

AN OVERVIEW OF THE URBANISM STYLE DURING THE ITALIAN ERA IN BENGHAZI DOWNTOWN, LIBYA

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Abstract. Axiomatically, urban fabric is the result of civilizations and ideas overlapping rather than being bound to a single civilization or culture. Benghazi, like many other Arab cities in developing countries, retains relics of its past in the old city core. This urban fabric's visual character is created by reflecting the underlying cultural background, practices, beliefs, and climatic conditions in its content. Therefore, it is necessary to assess the concepts that have been used to develop Italian urbanism before trying to rebuild the damaged urban fabric.

This study presents the urban pattern of old Benghazi in order to understand the values inherited from the past and the impact of the Italian urban expansion. A second part of the research provides an overview of the extension of the urban fabric, starting from the Italian square, located within the old city. As a final point, the discussion and conclusion presented the concept and relationship of formations in Italian architecture that achieve a unique transition by experiencing architectural principles, their basic components, and their comfortable surroundings at the moment.

Keywords: urbanism, evolution, fabric, voids, compaction, identity, hierarchy, diversity, continuity, city image.

Introduction

“The design of the city must be compatible with the customs of the citizens, their traditions, environment, religion and needs ...and this all gives in the end a special character to the city...But unfortunately, the rapid growth of Arab cities did not consider these issues, especially if we take into account that the technical planners are from foreign companies which are ignorant of our traditions and they also aim to achieve the greatest amount of profit ... Unfortunately, this matter is reflected on the reality of our cities that have thus fundamentally lost their personality” (Hasan, 2021).

A characteristic of the traditional town in the heart of each Libyan city, Benghazi in particular, represents the picture of the past, as it does in most places. In spite of this, it is generally acknowledged that our contemporary cities have largely failed to provide a satisfactory built environment where urban patterns have been rapidly reshaped and have decreased social structure and aesthetic value for modern society.

At the urban design level, public spaces need to be considered holistically in urban planning and urban de-

sign, and a system of public spaces must be established. In the 20th century, notable squares with architectural value, parks, open spaces that served many functions, and urban spaces within which city dwellers could readily access and where urban furniture was densely employed began to appear. In this regard, it is critical to reconcile the past with the present, as well as to provide a cultural continuum based on current circumstances (Şatir & Korkmaz, 2005).

In this regard, Massey (1994) demonstrated in his book “Space, Place, and Gender” how the terms “space” and “place” have long histories and carry multiple meanings that have repercussions in other debates and aspects of life. In this context, “space” can refer to either the realm of the dead or the chaos of simultaneity and multiplicity. In structuralist thinking, it may be used to depict the n-dimensional space of identity or to refer to the synchronic systems of structuralists. Accordingly, the discussion, however, will focus on some key morphological elements identified in relation to four key attributes of resilience, “change”, “diversity”, self-organization, and “learning”

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(Marcus & Colding, 2014). Using the definition of Kiss and Kretz (2017), a form is a three-dimensional geometrical figure with an organized, arranged, or related set of elements. In particular, urban form is considered to be an arrangement of objects within a city, such as buildings, public spaces, topography, and water.

As presented by Kiss and Kretz (2017), the following point offers a basic grid for the periodization and comparison of different form theories (see Figure 1). As well as discussing early post-modern concepts of form that were inspired by urban texture's figure-ground relationship, as well as theories that qualify form through its performance, its social-material relations, or operations that determine its emergent qualities,

1. **Figure Ground Theory:** It is the Relationship Between Building Mass and Open Space. This theory is based on studies of relative land coverage. Specifically, it explores the relationship between the solid volume ("figure") and the voids ("ground"), as well as the patterns that arise. Using the figure-ground technique, Trancik (1991) attempts to manipulate the existing pattern of solids and voids by altering their physical geometry. The use of this method is powerful in identifying textures and spatial hierarchy in urban fabric, but is largely limited by static concepts of space and a cartesian perspective.
2. **Linkage Theory:** Explain a theory of circulation that describes how different elements are connected to each other. In cities, these connective lines take the form of streets, footpaths, riverbanks, or other linear spaces that both connect and divide. According to Trancik (1991), circulation dynamics are the driving forces behind urban form.

