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The role of the United Nations Development Program in preserving the artistic heritage in Libya (Hosh Al-Kikhia in the city of Benghazi is an example)

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Keywords:
United Nations Development Programme.
Sustainable development.
Historical buildings.
Culture and arts.
Heritage.

ABSTRACT

This research deals with the history of the founding of the United Nations and its goals related to sustainable development, and sheds light on Libya's independence, the founding phase of the United Nations Development Program and the projects it implements in local communities. The research focused in particular on the program's role in preserving the artistic heritage by properly employing funding sources to maintain historical buildings with an architectural heritage. This aims to strengthen the Libyan identity through prior study of the architectural details of "Hosh Al-Kikhia" in the city of Benghazi, preserving its original identity and transforming it into a cultural center after renovation. This approach is considered a qualitative leap in artistic activity that was affected by neglect during the years of conflict in the city of Benghazi. The program continues its role in providing interest in the arts at the local and international levels, and the results of this are evident in the cultural and artistic events that are held in Al-Kikhiya House. Positive effects of this role were observed, including motivating artists to innovate and create and providing visitors with an educational and entertaining experience at the same time.

دور برنامج الأمم المتحدة الإنمائي في المحافظة على التراث الفني في ليبيا (حوش الكيخيا بمدينة بنغازي أنموذجاً)

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الكلمات المفتاحية:
برنامج الامم المتحدة الإنمائي
التنمية المستدامة
المباني التاريخية
الثقافة والفنون
التراث

الملخص

يتناول هذا البحث تاريخ تأسيس منظمة الأمم المتحدة وأهدافها المتعلقة بالتنمية المستدامة، ويسلط الضوء على استقلال ليبيا ومرحلة تأسيس برنامج الأمم المتحدة الإنمائي والمشاريع التي ينفذها في المجتمعات المحلية. ويركز البحث بشكل خاص على دور البرنامج في الحفاظ على التراث الفني من خلال توظيف مصادر التمويل بالشكل الأمثل لصيانة المباني التاريخية ذات الإرث المعماري. ويهدف ذلك إلى تعزيز الهوية الليبية من خلال دراسة مسبقة للتفاصيل المعمارية لـ"حوش الكيخيا" بمدينة بنغازي والحفاظ على هويته الأصلية وتحويله إلى مركز ثقافي بعد التجديد. ويعتبر هذا النهج نقلة نوعية في النشاط الفني الذي تأثر بالإهمال خلال سنوات النزاع في مدينة بنغازي، ليستمر دور البرنامج في الاهتمام بالتراث الفني على الصعيدين المحلي والدولي، وتتجلى نتائج ذلك في الفعاليات الثقافية والفنية التي تقام في بيت الكيخيا، حيث تم رصد آثار إيجابية لهذا الدور، بما في ذلك تحفيز الفنانين على الابتكار والإبداع وتقديمهم للزوار تجربة تثقيفية وترفيهية في آن واحد.

1. Introduction:

When World War II was coming to an end in 1945, countries were in ruins, and the world wanted peace. Representatives of 50 countries met at the United Nations Conference on International Organization in San Francisco, California, from April 25 to June 26, 1945. Over the next two months, they began drafting and then signing the United Nations Charter, which led to the creation of a new international organization, The United Nations, which it was hoped would prevent another world war like the one they had just experienced.

Four months after the end of the San Francisco Conference, the United Nations officially began its work on October 24, 1945, when it came into existence after its Charter was ratified by China, France, the Soviet Union, the United Kingdom, and the United States, along with

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the majority of other signatories. Now, more than 79 years later, the United Nations is still working to maintain international peace and security, provide humanitarian assistance to those in need, protect human rights, and uphold international law.

At the same time, the United Nations is doing something new in 1945 that was not anticipated by its founders. The United Nations has set the Sustainable Development Goals for the year 2030, to achieve a better and more sustainable future for all of us. UN member states also agreed to take climate action to reduce global warming. With many past achievements, the United Nations looks forward to many future achievements. The history of the United Nations is still being written. (**https://www.un.org/ar/about-us/history-of-the-un**)

After the unified Libya gained its independence from the United Nations on December 24, 1951, four years later, the Kingdom's official accession to the United Nations in 1955. The United Nations Development Program was established in 1966 as a result of the merger of two previous entities, the Expanded Technical Assistance Program and the United Nations Special Fund. Today, UNDP remains as pioneering as ever, leading the UN development system in some 170 countries and territories, connecting countries with knowledge, expertise and resources, to help people build better lives. (**https://50.undp.org/ar/meeting**)

In May 1976, UNDP and the Government of Libya, represented by its Ministry of Foreign Affairs, entered into a unified basic agreement that would form the basis of UNDP's support to the country. Over the years, he has realigned support to meet emerging priorities in the country. (**https://www.undp.org/ar/libya/about-us/legal-framework**) Since the outbreak of conflict and the deterioration of the humanitarian situation, it has continued to support Libya's transition to a comprehensive political agreement, accountable governance, stabilization, economic recovery, and resilience. (**https://www.facebook.com/undp.ly/about_privacy_and_legal_info**)

The right to development consists of national and international dimensions, and highlights the important objective that characterizes the right of people to possess all human rights through development processes. All national and international elements are supposed to cooperate with regard to the right to development. The main question that the current study attempted to answer is the role of the United Nations Development Program in preserving the artistic heritage in Libya.

