

Tensions between Global and Local Architecture

Benghazi : Critical History & Projective Future

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Abstract

Globalization, historical developments, rapid suburbanization and new technologies have led to the standardization of constructed environments, robbing human habitats of cultural and regional or local identity. The inclination of standardization is becoming a global condition as the architecture and constructors apply the same construction designs, methods, materials, and styles. In fact, the new era is confronting the tension between the forces of local and global constructs through globalization, which has been extensively discussed as a distinctive trend of the current moment, and its influence on local architecture. In addition, focus has revolved around globalization efforts to guarantee local identity and uniqueness through architecture, in which people perceive globalization as a multidimensional phenomenon. This proposal focuses on the tension between global and local architecture as well as the way through which globalization and global trends have robbed human habitats of local and regional identity. Architectural designs and trends in Benghazi, Libya will exemplify the suggested tensions and provide a contextual assessment of their influence on local identity.

Against the backdrop of increased global trends and globalization, an indispensable evaluation of architecture designs and standardizations suffices. The analysis of trends in urban and architectural aspects of the Benghazi architecture will provide the required phenomena on tensions between local and global trends. The study will define tension in the context of Benghazi City, more so, with regards on Omer Mokhtar Street. The research will look at the changes that have occurred especially along the street and draws a parallel historical evaluation on influence of global and local architecture. The assessment on Omer Mokhtar Street will help define tension and offer a study aligned to changes occurring across the world as global influences and local influences act in opposite direction to define architectural designs and

motifs. The thesis will construct an analysis on how Benghazi City has undergone changes in Arab, Ottoman, and Italian rules as well as how the Second World War and the 2011 Revolution have led to the defining changes that one sees today. The study will reveal that the Italian influence has offered the most defining and structured designs and motifs to Benghazi city as the patrimonial buildings reveal. In fact, the Italian rule had a good grip on the architectural designs and motifs of the city than any other rule. After the analysis of local and global tensions, the thesis will evaluate the architectural aspects that have occurred or changed in Benghazi as a case study in the last century. By focusing on Benghazi as aforementioned, the study will utilize site evaluations, journals, publications, site survey, maps, urban design, layout, and documentation of plans among other paraphernalia to evaluate the tensions. As such, the research will address the question, *The Tension between Global and Local Architecture and how to prevent the loss of local or regional identity that pervasive international trend threatens: Benghazi Critical History & Projective Future*

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The Tension between global and local architecture and how to prevent the loss of local or regional identity that pervasive international trend threatens: The case study of Benghazi

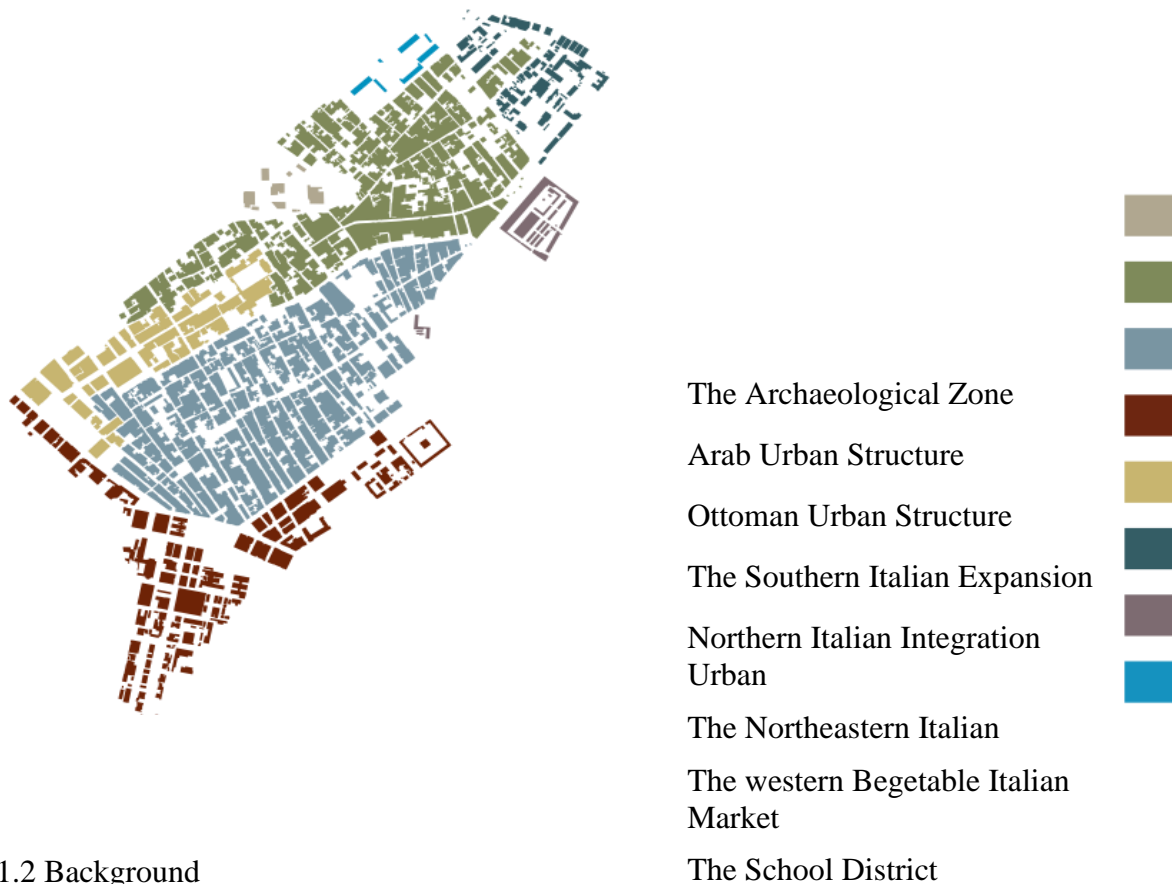
CHAPTER ONE: INTRODUCTION

1.1 Introduction

1.1.1 Tension: Meaning in Relation to the Research Problem

The study defines tension in the context of changes in Benghazi structural and architectural designs and motifs as accelerated or influenced by global changes. In this regards, the study defines tension as strain or a scenario where two or more influencing forces act in opposite to impact on the development or success of a place or condition. In fact, the study defines tension in Benghazi city as two contrasting forces i.e. local and global that affect the architectural organization of a place. In Benghazi, the two contrasting forces have acted in opposite direction invention of new motifs and designs develop while desire to preserve the existing motifs and designs increases. As such, tension, in this context, encompasses the flexibility, interchange ability, identity, designs, continuity, and preservation struggles that exist between global and local architecture in defining the direction of Benghazi City. Omer Mokhtar Street will provide the most conclusive evidence of how the tension between local and global influences has affected the architectural designs and motifs in Benghazi. The Omer Mokhtar Street provides the opening and strength of Italian architectural designs and motifs of different period meeting a one point the archeologica, Arabic and Ottoman Urban Structure, And the northern Italian Integration Urban Structure. After the 2011 Revolution and increased global forces, the area has seen the development of new designs and motifs, which support the existing tension. The Italian part with its double identities and common model is being replaced by new

plans and structures aligned to international standardization and designs. In fact, the area has seen most of its patrimonial and architectonic motifs be replaced by new and different structures, which reflect the existence of the tension that the discourse offers.