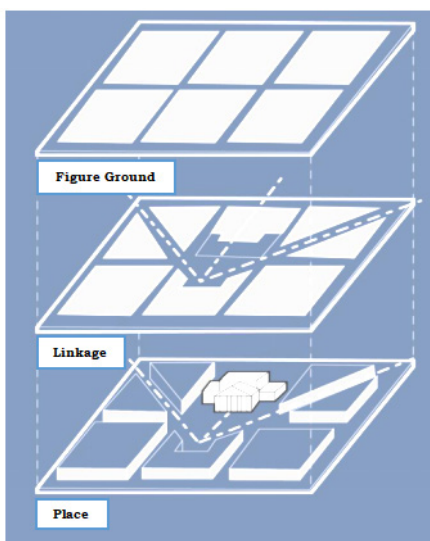


Figure 1. Diagram of urban design theory. After Trancik (1991)

3. **Place Theory:** Adds a "human touch" to the previous theories by paying attention to the importance of historic, cultural, and social values, which are based on the psychological aspects of physical space (Kuilman, 2013). The place theory emphasizes the complexity of the urban landscape by stating that places are created through the synthesis of an array of elements rather than through physical manipulation. Space, in this view, is a void with the potential for physically tying things together, while a place is a space with distinct character and with context that derives from cultural content.

4. **Things Theory and Politicizing Space:** The vast majority of urban theorists speak of the phenomena of political participation that representative systems, such as "new forms of social organization transnational labour organizing, indigenous rights and environmental justice movements in addition to those cited above are always creating alternative new spaces of and for public political expression" (Low & Smith, 2006).

In brief, the theory is based on the environmental pattern of the blocks and the spaces between them, where the spaces are open spaces outside or inside the building, such as courtyards, streets, squares, or any fixed or dynamic space in the urban structure. Importantly, the movement is a transition as the public spaces are accessible from one place that represents the starting point (origin) to another (destination), and the urban space is responsible for communicating and organizing the process. As the movement axes activate the visual axes, they can sometimes be alternated to produce pleasure diversity in urban scenes. Visual elements and components of the three-dimensional built environment are perceived and experienced through movement. Also, identifying elements that are of interest to the target users and incorporating them into the design is imperative. Additionally, place-making in urban areas is most successful when users are involved during the design method.

1. Site of Benghazi

Geographically, the Benghazi Region lies between 19°50'-25° east longitude and 28°00'-32°55' north latitude (Figure 2), in the northern part of Libya (Orhan & Adem, 2011), located on the Mediterranean coast.

The old city centre of Benghazi can be divided into two sections: The Arab and Ottoman quarters consist of 65% of the total area, and the Italian section makes up 35% of the total area as an extension centred around the old city, while the main part oriented to the South-west began from a square next to the central Ottoman mosque as the main axis line that illustrates a new era of Italian architecture (see Figure 3).



Figure 2. Location of Benghazi (Geology, 2005; Ball State University, Libya Maps, 2012)

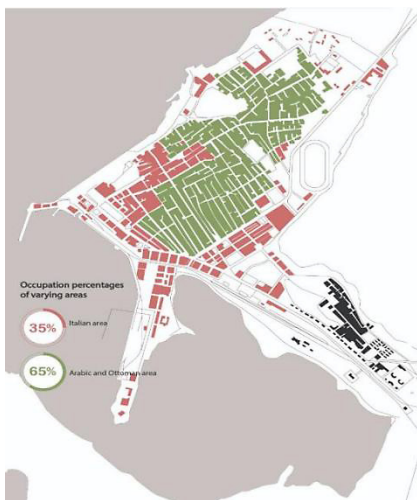


Figure 3. Show the Italian quarter around the old city



Figure 4. Images shows the War Destruction in Benghazi Recently

2. Research's importance

Sadly, the recent war in Benghazi has caused massive damage or total destruction in a lot of urban areas and buildings, specifically in the downtown (see Figure 4), resulting in architectural devastation that is unfamiliar to those who inhabit the area.

It was exactly the same scenario repeated during World War Two, and then afterwards, the city was rehabilitated in accordance with the Italian master plan and architectural style. At present, postwar reconstruction is the priority, therefore the study should focus on the heritage value through understanding the model that shaped the city and highlight the impact of the urban and architectural images that shaped the Benghazi downtown to restore the urbanism composition after the war. Furthermore, the new visual formation of blocks in the surrounding Beng-

hazi downtown lacks gradation because the urban block formation methodology has stereotypical visual features and spatial patterns, in opposition to the urban fabric levels in heritage areas.

