

# The Distortion In Libyan Architecture's Identity Between Its Past And Present

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## ABSTRACT

Architectural composition, as a stand-alone form, created a unity of urban identity, gathering in the whole and forming civilization through the ages. As well, buildings with the character of traditional architectural style may create a sense of belonging and belongingness that is distinctive and cannot be duplicated, as well as symbolizing people's identities. In addition, it is still significant that architectural identity plays a role in improving place identity, memory, and belonging. Architecture and place identity have become the central themes of architectural debates in Libya; their form and content are flawed and transformational due to social factors and policies. As a result, realizing these transformations and solving the problem of architectural identity is more important. In this working paper, a qualitative, broad review of Libyan city identity is presented. This article included examples of architecture in use throughout Libya to gain a thorough understanding of the turmoil that is relevant to the present and future identities of Libyan cities. As a conclusion, the article summarized some facts that could be considered from reviews of the heritage of local architecture as references and from general discussions about the current situation in order to develop the vision of building local identities.

**Keywords:** architecture, domestic, fundamental, identity, style



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## 1. Introduction

*“A city brand is a representation of a city identity that builds a unique internal and external image. The brand concept aims to bridge the gap between identity, experience and image” [1].*

In a theoretical account, Jones [2] stated, that the identities of cities are created over time through architecture, which uses three sign systems material, visual, and rhetorical and multiple actors to tell who the city is and what it stands for in distinctiveness. Regarding architectural identity, nowadays, many people around the world feel every place should have its own distinct character "identity" is the term most commonly used in order to set it apart from other places [3]. The image of urbanism represented that *“our architecture is our spiritual record, as it hoards the relics of our history, and in it the souls and hearts of our creators were kneaded”* [4]. In other words, architecture is a vessel of civilization, a mirror that depicts history's truth and a mirror that reflects people's cultures. In its details and interplay, human society is a treasury of human imagination and creativity [5].

An architectural identity is a set of visual features and characteristics that express a building and give it a distinctive character. Whereas architectural style is formed as a result of several aspects that characterize the

building, the most important of which are: the structural system, building materials, architectural elements, functionality, and aesthetics, as well as societal social, economic, cultural, and environmental factors [6].

In light of the above, *“Identity in Architecture is just like human identity, has a dynamic character, it is an interactive act with events in life, events which give forms and places of memory and significance new visions and values”* [7]. Whereas, the architectural identity can be seen as the image of personality and identity in architecture as an expression of thought and culture in a society. It is thus viewed as the mechanism by which the society can address the cultural, environmental, functional, and social needs that it reflects in a material way, thus satisfying those needs.

In view of an urban identity, Haapala [8] stated that the identity of the city bears on the identity of those living in it, and vice versa: the urban environment reflects human needs and values. In this way, the people view urban identity as a way to experience a place and to feel uniquely connected to it. An urban identity is determined by the history that is shaped by the first human settlement in a city. Over time, the physical setting will change the way people think and live in the city. As a result, urban identity consists of physical environment, socio-economic conditions, cultural and historical characteristics [9]. However, urban identity is such a changing concept that it affects the identity of an urban area. A city's identity is shaped by its original character, but with time, some cities lose their original architecture and urban character, and these changes cause the city to lose its identity [10].

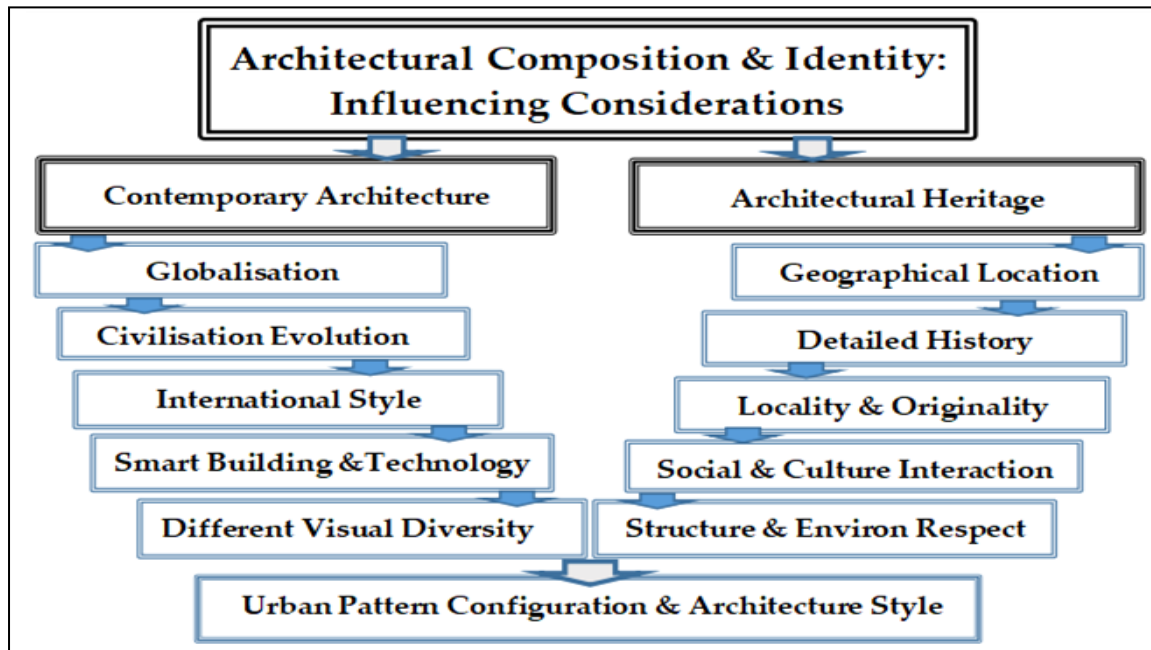
In terms of architecture, the function of form in the development of architectural identity characteristics is determined by the image that communicates the implicit (semantic) level of architectural identity. As a result, historical cities have a high identity value since they serve as a repository for memories and generate an archive. Furthermore, historical and cultural legacies contribute to the formation of urban identity. Nooraddin [11] found that various techniques can be used to build an architectural identity, including:

1. The way that a particular architectural movement or cultural trend constructs its built environment and social fabric can serve as a window into its overall identity.
2. The living landscape of a nation defines its values and way of life, which in turn shapes its architecture.

Architectural identity can be viewed in Figure 1 as a representation of a composition formed by a variety of influences on urban patterns and architectural styles. A heritage that has been shaped by various factors from the past. While today's identities and differences demonstrate the diversity of thought and cultural communities in cities as a result of globalization. As such, it is thought to be the mechanism by which the community addresses cultural, environmental, functional, and social needs because it reflects those needs in a material way, satisfying those needs. As it turns out, the shape plays a crucial role in the development of the traits that define an architectural identity and is dependent upon it.

Architectural identity is a notion in architecture that has been crystallized at the national level since local identity is a related idea via form and its features. Architecture based on temporally and spatially connected physical objects. In general, as it acts as a visual representation of its tacit (rational) component, research on the formal aspect of architectural identity is essential. The symbolic representation of a city's past and present experiences creates a unique inner and exterior picture that is passed down from generation to generation throughout:

1. A building is a representative place: that is of outstanding historical, aesthetic, or cultural importance, often declared as such and given a special status ordaining its preservation by an authorizing organization.
2. Architecture demonstrates power: through the depiction of a leader's control over a community, his ability to organize and mobilize them; it shows his power as a leader. It also shows his ability to create a desired effect.
3. Symbolism: reflects the function of buildings and emphasises the context and forms of cultural identity. In short, symbolic architecture is the art of using architecture to represent an abstract idea.
4. A landmark Architecture: is a building or feature which is easily noticed and can be used to judge your position or the position of other buildings or features.



**Figure 1** Describe the Influence on the Composition of the Architectural Identity

Overall, an identity refers to a set of unique, essential characteristics defining that entity, and it is one of the concepts of a comprehensive and general nature in a city or country. The value of the existing architectural edifices speaks volumes about what is unique about the place, defined as architecture's special essence. Three basic elements contribute to the formation of this identity, namely:

- "Urban features and appearance of the place" that strengthen the connection and increase its authenticity.
- The "prevailing activities and functions" it becomes familiar and intelligible when it is connected to prevalent traditions.
- "Perceived symbols and meanings" it results in an architecture that is unique from other architectures and has the same properties.