1.1.2 Background

Today, architecture is becoming progressively standardized, sanitized, and globalized as global standards, influences, and the phenomenon take place. In fact, two forces: local or regional forces and global forces affect architecture as current structures around the world demonstrate. Local influences incline to maintain and propagate established Aboriginal architectural civilizations or traditions, embellished motifs, procedures, and technologies. Local influences advocate historical continuousness or permanence, conservation of geographic identity and cultural diversity, all embodied in an exacting architectural vocabulary, just as articulated languages and native parlances divulge identity (Rowland 2014; Elkaseh et al. 2014a). However,

global influences promote discovery and diffusion of new motifs and procedures using innovative technology and materials in the reaction to changing functional wants and susceptibilities. As such, global influences place quality on codification, tractability, and interchangeability. Against the backdrop of the tension between local and global architecture, one notes the opposing movements that have shaped the architectural history.

Bettiza (2013) and Rennie-Short (2013) assert that pro-historical designs and forms will likely rob people of local identities as these designs advocate the use of architectural designs to symbolize states, firms, corporate might, and product identification. In fact, the history of architecture demonstrates the progressively tense differential between local and global architecture appropriately. For example, early Romans established the original instance of architecture hegemony, which allowed them to propagate their principles and designs across the empire (Hayllar et al. 2008; Svarre 2013; Adam 2008). However, Rome did not suppress local or indigenous architectural forms and practices, but instead developed Roman classicism as the empire's permeating architectural subject, one that still demonstrates the popularity even today. On the other hand, the break of the 20th century saw many American, and European architects rebel against classicism (Kamat 2014; Rennie-Short 2013). The Americans and Europeans contended that the contemporary age demanded new and innovative architecture in reaction to new developments in the industry such as mobility, technologies, and political and social orders. As such, the rebellion led to the development of the "International Style" based on codification, normalization, mass production, functional logic, economies of scale, and artistic alignment devoid of romanticism and enhancement. Today, the pressure to globalize architecture appears too strong especially from two fronts: culture of design and culture of commerce (Vines 2013; Kamat 2014; Elkaseh et al. 2014)). As the proposal suggests, Benghazi has seen several

transformations in terms of architectural styles from Arab to Ottoman and Italian influences. However, global influences especially “Global Blanding,” historical developments, and the desire to utilize contemporary global architecture to define the city have led to the loss of local identity expressly guaranteed in traditional architectural designs.

1.2Context

Rapid suburbanization, global trends, and technological developments have standardized architectural designs and motifs as aforementioned, which has deprived humanity social, regional, and local identity. In fact, architecture is turning an increasingly standardized system with global normalizations and influences with pro-global and Global Blanding aspects shaping its developments (Bettiza 2013). However, these developments or aspects have robbed people of cultural and regional or local identity as architects and constructors develop the same construction designs, methods, materials, and styles

The strain between local and global forces in architectural strategy especially with globalization and global standards taking root in most constructions has allowed the indigenous motifs to degenerate with the rise of new themes inclining toward corporate and product development (Bøås 2012; Langton and Longbottom 2012)). Global forces tend to create diversity through their heterogeneous nature; thus, they seek change and advocate discovery, unlike local influences that tend to preserve and propagate traditional architectural designs. In addition, the pursuance of matrix dogmas in global influences proffers the need for a counteractive approach to these forces. Chris (2006) and Bøås (2012) assert that the tension between local and global forces in architectural design has occurred and advanced progressively with the forces interchanging between conserving established traditional architectural motifs and propagating inventions and new technological architecture. As shown, globalization pursues heterogeneous

forms and designs; thus, it creates disjointedness in sustainable development predominantly in spatial structures. In addition, Chris (2006) and Watson (2013) maintain that globalization permits communities to act in a matrix of local and global forces, opposition, and supremacy. As such, these features bring out the exploration inquiry in evaluating the impact of globalization on architectural culture of developing countries. During the early 20th century, designers perceived that, the contemporary age required innovative architectural approaches in reaction to new skills, productiveness, and flexibility in political and social orders.

1.3 Importance of the study

Major cities across the world have witnessed great changes in architectural developments and designs as globalization progresses and the world engage in standardization procedures. As such, massive ingress of architectural designs has led to the attrition of traditional architectural values. In fact, Chris (2006) and Langton and Longbottom (2012) assert that cities have forever partaken in noteworthy roles in individual development. They have played roles in the Renaissance and evolution of people, provided edification, and performed as centers of business for centuries. Hence, relentless need for cities to have effective designs and plans. However, the influence of these designs and plans need evaluation to avoid the erosion of local identity as the historical development of Benghazi city demonstrates. Shorn of appropriate planning and legislation, people would live in chaos; thus, planning and development act as the predominant aspects of Benghazi future. The development of the city has seen major shifts with Arab, Ottoman, and Italian influences, but it is the latter, which has afforded the city its master design (Rossi 2013). In fact, people see Benghazi city as having a traditional attachment to the Italian influences.

Countless cities in North Africa and Middle East countries have witnessed major transformations in architectural designs due to enforced modernization and historical developments. Massive ingress of architectural language, motifs, plans, designs, and developments in these areas has seen the attrition of conventional architectural values. For example, after the February 2011 insurgency in Libya, the country has witnessed great structural changes in the administrative, social and economic domains of Libya (Lloyd and Kenrick 2014). Profoundly, the country sees these changes as noteworthy in altering the structural and infrastructural facets and forms that exist.

