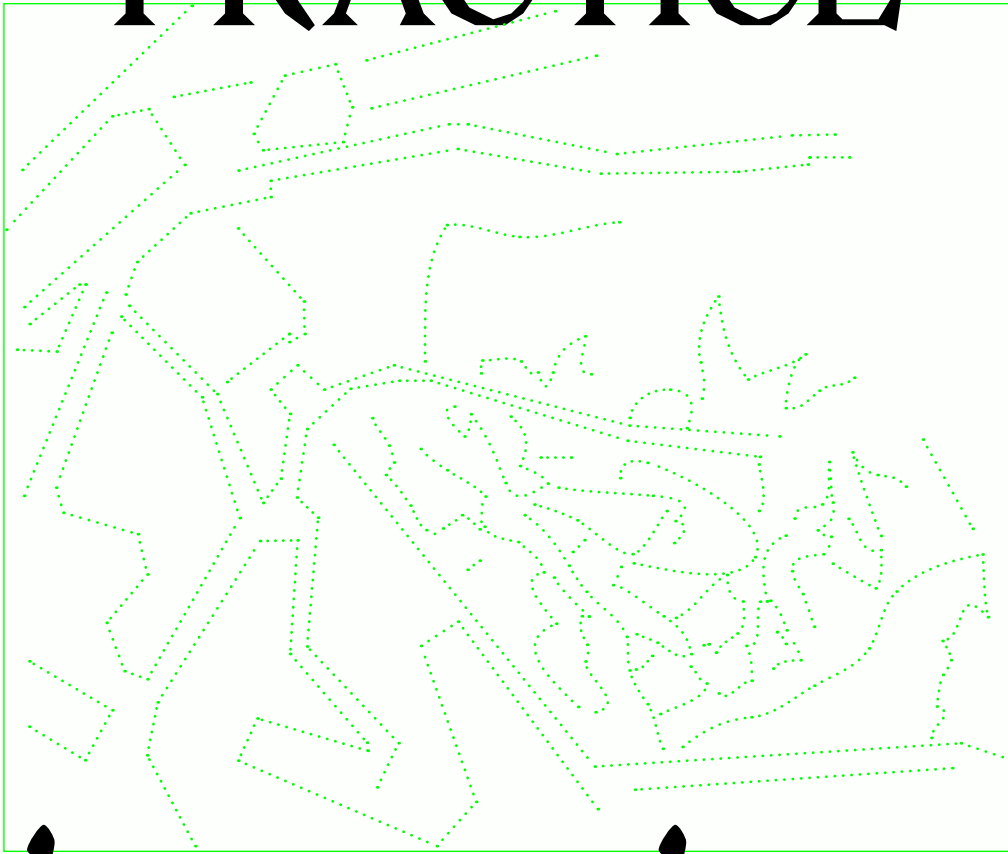


ORIENTALISM AS AN ARCHITECTURAL PRACTICE



الاستشراق في ممارسة
الهندسة المعمارية

P. 03	EDITO	افتتاحية
P. 06	INTRODUCTION	مقدمة
P. 14	COLONIAL ALGIERS	الجزائر الاستعمارية
P. 19	THE CASE OF THE CASBAH OF ALGIERS	قصة الجزائر حالة
P. 31	CONCLUSION	خاتمة
P. 33	AFTERWORDS	استنتاج
P. 35	INDEX	فهرس
P. 37	REFERENCES	المراجع
P. 40	COLOPHON	بيانات النسخ

ÉDITO افتتاحية

On the 20th of January 2021, the French President Emmanuel Macron released a statement regarding France's colonial past in Algeria^(MAHE, 2021). There will be

“NO REPENTANCE NOR APOLOGIES”

wrote Macron's office. This press release came ahead of a report on colonial abuses in Algeria, assessed by the historian Benjamin Stora¹.

Commissioned by the president himself, this report excludes the possibility for official apologies on the crimes committed by the 20th century French colonial empire, including torture, murders, the occupation of Algerian lands, the exploitation of goods and raw materials, and the segregation applied on the whole territory. The French government argued that:

1. Stora, Benjamin (*December 2, 1950*) is a professor at the University, Paris 13 and at INALCO (*Oriental Languages, Paris*). He teaches contemporary Maghreb history (*19th and 20th centuries*), wars of decolonization, and the history of North African immigration to Europe.

*“REPENTANCE is VANITY.
RECOGNITION is a TRUTH.
The TRUTH is in the DEEDS.”*

Traduction du (FR) *“La repentance est une vanité.
La reconnaissance est une vérité. La vérité est dans les actes”*
Emmanuel Macron, President of France, 2021 (*Mahe, 2021*)

By affirming this position, the French government and President Emmanuel Macron rejected demands of apologies and reparation expressed by the Algerian government and local associations. This approach resulted in strengthening colonial amnesia² and in publicly erasing around 132 years of colonization. This political approach can also be perceived as an encouragement for continuing European Coloniality³ in Africa. One example being the almost total absence of French colonial interventions and crimes in history books at schools and institutions, despite a large number of French citizens sharing Algerian heritage and living in France.

The French state holds a distorted narrative, and refuses to acknowledge that millions of people were and are still affected by its colonial past. Can France proclaim itself as being “Le pays des droits de l’Homme” – ^(EN)*The country of human rights* – without holding itself accountable? Algeria has been asking for France’s recognition of its crimes along with official apologies for years. So far, there is no official political step towards recognition, and therefore healing from colonialism. That might be a reason why numerous research related to French colonialism can only be found abroad and not in hexagonal France.

The case of Algeria shows that colonial violence was exercised through the medium of architecture, infrastructure, and design. In Algiers, the fracture between colonial architecture and the Medina⁴ is absolute. When the French army conquered the Algerian territory, it radically transformed the landscape of the city. This research aims to bring out, through the spectrum of Orientalism⁵, the violence of colonialism in Algiers.

2. In this context “colonial amnesia” is used as a metaphor to highlight certain events that are selectively erased or overlooked if they are not favorable to one’s purpose or position.

3. Coloniality is the continuity of colonialism in contemporary societies in the form of social discrimination. It was formulated by Anibal Quijano in “Coloniality of Power, Eurocentrism, and Latin America” and expanded by Walter D. Mignolo in *Coloniality of power and de-colonial thinking, 2007*.

4. Originated from the Arabic word “madinah” that means “city”. It is also defined by Larousse dictionary as: Old towns, located in North Africa, in opposition to the recent European type of city.

5. A particular way of perceiving the Orient. The term is tied to the way in which the colonial West discovered, understood, represented, and subjugated the East as the ‘other’. In the academic circles, Orientalism is not an abstract term to be studied but encompasses centuries-long practices of domination of the other.



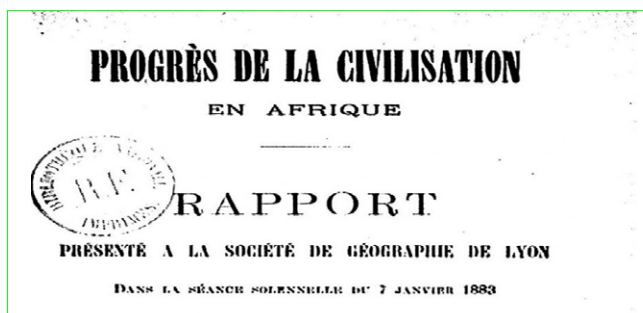
DR/Archives Louis-Paul Astraud, 1920, *L'Internaute*

Here is an aerial view of Algiers. In this picture, the Casbah is on the right side, it is identifiable because of its narrow streets. On the left side, it is the colonial city with bigger sized streets and buildings.

This essay intends to understand how architecture and art at large were part of the tactics used in France's "Mission Civilisatrice" –^(EN) Civilizing Mission⁶. These missions originated from the belief that European colonial empires had to spread "civilisation" to non-Western populations, through industrialisation, commerce, language and Christianisation. The notions of *Orientalism*, *Civilising* and Modernism⁷ are still very present today and perpetuate the French colonial gaze on Algeria. For example, even to this day, many contemporary political discourses are publicly arguing that colonization was more beneficial to the global South than it was harmful.

6. Prominently used by the french empire as "Mission civilisatrice", the Civilizing Mission was the cultural justification for colonial exploitation. The western European colonial powers claimed that, as Christian nations, they were duty-bound to disseminate Western civilization to what Europeans perceived as the heathen and primitive cultures of the Eastern world. In addition to economic exploitation and imposition of imperialist government, the ideology of the civilizing mission required the cultural assimilation of "primitive peoples", as the nonwhite Other, into the colonial subaltern of eastern Europe.

7. In general, Modernism is a philosophical ideology that believes in the pursuit of truth in knowledge, certainty, objectivity, and logic that has contributed to shaping Western civilization from the late 19th century till early 20th century. In this context, it became an architectural movement which rejected ornamentation and embraced minimalism. Modernism became the single most important new style or philosophy of architecture and design of the 20th century in the West. Walter Gropius and Le Corbusier were the pioneers of the movement, with the latter having a profound impact on the design of many public housing schemes in Western countries.



Cover of a colonial report promoting the civilizing process in Africa (1883), found in [Le Partage website](#).

