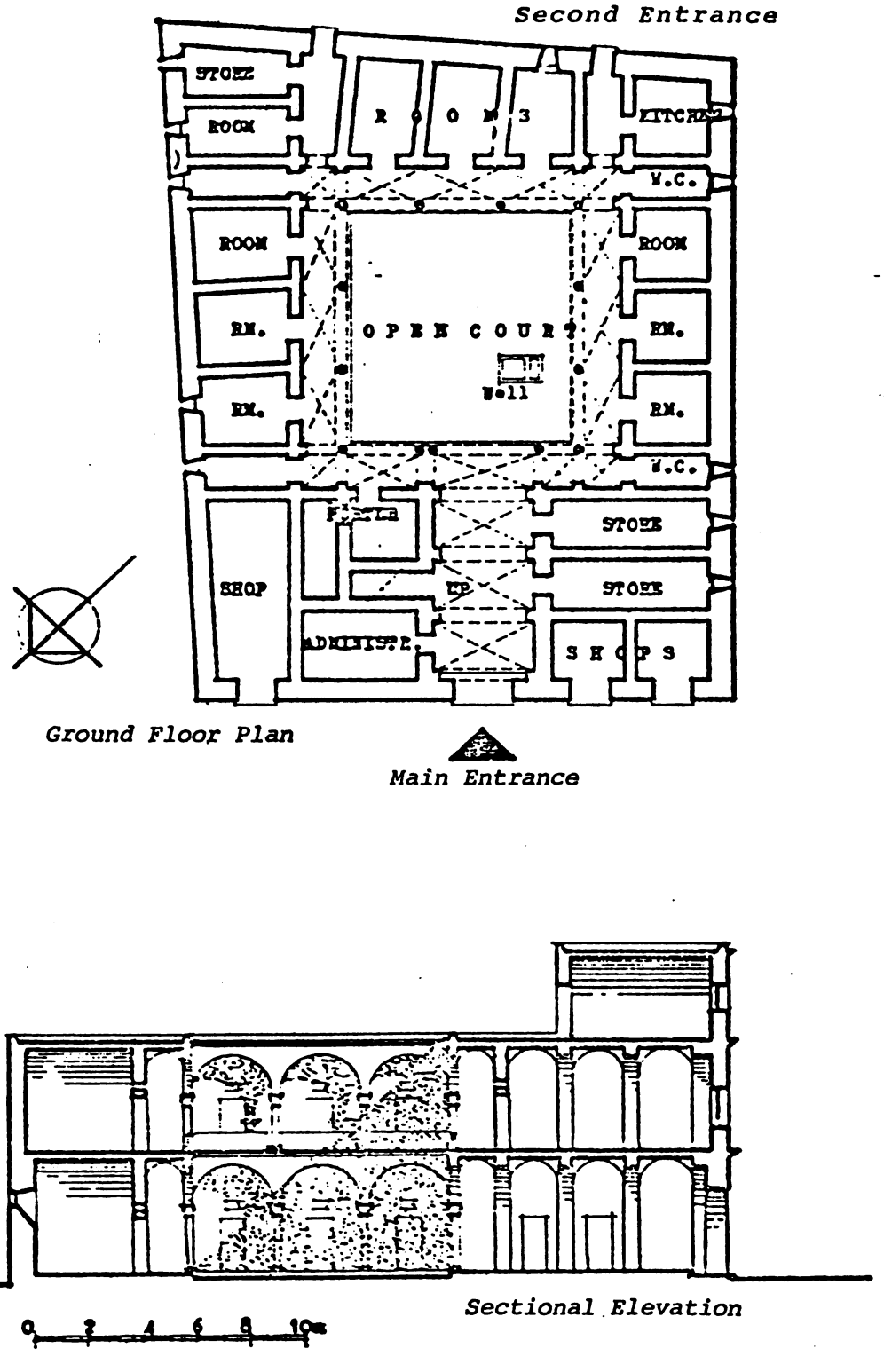


Figure 14. Merchants Hotel (Nazel El-Toggar)
Old City of Tripoli, 1731 A.D.

defended by gates at night. The courtyard always had a well (see fig. 14). Presently, *fonduks* in the Old City are in active use but in poor condition. The handicrafts and small industry which have taken them over are generally unsuitable and leading to their rapid deterioration (see 84 and 114).

The Old City historically was occupied by distinct ethnic and cultural groups, who occupied particular quarters. This situation has changed and quarters are now more used as area designations, since the Old City became primarily Arab.

This overview of some of the architectural forms of the Old City of Tripoli presents clearly the unity of the city, with the elements of streets, *sugs,* mosques, houses, *fonduks,* baths and other public structures standing in an intimate, natural and necessary relation to each other. "Libyan Muslim architecture manifests a conspicuous lack of external ornamentation, emphasizing form and making the soundness of the structural mass an expressive, abstract support of the work itself."[24] These forms express the personality and character of the Libyan people themselves especially in the sense of serenity, community and security conveyed by the close-knit walls leaning against one another, with the austere majesty of the minaret always in view. The Old City is the wellspring for the way of life within it, and to

consider a historic building or mosque or groups of them an adequate substitute is to gravely misunderstand the true nature of the Old City.

Footnotes

[1]George S. Shiber, Recent Arab City Growth (Kuwait: Kuwait Government Printing Press, 1969), p. 413.

[2]Tripoli Master Plan Final Report, Prepared for the Ministry of the Interior, L.A.R., by Whiting Associates International and Hennington, Durham and Richardson, (Omaha: Hinningson, Durham and Richardson, 1969), pp. 11-12.

[3]Baladiet Tarabulus Fi Miat Am. (Report of the Committee on the Centennial Celebration of the Municipality of Tripoli: 1870-1970), Abdulla A. Al-Sharif, Chairman (Tripoli: Al-Tebaa Al-haditha Co, 1973), p. 18.

[4]Baladiet, Op. Cit., p. 164.

[5]Master Plan, Op. Cit., p. 69.

[6]Baladiet, Op. Cit. p. 412.

[7]Frank C. Zandar, "The Old 'Medinah' of Tripoli, Libya," in Shiber's Recent Arab City Growth, p. 731.

[8]Shiber, Op. Cit., p. 159.

[9]Master Plan, Op. Cit., p. 144.

[10]Philip Ward, Tripoli, Portrait of a City, (New York, The Oleander Press, 1969), p. 29.

[11]Baladiet, Op. Cit., pp. 66-69.

[12]Most of the information on the courtyard houses in Tripoli was obtained from the study done by M.Z. El-Dars and S.Z. Said, one of the few existing research efforts in this area.

[13]M.Z. El-Dars and S.Z. Said "Libyan Court Houses," Bulletin of the Faculty of Engineering, University of Libya, Vol. I, No. 4, 1972, pp. 198-200.

[14]Ibid.

[15]Amos Rapoport, House Form and Culture, Foundations of Cultural Geography Series, (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969), p. 90.

[16]El-Dars and Said, Op. Cit., p. 200.

[17]Ibid.,p. 202.

[18]Ibid.,pp. 202-209.

[19]*Ibid.,p. 217.*

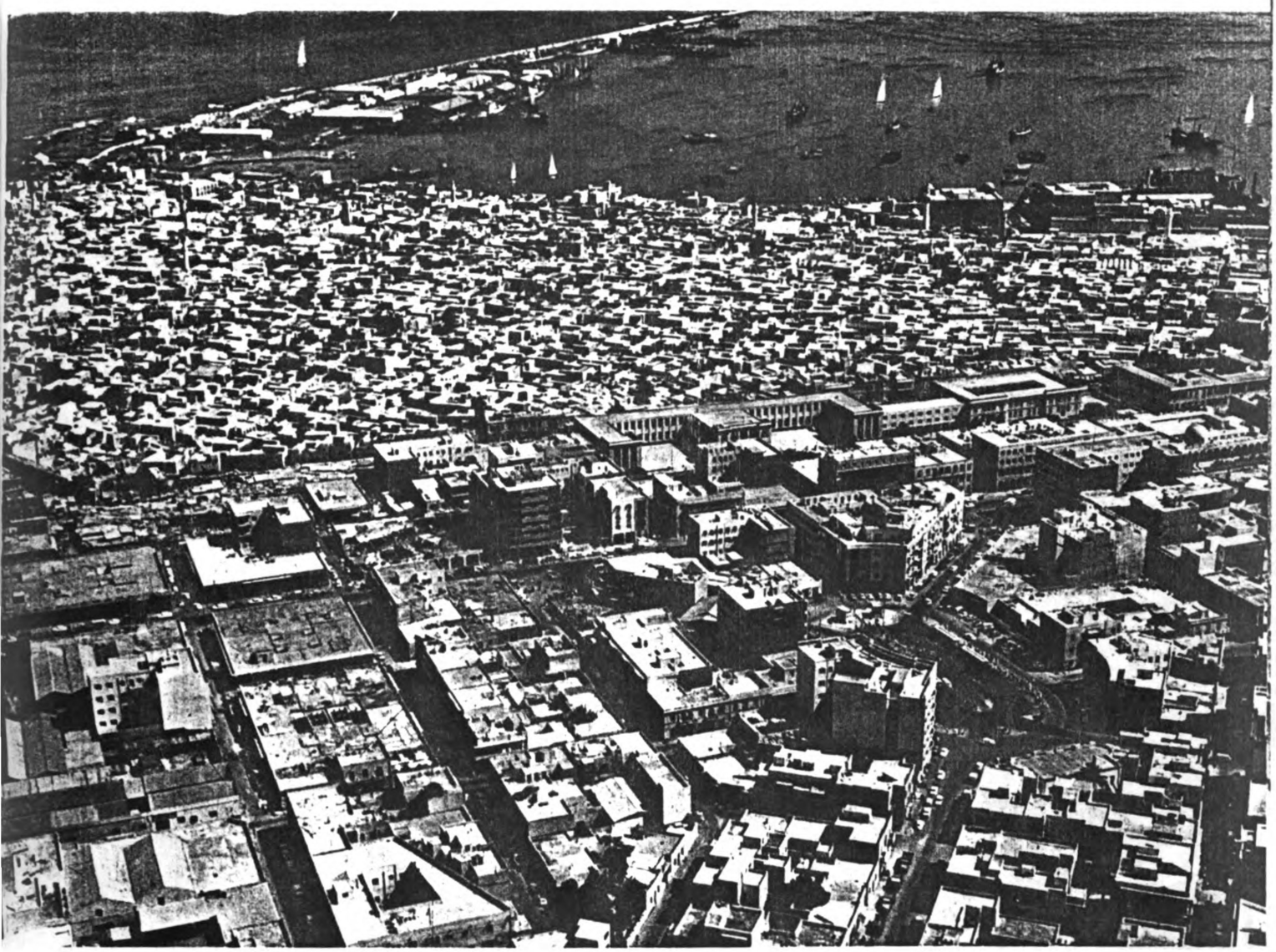
[20]*Ibid.*

[21]*Ibid.*

[22]*Ibid.,pp. 217-220.*

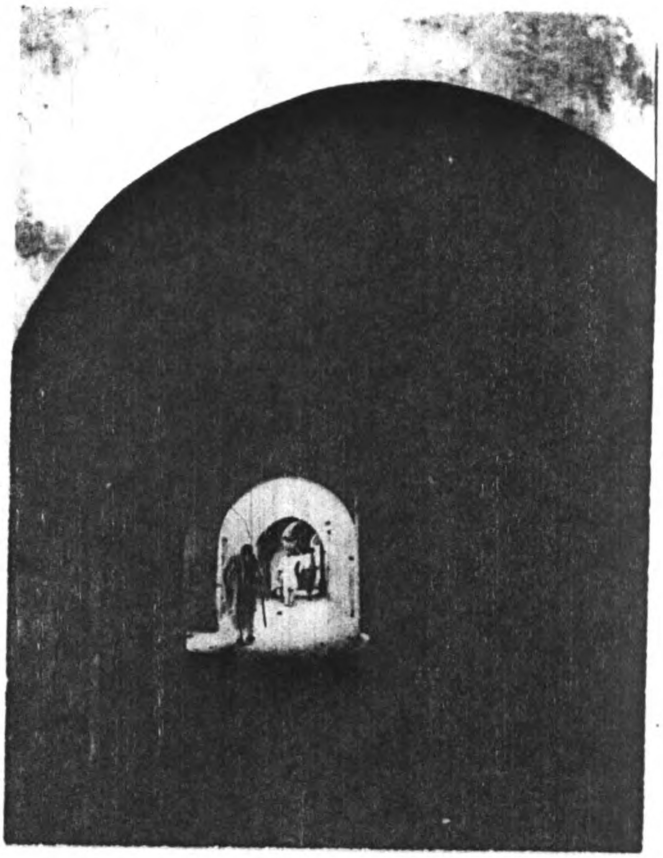
[23]*Zander, Op. Cit., p. 731.*

[24]*A.M. Ramadan, Reflections Upon Islamic Architecture In Libya, (Tripoli: Arabic House For Books, 1975), Introduction.*



63. Tripoli: Old and new urban fabric.

The visual effects of such architectural treatment is very dramatic as light and shadows play on the bare wall surfaces, creating ever changing patterns and the constant interplay of light and dark areas. The vistas are mainly ended by a minaret or a deflection in the alley path leading to a small intimate and irregular space with a tree or a grape arbor overhead. ***(64-68)***



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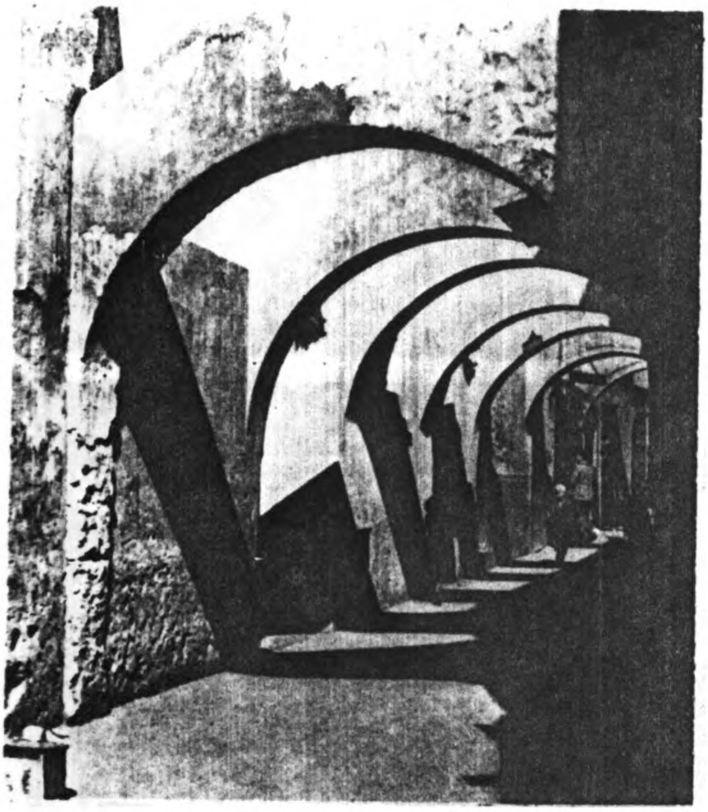

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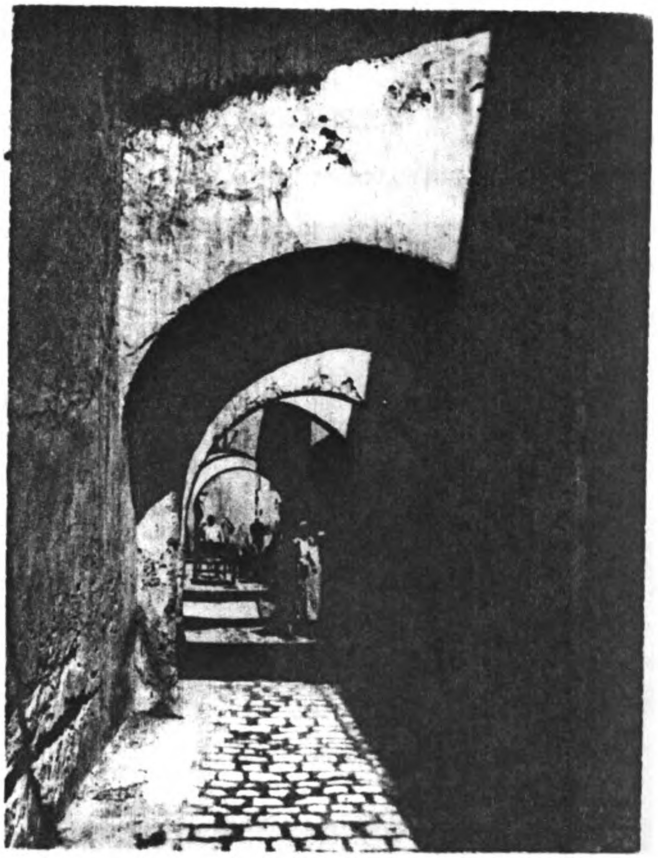