The main focus of the UNDP's multilateral position is on the Declaration of the Right to Development. She also stressed continuous development and human security, which complement the right to development. This program has proposed some educational programs, local procedures, and technical assistance to reduce the impact of obstacles that hinder development processes. The United Nations Development Program in Libya is working to increase national self-reliance by proposing some patterns and development programs based on the region by strengthening the administrative capabilities and technical specializations of individuals. National institutions that succeeded as a result of education and implementation. UNDP, as the United Nations' global development network, aligns national and global attempts to achieve development goals. It also strengthened countries' capabilities in achieving development goals, improving economic programs, managing natural disasters, and training on how to prevent epidemic diseases, protect the environment, and manage crises. It also strengthened countries' capabilities in achieving the Millennium Development Goals.

2. Research problem:

Historical buildings in Libya in general and in the city of Benghazi in particular have recently lacked maintenance and preservation, with their continuous restoration and maintenance. Rather, the matter has gone beyond the recent removal of many important historical buildings in the city center that were severely damaged by armed conflicts in recent years. Plans have been drawn up. By the municipality and the Old and Historical Cities Authority to rebuild and reconstruct these buildings according to their original designs to preserve their identity and historical privacy. Some historical buildings suffer from neglect, which poses a danger to the loss of these important buildings and thus the loss of the heritage identity. To preserve these buildings, they are repurposed with functions. different, commensurate with the character and identity of the building, which leads to its preservation and service to the surrounding community, after repurposing it. As is the case in Libya, most historical buildings are employed to play important societal roles, the most important of which are the cultural and awareness role and the revival of heritage and arts of various types. The most important reasons for not Attention is underfunded. It was also noted through the preliminary study carried out by the researcher that there was a significant shortage of public buildings that sponsor various cultural events in the city, and thus this caused a noticeable stagnation in the cultural and artistic activities held in the city in general.

3. Research hypothesis:

The United Nations Development Program in Libya's optimal use of funding sources from donor countries contributes to the restoration and maintenance of historical buildings to become centers that play an effective role in society and preserve the local cultural and artistic heritage.

4. Keywords:

United Nations Development Programme, sustainable development, historic buildings, culture and arts.

5. Research Methodology:

In this study, the researcher adopts the descriptive analytical approach by dealing with two main aspects: first: the architectural and constructional aspect, by studying and preparing a detailed description supported by pictures of the architectural spaces and elements to obtain the required information, to extract the determinants of the local style of architecture of that period, and the second: the artistic aspect, which relates The program pays attention to the arts and artistic activities that are held at home and that enhance the recovery capabilities of the local community.

6. Reasons for choosing the topic:

Historic buildings are an urban heritage that bears witness to a stage in our Libyan history and the originality of our architecture. They are landmarks written in stone. They give us an idea about our history, our identity, and the nature of the generations that lived in them. They link our past to our present and form a link between them and a person's knowledge of his past and present that can shape his future. By preserving our urban, cultural and artistic heritage, we can strengthen our Libyan identity and introduce it to people. In addition to the above, we noticed objective reasons represented in the lack of studies related to the United Nations Development Programme, despite its importance and role in development work, in addition to subjective reasons that center on the sample falling within the researcher's capabilities in terms of access to sources of information from the agencies responsible for financing and maintaining it. And restart the project. In the city of Benghazi alone, through the Stabilization Facility for Libya (SFL) project of the program, 40 different projects were implemented during the period between 2016 and 2022, totaling a value of 8.1 million US dollars, and grants were provided by 13 countries, namely Germany, Japan, and the United States. The United States of America, Norway, Libya, South Korea, the United Kingdom, the Netherlands, Italy, France, Denmark, Canada, Switzerland, in addition to the European Union. (**UNDP Libya Stabilization Facility Report 2023**)

7. Research importance:

1- Strengthening and preserving Libyan identity.

2- Introducing the ancient Libyan architectural heritage.

3- Provide the opportunity to learn about local history, culture and arts.

4- Preserving historical Libyan houses from extinction and deterioration by maintaining and reusing them.

8. Research aims:

1- Focus on the role and cooperation of the United Nations Development Program (UNDP) in implementing development in Libya, in relation to the fact that the international system is no longer centered around the state, but rather uses different methods with players who can be considered complementary to the state.

2- Transforming the old Libyan house into a cultural house provides a qualitative leap in terms of use, and restores its important role in activating cultural, artistic and recreational activity by holding workshops, parties and art exhibitions.