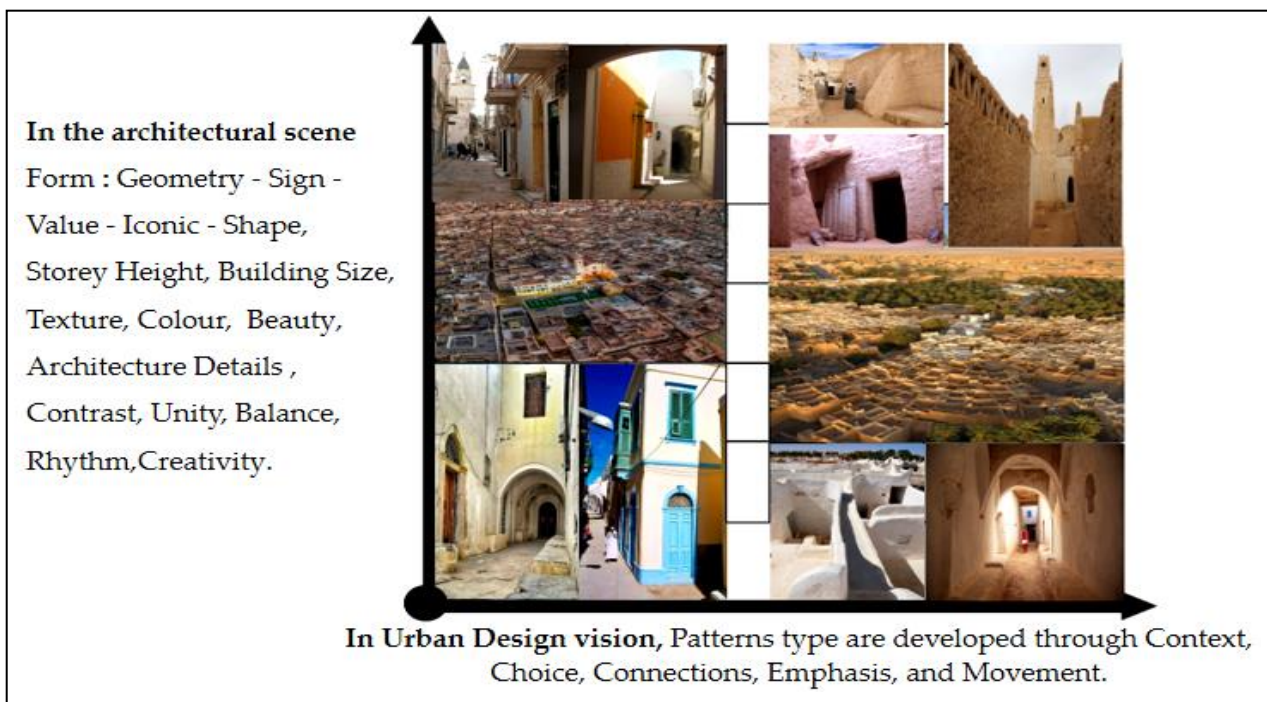
## 2. Method

In conjunction with post-war reconstruction as an unavoidable issue in some Libyan cities, furthermore, most people live out of historical cities, resulting in a lack of maintenance, demolishing over time, and losing identity and the historical image of the cities. However, the vision that led many entities to intervene and participate without referring to the relevant societal and institutional participation in order to understand the reality of the existing situation and study a framework that expresses the Libyan identity in planning and urban aspects may have led to chaos and fear from unknown new design models that might not be related to local identities. In addition, globalization processes have led to an increasing transformation of cities; rapid urbanization, for instance, has resulted in high levels of standardization in built environments, robbing people of their local and cultural identity. As the same methods, materials, and styles are used, the tendency toward standardization is becoming a global concern [12]. On the top of that, the confrontation between conventional concepts of urban architectural forms and modernism has necessitated a shift in societal perceptions of urban space. As a consequence, when dealing with the urban constructed form in a developing cities of Libya, which has experienced the history of city planning via cultural, political, and social necessities, the question of building identity in modern development becomes crucial. As a result, knowing the extent to which formal modifications affect the configurational structure of identity architectural products in Libya is required. Identity and architectural style were two topics covered in the study. The research also draws from an initial analysis of Libyan architecture, focusing on the external design of several existing structures.

## Domestic Architecture's Distinctiveness in Libya

*“Local identity is a concept associated with architecture based on time- and space-linked physical entities, while identity is a concept existing in architecture through form”. [13]*

Architectural and urban patterns in old urban Libyan cities are about to enter a significant period in their history and were heavily influenced by their geographical location. The landmarks and other features of each city within a region serve to highlight the qualities of that city's specific geographic area. Whereas local identities in cities that are connected to designs are made up of two components: the identity's source, which comes from defining urban characteristics (urban architecture), and the design elements. Since geometry is utilized to form the identity and distinctive urban shape of the city and has a unique set of building sizes, heights, and scales, the source is specific and contextual in urban architecture. Historic background can give a city a unique visual identity through its architecture. The second distinguishing feature of an urban interior is that it offers distinctive architectural elements, design solutions, ornamentation, and colours that are inherently regional while also expressing urban identity through regional building materials and construction methods.



**Figure 2** The Perspective of Urban Design and Architecture Context in Libyan Traditional Cities

In architectural principle, the visual aspect of urban design and architecture in the context of Libyan domestic architecture, as shown in Figure 2, is based on its overall configuration; architectural styles are defined by patterns and masses. It has a strong sense of place and includes:

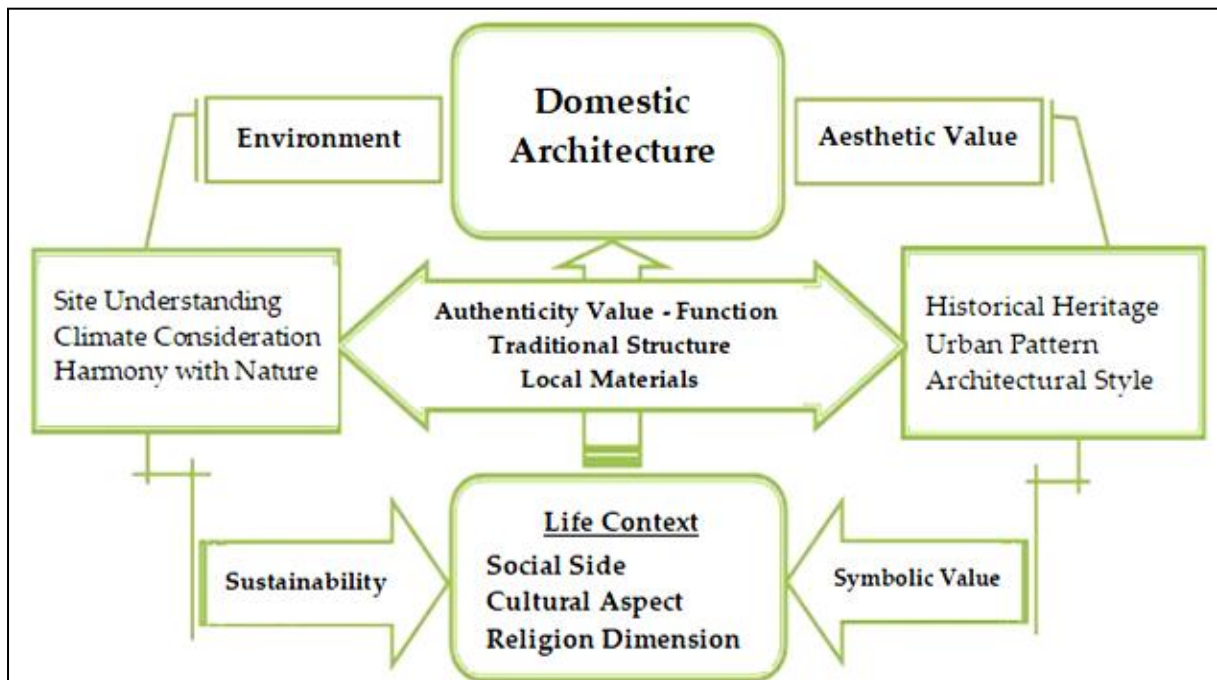
1. **Value:** recognizes the importance of both the natural and cultural aspects of a place. It involves understanding and appreciating the unique characteristics and history of a place, as well as recognizing its ecological significance and the role it plays in supporting biodiversity and ecosystem services. This value encourages people to develop a deeper connection with the places they inhabit or visit, fostering a sense of responsibility for their care and preservation. It also promotes sustainable practices that minimize negative impacts on the environment while maximizing benefits for local communities.
2. **Linkage:** is a feeling of emotional attachment and connection to a particular place. It is a sense of belonging and familiarity that arises from spending time in that location and experiencing its unique culture, history, and natural beauty. It is often accompanied by fond memories and a desire to protect and preserve the place for future generations, influenced by personal experiences and relationships with people who live in or have lived in the area.
3. **Allegiance:** is an important quality that fosters a sense of belonging, helps create strong communities to protect the place, and often leads to a desire to live there for a long time.

