
Ville et Territoire
Ciudad y Territorio
Town and Territory

Tradition, Identity and Built Form

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1. Introduction

This paper is concerned with the ways in which traditional settlements are studied and analysed in order to facilitate knowledge and consequently preservation of cultural heritage. More specifically, the relation between space organisation and social/cultural behaviour is investigated, in order to establish the significance of man - made space for the understanding of cultural heritage.

Research undertaken through a series of studies (Charalambous 1992, 2002, 2004) has revealed that we still do not have agreed definitions of cultural presence or data to help us determine which elements most aid a sense of cultural presence. We do not have a clear mutual understanding of what exactly is cultural information and how to analyse it, provide for it or communicate it. In order to understand what can be disseminated in terms of context, content and audience, we need to discuss and define what the author considers a major issue in cultural heritage: the relationship between built form and culture. The analysis of built form in such a way so that we understand the transmission of culture through it, is the focus of this paper.

2. Culture and Built Form

If the cultural geographer Yi-Fu Tuan is to be believed, culture is that which is not seen ("Seeing what is not there lies at the foundation of all human culture"). Such a definition raises an interesting paradox for the visualisation of culture. How do we see what is not there? There are many issues in the presentation of culture; one is the definition of culture itself; the second issue is the understanding of how culture is transmitted.

According to Rapoport, without trying to define culture, one can say that it is about a group of people who share a set of values, beliefs, a worldview and a symbol system that are learned and transmitted. These create a system of rules and habits which reflect ideals and create

a life-style, guiding behaviour, roles and manners as well as built forms (Rapoport 1969; 1986).

"It can be suggested that "culture" is both *too abstract* and *too global* to be useful. Social expressions of culture, such as groups, family structures, institutions, social networks, status relations, and many others, often have settings associated with them or are reflected in the built environment. While it is virtually impossible to link culture to built formit is feasible to relate built form to family structure, clans or societies, institutions, sex roles, or status hierarchies." (Rapoport 1969; 1986).

What distinguishes one environment from another, is the nature of the rules embodied or encoded in it. These rules must themselves be identified with the formation and organization of space, time, meaning and communication. Then we are more concerned with the relationship among the elements and underlying rules than with the elements themselves (Rapoport, 1986). In reality, whether it is at the settlement or at the building scale, the man-made environment is formed by similar elements, like the house, the street, the cul-de-sac, or the room, the hall, the courtyard: but differs from one culture to another by how these elements are organized, and their meanings.

Kent also suggests that the use of space and architecture is specifically a reflection of the socio-political organization of a society (Kent 1984; 1990). Culture is seen through her work, as composed of integrated parts, subsystems or components such as the socio-political organization. These parts together articulate with behaviour and specifically the use of space, in such a way that behaviour can be viewed as a reflection of culture. Concomitantly, cultural material (a more encompassing term than material culture) such as architecture, is a reflection of behaviour and ultimately of culture.

Kent also developed a model for studying the relationship between culture and space use based on two premises: a) social complexity determines space organization and the built environment, particularly with regards to partition; b) when society becomes more socio-politically complex, its culture, social behaviour, space use and material and architectural culture, become more segmented (Kent 1984, 1990). According to the author, societies based on fragmented and differentiated cultures tend to organized segmented areas; in other words, they tend to promote architectural and urban structures functionally discrete.

Hillier and Hanson suggest that the use of space and in particular domestic space, is "a 'sociogram' not of a family but of something much more: of a social system" (Hillier and Hanson 1984). In 1984, Hillier and Hanson published *The Social Logic of Space* in which they outlined a syntactic theory for the organization of space in buildings and settlements. They argued that buildings, town and cities have particular spatial properties that translate into sociological rules which affect where activities are situated and how people relate to one another¹. Within this framework, the spatial configuration of a dwelling or a settlement is believed to present a fairly precise map of the economic, social, and ideological relations of its intended inhabitants (Hanson, 1998: 13); in other words as Rapoport suggested, it presents the social manifestations of culture.

3. Space Syntax Methodology

Morphological studies presented through the *Social Logic of Space* (Hillier and Hanson, 1984) and subsequent research during the last decades, try to clarify the configurational properties of space described in the previous section and their meanings by mathematical and

graphical analysis rather than intuitive explanations² through Space Syntax methodology. Space Syntax is an analytical, quantitative and descriptive tool that describes built space and its occupancy, helping us understand how spatial patterns constitute means through which we recognize and construct society and culture. It addresses issues such as: how is built space to be understood as a social artifact, how it functions, how it supports or constrains behavior, how it reproduces social relationships and how it generates social effects. A set of non discursive techniques are utilised to discover how far it is possible to bring to light and subject to rigorous comparative analysis the configurational³ aspects of space and form in settlements, cities and buildings, through which culture is transmitted.

Space syntax research sees settlements as specialised forms of spatial engineering which permit a large number of people to live in concentrations. Seen as systems of organised space⁴, settlements seem to have deep structures or genotypes, which vary with culture. Studies of cities and traditional settlements all over the world, revealed such differences in spatial organisation which seem to be expressions of what might be called "spatial culture" (Hillier and Hanson 1984; Hillier 1996; Space Syntax Conference Proceedings 1999, 2003, 2005). Furthermore, spatial properties which define cities and settlements as cultural types seem to be associated with the social systems of the relevant societies⁵.

To understand and experience the man-made environment, whether buildings or settlements, their spatial elements and their relational or configurational properties must be clarified. The basic strategy of configurational analysis is to search for invariants in the spatial pattern and then to consider the relation of labels (names given to spaces/rooms) to spaces. To the extent that space is systematically and consistently patterned across a sample of houses or settlements, these embody in their configuration the social intentions of their makers. When differences are strongly and consistently replicated then we can infer that the structural relations which are articulated are culturally significant. Even within a single building, sharp differentiations in spatial configuration give clues to social interpretation and may reveal the dynamics that underpin everyday life which are independent of people's perceptions of the meaning of space.