Ancient modernists and international panache architecture predisposed the architectural design in many Libyan urban cities greatly. Influences from the Arab and Ottoman empires demonstrate this influence, although the country has realized other influences in its historical development (Vines 2013). On the other hand, the Italy influence, often associated with existing traditional architectural designs and motifs demonstrate the development that has shaped cities across the country. The “Arab Spring revolutions” led to the destruction of major architectural designs and buildings; thus, the focus on the facets of the reconstruction of urban cities will provide the direction of architectural designs and forms in Benghazi. The reconstruction of the city and other major cities in Libya demonstrated the tension that occurs between local and global forces. In this instance, two forces predisposed the architectural designs adopted in the city; the indigenous architectural design, motifs, and decorative embellishments aligned to Italian designs, and the modern or technological innovations influenced by globalization and standardized implements. The aboriginal architectural design demands continuousness of collective, historical and topographical identity preservations of local architectural dialects while

the high-tech inventions or internationalized designs seek to surpass local constrictions and conventions.

On the other hand, discussion of globalization impression has subjugated the architectural domain with architects, planners, and the public engaging in debate on the constructive and negative effects of globalization. In these considerations, some associate globalization, with neo-colonialism categorized by the expedition for profession, stimulating artistic, social, and cultural supremacy while others perceive globalisation as a multidimensional singularity bringing in innovative prospects and tasks.

Underlying these influences is the panic of local and regional distinctiveness loss from the evolving architectural inscription, which is intercontinental. This imprint has resulted in the strain between the local and global architectural schemes in terms of sustainability and energy efficiency outlines (Rennie-Short 2013; Kamat 2014). In fact, several researchers and architects are of quintessence that the green design of architecture controverts globalization values. However, these architects and researchers fail in realizing that international standards aligned to architectural designs do not necessarily mean continuity. Therefore, the thesis pursues the assessment of globalization and its influences on local architectural values with particular concern in Benghazi City.

1.4 Scope and objectives of the study

The study will focus on Benghazi city, Libya. The study does not limit itself to one tiny, significant factor behind the tension between local and global architecture, but chooses a broad approach to the historical developments of architecture in Benghazi. In fact, the study employs a wider definition of planning, analysis, documentation, planning, and architectural developments to establish the loss of local identity progressed by global influences. The planning and city

designs of Benghazi will help demonstrate this loss of identity, as well as form, a significant part of the research. As such, the research will study the historical and city compact developments that Benghazi city has witnessed and the intensification of major architectural designs or forms. However, the study will employ multiple methods ingrained aligned to primary sources of data collection to demonstrate the physical, social, and cultural motifs that have shaped architecture in the city.

In the light of suggested instances and descriptions, the thesis will explore the effects of local and global influences on construction architecture of Benghazi City and its surrounding. Precisely, the study will attempt to scrutinize globalization process and its influence on architectural proposals, designs, and intentions, as well as the probable positive and negative impacts. In addition, the thesis study pursues to consider the synchronicity of local and international forces in the expansion of architectural designs for built environment in the city and its surrounding, more so, with focus on historical developments and architectural phases that the city has witnessed. In fact, the study will appraise the future course of globalization trend in architecture and approach to managing deleterious impacts of the suggested tensions in line with refining the living conditions of the locals. As such, the study will inform on the new and existing practices of architecture during the transformation and restoration phase in Libya after the February 2011 revolution. Knowledge gained in this area may be useful for local architects and the State, in general. Therefore, the research will pursue the following objectives

- The local and global influences on the architecture or urban design of Benghazi city
- How will the local and global influences or tensions on architecture impact on the quality of the humanity's living environment in Benghazi

- To give recommendations on the means through which certain forces might counteract or mitigate the suggested tensions to help maintain the valued aspects of the current constructed environment of Benghazi
- To understand the correlation between architecture developments, intensification, historical developments, and city developments and sustainability
- To understand the architectural developments, designs, and plans of Benghazi city

CHAPTER 2: LITERATURE REVIEW

2.1 General overview of Libyan Cities

Despite the proliferation of many urban plans and architecture in Libya, there has been little research, documentation, analysis and criticism about the issue. Few researchers from Libya and Italy have touched on the subject, and this could be attributed to the closed government Libya has had for over 40 years that hindered any significant theoretical and academic search on the subject of architecture (Lloyd and Kenrick 2014; Rossi 2013; Richmond 2012). In recent years, there have been developmental projects imported into North African countries in complete disregard of the physical and local ideologies. As a result, many cities are losing their local image, ability to meet local needs and uniqueness. These cities have experienced changes in cultural architecture with local indigenous architecture being replaced by foreign designs. These changes are due to attempts to free from the past by adopting international social aspects without prior consideration of changes in the society. The resultant effect has been conflict on the architectural sphere, with some chasing international architectural frameworks, attempting recovery of traditional architecture and others trying to merge traditional architecture with modern methods.

However, all of these are in the quest to develop local architecture despite their contradicting methods. In this case, surviving indigenous values provide bonds among the societies while the other institutions adopted contradict the vernacular architecture. People “feel comfortable” and part of the environment that reflects their own cultural values and identity. Changing globalization has eroded the fabric of local architecture. This has left the local architecture with no option but to grapple with the dilemma of assimilating globalization with indigenous heritage. Due to forced modernisation, there has been tension between imported

values and traditional ones (Kamat 2014). This is highlighted through the insensitivity directed at international architects, planners and contractors who are undertaking major architectural projects in Benghazi and Libya in general. Adapting to new technology and foreign architectural designs, while at the same time maintaining local identity, is the research problem.

The ancient Greeks founded Benghazi city in 525 BC, but its name has roots from the Italian colonial period (Rossi 2013). Under Ottoman Empire, the city was an important location for merchant trade. During the Italian rule, many buildings, railway and sea walk were constructed (Rossi 2013; Vines 2013; Richmond 2012). The city was associated with royal families and held National institutions. Many historical architectural buildings did not survive World War II and therefore, the city was reconstructed after years of heavy bombings during the World War II. Rossi (2013) asserts that the 2011 revolution, which began in Benghazi, was the hallmark of the city's current episodes. Benghazi city center possesses a strong visual entity in which water stretches and built space maintain a special relationship.