3. Old Benghazi: an overview of urbanism evolution

Traditional architecture or “...Vernacular architecture means urban-architectural units that come together in a given territory and with coordination of a form, volume, usage, colouring, the rhythm of masses, and empathy surfaces, as well as harmonies between materials and building systems, individuality and culture, innate unity and mutual respect of environmental behaviours” (Asadpour, 2020).

In Benghazi city, the “foundation pattern” throughout its planning history has been characterized by being

oriented towards the “Mediterranean Basin” as the main theme. The core of the city was originally planned by the Greeks for more than a millennium. Later, it disappeared during the conflict with Roman civilization and became ruins. However, different eras of colonies, diachronically, the different moments of the complex formation and evolution of the city and, synchronically, the composite character of the Mediterranean urban culture through their overlapping historical layouts. Existing urban patterns reveal a city’s identity, which is influenced by configurations that have evolved over time. Its emerging roots go back to the Arab, Ottoman, and Italian colony at the beginning of the 20th century. The dissimilarities between the endogenous and the European resulted in a dual morphology of Benghazi’s urban order, characterizing the quality of the city’s urban construction morphology.

In speaking about the old Benghazi city, the important aspect is the organic pattern, whereas the urban structure of the traditional city layout is the articulated structure of the plan of Benghazi (see Figure 5); we can distinguish a series of urban patterns that refer to specific historical periods of the city.

Although the old buildings in Benghazi city have been neglected and lacked maintenance for several years for political and other reasons, the recent war has led to large parts of them being destroyed.

Accordingly, there are numerous characteristics of the urban fabric that make it valuable, and the distinctive planning aspects are very prominent in the following points:

- **Continuous Fabric:** The compact character of the urban fabric, which is frequently used to describe the morphological characteristics of Arab Islamic cities. Therefore, spaces are arranged in a clear and specific pyramid hierarchy, from the most important to the least important, with a main road as the city’s major artery,

including many important buildings and their proximity to all city entrances and exits (Hassan & Resen, 2018). Its continuity, well evidenced in the model, exposes the hierarchical order of spaces in the compact built fabric connecting the most important urban nodes.

- **Voids:** The urban fabric of an Arab-Islamic city in the Mediterranean area are rarely a great void along the public street. It is divided into private “buildings”, semi-public spaces, which are the streets, and semi-private spaces, which are the alleyways, which eventually lead to houses with special interior spaces (Hassan & Resen, 2018). All these spaces are graded in dimensions. The public gathering places are contained in the form of plaza enclosures by mosques. In a domestic dimension, the courtyard is the open space that gives light and air to the house. However, other open spaces of various dimensions are generally not formalized and often close to the city gates, such as markets and gathering places.
- **Compaction:** Means the extent of the cohesion of the urban structure of the city and the strength of its physical parts in a somewhat more favourable way. Typically, urban fabric is built inward, containing every aspect of it, from its gated city walls to its quarters and local neighbourhood. Public spaces in the city centre are very compact, with many main streets leading into extremely narrow cul-de-sacs that lead into private patios (Shehata, 2022). The Arab-Islamic city is characterized by the cohesion of its parts and their agglutination with each other so that they become one unit. Climatically, the compact pattern of the traditional Arab city is integrated into one complex structure in which it is hard to distinguish the individual houses, in order to avoid the sharp sunlight during summer and provide protection against extreme temperatures and sand storms (Ajaj & Pugnali, 2014).



Figure 5. Pictures of the Old Benghazi Area

3.1. Synopsis

“Identity is an agglomerated type of construction. It is constituted over all the community historical layers and events. This intangible construction is the people’s source of meaning and experience. However, it is built over a consistency of dynamic life rhythms and any sudden community changes lead the identity built to be extremely shaken” (Micara et al., 2004).

Spatially, a closer look at the street network and urban spaces in the core reveals deep morphological differences in terms of street pattern and overall architectural form. Furthermore, closer examination of the figure-ground relationship in the core part reveals a highly compact physical form with passages much narrower and more curvilinear. This compact urban form is a result of a process of urban agglomeration and incrementation to achieve maximum occupation of the land. In this continuity, spatial formation is related to the urban formations of the city and the spaces it forms and what appears from them.

