

СОВРЕМЕННАЯ АРХИТЕКТУРА АЛЖИРА КАК АССИМИЛЯЦИЯ КУЛЬТУРНЫХ ТРАДИЦИЙ СТРАНЫ

В статье исследуется уникальная алжирская современная архитектура, наследующая черты широких архитектурных и планировочных традиций римлян, берберов, арабов, турок, французов — народов, существовавших в Алжире в разное время. Алжир и город Алжир являются местами формирования особой архитектурной типологии, например, «французские» жилые кварталы в сочетании с мусульманским (или арабским) двориком, пассажем, архитектура общественных зданий, вдохновленная римской аркой, современные мечети и др. За последние 30 лет в Алжире появилось много современных проектов. Наиболее доминирующими архитектурными образами являются мавританский стиль и исламские течения. В дизайне интерьера используется традиционная берберская архитектура и арабские андалузские стили, которые еще можно видеть и в Касбе, и уже в современном проекте жилого дома Ахам. В настоящее время в столице Алжира разработана стратегия по созданию современных привлекательных общественных зданий.

Ключевые слова: модернизм, исламская архитектура, моресковский стиль, арка, берберская архитектура, постмодернизм.

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THE INFLUENCE OF DIVERSE HISTORY IN ALGERIA ON THE MODERN ARCHITECTURE TYPOLOGIES IN ALGERIA AND ALGIERS CITY

The paper examines the unique Algerian modern architecture which inherits traits of the wide architectural and planning traditions of Romans, Berbers, Arabs, Turks, Frenchs — the nations that existed in Algeria at different times. Algeria and Algiers city are the places of born of many special architectural typologies through time for sample: "French" residential quarters combined with Muslim (or Arabic) patio, passages; public architecture inspired by a Roman arch, modern Mosques, other. Modern architecture has seen good results in the last 30 years as we saw in the examples of different projects in Algeria. The most dominant architectural styles are the Moorish style and Islamic architecture. In the interior design we have the Berber architecture and the Arabic Andalusian styles as we saw in Casbah and in the modern Akham house. Nowadays Algiers city has a strategy to create more modern attractive public buildings in the future.

Keywords: modernism, architecture Islamic, mauresque style, Berber architecture, arch, postmodernism.

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INTRODUCTION

Nowadays the architecture in Algeria of course has changed, but history has always its special touch in modern architecture. In this research we will analyze these aspects in different projects located in different regions in Algeria, to find the link with the original architecture typologies which existed before in Algeria in old times, and also, the relation with the identity of the place. The influence has touched all types of architecture from housing, public buildings, universities and cultural and religious buildings like mosques. This diversity made the architecture in Algeria rich¹, it is considered as a place of architecture experiments and as a result — many hybrid architecture were born. The modern architecture of Algeria is composed of 3 periods:

- modernism of French architects with the use of local traditions (the 50s — early 60s.);
- projects of the first large public buildings of the period of independence of the country by the invitation of foreign specialists;
- modern architecture of Algerian architects and foreign specialists (after the 90s until now).

1. *Diar el Mahçoul 1954*, by Fernand Pouillon. Source: <https://www.flickr.com/photos/tags/mah%C3%A7oul/>

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¹ Benali S. *Algiers in five days* // *Images en manœuvres Editions*, 2008. P. 83–86.

² Jean P. Labourdette and Dominique Auzias. *Le Petit Futé Algiers*. New University Editions. 2009–2010. P. 61–64.

³ Voldman D. Pouillon, Fernand (1912–1986) // in Jeannine Verdès-Leroux (dir.), *L'Algérie et la France*, Paris, Robert Laffont, 2009 [edition details]. P. 705–710.



3D sky view



market arcs



facade



Covered passage



uncovered passage

I. MODERNISM OF FRENCH ARCHITECTS WITH THE USE OF LOCAL TRADITIONS (THE 50S – EARLY 60S)

In the last decades, the formation of a new colonial academic elite and the advent of Modernism together brought a period of architectural experimentation that pushed Algerian architecture even further away from established European styles. During this period, Algeria emerged as a viable location for modernist experimentation among French architects. During the 1930s, Algiers served as a hub for architectural intellectuals. In 1932, the Algiers branch of the Society of Modern Architects (SAM, French: Société des architectes Modernes) was formed; the society advocated for modernism, dictating its adherents to build within the principles of modern aesthetics. The following year, the city hosted the first Exhibition of Urbanism and Modern Architecture (French: Exposition d'urbanisme et d'architecture moderne). Algeria's nature as a "sandbox" for architectural experimentation is perhaps best exemplified in Le Corbusier's unimplemented 1932–1942 master plan for Algiers. The unofficial plan, entitled Plan Obus, included a series of developments built over the existing Casbah around an ambitious set of elevated bridges and roadways.