INTRODUCTION

مقدمة

"استشراق هندسة قصبة الجزائر"

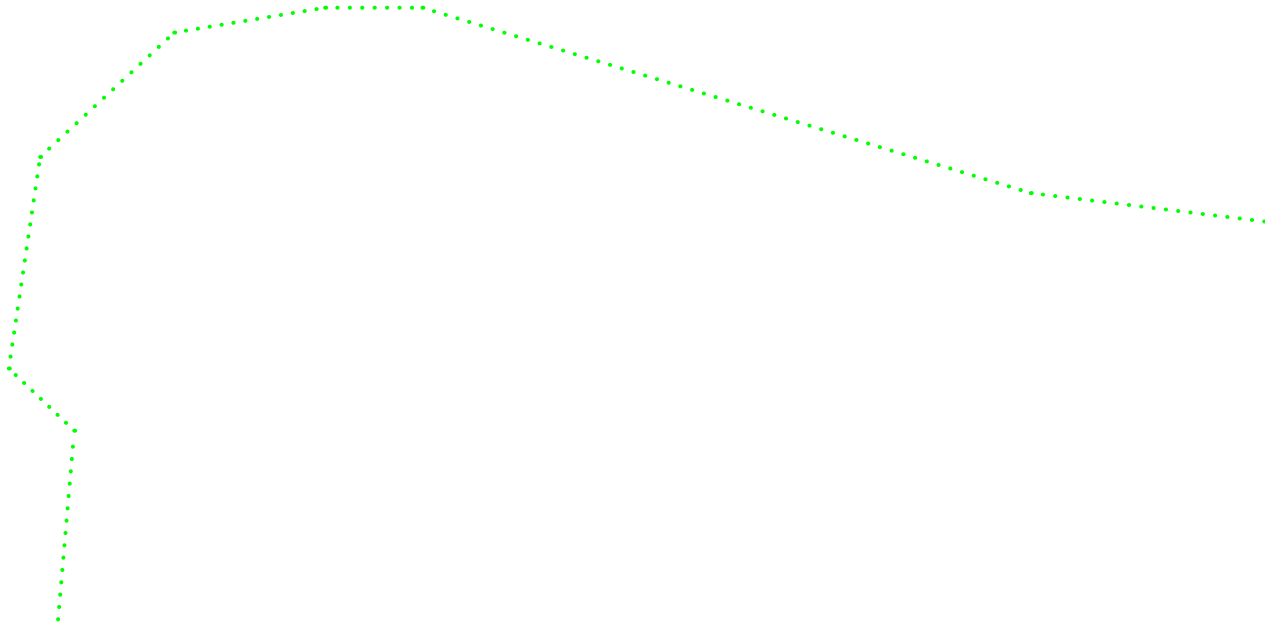
مفهوم الاستشراق وصف و طور من طرف ادوارد سعيد (1935-2003) في عام 1978 (إي دبليو سعيد ، 1978). يستكشف ادوارد سعيد في هذا الكتاب كيف ولماذا طورت الدول الغربية الروايات، والأوصاف الاجتماعية والمادية، الروايات السياسية المتعلقة بالشرق وعاداته وشعبه وثقافته بشكل عام. يشرح لنا ادوارد سعيد في كتابه أن الاستعمار افترض أساساً أن الغرب متفوق على الشرق. كما أكد أن الاستعمار الغربي كان مهتماً بموارد الدول المحتلة باسم التحديث والتقدم. كما سلط الضوء على المقاربات الاستعمارية التفوقية والعنصرية الاستشراقية التي لا تزال موجودة في الأوساط الأكاديمية الغربية (إي دبليو سعيد، 1978) والتي ساعدت على إنشاء هياكل سياسية عنصرية.

في تاريخ الاستشراق، احتلت تدخلات الإمبراطورية الفرنسية مكانة كبيرة. كانت فكرة البعثة الحضرية منتشرة خلال فترة الإمبراطورية الاستعمارية الفرنسية، وأخفى المستوطنون الفرنسيون مصالحهم المالية في المناطق المحتلة بالقول إنه ينبغي تعليم هذه الشعوب المستعمرة وفقاً للمعايير الحديثة للإمبراطورية الاستعمارية الفرنسية.

خلال السنوات الأولى من الاحتلال ، دمرت القوات الفرنسية والمهندسون العسكريون الجزائر باستخدام رموز الحرب (النسب والهندسة بشكل أساسي) لإعادة هيكلة العمارة المحلية للجزائر (جيوفاينتي ، 1992). في مقالته "قصبة الجزائر" يشرح فرانثيسكو جيوفاينتي (1992) أن صناع القرار السياسيين والمصممين الفرنسيين قد صاغوا الرموز المعمارية للإمبراطورية الاستعمارية في جميع أنحاء العاصمة لتأسيس هيمنتهم في تناقض مع المدينة الأصلية التي تعتبر مدينة "بربرية" (جيوفاينتي ، 1992). لذلك ، هدف هذه التدخلات المكانية إلى تعزيز هذا الانقسام البربرية مقابل الحضرية والاستشراق يمكن اكتشافها في العديد من المجالات مثل السياسة والفنون والقانون والتعليم وكذلك الهندسة المعمارية.

كجزء من مدينة الجزائر ، تم استيراد العديد من النماذج المعمارية الأوروبية لجذب السكان الأجانب من الدول الاستعمارية مثل الإسكان الجماعي ونظام الإيجار. كانت هذه النماذج في تناقض تام مع "البيت المغربي" الذي يتميز بالفناءات والواجهات العمياء في الشوارع. بعد تغيير نظام المدينة ، قام المهاجرون الأوروبيون أيضاً بتحويل منازل المغاربة من خلال فتح الواجهات وتغطية الساحات.

باختصار ، في هذا البحث ، ما يجب استيعابه أن الجسم العسكري كان في قلب الهندسة الاستعمارية والبنية التحتية وأنظمة التشغيل. من خلال إيديولوجية الحرب العنيفة طهرت بعض المدن الاستعمارية في الجزائر. تدخل المستعمرون الفرنسيون في جزء كبير من المباني في قصبة الجزائر وتخطيط مدنها. مع ذلك ، على الرغم من المعتقدات الاستعمارية الخاطئة والمتخيلة ، فقد أظهرت الدراسات الحديثة أن الهندسة العامية للمدينة تشكل مثلاً جيداً في إنشاء مدن مستدامة وصديقة للبيئة (بلكل ، تاب أول ، وعبد الله ، 2015 ؛ كاراباج وفلاحي ، 2017).



The concept of *Orientalism* was described and developed by Edward Said^(1935–2003) in 1978^(E. W. SAID, 1978). Edward Said⁸ is commonly considered as the founder of Post-colonial theory⁹. He explored how and why Western countries elaborated narratives, novels, social and physical descriptions concerning the Orient, its customs, its people, and more generally its culture. In his book, Edward Said explained that colonialism fundamentally presumed the Occident (West) as superior to the Orient (East)^(QUINN, 2017; E. W. SAID, 1978; EDWARD W. SAID & JHALLY, 2002). Said emphasized that Western colonialism was interested in resources of the occupied states under the idea of “modernizing” and “progress”. He highlighted the colonial, supremacist, and Orientalist approaches that still exist in Western institutions, specifically the academic world^(E. W. SAID, 1978), and how it helped establish durable racist power structures.

In *Orientalist* history, interventions of the French empire occupy a large place. The “Civilizing Mission –^(FR) *Mission Civilisatrice* – became commonplace during the French Colonial Empire^(BURROWS, 1986). These programs were aimed at “educating” the native people of the occupied regions. In this way, French settlers concealed their financial interests in the occupied regions by starting “Civilising Missions”.

The very ideas of modernism, education and values come from layers of culture-dependent patterns and definitions. European Empires theorised on gender and race from the 14th century and the beginning of exploratory missions¹⁰ by the British and Spanish Empires. In the 16th century *Scientific racialism* categorised humans into distinct biological groups¹¹. *Orientalism* as a cultural concept installed these colonial ideas of hierarchy into the Western collective imagination. It is present in many areas such as politics, arts, law-making, education and also architecture.

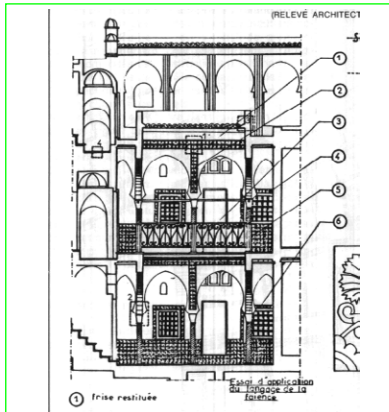
8. Said, Edward (1935, 2003) was an academic, political activist, and literary critic, he was an outspoken proponent of the political rights of the Palestinian people and the creation of an independent Palestinian state. Said was promoted to full professor and he received his first of several endowed chairs in 1977. In 1978 published *Orientalism*, his best-known work and one of the most influential scholarly books of the 20th century. [Britanica](#)

9. Postcolonial theory deals with the effects of colonization on cultures and societies and those societies' responses. The study of the controlling power of representation in colonized societies began in the 1950s with the work of Frantz Fanon and reached a climax in the late 1970s with Edward Said's *Orientalism*. [Online Library](#).

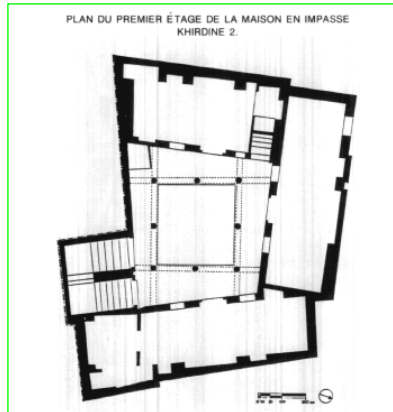
10. Exploratory mission: According to the research of Patrick Petitjean, the exploratory mission or expeditions were part of the civilizing process that allowed the construction of Western sciences as dominant.

11. “Scientific” racism and the british theory of empire, P. D. Curtin, *Journal of the Historical Society of Nigeria*, vol. 2, no. 1, (December 1960)

This research is specifically looking at how the French colonial authorities used interventionist–Orientalist tactics in colonized lands by demolishing native vernacular architecture¹²(CHUKHOVICH, 2014). Algiers and its Casbah are an example of these interventions^(CELİK, 1992; CHUKHOVICH, 2014).



Interior façade of a two storeys traditional Moorish house, this drawing was found in the article *De la Casbah d'Alger*, written by Francesco Giovanetti. In this sketch there are some specific architectural element such as the archades, the flat roof, the patio surrounded by the different rooms. The circulation is effectively organized around this architectural element.



Relevé drawing of the first floor of one Moorish house located in the Casbah in Impasse Khirdine in Algiers. This space configuration is very common in the Casbah. The patio is at the center of the house. The patio can be defined as a transition space giving access to the other rooms around.– Found in *De la Casbah d'Alger*, Francesco Giovanetti.

During its first years of occupation⁽¹⁸³⁰⁾, the French troops demolished Algiers based on warfare codes (mostly proportions and geometry) to restructure Algiers’ vernacular architecture (GIOVANETTI, 1992). One of the most significant example is the marine quarter area realized by the architect Charles–Dominique Chassériaux, who was influenced by the Hausmanian movement.¹³

12. Etymology and meaning: Vernacular is a word that comes from the latin word vernaculus that is related to the “slaves that were born in the house”. Later, in the 18th century, this term changed into “anything peculiar to a country/a place”. By the end of the twentieth century, the idea Vernacular became an expression that tended to define local construction, using traditional materials, resources and culture. The case of Algiers: Algiers is a composite city that is difficult to characterise or define. The city had been in contact with many different cultures since the creation of Al djazair^(AR) الجزائر العاصمة. In the context of the Casbah of Algiers that is located on the edge of the Mediteranean sea, an area that is highly exposed to sunlight and heat. Most of the constructions had been constructed to respond to the climate, the topography and the different cultures. One of the most significant constructions of the Casbah can be the Moorish houses that were studied by many scholars in History of architecture such as Z.Celik, K.A.Djar, Hadjri.K., and, Osmani.M.