The urban planning elements and this composition appear from two different angles. The first is the general view of the city from. The second is the local view of the city from the inside, and it is related to the scale of man and his sense of volume and space. In fact, of course, the main features are their appearance through the traditional urban fabric, which is characterized by:

1 – Unity and tendency inward, and the feeling of unity begins as soon as one enters the city through its access.

2 – The part and the whole have the same importance in the formation of the tissue as they affect and are affected by one another, in contrast to the urban pattern development of our modern cities, where the whole is more important than the part.

3 – The harmony and interaction in the behaviour and opinions of the city's residents were organically reflected in the shape of the urban fabric and movement.

Explicitly, Islamic architecture plays an important role in planning elements in harmony and in man's ability to perceive and understand them. As a result, the domain architecture of traditional Benghazi during the Islamic period was directly reflected in the urban form. However, Italian planning during the colony period shaped the city's new pattern and distinguished the main milestones that influenced the modern pattern articulation and that have had a great influence on urban growth.

4. Urbanism identity during Italian colony (1911~1943)

Architecture during the twenties was a tool for showing power or supporting fascism in Italian colonized countries like Libya, which displayed large buildings as models, accommodating a wide range of facilities. Carlo Enrico Rava stated in his book "Nove Anni Di Architettura Vissuta 1926 IV–1935 XIII" (Rava, 1935)...*"our Libyan coasts to Capri, from the Amalfitana coast to the Ligurian coast, all a typically Latin and ours minor architecture, ageless yet very rational, made of white, smooth cubes and large terraces, Mediterranean and sunny, seems to show us the way to find our most intimate essence of Italians. Our race, our culture, our ancient and very new civilization are Mediterranean: in this "Mediterranean spirit" we will therefore have to look for the characteristic of Italianness still missing from our young rational architecture, since certainly this spirit guarantees us the reconquest of a primacy"*. In Italian colonial cities, three different types of urbanism were practised: the dual city (which left the pre-existing city intact while making it obsolete), the isolated village (which housed Italians living far from cities and indigenous people), and the imperial city (which dispersed its native population into new "quarters" while the existing city was seized). In terms of urban organization and planning, it has developed three distinct movements: building "modern" quarters alongside old walled cities; establishing satellite villages intended to be "oases" for Italians in rural Libya; and finally adopting an apartheid ideal in East Africa's colonial cities (Fuller, 2007).

Going deeper into the Italian conceptual structure, the building model draws inspiration from the location's character through adapting to the local climate and topography and its dynamic space that is perfect but fascinating. By formalizing the extension of the old urban pattern committed to modernism, aesthetic values that reflect both urban and architectural domains have been eroded. These qualities can be seen in open spaces, public gardens, public facilities, parking, architectural styles, finishes, etc. Benghazi city is distinguished by wonderful planning foundations with an eclectic style that indicate the competence of the integration between Arab-Muslim urban planning and Italian urban planning. This becomes clear in the following planning foundations into four elements:

1. Hierarchy: *"... are basic organizing devices for describing and measuring the importance of urban functions across many spatial scales. As they are a property of general systems, their import extends beyond individual cities to systems of cities, and thus they present us with the framework for linking local to global and vice versa. In fact, it is the lattice which provides a more appropriate descriptor for this that captures the richness of overlap between scales and the somewhat blurred nature of any definition of a distinct and unambiguous scaling"* (Batty & Longley, 1994). This principle is represented in the organization of spaces in a clear hierarchy. The speciality is embodied in all levels of urban formation, starting from the traditional fabric to the city plaza as a whole, and passing through. For residential shops, then totals of housing units, and including organizing the spaces within the housing units around the courtyard, the open centre, accompanied by the gradation of the levels of the city's axes of movement, ensures the fit of every part of the basis for the style of the urban body. In some other respects as well, the movement is expressed through a mix of stylistic elements such as arches (see Figure 6).

The linkage between architecture and urban movement emphasizes connecting the pedestrian paths through buildings, arcades, focal points, landmarks, squares, etc. with the character of the space they serve, as the functional hierarchy of the movement paths represents the orthogonal grid of the streets, recalling the classic Roman layout.