9. Research terms:

9.1 Hosh:

Most Libyans use the term (Hosh) in the colloquial dialect to refer to most of their places of residence, including homes, (**https://addarij.com/definition الحوش**) (except for tents), so they are called (houses or hair-houses) in reference to the fact that their fabric is woven from animal hair. The term "hosh" is used, for example, on "Hosh al-hafar," which is Houses dug underground and their use spread in the Western Mountain until the end of the last century.

If we search in Arabic dictionaries and dictionaries, we find that the word "Hosh" means the courtyard of the house: its courtyard. The yard is like a barn in which things and animals are kept. (**A group of linguists at the Arabic Language Academy in Cairo, Intermediate Dictionary, second edition 1972, Arabic Language Academy in Cairo. P.207**)

10. Building location:

The City Cultural House, or "Hosh Al-Kikhia," is located on Al-Aqib Street in the city center. It is an art gallery in the Libyan city of Benghazi.

11. Building description:

The building was designed to be used as a large house, built in the Ottoman style prevalent in the city at that time. Its construction dates back to the late nineteenth century, and the house is attributed to its owner, "Omar Pasha Mansour Al-Kikhia".

12. Building history:

History is the fixed identity of peoples and identity is what distinguishes one people from others. History preserves for peoples their human identity and is the national, heritage and cultural reference for emerging generations so that they do not adopt an identity they do not have. Therefore, peoples must strive to preserve it. Benghazi holds an amazing amount of history, and it was here that King "Idris al-Senussi" signed the declaration of the independence of Libya in 1951. The city of Benghazi is considered the cultural capital of Libya, in addition to being the headquarters of the first Libyan university established in the 1950s, and known as the Libyan University. There are also a number of theatres, including the theatre. Al-Shaabi and Al-Sanabel Theater, and it has a number of cinemas.

In the 1990s, it was restored and turned into a gallery that displays stages of the local history of the city, and various art exhibitions were held there.(**Beit Medina Takafi - virtualtourist**.) The building was damaged as a result of the armed conflicts that the city witnessed over the course of four years,(**www.218tv.net**) in addition to being the headquarters of the Old City Authority in Benghazi. The Libyan General Authority for Media and Culture announced.(**www.alwasat.ly**) The project to maintain and restore the city's cultural house, "Housh al-Kikhia," was funded by the United Nations Development Program after coordination with the municipality's International Relations Office. The implementation of the maintenance and restoration was supervised by the municipality's projects office in coordination with the Historic Cities Authority. The project aims to restore the role of the city's cultural house, through which cultural and artistic activity can be activated in the city of Benghazi, which is the capital of culture in Libya. It includes works that embody stages of the city's local history, in addition to holding various art exhibitions. Earlier, during the meeting of the Arab Ministers of Culture Conference in Cairo, the General Authority for Culture in Libya called for the city of Benghazi to be considered the Arab Capital of Culture 2024, which was welcomed by the participants, and the necessary measures will be taken to do so according to statements by Libyan officials.

13. The research sample:

This beautiful house is considered part of our cultural heritage, because this heritage is, on the one hand, the message of our ancestors to us and to future generations, and on the other hand, it is the force that still unites us in the face of rupture, and cultural heritage is diverse in its sources and fields, as it is in religion, science, literature, architecture, music, Arabic calligraphy and various types of arts. Architecture is the human being's adaptation of the environment within a limited space using building technology, provided that this space meets the needs of the beneficiaries from a social and psychological perspective. Urbanism has enjoyed a distinguished position in Arab society, as it has had a literary, political and social presence.

Hosh Al-Kikhia turned into a cultural center for holding events in the city of Benghazi, due to its location in the center of Benghazi, and the armed conflict that took place in the region, which led to the demolition of most of the buildings. The infrastructure of the Hosh Al-Kikhia building was damaged, and it was looted several times after the difficult stages it went through. The center of the city. The conflict had very bad psychological effects on the residents of the region and on children in particular. The sounds of fighting were frightening to them. After the end of the conflict, it was important for the city of Benghazi to save what could be saved of the city's historical landmarks. For many of the city's residents, art is a humanitarian factor. It is very important as it is a way to express life. The people of Benghazi have a long history in practicing the plastic and musical arts, and it has produced an environment that loves art, and these artistic practices have been inherited through successive generations.