13. Haussmannian style is a French architecture style from the 19th century. Commissioned by Napoleon III, the ambitious program of Baron Georges–Eugène Haussmann started in 1853 and continued until the end of the century. It aimed to improve public hygiene and wipe out epidemics by installing a clean water system that possibly eases traffic congestion and could contain possible rioting.



Image of Algiers' Front de mer

Front de mer of Algiers was conceived by Frederic Chassériaux (1802–1896) and was realised between 1860 and 1871, it is bordered by arcades established along *Boulevard Che Guevara* measuring 1,500 meters. The stepped vaults, the boulevards and the colonial administrative buildings of the Marine quarter were constructed under Napoleon III regime (1808–1873).

In his essay *De la Casbah d'Alger* Francesco Giovannetti¹⁴⁽¹⁹⁹²⁾ explains that the French decision-makers and designers had multiplied architectural symbols of the colonial empire in the whole Capital to set up its domination, in opposition to the indigenous city characterized as “Barbarous”^(GIOVANNETTI, 1992). These spatial interventions aimed to strengthen the dichotomies of *superior* versus *inferior*, *barbarous* versus *civilized*.

Algiers' colonial extension was conceived as a grid by the french military body; the colonial town was designed to dominate and discriminate against the “other”, in this case the indigineous population. This practice is also called “Castrametation”¹⁵, which defines the capacity to organize and design space, traditionally used in the conception of military camps.

14. Giovannetti, Francesco was born in 1950. He is an architect that has been working for the City of Rome since 1978, and is currently Manager of the “Monumenti di Roma. Scavi, restauri, siti Unesco” Unit, within the Sovrintendenza ai Beni Culturali (of the Rome City Council). From 1995 to the current year, he runs the Planning Laboratory within the “International Master’s level II programme in “Restauro architettonico e cultura del patrimonio”, in the “University of Rome Three, Faculty of Architecture”.

15. In latin castrametatio, composed of castra “camp” et metari “measure” is a rational model for distributing people and objects according to certain rules. Castrametation or the art of tracing camps consists in arranging the encampments of an army so that it can pass, promptly and without confusion, from camp at the battle line.

La castramétation: un modèle efficace et rationnel pour répartir les hommes et les choses selon des règles préalables.

Le thème de la régularité semble aussi avoir été lié à celui de la rationalité. On en connaît une expression saisissante avec le Cours d'architecture de J.N.L. Durand pour l'Ecole Polytechnique qu'ont suivi les ingénieurs militaires.

'Il y a ordre lorsque tout est à sa place. La symétrie est une forme d'ordre. La simplicité supprime tout ce qui est superflu'(9).

*“CASTRAMINATION is an EFFICIENT
and RATIONAL MODEL for
ORGANIZING PEOPLE and THINGS
according to PRELIMINARY RULES. THERE is a
RIGHT ORDER WHEN EVERYTHING is in ITS PLACE.
SYMMETRY is a FORM OF ORDER.
SIMPLICITY TAKES AWAY ALL that is SUPERFLUOUS.”*

Malverti, X, Picard, A

In addition to reorganising the city, France instated substantial discriminatory measures to better establish authority of Europeans over the indigenous. One example is the code de l'indigénat¹⁶ –^(EN) *indigenous code* – decreed in 1881, that persisted until 1927.

16. *Code de l'indigénat* were separating two categories of people: French citizens that were coming from the metropole and French subjects as well as immigrant workers. French subjects submitted to Code de l'indigénat were deprived of their freedom and political rights. At the civil level they only kept their personal status, of religion or customs.

On a reconnu que, pour être respectée et obéie par les indigènes, l'administration civile avait besoin de pouvoirs disciplinaires. Mais les pouvoirs que le projet de loi lui accorde sont beaucoup moindres. Les seules peines appliquées seront des peines de simple police. Ajoutons que la répression par voie disciplinaire portera exclusivement « sur les infractions spéciales à l'indigénat », c'est-à-dire aux règle-

Archive found in the newspaper *Le Temps*, 188, p1 up to 4.-f
Code de l'indigénat dans les colonies : un siècle de répression

*“ It was **RECOGNIZED** that, to be **RESPECTED** by the **INDIGENOUS**, the **ADMINISTRATION NEEDED DISCIPLINARY POWERS**.(...) The **ONLY PENALTIES APPLIED** will be **SIMPLE POLICE PENALTIES**. Let us add that the **REPRESSION** by **DISCIPLINARY WAYS** will **RELATE EXCLUSIVELY** to the **SPECIAL OFFENSES of INDIGENOUS STATUS**”(...)”*

Archive found in the newspaper *Le Temps*, 188, p1 up to 4.
Code de l'indigénat dans les colonies : un siècle de répression

European models of construction were imported to attract foreign populations of colonial states, such as collective housing with a rental system. These models were in total opposition to the “Moorish house”¹⁷ characterized by a patio and a blind facade on the streets. In addition, between 1830 and 1840, a decree announced the expropriation and relocation of natives in the upper part of the Casbah and outside the city. More than twenty thousand Algerians were moved elsewhere to allow the new French populations and administrations to settle in Algiers. After changing the city system, European immigrants gradually transformed Moorish houses, piercing the facades and covering the courtyards.

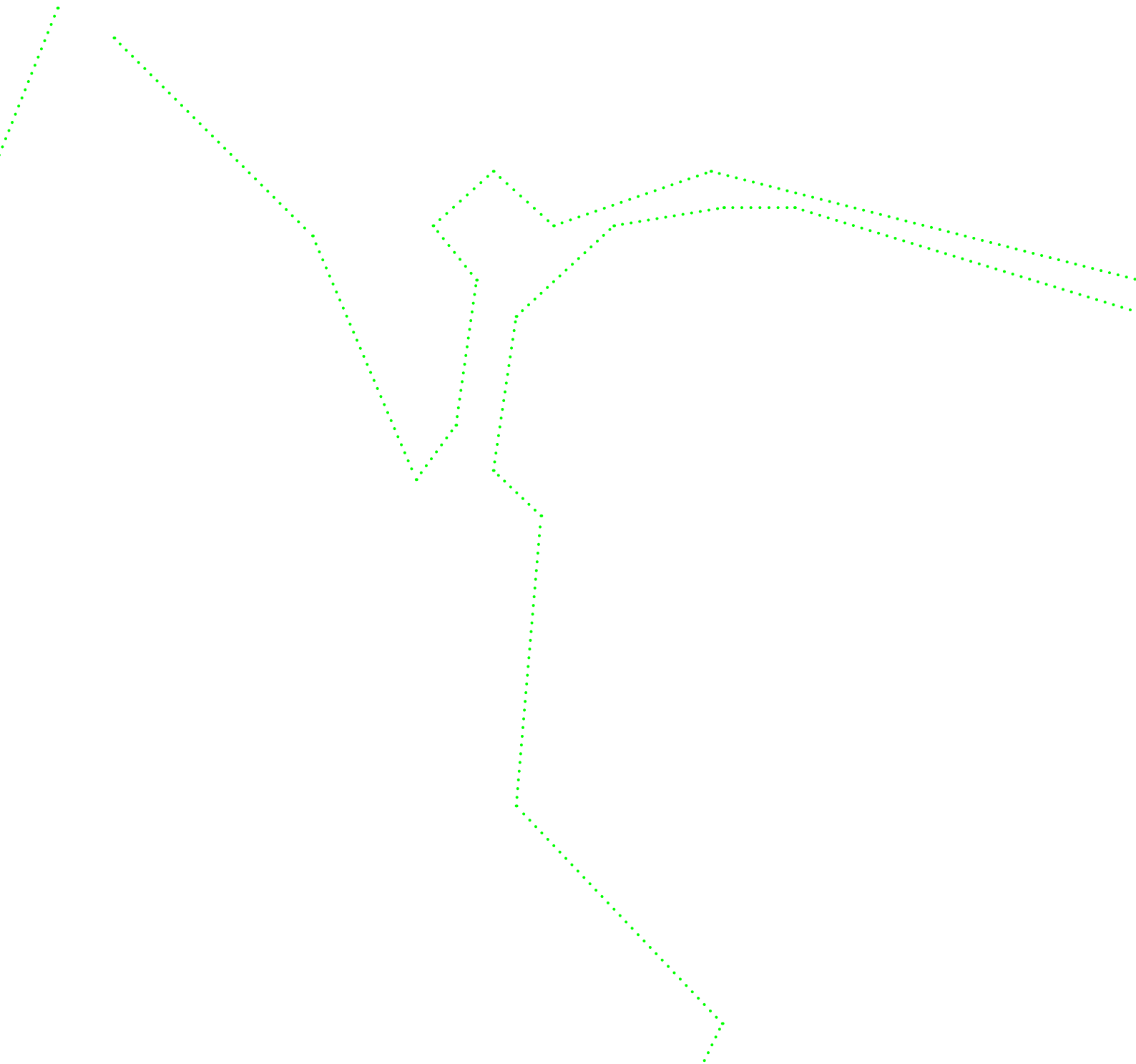
Picard and Malverti¹⁸⁽¹⁹⁹¹⁾ emphasized that the architecture and the engineering sectors were under military control during the colonial period^(MALVERTI & PICARD, 1991). The choices made by the army establishment determined the general urban planning of the “modern colonial city” such as streets, places, public facilities and circulation. While the military planned the city urbanism, commissioned engineers recommended the separation between military bases and the civilian areas in order to better control the bodies and spaces^(MALVERTI & PICARD, 1991). The military body was at the core of colonial architecture and infrastructure systems. It is through design that violent ideologies of warfare¹⁹ in colonial cities of Algeria emerged. French colonialist occupiers have done a range of architectural interventions in Algiers’ Casbah. These interventions are tainted with Orientalist–West supremacist theories and still persist today. Algiers’ urban transformations will be described in the following sections of this research. In parallel, Le Corbusier’s “Plan Obus” will be discussed as an example of *Orientalism* as an architectural practice^(ÇELİK, 1992).

17. Moorish houses and Moorish architecture (711 and 1492) is an architectural style that articulated Islamic architecture of North Africa and parts of Spain and Portugal (*Al Andalus*).