Through the study of a number of settlements (existing or not) one may be able to observe similar social and spatial "ingredients": the streets, the squares, public buildings and houses. However, mere visual inspection and comparison of broad geometric and locational aspects, cannot on their own help us to ascertain how the spatial form of a society differs or is similar to spatial forms of another society, or to suggest what the dimensions of variability within each society might be.

Recent studies described below, allow us to broadly suggest that although all cases are made of the same spatial "ingredients" it is the way these are configured that elucidates culture, ethnic and/or social identity. Closer investigation, utilising syntactic analysis based on Space Syntax methods in a large number of studies during the past decades, does shed light on these issues and demonstrates that spatial differences between societies are indeed associated with their cultural differences but also with their differences in terms of the form of their social solidarity.

In a "space syntax" study of Cypriot villages, Hadjinicolaou suggested that there were more differences than similarities (Hadjinicolaou, 1982). The Turkish Cypriot public space was shown to be composed of irregular parts which varied in size and shape. The purely Turkish Cypriot villages

were also shown to be more "shallow" and easily accessible from the outside than the Greek Cypriot, where the entrances to the settlements were narrow and the approach to the interior more "complicated". Hadjinicolaou argued that these spatial differences derived from cultural differences between the two communities, especially the different forms of their "social solidarity". According to this study, the Turkish Cypriot community achieved coherence as a group by sharing a common ideology, a set of common beliefs similar among all members, whereas in the Greek Cypriot community the activities of its members were more personal, in which achieving coherence as a group was based on the differences between the individuals. The former presented a more "transpatial" form of social solidarity, closer to what Durkheim has called a "mechanical" type, while the latter formed a society for which space was more important in maintaining its coherence, presenting a form of social solidarity closer to what Durkheim has called "organic".

In a syntactic study of local (domestic) and global (settlement) space organisation of 14 Cypriot settlements and 184 traditional houses Charalambous suggested that the cultural investment in space, both locally and globally, varied to a considerable degree between as well as within each ethnic group (Charalambous, 1992). Based on extensive analysis, the author suggested that although the two ethnic groups in traditional settlements are made of the same spatial and social "ingredients", their spatial configuration brings about strong differences in ethnic identity. It has also been suggested that ethnic differentiation alone cannot explain the variety of forms presented within as well as between the two groups. Using both the form of the local spatial organisation at the domestic level and its relation to the global level, the analysis suggested that spatial differentiation was also associated with the occupational class and status of different social groups within the villages. A more complex picture emerges which has both differences within each ethnic grouping as well as tendencies which cut across ethnic divisions, but which relate together people of a similar status or social position.

Based on a large number of similar studies as the ones described above, it seems logical that spatial configuration becomes an important means of determining how culture is conveyed through architecture. This paper therefore strongly believes that a reconsideration of the current methods of traditional settlements' analysis is required by incorporating Space Syntax methods of analysis in the process⁶.

5. Conclusion

The paper questions the implications of current methods of traditional settlements' analysis and suggests a new methodology which combines both quantitative and qualitative methods of analysis; these are based on Space Syntax methods, bringing together both humanistic and technical viewpoints. Conclusions can then be drawn relating the spatial information to the social. The paper suggests that the proposed analysis, presentation and interpretation of traditional sociospatial organisation may reveal new historical information which takes into consideration both humanistic and technical issues.

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Traditional Dwelling in a Cypriot settlement

- 1 Human societies according to the aforementioned authors, are spatial phenomena; they occupy regions of the earth's surface and within and between these regions material resources move and people encounter each other. A society seems to have a definite and recognisable spatial order in two senses: firstly, by arranging people in space and locating them in relation to each other; and secondly, by arranging space itself by means of buildings, boundaries, paths and so on, so that the physical milieu of that society also takes on a definite pattern.
- 2 In the last two decades, with its theoretical background, this approach has found its chance to be implemented in a wide field of research, training and practice.
- 3 What does the term "configuration" tell us? According to Hanson (1998), spatial relations exist where there is any type of link between two spaces. Configuration exists when the relations that exist between two spaces are changed according to how we relate each to a third. Configurational descriptions, therefore, deal with the way in which a system of spaces is related together to form a pattern, rather than the more localized properties of any particular space.
- 4 According to Hillier, space is a more inherently difficult topic, than physical form for two reasons: first, space is a vacancy rather than a thing so even its bodily nature is not obvious, and cannot be taken for granted in the way that we think we can take objects for granted. Secondly, related spaces cannot be seen all at once but require movement from one to another to experience the whole (Hillier, 1996).
- 5 For example, in cities in the Arab world, the spectrum between public and private spaces is often quite different from that in European cities. In historic European cities, local areas are for the most part easily accessible to strangers whereas in many Arab cities strangers tend to be guided to certain public areas in the town and access to local areas is much more forbidding.
- 6 Studying the syntactic approach one may of course wonder whether architecture is simply reduced to pure mathematical statements or numerical formulas. We should note at this point that mathematical formulas or numbers alone cannot define or describe spatial models. However, it is clear through substantial research that there are some tendencies and rules in the organization of spaces created by cultural properties. The paper suggests that space syntax can be used as a powerful tool in identifying these underlying rules. A substantial knowledge base is then additionally required in order to interpret the built environment under study and to attribute social meaning to syntactic data. Space syntax methods need to be supported with background knowledge comprising the social, cultural and physical characteristics of the environment under study.



Shop in a traditional settlement



Traditional shops in a settlement's square

Traditional architectural heritage and hybridity

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In all Mediterranean countries traditional architectural heritage is the result of the historic influences describing the dichotomy between east and west cultures and their intersection with the local identity. The intersection between opposite cultures produce hybrids and heterogeneity. What has survived defined the prospect of the architectural heritage to ensuing generations. Greek traditional architecture presents architectural elements distinct even between neighboring rural settlements documenting the evolution of the phenomenon.