2. Diversity: The term has several meanings: *"a varied physical design, mixes of uses, an expanded public realm, and multiple social groupings exercising their "right to the city"* (Fainstein, 2022). The urban fabric planning method achieves diversity within and within the general unity, as space sometimes narrows and expands at other times. It extends straight and bends, and there are stops, containment, and transitions from one space to another, and all of this is within a rhythm. Natural and spontaneous are related to the nature of movement in space. The urban fabric of the city enjoys a great deal of harmony, balance, and unity not far from the diversity in the courtyards of the buildings and in the urban social structure, with a gradual formation that helps in directing the movement of individuals and defining the privacy and public areas

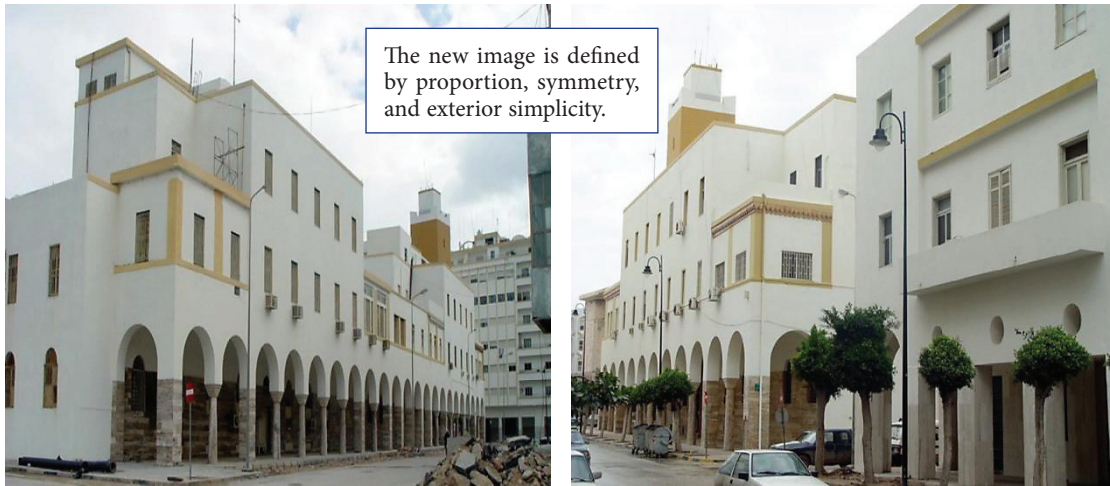


Figure 6. The connection between architecture and urban movement focuses on connecting pedestrian paths via building arcades (Harby, 2011)



It is clear that movement is free in the passageway, and it is reflected in the façades of the buildings on both sides of the arcade, as the architect has the freedom to create the façade, and the continuous corridors are exposed to diversity with every step taken, even when looking forward, backward, or upward.

Figure 7. The Photographic Image shows the Major Axis of the Baladiya Piazza (The presence of retail confirms its hierarchical value) (Harby, 2011)

of the place, and this diversity has its effect on enriching the atmosphere of the city and in response to the human need for diversification and change at the sensory and psychological levels. At first glance (see Figure 7), it may seem that the presence of such an element in the traditional Arab city is in contradiction to the concepts of equality and simplicity in shaping the urban fabric, but it can be said that the diversity that was taking place was taking place within equality and simplicity.

There were no irregular and strange architectural elements for the diversity events, and no building was designed according to a different architectural style than the rest of the buildings, but the diversity was taking place within the elements of movement through the arcade.

3. Continuity: In Benghazi, urban space and architectural space can be integrated as one concept of continuity. Architecture connects the two different and heterogeneous realities of space. Relationships and resonances within the

building form interact to provide human beings with their private and public worlds. Furthermore, it expresses itself between the past, present, and future because it becomes a revelation about both the shape of space and time. This connection takes on two distinct forms: a physical connection between the inside and outside, and a non-physical connection between yesterday and tomorrow (Kim, 2016). Realistically, linear volumes and traditional elements are some of the most important concepts that influenced the construction of the urban environment in its urban aspect: the continuity of the space and its extension to include the whole city as if it were one connected space. An interconnected entity is one body with a dynamic living system, which is difficult to divide internally because of the difficulty of separating its interconnected parts from each other. The continuous façade, one horizontal plane, and similar interior spaces gave the city an image of modernization (see Figure 8).