18. Malverti, Xavier and Aleth Picard are two Phd architects that studied at *Ecole d'architecture de Grenoble* in the sixties. Their research is called “*Les villes coloniales fondées entre 1830 et 1870 en Algérie (II). Les tracés de ville et le savoir des ingénieurs du génie*” focusing on the colonial cities in Algeria. – [Archive ouverte HAL](#).

19. Warfare: an activity undertaken by a political unit, such as a nation, to weaken or destroy another. It can be military, economic and/or cultural.

Finally, we will see that despite colonial beliefs, underestimating the vernacular architecture of the Algiers' Casbah ^(ÇELİK, 1992), recent studies highlight that architects have a lot to learn from the Casbah of Algiers, in the creation of sustainable and environmentally friendly cities ^(BELAKEHAL, TABET AOUL, & ABDALLAH, 2015; KARABAG & FELLAHI, 2017).



COLONIAL ALGIERS

الجزائر
الاستعمارية

Algiers' history can extend back to the fifth century, during Roman times (BENHAMOUCHE, 2003). The city respectively underwent the rules of Byzantine, Islamic Umayyad Khalipheth (686), Fatimids (945), the Ottoman Empire (1516–1830), the French colonialists (1830–1962), and independent Algeria (SINCE 1962) (BENHAMOUCHE, 2003). Under Ottoman rules, Algiers grew in all directions and almost extended to its site limits (HADJRI & OSMANI, 2004) for more than three centuries (BENHAMOUCHE, 2003). Since the beginning of the French invasion in 1830, Algiers' vernacular architecture was forcefully changed by French occupiers via military planned architecture and engineering (CELIK, 1997). Despite that, the upper Casbah of Algiers, also named the *Ottoman Medina* (DIJAR, 2009B), stayed unchanged under the orders of the colonial Governor-General (HAKIMI, 2005) to preserve it and to create a “museum of life” of the Muslim indigenous Algerian people. This preservation was made in 1930 and in reality contributed to creating “exotic” narratives and views of the Casbah (CHUKHOVICH, 2014).

The Ottoman Empire built the Casbah of Algiers in 1516 during its management (KARABAG & FELLAHI, 2017). Since 1992, the Casbah has been listed as a UNESCO world heritage. According to the 2004 research of Hadjri & Osmani on Algiers during the colonial French invasion times, Algiers' urban transformations can be separated into the following five periods:

- 1 *Military planning*
(1830-1840)

- 2 *Creation of the colonial European city*
(1840-1880)

- 3 *Extramural expansion*
(1880-1914)

- 4 *Transformation between the First and Second World War and Introduction of modernist architects*
(1914-1945)

- 5 *Housing shortage and “slum”*
(1945-1962)

MILITARY PLANNING

(1830-1840)

In the first period, French military engineering was dominant and built large roads to help the circulation of French troops (ÇELIK, 1997; HADJRI & OSMANI, 2004). Surrounded, indigenous people fled and were forced to rural areas or the city's upper part (HADJRI & OSMANI, 2004). Approximately 20,000 Algerians left the town, and a similar number of French, Italian, Spanish and Maltese populations settled in the lower part of Algiers (LESPEDES, 1930). Europeans demolished the lower parts of vernacular architecture, and European-styled blockhouses arose in the lower part of the city (HADJRI & OSMANI, 2004).

1

CREATION OF THE COLONIAL EUROPEAN CITY

(1840-1880)

In the second period, new constructions began to accommodate the latest European arrivals (ROYER, LYAUTEY, DU VIVIER DE STREEL, & PROST, 1932). Turkish fortifications were demolished and changed in the site, threefold larger than the old city of 1849 (ÇELIK, 1997). However, the original plans of changing the whole city were never achieved by the French occupiers. The economic crisis of 1846 impacted colonial constructions (HADJRI & OSMANI, 2004). In addition, house sales did not increase despite the acceleration of constructions during this period (LESPEDES, 1930).

2

EXTRAMURAL EXPANSION

(1880-1914)

The wine production characterizes the third period when the French government supported vineyard planting (COMEDOR, 1972; HADJRI & OSMANI, 2004). The port of the city was expanded, and the economic increment of the vine production financed administrations and commerce (HADJRI & OSMANI, 2004). The population of the city dramatically increased from 84,000 to 172,000 people by 1880 (MIÈGE, 1985). During this term, construction of houses became an essential and credible sector (HADJRI & OSMANI, 2004). Old buildings were replaced with new ones, characterized by the apparition of balconies instead of plain facades, and their proximity to newly constructed large roads, linked with the rest of the city (HADJRI & OSMANI, 2004).

3

TRANSFORMATION BETWEEN THE 1ST AND 2ND WORLD WAR AND INTRODUCTION OF MODERNIST ARCHITECTS (1830-1840)

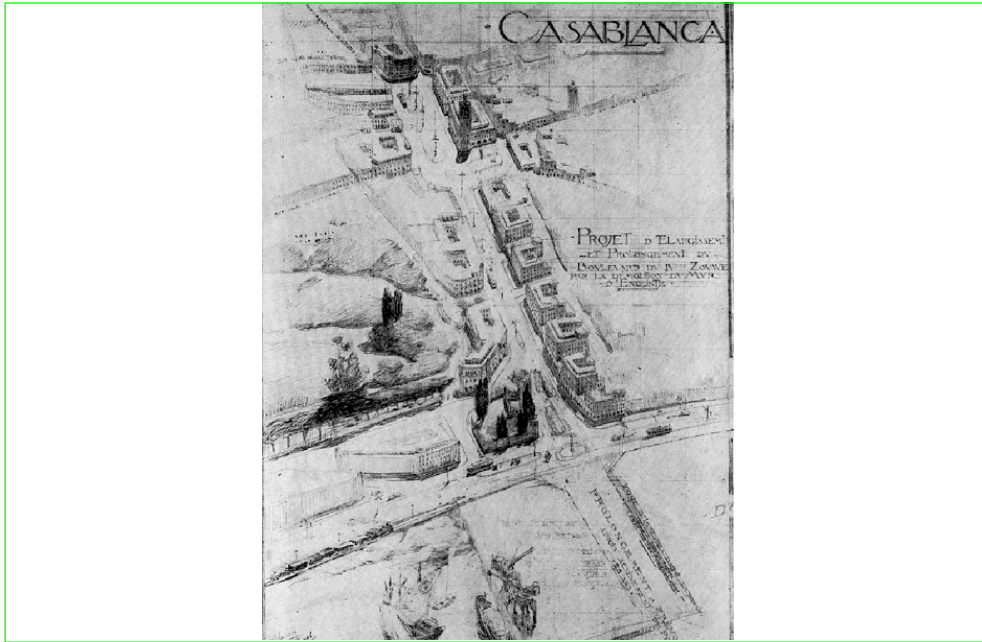
Between the first and the Second World War, Algiers' urban planning almost took its ultimate shape. In the fourth period, the Casbah of Algiers and European parts were distinctly separated from one another ^(HADJRI & OSMANI, 2004). In 1930, the governor-general announced a new urban plan by law, which forced new development plans for any colonial cities hosting more than 10,000 inhabitants ^(DELUZ, 1980). The colonial municipality decided to demolish the "Quartier de la Marine" and announced an open call for European planners and architects. They received proposals from different architects such as Greber, Prost, Le Corbusier, and Rotival, among others ^(EMERY, 1980). Le Corbusier, celebrated Swiss-French architect, developed a project named "Plan Obus" that became famous in 1931 for his radicality. Le Corbusier, often titled "the Father of the modernist movement", performed an enormous effort to separate the new town from the Muslim Casbah inspired by the Moroccan intervention and the experience of urbanist Henri Prost ^(CHUKHOVICH, 2014). However, Le Corbusier's Obus Plan was utopic and never materialized ^(HADJRI & OSMANI, 2004) and Le Corbusier never intervened in Algeria.

4

“ The MOROCCAN EXPERIENCE of urbanist HENRI PROST came to the FOREFRONT. At the INITIATIVE of HUBERT LYAUTEY, the first RESIDENT GENERAL of the FRENCH PROTECTORATE, a POLICY of SEGREGATION REPLACED that of INTERVENTION and DISPLACEMENT. To AVOID TENSION and CONFLICT, it was deemed better to SEPARATE the EUROPEAN and AUTOCHTHONOUS COMMUNITIES in such a way to MINIMISE CONTACT BETWEEN THEM within the CITY SPACE.”

Chukhovich, Boris,

Orientalist modes of modernism in architecture: Colonial/Postcolonial/Soviet



Top view sketch of "la cannebière de Casablanca", Oct. 1914, Henri Prost (1874-1959).

From 1912, after the signature of the French Protectorate Treaty, the first constructions appeared outside the walls of the old medina of Casablanca. The colonial building process and the aesthetic imported by France are the same as all colonies of the empire.

HOUSING SHORTAGE AND "SLUM" *(1945-1962)*

In the fifth period immigrants seeking jobs in farming increased the Casbah population density, which peaked at 3,500 inhabitants per hectare ^(CELIK, 1997; HADJRI & OSMANI, 2004). In the last period of the colonial era between 1945 and 1962 Algiers' urban fabrics did not drastically change ^(HADJRI & OSMANI, 2004).

5

THE CASE
OF

حالة

THE CASBAH

قصبة الجزائر

OF
ALGIERS

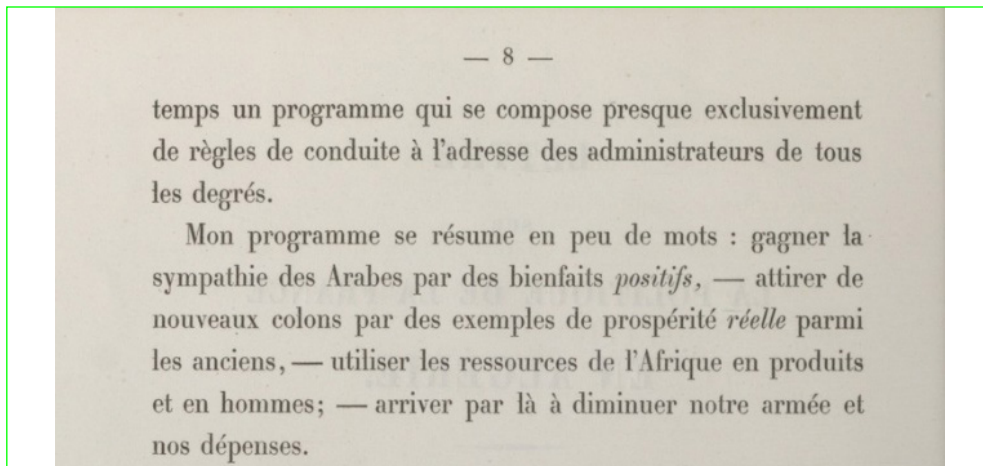
Originally, *Orientalism* as an artistic movement was conceptualized in Western countries in the 19th century. However, the interest of Western artists for the East started even earlier (in the 18th century) with writers such as Montesquieu and his book named “lettres Persanes” (CHARLES LOUIS DE SECONDAT, 1721). Between 1798 and 1810, French artists accompanied Napoleon’s French Campaign in Egypt and Syria, painting the empire’s invasion of Malta and Egypt. The many paintings show Napoleon as a liberator of the Mamluk, and a praised emperor, creating a romantic imagery of battles and success of the white soldiers over the local population. This imagery helped the installation of *Orientalism* as a strong cultural trend and current that became included in the political upheavals in the East, especially with the expansion of European colonialism.