In the early 19th century Greece comprehend Peloponissos and Sterea that had been under the Turk occupation since the 15th century. In the early 19th century, parts of Greece like the Ionian islands and Crete –that had been under Latin occupation until then- were turned under Turkish control until their later liberation. Northern and Eastern Greece (Epirus, Macedonia, Thraki and most of the islands of Aegean sea) continued to be under Turkish occupation and were liberated by turns during the 20th century. European romanticism of the 18th century and consequently the development of neoclassical patterns for the built environment while a representation for the nations of the West, for Greece and most mediterranean countries -the land where ruins of classical values were still present- were incorporated in the ideology of the new nation and functioned as part of the domestic evolution. Population movements and intercrosses between mediterranean cultures and ideologies provided a variety of architectural elements that are classified under the term "traditional" that corresponds to the architectural heritage of each micro-region that the modern Greek state inherited.

Architectural heritage is constructed in the past, in historical periods with a particular beginning, duration and end and as it was decided, it should be protected by virtue of a particular legislative framework implemented in Europe since 1985 and applied by Public authorities in order to support protection and promotion policies.

The term hybridity derives from biology and the Darwinian evolutionary theory of species and is challenging about the exclusivity of organism selection "that crosses between varieties of a species are usually fertile, but crosses between species are generally sterile". When this statement is applied to the built environment means that in the long run what is impaired for a culture vanish.

The definition "traditional" architecture is a neologism expressed in the last two centuries with a different meaning between the developed and developing world, between peoples that inherit tradition and new nations that "construct tradition". In addition to the primary definition originated from the local architectural heritage and the delivered identity (tradition) to next generations, one would also have to contemplate on the selection or development of tradition.

Within this context, three historical phases can be defined by the term "traditional" during the Greek modern history, meaning during the last two centuries, with all the hybridity involved.

The first historical phase, corresponds to the mid 19th beginning of 20th century, when in the newly liberated parts of Greece, emphasis on neoclassical architecture was given following a simpler and clearer pattern than other parts of the world, where neoclassicism already was practiced as an international movement. Neoclassicism, while a representation for other countries, for Greece was a "tradition" stemming from the Byzantine era and architectural elements were evolved consequently intercrossing with Latin and Ottoman cultures.

The second historical phase corresponds to the most part of the 20th century, when Greek local identity was expressed under the search of tradition and the evolutionary theory, which formed the antipode to neoclassicism. In the beginning of the 20th century when north Greece was united (1st World War) and millions of Greek population were transfer from Asia Minor -under the International Regulations for exchange of population- an immense reconstruction program was implemented.

The third historical phase correspond to the recent and current one when traditional architectural elements for each micro-region have been implemented, creating a neo-traditional environment. This fact is even more apparent in areas where tourism and holidays are imposing the (re)structuring of the built environment.

On the level of the two dimensional scale (distribution of plots and street patterns) it is clear that for settlements existing before the establishment of the contemporary Greek state (19th century), the distribution was natural in contrast with the systematic distributions of the new era. This is the most obvious characteristic that distinct traditional architecture.

In Greece, the natural distributions of plots were gradually evolved from the Byzantine era and post-Byzantine periods and composed a coherent building fabric, up to the 19th century. The pattern of natural distributions determine the traditional design while, as far as the three dimensions are concerned, traditional architecture provided distinct typologies of one or two-storied buildings for different micro-regions. By the first decades of the 19th century, German and French architects designed the Plans of several towns and later on according to systematic distributions of plots and neoclassical design principles. By the mid 19th century Greek architecture followed simple neoclassical patterns, giving emphasis to symmetry, a threefold arrangement and a pitched roof (Fig.1). In a broad sense, the design of this period correspond to the first phase of neo-traditional design in Greece, when neoclassicism

was practiced.

The second phase of neo-traditional design was implemented during the years between 1920-1940, when a number of new settlements were designed on the basis of systematic principles for refugees coming from Asia Minor after the First World War. During this second phase of neo-traditional design that continued up to the mid 20th century, particular emphasis was given to local traditional architecture, as it was evolved in every micro-region distinctively according to the special historical events.

In rural regions the building pattern has maintained its traditional character and the equivalent natural or systematic plans according to the time of settlement establishment until the beginning of the last quarter of the 20th century (a period of population concentration in urban centers), when many rural settlements have been declined or even abandoned. Thenceforth, parallel to a policy of decentralization, the development of building fabric in rural settlement increased and began to expand beyond their boundaries. In an effort to protect the architectural identity, a building code was applied based on the diversity of architecture elements for each settlement.

The architectural identity is perceived by an order of qualities related to uniqueness, differentiation, functionality and cohesion of the built form. The logic of architectural identity is understood within the framework of the evolutionary theory and follows its methodology that classifies built form according to geographical units, in order to distinguish the typological differences.

The evolution of architectural identity is shaped in the course of a number of centuries and compiles the visual organization at the specific time of observation. For the identification and codification of various architectural norms (types) that are composed from various architectural elements, three stages of evolution has to be recorded (origin, duration and end).

The coding of architectural heritage in typologies based on the criterion of architectural identity demarcates the architectural norms and types as well as the historical courses of every tradition.

The architectural characteristics in Greece vary depending on the geographical region and the historical period of origin of each settlement. Dominant architectural characteristic for their classification is the roof pattern that diversifies between the dichotomy of plain (Fig. 2) or pitched.

Greek micro-regions have been developed according to the specific cultural and economic conditions resulted from the different periods of foreign occupation and population movement. In brief even that population movement in Greece intercrossed Frank, Turk and all the other Mediterranean populations, the main body of Greek population who retreated in mountain regions were an autonomous network of settlements was created preserving the cultural varieties (Fig.3) that constitute Greek culture. The period between 15th to 19th century where tradition is rooted in fact was the period that the continuity of the Greek architectural heritage survived.