4. **Specific Site:** a concentration on a particular area, a particular kind of activity, and attention to the requirements and preferences of those who live or work there.

#### The Fundamentals of Local Architecture

Libyan domestic architecture reflects the country's rich cultural heritage and its unique environmental conditions. It prioritizes functionality, sustainability, and adaptability. Figure 3 represents the principles that built up local architecture, and it takes the following into account:

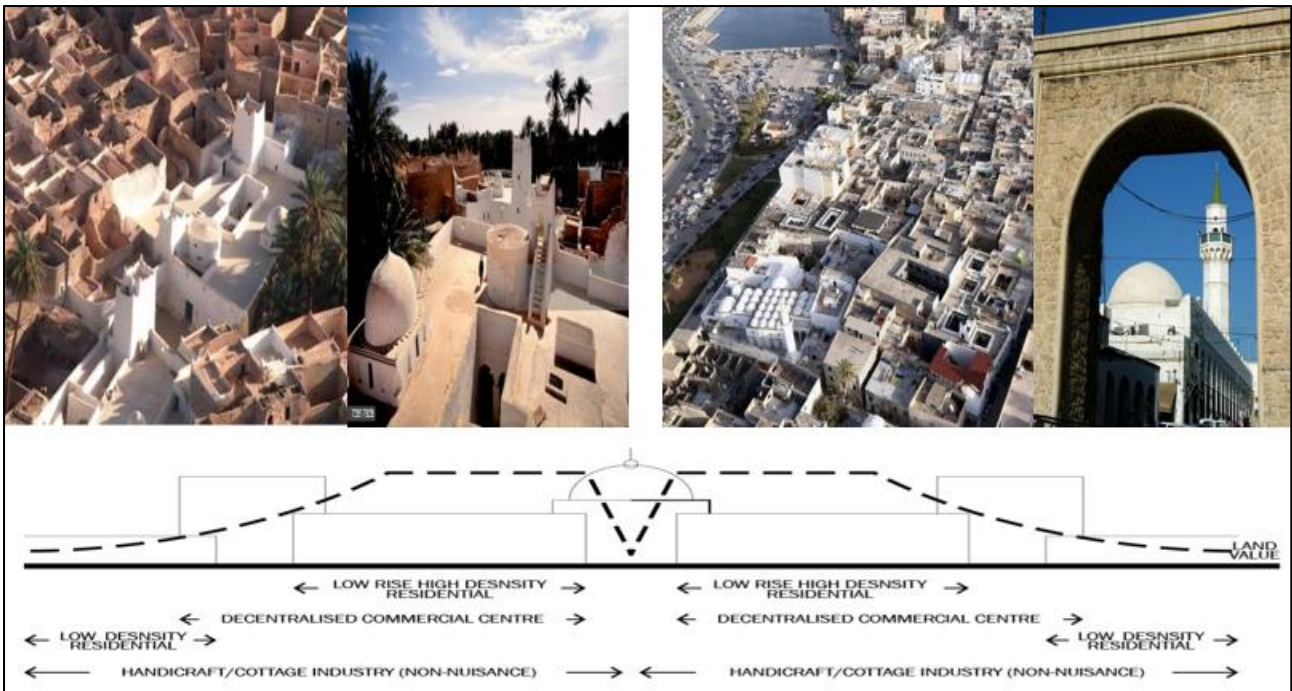
1. **Functionality:** Local architecture is fashioned to cater to the particular requirements of its consumers. Storage space, ventilation, lighting, and privacy are just a few examples of the practical considerations that go into building construction
2. **Climate and Environment:** The local climate and environment have a significant impact on architectural design. The design of buildings is adapted to suit the local weather conditions, such as hot summers or cold winters, and to take advantage of natural resources like sunlight, wind, and water.
3. **Community Involvement:** Local architecture is frequently constructed with community involvement in mind. It gives people the chance to get involved in the building process and cultivates a sense of ownership among locals.
4. **Adaptability:** As local communities evolve over time, local architecture is made to be flexible. While still retaining their unique personality and integrity, buildings can be enlarged or renovated to fit changing needs.
5. **Culture and Tradition:** Architecture in a certain area can serve as a reflection of a community's culture and traditions. It frequently includes design cues from regional arts, crafts, and traditions.
6. **Materials:** The design of structures is significantly influenced by the accessibility of local materials. Buildings that blend in with the landscape are frequently constructed using conventional building materials such stone, wood, mud, or clay.
7. **Sustainability:** Traditional regional architecture frequently embodies sustainability due to the use of locally accessible, renewable, and ecologically beneficial materials. It also uses energy-saving passive cooling methods.