One of the most interesting buildings that interconnected, reflecting “form & function”, and this is not just the sum of the parts, but the sum of their interrelationships and interactions, where the city was distinguished in its planning by the principle of unity, where the buildings’ appearance is one interconnected and cohesive unit.



Figure 8. Attracting continuity of urban image through “Tree Square”

Building forms emphasize composition based on human standards, building units, and city streets to prevent the separation of residents and their city. Planned according to the human scale, the city is reflected in all levels of structuring the urban city.



Figure 9. The view is attracted by a glimpse of a corner of a “public building” (Harby, 2011)

4. City Image: Defined by K. Lynch as “a quality in any physical object that makes it more likely to evoke an impression in any observer. It is the creation of vividly identified, powerfully structured and highly useful mental images of the environment that are made in response to a shape, color, or arrangement. It could also be described as legibility, or visibility in the broad sense” (Lynch, 1960). In Italian modernity, during the Fascist period, Italian architects had great motivation towards “rationalist” architecture. A statement in Italy of what is known as the International Style, was ordered by “Group 7”, a group of seven young architects who emphasize order and clarity as aesthetic principles. These architects were inspired by the theories of Le Corbusier, Ludwig Mies van der Rohe, and Walter Gropius (Storchi, 2007). In response to conservative critics, they justified their modernity as a contemporary expression of traditional principles. In a manifesto of 1926, they declared: “Between past and present there is no incompatibility. We do not want to break with tradition...” One of the group, Giuseppe Terragni, designed a highly effective Fascist structure in the contemporary mode. In other words, fascist relativism, which could advocate both modern and traditional movements, naturally sought a simpler,

modernized (Mras, 1961). Visually, in Benghazi, ...the image of a city is shaped by different historical, political, demographic, sociological, and economic factors which make up what we perceive as the brand image of a city (Černiková & Karazijienė, 2020). Iconic buildings, as shown in the image (Figure 9), differ from monuments as they symbolize the place where they are built on a city scale, buildings that have historic values that inspired their significant place.

A remarkable characteristic of the city, with its various styles and models, was and still reflects a material response to the requirements of the city as a human being, and at the forefront is the relationship between the enclosure scale and the content in terms of the relationship between its horizontal and vertical dimensions. Where the enclosure in this case represents urban spaces, while the human being with his urban dimensions and human feelings represents the content of these spaces, and the human scale led to the spaces of the urban form. In line with the city image, the following two groups (Figure 10) that affect the image of the city are distinguished as a language of form and pattern with relation to the beauty that consists of the stereotyped image of Benghazi downtown.

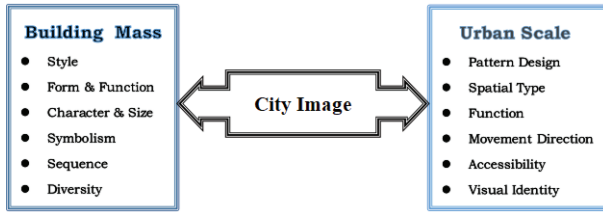


Figure 10. Factors influencing the assessment of a city's image

Thus, the scale of public spaces in open squares, markets, and the city mosque, with their horizontal and vertical dimensions, is humane, while the details of the façades of openings, entrances, and other elements have dimensions proportional to the human scale, and that is why the relationship between the traditional city and new development was characterized by a kind of intimacy and familiarity that embraces and accommodates the human being.

Generally speaking, stylistic unity was achieved through the rationalization of forms according to a shared paradigm. Façades featured an emphasis on simplicity, standardized window and frame designs, and a lack of ornateness, with comparatively little, if any, decoration.

5. Discussion

In the architectural style of the early twentieth century, geometry, lines, and volumes interacted, but the character of fascist architecture was largely based on symmetry. At the physical level, the built environment and layout during the Italian colony describe the spatial arrangement and configuration of elements of streets, blocks, and buildings. The findings of this study have emphasized the overlapping nature of the elements. However, the planning context of urban design characteristics has ranged from, at a very localized scale, features such as building materials, façades, and fenestration, to, at a broader scale, housing types, street types, and their spatial arrangement, or layout.