Greek architecture has evolved through neo-classical representation from one hand and from the other, with the use of local identity architectural elements distinct in every micro-region. By the same period that other countries had to incorporate neoclassicism and later on the modern movement, as international styles, Greek architecture was context specific for both. Greek traditional architecture served as well as, prototype -with the simple and cubist forms of Aegean sea architecture- for the masters of the modern movement. It seems that

at least for Greek rural settlements (inhabitants less than 2000), the contemporary built environment that the next generation will inherit is a fertile one.

During the second phase (the discovery of local identity) the architectural heritage of each region was preserved and evolved and during the third phase (the current post-traditional), context specific environments are under construction by means of a specific building code for each settlement.

Nonetheless, recent hybridization that comes along with (re)constructions and neo-traditional projections -as well as the typologies just for consumption- does not constitute architectural heritage. Structures, that have only a specific beginning, but unknown duration and end, can not be embraced in the definition of architectural heritage. But hybrids that will survive and what will evolve in future time perhaps will constitute architectural heritage (Fig. 4).



Pitched roofs



Plain roofs



Authenticity



Hibridity

El conocimiento de la ciudad como base de cualquier actuación en defensa de su patrimonio construido.

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A las cuestiones básicas que se suscitaron desde las primeras actuaciones sobre las persistencias arquitectónicas, después de la que ha sido considerada primera formulación positiva del derecho de la comunidad a recibir de las generaciones anteriores los bienes culturales que la propia sociedad va generando: "Los ciudadanos no son más que los depositarios de un bien del que la comunidad tiene derecho a pedirles cuentas. Los bárbaros y los esclavos detestan la ciencia y destruyen las obras de arte, los hombres libres las aman y las conservan"¹, se ha respondido con un desarrollo teórico que, desde puntos de vista diferentes, ha ido ampliando el propio concepto de patrimonio construido: a la valoración del edificio singular, el monumento, ha ido incorporándose, paulatinamente, la valoración del entorno como factor que, en unos casos, ha podido ser determinante de la propia realidad de arquitecturas concretas, en otros la circunstancia de una peripecia existencial que se ha perpetuado "en la piedra" y siempre marco de referencia del paisaje construido.

Pero el cambio no ha sido únicamente cuantitativo, espacial, de ámbito, en el preámbulo de la Carta de Cracovia 2000 se afirma que el patrimonio "no puede ser definido de un modo unívoco y estable"² cada comunidad debe identificar y valorar convenientemente su propio patrimonio.

Tal afirmación, sin duda, debe suponer un conocimiento suficiente del proceso de generación de lo que en cada caso se considere "patrimonio" y sobre todo una reflexión sobre los mecanismos básicos que conforman los hechos humanos y las circunstancias culturales, sociales, políticas, económicas y espaciales capaces de transformar, aquellos, en hechos urbanos susceptibles de dar a luz "el patrimonio construido.

Si la cultura surge en el dialogo del hombre con el medio en que se desarrolla su existencia, la ciudad por el intrincado tejido de situaciones diferentes, cambiantes, complejas ha sido la matriz "por excelencia" donde se ha gestado y se gesta la cultura, aquí nos referimos

principalmente a los procesos que tienen lugar, o lo han tenido después de los cambios metodológicos impuestos por la nueva ciencia urbana. Todo esto plantea, como cuestión previa, abordar el análisis y comprensión de la obra, posiblemente, más compleja del ser humano, "la ciudad", desde un punto de vista capaz de descubrir en ella las sinergias de su propia historia, porque las transformaciones que cada hecho urbano conlleva, en las que el individuo y el grupo social son a la vez promotores y objeto de los cambios sucesivos, son esencialmente históricas, y remiten, a uno y a otro, a un intrincado complejo de relaciones, de actividades, de presencias físicas, de fenómenos, que no siempre se perciben como una realidad única, porque la ciudad es una obra permanentemente inconclusa³, una presencia que se impone con expresiones diferentes en cada una de las sucesivas etapas de su desarrollo. Sin embargo, sustitución, superposición o adición, como formas que puede adoptar el proceso de cambio, en ningún caso, deben ocultar del todo cuanto es deudor cada momento de los que le han precedido, aunque, a veces, las mutaciones sean tan profundas que pueda parecer irrelevante cualquier herencia del pasado.

La ciudad, fábrica del hombre, realidad en continua evolución, objeto de transformaciones que se configuran en el tiempo⁴, ha de permitir su identificación en sus diferentes manifestaciones como la misma y única obra, resultado del proceso cultural donde nace y se recrea permanentemente.

La misma esencia humana, que remite toda individualidad a la colectividad, demanda referentes, permanencias, en la construcción de su medio cultural, "el existente humano no es tal sino situado en la tradición cultural y configurado por ella"⁵

Se plantea así la necesidad de articular una responsabilidad social que debe pasar por la identificación del proceso cultural del que la sociedad concreta es sujeto y objeto al mismo tiempo, del presente abierto, en evolución continua, que es cada momento, siempre deudor de otros momentos que la han precedido.

Responsabilidad social que únicamente podrá ser asumida desde el entendimiento del proceso urbano como posibilidad de apertura y mutación, tradición y permanencia, como compatibilidad entre dinámica urbana y valor documental de la ciudad.

Todo lo anterior introduce una dimensión nueva en la consideración de las persistencias en nuestras ciudades de formas, trazas, estructuras, construcciones que aluden, remiten a otras circunstancias generadoras de paisajes urbanos diferentes, previos al momento presente.