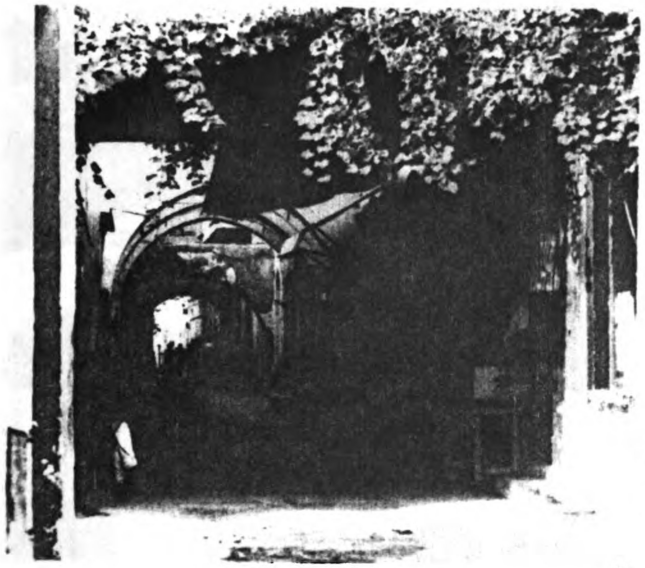

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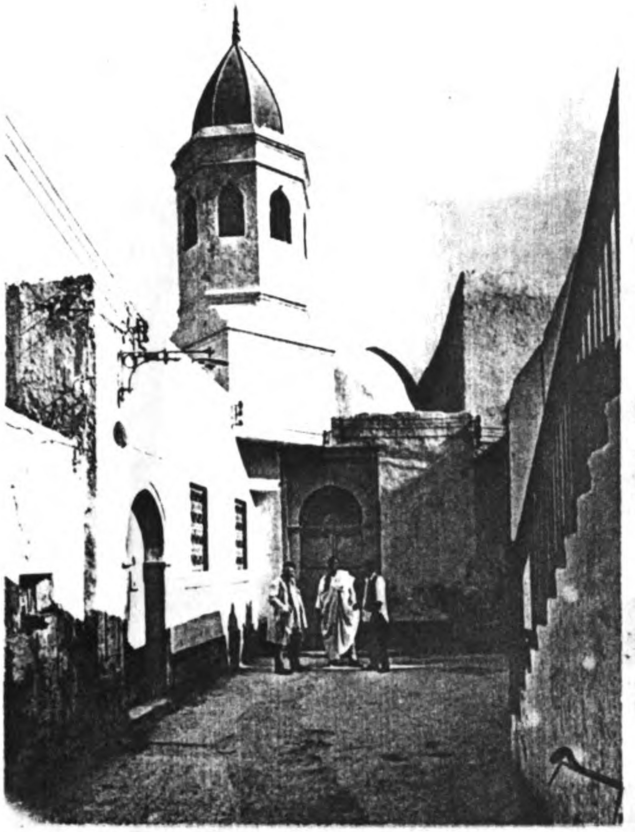
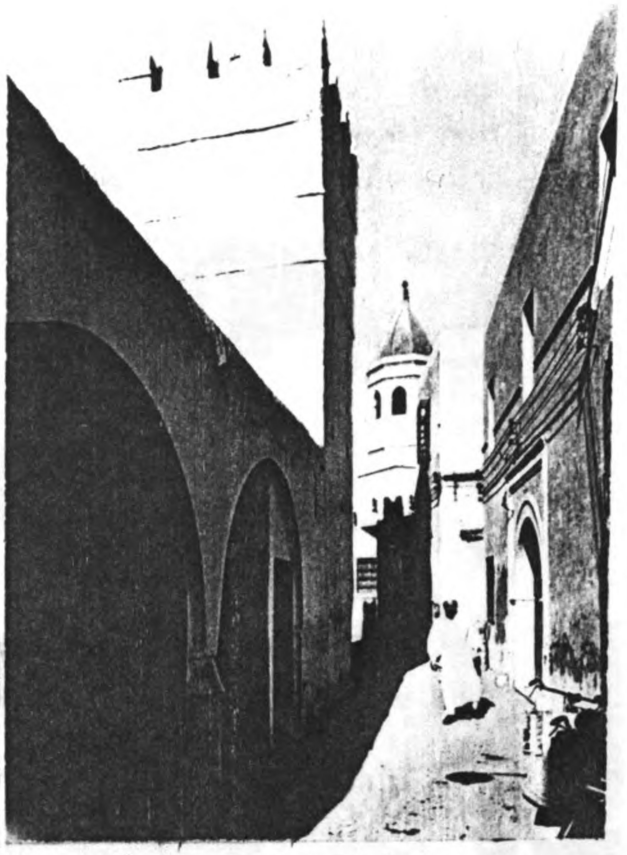
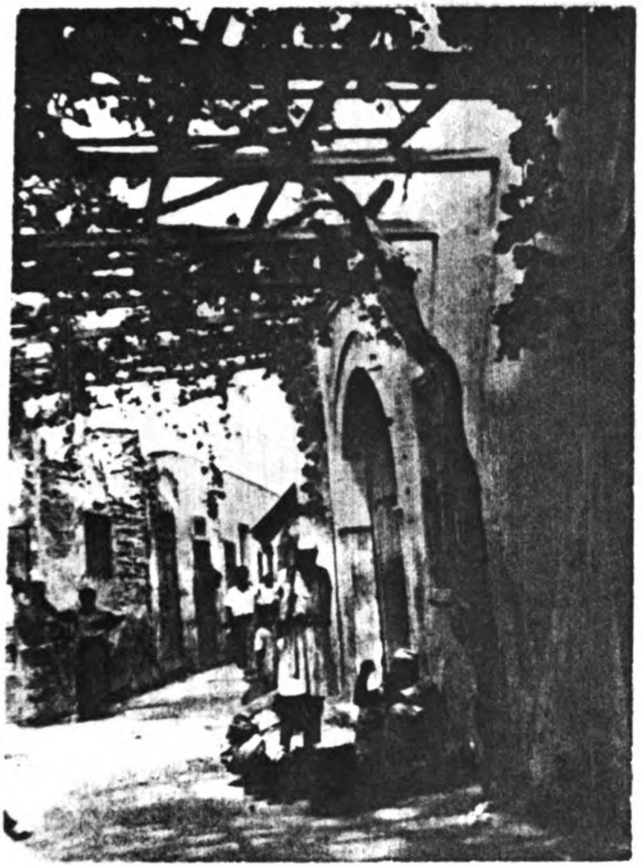


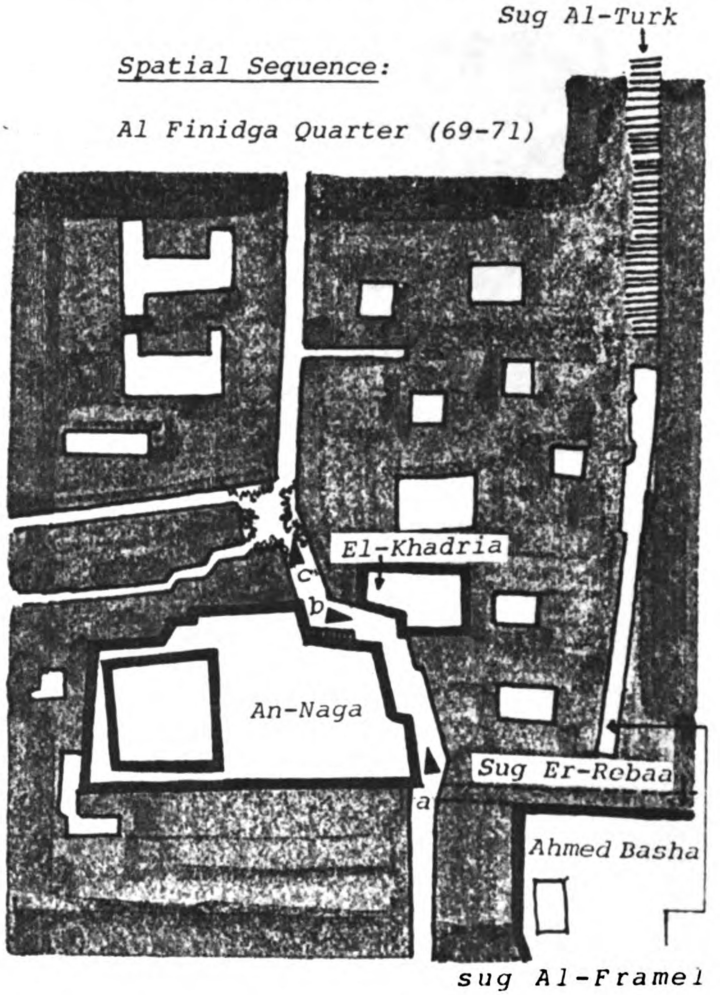
▲ 69. An-Naga Mosque. a

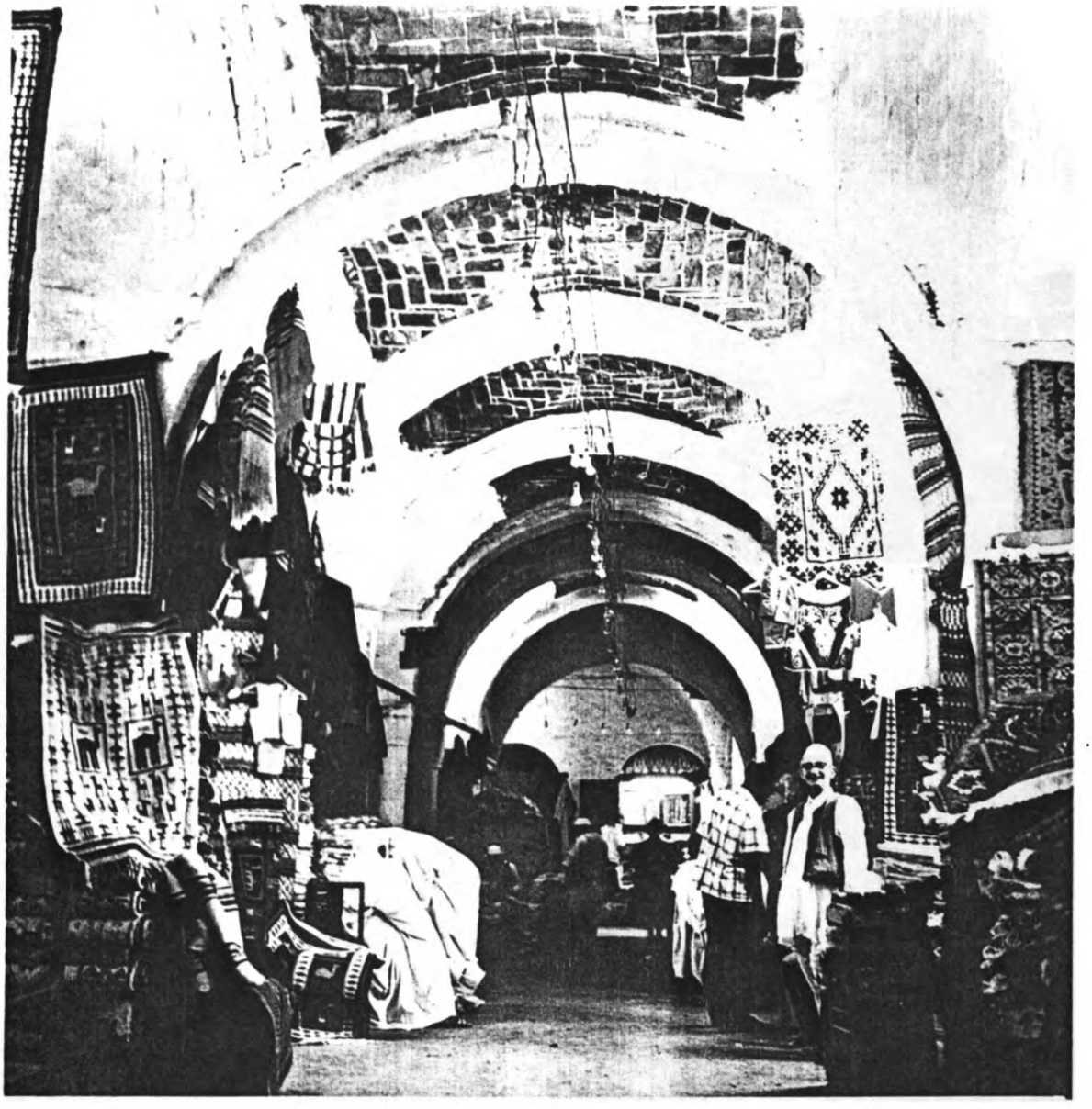


◄ 70. El-Khadria Mosque. b



▲ 71. Usaiet Al-Dalia. c





72. Sug Er-Rebaa is the characteristic Arab bazaar which is completely covered and where native goods are sold.

Clock Tower marking the entrance to Suq Al-Turk. (73-74)

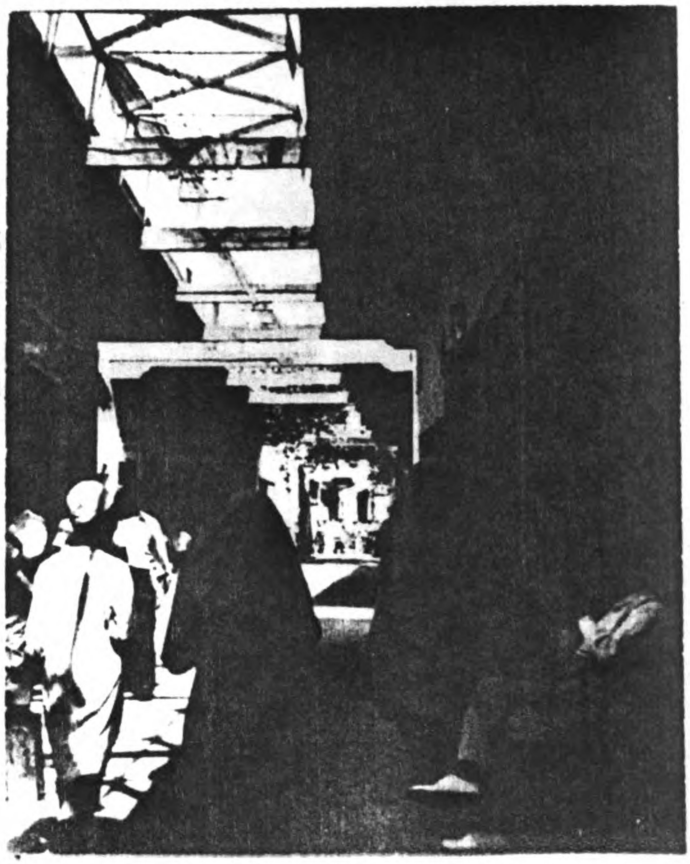
◄

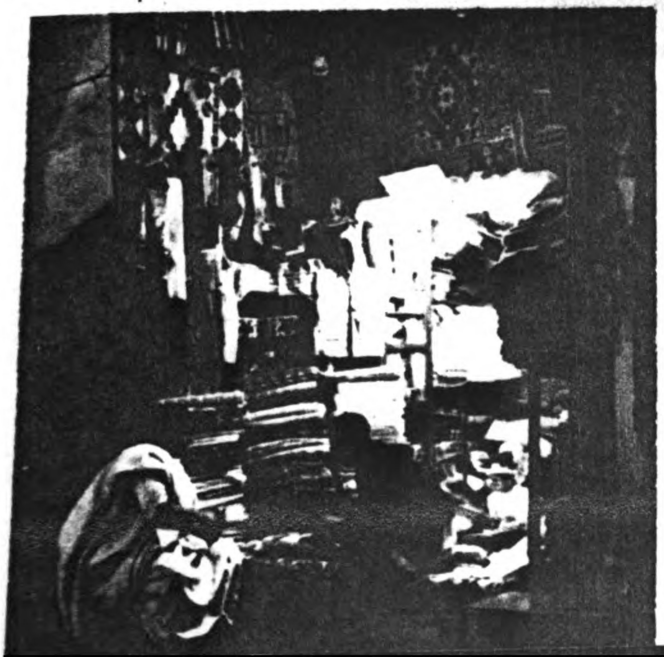
73. Present.

74. 1912. ►

◄ *75. Sug Al-Mushir.* ▲

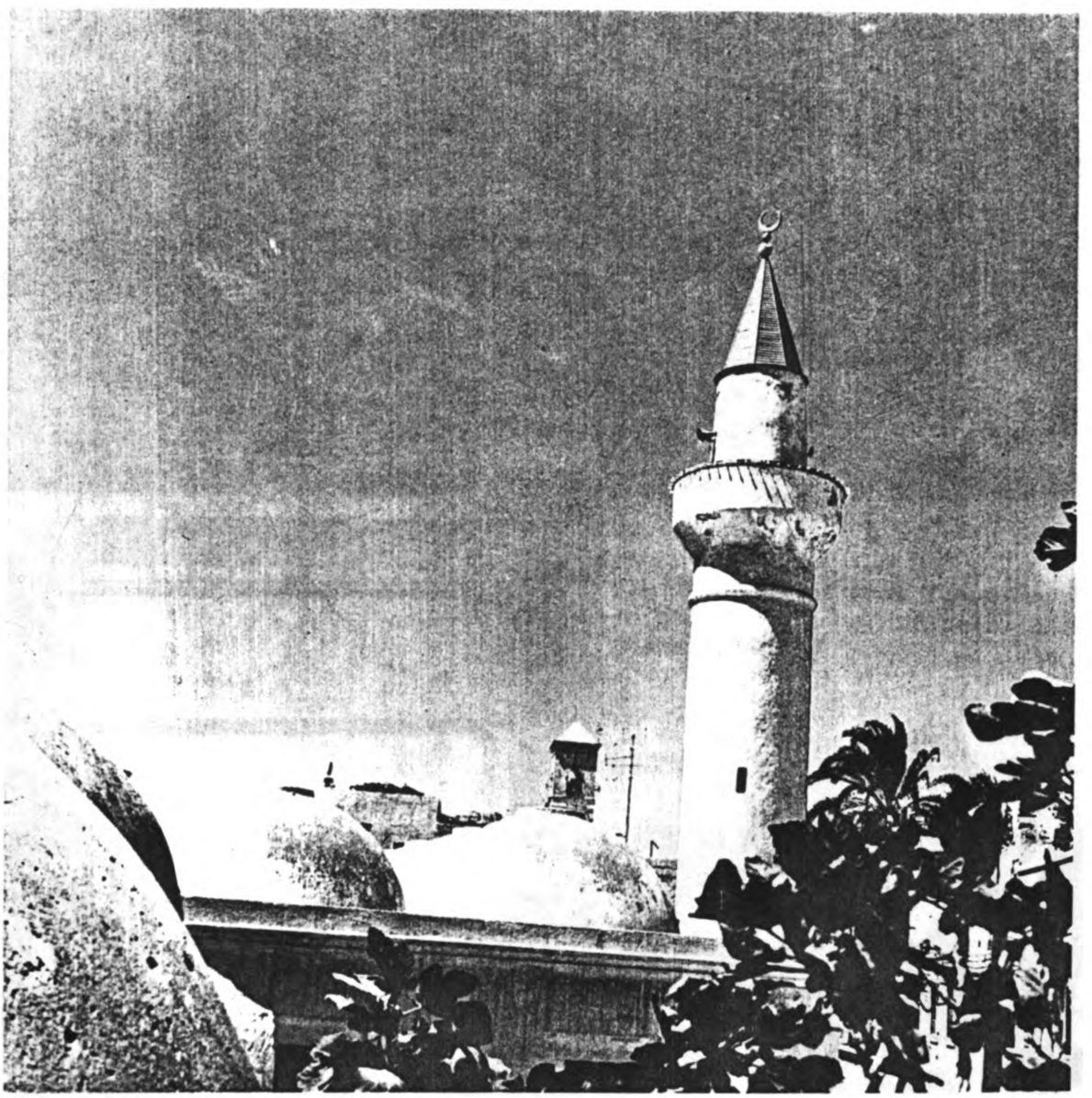
76. Sug Al-Turk. ▼



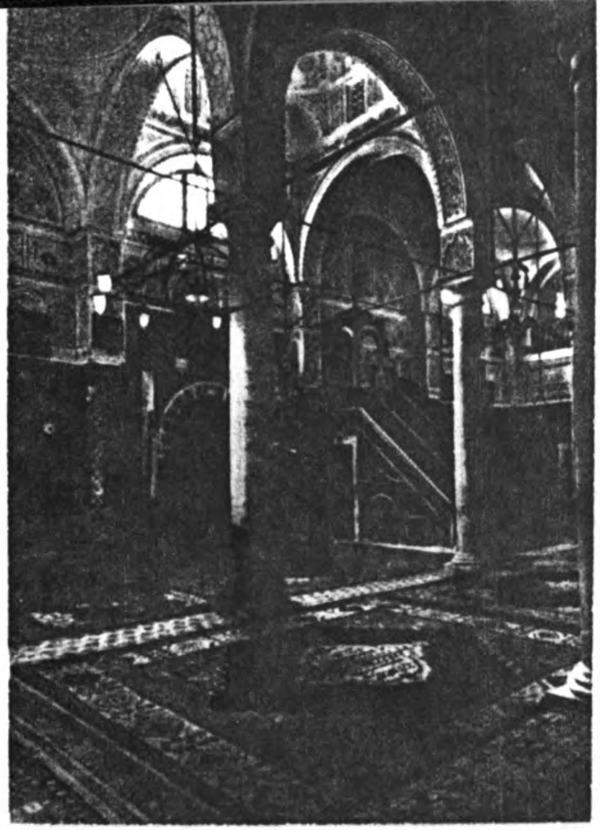


77. Sug Er-Rebaa.

◄



78. The silhouette of the Old City of Tripoli is dominated by the towers, minarets and the hemispheres of the more traditional mosques.