Antoine-Jean Gros (1771–1835), *Battle of the Pyramids, July 21, 1798*, c. 1810,
Oil on canvas 389 x 311 cm, *National Museum of Versailles (France)*

– NAPOLEON III'S VISIT TO ALGIERS –

After the invasion of Egypt, Napoleon III traveled to Algeria in 1865. In order to establish the French domination, he wrote a program called "Lettre sur la politique de la France en Algérie adressée par l'Empereur au Maréchal de Mac Mahon, duc de Magenta, gouverneur de l'Algérie". In this document, Napoleon explains his strategy to gain the sympathy of locals and avoid uprisings. This program consisted in separating french settlements from the vernacular towns to wish for the trust of the indigeneous population and better use the local resources.



Archive found in Bibliothèque nationale website (Bnf),
*Lettre sur la politique de la France en Algérie : adressée par l'Empereur
 au maréchal de Mac-Mahon, 1865 duc de Magenta, gouverneur général de l'Algérie*

***“The DEMOLITION of the MUSLIM CITY, REPLACED
 by EUROPEAN AREAS, was FOLLOWED by INEVITABLE
 CONFLICTS, FEARS AND PHOBIAS***

*(it suffices to mention the AGE-OLD COLONIAL FEAR
 to contract a disease from an autochthone living in
 “ UNHYGIENIC ” and “ INSANITARY ” conditions).
 NAPOLEON III, while on a VISIT to ALGERIA (1865),
 formulated his OBJECTIVE as to “ WIN the
 SYMPATHY of ARABS by POSITIVE BENEFITS ”*

Chukhovich, Boris, 2014,
[Orientalist modes of modernism in architecture: Colonial/Postcolonial/Soviet](#)

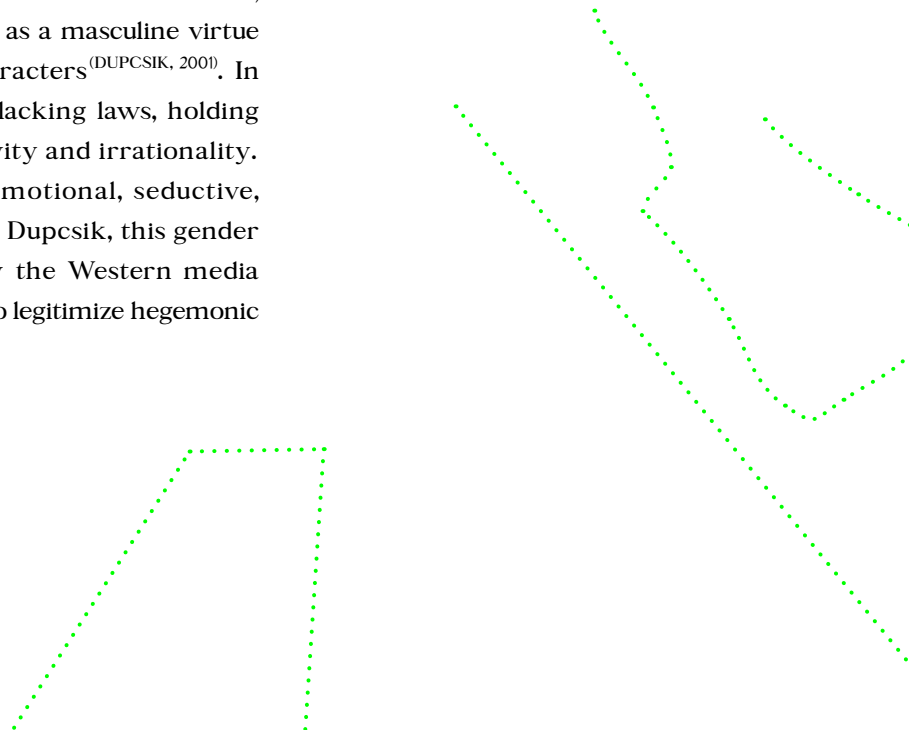
Napoleon III's ideas were a turning point for radical changes in the military sector and also for the urban development of Algiers (CHUKHOVICH, 2014). The French authorities then decided to minimize the interactions between the European part and the indigenous part by creating new European settlement areas at a significant distance (CHUKHOVICH, 2014). In this way, the "progress" of the West was demonstrated in contrast to indigenous life and became an instrument for legitimizing colonialism (CHUKHOVICH, 2014).

Edward Said explained how the western approach framed a reductive image of the East (Orient). The term Orient represents a systematic approach created by Western political forces to frame the East based on Western biases (EDWARD W SAID & JHALLY, 2002). Essentially, the Orient is defined as the alien (the other) and inferior compared to the West.

"The ORIENT EXISTS ONLY for the WEST"

Orientalism used by colonial empires such as Britain, France and later the United States comprises a standardized (Orientalized) perspective and maintains ideological biases for the entire East (CHUKHOVICH, 2014; DJIAR, 2009 A; DUPCSIK, 2001; NISHIHARA, 2007; E. W. SAID, 1978; EDWARD W.SAID & JHALLY, 2002).

Orientalism draws a border between the West and East from different perspectives (DUPCSIK, 2001). In pictures, literature, or history texts, the West is often characterized as an ideal of liberty, an example of a free society, maintaining successfully the superiority of the law, economical activity, dynamism, and rationalism. This narrative is also entrenched in Western patriarchal positions and history, holding biases of class, gender and race. In this context, reason, technology and success are viewed as a masculine virtue and are represented with masculine characters (DUPCSIK, 2001). In opposition, the Orient is represented as lacking laws, holding despotic political powers, tyranny, passivity and irrationality. The Orient is often stigmatised as an emotional, seductive, feminine character (DUPCSIK, 2001). For Csaba Dupcsik, this gender constructions were supported deeply by the Western media including the advertising industry in order to legitimize hegemonic powers and patriarchy.

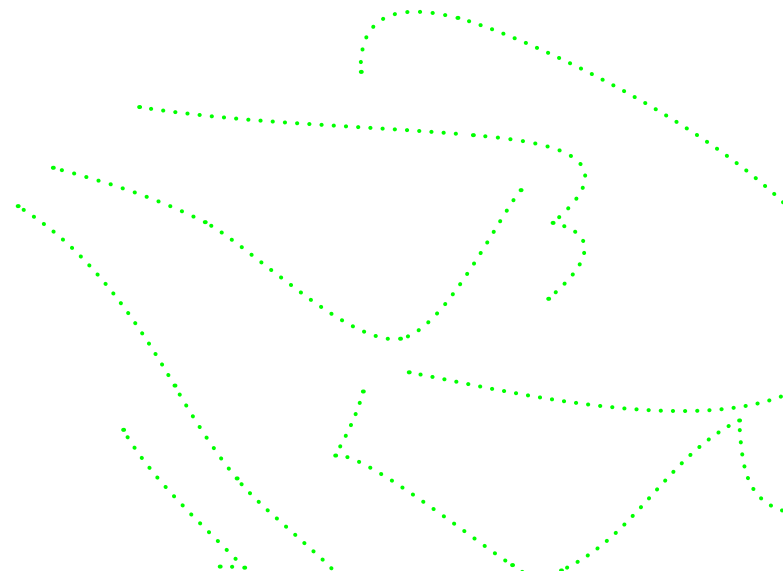


“Mostly: they REVEAL that the IMAGES of the “ORIENTAL PEOPLES”, the “PRIMITIVE TRIBES”, the WOMEN, the MENTALLY DISABLED PERSONS, etc. EQUALLY SERVE the INTERESTS of „the WEST” (to be more precise: the INTERESTS of the WESTERN, WHITE, and/or MIDDLE CLASS MALES). These IMAGES CHARACTERIZE the RELATIONSHIP between the OPPRESSIVE and the OPPRESSED, RATHER the OPPRESSED as such “IN THE REALITY”.”

Dupcsik, Csaba , [The West, the East, and the Border-lining, 2001](#)

The “Oriental” man in *Orientalist* images is represented as weak, feminine, queer and dangerous for the white West. On the other hand, the “Oriental” woman is described as willing to be dominated, conspicuously exotic and is often painted with sexualized features in the Western gaze ^(EDWARD W SAID & JHALLY, 2002). The Orient is presented as a dangerous place as well as an exotic place, full of wonder, adventure, and joy.

During this era, *Orientalism* was an aesthetic current in Western culture. The patriarchal gaze, painting women as nudes, were incorporated in exotic contexts, and imaginative scenes of Algiers. Many examples can be found, such as *“Femmes d’Alger”*, Eugene Giraud’s painting “Women of Algiers”, Eugène Delacroix’s painting *“Les Femmes d’Alger”* and Charles Brouty’s “the Algerian Prostitute Alicante “Rachel” Modestina ^(FORTH, 2012). In these artworks, Muslim women of Algiers become sexual tentations, exotic creatures waiting to be used and happy to be looked at. These paintings often use vernacular architecture in the background, such as Eugene Giraud’s *“Femmes d’Alger”*, to give it a sense of “reality” while exaggerating perspectives to accentuate the exotic decor.





Femmes d'Alger dans leur appartement,
Delacroix, Eugène (1798–1863)

In written works, the Casbah was described as a frightening, ominous and dangerous place for Europeans, emphasizing the darkness of its narrow streets ^(BENJAMIN, 2003). These examples can be extended by other artworks such as movies, photographs, postcards and letters. Architecture has been used to reinforce this hegemony and underpin the power of colonialism for centuries.