The city centre displays several different visual sequences through its buildings' typology, the urban structure and their interface with natural elements such as lagoons, lakes and Sabkhas (Watson 2013). Benghazi is a port city. For this reason, its identity is strengthened by the current port location linked with the old city. Another character is reflected by the presence of huge urban voids due to the embankments of Sid hassine Sabkhas during the Italian period (Vines 2013; Cook and Lara 2013). The City Centre is characterized by several roads, expressways and interchanges which occupy a large area. This infrastructure develops the city's visual image. Walls and gates do not surround the old city of Benghazi. Therefore, it cannot be defined by limits but rather by its dense fabric. For this reason, it is characterized by its unique

urban and roads structure. The old city covers an area of about 160 hectares, according to the perimeter established by the old city authority, UPA, in 2010 (Vines 2013).

Benghazi old city overlooking the sea and its urban fabric is perpendicularly organized on the maritime front (Rossi 2013). The cool sea breeze serves the city roads. Lloyd and Kenrick (2014) maintain that the opening of the Italians, which is the current of Omer Mokhtar Street parallel to the seafront, has restructured the whole medina. The Italian part is organized according to a common model offering a double identity to the old city with the arcades system on the ground floor and shops. The built fabric is now very degraded. Majority of the valuable buildings are in ruins whereas most of them have been demolished in favor of modern and bad quality buildings, which are of less quality and significance. Half of the buildings are now in good condition, while many patrimonial and architectonic elements have been replaced. Hence, a plan to safeguard the existing architecture is as urgent as it is important. This heritage is currently not highlighted; facades are old and not rehabilitated. Vines (2013) contends that it is problematic to distinguish the constructed heritage as the new buildings are reshaping the street skyline. Therefore, understanding the modern architectural model is quite challenging. There is a great eclecticism between the different buildings as well as questionable interpretations, such as publicity posters and political paintings. In addition, Benghazi enjoys a privileged access to the sea (Vines 2013). It follows a long dunes cordon along a stretch of several kilometers. The coastline is oriented toward the west, which gives it a particular landscape force. Benghazi cornice is an important element to shed light on the city and to develop sportive and recreation activities.

2.2 Theoretical perspectives on urban city planning

Writing about urban design, Svarre (2013) observes that cities revolutionize depending on the way people perceive urban life. Because of growing population in urban cities, Svarre argues that urban cities could be transformed into places of happiness by improving on the design, such as constructing modern sidewalks, subways and developing towers. Urban cities could be transformed into happy cities with low carbon footprints, which needs both the traditional and modern architectural concepts to design. In general, the manner in which cities are planned develops identity link with people and alters the way they feel, behave and think.

According to Hayllar et al. (2008), in their book '*City spaces-Tourist places*,' they theorized that, urban cities should be designed in ways that allow for recreation spaces. In their study of city life and tourist places, they found that tourism in the city was enhanced more through creating leisure resources that made the city life livelier. In his work, '*How to study public life*,' Svarre (2013) concluded that there is more to designing urban cities than meets the eye. In many developing and developed countries, cities are densely populated, leading to diminishing resources such as adequate public space. Hayllar et al (2008) argue that life in the city could be made more habitable through effective city planning that considers adequate public infrastructure. In addition, they recognized that improvement in city designs could be possible with planners studying city life to understand the importance of public space. It is through understanding of city life (human behaviours) that city planners could design structures that have urban elements. Their assumption was that, knowledge of urban life could aid in decision-making and overall planning of streets, parks and other public spaces.

Therefore, city planners should analyse elements that make excellent streets by focussing on how to shape public spaces, correct building heights and ration the street sizes. In their

argument, the architects observed that making great streets enhances city life, and that people feel more comfortable, safe and excited by the neighbourhoods (Alan et al. 2014). Broughton et al. (2013) assert that modern cities should be renovated to accommodate growing urban populations, ensure sustainability, efficiency and serene environments. Without transformation, modern cities are bound to face dire consequences such as pollution, overcrowding crime and social fragmentation. Hayllar (2008) and Dakhil (2013) contend that, in the modern world, technology and human settlements are inseparable, and as such, urban planning and design of cities needs to incorporate these aspects. This implies that the urban environment should be combined with infrastructural architecture to address day to day social, economic and environmental problems (Hayllar et al. 2008).

Another scholar observed that technological boom did not come to kill cities but to flourish them. According to Svarre (2013), cities should be designed in such a way that they are lively, safe healthy and sustainable places. He further added that urban landscape should be designed to capture the five human senses, and the cities should be designed to make them lively, reduce crime, create public spaces and reduce overcrowding. According to Svarre (2013), city planning should allow for sustainability, diversity, open spaces, incentive, adaptability, density and identity. City planning should be organized to allow for sensible and sustainable resources use. He further adds that, *'cities need to reinvent themselves, define alternative future without disrespecting the past.'* Without good planning cities could be areas of pollution, overcrowding and waste dumping. Visionary cities should have manifestos that demand for collective rather than individual designing of all aspects of metropolitan life. In his book, 'vertical village', Svarre (2013) argues that cities should be transformed into some kinds of 'Urban Villages,' which should foster a connected community, instead of isolating citizens through tower blocks.

Architecture has since the past shaped every place's identity. However, interaction with the outside world cannot be ruled out, and it is on record that such interaction may lead to tension between local and external architecture (Bennett and Barkev 2011). In the modern day world, cities are continually growing and expanding at the pace of international standards. There exists a vibrant line of separation between the indigenous design and planning of a particular city and external influence. With a world that has a growingly pervasive architectural taste; indigenous architectural identity may be at risk (Foulconbridge 2009; Elkaseh et al. 2014b)). The separation between the original and external designs begins with the occupation of a place by foreigners. This affects the manner in which buildings are set up, how each is designed for a particular purpose and the public space that is set aside for various purposes. However, Faulconbridge (2009) says that this has led to conceptual and structural chaos urban architecture. While the new occupants want to bring in their own designs, the existing designs are compromised. The old and new styles cause a conflict of interest in the designing of cities and other urban places. As the guests introduce their own designs, there is tension in the society which affects the general outlook of the urban places.

Every architectural regime's urban designers tend to create a unique taste, which is guided by the principles of their architectural themes (Prudon 2008; Elkaseh et al. 2014b). There are a number of civilizations whose architecture is identifiable by a certain characteristics. These are highlighted either by the shape, size or style of building. The manner in which these architects design their buildings determines the general direction of urbanity on a certain place. Different architectural designers have different tastes for the utilization of urban spaces. This in turn determines the general outlook of the urban places. For instance, the Arabic people's design

has a tendency of leaving huge open spaces for tranquility reasons; while the European designs dedicate open spaces to administrative and public purposes.