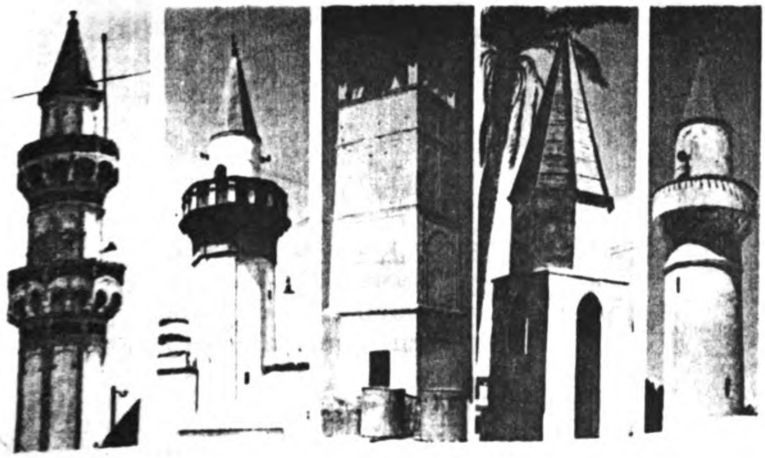


79.

80. 81.

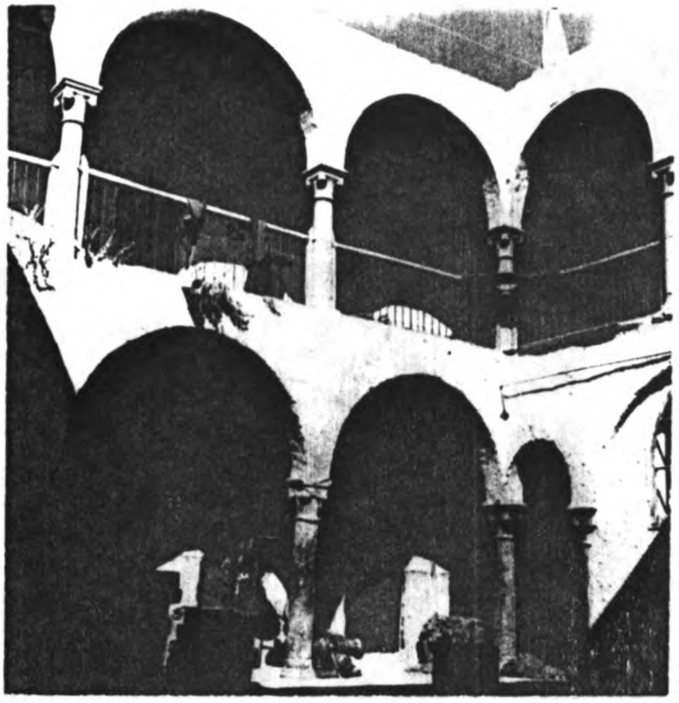
The largest and most famous mosque in the Old City of Tripoli: Ahmed Basha.(79-81)

82. *The oldest mosque in Tripoli: An-Naga.*



83. *Examples of Tripoli's minarets.*

84. *Fonduk Er-Rakkah is a typical one. All have many small rooms on two levels opening into a square coutyard.*



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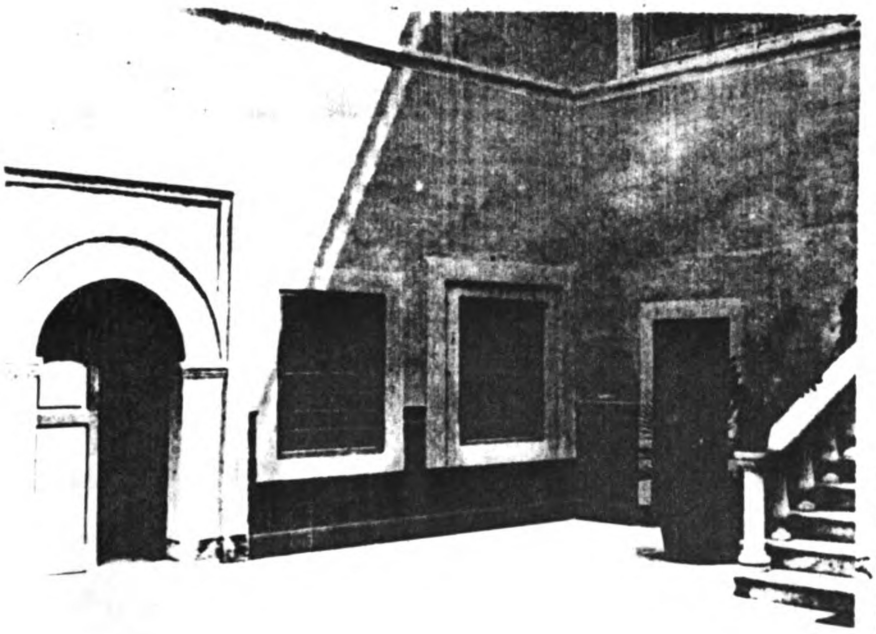

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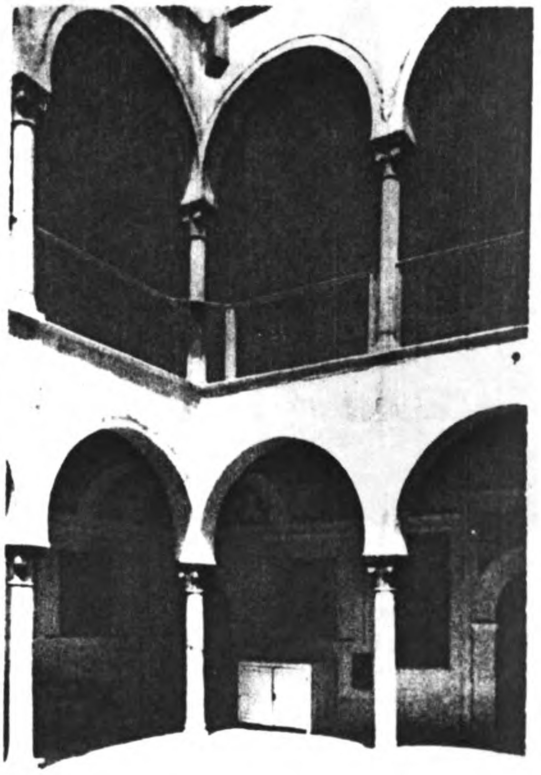


86.

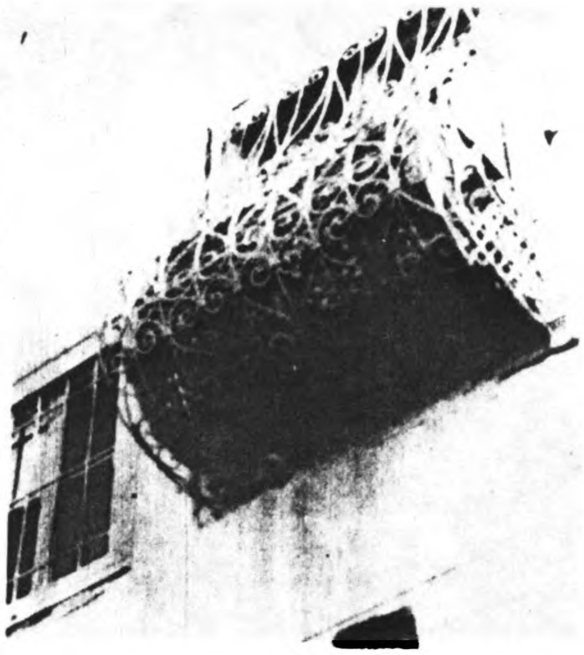
Old Elaborate Courtyard Houses

(85) British Counselor House.

(86) Kakamanli House.

(87) French Counselor House.

88. Libyan Masharabia "Ein El Zarzoor". (a,b)



a.

b.

89. Frequently used styles of arched doorways. (a,b,c,d)

a. Two-part door.

b.

c.

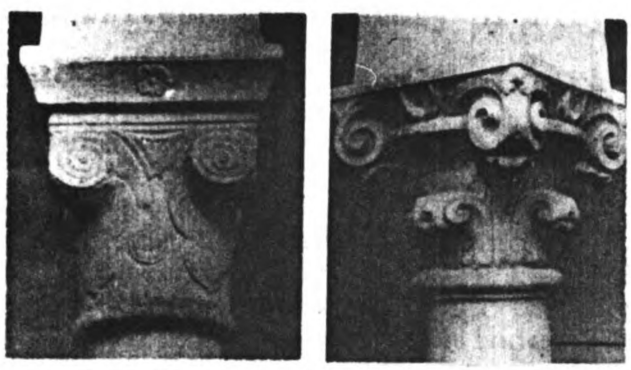
d.

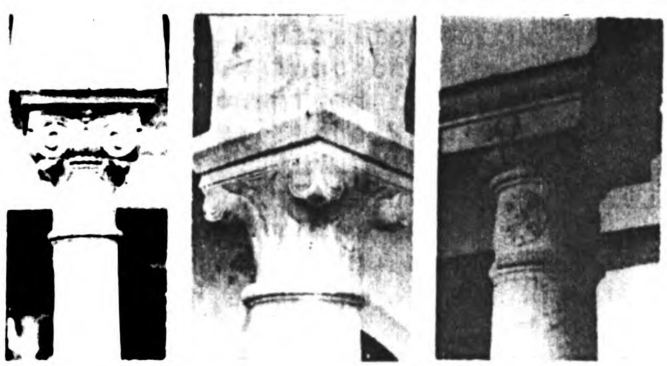
a.

b.

90. Floral reliefs show the Byzantine influence in the Old City of Tripoli. (a,b)

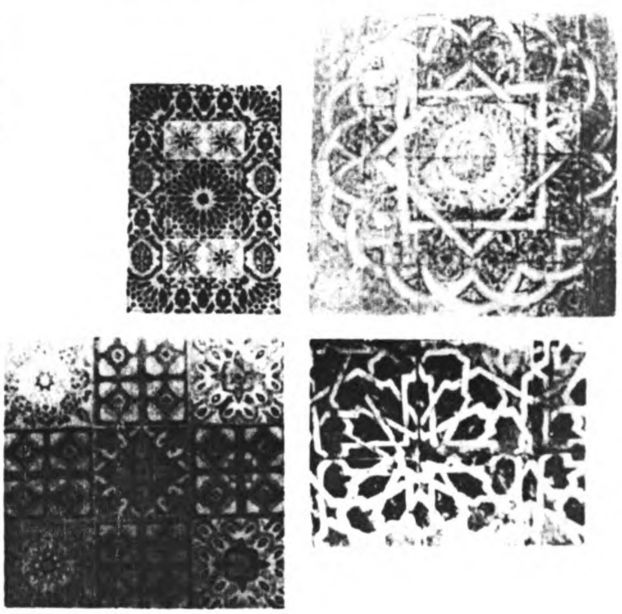
91. Old bedroom and furniture.





93. Examples of frequently used stone columns in two story courtyard houses in Tripoli, Libya.

92. Ziliz - glazed tiles used to decorate doorways and interiors showing Andalusian influence.



CHAPTER V

NEED FOR PRESERVATION AND PRESENT PROBLEMS

NEED FOR PRESERVATION

As it has become clear, the Old City should be a source of pride to the Libyan people, and needs to be preserved, not as a monument, but as a way of life that still holds much validity. The Old City of Tripoli is rich in history, the cultural focus of its region and beautiful for its own sake. Upon its walls, through its streets and buildings, was written the history of Libya, its defeats and victories. The feeling it evokes in its residents has been described by the sculptor Ali Mustafa Ramadan:

> From the days of my early childhood in the outskirts of Tripoli the images of the great houses of prayer and the unassuming rural buildings remained indelibly stamped on my consciousness. That child's impression of dazzling white structures silhouetted against the blue Libyan sky unconsciously inspired in me an attachment which was reflected in my earliest artistic endeavors. The labyrinthal streets of the old 'medina' with its unexpected twists and cul-de-sacs provided a wealth of raw material fundamental to my art.[1]

The 1969 Master Plan has also agreed on the tremendous importance of the Old City, and has noted that it is

very much a social focus for the region. According to the report, "People's desire to meet one another within the area is the premise for the development of specialized activities there. Central residences have been identified as a characteristic of the social role of the Central Area."[2] The demand for the continuation of this tradition is assured. Many people prefer to live in traditional housing, in a traditional environment. At the very least, it is important to preserve the Old City in its entirety to make possible that choice. Other historic cities have been found to become a preferred living space--perhaps because they speak to human needs in a way lost in much modern housing. The Old City should be an outlet for people in the modern environment who are not satisfied with it physically or socially. "Field inquiries indicate that persons desiring relocation would strongly resist a change in the Old City's essential features."[3] This fact, perhaps should be viewed by architects and town planners as one which would lend insight into their future efforts. It is important to understand what elements of the Old City have made it such a satisfying place to live, in order to intelligently plan the human settlements of the future.

SIGNIFICANCE FOR FUTURE DEVELOPMENT:

The historic setting of the Old City has vanished. Population pressure and the need to develop has forced an expansion of the Old City on the "*Menshia*," (part of Tripoli's oasis) on the south and west sides. This natural setting with its palm trees, orchards and olive groves is all but consumed by the development of the modern, much newer parts of Tripoli (see fig. 15).

A major argument for the preservation of Tripoli is the significance of this area as a source of pride, originality and environmental guidance in relation to the future development of the whole city. Consequently, it is important to discuss the misguided urban and architectural efforts to which Tripoli has been subjected. This will supplement the discussion of the impact of modernization on Libya, as there are a number of additional topics to consider pertaining directly to Tripoli. In order to understand the disfunction and unpleasantness of much of the modern urban environment one has to analyze its components as they relate to the structure, circulation and the visual form of the city.

Structure:

The primary problem with most modern buildings of all functions is that they are thought of and designed only in

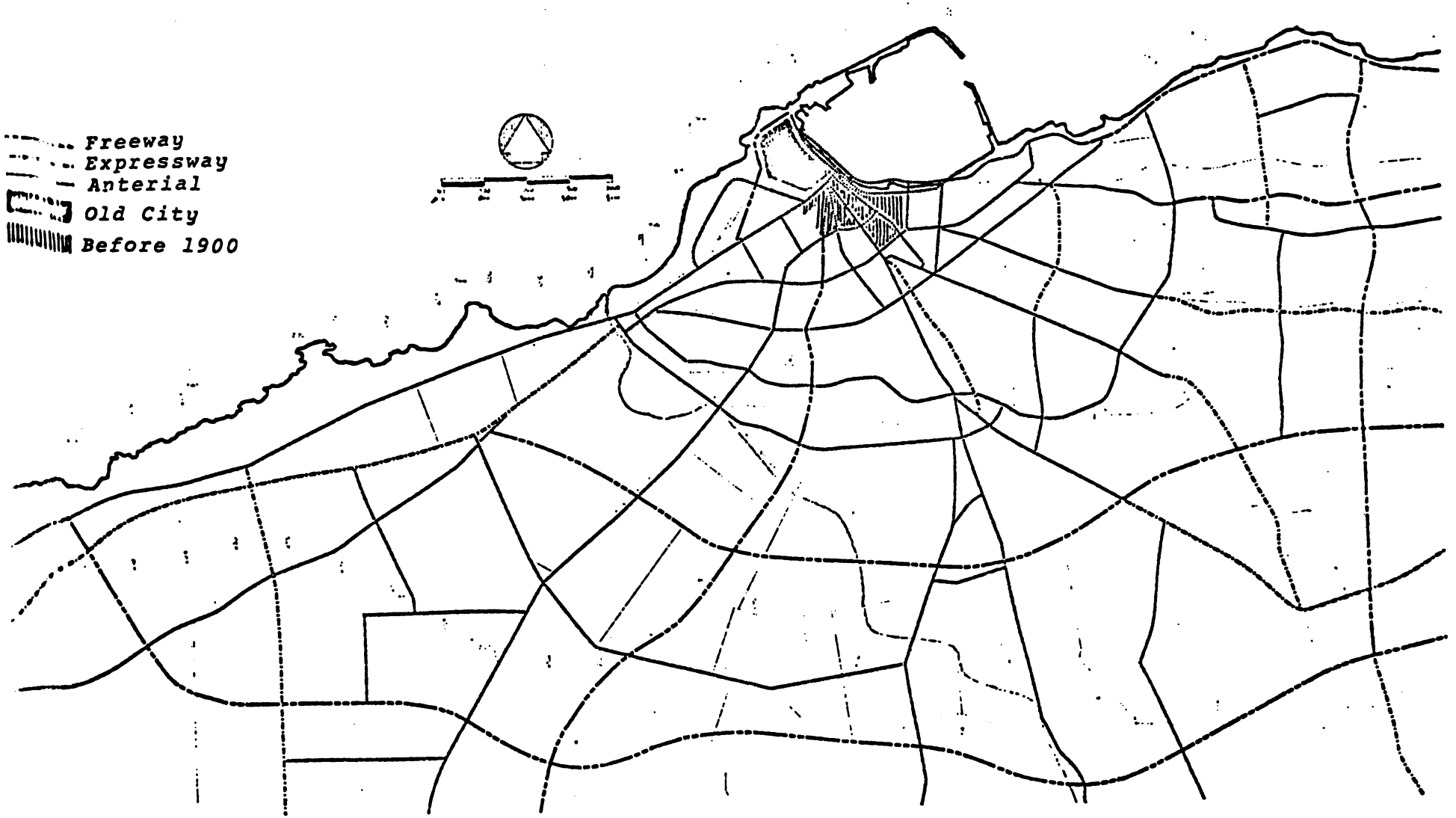


Figure 15. Tripoli: Major streets and extent of urban growth for 1988. Note the proposed freeway north and west of the Old City.

a 'technical sense,' with " . . . no affiliations with environmental, social and cultural compulsions."[4] Although Shiber, author of Recent Arab City Growth, sometimes seems very critical of Arab architects and the modern designs they produce, one can not help but agree with him when he says,

> As it is, except for a very few buildings, the average run-of-the-mill product scarcely shows any affiliation to the place. The mass of buildings in concept, detail and color . . . is out of context. Being markedly out of context it often approaches caricature, comic and cosmetic types of architecture.[5]

This statement describes thoroughly the problems with modern buildings in Tripoli. Most of the structures that public or private sectors build, all share the same architectural deformities, confusion and unattractiveness. Although speculation and "fat and fast returns" are mostly the reasons behind the private sector going into the construction field, the public sector in Libya has no other motive but to present good housing projects and public buildings.[6] The Ministry of Housing and the municipality of Tripoli keep constructing more residential units, schools, markets, hostpials and other public buildings, but the results, despite the spending of millions of dinars, are anti-organic, monotonous and unoriginal designs. The housing projects, for example, mainly follow a few prototypes which are erected in different parts of the city regardless of the micro-climatic

conditions of the area and the social, cultural and behavioral backgrounds of the people who are to occupy these housing units (see 94-95). One reader of a Libyan nespaper described the situation in some of these medium rise residential buildings, where inhabitants used the balconies for such purposes as raising chickens, building fires for cooking, and as a storage area for trash cans.[7] The blame for this situation can never be put on the residents as the designers completely ignored the cultural environmental and social realities of these people. Many of these people come from rural areas while almost all of them have lived in simple houses with courtyards as the focal point of daily activities. It is no wonder that the elements of 'modern' residential units seem functionally inadequate and inappropriate. The radically different mode of living presented by apartment units does not satisfy the psychological, cultural or functional demands of the people who live in them (see 98). According to F. C. Zander in The Old "Medinah" of Tripoli, Libya, in speaking of the Old City, "It is, at least, the only place where life can develop harmoniously from the traditional way to modern forms, both possible in the Old City, while flats or villas do not admit traditional behaviors--they have just nothing to do with Arab customs."[8] (See 96-97 for contemporary architectural forms that were inspired by the traditional building styles.)