The excellence of the art of architecture does not need translation because it uses the language of form and addresses the eye and mind directly, and its message is conveyed without explanations and explanations. It tells us how our ancestors dealt with climate and environmental conditions in Libya or in other countries, and how the design of this house came to provide ingenious solutions to the problems of heat. Cold, dust storms, water, etc., and how does this design fit with social traditions and religious values? The art of architecture is not just a building idea. In this house, the art of construction, decoration, and architectural formation meet to meet the needs of man and his daily needs of water, for example. Every old house has a special "majin" or "majil". It has a cistern to collect rainwater and a well for groundwater. This phenomenon usually occurs in old Arab homes and within the walls of cities, mosques, roads and agencies in all Arab and Islamic countries, which reflects their culture, and at the same time reflects the specificity of each country, with regard to the prevailing climatic conditions or how it was able The genius of the local architect is to reconcile these different characteristics with the unity of the Arab and Islamic cultural vision, by preserving such important historical monuments for future generations and for visitors from all over the world to receive our cultural message, because Arab and Islamic culture was an important link in the development of human culture that was heading towards higher goals. One through the multiplicity and diversity of its sources, and preserving these sources' characteristics that increase the richness and prosperity of these goals.(**Masoud Shaqlouf,. p.3**) Paying attention to archaeological and historical monuments by preserving, restoring, renewing and reviving their roles, such as the courtyards of Al-Kikhia, is once again full of artistic and cultural exhibits and traditional industries, and making it a center for intellectual and artistic radiance in which scientific, cultural and artistic seminars are held, and to revive Ramadan nights every year and the interspersed historical and cultural circles to spread the word. Traditional knowledge and its importance. We are not exaggerating if we describe this historical landmark with its courtyards designated for hosting the needy, the poor, and passers-by and distributing alms to those who ask for and deserve it. It is a generosity for which the owner of the house, Omar Pasha Al-Kikhia, became famous. Al-Kikhia was called the Pasha, which means the president in the Turkish language, and he was indeed the head of the family and the tribe (the Karaghla tribe). He was also one of the notables of Benghazi and one of its presenters and representative in official forums. As for the history of the house's construction, "Yaqut Muhammad Al-Kikhia", may God have mercy on him, mentioned in the 1990s that the house was built in the late nineteenth century, and the care of maintenance and restoration did not leave it during the life of its owner.

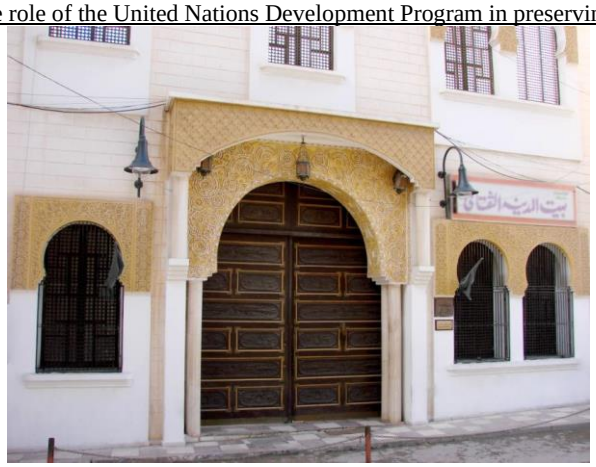

Fig (1) An internal view of the courtyard of the house

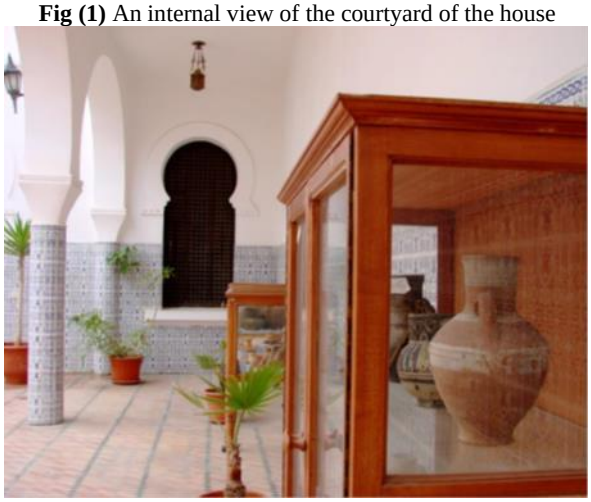

Fig (2) The external facade of the building.(**Reference previously mentioned p.5)**

14. Structural style of the house:

Before starting the first process of maintaining, restoring and renovating the house, which took place in 1997, a documentary study was conducted of all the elements of the house so that all the precise details of the current situation could be referred to, as well as documenting all implementation steps so that they could be used to consolidate the restoration methodology, and pay attention to the safety of the building during Maintenance, with its full support, and treating moisture sources with clay and sand despite the long time the process takes. It appears to the researcher here that modern products designated for the restoration of old buildings were not used in the last maintenance process that took place in 2020.

The house was built using the load-bearing wall method, which is a continuation of its foundations and comes in graduated thicknesses starting from a thickness of 80 cm above the foundation level. The same materials used for foundations were also used in the walls, where poorly polished limestone was used for the walls and they were later plastered with lime mortar, cement and sand. During the renovation, the old plaster layer was removed and re-executed with the same original materials. The interior ceilings of the rooms and corridors were covered with wooden supports and iron arches, in order to clearly preserve the basic design, especially in the shapes of columns, arches, cornices, and other architectural elements.