2.3 The historical development of architecture in Benghazi

THE Historical ARCHITECTURAL PERIODS



5

The City of Benghazi boasts a mixture of traditional and modern architectural styles that shape its image and terrain. Throughout history, the city's architecture has been influenced by various cultures such as the Arab, Ottoman, and Italian cultures. These have influenced the streetscapes, building, and public places in the city. Additionally, there are remnants of Greek and Roman architectural designs that complement the city's general landscape.

2.3.1 Influence on Benghazi architecture by Arab rule

The Arabic culture influenced much of the Northern Africa countries' architecture (Herrle and Schmitz 2009). This is so because the Arabic culture was in the seventh to the thirteenth centuries an influential cosmopolitan civilization. Rapid expansion of Islam in the Northern African countries in the past facilitated the settlement of the Arabs in Libya's urban centers, such as Benghazi. With excellent skills in astronomy and mathematics, the concept of the Arabic architecture was to glorify Islam faith. Thus, the architects devoted their design and construction skills to primarily building mosques, which are important Islamic worshiping places. By 1159, the Almohads had conquered the entire North Africa coast, going as far east as Benghazi (Wright 2012). While at it, they began introducing architectural designs that were later used to build some of the most prolific buildings that have stood the test of time.

In the City of Benghazi, the traditional Islamic architecture encompasses a number of secular and religious styles, which have stood strong up to the modern day (Wright 2012). The concepts of Islamic architecture in most urban centers in Northern Africa, including Benghazi, was influenced by ancient structures that already existed in countries such as Persia and Egypt. These were places that had been conquered earlier by the Arabians.

McLaren (2006) says that Benghazi is still shaped by samples of the many forms of Islamic architecture, which have evolved over time. Most notable of these forms are Abbasid buildings and central-dome mosques. The Abbasid architecture continued to be copied in most Northern African cities up to the recent centuries. Most of these buildings were financed by the rich trade that took place in and around the city. In the early periods of Arabic conquering, Arab-plan mosques were the first to be set up. These mosques' architectural design traces its roots back to the Umayyad Dynasty (Wright 2012). They were either square or rectangular in shape,

and were enclosed within a court yard. Given the city's hot Mediterranean climate, large prayer halls, and court yards were used to accommodate big numbers on prayer days. One of the most notable mosques in Benghazi is the Attic Mosque (Wright 2012). Standing at the Freedom Square, or *MayanAl-Huriya*, the mosque was founded in 1400.

In Benghazi, the free spaces are designed with the concepts of Islamic architecture. Demissie (2012) says that the Quran uses the concepts of the garden as equivalence for the heavenly paradise, the ultimate price of faith and service in Allah. This concept was used in most of the Northern Africa cities. The residents used most of these gardens as places of resting and reflection. In the modern day Benghazi, a lot of urban space has been set aside for these gardens. Famous gardens are themed with flowers, shades, and gardens, which add beauty to the natural environment.

However, Edwards (2006) says that the simplicity of the Arab architectural designs is one of the reasons that most of their buildings gradually get destroyed. In Benghazi, a number of the once popular Islamic mosques have been destroyed due to negligence and harsh climatic conditions. In the modern times, Arabic architecture in Benghazi combines modern skyscrapers and traditional open air markets (Edwards 2006). All these are found next to modern buildings such as western-themed malls and social buildings.

2.3.2 Influence on Benghazi architecture by Ottoman rule

The Ottoman culture was founded in the early fourteenth century. They organized themselves into being a significant civilization because of the disintegration of the *Seljuq Sultanate* in Anatolia (Mecit 2013). All through the dawn of 15th and 16th eras, the Ottoman people occupied Benghazi, a then developing urban centre. It was through this era that the Ottoman people influenced the city's architecture through unique artistic designs. The builders

incorporated signature elements such as hemispherical domes and enclosed courts, which were characteristically unique with the Ottoman architecture. The Ottoman's architecture during the formative period was primarily based on stone. The Ottoman architecture was recognized for the highly professional and quality masonry, which sometimes used a combination of brick and stone (Hoag 2012). This characterized the City of Benghazi's buildings during the Ottoman rule.

The grand tradition of Ottoman architecture was established in the 15th century in Northern African cities. In Benghazi, Ottoman architecture was used to one of the most complex buildings that grace the city's landscape up to date. The concepts of the design were used to put up special houses, known as *tekkes*, which were constructed to accommodate houses of the notable residents (Freely 2011). These buildings were often joined with a mosque or mausoleum. In the city, these buildings could be seen from far as domed, central-plan structures that stood majestically above other structures.

A'gostonand Masters (2009) say that the Ottoman architecture traces its roots back to *Bursa* in the 15th century. It was developed by concepts from Iranian architectures. For over four centuries, the Ottoman architecture was synthesized with architectural traditions from the Northern Africa region. Given that this architecture was widely recognized in the Mediterranean and the Middle East, it received widespread recognition in the neighbouring areas. According to Kuban (2010) one of the distinguishing factors of the ancient Ottoman architecture was uniquely mastered interiors with spaces confining weightless but huge domes. The motive was to achieve perfect synchronization of the inner and outer spaces. Additionally, the Ottoman architecture gave priority to lighting and reflection. Just as the Arabic architecture, the Ottoman architectural designs were used to build mosques. In Benghazi, remnants of Ottoman architecture are a reminder of the city's rich history.

In Benghazi, while the ancient Ottoman styled mosques were the most characteristic monuments of the Ottoman architecture, secular buildings were also built. These buildings occupied fair percentage of the city's space, and greatly influenced its general city planning. Presently, the largest piece of Ottoman architecture is the Ottoman palace in El Berka (Hole et al. 2007). Currently, the structure stands as one of the greatest Ottoman era structures that have not been destroyed by nature or humans. The cenotaph was erected under the rule of one of the most famous leaders of the city by then, Rashid Pasha the Second (Petersen, 2002). Later on, the city's residential buildings were characterized with several balconies and spacious courtyards. Fountains were signature additions to these buildings. Over time, the character of Ottoman architecture in Benghazi has undergone numerous changes, most influenced by the western designs.