La ciudad misma se convierte así en la mayor y mejor representación del proceso cultural. La ciudad es la obra completa de la que cada monumento, cada entorno, cada barrio, cada ensanche, es una página, un capítulo, una sección, y, naturalmente, no se pueden plantear estrategias de intervención en alguna de sus partes sin tener presente el conjunto al que pertenecen. Se propone una visión unitaria del fenómeno urbano que requiere incluso una utilización más precisa del lenguaje para evitar confusiones o interpretaciones erróneas de las actuaciones. Toda la ciudad es histórica, aunque es lícito diferenciar momentos especialmente significativos y asignar adecuadamente el valor que asumen las realizaciones de cada uno de ellos.

La novedad de este planteamiento está en tener presente, en todo momento, el valor de las realidades físicas del pasado, valor que es preciso integrar con aquellos otros que promueven los desarrollos futuros. Únicamente así será posible eliminar actitudes que, en demasiadas ocasiones, consideran, "a priori" cualquier presencia de épocas anteriores como una imposición, una limitación a la libertad

de creación que dificulta desarrollos adecuados al momento presente. Todavía hoy muchas construcciones de épocas pasadas, o partes de ellas, con indudable valor histórico artístico consideradas como impedimentos que dificultan el desarrollo inmobiliario y es preciso eliminar, no hay que olvidar como reconoce Aldo Rossi que "el proceso dinámico de la ciudad tiende más a la evolución que a la conservación"⁶. Al mismo tiempo, el planeamiento urbano se realiza, en demasiadas ocasiones, desde el más absoluto desconocimiento de la historia de la ciudad en la que se interviene.

La reflexión anterior nos sitúa, además, en punto de vista, privilegiado, desde donde el horizonte se amplía y permite, por una parte, comprender que "la intervención consiste en considerar siempre a la ciudad en su conjunto morfológico, funcional y estructural, como parte del territorio, del medio ambiente y del paisaje circundante"⁷ y por otra discernir en el aparente dilema planteado por un mundo globalizado que al mismo tiempo busca las formas de expresión ancestrales de los pueblos constituyentes.

El ser humano, desde su común humanidad, reclama cada vez con más fuerza la universalidad de los bienes culturales y se opone a la apropiación indebida por parte de algunas sociedades que los controlan, los exhiben y los explotan en su propio beneficio. Quizás ha llegado el momento de plantearse, junto a los problemas derivados de la aplicación de unos u otros criterios de intervención, sobre todo en el patrimonio construido, la necesidad de una ampliación mayor del ámbito cultural, a la hora de analizar, de valorar y de proponer acciones en ese patrimonio, poniendo de manifiesto, con la mayor claridad posible, como lo tradicional se ha ido desarrollando y como ha ido incorporando aportaciones diferentes cuando ha entrado en contacto con otras tradiciones al mismo tiempo que exportaba las propias, de forma que sin perturbar los legítimos derechos locales, se pueda ir ampliando el ámbito de influencia de organismo internacionales para orientar a las administraciones directamente implicadas en la conservación de los bienes culturales o, en su caso, evitando los abusos de poder y las interpretaciones interesadas de las leyes que regulan este campo, mientras se posibilita atendiendo a "la pluralidad de valores del patrimonio y la diversidad de intereses" la creación de "la estructura de comunicación que permita, además de a los especialistas y administradores, una participación efectiva de los habitantes en el proceso"⁸.

¹ Convención Nacional Francesa, año 1794.

² Carta de Cracovia 2000.

³ KEVIN LYNCH. La imagen de la ciudad. Editorial Gustavo Gili S.A. 1998. p.10.

⁴ ALDO ROSSI. La arquitectura de la ciudad. Editorial Gustavo Gili S.A. 1995. p.104.

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⁸ Carta de Cracovia 2000.

The spatial effects of globalization on both shores of the aegean

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Perceiving the world as one integrated space (Robertson, 1999); globalization affects not only cities located in the informational and capital centers of the world, but settlements of smaller scales on the peripheral regions as well. In this paper, the Aegean region is studied as it constitutes a geographical, economical and cultural integrity. While the settlements in this region were sharing an "aegean" identity in recent past, today spatial identity is lost especially on the eastern coast of the Aegean Sea. This paper discusses the changes in spatial and social sense on settlements having similar natural and artificial features from both shores of Aegean in the context of globalization process. Despite the fact that settlements on either side of the Aegean basin are not closely linked to the informational and capital nexus of the world, certain effects of globalization can be traced on their urban and spatial character. The spatial effects of globalization will be scrutinized according to Ibelings' statements.

In the process of globalization, the circulation of capital is accelerated and spread extensively (Yıldızoğlu, 2003). Today, the cities, regions or

countries do not constitute borders for such an accelerated circulation of capital, products or symbols. The cultural, economic, and political dimensions of globalization have different effects on the formation of urban identity. Robins (1996) claims, as the cities become more equal and the urban identity weaker, they should be marketed to acquire different features. The characteristic of a city and its identity in such a scene now is about product differentiation which depends on a marketed culture (Robins, 1996). In a globalizing economy, neither technology nor production is obliged to establish a relationship with the "place". It is almost impossible to correlate the symbols, goods, places, societies, and historical periods to each other. Rather than representing a different environment, the imaginability of a city will depend on comparing similar environments. Ibelings, in his book "Superpostmodernism, in the Age of Globalization", points out the different approaches of sociologists on spatial effects of globalization observed in the built environment:

"Some see chiefly homogenizing effects while others claim to detect increasing heterogeneity. A third position is taken by those who discern a 'glocalization' whereby the very process of homogenization serves to emphasize the specific, the local and authentic. A step further, finally, is the idea that the effects of globalization are mainly to be found in the area of hybridization, or creolization, which lead to an intercultural synthesis". (Ibelings, 1998:67)