At the micro-level, planners influenced by the Roman school aimed to promote civic gatherings and collective action in the city and sought to use urban design to facilitate citizens' sense of belonging and identity. In accordance with the fascist regime's principles, Italian planners and patrons saw urbanism as one of many tools for reforming the everyday lives of citizens with rational design, intertwined with modern architecture. In Benghazi downtown, the urban layout, indeed, was an art in the public domain, especially at the time of the unification of mass building, and played a vital role in defining the place identity and creating important spatial tags (Januchta-Szostak, 2010).

Obviously, the historical urban design of Benghazi city was the result of rigorous planning and architectural design based on both theory and demands that presented the buildings, their architectural features, and the overall attractiveness of the city's panorama. Additionally, everything was done according to a planned schedule and under government oversight, which was essential to applying the design correctly on the ground and achieving the goals.

Conclusions

In this light, the modern movement of functional architecture that changed urban form and structure in Benghazi during the Italian era was characterized by different principles and concluded that:

1. Architecturally, in Libya, building fascist is synonymous with building Italian (Demissie, 2016). Therefore, Italian architects were given the task of establishing Italy's new identity as a colonizing power, which was to go along with Italy's return to architectural distinction in Libya (Fuller, 1988).
2. In field of architectural design, the Italian architect clarifies that *"The original Libyan architecture provides us with all the desirable elements to create our own colonial architecture of today, which should be truly worthy of Imperial Italy ... [these elements are its Rationalism]"* (Rava, 1931). The Italian architects who contributed largely to the modern movement presented the Italian architectural style in Libya according to "rationalism", which was inspired by the scale, structure, and symmetry of ancient Roman architecture but without ornamentation. Rationalism is a movement that emerged as a rejection of the Baroque movement in order to counteract the negative effects of industrialization. This approach to architecture was developed in Italy between the 1920s and 1930s. It is based on Vitruvian concepts (a Roman architect and engineer during the 1st century BC), like "Durability", "Utility" and "Beauty". It is defined by simple geometric shapes, functional space, and a logical aesthetic. In the built object, the "International Style" is known as modernism. As a result of this movement, it's characterized by large, flat surfaces, alternating with sections of glass, low-cost, mass-produced materials, and a rejection of all ornament and colour (Kirk, 2005).
3. Mediterranean context reference is a major theme that is presented in multi-perspective overviews of the climate, nature, civilization, history, religion, geographical location, and topography, etc., topics that seek to mark understanding and position the topic in a broad interdisciplinary manner. *"...most modern simplicity of exterior forms, perfect adaptation to the necessities of the African climate, and perfect harmony with Libyan nature"* (Rava, 1931)...that shaped the future of Benghazi city.
4. Urban landscape design refers to the planning, designing, and implementation of a city's green-ways, plants, and other landscaping elements. Moreover, well-executed urban landscape design takes into consideration visual appeal, connections to the local community, the natural ecosystem, existing infrastructure, and the everyday lives of those who live and work in the city to create the most impact-full site-specific layout.
5. Historic downtown areas are rich in architectural language, evident in the design of the city, the style of the architecture, and the landscape. This value has become accustomed to public perceptions and more aesthetic urbanism configurations than in other areas.

6. Integration of the heritage between the traditional Arab city and the new development has produced some excellent contributions that led to harmony and integration in the urban fabric, the emergence of “local identity” that uniform architectural styles and stereotype patterns through sustainable motivation for identity in culture and architecture.
7. In geometrically-regular schemes in the classical sense, straight streets and gridiron patterns express the power of a ruler and his will to impose his chosen order, while the spatial order produces different patterns and shapes of streets and open spaces.
8. The integration of the subjectivity of each individual building element with the urban formation of the city as a whole, where the scale of mass and volume is balanced in the skyline, contributes to the overall aesthetics, distinctive and adds value to the city.

In view of what has been shown above, it is noteworthy that: “*The wonderful architectural identity of the buildings constructed and the urbanism transformation during the Italian era are found to share a common thread, a vocabulary that could explain the existence of a contemporary architectural taste, richness, and splendor that has been inherited from the past in Benghazi downtown. Also, the “Good Form” collection represents the importance designed by Italian architects, which has demonstrated remarkable references were made for new city extension, showing the strength of buildings in the public realm and bringing to life a beautiful portrayal of Benghazi.*”

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