During the 1950s and 60s, Algerian architecture, particularly that of Algiers, was characterized by new ideas of urban modernism influenced by Le Corbusier. Architects Bernard Zehrfuss, Louis Miquel and Fernand Pouillon constructed a number of major modernist buildings within Algeria in the decades including housing developments Diar el Mahçoul and Climat de France. During this era, French colonial architects encountered significant disagreement with one another over differing philosophies of racial integration between French and native Algerian residents.

Within the ultimate years of colonial Algeria, the French administration initiated the Constantine Plan of 1959, which pushed for increased development of social housing projects², particularly those for residents of slums (bidonvilles). Dubbed cites de recasement (relocation cities) and millions, these developments have been criticized for allegedly providing residents poorer living conditions than their original bidonvilles. Talking about the residence project, we can mention Diar el Mahçoul as a leading project because it was one of the firsts to solve the crisis.

Diar el Mahçoul built-in 1954 on the heights of the city of Algiers by the architect Fernand Pouillon. It was carried out as part of the Algiers housing improvement program launched by Jacques Chevallier, mayor of Algiers at the time, in order to cope with the demographic explosion and the problem of the shanty towns that surround the city of Algiers. this project has come with the modern movement in Algeria³ (Fig. 1).

Diar el Mah oul has been created for the Muslims with 1454 accommodations. The two parts of the city is separated by a road. The upper part has more public spaces than the down part. The city has four types of buildings: linear, tower, llot (in french) or inner courtyard, building associated, it has been oriented to the Axis North — South to enjoy the view towards the bay of Algiers⁴. In this architecture, we can see three different spaces: private, semi-private and collective. The architect worked on the urban space, the plots, the streets, the porticoes, passages, plots, etc. From the inside, he worked on the comfort of residences, a good view to the sea and less contact with other neighbours. The architect used the principle of centrality to connect buildings using an open market, which is an essential thing for the local people. The market is covered by modern arches inspired by the roman arch. Fernand Pouillon equipped Diar el Mah oul with urban furniture: lampposts, trees, palms, fountains; the palms especially to accentuate the Islamic aspect. From the inside, the floors and facades are created in a way that reflects the arabic house with patio, including the porticos that surrounded it. He created a harmonious public space, to do that, he needed transition spaces to connect different spaces (stairs,

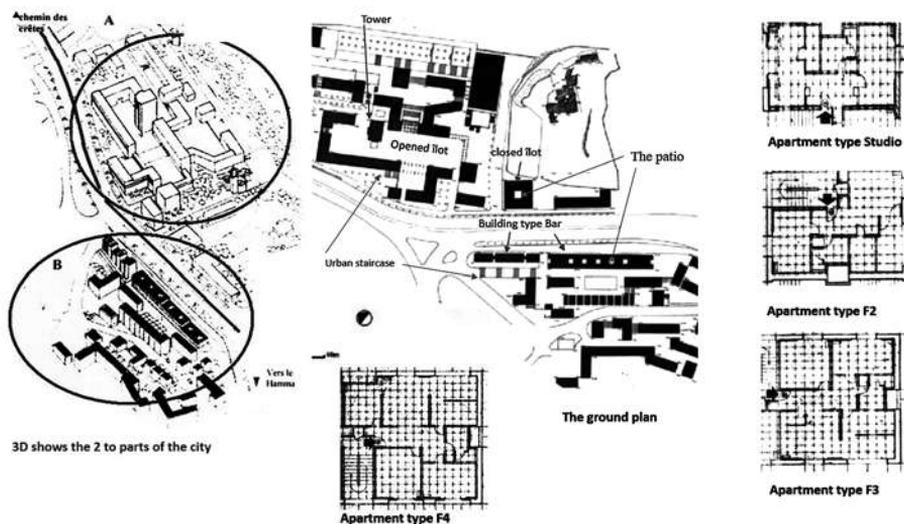
2. Drawings which explain Plans and 3D of Diar el Mahçoul. Source: <https://tr.pinterest.com/rezoug/les-grand-ensembles/>

3. Drawings which explain Plans and the facades of Climat de France. Source: <http://www.architetturadipietra.it/wp/?p=3503>

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⁴ Saidouni M. Elements of introduction to town planning // Edition Casbah, Algiers, 2000. P. 14–15.

⁵ Catherine S. L'Architecture par Fernand Pouillon (ed.) Transversal, 2015. P. 25–40.