Architecture gained a significant role during the 18th century and onwards, following the rise of nationalism in Europe ^(FOUCAULT, 1982). Since the 18th century, architecture and urban planning as new political aspects were emphasizing the state by giving a shape to domination ^(YACOBI, 2008).

*“From that PERIOD on, ARCHITECTURE
and TOWN PLANNING became DISCIPLINES
of a new POLITICAL ASPECT which ACCENTUATES
the STATE as an ORGANIZATION that
ENFORCES TERRITORIAL, SOCIAL, POLITICAL,
and COGNITIVE ORDER, which MOLDS NORMS
and RULES by MEANS OF DOMINATION, EXCLUSION,
and INCLUSION MECHANISMS”*

Yacobi, 2008

Similarly, French occupiers installed their dominance in Algiers by destroying the vernacular architecture and replacing streets, houses, squares and fortifications. In addition, French interventionists not only displaced the original architecture of Algiers^(CHUKHOVICH, 2014), but also surrounded neighborhoods inhabited by natives.

In the case of the Casbah of Algiers, french modernist constructions were built all around the native town. This resulted in highlighting the new French architecture and isolating Algiers' Casbah in the middle of the newly built European style architecture. In this way, French authorities distinguished the European living style from the indigenous living style claiming their superiority, modernity, hegemony and power. The occupation opposed the western notion of developed civilization to the native indigenous.

“The EUROPEAN CITY is NOT the PROLONGATION of the NATIVE CITY. The COLONIZERS have NOT SETTLED in the midst of the NATIVES. They have SURROUNDED the NATIVE CITY; they have LAID SIEGE to it. EVERY EXIT from the CASBAH OF ALGIERS OPENS on ENEMY TERRITORY”

Fanon, 1994

Ultimately, every exit of Algiers' Casbah was opening to the territory of enemies, the occupiers, for indigenous people^(FANON, 1994). There was no escape from seeing the French architectural interventions, impacting the intimacy and right to life of the native people of the Casbah. This occupation and separation was supported by segregated laws and language. Natives of Algiers were not considered, nor defined as equals^(FANON, 1994).

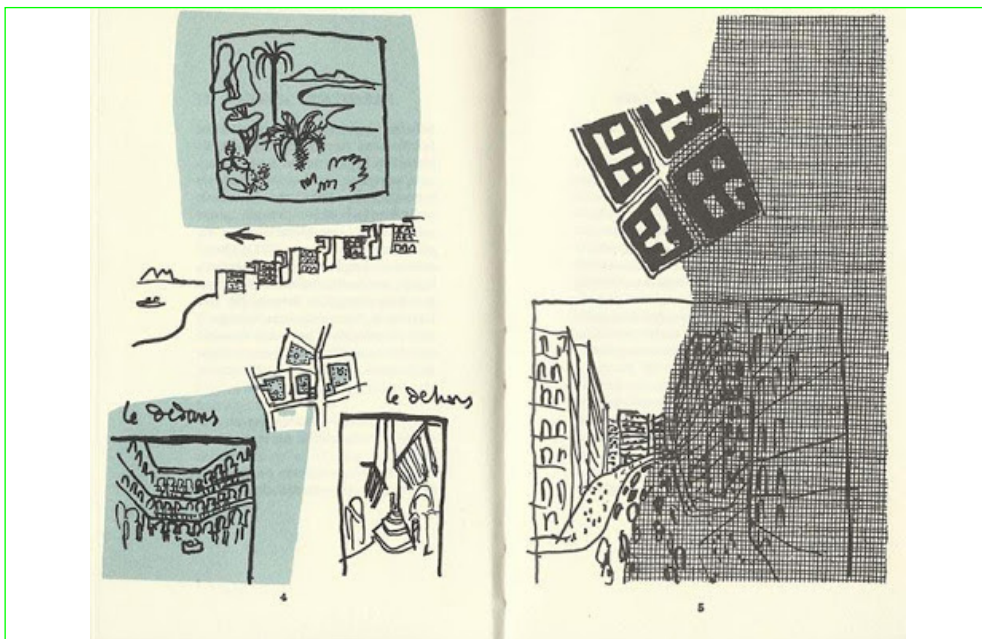
Orientalist attitude in architecture and urban planning bred one of its major masterpieces, namely “Plan Obus” designed by the modernist architect Le Corbusier^(CHARLES-ÉDOUARD JEANNERET, 1887, 1965).

- LE CORBUSIER'S OBUS PLAN -



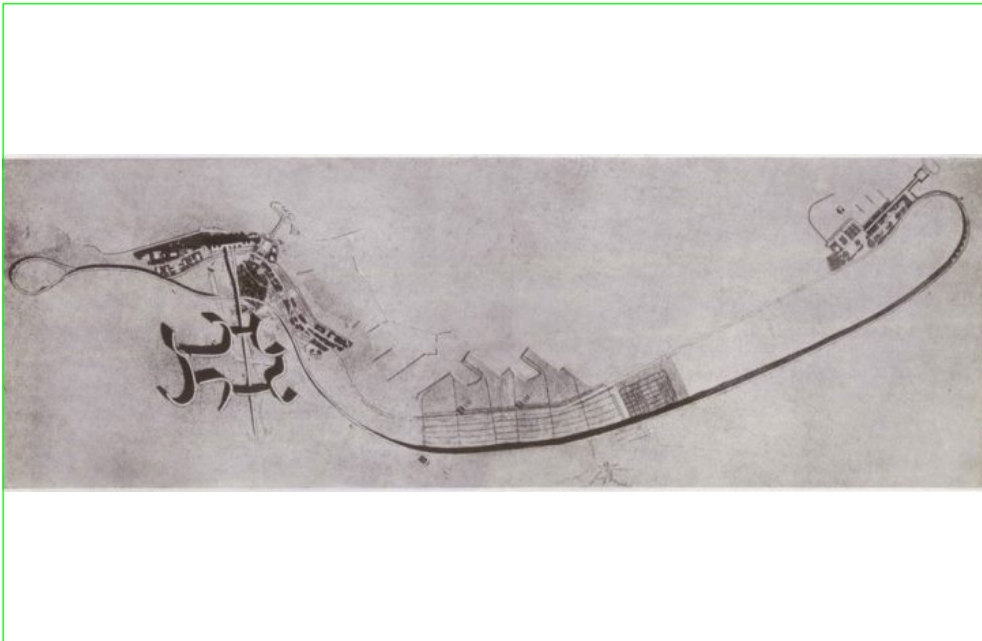
Poésie d'Alger, Le Corbusier, 1950

Keeping the Casbah at distance from European constructions aimed to create a reference point to compare Europeans to indigenous people and gain tourism wealth by commercializing the old heritage in the Casbah^(CHUKHOVICH, 2014). Le Corbusier travelled to the Casbah of Algiers in 1931^(CHEBAIKI-ADLI & CHABBIS CHEMROUK, 2019) and drew six sketches of Algiers and its Casbah^(LEJEUNE & SABATINO, 2009). Le Corbusier's cover sketch of "Poésie d'Alger" clearly shows the interest of the "master of modernism" with vernacular architecture. In this sketch, Le Corbusier likens Algiers' Casbah to a goat-headed curvy nude woman who was caught by Le Corbusier's hand and detracted from the rest of the city.



Poésie d'Alger, Le Corbusier, 1950

Zeynep Celik ⁽¹⁹⁹²⁾ stated that Le Corbusier's understanding of Algiers' Casbah's vernacular architecture was affected by a larger colonialist view on vernacular architecture, inherited from the 19th century orientalist traditions and by modernist theories ^(CELİK, 1992). Le Corbusier planned the infamous "Plan Obus" after his investigations of Algiers in 1931. Fundamentally, Le Corbusier made a significant effort to separate the European part of the city from the Muslim Casbah ^(CHUKHOVICH, 2014). "Plan Obus" was carrying militaristic reminiscences, with curved and complex buildings. The term "Obus" itself was referred to as "trajectory of an exploding shell" by Le Corbusier himself ^(CELİK, 1992). Based on Le Corbusier's plan, the new town would be built above the Casbah at a "safe" distance. The panoptic view of the building would give direct exposure to the sea and the indigenous life of the Casbah. One of the aims of this "Plan Obus" was to use the miniaturized Casbah as a commercial and touristic point of interest. Set to be at that time a "preserved" heritage of the old town, the Casbah was in reality mostly destroyed by the French occupiers during the invasion of Algiers.



Obus Plan, Le Corbusier, 1932 to 1942

Separating the new town from the Casbah meant providing a theatrical “picturesque view” of a museum of indigenous life to the European settlers^(CHUKHOVICH, 2014).

“The LOGIC of SEPARATION and the BORDER ZONE which OPENED the “PICTURESQUE VIEWS” GAVE RISE to TWO EFFECTS: that of THEATRICALITY and MUSEALITY.”

Chuckhovic, 2014

Looking down at the excluded Casbah from a distance reinforced the colonial perception of a “theatre of domination”^(VACHER, 2003). French occupiers would increase touristic wealth and house sales in Algiers, away and around the Casbah. Considered a dangerous and active place of resistance, European occupants would remain at a safe distance from the Casbah^(BENJAMIN, 2003).

“LE CORBUSIER’S PLAN ESTABLISHES CONSTANT VISUAL SUPERVISION OVER the LOCAL POPULATION and CLEARLY MARKS the HIERARCHICAL SOCIAL ORDER onto the URBAN IMAGE, with the DOMINATING ABOVE and the DOMINATED BELOW”

Celik, 1992

Le Corbusier’s Obus Plan exacerbates this “exotic” view on indigenous architecture, drawing a new town that would even further dominate the upper Casbah^(CHUKHOVICH, 2014). The Obus Plan creates an urban-based social hierarchy that places white Europeans above and indigenous people below^(ÇELİK, 1992). Ultimately, keeping a sense of independence and normality for indigenous people would be impossible, impacted by a constant panoptic observation from the European settlers from above^(CHUKHOVICH, 2014). If it had been constructed, it would be today one of the most outstanding colonial urban planning achievements in colonial architectural history^(ÇELİK, 1992).