Another example is the market places the municipality builds in Tripoli. Although one municipality report praises the concept of the Old Arab *sug* or bazaar, one finds these new markets in contrast to the concepts valued both functionally and aesthetically.[9] The plan, the material and the architectural form of these markets represent everything but the concept behind the old Arab *sug* and bazaar (see 99).

Circulation and Traffic:

Like a number of other cities, Tripoli suffers from bottleneck traffic congestion and a saturated road capacity. The almost complete dependence on the automobile is starting to jeopardize the well-being, safety and patterns of social inter-action of Tripoli's residents. Cars are jamming the streets, taking over the sidewalks for parking and causing complete visual disorder (see 100-101 and 103). Compared to the solution the Old City presents for circulation, the Central Business District (CBD) fails most of the time, to consider any human functional or aesthetic factors for pedestrians. As the number of cars jumped from 5,000 cars in 1957 to more than 150,000 cars in 1971, or thirty times the number in 1957, the radial-concentric street system with its nucleus in the heart of the CBD has experienced a multiplicity of traffic problems. Traditional solutions to parking and

congestion such as widening streets, paving or building more parking facilities are inadequate. Projects such as the extending of the airport highway to the Central Business District[10] or the construction of heliports on the most attractive parts of the main promenade in Tripoli[11] can not alleviate the problem of traffic as much as add to the crowding, noise pollution and visual unattractiveness of the already troubled area.

Visual Form:

The result of the problems mentioned above, and the construction of other urban structures that are disfunctional as well as alien to the whole, creates a "ramshackle appearance" over the entire newly developed area. The construction of concrete water towers thirty-five meters high on hills about 15 to 20 meters above the sea level[12] did not help the cityscape as these towers are the highest structures in the metropolitan area. These completely dominated the skyline of Tripoli and terminated a lot of vistas. The destruction of historic buildings such as the old mosque of Maolie Mohammed, aggrevates the situation more and more. (See 108-110 and fig. 16). The incongruous use of plastic and metal and frequently out-of-scale billboards which are used as street furniture, prevents the kind of visually

harmonious atmosphere Tripoli needs (see 102). Currently, the city is being defaced by the filling in of a part of the sea adjacent to the Castle and along beautiful Al-Fatah Street. This project is supposed to provide a temporary dock and storage area for Tripoli's harbor and the site for the recommended parking lots[13] and the first heliport. This would push the shoreline a few hundred yards forward and fill the site of the newly created sea fronts with hundreds of parked cars and landing helicopters (see 104-107 and 112 and fig. 17).

As one compares the urban environment of the more "modern" parts of Tripoli with the Old City from a social cultural, aesthetic and even functional perspective, one can not but rule in favor of the Old City as a humanly satisfying urban environment. Before the hasty modernization of the last ten years, Tripoli, Old and New, was considered the "Bride of the Mediterranean." Tripoli needs to remain the pride of Libya, representing the best efforts of her people in every way.

PRESENT PROBLEMS

The Old City of Tripoli faces a complex of problems common to many historic cities. Deterioration, misuse of historic buildings, unsanitary conditions, the exodus of its permanent residents, decline of its functions

SKYLINE PROFILE FOR MAXIMUM UTILIZATION OF PREVAILING BREEZES

الافق الجبرى للاستفادة من النسيم بالدرجة القصوى

SEA BREEZE

نسيم البحر

SEA

البحر

VIEW

منظر

Proposed

Al-Fatah St.

HELIPORT

مطار للهليكوبتر

VIEW

منظر

Existing

PARK

منتزه

VIEW

منظر

Filling in

PARKING AREA

(DEPRESSED)

محل وقوف السيارات

مترول

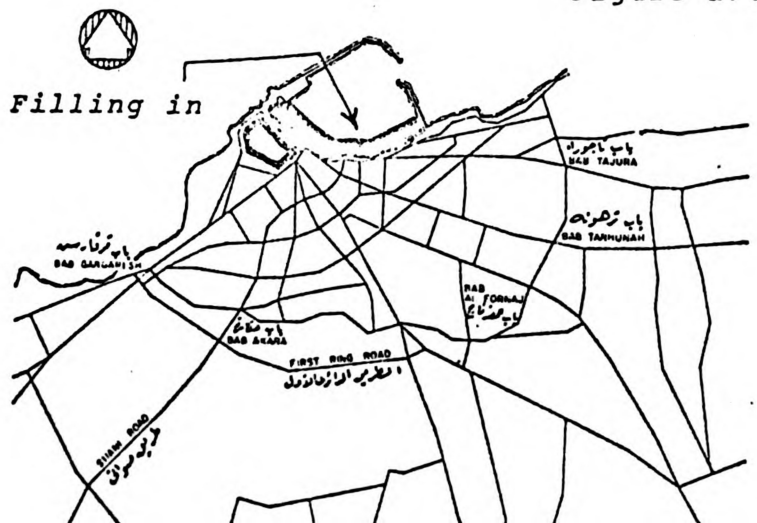
SH. AL BALADIYAH

شارع البلدية

■ PARKING FACILITIES BETWEEN BOTH ROADWAYS OF SH. ADRIAN PELT DEPRESSED SO AS NOT TO OBSTRUCT OR CLUTTER VIEW OF HARBOR FROM PARK AREA.

■ PARK AND RIGHT-OF-WAY LANDSCAPING ALONG *Al-Fatah St.* WILL FRAME VIEW FROM BUSINESS AND OFFICE BUILDINGS.

Figure 17. Section across Al-Fatah St., showing the proposed filling in of the sea, heliport and parking area.



and neglect are the most pressing of these (see 113-117). Because of the neglect of the sewage systems, foundations of buildings have become saturated with the sewage flow and collapse frequently. Adequate facilities for the residents are missing. People who rebuild their homes use materials that are out of harmony with the existing structures in architectural style.

Structural damage caused by the vibration of traffic, particularly heavy transport on the highway surrounding it is an additional menace to the historic city. The proposal to build a railroad to the port is an indication that further problems of a serious nature in this area will not diminish. The expansion of the harbor facilities through the pushing forward of the sea front robs the Old City of its famous natural setting, depriving Tripoli's residents of a visual panorama that has been praised throughout its history (see 111).

These problems are aggravated by some mayors and officials of the municipality of Tripoli who have a mechanical outlook towards problem-solving. Although giving lip service to the Old City's historic and aesthetic qualities they insist on projects such as the Master Plan proposal for two roads through the heart of the city. The authorities of the municipality has followed a policy of allowing the Old City to deteriorate

to the point where they can easily introduce a massive demolition and rebuilding project. This is evidence of what F.C. Zander meant when he said: "It seems that many people in Libya feel 'ashamed' of these quarters and want a complete transformation. This is only a ridiculous expression of an inferiority complex, a completely wrong understood sense of honour."[14]

Because of the increasing deterioration, former residents leave and become replaced by a temporary immigrant labor force, both families and single men. This results in overcrowding, the use of what was meant to be single family housing for many families, and further deterioration due to the reluctance of tenants or landlords to invest in improvements. The 1969 Master Plan notes the area's use as a "transition area for newcomers,"[15] and recommends that it continue to function in that manner. This attitude is a dangerous one in light of the need for a stable population with ties and a sense of committment to the Old City if it is to regain the full measure of its former dignity. A transitional population will cause the Old City to lose the continuity and coherence of its social character, so vital to its authentic conservation. Another problem this is causing is to discourage families from staying there due to the social sensitivity to unmarried men living alone. Observers have also reported an increase

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in juvenile delinquency and the formation of gangs due to the breakdown of social cohesiveness caused by a transitional population.

From 1964 to 1973 the population declined from 28,820 to 20,182. In 1964, males made up 54.8% of the population and females 45.2%. By 1973, males had increased to 57.8% of the population and females declined to 42.2%. This reflects the increase in single male workers settling in the Old City. At the same time, the number of families declined by 800 [16.3%] and the number of residential units by 328 [10%] either through collapse, demolition or change of function to warehouse or shop. [16]

The 1969 Master Plan has recommended the population be stablized at around 15,000. This is an important goal, however, it is important to note that the present decline is an unhealthy one, inasmuch as it represents the flight of permanent families.

It is obvious that these problems are growing rather than diminishing and promise the imminent destruction of the Old City. The danger of doing nothing is as sure as the danger from wholesale demolition.

PRESENT EFFORTS

It is important to have an overview of the current preservation efforts for the Old City of Tripoli to

develop a context in which to discuss what needs to be done in that area. The Master Plan for Tripoli recommended in 1969 a series of measures to be taken over the next ten years, to counter the increasing deterioration of the Old City. These included the construction of two main streets at right angles, twelve and sixteen meters wide throughout the town.[17]

On May 24, 1971, the Council of Ministers issued a decision to form a standing committee for the protection of the Old City. It was headed by the Director-General of Antiquities and included representatives of the Municipality of Tripoli, Ministry of Housing and Public Works, General Organization for Tourism, General Organization for the *Aouqaf* (Islamic Trust) and the Department of Architecture, University of Al-Fatah. The Committee was charged to look into the problems of preserving the character of the Old City of Tripoli. On February 19, 1972, the Committee issued its final recommendations after lengthy meetings and extensive field work. The Committee recommended the cancellation of the Master Plan Proposals for the construction of the two roads, and the formation of a permanent committee to do the actual work of protecting and preserving the Old City. In February of 1973, the Secretary-General of the Council of Ministers issued orders to cancel the Master Plan proposals and to preserve the Old City as it is.

In April of 1973 this was confirmed by orders from the Prime Minister himself.

S. Abdul-Hak submitted a report to the Department of Antiquities in July, 1973, drawing their attention to the Old City's progressive deterioration, and proposing a pilot project with UNESCO for its protection and conservation. On August 12, 1974, the Libyan Council of Ministers decided to set up in the Ministry of Education a permanent committee under the chairmanship of the Director-General of the General-Directorate of Antiquities, consisting of representatives from the same areas as the former committee, "to carry out a scientific study of the Old Town of Tripoli, to prepare the necessary measures for its proection and for the conservation of its environment and original plan, and to determine the best means of making use of it for the development of culture and tourism."[18] The Committee's other functions included the supervision of the restoration of historic monuments and other structures of historical interest and to issue opinions on the purposes to which expropriated buildings and free space should be put. It is to call on the technical staff from other ministries and departments represented on the committees to accomplish these tasks. It was also allocated an annual budget, under the auspices of the General-Directorate of Antiquities. In 1975, the UNESCO report "Protection of Historic

Buildings" by S. Abdul-Hak, was presented to the Libyan Arab Republic, with a series of recommendations for long-term and immediate steps to be taken in regard to the Old City. The Committee under the Department of Antiquities charged with the conservation of the Old City assigned preparation of a pilot study to a British firm, Colin Buchanan and Partners, with other consultants. Their recommendations were submitted in 1975. Since that time the Committee has been deliberating over future actions to be taken.

MASTER PLAN PROPOSALS:

The 1969 Tripoli Master Plan recognizes the historic and cultural significance of the Old City. The report points out that:

> . . . The Old City offers a comprehensive picture of Libyan history of inestimable value.
>
> Despite its structural obsolescence, the Old City offers today an impressive example of sensitive Arab town planning. While the other traditional quarters, even the former rural ones, are destined to alter their character, the Old City of Tripoli remains the only typically Arab environment in the region likely to retain its historical and cultural characteristics.[19]

The report also notes that the area now serves an important function as a residential area. Both for immigrants who need a traditional area as a transitional stage

in integrating themselves into the urban environment, and as the social focus of the region. Central area residents are a component of this social role, and "the demand for the continuation of this role is unquestionable."[20] The Plan stresses that the Old City's character must be maintained and its historical and environmental heritage emphasized.[21]

Alternatives Proposed:

Tripoli's Master Plan suggests two approaches towards the future development of the Old City. The first is to conserve the present pattern and carefully upgrade it. The second, and in the eyes of the the authors of the plan, most attractive method is to implement "more ambitious projects . . . which conserve the pattern in its most valuable parts, while discovering some of the more antique traces and provide new constructed buildings of really first-class architecture, with the purpose of creating an exciting urban entity, combining the antique with the modern."[22] The Master Plan does not propose the detail or type of plan for urban renewal that should be undertaken, but calls for a comprehensive plan for the area which safeguards its unique character. The Old City is designated a special zoning area which subordinates any building or demolition to the future development plan. Until such a time as the plan is developed, specific recommendations are suggested to be implemented directly.

Both approaches project the future function of the Old City to be a central residential district, as the Master Plan does not feel that the expansion of the harbor and Central Business District to be feasible into the area. To accomplish this, the upgrading of social and hygienic conditions is called for, with the addition of new dwelling units to alleviate crowding. Utilities are considered to be a minor problem, with surveys to "define the amount of utilities in good repair, those suitable for repair, and those needing replacement."[23] Housing needs are to be met with medium high-rise apartments with small ground coverage, at the western sea-front. The Master Plan also proposes to open the Old City to automobile traffic. A north-south through street is proposed with a perpendicular street from the east to the west to allow additional access and permit easier installation of the new utility network.[24] These would be twelve and sixteen meters wide. The Plan also calls for the dismantling of the northern rampart to provide ventilation.[25] "Small open spaces, such as playgrounds" are to be cleared while public facilities are urged to use buildings of historic interest.

Critique of the Master Plan:

Although the 1969 Master Plan for Tripoli emphasizes the importance of the Old City historically and culturally, as well as its importance and meaning to residents of the

area socially, still the real effect of the proposals will destroy these very qualities. The first alternative proposal for the future urban plan was to conserve the urban pattern and upgrade it. However, that this approach was abandoned in favor of "more ambitious projects" is evident from the recommendations. Frequent references to the postponing of "extensive demolitions"[26] in the Old City for ten to fifteen years indicates that "large-scale transformation projects in the Old City"[27] are not only accepted, but encouraged, contingent only on completing the development of the Central Business District.

Not only does this indicate that priority for consideration is given to the harbor and Central Business District --contributing to the acceptance of the further deterioration of the Old City--but that the authors of the Master Plan regard the Old City as a "monument" rather than a living entity. The destruction of the Old City will be as swift and inevitable with the demolition of large areas and introduction of modern elements that rend its unity, as it would if it was delivered directly into the hands of the speculators.

For many reasons it is fortunate that these proposals have not been implemented:

> Renovation of the dilapadated structure without detailed advanced planning and the large-scale introduction of motor traffic among the fragile structures of the old town would have resulted in the destruction of many of the

> monuments and architectural groupings of ancient Tripoli, which also stands in no further need of 'ventilation' after the efforts of the Turks and Italians at the beginning of the century. . . the streets of the old town of Tripoli are laid out in such a way as to take advantage of the sea breeze at all seasons of the year.[28]

Any proposed "reconstruction" should be examined very carefully for its real impact on the Old City structurally or socially.

The proposed highways will lead more directly to the destruction of the Old City than to its "modification." The area would be divided into three parts, cut off from each other, and so isolated would deteriorate gradually. A Libyan student of architecture predicted the effects of the roads on the Old City as:

a) The destruction of all buildings including important, historic monuments in their path;

b) The new traffic will require parking lots leading to more demolition;

c) More traffic, including trucks for transport and construction use, means vibration which causes structural damage to neighboring buildings;

> d) This would lead to the destruction of more buildings, the modification and alteration of others. This would encourage the construction of more warehouses, and medium or high-rise buildings. These intrusions, leading to the bastardization of the urban form are the beginning of an endless cycle leading to the annihalation of the character of the Old City.[29]

These proposals are clearly out of scale, as well as incongruous to the setting. They reflect an insensitivity to the Old City as a living entity, with its own form determining the pace and social patterns existing within it. The narrowness of the streets, and their use as a public space, contributes to the sense of community and strong social relationships. The crude method of imposing harsh solutions such as wide highways has been deplored by urban planners concerned with the conservation of historic quarters elsewhere enough to give ample precedent for maintaining the pedestrian nature of the Old City. The upgrading of utilities could be carried out fairly easily using modern techniques without the construction of these roads.

The plan for the expansion of the harbor and constructing a freeway on the north side of the Old City also presents

similar problems in terms of damage to the structures, and the impact on the visual and cultural unity of the area was ignored (see 111). Further study should be made to determine the environmental results of such expansion, and to consider locating another port at a different site, as Libya boasts an extensive shoreline.

Finally, although the reservation of the Old City of Tripoli as a residential district is sound, it is dangerous to consider it as a "transitional area" or simply a "stock of cheap housing." This attitude will lead to the further deterioration of the area physically and socially if no plans are made to encourage permanent residents. The intent of the Master Plan to offer "a perfect choice of residential types; from cheap to expensive and from traditional to modern."[30] leaves little doubt as to the author's insensitivity to their own observations about the need to conserve the "unique character" of the Old City. The need to alleviate overcrowding is clear, but should be met in other ways than destroying the unity of the urban form by imposing medium and high-rise structures upon it.

In summary, although the 1969 Master Plan for Tripoli expresses appreciation of the value inherent in the Old City of Tripoli, many of their specific proposals would cause its destruction. The imposition of other forms and structures upon the living tissue of the traditional pattern would be an irreparable mistake. The first alternative approach to

the future of the Old City, to conserve it as an entity and upgrade its facilities, must be given serious attention.