Ottoman palace

2.3.3 Historical Italian influence

The Italians have a very broad and well established style of building and construction, which makes their structures to have an influential impact on places they have occupied (Dan 2013). In Benghazi, the Italians built buildings that were almost as similar to those in Europe,

especially Italy. The Italian architectural era began with the Italian occupation of Libya in 1911 (Dan 2013). Caprese (2012) says that this architectural period can be divided into two stages. The first stage is during 1911 to 1928, which was greatly characterized by Mediterranean architecture. During this period, the Italian architects combined elements of local architecture. They most concentrated in residential buildings. However, Bernhard (2012) says that some of the most magnificent Italian design buildings that stand up to date are commercial and public buildings, such as churches and public halls. The Italians however did not completely do away with the elements of other occupants' architectural designs. According to Cohen (2014), they used assets such as vaults, bricks and domes, which were attributed to the Ottoman. The Italian occupation's second architectural stage was distinguished with the uprising of fascism in Italy (Cohen 2014). According to Elkekli (2014), this was highlighted by building which carried political messages, such as symbols and signs that supported and spread Fascist propaganda.

According to Raza (2013), the Italians were not concerned about the social, economic and physical wellbeing of the Libyans. They settled in the best lands, while the Libyans were pushed off to remote area. Therefore, during this period, the Italians constructed buildings that served their purpose. According to Castillo (2011), one of the largest impacts on Benghazi landscape by Italian architecture was religious buildings. Italians are Catholic believers, while a majority of the Libyans are Muslim believers. Therefore, no tangible effort was made to preserve the existing mosques or put up new one. This influenced the modern planning of the city. One of the most prolific Italian buildings was the neo-classical Benghazi cathedral (Troll and Hower (2012). The minster, which was planned and constructed by Italian designers, overlooks the Mediterranean Sea. The building had the look of a Roman Catholic Basilica.



Roman Catholic Basilica

Between 1952 and 1969, the royal government of Libya cemented its presence in several areas, including urban design and architecture (Caprese 2012). The era was distinguished by economic vulnerability and few resources which were to be dedicated to infrastructure and development. This meant that the locals had to be pushed to modest dwellings which were put up using simple architecture (Caprese 2012). However, there was a resounding exception for government buildings. More attention and resources were dedicated to ensure that the government buildings were constructed with modernized architecture, however with Italian themes.

CHAPTER 3: METHODOLOGY

3.1 Introduction

This research will explore how the tension between local and global influences robs people off local and regional identity. The study will employ multi-faceted approaches hinged on primary sources of information gathering and aligned to site surveys. A theoretical framework

based grounded on a body of literature will form the main part of the research. The framework will define and exemplify the research problem and objectives as well as seek interrelations highlighted in background structures. The study gives a comprehensive description of the strains between local and global influences as well proffers a contextual framework for the counteractive measures and development instances. After setting the connotations of architectural designs and motifs employed or gauged, the study provide an evaluation of correlation instances and embark on the provision of a distinctive methodology and research design that demonstrates the highlighted aspects in the theoretical framework effectively. In the theoretical framework, the study generates information by the literature review from publications, library research, article journals, critiques, architecture magazines or newspapers, and previous research reports.

On the other hand, the case study of Benghazi forms one of the most significant parts of the research as it offers support for the research problem and objectives. The research provides a historical synopsis of planning in Benghazi city and explains ways through which the city has witnessed global effects on architectural designs and forms. Like in the theoretical framework, the study draws on the support of academic literature and secondary sources such as research reports, academic reports, and policy documents. However, the case study will involve the utilization of in-depth site survey, maps, architectural evaluations on designs and plans, documentation of plans, layout, site analysis, landscaping, exhibits, and built forms. The study will finally engage in the evaluation of the underscored aspects through (MCA), a multi-criteria analysis by assessing the case study on its historical development and current situation.

3.2 Research Plan and Design

Methodology denotes the systematic and conjectural valuation of the methods that one administer to a field of study to recognize the purposes and standards of the study. As such, a methodology encompasses the established set of styles, guidelines, and assumptions substantial to apprehend intentions and generate inclusive implications. Explanatory Research Design aligned to a case study and supported by multiple methods will help examine the research problems and objectives. One needs to understand the impact of globalisation on local architecture better; thus, the exploration of the research problem through a case study. In fact, Azlitni (2009) contends that a case study provides the best mode of inquiry from an architectural viewpoint since it allows a researcher to undertake a site survey as well as develop a theoretical framework. Yang and Li (2013), Case and Light (2011) and Haider (2013) maintain that a case study allows a researcher to collect multiple data and analysis. A number of researchers have used case studies to make generalities or purely subjective information about studies and projects tangible or substantial. In fact, Yang and Li (2013) assert that case studies bring to light archetypal processes and concepts worthy of reproduction or broader dissemination. To discover the influence of globalisation on architectural culture of Benghazi, a case study approach would ensure that, detailed, in-depth and real life data is collected. In particular, use of multiple methods would help assess the perspective presented by the hypothesis in a holistic way. The setting reviews are appropriate for this study; data will be collected through qualitative in-depth interviews, reviewing archive documents, taking pictures and through observation.

The incorporation of multiple methods of data collection and analysis will ensure that the objective, detailed and clear data is sourced in order to bring out the picture of tension between local and global forces on architectural designs. A full case study on Benghazi will encompass

site analysis, date of designs and planning, location of forms, site plans, program elements, development processes, project history and developments, management and maintenance, photographs, generalizable aspects, and archival research. As Yang and Li (2013) and Silverman (2013) observe, the case study will encompass site analysis, site visit, design process analysis, historical analysis, and behavioural analysis, interviews with developers, architects, locals, and designers, bibliographic searches, and archival material searches. The context part of the research will show the significance of the city in studying the research problem as well as construe a contextual framework that will help in assessing the study's objectives. On the other hand, site analysis will provide an assessment on Benghazi city including its location, views, major highlights, visual edges, landscape architecture, designs, and detailed sketches. Site analysis will provide the most comprehensive assessment on the development of architectural designs and motifs; thus, help show how global influences have strained local identities. Furthermore, as Yang and Li (2013) assert, site analysis will provide a remarkable situation on the current designs and forms; thus, help to compare with designs and forms described in the background and historical analysis.