It is difficult to observe the changes of globalization in a settlement, but there are some criteria to measure the globalization of a country in terms of technology, demographics and culture. [7] Table 1 gives an idea about the global integration of Turkey and Greece. Although global changes in the scale of selected settlements can be negligible, the aim of this study is to put the different spatial changes on both shores of Aegean in last fifty years of globalization process (Table 1). In the formation of urban identity; the natural and built environment features and social identities play an important role. While features of natural environment are effective in shaping the settlement, the features of built environment take role in imaginability of the city. In this paper, these features will be discussed on various scales from the settlement itself to the equipments and symbolic elements. Selection criteria for the sampled settlements of Çeşme and Githio include the similarity of their natural environmental features (topography, climate and local materials). The interaction between the societies in this region -in economic, political, and cultural sense- is another factor for this comparison. Çeşme (Turkey) and Githio (Greece) are selected for having similar urban features like a harbor. Alaçatı (Turkey) and Aeropolis (Greece) are yet again smaller villages on the hill, close to these towns. Megaron type of house is a characteristic of Aegean region. It is known that ancient Greek house was patio (Tomlinson, 2003) and in Anatolian coasts of Aegean, the houses contain a similar open hall-like room called 'sofa'. Climate again plays a significant role in the formation of flat roof houses in this region many of which are built by stone, an elemental material for the formation of local identity in this region.

The Spatial Comparison of Çeşme and Githio

In the 1950s, a spatial change has started on the western coast of Anatolia. The local residents of coastal settlements used to earn their living by agriculture and fishing until a demand for tourism facilities

and summer houses has emerged. Today, the local people of Alaçatı prefer to sell or lease their stone houses and fields for significant costs to be used as summer houses, pensions, restaurants. Consecutively, the rates and costs become too high for local people to afford. The mastic trees, olive groves, and citrus gardens of the area are cut to provide space for new constructional developments (Fig 1).

The built environment features that give its characteristics to the settlements are changed, and the relationship of the new symbols with the "place" is interrupted. Increase in the construction of tourism facilities and summer houses in the last fifty years is another reason for the commercial identity of the region. The decomposition of the natural environment caused the loss of local identity. Thermal waters and fountains of Çeşme, which gave the place its name, are not the distinguishing features of the settlement anymore. The social structure of the place has also changed. Çeşme and Alaçatı settlements accommodate seasonal inhabitants who use the space for a certain period of the year.

With the increase in mass tourism throughout the globalization, these settlements have lost their coastal town character, and started to look like any other place. All stores sell similar or same brands and products, and eventually corporate identity of them make all the market places look like each other. The symbols which help the imaginability of the western Anatolian towns thus have disappeared (Fig 2).

As for the west coasts of Aegean, this change is slower and not that dramatic. One of the reason for such a comparatively slow change can be observed to be the motorway that isolates the remote settlements from the central ones. (Saitas, 2001). The settlements in Greek coasts enlarge more slowly due to the amorphous structure of the topography and the clear separation in between the old and new settlements of towns. The social structure is also effective in the shaping of the new built environment; the local people tend to sustain the environmental values they inherit from the history. As a consequence of its low population and better education level; as well as its legislative regulations, the existing buildings which give the place identity, are conserved and reused. The demand for new vacation sites, and cooperative housing implementations are not very high, therefore the local identity of the settlements have been sustained.

In the selected settlements of Greece, the old symbols are still preserved. There are no new symbols competing with the lighthouse in Githio or with the belfry in Aeropolis. The equipments in use today do not show vast differences from the ones used in past. The monumental buildings, tower houses which differs the settlements from one another did not lose their meanings in time.

Conclusion

In this period of time, the spatial identity, both in single building and settlement scales, has undergone a significant change on the eastern coast of the Aegean Sea. The symbols, changed and renewed, have a decreasing relationship with the "place". The identity formed by the meaning structure of new images is commercial rather than local. In this sense, Çeşme and Alaçatı can be considered to be "heterogeneous", as they represent a multi cultural social structure and a polyvalent spatial character. The commercial spaces having local features produced only for trade should not be considered as hybridization or synthesis. While some of the new symbols strengthen the sense of "place", like the new windmills in Alaçatı, some of the commercial symbols ruin that sense like the dominant figure of the new hotels that rise in Çeşme's

silhouette.

On the Greek coast, both Githio and Aeropolis conserve the old urban tissue, which constitute the local identity. This situation can be regarded as "homogenous" in the sense of stable and non changing character. This homogenous situation is not the same "homogeneity" of different places with similar features. The social and physical structure of these settlements does not show vast differences in this process, so the "integrity" and "locality" proceed almost in all scales. In a globalizing medium, the demand and supply balance for the generation of new spaces in the Anatolian Settlements seems to have accelerated the spatial change. This acceleration is fueled by the high population and mediocre level of education. As for the settlements on the western coast of the Aegean, this balance is better maintained for reasons stated above. When there is a dense flow of trade and symbols; the settlements are not probable to stay the same, they will change. If this change interrupts the relationship between space and place; the place will lose its natural features that make it "unique".

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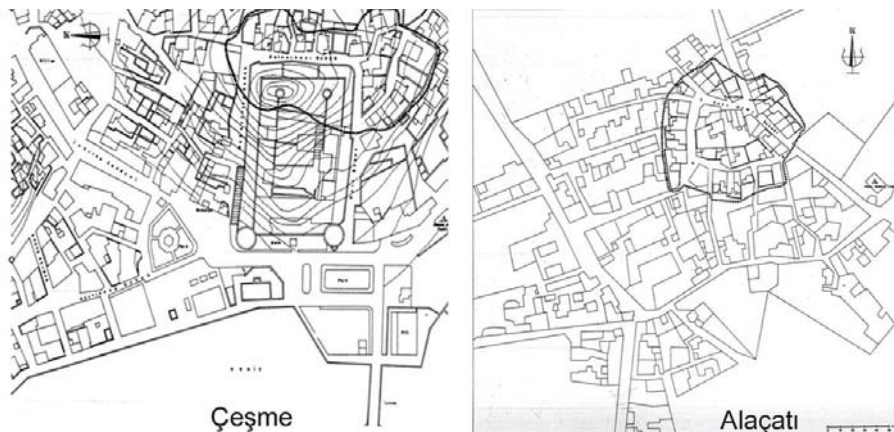