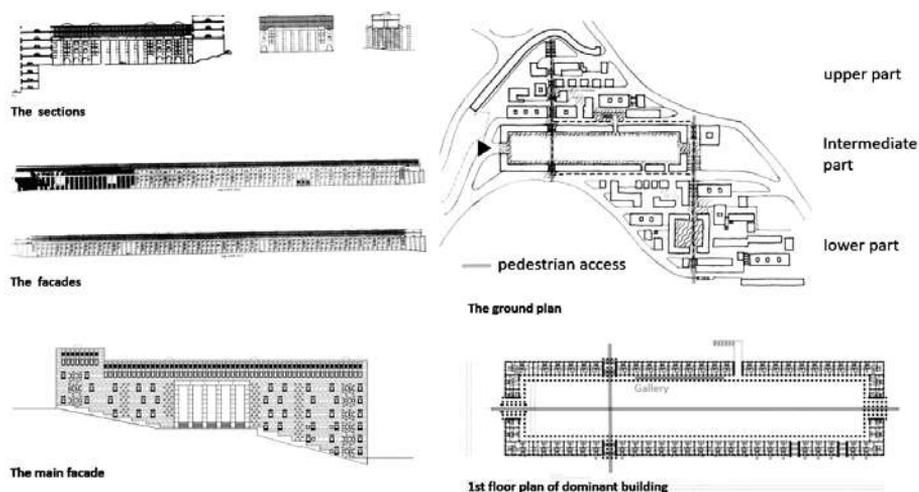


porticoes, covered and uncovered passage and gangway). In general, Pouillon was mainly inspired by the Medina of Algiers; and we can see this in:

- the correctness of the openings and Window cages of the 1st-floor which resembles that of the Casbah;
- the use of the wooden cantilever system (logs);
- the gateways of the city refer to the SABBATH of the Casbah;
- the openings on the landscape;
- the roof terrace. It is a principle of the Casbah;
- the massiveness of buildings similar to the Turkish ramparts of the medina which were demolished by the colonizer;
- the Patio (Fig. 2).

Diar el Mahçoul is a modern project with a big heritage, it is a project with modern standards influenced by the old generation of residency architecture created in Algeria before: arabic, turkish and some of the roman architecture. It is especially a reflection of the Arabic Islamic architecture of Medina of Algiers (Casbah) in different ways⁵.

Climat de France is the largest complex built by Pouillon in Algeria between 1954 and 1957 in Algiers, in the popular district of Bab-el-Oued on the heights of Algiers with a sea view in a site chosen exclusively by Fernand Pouillon. The whole is part of a political will for citizen equality presences of energy concerns in Fernand's conceptual approach between Muslims and Europeans. It is part of a low-rental housing (HLM) program on the one hand, to respond to the housing deficit in the capital and on the other hand, to restore a new urban image in order to get rid of the slums that have invaded the capital (Fig. 3).



4. *Climat de France 1957*, by Fernand Pouillon. Source: <https://www.pinterest.ch/pin/766737905282101435/>

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⁶ Bernard M. Fernand Pouillon, *the man to be killed* // Éditions du Linteau, 2010. P. 68–71.

⁷ Fabrizio L. Fernand Pouillon and Algeria. *Building at the height of men* / Daphné Bengoa, Leo Fabrizio, Kaouther Adimi. Paris: Macula, 2019. P. 33–40.

⁸ Lucien J.B. Fernand Pouillon *the Mediterranean architect* (ed.) Imbernon, 2001. P. 20–15.

The whole is divided into two main parts; the lower part bounded at the top by the building of two hundred columns and at the bottom by a building of fluid form which embraces the shape of the land. While the upper part is made up of different buildings which are articulated between them according to an orthogonal grid⁶. Each part is crossed by a perspective axis materialized in a large staircase which serves the various buildings, since the whole is degraded according to the slope of the land. The project is set up parallel to the site contour line following the north-east orientation, the city is developing in three parts: lower part, upper part and intermediate part which plays a junction role. The lower part contains a building which is pierced by a staircase which is the main pedestrian access of the city making reference to the gates of Medina of Algiers.

The building of 200 columns is dominant with its massiveness and monumentality, it imposes its direction compared to the other buildings and by its implantation parallel to the level curve. Two types of guidelines appear and constitute the interior paths of the project: guidelines parallel to the level curve for mechanical tracks, others lines perpendicular to the level curves for pedestrians and stairs. F. Pouillon visited many places in the South Algeria: Ghedaia,



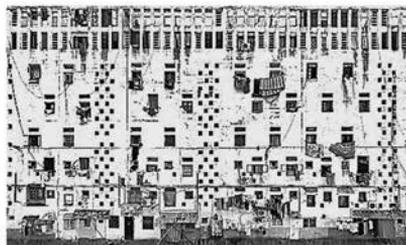
3D sky view



The gallery with columns in the main courtyard



The main facade



Facade treatment

In Salah, Mzab, Timimoun, etc. His project is a result of many knowledge and researches of the architect.