3.3 Multiple Methods: Post-positivist and Representational

Groat and Wang (2001) maintain that architecture does not belong to science, but belongs to arts unimpeded by a concept of established positivist knowledge emphasizing impartiality, external and internal validity. In this regards, Groat and Wang (2001) observe that developing a positivist perception of science to architectural study would be an exceptionally demanding position to uphold. Instead, an architecture's notion of research should shift towards a general impression of information rather than models. However, Rowland (2014), Hegemann and Peets (2014), Brophy and Lewis (2011), Campbell (2013), and Newman and Vassigh (2014) contend

that, according to the information provided by the Vitruvius, architects require a multidisciplinary comprehension of science and models. As such, and going by Groat and Wang's description of architectural research paradigms, then it is overly essential to broaden the research beyond the simplistic tendencies of demonstrating the research as qualitative or quantitative. In fact, Rowland (2014) and Campbell (2013) assert that these contradictions i.e. dividing research into qualitative or quantitative make a research simplistic and lacking in quality. Furthermore, architectural study relates to flanking disciplines in which diverse standards demonstrate dominance; thus, a researcher needs to integrate different research designs, knowledge, and methodology. According to Brophy and Lewis (2014), Campbell (2013), and Rowland (2014), an architectural research requires taking a paradigmatic stance that aligns to facts and models.

Based on Rowland (2014), and Groat and Wang (2001) descriptions of architectural studies, the paper suggests a methodological design and methodology that draws on the contribution of social sciences and architecture. In this regards, the research will assimilate knowledge from post-positivist and representational. Each of the mentioned structure contains diverse epistemological and ontological expectations and cultivate different criteria in umpiring research validity and quality; thus, the utilization of the three methodologies will proffer a quality research. The post-positivist design will involve the construction of information through independent observation. Groat and Wang (2001) call this methodology a methodological predilection for tentative research where one can measure and quantify results. Reliability, validity, and objectivity will demonstrate the success of the methodology in assessing the research problem and objectives. On the other hand, the representational methodology will construct information in social and numerous realities. Brophy and Lewis (2011) observe that the

method does not depend on objectivity but emphasizes on comprehensive portrayals that gives reliability and confirmability to research assumptions. The method uses a combination of quantitative and qualitative methods to gauge the research assumptions. However, rather than disprove premises, the method describe complexities of a research dilemma; thus, this method will provide an appropriate assessment for site analysis and surveys.

3.4 Sampling and Methods of Data Collection: Quantitative and Qualitative Methods

The study will undertake a multi method that will encompass articulating implications and definite methods resulting from the blend of qualitative and quantitative information gathering and examination methods. A multi-method approach will permit methodologies that are more flexible in alluring contribution regarding unrestrained alignments (Creswell, 2014). The approach will employ qualitative and quantitative methods but take information collections as two detached data provisions scrutinized symptomatically over quantitative and qualitative approaches. In Quantitative examination, data collection takes on numerous forms such as cluster and distinct interviews, consideration of the existing literature, and interviews. In this regards, apart from case study and ethnography, the study will undertake a focus group work shop consist of architect,planners ,historian, developer and decision maker to collect information.

In this case, in-depth data will be collected in local and foreign architectural designs through site observation and extensive review of historical architectural documents in the archives. In order to collect this data, the research will involve a visits to the city of Benghazi to observe the architectural landscape of the city, then visit the Libyan, Italian, and Turkish Librarys archive to review architectural documents, and prepare open structured work shop for gathering in-depth details about local people perception of the impact of foreign architectural designs in their locality. The use of multiple methods of data collection enhances validity of facts by

eliminating investigator's bias. As Yin (2009) and Campbell (2013) assert the sample size used in the research, will depend on suitability, period, price, and the perceptions of the examiner. To undertake a balanced research bearing in mind that theoretical framework and site surveys and analysis will form a big chunk of the study, the research will use a sample size of 30 participants (architect, planners, developer, historian and decision maker) as aforementioned. The research has considered the suggested sample size as sufficient to proffer valuable and correct data.

In addition, I will explore online architectural photos of Benghazi city, compare past and present view of buildings, streets, and open gardens. Data collection is determined by the subject matter; observation of architectural drawings and photos and analyzing available documents in the case under study (Soy, 2003).

3.5 Instruments and Measurement: Methods of analysis and interpretation

The study will utilize ordinal measures of research placed at intervals to circumvent thoughtful information. The insinuation of the information or measurements composed will form the paramount examination of the survey, which will then integrate the utilization of multi-criteria analysis and correlation evaluations. Yin (2009), Groat and Wang (2001), Petty et al. (2012), and McNabb (2013) affirm that the disciplined conjectural approach suggests creating viewpoints with which investigators can elucidate shared actions, measures, and reactions. As such, the research will conform to the discipline Philosophical Doctrine that is post-positivism supported by representational methodology. In fact, Rowland (2014), Campbell (2013), and Yin (2009) suggest that post-positivism underscores a possibility that a scientist can make clarifications on social propensities to understand required knowledge. It integrates a shared and

physical practicality independent of the researcher, include methodical cognizance in the avowed accuracy, and communicate methodical reviews based on accurate epistemology.

Analysis of data will be done through qualitative and interpretive analysis of recorded information and seen structural details in the case studies. Data collected through in-depth (focus group work shop) will be qualitatively analysed against literature review to verify local people feelings about the impact of globalisation on the locality. Facts obtained through site observations will be compared with historical photos, videos in the archives to draw a comparison of architectural changes. Qualitative data gathered from in-depth interviews will be analysed in relation to theoretical facts gathered in the literature review.

In order to enhance deep understanding of the details, close analyses of documentary evidence will be taken as well as photos. The use of multiple methods of data collection ensures that there is internal validity of data collected to limit observer's bias; measuring what one wants to see and not what is there. This method of research ensures that the researcher is not limited to any methodological tool, there is holistic detailed investigation, and that data can be collected over the period; place and time convenience.

The thesis will conclude with a visual art content in order to demonstrate and advocate how we can prevent the loss of local or regional identity that is threatened by an emerging imprint of global and international aspect.

3.6 Reliability and Validity

Reliability denotes the level at which outcomes become dependable over time, and an exact description occurs of the complete research's design, structure, or layout. For example, if

the results obtained become similar to the same approach, then the research mechanism becomes consistent. The research will use a test-retest method to ascertain the reliability of the research. In addition, the test-retest approach will define the stability of the study advances from the inception of statistics collection.

Validity will help establish whether the research will evaluate the required information. Accordingly, validity will guarantee the fulfilment of the intention of the research. The construction of the validity approach will ascertain the effective identification of the preliminary notion, question, hypothesis, or notion. This construct was critical in making sure that the data gathered, as well as the methodologies utilized collecting data, assessing layouts and samples project high value to the research.