“HAD LE CORBUSIER’S SCHEME been REALISED, it would have MARKED an APPROPRIATION of ALGIERS such as NO COLONIAL PLANNER HAD ELSEWHERE ACHIEVED (...) the now MINIATURISED CASBAH a SYMBOL of the CONTROLLED EXISTENCE of the COLONIZED PEOPLE and their “DIFFERENT” CULTURE, a CONSTANT REMINDER of the POWER of COLONIALISM”

Çelik, 1992

A recent technical study ^(KARABAG & FELLAHI, 2017) has investigated Algiers’ Casbah from sustainability perspectives. They found that the Casbah could be a reference for today’s urban planners and architects from many perspectives. Looking at environmentally friendly cities, the Casbah is an exceptional example ^(KARABAG & FELLAHI, 2017). Karabag and Fellahi ⁽²⁰¹⁷⁾ investigated the design of the houses in Algiers’ Casbah based on sustainable design and pollution prevention principles which were emphasized by Kim and Ringdon ⁽¹⁹⁹⁸⁾. Fundamentally, these principles were divided into three main subsections and further twenty sections by Karabag and Fellahi ⁽²⁰¹⁷⁾ during the assessments. As a result, Algiers’ casbah received maximum points (10 of 10 points) in sixteen assessments, which indicates powerful sustainability ^(KARABAG & FELLAHI, 2017). In details, Casbah meets the requirements of powerful sustainability criterias such as passive heating and cooling, insulation, reduced consumption, but also the active usage of materials that can be recycled, made from renewable resources, harvested or extracted without causing ecological damage, with long life and low maintenance. All the elements together, the Casbah minimizes its site impact, respects topographical conditions, and provides thermal, visual, and acoustic comfort. It also builds visual and practical connections to the exterior, with operable windows that allows fresh clean air flow, and accommodates people with different physical abilities ^(KARABAG & FELLAHI, 2017).

“CASBAH has many POWERFUL SUSTAINABLE CRITERIA”

Karabag & Fellahi, 2017

Narrow streets in the Casbah were originally built by Ottomans to protect the inhabitants from intense sun rays^(SARINAY, 2010). Recent technical research^(BELAKEHAL ET AL., 2015) investigated daylight usage design strategies in the Ottoman mosques in Algeria and Tunisia, including the mosques of the Casbah of Algiers. Daylight is accepted as a key component for a building design^(BELAKEHAL ET AL., 2015), and beneficial for human psychology, intangible aesthetic and energy-saving^(GUZOWSKY, 2000; MILLET, 1996). The authors explored interconnected daylighting tools and structures in the mosques which were built before the Colonial French invasion^(BELAKEHAL ET AL., 2015). These researches suggest the development of rigorous methods behind the architecture of the Casbah, opposing orientalist beliefs.

'In ACCORDANCE with the COLONIAL MISSION, Le Corbusier's Algiers—the "FRENCH CAPITAL of AFRICA," the "HEAD of FRENCH AFRICA," and the "PHOENIX of FRANCE...REBORN OUT of the ASHES of the MOTHER COUNTRY"—would REINFORCE FRENCH RULE not only in ALGERIA, but throughout the ENTIRE CONTINENT'

Celik, 1992

Le Corbusier's Plan Obus, and generally colonialist-Orientalist approaches, are lacking local understanding of architecture and urban planning. Considering current challenges in a time of global warming, the Casbah could provide practical and valuable information for urban designers and architects to create sustainable cities.

"VERNACULAR ARCHITECTURE was BUILT on INHERENTLY SUSTAINABLE PRINCIPLES such as RESOURCE LIMITATIONS IMPOSED by ECONOMIC or NATURAL FACTORS, yet SUCCEEDED in OFFERING RATIONAL SOLUTIONS to HARSH CLIMATES and HUMAN NEED."

Salman, 2018

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This essay takes the case of the Casbah of Algiers to understand the impact of culture, architecture and urban planning in colonial tactics of occupation. *Orientalism*, as an aesthetic, philosophical and political movement, is entrenched in a long history of domination of European Empires in their colonies. It is taking its origins in white suprematism, patriarchy, scientific racism, christian missionaries and capitalism. *Orientalism*, through paintings, novels, and philosophical concepts, romanticized the glory of European Empires and vilified any population considered indigenou. It durably contributed to installing the “Civilizing Mission” where the “civilised” West considered its duty to colonise and educate the “uncivilised” East.

In Casbah of Algiers, military and engineering constructions were supported by touristic and economic plans of expansion from the French occupation. While vernacular architecture of the Casbah was considered an exotic remnant of Ottoman construction, the rest of the city was demolished and rebuilt by and for Europeans Tourism, selling an image of Algiers as an adventurous destination, was using an Orientalist aesthetic and became central to colonial tactics. Architecture and urban planning developed around the idea that Algiers should become attractive to the colonial white gaze while remaining under military control.

France planned to further its dominance and presence through Algeria to create a “bloc de l’Afrique Française” (French African bloc) with Morocco, Tunisia and Libya, aiming at getting closer to Soudan²⁰. It is important to look at the colonial architecture of Algiers and the Casbah to understand global strategies of oppression and censorship of Indigenous cultures. The idea of this work was to repeat already established decolonial theories and texts, and gather together knowledge from different angles. This process of repetition can also be seen as a way of healing and recovering stories that were erased and not recognized for centuries.

20. L’Algérie illustrée : touristique et pittoresque 1930 numéro 1, Source: [Bibliothèque nationale de France](#)

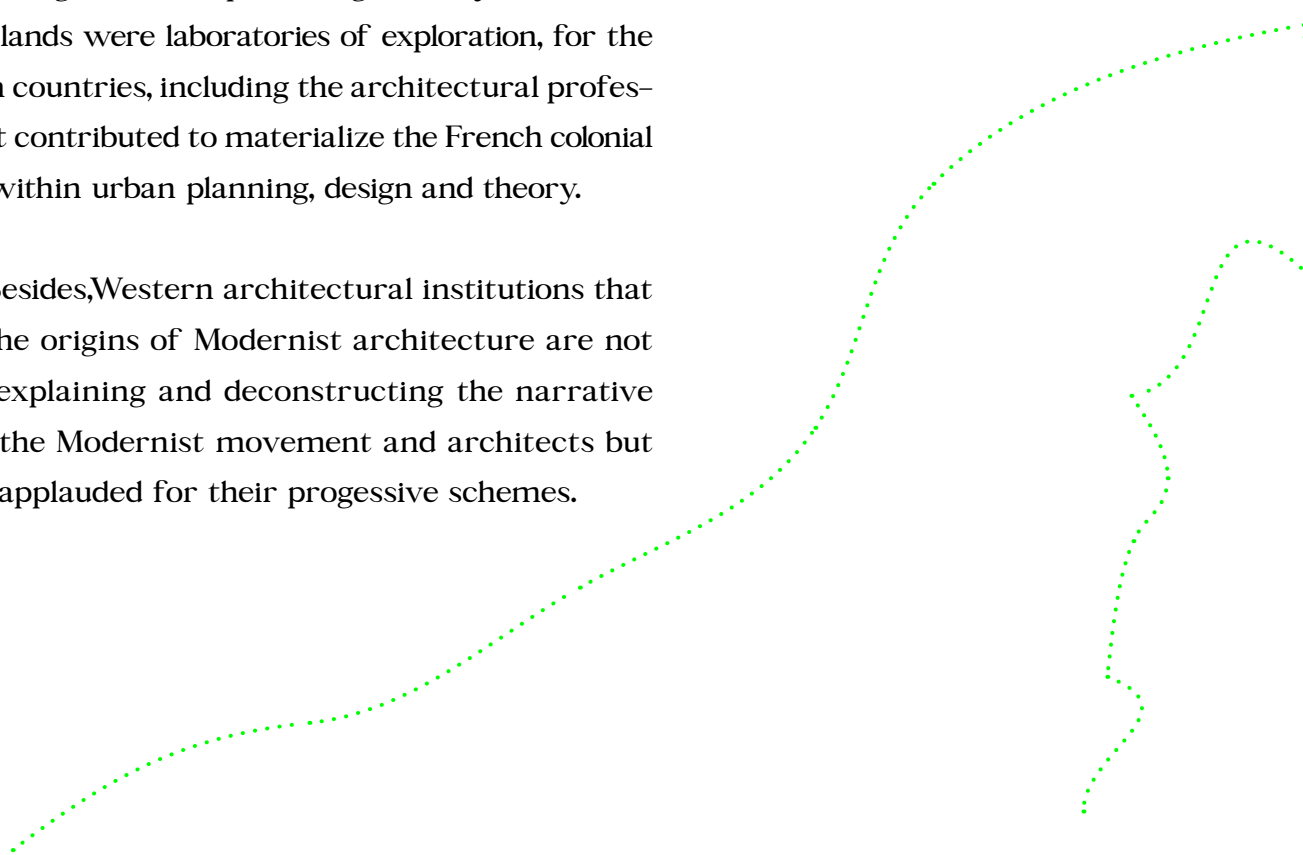
AFTERWORDS

استنتاج

Nowadays, architectural practices are touched by a crisis of pertinency and struggle to address the challenges of our society and environmental issues. Based on a colonial system, Modernist architecture and most of the architectural movements that came later from Western countries are intrinsically anchored on a universalist dynamic inherited by the colonial times. Architectural institutions continue to teach students that being an architect is to create aesthetic objects based on Eurocentric²¹ norms and values excluding the political contexts and the increasing social inequalities. We cannot ignore that we must rethink our responsibilities regarding the colonial past and the way architectural institutions are teaching History of architecture without their violent contexts. The mutilation of Casbah is a non recognised example among so many others. The colonial lands were laboratories of exploration, for the western countries, including the architectural profession that contributed to materialize the French colonial power within urban planning, design and theory.

Besides, Western architectural institutions that are at the origins of Modernist architecture are not clearly explaining and deconstructing the narrative around the Modernist movement and architects but instead applauded for their progressive schemes.

²¹. Eurocentrism is a worldview that focuses primarily or exclusively on the European knowledge system and connected European ontologies and epistemologies. It comes with the ignorance and mostly the disrespect of and claim of superiority over other knowledge systems.



The idea of “*Orientalism* as an architectural practice: The Case of the Casbah of Algiers” emerged as an artistic project in order to understand why architects contributed to create the idea of the Orient as an opaque entity identifiable by the Western world. The architecture sector structures are more or less the same, guided by the market and the developers.

In general in architecture, local interests can only be met with local understanding. Dismissing vernacular construction and perpetuating eurocentric architecture in the global South continues neo-colonial approaches of building spaces. One of our responsibilities as architects is focusing back on vernacular architecture, and to rethink what is the underlying mechanism and logic behind the vernacular architecture to regain respect for nature. Vernacular architecture might teach us how we can sustain architecture compatible with nature. Therefore, avoiding flouting approaches to vernacular architecture, e.g. *Orientalism*, is warranted, especially during the global warming-induced challenges that we have to face as architects.