**Figure 3** The Principles That Built Up Local Architecture. After [14]

The concept of urban form derived from spiritual force, as seen in Figure 4, is based on the hypothesis that spiritual beliefs and practices can affect the built environment and the physical environment. This can take many different forms, such as the design of spaces inside metropolitan areas or the layout of streets and buildings to reflect religious symbolism. Overall, there is a deep and nuanced relationship between spirituality and urban form that may be used to design spaces that are meaningful and inspirational.





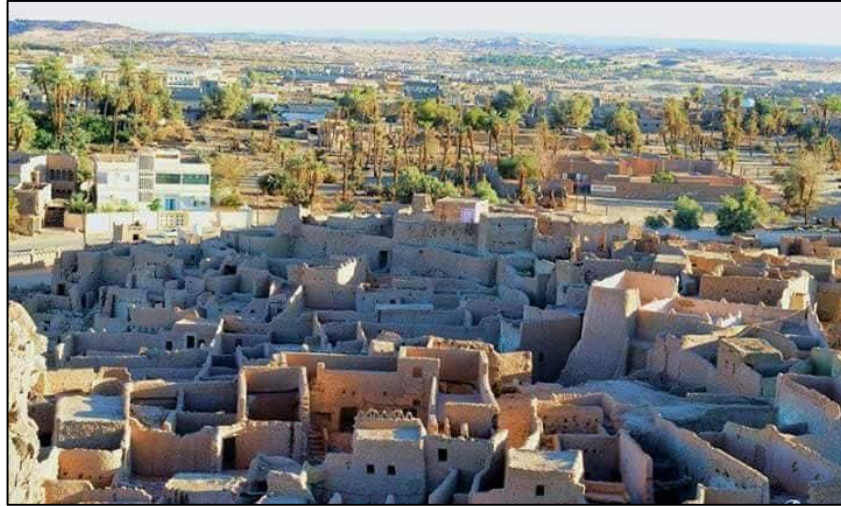
**Figure 4.** Libyan Traditional Urban Form Resulting from Spiritual Force. After [15]

In the urban-form perspective, three groups of architecture types demonstrate a distinct urban form and remarkable architectural identity in Libya's heritage urbanized regions, reflecting different environments and cultures based on generational experiences. The following architectural styles displayed a distinct tone of coherence with the natural circumference:

#### Desert Architecture Region

In an arid desert, old cities are an "**Iconic City**" amid a dry desert with little natural resources that was erected by individuals who had no professional training in architectural design. The human eye detects self-consciousness in the shape, material selection, spatial configuration, and idea of passive construction methods of buildings. Amazing desert architecture has been witnessed in Libya throughout the history of its cultural and climatic composition. In Sahara cities like Ghat and Ghadames and others, the urban characteristics of desert architecture can be viewed as the "architecture of extremes." The magnitude of desert environments is unparalleled in other environments. In fact, it is more important to provide thermal comfort in deserts than in other regions. Due to this, the cost and availability of construction materials are well known by local builders, which enabled them to adopt sustainable local architecture that has long established the area's iconic identity. The characteristics of desert architecture as well as the use of traditional building techniques and crafts. Mud technology is popular in arid areas because it provides two major benefits. On the other side, mud bricks are simple to make because raw materials are widely available and inexpensive, and earthen-based houses are quick to construct. Furthermore, mud brick houses have adequate thermal insulation to withstand harsh environmental conditions. During the warm season, mud walls gradually warm up from the outside during the day, then cool down at night, allowing the interior of the rooms to remain cool all day. The local identity and design code are demonstrated in desert architecture on different levels:

**On an urban scale:** It exemplifies the principle of climate-oriented architecture, which was developed as a pragmatic response to the effects of a harsh climate in an arid region. A city that is concentrated and firmly unified with a consolidation of land uses in a close and tight physical relationship with each other and the structures within themselves is referred to as a compact form of urban texture as shown in Figure 5. The old city's urban pattern is made up of irregular blocks. Because the narrow snake streets provide shade and relatively well-lit areas from regularly spaced light wells every 15 meters, cool air circulation deposited during the day sweeps away partially through the buildings and main gates, the urban texture provides a shelter from the harsh climate. The pedestrian network is designed with an almost unique system of covered lanes and formally laid-out squares.



**Figure 5** Urban Density Pattern of a Saharan City, Ghat, Libya

It is built on a complex hierarchical structure that progresses from sections that are more public to those that are more private. In the shaded passages, the hot air is replaced by the cooler, more humid air as a result of air shifting from high-pressure regions to low-pressure ones, this regulates the interior temperature.