Fig (3) The restored interior walls (**SOW For Rehabilitation Project of Alkikhia Cultural House - Benghazi Libya p.5**)

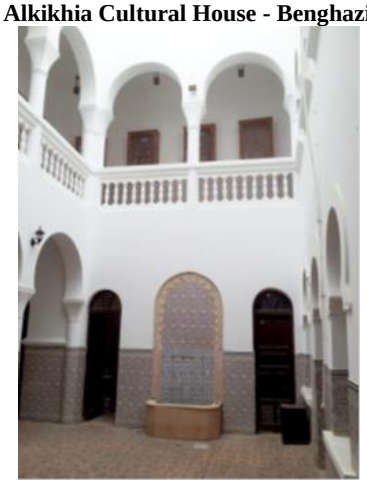

Fig (4) Columns and arches as structural elements to support the building. (**The previous reference p.5**)

15. Description of the building and its architectural components:

The building's land area is 658.38 m² and it consists of two floors (ground floor and first floor) and consists of three parts in addition to the entrance block, which are as follows:

First: Receiving guests.

Second: Family livelihood.

Third: Servants.

The entrance block consists of a façade overlooking Al-Aqib Street with a length of 12.30 meters. The façade is divided into three parts: the ground part, which consists of the entrance opening, arched in a semicircle with a diameter of 3.40 meters, and next to it are two windows arched with horseshoe arches (the first in the north and the second in the west). The second contains four windows of equal size and arches (two windows towards the north, a window in the middle, and a southern window. (**Kikhiya House Renovation Report (SFL)**)

Fig (5) Views of the main interior spaces in Hosh Al-Kikhiya.(**Reference previously mentioned**)

The area of the outdoor courtyard is 169.88 square meters, with a fountain approximately in the middle and a water fountain to cool the heat of the open courtyard with a spray of water. It also adds fun and joy to visitors.

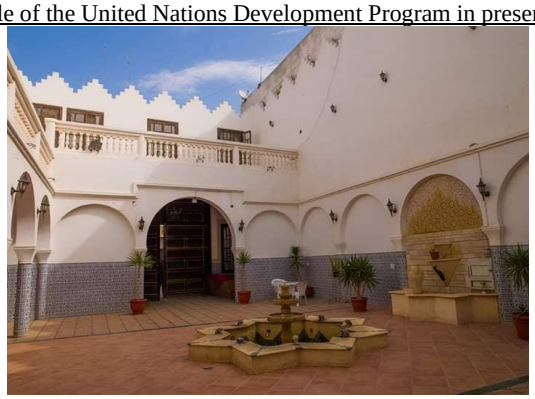

Fig (6) of the inner courtyard of the house.
(**https://www.facebook.com/photo?fbid=1437001263420121&set=pcb.1437001516753429 مجموعة آي ديزاين)**

Fig (7) Another view of inner courtyard of the house.
(**https://www.facebook.com/photo?fbid=1437001263420121&set=pcb.1437001516753429مجموعة آي ديزاين)**

A covered arcade or corridor was created on the northern side overlooking the courtyard, with five semicircular arches and five other arches hanging on the southern wall containing a number of display cabinets for a collection of traditional handicrafts and colorful paintings that talk about the history of the city of Benghazi. On the ground floor there is also a corridor covered with a roof supported by three arches. The first is of the horseshoe style to enter from the fountain courtyard, the second is of the pointed arch style and is in the middle of the corridor, and the third is of the horseshoe style and leads to the harem courtyard. The area of the corridor is 26.31 square meters, and on either side of it are two cabins. The first is north, the second is south, and each of the two compartments has an entrance with a pointed arch style, and both contain windows overlooking the fountain courtyard and the guest courtyard, and they are used as air shelters for the cold eastern winds in the summer. Previously, these compartments had seats for rest and entertainment, and the compartments are used today to display collectibles. Such as artistic paintings and a mosquito net for sleeping, and at the western end of the northern compartment we find a wooden block whose upper part was used for sleeping via a wooden ladder, while its lower part was used for storage and contains a door through which one can enter to bring stored necessities. This is a model that was common in the city of Benghazi and other Libyan cities at that period .

Fig (8) shows the dome of the ceiling of the reception.(**Reference previously mentioned p.5**)

Fig (9): The furniture used and design elements.(**Reference previously mentioned p.5**)

There is also a marble staircase in the southwestern corner of the courtyard that transports the male visitors to the house to the first floor. It has been integrated into the interior corridors. This staircase is known as (Salamlak), meaning a peace that you can use to reach the reception room, which has an area of 37.71 square meters, and from there to the hall of honor or (The Qashani Hall (or Al-Takhtbush), which has a small dome in the middle of its ceiling, supported by a neck with small windows covered in stained glass, is known architecturally as (Lashshakha or the Lampshade Dome). On the side of the hall is a small kitchen to serve guests and a bathroom with a level difference of 3 degrees that transports the visitor to the corridors called (Al-Sabat), which is used by the (authorised) visitor after leaving the stairway reserved for women and is called (the harem) which means (it is forbidden for anyone other than the harem to enter) and this is also for use by the female guests of one of the two rooms (the small one is 12.00 m² or the large one is 28.15 m²). It is also found in the northeastern corner of the same floor, there is a staircase for servants that leads down to an open courtyard with an area of 52.68 square meters and rooms for servants.