The 200-column building refers to types of architecture from the past, Greco-Roman architecture: with the 200 columns that delimit the exterior courtyards and the Islamic Architecture: with the small domes that are on the building itself. The traditional Algerian architecture with the large courtyard which is considered to be a huge patio⁷. The monumentality of the project and the colonnades give it a roman looking. But if you look at the details and function of the project, it has an Algerian character. In other Immeubles, the architect used closed cubic forms separated from each to create semi-private spaces. He used also the principle of centrality to have an open market and parking.

The facades were inspired by Saharian (desert) architecture in the south of Algeria on his journey. Example: Mzab, it contains (base — corp — crown). In the facades he used the principle of axiality, symmetry and the urban door inspired by the Greco-Roman architecture to mark the access to the city. For parts of housing — the window configuration remains the same throughout the whole project. Small openings for the stairs inspired by Saharian architecture (desert). The accessibility of the roofs referred to the architecture of the Casbah. In the construction he used large-scale load-bearing stone walls which reflect the Greco-Roman architecture again⁸. The concrete for the foundations and the interior partitions are load-bearing brickwork vertically (Fig. 4).

This project is a result of many styles of architecture that existed in Algeria in many regions, southern architecture in Algeria, Greco-Roman architecture, and also it is similar to a non-medieval casbah with rampart belt in the project. Climat de France is a project, which reflect the Algerian architecture identity.

II. PROJECTS OF THE FIRST LARGE PUBLIC BUILDINGS OF THE PERIOD OF INDEPENDENCE OF THE COUNTRY BY THE INVITATION OF FOREIGN SPECIALISTS

Immediately following Algerian independence in 1962 a significant effort was made by the nation's new authority to decolonize through the eradication of French impacts upon Algeria. Few architects within the country however were prepared to design within a still ambiguous national identity divorced from the nation's history of colonization.

Architect Abderrahmane Bouchama served as a key figure in the subsequent process of development of a distinct Algerian architectural identity, releasing a series of writings including his 1966 book (L'Arceau qui chante), that addressed the subject. During this period, the government

built many monumental and major projects to celebrate the country's stability and independence and give a new identity to Algeria. During that period, the government used many foreign architects to complete the task — Oscar Niemeyer was one of them.

The University of Science and Technology (French: Université des sciences et de la technologie Houari-Boumediene, USTHB, Arabic: جامعة العلوم والتكنولوجيا هواري بومدين) is a university located in the town of Bab-Ezzouar 15 kilometres from Algiers, Algeria. The university was designed by Brazilian architect Oscar Niemeyer and was inaugurated in 1974⁸ (Fig. 5).

USTHB was the largest university in Algeria until 2013, it has over 20,000 students. The government five-year plan aiming at raising the number of university students in Algeria from 1.2 million in 2010 to million students in 2014 has led to the construction of new universities and faculties in almost every Algerian towns. Some universities are now larger than the USTHB in the number of enrolled students. The project itself huge, architect Oscar Niemeyer was known for the principle of monumentality and the principle of using reinforced concrete in his projects⁹. USTHB

5. The ground plan of the USTHB University which explains the layout of different faculties and services

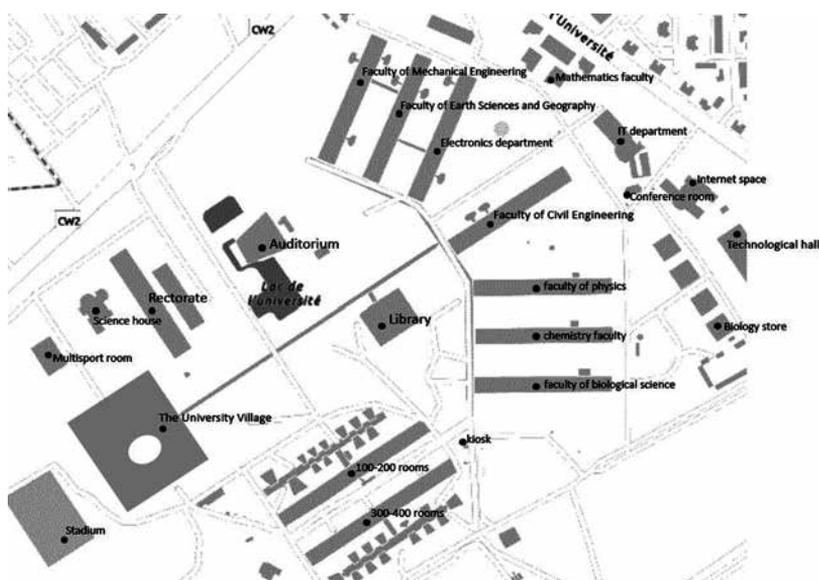
6. USTHB University 1974, by the architect Oscar Niemeyer. Source: <https://www.usthb.dz/fr#slider>