PROJECT FOR SAFEGUARDING THE OLD CITY OF TRIPOLI:

S. Abdul Hak, in the Protection of Historic Buildings, 1975 UNESCO Report, also makes a series of recommendations for the conservation of the Old City of Tripoli. These recommendations are for both long and short term projects to be undertaken by the Department of Antiquities under the Ministry of Education. S. Abdul-Hak recommends the establishment of "multidiciplinary teams of research workers, in order to build up a bank of historical, architectural and technical data,"[31] which could be used for the long-term protection and renovation of the Old City. This includes compiling a detailed inventory of structures, those which can be kept for their present functions, those which can undergo a change of use with modifications, and those dilapidated and valueless which should be replaced or removed to make way for open spaces. In addition, this team would determine the aesthetic standards for all categories of building, espcially height, colours and porportions.

It was recommended that a thorough census of the inhabitants be carried out to determine their composition; whether they planned on being permanent residents and what services were needed. The installation of underground

electricity and telephone cables and improved water supply and sewage systems were called for. Prohibition of traffic and the gradual preparation of a detailed and flexible plan to determine the kind of town planning adopted for the complete old town and its environment, with careful documentation were stressed as necessary measures.[32]

Because of the state of decay of the Old City and its progressively deteriorating situation, the report proposed a series of immediate projects that should be taken to halt this process. This would entail an elaboration of the existing laws to clearly delineate the responsibilities of the state and private owners in regard to rehabilitation. Where free spaces exist and in the case of dilapidated buildings where State action is necessary, initiating expropriation operations, as well as implementing the maintenance of monuments which need immediate attention. To induce private owners to maintain or restore their property, it is proposed that fiscal regulations also be elaborated, for example to accord allowances or deferred payments. Also the roads, drains, and waterpipes should be repaired.

This report considers it paramount that the aim and scope of this renovation should be defined. In particular, other functions besides residential, such as cultural and the tourist potential should not be overlooked. However, plans should be made for tourists accomodations, according

to S. Abdul-Hak, and he suggests using the As-Saraya Al-Hamra fortress or Red Castle.[33]

These recommendations are sensitive to the need to preserve the character of the Old City. Particularly important is the recognition that the area should remain pedestrian and that any rebuilding or demolitions that take place should be done extremely cautiously. The suggestion that wiring and utility installations should be buried is also a welcome one, as the present situation of above-ground wires clashes with the unity of the Old City (see 117). It is also important to add to these recommendations that in road repair work that original materials should be used, such as stone.

BUCHANAN REPORT:

The British firm, Buchanan and Partners, in conjunction with other consultants prepared a preliminary study for the standing Committee for the Preservation of the Old City. This report was submitted in 1975 with a series of recommendations for a more comprehensive study in four stages, planned over a fifteen month period. This firm also recommends some immediate steps that need to be taken in order to halt the progressive deterioration of the Old City. Another proposal was that two Libyan architects and planners be included in the working team.

The stages in the proposed comprehensive plan are to be as follows:

a) The collection of data and the study of the physical social and economic characteristics of the Old City; including circulation and access, cost and implementation procedures.

b) The generating of alternatives in design and the testing of those alternatives by applying them to selected areas, controlling for differences between the areas, and the selection of an alternative.

c) The modification of the selected alternative according to further study and analysis, and the final designation of special areas in which to implement pilot projects.

d) The preparation of the final report.

The consultants will be aided by consultants and technicians from other firms in specialized areas such as civil engineers, accountants and planners.[34]

Critique of the Report:

The British firm, in its understanding of circulation in historic towns, seems to be drawing on its European experience. The Old City was not designed for vehicular

traffic, as were many other historic cities in Europe, and its introduction would be dangerous. Their recommendations are unclear on this point, and alarming. Another major problem with the report is that although it shows concern for both its beauty and social aspects, one wonders about the ability of foreign firms to grasp the complexities of the traditional cultural characteristics and social realities that are an essential part of the fabric of the Old City. The experience of Master Plans prepared by foreign firms in the past has not been very encouraging in this regard.

However, the technical detail in this report is very good and this group of consultants should be drawn upon for their technical expertise. To alleviate some problems encountered in the past, a multi-disciplinary working team of Libyan professionals should be involved in the execution of the selected preservation plan.

The reason that this comprehensive study has not commenced is largely due to the difficulty in getting the funding necessary for such projects. This particular study has been estimated at 179,000 Libyan dinars, or about $500,000. There is an erroneous feeling on the part of some authorities that preservation should not require expensive studies, that it can just be begun. This is misguided, and results in further delay in implementation of a desparately needed program.

The compiling of studies however necessary

substitute for action in the face of a progressively worsening situation. It is to be hoped that the General-Directorate of Antiquities will not allow much more time to pass before instituting at least the immediate steps that are needed to halt this process in the Old City. On the other hand, the implementation of the recommended framework in Chapter VII along with the necessary funds could relieve the General-Directorate of Antiquities from the heavy duties of such projects and start a whole new program for the preservation of old cities and quarters such as the Old City of Tripoli.

Footnotes

[1]A. M. Ramadan, Reflections Upon Islamic Architecture in Libya, (Tripoli: Arabic House for Books, 1975), Introduction.

[2]Tripoli Master Plan Final Report, Prepared for the Ministry of the Interior, L.A.R., by Whiting Associates International and Hinningson, Durham and Richardson, (Omaha: Hinningson, Durham and Richardson, 1969), p. 144.

[3]Ibid., p. 164.

[4]George S. Shiber, Recent Arab City Growth (Kuwait: Kuwait Government Printing Press, 1969), p. 218.

[5]Ibid., p. 225.

[6]L.A.R. Ministry of Planning. The Three-Year Economic and Social Development Plan In Brief, (Tripoli: 1973), pp. 29-31.

[7]"Urban Development in L.A.R." Al-Fatah, 22 November, 1975, p. 6.

[8]Frank C. Zandar, "The Old 'Medinah' of Tripoli, Libya," in Shiber's Recent Arab City Growth, p. 732.

[9]Baladiet Tarabulus Fi Miat Am. (Report of the Committee on the Centennial Celebration of the Municipality of Tripoli: 1870-1970), Abdulla A. Al-Sharif, Chairman (Tripoli: Al-Tebaa Al-Haditha Co, 1973), p. 682.

[10]Ibid., p. 741.

[11]Ibid.

[12]Ibid., p. 749.

[13]Master Plan, Op. Cit., pp. 133-137.

[14]Zandar, Op. Cit., p. 371.

[15]Master Plan, Op. Cit, p. 144.

[16]1964 figures were obtained from Tripoli Master Plan, and 1973 figures were obtained from the Population, Housing and Establishment Census, Census and Statistical Department, Ministry of Planning, Tripoli, 1973.

[17]S. Abdul-Hak, Protection of Historic Buildings, (Paris: UNESCO, 1975), p. 6.

[18]Ibid.,p. 23.

[19]Master Plan, Op. Cit., p. 144.

[20]Ibid.

[21]Ibid.,p. 145.

[22]Ibid.

[23]Ibid.,p. 147.

[24]Ibid.

[25]Abdul-Hak, Op. Cit., p. 23.

[26]Master Plan, Op. Cit., p. 146.

[27]Ibid., p. 146.

[28]Abdul-Hak, Op. Cit., p. 23.

[29]"The Old City: Vital Points to Consider," Al-Fatah, 27 December, 1975, No. 130, p. 6.

[30]Master Plan, Op. Cit., p. 148.

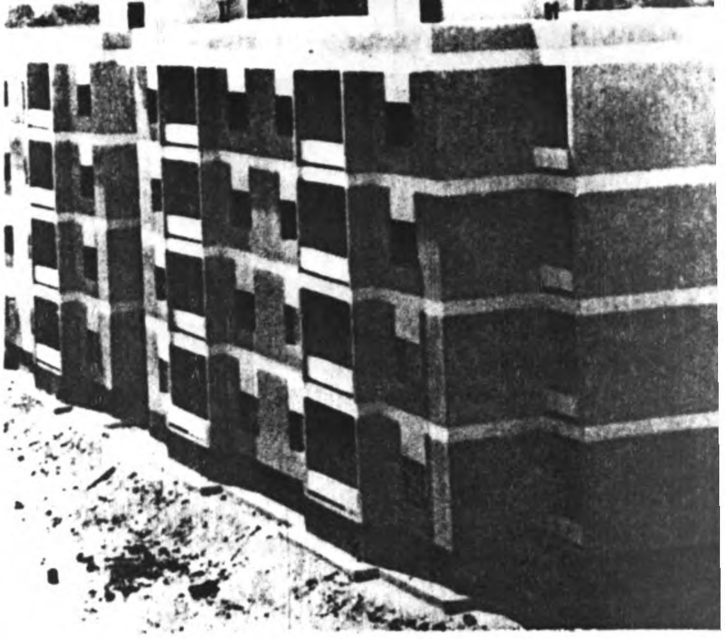
[31]Abdul-Hak, Op. Cit., p. 24.

[32]Ibid., p. 24.

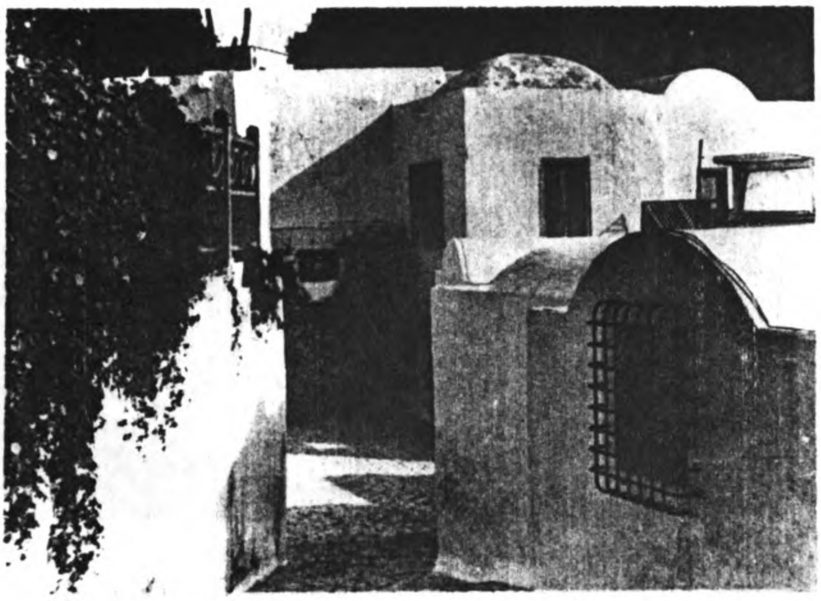
[33]Ibid., p. 25.

[34]Colin Buchanan & Partners, Proposals For A Conservation Study, (London: 1975), Unpublished report.

▼ 94. 95. ►



Libyan modern housing units. (94-95).



Life can develop harmoniously from the traditional way to modern forms. (96-97)

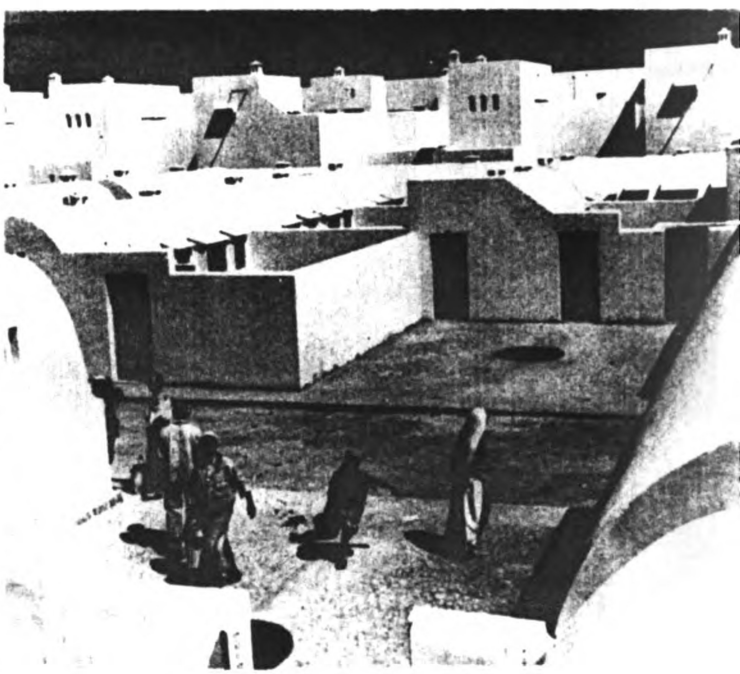
◄

96. Tunis, Tunisia.

97. Mohammadia, Morocco. ▼

Third world countries have a strong urban heritage to guide them past the mistakes of developed countries. (98)

98. St. Louis, U.S.A. ▼

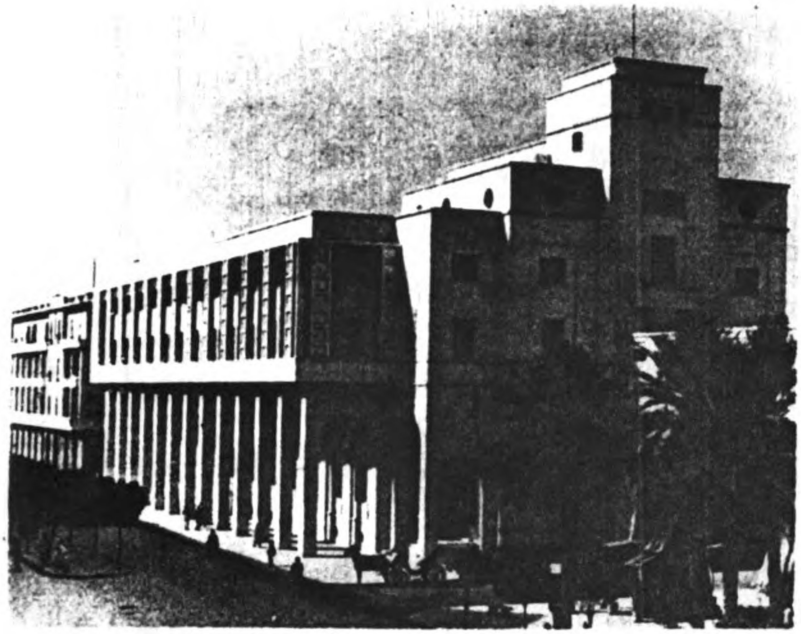


Tripoli

Cars are jamming Omar Al-Muktar Street, causing complete functional and visual disorder. Trees have disappeared. (100-101).

100. Omar Al-Muktar St. 1938.

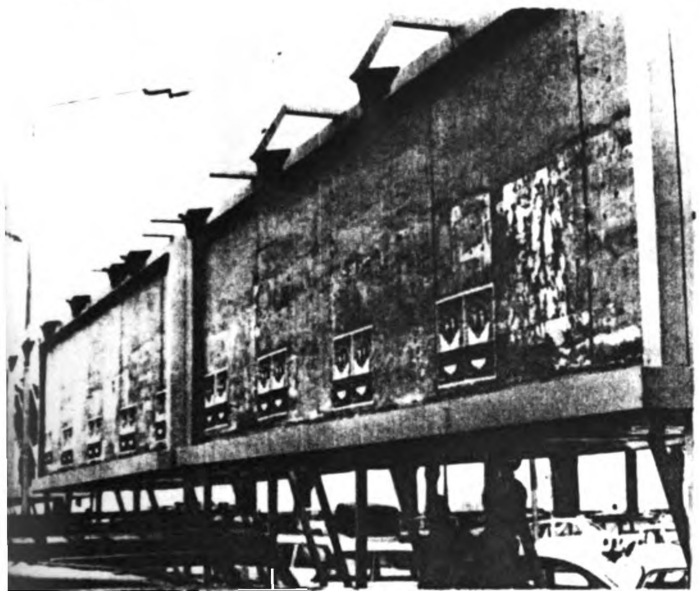
99. Tripoli's New Market: No resemblance to the concept of the old sugs.



101. Omar Al-MUktar St. - present.

Out of scale plastic and metal billboards -overwhelming number of cars.(102-103).

102.



103.

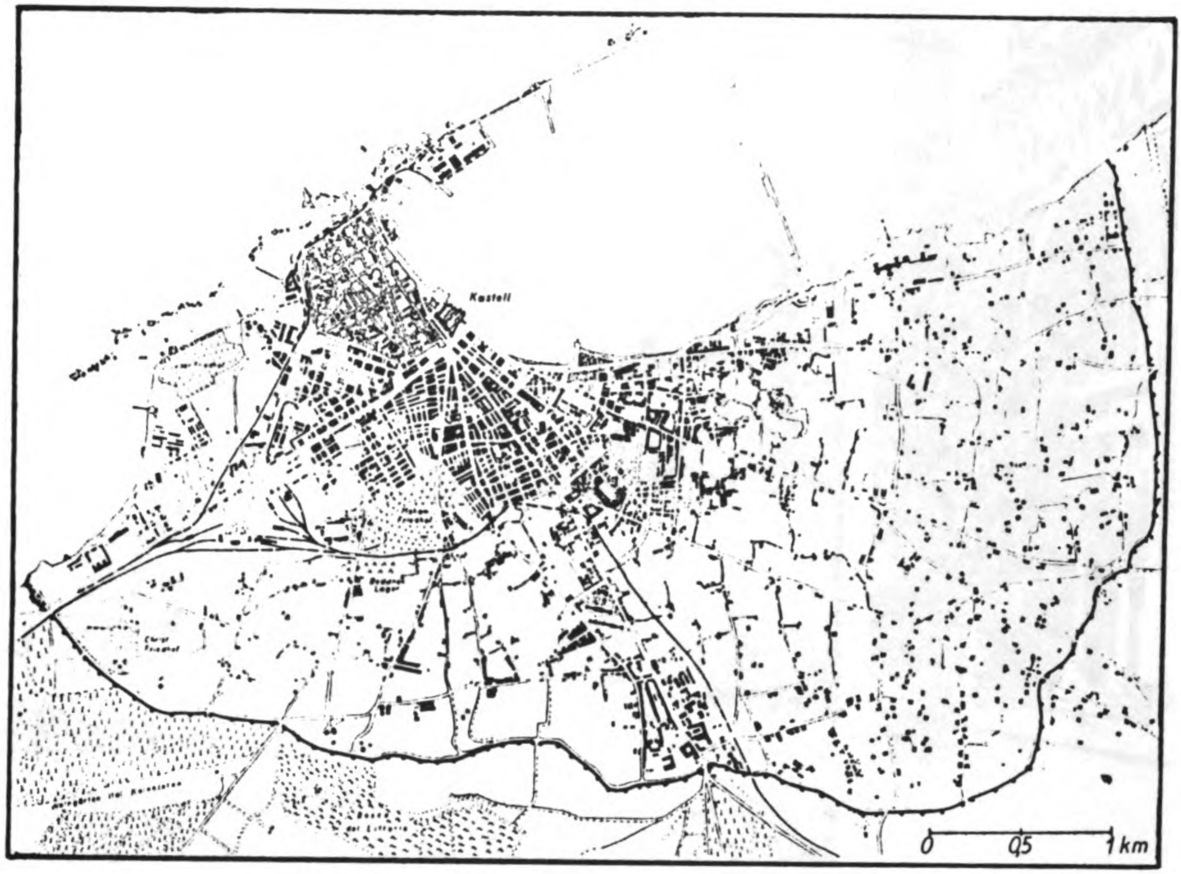
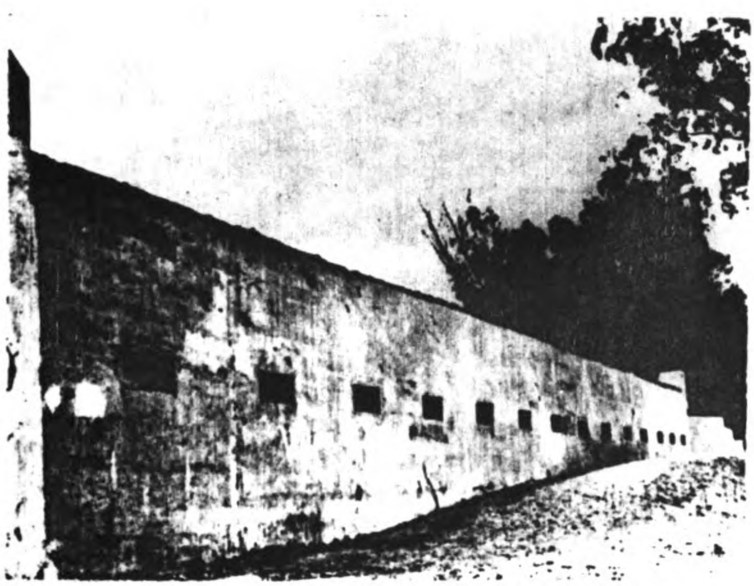


Fig. 16 Tripoli: Map showing the Italian wall surrounding the City - 1939.