On the northern side of the harem courtyard there is a private staircase for them, and behind it comes the servants' staircase. In the same wall there is an entrance leading to an open courtyard with an area of 52.68 square meters. On the eastern wall there is a group of servants' services facilities consisting of a large kitchen, a small room, a bathroom and a toilet. The servants' courtyard also contains in its northwestern corner there is a grape vine, and overlooking it from the first floor on its eastern wall are three windows of the guest room, arched with horseshoe arches, which is the dominant arch in the house.

Fig (10) and (11) show the house's courtyard and stairs.(**SOW For Rehabilitation Project of Alkikhia Cultural House - Benghazi Libya**)

16. Decorations used in the building:

In the year 1997, the Old City Committee of Benghazi maintained and restored this house and introduced into it many architectural errors and decorative elements that were not present in it originally. Thus, they distorted the features of the local architecture that were found in it and eliminated this Ottoman architectural character in Cyrenaica and covered it with a suit of Moroccan decorations that had nothing to do with it. This is the architectural heritage that is specific to the cities of Cyrenaica, according to what "Khaled Al-Obaidi" reported,
(**https://www.facebook.com/profile.php?id=100002067187355**)

where different decorative patterns were used in the building inspired by Islamic decoration, which was used until the Ottoman era during the construction of the house, and was concentrated in most of its architectural components, such as the fountain and the ceilings of the halls of honor, in addition to the spread of decorations on most of the walls. And home cabinets, some of which are ceramic tiles containing star and geometric plates.

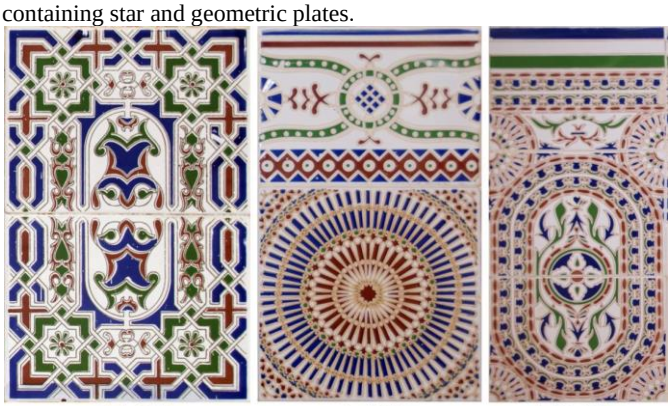

Fig (12) Decorative ceramic tiles introduced in 1997 (**Reference previously mentioned p.7**.)

17. UNDP interest in the arts:

The mission of UNESCO, the United Nations Educational, Scientific and Cultural Organization, is to establish peace through international cooperation in the field of education, science and culture. UNESCO's programs contribute to achieving the sustainable development goals set out in the 2030 Agenda for Sustainable Development, adopted by the United Nations General Assembly in 2015. We note here the common development goals between them and the goals of the United Nations Development Programme, which works in constant consultation, cooperation and coordination with UNESCO in implementing some projects that at first glance appear to be among the competencies of UNESCO, but this project was based on prior planning and priority by the Municipality of Benghazi with the support of the program.

In the context of the Promoting Peace through Art project, which aims to promote peace and social cohesion in Libya through the power of art. The project leaders believe that art can be a tool for dialogue, healing and empowerment, as well as a way to express and celebrate the diversity and richness of Libyan culture. The Arts for Peace platform was created as part of UNDP's efforts to build peace and resilience at the local level, in collaboration with the Ministry of Culture and local implementing partners, and with generous funding from Italy. As part of this, UNDP is supporting municipalities and civil society organizations across southern Libya to launch peace through arts campaigns and activities. This includes providing training courses and sub-grants to conduct arts-focused activities, such as cultural events and festivals that bring different communities together. These activities use the power of art as a tool to preserve identity and promote peace through the revival of traditional music, poetry and crafts. In addition, civil society organizations participated in substantive capacity building workshops in Tripoli and Sebha. The Arts for Peace platform also displays the results of this initiative and serves as a platform for all artists and peacemakers in Libya to showcase their work in promoting peace through the arts. In addition to events aimed at supporting and inspiring artists and peace builders in Libya.