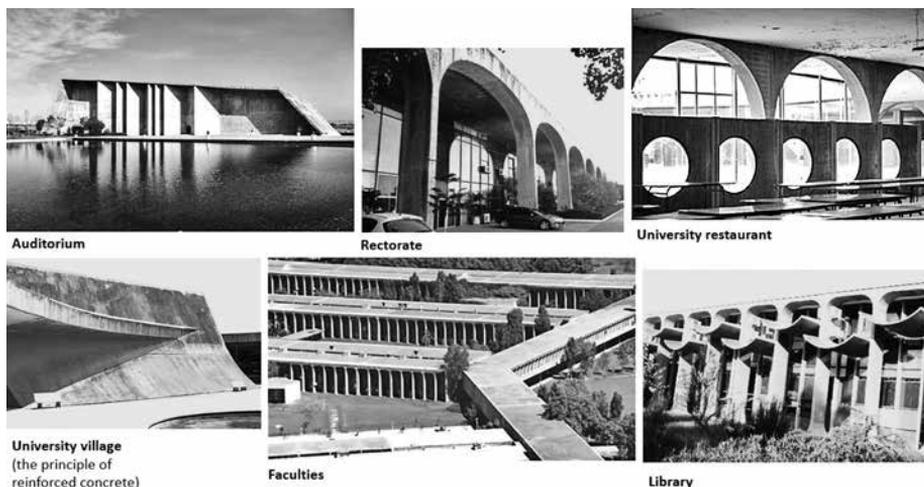
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⁸ François Ch. *Allegory of heritage, edition of the threshold*, 1992. P. 102–104.

⁹ Bouaziz S. *The architectural heritage of the 19th and 20th centuries in Algeria*, 2010. P. 19–22.

¹⁰ Jean P. Niemeyer, poet of architecture // *Bibliothèque des Arts*, coll. "Architecture", 2001. P. 40–44.





Auditorium

Rectorate

University restaurant

University village
(the principle of
reinforced concrete)

Faculties

Library

University was one of them. Much of the project was inspired by Algerian architecture and the region of the capital. The university was made up of various blocks: the rectorate contains the office of the rector and vice-rectorates, the general secretariat of the university, this part was created as an image of bay of Algiers, with huge arcades used in front of an artificial lake which reflects the sea. The trapezoidal-shaped auditorium with an important dimensional aspect of 22 m high surrounded by a lake because the architect wanted to design it as a floating boat. The library covers 7200 m². In this part we can see another type of arch which is similar to segmental arch used in European part of Algiers. The Seven Faculty Bars, the continuity between the seven faculties is ensured by an articulation element (connecting block) built on stilts with landscaped offices on the upper floor, the latter currently partitioned all the faculties and the connecting block are articulated by a covered passage with the university village. The covered passage was inspired by the architecture of the casbah. The University Village is located within the walls of the university, it brings together on its 18000 m² all the services useful for student life: three restaurants, an exhibition area, a post office, a cyber, a music workshop, a multipurpose room, garden and a gym. This part has a circular shape around a central patio animated by round arches inspired by the Islamic architecture of the casbah (Fig. 6).

In Algeria the same architect Oscar Niemeyer has built another university with the same principals and concepts used in the university USTHB by inspiring of the old Algerian architecture and but with another shape. It is the University of Constantine 1st¹⁰. In this period after independence in Algeria were built not only universities but also other constructions such as mosques and palaces.

El Mouradia Palace is the official residence and office of the President of the People's Democratic Republic of Algeria. It is located on the heights of Algiers. The first president of independent Algeria, Ahmed Ben Bella, sets up his offices at the Summer Palace, but lives at Villa Joly. It was there that he was arrested during the Houari Boumediene Rebellion in 1965. Houari Boumediene prefers to install the presidency a little higher in a villa in the district of El Mouradia wanting neither the old Government Palace built by the French nor the summer palace, which dates from the Ottoman period. He built a palace there in the Arab-Andalusian style in 1970. Several presidents occupied the premises, namely Houari Boumédiène, Rabah Bitat, Chadli Bendjedid, Mohamed Boudiaf, Ali Kafi, Liamine Zéroual, Abdelaziz Bouteflika, Abdelkader Bensalah, and in 2020 Abdelmajid Tebboune (Fig. 7).