**On an architectural level:** Building designs have a clear connection to the natural environment and the urban environment. As a result, the traditional structures have been created in such a way that they can only be built using materials found locally, creating an appealing and harmonious architecture that blends in with its surroundings. The houses are shaped to satisfy the interior demands of the occupants in response to their confined activities. The designs of the homes come in a variety of shapes since the geometry of the buildings varies depending on how the city plan divides up the area. Since only a few visible façades can grow to a height of roughly 10 meters in this architectural composition, it depicts a form that is virtually fortified, as visible in Figure 6.



**Figure 6** Mud Brick Constructions, Established Building Forms, and Identity Style of a Saharan City, Ghat, Libya

Depicts

**In terms of culture:** In an extraordinary city like Ghadames, which has a fantastic internal design, beautiful interior architecture, and a plethora of inventive ways that provide a variety of practical options for people's comfort, Figure 7's decoration styles also create a vibrant interior that enhances the living room while also presenting cultural identity as a prominently figurative place that draws influence from the history of the inherited civilization.





**Figure 7** The Living Rooms of the Homes are Enhanced by Vibrant Interior Decoration Shapes that are Familiar to Residents of the City of Ghadames and Represent Semantic and Aesthetic Values that Reflect Cultural Identity.

As a final point, Saharan architecture style considers the regional climate and environment, responds to social and practical needs, uses locally available materials, and prioritizes hermetic aesthetics over functionality. In addition, it uses durable building types and forms to define the character of regional architecture that is sustainable and reflects the distinct identity of the Saharan Style.

#### Coastal Architecture Region

Coastal cities in Libya, such as Tripoli, Benghazi, and Derna, share the same traditional architecture. Contextual design can be seen at both the level of specific buildings and the level of the city as a whole, as evidenced in urban fabric structure. Because the shape of the courtyard and the house is determined by the environment, the construction has an outward impact on the city's fabric. Dialectical relations imply a dynamic interaction between solidity and void in courtyard buildings and their surroundings, which evolved in response to environmental aspects of urban morphology and the ecosystem. Two approaches characterize the identity of old cities:

In the urban design image, it can be seen in Figure 8 that compactness was key in developing the idea of urban design and how it related to its surroundings in the urban image. Each traditional city has a distinct architectural character that is determined by the residential nature of the area. The design of a typical city is based on a planned hierarchy of streets, areas, and buildings. The dwelling quarters were divided by 2 to 4 meter wide, steep, confined passages. In turn, these led to cul-de-sacs that were 2-4 meters long and on which the primary entrances to the dwellings opened. The physical qualities of the cities have been influenced by the accessibility of building materials and other geographical variables. Due to the accessibility of local materials, buildings in the seaside region are tailored to the local climate.

On an architectural scale, the following are some of the apparent aesthetic considerations in traditional buildings:

1. Built area in harmony between the blocks and masses of the different residential units and other buildings; generally, the height is two to three levels enhanced by building materials types.
2. The human proportion respect considered in buildings height scale reflected in the skyline of the area and is seen as a landmark in the area. The spatial organization component is aesthetic standpoint serves as the main tool for creating a comfort microclimate for residence considering the courtyard as an iconic features in building design, plays a significant role in urban character.





**Figure 8** Figurative Representation of the Old City's Urban Density, Tripoli

3. The façade of the building is characterized by openings at the higher level of the walls, and an entrance door that is arched and formed with some decorative patterns emphasizes the building's identity.
4. Architecturally, the use of the arch element at the entrances of the buildings, as well as the use of arches as permanent constructions between the buildings, as illustrated in Figure 9, gave an aesthetic feature and shape to the external urban appearance.



**Figure 9** Pictures show the building entrances with an arch feature and the usage of arches in long-term construction in the old cities of Tripoli and Derna

#### Italian Colonial Architecture Style

In Libyan cities like Benghazi and Tripoli after the 1911 Italian invasion, architecture was a tool for showing the power of supporting fascism, which displayed large buildings as models, accommodating a wide range of facilities. In this Italian architecture, new forms have been introduced; a volumetric change, a stylistic change, and a functional change are all part of the changes. This could be explained by the shared architectural identity of the buildings built during the Italian era and their remarkable architectural identification [16]. Due to this, as shown in Figure 10, the building is larger, new materials are used, and a new method of construction has been developed; as a result, the country's economic potential has increased. In model work, combining activities under one roof has become a fashion, symbolizing endless creative possibilities for Italian architects. Italian rationalism is contextualized in a number of ways that are

connected to both personal and societal presence in urban design, particularly in terms of identity and design standards. Throughout history, the column and arch have had an impact on language. Gruppo 7 "Italian architects" found when looking for the vocabulary of rationalist architecture three things: a lack of adornment, geometric proportions, and abstract rhythms that are reflected in Figure 10's building's design. A manifestation of the structural skeleton was also discovered, combining architectural components the cantilevered balcony and the corner window that represented the city image, whereas the skyline, nodes, paths, landmarks, and edges form the complex and dynamic image of a city that shapes experiences of the Italian colony and perceptions of urban life.