On the international level, in September 2019, the United Nations Development Program appointed artist "Olafur Eliasson" as its Goodwill Ambassador. Eliasson's studio in Berlin brings together a diverse team of skilled craftsmen, architects, researchers, chefs, art historians and specialized technicians. It is not only a place for artistic creativity but also for meetings and dialogues with cultural practitioners, policy makers and scholars. Convinced that art can have a powerful impact on the world beyond the museum, Eliasson has created solar lamps for off-grid communities, art workshops for asylum seekers and refugees, and created art installations to raise awareness of the climate emergency. "Art is not the thing, but what it does," says Eliasson. thing for the world".(**https://www.e-flux.com/announcements/310911/olafur-eliassonin-real-life/**)

Fig (13): An advertising poster for an art competition on the occasion of International Women's Day, organized by the United Nations Development Programme.
(**https://www.undp.org/lebanon/projects/digital-art-competition**)

Art has the power to heal, inspire and connect people from different backgrounds and cultures. Art can also be a catalyst for positive change and social transformation. Art is not only a means of creativity and expression but also a means of learning and communication. Art can create bridges between different cultures and backgrounds and can stimulate dialogue, cooperation and solidarity.

18. Artistic and cultural activities in Hosh Al-Kikhia after its reopening:

The city's cultural house "Hosh Al-Kikhia" was reopened in the municipality of Benghazi on December 16, 2020, in the presence of the head of the authority, a number of members of the House of Representatives, the head of the Council of the Civil Society Commission, the official of the United Nations Development Program in Benghazi, the director of the Al-Salam Center for African Studies, and many writers. And intellectuals. The opening of the house was preceded by an announcement of the official opening of the Civil Society Center in Benghazi as part of local peace building efforts through the European Union's "Baladiyati programme". The United Nations Development Program supported civil society organizations in Benghazi to become stronger platforms for promoting local peace initiatives, while enabling women, youth and the most affected populations to They become agents of peace in their communities.

As a result, 800 Benghazi residents participated in activities including filming, awareness campaigns and peace-building workshops. With the opening of this center, it has become a hub for civil society organizations to meet and exchange ideas and initiatives that will benefit the community in the city and be a source of inspiration for other cities. The restoration work was completed thanks to the joint effort of the Municipality of Benghazi and the Historic Cities Administration Authority.

Fig (20) Mixing plastic art and music at the opening (**www.undp.org/ar/libya/press-releases/afttah-mrkz-almjtm-almdny-fy-bnghazy-ltzyz-mbadrat-bna-alslam-almhlyt**)

Fig (21) The program's resident representative's interest in the arts.

The reopening of "Hosh Al-Kikhia" represents the return of the spirit of the city of Benghazi to life, as this house was for a long time a cultural and artistic shrine that brought together artists, intellectuals, writers, and visitors, and events and events were held there, to be an outlet and a sign of hope for the city, as the Municipality of Benghazi gave priority to the maintenance of this facility through the attached program. Stabilization in Libya (SFL), affiliated with the United Nations Development Programme, to send a message to the residents of the city, Libya, and to the whole world that the city is full of life again, and this comes within the framework of achieving the eleventh and thirteenth goals of development.

Fig (16) and Fig (17) Participation of the Artist Awad Abaida Club in Benghazi with artistic paintings that attract different generations. (**https://www.facebook.com/photo?fbid=1648502288644941&set=pcb.1648502565311580**)

Despite the diversity of activities held in Hosh Al-Kikhiya, which include artistic, cultural, historical and political activities, we noticed a small number of these activities (which can be estimated at ten activities annually according to the research we conducted), despite the city's richness and fame for intellectuals, writers and artists, if we compare that. With the artistic activities that are held in similar cultural houses in the city of Tripoli (Nuiji House of Culture, Iskander House of Arts, and Hassan al-Faqih Hassan Arts House, for example), perhaps one of the reasons for the small number of artistic activities in Hosh al-Kikhiya (in addition to the reasons that were assumed before starting the study) is the long period of conflict that the city has witnessed and which seems to be recovering at a slow pace. The old center of Benghazi has recently witnessed the removal of entire building blocks damaged by the conflict, although most of these buildings are covered by Law No. 3 of 1995, which stipulates the protection of historical buildings, according to specialists.

Fig (14) and Fig (15) of the dialogue session of the "Zaza Foundation" entitled (Nostalgia of Good News - journalist "Awad Zaqoub" (**https://alwasat.ly/news/libya/369135**)

19. Hosh al Kikhiya are a source of inspiration:

Innovation is the production of the new that is not characterized by beauty to a great extent, as is the case in the field of various sciences. In these fields, innovators do not care about beauty as much as the usefulness of the product, while creativity means creating the new, provided that this new thing is characterized by beauty. Innovation is linked to precedence and coming up with something new. Anyone who creates something before others is an innovator, and is characterized by being a pioneer in thought. For every idea that no one has ever had before, its owner is an innovator, and we say (innovative idea), while creativity is in performance. Every performance that is perfect and beautiful is said to be creativity, and we call the one who This performance was performed by (creative) (https://hrdiscussion.com/hr73348.html)

Fig (18) calligraphy paintings from the "Tadafar exhibition" **(https://tieob.com/archives/61565**)