El Mouradia Palace was built in the Arab-Andalusian style, which called also Neo-Moorish style. The project reflect the new identity of the independent Algeria as an Arabic muslim country. The "Moorish style" is an architectural and ornamental style developed in Europe from the eighteenth century, but especially in the nineteenth century by imitation of that of the ancient Moors of Spain, creators of Hispano-Moorish art or from scattered knowledge of different Islamic architectures and Islamic arts¹¹. It developed mainly in

7. Different interior and exterior views of El Mouradia Palace 1970. Source: <https://slidetodoc.com/lalgrie-est-un-pays-dafrique-du-nord-faisant/>

8. Drawings which shows the facades of The Emir Abdelkader Mosque 1994. By Sonatrach company. Source: <https://mosqedia.org/en/mosque/327>

9. Different views and details of The Emir Abdelkader Mosque. Source: <https://mosqedia.org/en/mosque/327>

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¹¹ Deluz L. Algiers, urban chronicle. Bouchène, 2001. P. 91–94.



Palace courtyard view



Meeting Room



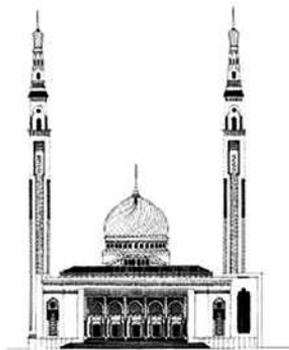
The Palace Entrance



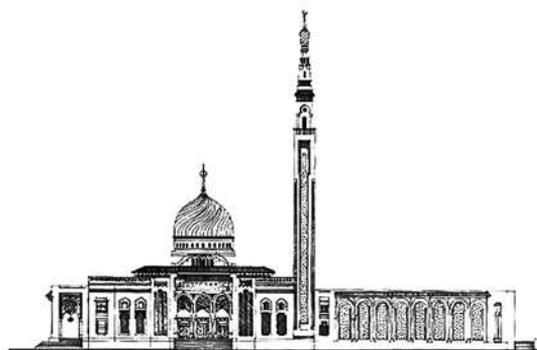
Presidential foyer



Presidential encounters room



The main facade



The side facade

architecture, a continuation of Moorish architecture, but also in painting or sculpture. At the turn of the nineteenth and twentieth centuries this imitation style was the object of freer interpretations mixed with European stylistic elements and in line with the “neo-Moorish style” with arabist overtones. More modern techniques developed using particularly in Algeria and Tunisia during the colonial period. This style has become the dominant one in Algeria, which marks Algerian identity and Algerian new architecture. We can see it more often in the mosques.

The Emir Abdelkader Mosque (in Arabic: مسجد الأمير عبد القادر), is an Algerian mosque built in 1994 in the Moorish style, located in Constantine, in the Emir Abdelkader district hence the name. It can accommodate up to 15,000 people and has two minarets of 107 meters each (Fig. 8).

The idea of building a large mosque in Constantine dates back to 1968 after various contacts with the promoters submitted the project to the Council



The inner courtyard



The dome



The mashrabiya



The prayer room



The entry hall

of the Revolution. President Houari Boumediene was interested in the project and under his impulse as a simple mosque the project will be transformed into "Islamic University and Emir Abdelkader Mosque". The first modern Algerian Islamic university was born. The whole project under a dome culminating at 64 meters. The women's prayer hall adjoins the main hall. It is arranged around a central patio. Together the two prayer rooms can accommodate up to 15,000 faithful. The mihrab of the women's prayer hall. Its upper part was carved on site from a single block of marble dominated by minarets of 107 meters. In the same complex on the other facade is the Islamic University. This university consists of three levels. On the ground floor the central space is occupied by the large conference room above which is the courtyard with its large pool surrounded by wide corridors in the form of glazed arches (Fig. 9).