Figure 01 Çesme and Alaçatı Settlements, (Tosun, 1977)



Figure 2, Githio and Aeropolis Settlements, (Saitas, 2001)

GLOBALIZATION CRITERIA	TURKEY [1]					GREECE [2]							
ECONOMIC GROWTH	TRADING CAPACITY	1981	1991	1994 [5]	2001	2003	TRADING CAPACITY	1993 [5]	2000	2001	2002*		
	export (million \$)	8.933.374	21.047.014	23.270.000	41.388.083	69.339.692	export (million \$,million euro)	5.050.531	11.139.473	10.884.264	33.062		
	import	4.702.934	13.593.462	18.106.000	31.334.216	47.252.836	imports	1.933.432	4.080.726	3.962.804	10.946		
DEMOGRAPHICAL CHANGE	POPULATION / IMMIGRATION	1950	1970	1980	1990	2000	POPULATION	1971	1981	1991	2001		
	TURKEY	20.947.188	35.605.176	44.736.957	56.473.035	67.844.903	GREECE	8.768.372	9.739.589	10.259.900	10.964.020		
	AEGEAN REGION	1990	2000				PELAPONISSOS	1.158.895	1.211.793	1.221.679	1.174.916		
	city / village	4.344.471	5.517.724				Githio [3]	1848	1879	1907			
	village	3.250.506	3.435.651					2401	4243	7253			
	IZMIR	1990	2000										
	city / village	2.137.721	2.750.273										
	village	557.049	637.635										
	Çesme [4]	1940	1960										
	Alaçatı	3.423		kasaba 3703	ilçe 9749								
URBANIZATION	URBANIZATION	1993	1997	2000			URBANIZATION	1981	1991	1999	2000	2001	
	number of new buildings	101.712	106.406	90.849			number of new buildings	56.327	43.775	34.486	35.200	40.447	
	area (m2)	39.153.372	45.866.155	42.462.925			volume (thousand m3)	48.825	47.500	48.267	50.389	57.981	
	AGRICULTURE (thousand hectares)	1952	1972	1982	2000		AGRICULTURE	1971	1981	1991	2000	2001	
	vinyards	649	850	655	535		vinyards	2.198	1.864	1.517	1.329	1.343	
area of olive trees	382	751	812	600		olive oil (thousand tons)	186	250	198	426	451		
USE OF TECHNOLOGY	AIR TRANSPORT	1993	1997	2000			AIR TRANSPORT	1971	1981	1991	2000	2001	2002
	number of flights	59.904	108.156	94.211			number of flights	1992	4.901	4.937	6.691	6.129	2.883
	international flights	22.140	18.629	28.349			international flights	669	1.667	1.733	2.976	2.889	2.693
CULTURAL EXCHANGE	NUMBER OF FOREIGN TOURISTS	1993	1997	2000			NUMBER OF FOREIGN TOURISTS	1981	1991	1998	1999	2000	
		6.525.202	9.712.510	10.458.153				5.577.109	8.271.258	11.363.822	12.605.928	13.567.453	
	EDUCATIONAL LEVEL [5]	1985					EDUCATIONAL LEVEL [5]	1981					
		uneducated	primary	secondary	higher			eğitimsiz	ilkokuldan terik	ilkokul	ortaokul	yüksek	
ratio of literate people	1985	76%					%11.4	%16.8	44%	%19.5	%7.4		
							ratio of literate people	1990	%93.2				

Table 1 Comparison of data concerning Globalization Criteria (Postalci, 2005)

The role of resources management on shaping the landscape patterns: the water in the Royal Estates of Lisbon region

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Introducción

Landscape is always the result of the resources management model from the society that occupies it. The analysis of the traditional landscape, as source of resources and expression of the technical system that produces them, has a determinant interest both to suitably take part on that patrimony, and to the acknowledge of the necessary lessons to define a sustainable future.

On the traditional systems, the resources use to be obtaining through the managements of the biosphere in order to transform the solar radiation - the power plant of the system - into materials organized properly for social use (Tello, 1999). That management forces to a transformation of the biosphere by means of the human work that entails, in most of the cases, transformations on the territory form in order to make that transformation even more efficient.

This paper proposes, through the presentation of a paradigmatic case study of a model of territory occupation that moves forward to an extensive scale, a model that allows to approach the study of the landscape - of the form of the territory - from the resources management point of view. Though, it is possible to identify the different scales to be considered and their organization, in order to understand the landscape as a formal expression of that management.

Like in other cases, the analysis of the water management as resource is enormously useful for the proposed analysis (Laureano, 1995), for the reason that the water represents the most substantial material flow for whoever manage with traditional systems, for being always a very

reduce and limited element for the agricultural production capacity, because its complete distribution through the territory is necessary, and because its mobility depends - when in absence of the modern power sources - of the existing topography and its possible transformation.

The resource capture, its delivery right to the place of the agricultural production, moreover its storage and distribution do not only determine the majority of the technical elements of the system - that usually are recognized as the elements that conform the patrimony and treaties independently - but also their functional articulation, its disposition throughout the territory and, mainly, the interpretation - and often the transformation - of the topography to receive them.

The Royal Estate of Caxias

The Royal Estate of Caxias is situated in the surroundings of Lisbon, just at the north seaside of Tagus River, at its mouth; however its roots are too difficult to trace. Although the works of the Royal Palace, ordered by D. Francisco, brother of King John V, were initiated in 1739 and concluded in 1845, there are traces of former occupations in the area where the Estate is situated nowadays, such as a "*Cartuxa*", as described by the Priest António de Carvalho in 1712 (Gonçalves, 2003). Despite the unclear past, it is possible to verify that the Royal Estate of Caxias development took place throughout different phases, though the successive and continuous annexations of neighbourhood walled properties situated in its environs, the "*casais*".