However, the previous proposition is only possible with the presence of inspiration, which is a complex state that occurs in the soul and originates from the mind. In our example, Al-Kikhiya House was a source of inspiration for many artists who visited it, including the

calligrapher “Magda Al-Rayani”. Al-Kikhiya House inspired her to realize the dream of her first exhibition idea, which It was later realized with 40 artistic works revolving around the homeland, national unity and identity, and I gave the exhibition a name that symbolizes unity, which is (Takadafur), which means cooperation and synergy as a symbol of the importance of concerted efforts to preserve the homeland and its unity.
(**https://tieob.com/archives/61565**)

Fig (19) calligraphy paintings from the “Tadafar exhibition” (**https://tieob.com/archives/61565**)

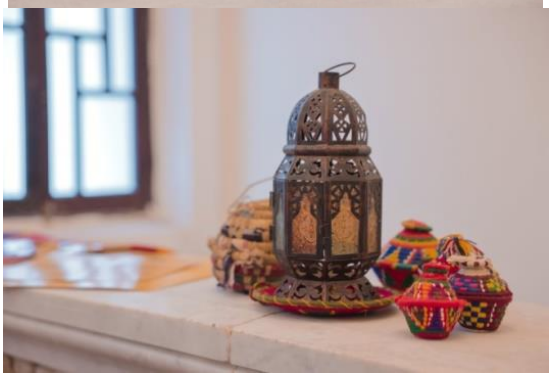

Fig (22) and Fig (23) of various works of art displayed inside the house. (**The previous reference**)

20. Research results:

Through our study of this architectural landmark, we conclude that we are learning architectural concepts from the Islamic architectural heritage, and how architects were able to secure appropriate and desirable environmental conditions within the homes’ buildings, while finding effective and economical solutions to the engineering dilemmas that were facing them at a time when that time was devoid of the modern capabilities that we possess. Today, they have created good solutions for ventilation, lighting, and sound insulation, and they have paid attention to the surrounding courtyards and the exposed inner courtyard to address the hot summer climate in the region, as well as for its social functions by providing an indoor environment characterized by privacy for the users of the house, as the inner courtyard is considered one of the features of Arab and Islamic architecture. All of this is to perform the functions that The house was built for her. The United Nations Development Program (UNDP) works to help countries implement sustainable development projects and preserve cultural heritage. Which includes transforming historical buildings or old houses into cultural centers for the local community. To achieve the preservation of cultural and artistic heritage and enhance awareness of its importance and benefit from it in the development of local communities. Preserving the cultural identity of the community and the local artistic heritage. The Cultural House has become a center for cultural and artistic events, such as exhibitions, workshops, concerts and theatrical performances, and will contribute to enhancing cultural tourism through effective and sustainable management of the Cultural House, which encourages community participation and cooperation between artists, local stakeholders and non-governmental organizations for long-term success and sustainability. This approach is considered a qualitative leap in artistic activity that was affected by neglect during the years of conflict in the city of Benghazi. While the role of the program continued to provide interest in the arts at the local and international levels, the results of this are evident in the cultural and artistic events that are held in the Kikhiya House. Positive effects of this role were observed, including motivating artists to innovate and create and providing visitors with an educational and entertaining experience at the same time.

21. Recommendations:

The research concluded with the following recommendations to be submitted to the competent authorities and to follow up on the possibilities of their implementation:

1) Motivating the role of the media to sensitize citizens to the importance of preserving artistic heritage through targeted awareness-raising media programs concerned with this.

2) Effective involvement of civil society organizations interested in cultural and artistic aspects to spread awareness among citizens to preserve this heritage, as well as cooperation in creating joint programs with relevant government agencies and continuing to hold seminars and workshops, especially in areas that contain historical and cultural monuments to raise the degree of awareness. Among citizens.

3) Supporting government agencies concerned with preserving cultural heritage, such as the Antiquities Authority, the Historic Cities Management Authority, and the Libyan Center for Archives and Historical Documents. This includes increasing their allocations from the state and supporting them with competent human cadres with the possibility of developing their structure.

4) Developing work mechanisms in the competent authorities by using modern technologies in all stages of protection of cultural property, from registration and documentation to restoration and employment.

5) Integrating the concept of preserving cultural heritage into educational curricula for preserving cultural property, including historical and archaeological monuments, historical documents and archives, at various levels of basic education, and in university education and its colleges specialized in these sciences, such as the departments of archeology, architecture, arts, history, and tourism, and this includes documentation, restoration, and rehabilitation. for these landmarks. Involving students in these departments in practical projects dealing with recording, documenting and restoring these monuments.

6) Calling on the National Commission for Education, Culture and Science and UNESCO to actively participate in assisting the competent government agencies and active and effective civil society institutions in the cultural field, to contribute positively to saving the artistic and human heritage that Libya is rich with.

7) Increase interest in the arts in general and the plastic and fine arts in particular.

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