10. Modern residential building 2014, built by AADL with the principles of Berber architecture. Source: <http://www.aadl.com.dz/>

11. Berber architecture, drawings and photos which show the Akham and Chaoui house. Source: https://en.wikipedia.org/wiki/Architecture_of_Algeria

III. MODERN ARCHITECTURE OF ALGERIAN ARCHITECTS AND FOREIGN SPECIALISTS (AFTER THE 90S UNTIL NOW)

After this period Algeria started to build more residential projects. The Algerian government used private companies and AADL to do that. AADL (The National Agency for Housing Improvement and Development) was created in 1991 by Decree



No. 91–148 of 12 May 1991 in the form of a public industrial and commercial establishment under the supervision of the Ministry Housing and Urbanism. As we know, each region in Algeria has its history. The buildings were created by this agency were modern but somehow they were always related to the origin of the place and its identity. Some new residential projects, which were created after the 2000s. In the modern architecture in the Berber region we can notice the use of the Oakham house as an architectural style especially in the interior design of the living room and furniture. Also in the outside design people still using tiled roofs and walls built of stones as a concept to mark the identity of the place and Kayble culture (Fig. 10).

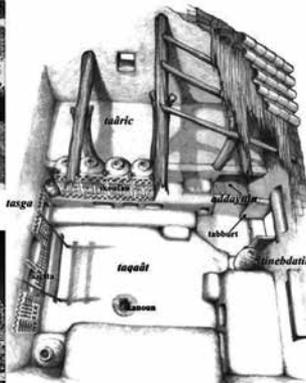
This project created by AADL is a model that you can see more often in cities of the Berber region. It is a 5-storey multifamily building contains apartments with balconies on third, fourth and fifth floors. Generally, it has three or four apartments per floor with different entrances. The interior function of these apartments is modern, but also with a Berber touch that is clear to notice in the interior design.

Berber architecture

Berbers, the historical occupants of much of Algeria, largely defined the foundation of Algerian architectural heritage. Northern Algerian Berbers traditionally utilize two types of vernacular dwelling: the Chaoui house and Kabyle Akham. Chaoui housing traditional to the Chaoui Berbers of Aures consists of flat roofed-mud brick houses with stone foundations. The ground floors of Chaoui homes contain a central room used for sleeping with a hearth, weaving station, storage room, and water receptacles. These



Maison Akham



Interior of Akham



Akham interior design



Maison Chaoui



Akham concept in modern interior design

dwelling are sometimes built directly against other houses or rocks in order to improve the efficiency of construction and reduce the costs of building materials. Unlike Chaoui dwellings, Kabyle homes, built by the Berbers of Kabyle, are constructed of stone and have pitched, tiled roofs. Kabyle houses are also built-in sections; as the family expands additional sections can be added. The ground floor of a typical Kabyle dwelling is divided into two sections. The first darker section is used to house animals while the other the illuminated end is used for cooking, weaving, and receiving guests. A small attic above the livestock quarters is traditionally used as a bedroom during the winter (Fig. 11).

The second type of houses built in Algeria by AADL is located in the north-central region of the country where it is near the capital. This model is also modern but it has been inspired more often by the Islamic architecture and morish style, which became the dominant style in the capital after the war. The arches and columns are dominant keys in the projects. From the inside and function it is the same with the AADL projects in the Berber region (three or four apartments per floor ... etc.) but the treatment of the facade is different. The first type of residency has from four to six floors and it is totally designed for accommodation

12. Different AADL designs in central region of Algeria which reflect the arabic islamic modern style of residence after 2014. Source: <http://www.aadl.com.dz/>

13. The Great Mosque 2019, by KSP Jürgen Engel Architekten, Krebs & Kiefer. Source: <https://www.dezeen.com/2011/11/03/mosquee-d%E2%80%99algerie-by-ksp-jurgen-engel-architekten/>

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¹² Frédéric P. *The disturbing heritage of Bouteflika // in Conflits: histoire, géopolitique, relations internationales.* No. 13, Jan.-March 2017. P. 13–16.



Example of AADL plan



AADL type B



AADL type A

The arch



The columns

AADL type C

and no other function. In this type we can see a lot of Moorish and Arabic treatment in the facade.

The second type of residency has 6 to 14 floors and contains (Basement — corp — crown), the basement is intended for commerce (stores — offices ... etc.). In this part we generally find corridors animated by arches. The body is distinguished for accommodation, the treatment of the facade is simply modern. The crowning glory is for terraces and luxury apartments (Fig. 12).

Great Mosque in Algiers

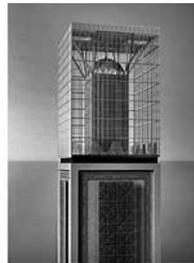
Djamaâ el Djazaïr is set to become the third biggest mosque in the world built by the Architects KSP Jürgen Engel Architekten, Krebs & Kiefer in the Modern Moorish Style in 2019. The mosque complex will be built on a 440,000 m² footprint in the Bay of Algiers. The project is an important stimulus for the future development of adjacent districts. Algeria’s hot and humid climate posed challenges for both the designers and engineers while its sea-side location has made salty air and potential high winds a major concern¹² (Fig. 13).