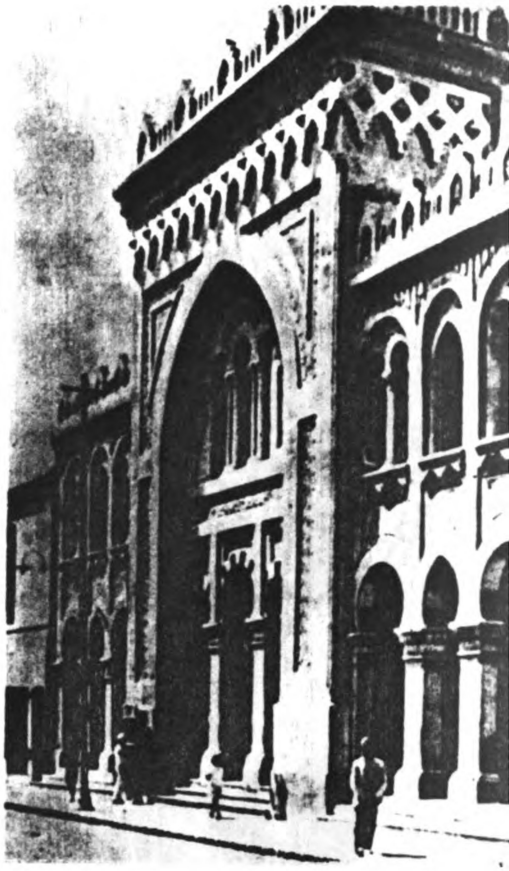
This Italian wall as historic evidence of the Libyan liberation movement should have been preserved. (Fig. 16 & 108)

108. The destroyed wall.

Demolition of old mosques.(109-110)

▼ *109. Sidi Shan Es-Ishan Mosque.*

110. Sidi Hamouda Mosque. ►



111. Proposed freeway on the North side would lead to structural damage to the Old City - note the fillin in of the sea. ◄

112. Al-Fatah Street - main promenade cannot be lost to heliports and parking lots after filling in the seafront. ►

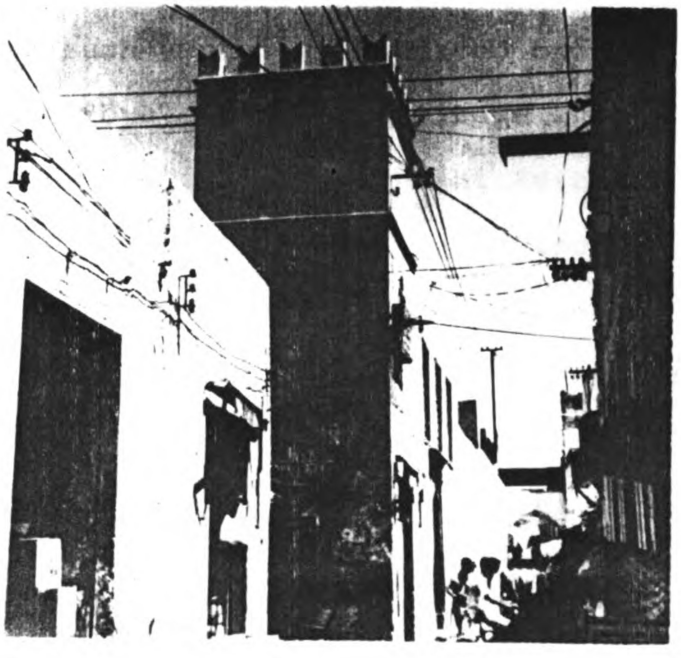
▲ 113. French counselor's house.

114. Fonduk. ▲

Misuse of historic buildings. (113-114)

Deterioration.(115-116)

115. ▼ 116. ►



117. Cluttering of the silhouette by abundance of utility poles and wires. ►

PART III

PRESERVATION IN LIBYA: EXISTING AND PROPOSED FRAMEWORK

CHAPTER VI

EXISTING LEGAL AND ADMINISTRATIVE FRAMEWORK

Introduction

An important aspect of the state philosophy of the Libyan Arab Republic, is a committment to cultural revolution. As stated in the First of September Revolution Achievements, 5th Anniversary;

> Deeply believing in the importance of man being the first and last fact in social construction, the Revolution has realized that this aim cannot be achieved but through cultural revolution . . . the aim is not to ban modern ideas, but to subject them through filters to choose what suits our heritage, traditions and needs and to leave what contradicts them.[1]

It is gratifying that such emphasis is placed on retaining the integrity of Libya's cultural heritage against the wholesale onslaught of modernization. The historic and cultural treasures of Libya are vast, as has been discussed in the proceeding chapters. The problem is, that although the goal of cultural revolution is clearly a mandate for the conservation of Old Tripoli and other historic sites as a means to retaining the Libyan heritage, this has no substance

in terms of practical programs. The Ministry of State, Ministry of Housing and Ministry of Education, have no policies, principles or programs for this philosophy to be translated into action. None of the ministries are clearly assigned to the task of safeguarding the national cultural heritage.

The lack of committment to preservation of historic quarters and significant architectural sites can be clearly seen in the Three-Year Social and Economic Development Plan for Libya from 1973-1975. Though the plan recognizes the importance of antiquities as evidence of the historic and cultural heritage of the country, the only programs in the plan under the Education Section dealing with the General-Directorate of Antiquities were to establish four museums and three technical centers for Antiquities Services throughout the country, at the estimated cost of 300,000 Libyan dinars. This contrasts with a total budget for the Ministry of Education of L.D. 220,435,000.[2] The Committee for the Preservation of the Old City of Tripoli alone submitted a [rejected] budget for one year's work of L.D. 444,872,[3] more than the entire allocation for the General-Directorate of Antiquities for three years. No mention is made of the need to preserve historic sites or groupings in this section of the plan.

Even the educational policies include the goal of developing a sound understanding of the Libyan national character and foundation, with the Arab and Islamic heritage. However, there is no reflection of this goal in the

programs and curriculum at any level of the educational system. This is especially striking in view of the fact that the Ministry of Education is responsible for the General-Directorate of Antiquities.[4]

Housing programs in the plan contained the same sort of omission. Though the plan committed itself to the improvement of substandard residential areas and the upgrading of services, no programs were aimed toward the restoration of historic residential areas, such as the residential quarters of the Old City of Tripoli or Ghadames, even though the Old City alone contains 2,909 housing units according to the 1973 census. Under the housing section of the plan the Government presents its goal as a decent house for each family. This was to be partly accomplished by giving families houses built by the public sector, with only a token payment for low income families, and for just the cost of construction for those with higher incomes. Another method was to provide loans through the Industrial and Real Estate Bank for home construction. For the period between 1973-1975 it was estimated that the bank would supply L.D. 75 million for the construction of 20,000 residential units in loans to individuals. Other state commerical banks would supply L.D. 15 million for the construction of 3,000 units. Here we see that no allocations were made for loans to owners of substandard housing in historic residential areas for restoration and repair, as a means both to upgrade

existing housing, and to preserve historic areas. Tax incentives were also used as a means of encouraging the private sector to construct more new residential units. The same problems exist here, as homeowners or tenants of substandard housing were not eligible for those incentives.[5]

Even the goals in the section on Culture did not reflect concern over the preservation of the cultural heritage and its development, and consequently had no program for this purpose.[6] This review of related areas concerning historic preservation makes clear the absence of any effective programs to deal with the problems. As well as the situation of a general lack of awareness of the need for historic preservation in these key areas. For a more thorough understanding of the current situation in regard to preservation, a review of the specific legal and administrative framework which is applicable to preservation and urban planning in Libya, is necessary.

LEGAL FRAMEWORK

ANTIQUITIES LAW:

The Libyan legislation that exists concerning preservation has been thoroughly critiqued by S. Abdul Hak.[7] As he has pointed out, the major legislation in this area, Libyan law No. 40/1968,[8] is primarily a vehicle for the

protection of ancient ruins. Therefore, it does not encompass the more recent trends evolving that include living historic sites and quarters for preservation. This law omits in its detailed list of antiquities, historic quarters, traditional groupings, urban and rural sites, and vernacular forms of architecture--as well as individual historic Muslim buildings such as mosques, *fonduks* and old famous houses.

However, there are portions of this law which have limited applicability to these areas and a review of these would be helpful.

Articles 3, 8, 13 and 15 define and classify monuments and sites in terms quantitative more than qualitative. The lack of a systematic and scientific inventory of historic monuments, sites, quarters and towns needs to be rectified through legislation setting down more complete and definitive criteria under which this work should be carried out. The fact that there are no individualized regulations for classifying buildings, either singly or "by zones" means that there are no provisions for ranking their relative importance by a distinction made between special and general protective measures. This limits the Department of Antiquities in effective intervention to protect architectural groups in historic towns. Articles 16 through 21 are of a preventive nature only and make no provision for the repair or restoration of a protected building or area. Articles 22 through 24 are only concerned with the conservation,

restoration and preservation of monuments and consist of a brief description of the General-Directorate of Antiquities is responsible for. There is a lack here of general principles for the interdisciplinary, scientific, technical or artistic methods, which leads to a myriad of problems for the Deparmtent of Antiquities in its working with private owners as to the manner in which restoration is to be carried out.

Articles 6 and 7, which deal with urban planning, prohibits any government agency from designing plans for any city or villages where there are archeological sites before consulting with the General-Directorate of Antiquities. The thrust of this provision is mainly for the protection and preservation of ancient archeological sites, and has no real meaning for historic quarters or other sites in current use.

TOWNS AND VILLAGES PLANNING LAW:

Law No. 5/1969[9] is the major law for town and village planning in Libya. This law was proposed by the Minister of Municipal Affairs and deals with the preparation of master plans for the different municipalities of Libya. This law also requires cities to pass zoning ordinances, subdivision regulation, and building codes. It provides for the replaning of slum and substandard areas. Articles 2, 7 and 20 of law No. 5/1969 are the only articles which deal with preservation. Article 2 allows for the designation of natural

touristic and historic areas, their restoration and protection of their character. Also, in this same article the law advises that master plans could take all the procedures and necessary means to promote the aesthetic values of an area and the advancement of its Arab-Islamic architectural features. This article does not lay down procedures or specifications on how these tasks are to be carried out.

Although Article 7 of this law corresponds to articles 6 and 7 of law No. 40/1968 in terms of consultation between responsible agencies before passing master plans, there is no provision, in Article 7 of law No. 5/1969 for consequent procedures to achieve full coordination between the General-Directorate of Antiquities and municipal agencies. Article 20 also permits the zoning ordinances to include historic areas. Though these articles in themselves are insufficient as a basis for thorough, comprehensive preservation programs, they constitute a starting point for municipalities and other governmental agencies to launch their preservation projects. Other articles that do not directly involve preservation but could be used as vehicles to achieve substantial results in this field of preservation are Articles 52 through 57 in Section 8. These articles deal with the replanning of slum and substandard areas and charge the municipalities with the preparation of new plans for them. Such articles could be carefully used to upgrade and conserve historic quarters such as the Old City of Tripoli and Ghadames.

MUNICIPALITIES LAW:

The recent law No. 39/1975[10] on municipalities deals with the establishment of municipal boundaries and their jurisdiction. It also charges the municipalities with the tasks they are to perform and addresses other related issues to their function. This law does not include any provisions for the preservation of historic areas except to require the municipalities to implement the laws discussed above and supervise all urban and construction functions that take place within their boundaries. From this law it is clear that the municipality is charged with responsibility for all urban functions including the jurisdiction over historic areas.

ORGANIZATION OF URBAN DEVELOPMENT LAW:

Law No. 116/1972[11] on the organization of urban development was passed to stabilize the land prices and to encourage housing construction. It also includes provision for the government to exercise the right of eminent domain over land and real estate that is needed for the state housing and public utilities construction, as well as any other urban development projects. Article 18 specifically allows for the expropriation of slum and substandard areas for the purpose of their redevelopment, according to law 5/1969. Other articles in the law deal with the procedures for compensation.

LOCAL ZONING ORDINANCE AND BUILDING CODE:

To show the extent to which these laws are implemented on a local level, Tripoli's zoning ordinance and building code[12] can be used as an example of municipal involvement with preservation. Although in Article 11 the zoning ordinance classifies areas according to their artistic or historic character as well as classifying the Old City of Tripoli as a special residential area, there is nothing else of significance in the manner of detailed and scientific criteria for this classification. Article 14 defines the touristic and historic areas simply as the areas which involve major touristic activities and historic heritage. Once more the emphasis here is primarily put on ancient archeological sites.

Article 20 of the Zoning Ordinance temporarily regulates the works relating to the maintenance and the reconstruction of deteriorating buildings in the Old City of Tripoli, as well as the height and congruancy of the style and building materials with the surroundings. This article remains in effect until a plan is prepared for the Old City. Beyond this, the zoning ordinance which was effective at the beginning of 1971, did not provide for any detailed aesthetic and architectural controls that would sufficiently regulate the preservation of this area. Nor did it designate the Old City as a historic area, which was allowable under law No. 5/1969. Furthermore, the building [illegible]

almost at the same time did not include any technical, structural or aesthetic specifications for the Old City.

ADMINISTRATIVE FRAMEWORK

GENERAL-DIRECTORATE OF ANTIQUITIES - MINISTRY OF EDUCATION:

The Department of Antiquities had developed since 1952 and initially became a part of the Ministry of Tourism and Antiquities. After an administrative reorganization in 1969, it was designated a General-Directorate under the Ministry of Education and has remained there. The General-Directorate of Antiquities has been traditionally responsible for the protection, restoration, and presentation of archeological sites and monuments, as well as the development of museums and excavations. It recently took upon itself the enormous task of the safeguarding of the urban heritage of Libya because of the lack of clarity among the Ministries as to their responsibilities in this area.

Unfortunately, the inadequacies of law No. 40/1968 are reflected in the functioning of the General-Directorate of Antiquities, as it has no real effective jurisdiction or the power to take decisive steps in the realm of preservation. This situation is further aggravated by the General-Directorates' severely restricted funds and lack of the necessary

diverse technical expertise in the area of prserving historic quarters. Another major problem it faces is its placement in the Ministry of Education, which is so overwhelmed by its own tasks and priorities in building an educational system in a developing country that the General-Directorate of Antiquities merits little attention.

GENERAL-DIRECTORATE OF URBAN DEVELOPMENT - MINISTRY OF MUNICIPALITIES:

This agency began in the early 1960's as a section called Town and Village Planning as part of the Ministry of Planning. From 1969 to 1974 it moved from the Ministry of Municipal Affairs to the Ministry of the Interior to the Ministry of Housing and then to the Ministry of Local Government. In 1974, when the Ministry of Local Government was terminated to become the Ministry of Municipalities, the agency became the General-Directorate of Urban Development, and has remained in that Ministry since then.

Between 1966 and 1969 this General-Directorate was involved with other foreign consultants in the preparation of 184 master and layout plans for towns and villages in Libya. The need for special and general protection was not a factor in the planning at that time, and the result was that little attention was given to problems concerning the preservation of historic sites and quarters and their

environment.[13] In spite of the articles in law No. 5/1969, that were discussed earlier, nothing was done to correct this ommission in the master plans. Law No. 39/1975 on municipalities and law No. 38/1975[14] on the organization of the Ministry of Municipalities did not add any impetus to the General-Directorate of Urban Development incorporating historic preservation into the master plans, nor did they charge the municipalities with such a task. S. Abdul-Hak has studied a few of these plans, particularly those for Tripoli, Benghazi, Cyrene, Derna, Ghadames, Tagoura, Sebha and Sokna, and has indicated "the undesirable repercussions they will have on the Libyan cultural heritage."[15] At the present time the General-Directorate for Urban Development is undertaking a revision and modification of these master and lay-out plans under the program for the development and protection of the environment.[16]

THE MUNICIPALITY:

The body responsible for development, construction, utilities and all other urban functions is the municipality. An example of preservation at the municipal level is seen in the Municipality of Triopli's actions concerning its jurisdiction over the Old City of Tripoli. The municipality's lack of concern or awareness over the importance of the Old City's historic and cultural heritage can be seen in the

absence of any effort to improve the substandard conditions in its historic quarters. This neglect is also evident in the lack of any structure for preservation in the municipality, and a virtual ignoring of law No. 5/1969, articles 2, 7 and 20 or the zoning ordinance, articles 11, 14 and 20; which call for the designation of areas such as the Old City of Tripoli as a historic area that needs special treatment. The Old City has been overlooked to the extent of the municipality even failing to prepare a plan for it, which was called for in 1971 in the zoning ordinance, article 20. This attitude was also reflected in the argument put forth by the municipality's representative on the Committee for the Preservation of the Old City of Tripoli, and the rigidity of the municipality's stance in backing the Master Plan's proposal for two roads through the Old City, which required the matter to go to higher authorities.