3.7 Limitations of the study

The use of a case study aligned to landscape architecture, site surveys, layouts, and maps will provide comprehensive information on the research problem. However, Case and Light (2011) and Dixon (2012) assert that case studies proffer the best means of disseminating information across various fields, but unfortunately numerous difficulties plague case studies. Yang and Li (2013) contend that case studies require a lot of time and energy; in most instances, they prove costly especially if one decides to visit an actual site. The research will involve visits to have a good glimpse of Benghazi city since conducting a case study of such a magnitude would prove futile without a site survey. In this regard, the issue of cost in terms of monetary expenses and time will suffice. On the other hand, Dutta et al (2015) assert that information regarding case studies may appear complex or lacking as most information on projects do not suffice in the public domain. Lack of important information regarding critical timelines and areas in Benghazi city will inhibit the success of the study.

The thesis takes into consideration that project designers, locals, and owners of buildings may be unwilling to offer forthright information about the historical developments in the city as well as global influences. As such, the preparation of a full and critical case study aligned to the research problem may appear too problematic than first thought. In effect, it will be problematic to obtain a case study conducted on Benghazi city, which may provide a point of reference. A peer review of conducted case studies may provide a comprehensive point of allusion, but few case studies are submitted for publication in peer-reviewed journals (Yang and Li, 2013; Mahdavinejad and Moradchelleh, 2011; Gao and Low, 2014), Meijering et al, 2015; Silverman, 2013). In this regards, the research may lack an all-inclusive point of reference due to the absence of a peer-reviewed case study regarding the issue. However, the theoretical framework supported by a critical body of literature will provide support for the case study.

CHAPTER 4: CONCLUSION

It is no doubt regional and global forces have over time influenced architecture. The regional architecture is influenced by factors such as climate, religion and civilization. On the other hand, Dan (2013) asserts that global architecture is driven by factors such as standardization, modernization and invention. Whereas local influences tend to uphold traditions and continuous of permanence, global influences introduce new flavors that tend to wipe out the aboriginal concepts and introducing new, modernized concepts. As such, there is a tension between global and local architecture. In the process, there is loss of local or regional identity. For this reason, the opposing movements have over time shaped the architectural history of many urban centers.

In Benghazi, pro historical designs have shown the potential of taking away the city's local identity. The city has been experienced occupations for a number of foreigners, most notably the Arabs, Ottoman and most recently the Italians. Over these years, the history of the city's architecture has been shaped by progressive combination of these regime's designs, mixed with the local tastes. However, each regime made sure that its architectural culture was imposed over the local and existing designs. This gives the city of Benghazi a taste a number of notable designs over time. For instance, the Romans established their political and administrative principles on the city by setting up Italian designs. Later, the Arabs used their architecture to impose their social and religious ideologies. The Ottoman followed suit, and most recently, the Italians, whose Fascist social order made its presence felt far away from home, by use of architecture. These are examples of how conflict can arise between local and foreign architecture in a given urban place.

In modern city planning, rapid urbanization and global trends continue to set pace for the development of new architectural designs. Historical architecture was based on mainly on traditions and local social order; however, modern architecture is influenced by technology and global trends. In Benghazi, the mixture of local and urban architecture has influenced the city's modern planning. Despite the fact that every urban center strives to maintain its indigenous taste, modern influences such as technology and globalization continually affected the city's urban planning. As the city growingly becomes modernized, there are a number of cultures and values that mix up to make the city as metropolitan as it is. This influences the building and maintenance of social buildings such as mosques, social halls, administrative and business centers. This makes it impossible to include various concepts and themes in design and planning. For instance, there has been established a number of places of worship for religions, most notably Islam. Additionally, the way public space is utilized is influenced by the most dominant design of the day, which is subject to the latest technology and trends. There is no doubt that this urbanization has robbed the city and its indigenous people of certain cultural and local identity.

The literature review and subsequent research shows that architectural heritage is a unique resource, which needs to be preserved diligently. Over time, structures and spaces acquire character and special interest because of their designs. Additionally, major forces such as occupation by foreigners, modernization and global influence are threats to undermining architectural heritage. As such, there is need to set up limits for the extent to which new designs can be implemented and how the existing infrastructure can be preserved and maintained. This means that considerate maintenance and adaptation of preservation measures such as rehabilitation can be used to quell the tension between global and local architecture. Moreover,

this would help to prevent the loss of local or regional identity through modern standardized international trends.

In the 21st Century and aftermath of Arab spring revolution, architecture in many cities appear to be grappling with the western ideals of architecture that epitomizes modernism, efficiency, affluence and retaining the traditional and historic vernacular architecture as symbols of pride, identity and heritage. Owing to the influence of globalization, social, and cultural forces, the tension between globalization and anti- globalization in the world of architecture will continue for decades to come. As the study reveals, most architectural designs in Benghazi indicate a shift to western architectural designs, which have eroded local heritage. The Italian rule tried to incorporate local identities and designs in their architectural motifs and designs unlike Arabian and Ottoman rules. In addition, the World War II and the 2011 Revolution helped erode the local identities that most architectural structures and motifs across Benghazi had incorporated. The study reveals that during the World War II and the 2011 Revolution, the city lost many of the structures or buildings that identified local identities, but new structures that were erected later did not encompass such identities. In fact, both the war and the revolution left the city under ruins, but architectures failed to incorporate the defining designs that had seen Benghazi pride herself in patrimonial structures that highlighted her heritage.

Today, most of the structures along the water front street bear a resemblance to modern structures in other cities across the world that fail to incorporate local and regional heritage. From the Ottoman rule to the Italian rule and the WWII, Benghazi city has seen an incorporation of local identities and motifs in most structures, but this phenomenon is changing fast. In this regards, the city has lost most of her local identities as evidenced by new structures and designs. The history of Benghazi points to a rich culture of designs and motifs, but the ruins of old

buildings means new structure. However, standardization, global influences, technology, inventions in the architecture industry, and changing role of architecture has seen Benghazi and other cities across the world lose their local identities. In addition, most designs today embark on motifs that will represent the future instead of the past or local attachments, which has occurred within Benghazi. Conclusively, tensions between local and global influences or architectural designs and motifs have seen the loss of regional and local identity as changes in Benghazi City exemplify.

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