Design Concept

Jürgen Engel worked closely with Islamic scholars and architecture specialists to ensure that the building met the strict requirements of mosque design. Many Islamic ideas, such as the mashrabiya screen. The dome soars to a height of 70 metres and features a mashrabiya screen attached to the



General view of the project



The top of minarete



The prayer room



interior design

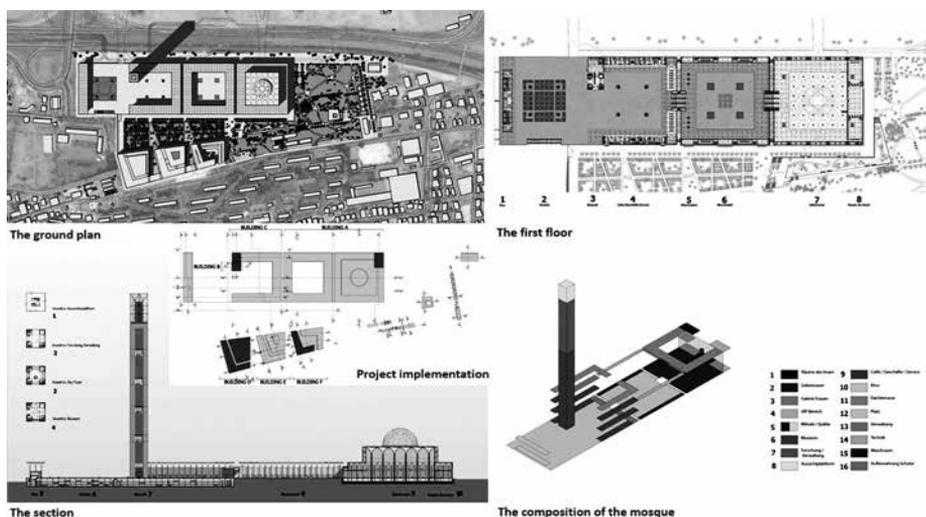
14. Drawings which explain the different plans and sections of the great mosque of Algiers. Source: <https://www.dezeen.com/2011/11/03/mosqueed%E2%80%99algerie-by-ksp-jurgen-engel-architekten/>

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¹³ Marie-Charlotte. Dutheil Ozoir: between Franklin France and the Algiers mosque, love at first sight is lasting // Le Parisien, May 1, 2019.

outside of the thermal shell like ribs. Sunlight is reflected into the dome using a system of mirrors. As well as having a decorative role, the mashrabiya helps to cool the building and provide shading to the façade of the minaret. The complex offers space for up to 120,000 visitors daily, Located a mere six kilometres east of the historical town center and not far from the airport¹³. The Mosque’s Prayer Hall is a massive cube with a 45-meter high. Inside, the traditional religious elements such as the Qibla wall, the Mihrab, Minbar and Dikkah are integrated in a hall of modern aesthetics. The mosque’s courtyard mediates between the religious prayer hall and the adjoining esplanade in the west, the open space featuring the main entrance and the adjoining forecourt. The size of the minaret is unique in the history of Islam. Some 265 meters high, the lower floors open out to the plaza. Panorama elevators take visitors to the upper, public floors, which house the Museum of Algerian History and honorary guests. Above this there are two Research Centres. At night the minaret radiates, visible from afar, as a point of orientation and new landmark.

The Park, The mosque complex is linked to the buildings in the south, namely the cultural centre, the library, and the Imam School and apartments for doctoral students. The place offers a haven of tranquillity



by a spacious park, Palm groves provide ample shade. Teaching and practicing of Islam are also expressed in the architecture chosen.

The “Floral-Column” serves as a design leitmotif linking all the areas of the ensemble. As a source of shade, while satisfying technical requirements such as drainage and improvements to the acoustics, and furthermore structuring the entire complex (Fig. 14).

Conclusion

Modern architecture has seen good results in the last 30 years as we saw in the examples of different projects in Algeria. The history always was present with its special touch in all projects to remember us of the origin and the identity of the country, which is something so important. The most dominant architectural styles are the Moorish style and Islamic architecture. In the interior design we have the Berber architecture and the Arabic Andalusian styles as we saw in Casbah and in the modern Akham house. Nowadays Algiers city has a strategy to create more modern attractive public buildings in the future. 82 structuring projects operating as a lever for the harmonious and sustainable development of the territory, 27 structuring projects concerning housing will be ready by 2030.

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