After reviewing this legal and administrative framework it is apparent that there exists no adequate structure for the preservation of historic sites, quarters, vernacular forms of architecture or their environment. The scope of preservation is limited as it does not include these categories in its consideration. There exists no clarity between ministries as to where the ultimate cultural and technical responsibilities belong. Even among the existing modest legal and administrative structures there is no coordination or implementation. For example, the General-Directorate of Antiquities was not consulted in the discussions of the

Master Plan for Tripoli by the Municipality of Tripoli and the General-Directorate of Urban Development,[17] although this was called for in Article 7 of law No. 5/1969, and Article 6 of law No. 40/1968.

In Chapter VII, a framework will be proposed that will attempt to provide an effective structure for the protection of the urban heritage as a vital component of the preservation of the cultural heritage.

Footnotes

[1]L.A.R., Ministry of Information and Culture, 1st September Revolution Achievements, 5th Anniversary. (Tripoli: Ministry of Information and Culture, 1974), pp. 12-14.

[2]L.A.R., Ministry of Planning and Scientific Research, Development Budget for Fiscal Year 1975, in Arabic (Tripoli: Ministry of Planning and Scientific Research, 1975), p. 48.

[3]L.A.R., Ministry of Planning, Arab Development Institute, Plan For the Study of the Old City of Tripoli Project, in Arabic, prep. by M. Abdul Wahab (Tripoli: Arab Development Institute, 1975), p. 2.

[4]L.A.R., Ministry of Planning, The Three-Year Economic and Social Plan, 1973-1975, in Arabic (Tripoli: Ministry of Planning, 1973), p. 384.

[5]Ibid., pp. 302-309.

[6]Ibid., pp. 334-335.

[7]S. Abdul-Hak, Protection of Historical Buildings, (Paris: UNESCO, 1975), pp. 15-16.

[8]K.L. Ministry of Justice, The Official Gazette, in Arabic, No. 38, 1968.

[9]Ibid., No. 11, 1969.

[10]L.A.R. Ministry of Justice, The Official Gazette, in Arabic, No. 20, 1975.

[11]Ibid., No. 50, 1972.

[12]Complete Set of Town and Village Planning Laws in L.A.R., in Arabic, (Tripoli: Dar Muktabat Al-Feker, 1972), pp. 53-145.

[13]Abdul-Hak, Op. Cit., p. 19.

[14]Official Gazette, Op. Cit., No. 33, 1975.

[15]Abdul-Hak, Op. Cit., p. 20.

[16]L.A.R., Ministry of Planning and Scientific Research, The Proposed Five-Year Exonomic and Social Plan 1976-1980, in Arabic, (Tripoli: Dar Al-Hurria Leeteabaa, 1975), p. 844.

[17]Report of the Committee on the Study of Old City of Tripoli and Means for Its Preservation, Awad Al-Sadaweya, Chairman (Tripoli; General-Directorate of Antiquities, 1972), p. 4.

CHAPTER VII

PROPOSED FRAMEWORK

The fact that culture and education are not synonymous is gaining recognition throughout the contemporary world. Cultural promotion, or the making accessible of culture to all people as their right rather than the province of an elite, is necessarily a state responsibility. Any state cultural policy should have as its paramount aim the manifold development of the human personality--based on a belief in the value of the struggle of humanity to perfect itself. To achieve this end, it is necessary to conserve and encourage the appreciation of progressive elements of the cultural heritage, using the best of the past to unite with the present. Only in this way can a people retain their unique and authentic identity, carried on in an organized and wholistic way, so necessary in resisting the pressures of neo-cultural imperialism.

OUTLINE FOR A NATIONAL CULTURAL POLICY

The concept of cultural revolution in the Libyan Arab Republic could be understood to be in the spirit of the above principles. However, the demands of development have

more often then not, superceeded the committment to the cultural element, to the people's detriment. Libya needs to reassess her national priorities and reaffirm her committment to cultural promotion, through a national policy that places the emphasis on the cultural needs of her people on a par with their economic and social needs. Whether or not leisure time is spent in enriching and enhancing the human potential of all the people, or their time is spent in beautiful and harmonious cities rather than the ugly, dangerous, nerve-racking confusion of 'modern' cities, must be decided while there are still choices left. This requires a recognition that cultural promotion (as the means by which the quality of life is improved through the communication and preservation of the people's ideas, thought and works) should be planned for in the same systematic and comprehensive way as other facets of the national life.

Planning provides the opportunity to consider the future course of the people, in their needs and ideals, as well as to strike a balance in economic growth and social and cultural progress. Cultural planning would work toward expanding cultural opportunities in a rational way throughout society. The cultural sector in the comprehensive national planning would include these main areas of activity: literary and artistic (literature, publishing, libraries, the arts, music, drama, ballet, etc.); the environment and the setting

of daily life (town-planning and architecture, protection of nature, mass media, leisure); and those affecting the relations between education and culture.

These components should be addressed under two areas of consideration, contemporary expression and the protection and encouragement of the cultural heritage in all its manifestations: folk dance, song and stories, crafts, artifacts, architecture, town design and so on. The domain of town design and architectural preservation, the concern of this thesis, necessarily would fall under the jurisdiction of the latter and would comprise all those areas related to the preservation of buildings, sites, vernacular architecture, quarters, villages, towns and their environment that are of historic or architectural significance. This should include areas of archeological interest, however, the emphasis in this thesis is on the value of preserving the living urban environment as a totality. The protection of the urban cultural heritage must be the intention of the central government, which should consider it as a vital element in the planning and future development of the country. It should also be recognized that the preservation of the urban heritage is a matter of public service and constitutes a public service undertaking rather than a profit-oriented effort.

To implement a national cultural policy goal of the preservation of the urban heritage it is necessary to meet

the following objectives:

a) Define clearly and scientifically the components of the urban heritage.

b) Establish a legal framework to provide for the safeguarding, planning and resotration of these areas.

c) Establish an administrative framework to carry out the policies and programs of the preservation plans.

d) Provide public funds to meet the cost of the preservation and presentation programs.

e) Define a sequence of technical procedures.

f) Consider the interrelationship of urban form and social patterns as an essential aspect of the urban cultural heritage to be preserved.

g) Study the needs of the inhabitants of protected areas to give rehabilitation a social objective.

h) Integrate the planning for protected areas into the master and development plans of town and villages.

To meet these obejctives will require an administrative and legal framework for preservation that would have the scope and authority to implement the comprehensive, large-scale program so vitally needed to save Libya's urban heritage. The series of recommendations for a framework and other measures to be taken to implement the above objectives are meant to begin to answer that need.

ADMINISTRATIVE FRAMEWORK

When considering the proposed framework, it has to be clear that this is only a framework and not a procedural program. It is put forward to establish the necessary high-level central agency to supervise and coordinate the preservation responsibilities assigned to different ministries and general directorates. These responsibilities either directly involved with preservation, subordinate to or those that are in complementary functions, are proposed to be assigned to different agencies and ministries. Legislation required to establish the new ones or change the scope of the old is indicated. General provisions for financial, technical, and educational measures and international cooperation are also included. This framework also deals with the enlargement of the scope of municipal responsibilities on the local level to encompass preservation as a main task.

COUNCIL OF MINISTERS:

Establishment of a Council for the Protection of the Urban Heritage:

Purpose: To ensure the protection of the urban heritage from neglect or destruction caused through public and private works, it is recommended that a Council for the Protection of the Urban Heritage be formed under the authority of the Prime Minister. This Council would

secure the cooperation of the Ministries responsible for these works to ensure that adequate attention is given to the needs for the preservation of historically and architecturally valuable sites, quarters, villages and towns and their environment and review all projects which could provide a threat to cultural property.

Composition: The Council should be composed of the Minister of State as chairman; the General-Directors of the Protection of the Cultural Heritage and of Antiquities under the Ministry of State; the General-Directors of Urban Development, for the Protection of the Urban Heritage and for the Protection of the Enironment under the Ministry of the Municipalities; the Director of the National Committee for Education, Sciences and Culture (The National UNESCO) under the Ministry of Education; the General-Director for Planning and Supervision under the Ministry of Housing; the Chairman of the Department of Architecture, of the University of Al-Fatah; and Directors of the General Organziations of the Aouqaf and of Tourism.

Responsibilities:

1. To define the principles and policies to guide the work of the Council and the General Directorate for the protection of the Urban Heritage.

2. To review all plans or projects that pose a threat to the designated objects or areas under protection and if necessary, demand replanning for the purpose of compliance with the principles and objectives of the cultural policy for the preservation of the urban heritage.

3. Disseminate information to the governmental agencies, community groups and individuals concerned, to facilitate coordination of efforts in this area.

4. Appoint an Executive Director with the authority of a General Director and provide a staff for the purpose of carrying out the tasks of the Council.

5. To coordinate the activities of the General-Directorate for the protection of the Urban Heritage, under its supervision, with the Ministries or General-Directorates in related areas such as the Ministry of Housing or the General Directorate of Urban Development, as well as laying out procedures and rules organizing the smooth working relationship between all of these agencies and the municipalities in the area of preservation.

Legislation Required: A new law to establish a Council for the Preservation of the Urban Heritage, under the Council of Ministers should be created. This law should define the purpose, composition and tasks of such a council outlined in the above proposals and compliment an amended version of Law No. 5/1969.

MINISTRY OF STATE (Culture & Information)
Establishment of a General-Directorate For
The Protection of The Cultural Heritage:

Purpose: To protect and promote all tangible, intangible, and folk culture components of the cultural heritage, except for the urban heritage. Tangible components are works of art, ancient documents, etc. Intangible components are music, drama and arts of historic or artistic value. Folk culture consists of such things as manners and customs related to the culinary arts, clothing and festivals.

Legislation Required: Amendment of the law establishing the Ministry of State to include a General-Directorate for the Protection of the Cultural Heritage.

Removal of the General-Directorate of Antiquities From Under the Ministry of Education to the Ministry of State:

Purpose: To allow for more logical and appropriate handling of archeological sites and monuments, and to limit the responsibilities of the General-Directorate of Antiquities to the discovery, restoration, preservation and presentation of such importaant cultural properties not in current use.

Legislation Required: Amendment of Law No. 40/1968 on antiquities and laws establishing the Ministries of State and Education.

MINISTRY OF MUNICIPALITIES

Expanding the Scope of the General-Directorate for the Protection of the Environment:

Purpose: To provide for the protection of the human and natural environment from air, water, noise and visual pollution. This would include the destruction of the harmony of vistas, natural scenic sites, shores, forests and disorder in the urban environment of any human settlement.

Legislation Required: Amendment of law No. 38/1975

on organization of the Ministry of Municipalities and 39/1975 on municipalities.

Expanding the Scope of the General-Directorate for Urban Development:

Purpose: To integrate components of the urban heritage in the revision or future development of master and layout plans as well as making provision for their protection, rehabilitation or restoration.

Legislation Required: Amendment of laws No. 38/1975 and 39/1975.

Establishment of the General-Directorate for the Protection of the Urban Heritage:

Purpose: To propose to the Minister of Municipalities the designation of historically or architecturally valuable monuments, sites, quarters, villages or towns and their environment and to work toward their restoration, rehabilitation and protection; to administer and implement major preservation projects throughout Libya; to inspect all protected buildings or areas and report annually to the Council for the Protection of the Urban Heritage on their condition and progress made; to provide technical assistance in the designing

of preservation plans or in rehabilitation or restoration work; to supervise and demand compliance with applicable laws, regulations, or implementation of preservation plans; to do research in all areas related to the preservation of the urban heritage; to develop training programs to create skilled technicians in all preservation fields on local, regional and central levels; to acquire technical expertise and assistance from international firms, UNESCO or other agencies as needed to carry out the preservation program.

Composition:

1. The Research Section: To perform the following functions:

   a. To prepare and keep an updated inventory of historic monuments and protected areas and to define criteria for their classification under special or general protection.

   b. To propose to the General-Director for the Preservation of the Urban Heritage, buildings, sites, quarters, villages, towns and their surroundings to be designated as monuments or protected areas.

c. To publish the inventory.

d. To research before restoration the historical or artistic aspects of the monuments or protected areas.

2. The Programming and Design Section: To perform the following functions:

a. To analyze all architectural, physical, infrastructural, social, economic, environmental and other areas relating to monuments or protected areas.

b. To develop programs for taking into account the above considerations and assess the nature of the functions and the population density that are most suitable to maintain the urban character.

c. To draw up preservation plans and specifications.

3. Implementation Section: To perform the following functions:

   a. To implement large-scale and centrally supervised preservation projects.

   b. To provide assistance and coordination to regional centers and municipalities in the implementation of projects of a smaller scale.

4. Regional Service Centers: To perform the following functions:

   a. Are to be established in Ghadames, Benghazi Sebha, Augila.

   b. To initiate the proposal of protected area designations within the region.

   c. Supervise the implementation of preservation projects too extensive for the municipality to undertake alone.

   d. Provide technical assistance to local authorities.

e. Exchange and mediate information between local authorities, community groups and the General-Directorate for the Protection of the Urban Heritage.

f. Inspect the protected monuments and areas in the region annually.

g. Report annually to the General-Directorate for the Protection of the Urban Heritage concerning conditions and progress in the region.

h. To develop training programs to create skilled technicians in all preservation fields on local and regional levels.

Legislation Require: Amendment of laws No. 38/1975 and 39/1975.

Expanding the Scope of the Municipalities:

Purpose: To protect the urban heritage within the municipalities through requiring all major towns to establish a Section for the Protection of the Urban Heritage. The municipalities' jurisdiction should include:

1. Designation of monuments or areas for protection;

2. Designing preservation plans for these areas in cooperation with the General-Directorate for the Protection of the Urban Heritage;

3. Implement preservation plans with assistance from the General-Directorate for the Protection of the Urban Heritage as needed;

4. Develop special legislation for these monuments or areas:

a. zoning regulations - describing the protected zone and perimeters of visual control, procedures and criteria to establish them should be included - these should also provide for the special and general protection of monuments, sites, quarters, villages and towns.

b. building codes - should either be extended to provide for specific controls over materials, construction, architectural details, colours, heights, related street furniture in the protected areas or established separately for these zones.

5. Provide services such as utilities, for these areas out of regular budgetary allowances;

6. Integrate planning for protected areas into master plans for the municipality.

7. Protect individual buildings and sites and develop the financial resources to prevent neglect or destruction through:

a. purchase of the property
b. subsidization of the owner for repairs, rehabilitation or restoration
c. compulsory purchase

Legislation Required: Amendment of law No. 39/1975 on municipalities and local zoning ordinances and building codes.

GENERAL LEGISLATION REQUIREMENT:

Expanding the Scope of Law No. 5/1969 on Town and Village Planning:

Purpose: To provide a clear and comprehensive approach to performing the tasks of preserving the urban heritage, protecting the human and natural environment and incorporating all this in the revision or development of master or layout plans, it is recommended that a new section or sections be added or revision of existing sections be undertaken in law number 5/1969 on Town and Village Planning.

These additions or revision should authorize the municipalities to enact new provisions in their zoning ordinances, building codes and other pertinent regulations to incorporate the proposed tasks.

GENERAL ORGANIZATIONS

Expanding the Scope of the General Organization for Tourism:

Purpose: The General Organization for Tourism should participate in the promotion of the urban and cultural heritage, its presentation and its accessability to the Libyan people.

Legislation Required: Amendment of the law establishing the General Organization for Tourism.

Restricting the Scope of the General Organization for Aouqaf (Islamic Trust):

Purpose: Buildings that are administered or owned by this organization of historic or architectural value classified as components of the urban heritage should be technically and aesthetically put under the control of the General Director for the Protection of the Urban Heritage.

Legislation Required: Amendment of the law establishing the General Corporation for the Aouqaf.

FINANCIAL FRAMEWORK

It is recommended that the Libyan Arab Republic adopt the proposals for financial and technical measures in the annex entitled the "Preliminary Draft Recommendations Concerning the Safeguarding of Historic Towns, Quarters, and Villages and their Surroundings, and Their Integration into Contemporary Life" in the August 1975 UNESCO report The Preservation of Historic Quarters, Towns and Sites and

Their Integration into a Modern Environment, as revised below. [See Appendix A]

ESTABLISHMENT OF THE AVAILABILITY OF NECESSARY FINANCING

General Funds: To make available the funds necessary to meet the level of public investment provided for in plans for the protection and presentation of historic of architecturally valuable monuments, sites, quarters, villages and towns and their environment through adequate appropriations to the budgets of central and local authorities. These funds should be centrally managed by the coordinating body, or bodies, so as to channel and strengthen all the forms of aid available to the public authorities and prevent the dispersal of resources and effort.

Shared Funds: Government departments and agencies active in the field of public works such as Housing, Health and Education ministries or General-Directorates should arrange their budgets so as to contribute to the rehabilitation of areas by financing work which is both in conformity with their own aims and the aims of the safeguarding plans. For example, funds allocated by the Ministry of Housing for the purpose of up-grading substandard residential areas cna be channeled to the

rehabilitation or restoration of sub-standard housing in protected areas.

Tax Incentives, Grants or Loans: These should be made available at favorable rates to private owners and to users carrying out work provided for by the safeguarding and rehabilitation plans and in conformity with the standards laid down in those plans. The financial concessions granted to private owners and users should, where appropriate, be dependent on their observance of certain conditions laid down in the public interest. The government should purchase, whenever feasible, all historical monuments such as fonduks, suks, bazaars, etc. and provide long term leases at reasonable rates to users, using the same criteria as for housing. Neglect, or inability to pay for, or failure to comply with regulations for their upkeep by owners or users of protected buildings or areas should lead to compulsory purchase by the government, as provided for in law No. 116/1972. Compensation could be payable to owners of protected buildings or sites for losses they might suffer in consequence of a safeguarding and rehabilitation program. Facilitation of the financing to work carried out for rehabilitation and restoration should be carried out through utilization of the Industrial and Real Estate Bank, and other public loan corporations to make loans to owners at reduced rates of interest

with repayments spread out over a long period. Tax concessions, grants and loans could be made first and foremost to groups of owners or users of living accomodation and commercial property, since collective operations are more economical than individual action. Housing Cooperative Associations should be eligible for incentives, grants or loans for the rehabilitation of homes.

Legislation Required: Amendment of the laws and executive orders applicable to provide allocations to fund the various authorities responsible for carrying out the protection and presentation of historic or architecturally valuable monuments, sites, quarters, villages, towns and their environment.

Amendments of laws or executive orders applicable to channeling funds from the Ministries or General-Directorates of related areas to use in the rehabilitation of protected areas.

Amendment of laws applicable to providing tax incentives and grants to organizations or individuals for compliance with guidelines for restoration.

Amendment of laws applicable to the Industrial and Real Estate Bank to enable it to make long-term

low-interest loans for the purposes of rehabilitation or restoration.

TECHNICAL MEASURES

1. The General-Directorate for the Protection of the Urban Heritage should, without delay, draw up a list of towns, quarters and villages which are to be safeguarded and should take whatever urgent protection measures are necessary without waiting for the safeguarding plans to be prepared.