**Figure 10** Images of Italian Architecture Style in the Cities of Tripoli and Benghazi that Shaped a New Libyan Heritage Site

#### Modern Architecture's in Libya

In architecture, the composition is made up of how the typefaces, directions, sizes, and other elements are arranged and contrasted. When examining any structure, it is necessary to first divide it into distinct pieces and then define the interactions between these elements. These relationships result in a formal structure; this is identity's external expression. Elements make up the formative framework of the architectural identity; distinct identities are based on architecture with its own unique traits and elements connected by relationships, the formal principles of the country, and laws. The structural composition of the architectural form expresses the design concept in Libyan modern architecture, in which the structure is a figure in architecture, the process of assembling and installing a number of elements with specific relationships through which expressions are produced, and the shape has formal dimensions that are related to certain tasks, representing a style that reflected the function of the building. In Libyan regions, old traditional buildings were replaced in one generation by high-rise apartment buildings. So-called universal spaces are used to replace the complicated and varied historical streets and structures. There are probably few sites where so many foreign architects have attempted to address the issue of how to combine modern methods with indigenous customs. Despite the decorative architectural surface found in many designs, the outcome is still an ambiguous reflection of cultural values. The advantages of the traditional architecture were sacrificed as more space was made available on the street in the new, contemporary cities that were being created; the courtyard is now smaller and no longer serves as the focal point of family life.



In terms of aesthetics, it is a boring and inhomogeneous design created by geometers in which environmental considerations are disregarded as a result of the designer's lack of expertise, experience, and understanding of a particular local ecosystem. Additionally, design patterns frequently mimic western architectural models, such as home types and building structures. In terms of construction, reinforced structures, frames, or concrete walls are primarily supporting concrete, and cosmopolitan and Neo-Classical styles are dominant today, as seen in Figure 11. Modern architecture is influenced by the cosmopolitan style, which is often achieved through a "copy-paste method" similar to the "modern" trend.



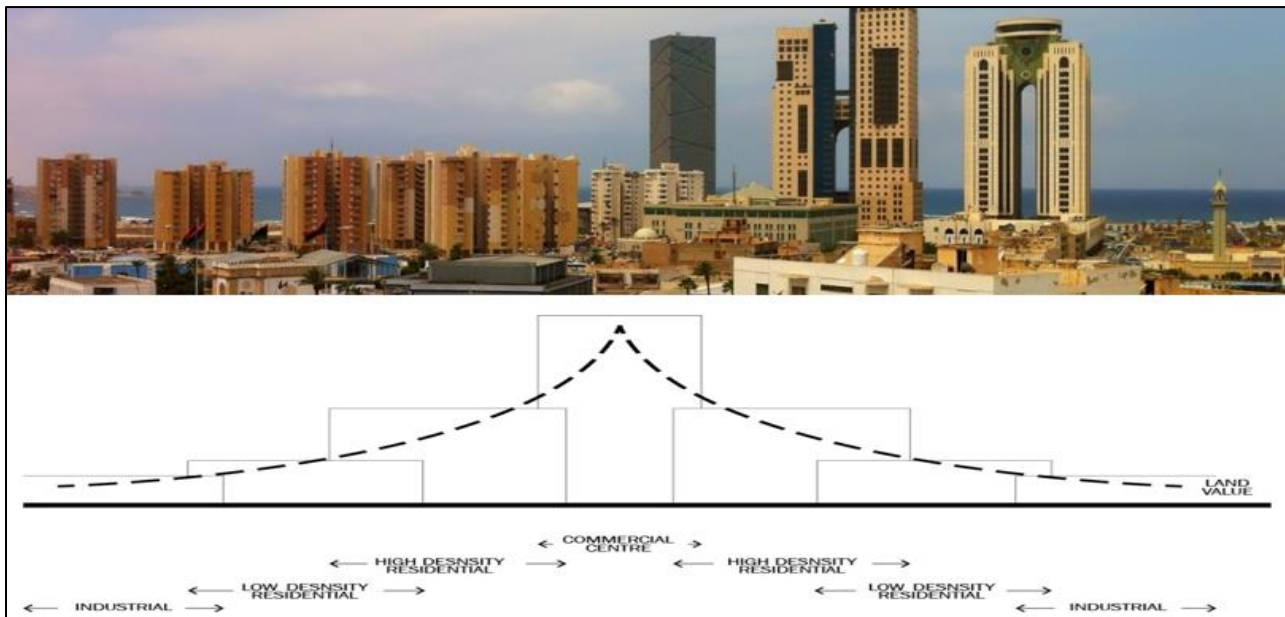
**Figure 11** Modern Architecture is a Major Part of Libyan Cities like Tripoli and Benghazi.

On the other hand, in other instances there is an aesthetic quality, scale, and even an acceptable adaptation to the climate conditions, but there is a lack of a domestic flavour to identify them as distinctly local designs. From a scientific perspective, this design is unsuitable for the severe environment of Libya because environmental elements were not intentionally taken into consideration when creating the building. It has nothing to do with the artistic or cultural diversity of Arab architecture, nor does it have anything to do with the state's financial capacity to support the development of a substantial domestic architecture that is responsive to both modern society's requirements and building technology. Therefore, using expressive copyism or completely returning to the classical era are not the answers.

Today, urban language model of the Libyan city, resulting from market forces, is characterized by the development of urban areas based on the demand and supply of goods and services. Market forces refer to the economic factors that influence the behaviour of buyers and sellers in a market, such as price, competition, and consumer preferences. In this type of urban form, developers respond to market demand by building commercial and residential properties in areas where there is high demand for them. For example, if there is a high demand for office space in a particular area, developers will build more office buildings in that area to meet the demand.



Market forces also influence the types of businesses that are established in an area. If there is a high demand for restaurants or retail stores in a particular neighbourhood, entrepreneurs will open more businesses of that type to cater to the local population.