INDEX

فهرس

AMNESIA

It is the loss of memory, in this text it can be understood as a metaphor to highlight certain events that are selectively erased or overlooked if they are not favorable to one's purpose or position. To express the notion of amnesia in this research it is interesting to quote Edward Said.

"My argument is that history is made by men and women, just as it can also be unmade and rewritten, so that "our" east, "our" orient becomes "ours" to possess and direct. And I have a very high regard for the powers and gifts of the peoples of that region to struggle on for their vision of what they are and want to be. There has been so massive and calculatedly aggressive an attack on contemporary Arab and Muslim societies for their backwardness, lack of democracy, and abrogation of women's rights that we simply forget that such notions as modernity, enlightenment, and democracy are by no means simple and agreed-upon concepts that one either does or does not find like Easter eggs in the living-room."

Said, Edward, *Orientalism, 1978, Microsoft Word – Edward Said.doc* (sjsu.edu)

CASTRAMÉTATION

In latin castrametatio, composed of castra "camp" et metari "measure" is a rational model for distributing people and objects according to certain rules. Castrametation or the art of tracing camps consists in arranging the encampments of an army so that it can pass, promptly and without confusion, from camp to the battle line.

Malverti, X., & Picard, A. (1991). Algeria: *Militaryvgenius and civic design (1830-70)*. *Planning Perspective*, 6, 207-234. doi:10.1080/02665439108725727

CIVILIZING MISSION

Prominently used by the french empire as "Mission civilisatrice", the civilizing mission was the cultural justification for colonial exploitation. The western European colonial powers claimed that, as Christian nations, they were duty-bound to disseminate Western civilization to what Europeans perceived as the heathen and primitive cultures of the Eastern world. In addition to economic exploitation and imposition of imperialist government, the ideology of the civilizing mission required the cultural assimilation of "primitive peoples", as the nonwhite Other, into the colonial subaltern of eastern Europe.

Sources: 1. Civilizing mission, Wikipedia, Part of a series on Indigenous rights, International Indigenous and minority rights.

2. 'Mission Civilisatrice': French Cultural Policy in the Middle East, 1860-1914, Cambridge University Press, Mathew Burrows

3. Gilbert Rist, Le développement. Histoire d'une croyance occidentale. Chapter 2: «Les métamorphose d'un mythe occidental», Paris 1996, pp. 48-80; The History of Development, 3rd Edition 2008

COLONIALISM

Colonialism can be defined according to the Stanford encyclopedia as *"a practice of domination, which involves the subjugation of one people to another. The etymology of the terms colonialism, however, can provide some additional information about it. The term colony comes from the Latin word "colonus", meaning farmer. This root reminds that the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin."*

Kohn, Margaret and Kavita Reddy, *First published Tue May 9, 2006; substantive revision Tue Aug 29, 2017, Colonialism (Stanford Encyclopedia of Philosophy)*

COLONIALITY

Coloniality of power is a concept first used by Aníbal Quijano and later developed by Walter Dignolo. It refers to the way in which the concepts of modernity and colonialism are inseparable and continue to operate in our contemporary societies. It is a long-standing pattern of power. These designs further define knowledge production, culture, labour, and intersubjective relations.

Source: *The Ambit of Ethics in the South African Academic Institutions: Experience of Coloniality*, Xolani Mathews Shange (University of South Africa, South Africa), DOI: 10.4018/978-1-7998-1249-4.ch002

CULTURAL APPROPRIATION

The act of taking elements from another culture, often a minority culture, and transferring them into a dominant culture. Cultural appropriation can be seen as a form of colonialism: it differs from cultural exchange, in the sense that cultural elements are distorted, reduced to exotic items, and overall appropriated in a disrespectful way.

Source: *Intercultural and Interfaith Dialogues for Global Peacebuilding and Stability*, Samuel Peleg (Fordham University, USA), DOI: 10.4018/978-1-5225-7585-6

EUROCENTRISM

A worldview that focuses primarily or exclusively on the European knowledge system and connected European ontologies and epistemologies. It comes with the ignorance and mostly the disrespect of and claim of superiority over other knowledge systems.

Source: *Crucial Role of Indigenous Knowledge in Formal Education Systems*, Claudia Koehler (University of Frankfurt a.M., Germany), DOI: 10.4018/978-1-5225-0838-0.ch00

EXPLORATORY MISSION

According to the research of Patrick Petitjean, the exploratory mission or expeditions were part of the civilizing process that allowed the construction of Western sciences as dominant.

“According to this model, the achievements of modern science are based on its internal features: rationality, objectivity (science as a mirror-like reflection of reality and of its order), experimental method, and the mathematization of Nature’s laws.”

Petitjean, Patrick, *Science and the “Civilizing Mission”, France and the Colonial Enterprise, Science and the “Civilizing Mission”: France and the Colonial Enterprise* (archives-ouvertes.fr)

GÉNIE MILITAIRE OR MILITARY ENGINEERING

Art, science, and practice of designing and building military works and maintaining lines of military transport and military communications.

IMPERIALISM

According to the Stanford encyclopedia, colonialism and imperialism are directly connected, like colonialism, imperialism also involves political and economic control over a dependent territory. Imperialism, on the other hand, comes from the Latin term *Imperium*, meaning to command. Thus, the term *imperialism* draws attention to the way that one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control.

Kohn, Margaret and Kavita Reddy, *First published Tue May 9, 2006; substantive revision Tue Aug 29, 2017, Colonialism (Stanford Encyclopedia of Philosophy)*.

MODERNISM

In this context, Modernism is an architectural ideology that emerged in the 20th century that believes function, and logic that has also contributed to shaping Western architectural identity. Modernism was also an architectural movement that rejected ornamentation and aimed to have a minimalist approach and aesthetic. Some architects such as Walter Gropius and Le Corbusier were the pioneers of this movement that had a profound impact on design and art for all Western countries.

Royal Institute of British Architects, (Riba), *Modernism*

ORIENTALISM

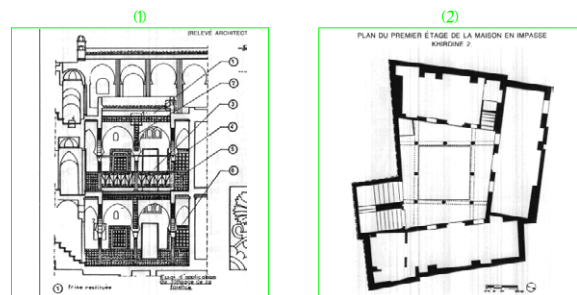
Is an artistic movement that emerged in the late 18th century. According to Edward Said “Orientalism” can also be characterised as a Western stereotyped construction of the Orient in opposition to the “Occident”. Within academic circles, orientalism was a notion questioned by Edward Said in his book named “Orientalism”. His book established the bases of the Post-colonial theories that aim to understand the power structures of the Western countries during colonial times until now.

Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond (2 vol.) Işıl Tombul and Gülşah Sarı, DOI: 10.4018/978-1-7998-7180-4

VERNACULAR ARCHITECTURE

Etymology and meaning: Vernacular is a word that comes from the latin word vernaculus that is related to the “slaves that were born in the house”. Later, in the 18th century, this term changed into “anything peculiar to a country / a place”. By the end of the twentieth century, the idea Vernacular became an expression that tended to define local construction, using traditional materials, resources and culture.

The case of Algiers: Algiers is a composite city that is difficult to characterise or define. The city had been in contact with many different cultures since the creation of Al djazaïr (AR) الجزائر العاصمة. In the context of the Casbah of Algiers that is located on the edge of the Mediterranean sea, an area that is highly exposed to sunlight and heat. Most of the constructions had been constructed to respond to the climate, the topography and the different cultures. One of the most significant constructions of the Casbah can be the Moorish houses that were studied by many scholars in History of architecture such as Z. Celik, K.A.Djar, Hadjri.K., and, Osmani.M.



(1) - Interior façade of a two storeys traditional Moorish house, this drawing was found in the article named *De la Casbah d'Alger* written by Francesco Giovanetti. In this sketch there are some specific architectural elements such as the archades, the flat roof, the patio surrounded by the different rooms. The circulation is effectively organized around this architectural element.

(2) - Relevé drawing of the first floor of one Moorish house located in the Casbah in Impasse Khirdine in Algiers. This space configuration is very common in the Casbah. The patio is at the center of the house. The patio can be defined as a transition space giving access to the other rooms around. Found in *De la Casbah d'Alger*; Francesco Giovanetti

URBICID

The urbicid is the destruction of whole cities or parts of the built environment for political and military ends.

Source: *A Dictionary of Human Geography*, Alisdair Rogers, Noel Castree, and Rob Kitchin, Oxford University Press, eISBN: 9780191758065

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COLOPHON

ACKNOWLEDGMENT

تشكرات

I want to thank the Royal Institute of Art of Stockholm for offering me the opportunity to write on architecture and Algeria. I also wish to thank my supervisors and classmates from *Decolonizing architecture* for their support during the process. Additionally, I want to thank Gökhan Yağız for translating relevant Turkish archives and editing this document. Finally, I also like to thank my dear friends and editors Charlie Thomas and Claire Bonnet from êkhô studio.

FONTS

Shahrazed : Ammar Bouras (GrafikarFonts)
 Avara bold: Raphaël Bastide, contributions by
 Lucas Le Bihan, Wei Huang (Velvetyne)
**Avara black: Walid Bouchouchi, Jérémy Landes,
 Lucas Le Bihan (Velvetyne)**
Avara bold italic: Lucas Le Bihan (Velvetyne)

ORIENTALISM AS AN ARCHITECTURAL PRACTICE

الاستشراف في ممارسة الهندسة المعمارية

Mouna Abdelkadous
@2021

Programme:

Decolonizing architecture

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Marie-Louise Richard

Supervisor:

Alessandro Petti

Supported by:

The Royal Institute of Art

Research Funding:

KFou research

Artistic Research:

Orientalism as an architectural
practice

Copyediting:

êkhô studio
Gökhan Yağız

Proofreading:

Gökhan Yağız

Arabic translation:

Meriem Lakhssassi

Graphic concept, typesetting and design:

êkhô studio

Many thanks to everyone who participated and helped complete this research, and to the Royal Institute of Art in Stockholm.