2. A detailed inventory should be drawn up for each of these groups of building. For each individual building, this inventory would include historical, architectural and technical data enabling, in the first place, the authorities to call a halt to any work endangering the buildings and, in the second, to arrive at a reasoned finding in regard to the buildings concerned. Additionally, an inventory of public and private open spaces and their vegetation should be drawn up for the same purposes.

3. In addition to this architectural survey, thorough surveys of social, economic, cultural and technical data and structures and of the wider urban or regional context are

necessary. These studies should include, in particular, demographic data and an analysis of economic, social and cultural activities, ways of life and social relationships, land-tenure problems, the urban infrastructure, the state of the road system, communication networks and the reciprocal links between protected areas and surrounding zones. The State should attach the greatest of importance to these studies and should bear in mind that valid safeguarding plans cannot be prepared without them.

4. After the analysis described above has been completed and before the safeguarding plans and specifications are drawn up, there should be a programming operation in which due account is taken both of town-planning, architectural economic and social considerations and of the ability of the urban fabric to assimilate functions that are compatible with its specific character. The programming operation should aim at bringing the density of settlement to the desired level and should provide for the work to be carried out in stages as well as for the temporary accommodation needed while it is proceeding.

5. Once the safeguarding plans and specifications have been drawn up and approved by the competent public authority, it would be desirable for them to be executed either by their authors or under their authority wherever possible.

6. Urban development or slum clearance programs consisting in the demolition of buildings of no architectural interest and which are too dilapidated to be kept, the removal of adjuncts and additional storys of no value, and sometimes even the demolition of recent building or structures which break the unity of the urban landscape, should be carried out exclusively in the public interest and in strict conformity with the standards and criteria for the conservation of the group of buildings as a whole. Constant supervision is necessary to ensure that these operations are not conducive to speculation nor serve other purposes contrary to the objectives of the plan.

7. In order to provide optimum conditions for the conservation of old towns, quarters and villages they should always be adapted to the contemporary needs of society. However, this should be done in such a way as to take into account the relevant criteria in respect of authenticity and seek to preserve the most homogeneous period aspect whilst not rejecting valid contributions made by any age.

8. Particular care should be devoted to regulations for new buildings so as to ensure that the modern architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an

analysis of the urban context should precede any new construction, not only so as to define the general character of the group of buildings but also to analyze its dominant features, e.g. the harmony of heights, colours, materials and forms, constants in the way the facade and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions. Particular attention should be given to the size of the lots since there is a danger that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole. In historic areas where demolition has caused the clearance of two or more adjacent lots, particular attention must be given to the scale of any new construction erected on them. Any need for public buildings should be met as completely as possible by utilizing historic buildings. Contemporary requirements may need to be modified to ensure that new buildings fit harmoniously into their surroundings.

9. The isolation of a monument through the demolition of its surroundings should not generally be authorized, neither should a monument be moved unless in exceptional circumstances and for unavoidable reasons.

10. Historic towns, quarters and villages should be protected

from the disfigurement caused by the erection of poles, pylons and electricity or telephone cables and the placing of television aerials. Bill-posting, neon signs and other kinds of advertisement, commercial signs and street furniture, should be planned with the greatest care so that they fit harmoniously into the whole. Traditional street furniture such as built in benches, grape arbors, and decorated drinking fountains should be restored.

11. The General-Directorate for the Protection of the Urban Heritage should protect historic towns, quarters, and villages against theincreasingly serious environmental damage caused by certain technological developments -- air and water pollution, shocks, vibrations and noise--by banning harmful industries in the proximity of these towns, quarters and villages and by taking preventive measures to counter the destructive effects of supersonic flights. Provision should further be made for measures to counter the harm resulting from over-exploitation by tourism.

12. Programming and Design Section should seek solutions to the conflict existing in most historic groupings between motor traffic on the one hand and the scale of the buildings and their architectural qualities on the other. To solve the conflict and to encourage pedestrian traffic, careful

attention should be paid to the placing of, and access to, peripheral and unobtrusive car parks and routing systems established which will facilitate pedestrian traffic, service access and public transport alike. Rehabilitation procedures such as installing utilities could be done simultaneously with road repair work. Roads should be paved using original materials such as stones or cobbles. Major highways or facilities requiring heavy transport should be sited an adequate distance from the protected areas to prevent structural damage from vibration or air noise and visual pollution.

13. Protection and restoration should be accompanied by revitalization activities without which there is a risk of creating towns, quarters and villages like museum pieces, preserved only for their aesthetic or historical interest. It would thus be essential to maintain appropriate existing functions and establish new ones, which, if they are to be viable, in the long term, should be compatible with the economic and social context of the town, region or country where they are introduced. These functions should answer the social, cultural and economic needs of the inhabitants without harming the specific nature of the group of buildings concerned. Street musicians, artisans and craftsman are an integral part of urban fabric and should be encouraged and their means of living protected.

14. Safeguarding activities should couple the public authorities contribution with the contribution made by the individual or collective owners and the inhabitants and users, who should be encouraged to put forward suggestions and generally play an active part. Constant cooperation between the community and the individual should thus be established at all levels through the medium of information and surveys, the inclusion of owners', inhabitants' and users' representatives on decision-making and management bodies concerned with the safeguarding plans or the establishment of advisory groups attached to the research section.

15. The General-Directorate for the Protection of the Urban Heritage should encourage the formation of voluntary conservation, development and rehabilitation groups and the establishment of honours or money prizes so that specially meritorious work in the field of restoration and presentation may be recognized.

RESEARCH, EDUCATION AND INFORMATION

1. The General Directorate for the Protection of the Urban Heritage should encourage the systematic study of and research into, urban development as it affects groups of old

buildings, conservation methods applied to such groups, and the vitally necessary craft techniques. They should further expand research into the weathering of materials and the use and adaptation of modern techniques in building conservation work.

2. The Department of Architecture, University of Al-Fatah, should introduce a curriculum that emphasizes the architecture, urban design and planning of protected areas and on the techniques relating to their safeguarding. The Department should also encourage research on the history and evolution of national forms of vernacular architecture and urban design. The possible establishment of a research center dealing with such areas should be investigated further as well as the offering of special diplomas or degrees.

3. The General-Directorate for the Protection of the Urban Heritage in cooperation with the Department of Architecture should institute programs to train skilled workers and craftsmen specializing in the areas related to the safeguarding of monuments and protected areas.

4. Awareness of the need for safeguarding work should be

press, television, radio and cinema.

5. The study of old towns, quarters and villages should be included in education at all levels, espcially in history teaching, so as to inculcate in young minds an understanding of and respect for the works of the past and to demonstrate the role of this heritage in modern life. Education of this kind should make wide use of audio-visual media and of visits to groups of historic buildings. The General-Directorate should facilitate the refresher training of teachers and the training of assistants so as to aid groups of young people and adults wishing to learn about their architectural heritage.

INTERNATIONAL COOPERATION

The Libyan Arab Republic should cooperate with regard to the protection, conservation and presentation of historic towns, quarters and villages, seeking aid, if it seems desirable, from international organizations, both inter-governmental and non-governmental. Such multilateral or bilateral cooperation should be carefully co-ordinated and should take the form of measures such as the following:

1. exchange of information and of scientific publications;
2. organization of seminars and working parties on particular subjects;
3. provision of study and travel fellowships and the dispatch of scientific, technical and administrative staff, and equipment;
4. joint action to combat pollution;
5. coordination, within a group of Member States, such as the League of Arab States, of large-scale conservation, restoration and rehabilitation projects for groups of historic buildings, and publication of the experience acquired.
6. The National Committee for Education Sciences and Culture [National UNESCO] should play a more active role in the dissemination of the UNESCO documents, as UNESCO has been playing a major role in the area of preservation of the urban and cultural heritage. It should also perform as the liason between preservation agencies in the county, UNESCO and other international agencies involved in preservation.

CONCLUSION

After the discussion of the origin and value of the urban heritage as a source of pride and a guiding light for the future, and reviewing the threat unchecked modernization and development pose to this heritage, it should be obvious that the protection of this heritage is necessary through the achieving of a harmony between the human habitat and humanity's desire to grow.

The recommended framework for safeguarding the urban heritage presents a chance to initiate a meaningful preservation program in Libya. This framework was proposed with the lack of technical expertise and skilled labor in mind as well as the vast geographic area Libya occupies relative to the size of its population. This, coupled with the limited scope of the thesis makes it impossible to study the whole area of cultural preservation in detail. In this regard, initial thought were to include all aspects of the cultural heritage to be preserved within the scope of the proposed Council for the Protection of the Urban Heritage. Nonetheless, future research studies or practical experience could lead to the advancement of such a proposal, and the coverage of the field of cultural heritage.

APPENDICES

APPENDIX A

The Preservation of Historic Quarters, Towns and Sites and Their Integration Into A Modern Environment.*

Technical measures

20. All Member States should, without delay, draw up a list of the towns, quarters and villages which are to be safeguarded and should take whatever urgent protection measures are necessary without waiting for the safeguarding plans to be prepared.

21. A detailed inventory should be drawn up for each of these groups of buildings. For each individual building, this inventory would include historical, archaeological, architectural and technical data enabling, in the first place, the authorities to call a halt to any work endangering the buildings and, in the second, the research departments to arrive at a reasoned finding in regard to the buildings concerned. Additionally, an inventory of public and private open spaces and their vegetation should be drawn up for the same purposes.

22. In addition to this architectural survey, thorough surveys of social, economic, cultural and technical data and structures and of the wider urban or regional context are necessary. These studies should include, in particular, demographic data and an analysis of economic, social and cultural activities, ways of life and social relationships, land-tenure problems, the urban infrastructure, the state of the road system, communication networks and the reciprocal links between protected areas and surrounding zones. Member States should attach the greatest importance to these studies and should bear in mind that valid safeguarding plans cannot be prepared without them.

23. After the analysis described above has been completed and before the safeguarding plans and specifications are drawn up, there should be a programming operation in which due account is taken both of town-planning, architectural, economic and social considerations and of the ability of the urban fabric to assimilate functions that are compatible wit its specific character. The programming operation should aim at bringing the density of settlement to the desired level

*August, 1975, UNESCO Preliminary Draft Recommendation

and should provide for the work to be carried out in stages as well as for the temporary accomodation needed while it is proceeding.

24. Once the safeguarding plans and specifications have been drawn up and approved by the competent public authority, it would be desirable for them to be executed either by their authors or under their authority.

25. Urban development or slum clearance programmes consisting in the demolition of buildings of no architectural interest and which are too dilapidated to be kept, the removal of adjuncts and additional storeys of no value, and sometimes even the demolition of recent buildings which break the unity of the urban landscape, should be carried out exclusively in the public interest and in strict conformity with the standards and criteria for the conservation of the group of buildings as a whole. Constant supervision is necessary to ensure that these operations are not conducive to speculation nor serve other purposes contrary to the objectives of the plan.

26. In order to provide optimum conditions for the conservation of old towns, quarters and villages they should always be adapted to the contemporary needs of society. However, this should be done in such a way as to take into account the relevant criteria in respect of authenticity and seek to preserve the most homogeneous period aspect whilst not rejecting valid contributions made by any age.

27. Particular care should be devoted to regulations for new buildings so as to ensure that the modern architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an analysis of the urban context should precede any new construction, not only so as to define the general character of the group of buildings but also to analyse its dominant features, e.g. the harmony of heights, colors, materials and forms, constants in the way the facade and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions. Particular attention should be given to the size of the lots since there is a danger that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole.

28. The isolation of a monument through the demolition of its surroundings should not generally be authorized, neither should a monument be moved unless in exceptional circumstances and for unavoidable reasons.

29. Historic towns, quarters and villages should be protected from the disfigurement caused by the erection of poles, pylons and electricity or telephone cables and the placing of television aerials. Bill-posting, neon signs and other kinds of advertisement, commercial signs and street furniture, should be planned with the greatest care so that they fit harmoniously into the whole.

30. Member States should protect historic towns, quarters and villages against the increasingly serious environmental damage caused by certain technological developments - air and water pollution, shocks, vibrations and noise - by banning harmful industries in the proximity of these towns, quarters and villages and by taking preventive measures to counter the destructive effects of supersonic flights. Provision should further be made for measures to counter the harm resulting from over-expoitation by tourism.

31. Member States should seek solutions to the conflict existing in the most historic groupings between motor traffic on the one hand and the scale of the buildings and their architectural qualities on the other. To solve the conflict and to encourage pedestrian traffic, careful attention should be paid to the placing of, and access to, peripheral and even central car parks and routing systems established which will facilitate pedestrian traffic, service access and public transport alike. Many rehabilitation operations such as putting electricity and other cables underground, too expensive if carried out singly, could then be co-ordinated easily and economically with the development of the road system.

32. Protection and restoration should be accompanied by revitalization activities without which there is a risk of creating towns, quarters and villages like museum pieces, preserved only for their aesthetic or historical interest. If would thus be essential to maintain appropriate existing functions and establish new ones, which, if they are to be viable, in the long term, should be compatible with the economic and social context of the town, region or country where they are introduced. These functions should answer the social, cultural and economic needs of the inhabitants without harming the specific nature of the group of buildings concerned.

33. Safeguarding the activities should couple the public authorities contribution with the contribution made by the individual or collective owners and the inhabitants and users, who should be encouraged to put forward suggestions and generally play an active part. Constant co-operation between the community and the individual should thus

be established at all levels though the medium of information and surveys, the inclusion of owners', inhabitants' and users' representatives on decision-making and management bodies concerned with the safebuarding plans, the establishment of advisory groups attached to the research departments or the creation of public corporations to play a part in the plan's implementation.

34. Member States should encourage the formation of voluntary conservation, development and rehabilitation groups and the establishment of honours or money prizes so that specially meritorious work in the field of restoration and presentation may be recognized.

Financial measures

35. Availability of the necessary funds for the level of public investment provided fo in the plans for the safeguarding and preserntation of historic towns, quarters and villages should be ensured by including adequate approiations in the budgets of the central, regional and local authorities. All these funds should be centrally managed by the co-ordinating body or bodies at national, regional or local level so as to channel and strengthen all the forms of aid available to the public authorities and prevent the dispersal of resources and effort.

36. Tax concessions, grants, or loans at favourable rates should be made available to private owners and to users carrying out work provided for by the safeguarding and rehabilitation plans and in conformity with the standards laid down in those plans. These tax concessions, grants and loans could be made first and foremost to groups of owners or users of living accommodation and commercial property, since joint operations are more economical than individual action. The financial concessions granted to private owners and users should, where appropriate, be dependent on their observance of certain conditions laid down in the public interest, such as allowing the buildings to be visited and allowing access to parks, gardens or sites, the taking of photographs, etc. Compensation could be payable to the owners of protected buildings or sites for losses they might suffer in consequence of a safeguarding and rehabilitation programme.

37. Special funds should be set aside in the budgets of public authorities for the protection of groups of historic buildings endangered by large-sale public or private works and for the repair of damage caused by natural disasters.

38. In addition, government departments and agencies active in the field of public works, such as education and health departments, should arrange their budgets so as to contribute to the rehabilitation of groups of historic buildings by financing work which is both in conformity with their own aims and the aims of the safeguarding plan.

39. To increase the financial resources available to them, Member States should encourage the setting up of public and private financing agencies for the safeguarding of historic towns, quartesr and villages. These agencies should have corporate status and be empowered to receive gifts from individuals, foundations and industrial and commercial concerns. Special tax concessions should be granted to donors.

40. Member States could facilitate the financing of work of any description carried out for the safeguarding and rehabilitation of historic towns, quarters and villages by setting up a loans corporation, supported by public institutions and private credit establishments, which would be responsible for making loans to owners at reduced rates of interest with repayments spread out over a long period.

41. Member States could facilitate the creation of non-profit-making associations responsible for buying and, where appropriate after restoration, selling buildings by using revolving funds established for the special purpose of enabling owners of historic buildings who wish to safeguard them and preserve their character to continue to reside there.

42. To avoid hardship to the poorest inhabitants consequent on their having to move from buildings or groups of buildings due for rehabilitation, compensation for rises in rent could enable them to keep their homes, commercial premises and workshops. This compensation, which would be income-related, would help those concerned to pay the increased rentals resulting from the work carried out.

VI. RESEARCH, EDUCATION AND INFORMATION

43. Member States should encourage the systematic study of, and research into, urban development as it effects groups of old buildings, conservation methods applied to sch groups, and the vitally necessary craft techniques. They should further expand research into the weathering of materials and the use and adaptation of modern techniques

in building conservation work.

44. Member States should introduce a specific education, to include practical training periods, on the urban development and architecture of groups of old buildings and on techniques relating to their safeguarding. They should also encourage the training of skilled workers and craftsmen specializing in the preservation and restoration of old buildiings.

45. Awareness of the need for safeguarding work should be encouraged by education in school, out of school and at university and by using information media such as books, the press, television, radio and cinema.

46. The study of old towns, quarters and villages should be included in education at all levels, especially in history teaching, so as to inculcate in young minds an understanding of and respect for the works of the past and to demonstrate the role of this heritage in modern life. Education of this kind should make wide use of audio-visual media and of visits to groups of historic buildings.

47. Member States should facilitate the refresher training of teachers and the training of assistants so as to aid groups of young people and adults wishing to learn about their architectural heritage.

VII. INTERNATIONAL CO-OPERATION

48. Member States should co-operate with regard to the protection, conservation and presentation of historic towns, quarters and villages, seeking aid, if it seems desirable, from international organizations, both intergovernmental and non-governmental. Such multilateral or bilateral co-operation should be carefully co-ordinated and should take the form of measures such as the following:

(a) exchange of information and of scientific and technical publications;

(b) organization of seminars and working parties on particular subjects;

(c) provision of study and travel fellowships, and the dispatch of scientific, technical and administrative staff, and equipment;

(d) joint action to combat pollution;

(e) co-ordination, within a group of Member States, of large-scale conservation, restoration and rehabilitation projects for groups of historic buildings, and publication of the experience acquired.

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APPENDIX C

Glossary

Abbasid	Major Muslim dynasty of caliphs ruling from 750 to 1258.
Aouqaf	Land or property held in Muslim religious trust.
Bab	Gate or door.
Bazaar	Covered shopping area.
Dar El-Kobool	Reception room.
Euyan	Arcade
Ghurfat As-Sugifa	Reception room above entrance hall
Gusbet	Watchtower
Haramlik	Generally found in Egypt, the raised part of the home used for private family purposes.
Hypostyle	Having roof supported by rows of columns.
Kahn	A combination warehouse, stable and inn for transit and wholesale merchants.
Marboaa	Reception room for males.
Marsharabia	Wooden latticework covering projecting window.
Masjid	Mosque
Mukhtar muhallah	Administrator and community leader of a district.
Salamlik	Generally found in Egypt, the part of the home used to receive female visitors.
Sedda	Wooden platform used for bed at one end of a room.

Sug	Marketplace.
Suhen	Court, mainly in a mosque.
Zawia	A mosque with living quarters for teachers, a school and accomodations for travellers.

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