**Figure 12** Modern Urban Form in Libya City Resulting from Market Forces. After [15]

Overall, as illustrated in Figure 12, the urban form resulting from market forces tends to be dynamic and responsive to changing economic conditions. It can lead to vibrant neighbourhoods with diverse businesses and amenities that cater to local residents' needs and preferences. However, it can also result in uneven development patterns, with some areas experiencing rapid growth while others are left behind. Physically, the district lacks any unique features that would lend it a sense of containment or identity, such as differentiated styles and visual features as seen in Figure 13.



**Figure 13** Shows How the District has Become Visually Chaotic and is no Longer Comprehensible

Libyan international architectural design, as seen in Figure 14, which is characterized by rectangular shapes, taut planar surfaces, expansive interiors, and a weightlessness like appearance, incongruous patterns with colour and texture out of context, and large footprint buildings still dominated as different, all lack the distinctive local design characterized by the integration of building form and structure with the environment.

Last but not least, despite the significant opposition to the strange international design being evident, modern Libyan cities are becoming more homogeneous as a result of globalization as trends and patterns, such as the way they grow, converge in large population metropolitan areas. Locals are losing their sense of place as a result of globalization, and urban identity has homogenized.



**Figure 14** Illustrates the City's Confused Appearance Through the Blending of Several Architectural Forms

They frequently succumb to foreign solutions that do not take into account regional circumstances. It should be noted that traditional, neo-classical, and modern architectural styles are still common in the country despite the improvements made in this field. These styles have occasionally been combined as well.

### 3. Result and Discussion

The architectural and urban heritage is the complex relationship between each other and their environment and surroundings, which has persisted and proven its originality and value in the face of continuous change. It is accepted and respected; it has become a living record and visual reference that embodies Arab architectural identity. Identity of Libya's traditional architecture was concerned with communicating the location's data. While contemporary architecture is interested in communicating with time data, architecture arose as a result of modern technology's capabilities in transmission and communication between all parts of the world in circumstances where the geographical space in which the architect works has expanded to solve architectural problems in the global space. The previous subtraction of the effect of transformation levels demonstrates the formality in the structure of the architectural identity. It is represented by the transformations that take place on the shape elements by modifying the properties of these elements or borrowing items with a new reference.

Nowadays, Libyan architecture has lost its identity through the spread of prototype buildings to solve housing needs without paying attention to the loss of its expressive elements: the cultural, social, and climatic environments. Whereas the original character of the cities as well as the character of the regions helps people know the place and create their own identity. Moreover, architecture was practiced without restrictions, allowing non-professional engineers and surveyors to practice, which had a negative impact on the built environment and resulted in a chaos of identity. Beside the absence of architectural debate committees, active professional bodies, and professional publications, both locally and internationally to evaluate architecture production. Another issue is the local building and planning codes are not accommodated in bylaws to assess architecture quality and protect identity, whereas planning and building legislation originated primarily from people of foreign descent.

Subsequently, it is more important that the urban design is efficient in terms of the clarity of the mental image of the city, confirming its structure, and transforming it into a clear, legible environment that facilitates dealing with it, whether for its residents or its transit visitors. It is also worth noting that all new city planning in Libya has been done by international firms, with the grid system pattern forcing new standalone buildings to be created with their own style, dominating the skylines of the cities with a flavour of international style away from our local architectural identity.

In the end, theoretical studies influenced by western sources and textbooks have a greater influence on architectural education and practice than do local architectural studies, which have a modest role in architectural education. It is critical that architecture students be exposed to the people and culture of Libya, as well as develop a responsible attitude toward developing a local architectural character that is unique to the Libyan setting.

#### 4. Conclusions

In terms of city identity, the urban designer “Kevin Lynch” [17] believes that it is the character of the place that gives it individualism and subjectivity, as well as giving it distinction and difference from other places. Architectural identity is cultural continuity data that communicates with the spatial coordinate (history), place heritage (geography), and time with the spirit of technological times. Architectural innovation and genuine social values are embodied in the following important dimensions in the quest for a revitalized identity: (1) originality is represented by preserving elements of heritage that are inherent in nature. Due to its historical continuity and compatibility with the efforts and circumstances of previous generations, it retains value for the historical continuity of its predecessors' successful urbanization ; (2) the function of the architect must be tied to social necessities to build a new design thought that is embodied in heritage revival or contemporary inspiration in architecture, which is described as "heritage change" ; (3) architecture is the result of a constant struggle between two forces: the force of responding to the spirit and the era in communicating with time and its reflection on the universality of architecture and strength. Therefore, the consideration of the variable dimension (temporal continuity) is referred to as the changes that affect society and the aspiration for development, which is dynamic and changing. Furthermore, it is essential to observe variables that respond to globalization with respect to architectural relativity and cultural continuity ; (4) the potential for architectural originality in communicating with the place and what it has to offer can be a reflection of the local and regional architecture. in light of the conflict between time and space and the resulting response and resistance towards achieving identity and cultural continuity ; (6)The last, It is essential to define a "place" as part of planning efforts. Libyan cities should be distinguished by the application of architecture. As a practical matter, the encouragement of building a style of architecture that visually evokes the locality, climate, culture, and social environment as a key focus for the urban environment.

#### 5. Conflict of Interest

The author has no potential conflicts of interest related to this study, authorship, or publication of this manuscript.

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