The garden is the most distinguished element of the Estate. Broad and rectilinear avenues, fountains and different elements of the surrounding countryside do all contribute to take part of the garden environment that together with its monumental Cascade, that occupies the totality of the east wall of the garden, obfuscates the simplicity of the palace architecture.

During its productive times, the Estate, with benefit of microclimate enrichment, due to its proximity to the river and to a water stream, used to supply the Royal Palace of Queluz with fresh fruit, mainly oranges. Together with the orchard a vineyard completed the agricultural production of the Estate. Indeed, the history of the Estate of Caxias can not be isolated from the history of Royal Palace of Queluz. Both Palaces, with their respective farms, were integrated in the vast patrimony of the Infantado House that administrated together both Queluz and Caxias Estates (Miranda, 2002). While Queluz was chose as the permanent Royal Residence, Caxias was preferred for short stays, being mainly used during spring and summer times for rest and therapeutically sea baths proposes. Nevertheless, both uses, the productive and the leisure, needed to be secured with water supply and an accurate water management in order to satisfy the Estates needs.

As one can testify from the legend of the 1844 plan of the Royal Estate of Caxias this enumerates several water elements, such as the great cascade, the aqueduct the well and a well house. Through theses elements one can easily identify how the water do arrives into the Estate, nevertheless it is not so easy to identify how the water distribution works within the Estate, even if it is possible to recognise the water deposits system that regulates it. From this perspective one can assume that great consideration was being given to the territory scale.

The Territory Scale

From the plan "*Planta das Minas e Encanamentos d'agua do Almojaridado de Caxias*", from 1901, one can identify different water proveniences to the Royal Estate of Caxias. Whereas the Royal Estate has its own borders,

delineated by its high walls, it depends from resources, such as water that emanates from a wider scale rather than the local one. In fact, the water that supplies the Royal Estate of Caxias arrives not only from two water quarries located at the mediations of the Royal Estate east side limits, but also from a water quarry located at Queijas, at the Carnaxide Mountain, a territory further north to Caxias.

The emphasis attributed to the above water supply system reveals a Sustainable Agenda that should be recovered. This Agenda embraces recognition to land use planning with great respect for its biophysical environment - such as climate, soil, vegetation - in order to enhance an appropriate exploitation of its natural resources. This strategy should be regarded at a much superior scale rather than the one of the water fountains and the cascade situated at the Royal State of Caxias.

During XVIII century, several Lisbon surrounding areas assisted to great landscape transformation, with the endeavour of numerous farms and recreation gardens - Estates - of vast dimensions from which the Royal Estate of Caxias is one of these examples. This landscape order, through the planning of agro productions and its adaptability to the land use, as one can testify in the Royal Estate of Caxias seems to testify a very secure agronomic knowledge.

The image of Lisbon's environments shows a topographic map of the North Coast of Tagus river mouth, in which the geographic structure of that coast can be regarded as a plane surface undulated by water streams that crosses it from north to south and that finally drains the continuous mountains situated northwards between Sintra and Montejunto mountains. Such strategic situation of the mountainous area allows taking hold of the humidity of the marine air and therefore granting the clouds formation that after rain allows the feed of the water streams and the increment of the ground water levels.

Quarries, water wells, aqueducts, deposits and other technical elements punctuate this territory allowing both water extraction and the creation of a network of Estates (more than one hundred) that feed all an irrigated agricultural system - vines, fruit trees and orchards- that complements the cereal use that forms the base of the agrarian system (Da Silva, 1993)

That morphologic structure exploration with the technical systems not only determined the Estates site implantation- and with them the organization of Lisbon's landscape - that in the mid XVIII century allowed to establish, by means of a remarkable change of scale, one infrastructure that transported water for urban purpose uses to the capital with the erection of the "Águas Livres" Aqueduct, gathering at the same time good part of the water of the city nearest western river basins.

Conclusions

The present value of the patrimony consists in the reference that today the traditional knowledge conveys as a model to develop a sustainable technical system, when facing the un-sustainability that our industrial system model has already proved. Understand the most adequate manner to approach such knowledge is determinant to extract the lessons that we must retain and learn.

The presented case study calls attention to an essential question such as the scale that the patrimony should be analysed, as to the proposition of a methodological approach to the study of the territory and the traditional landscape as an expression of a sustainable model of obtaining of the resources.

It is also argued that there is no sense in the current perception of the

patrimony that approaches the technical elements independently, constructions, quarries, canals, deposits, etc. - like a set of operative techniques - of construction, agriculture, etc. - or of material resources has sense not even. The object of the study and of the rehabilitation - and reutilisation - of the patrimony should not be each element treated as in an individual manner.

The patrimony must be understood and rehabilitated as an articulated set of techniques, and its application throughout the territory should show us the scale to which we must realize the analysis of such articulation. And, reading in the opposite direction, the territorial scale is the most suitable scale to intervene on the patrimony in order to raise a sustainable technical system.

As confirmed with the case study, moreover as the patrimony is somewhat evolutionary (Laureano, 2001), pressed by innovation and re-interpretations of its elements and readjustments of scale in order to face new needs, the territorial analysis scale should also be dynamic, diachronic. That dynamism grants us, in exchange with our effort to understand it, the capacity of the traditional knowledge to be used in the definition of our sustainable future.

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Planta da Real Quinta de Caxias, José António Abreu 1844, IGP



The cascade of the Royal estate of Caxias and its gardens



Planta das minas e encanamentos d'agua do Almoarifado de Caxias, 1901, BNL



Carta Corográfica dos Arredores de Lisboa, Guérin de Lamotte, 1821, IGP

Traditional landscape drystone architecture in Cyprus

Character-Classification-Problems

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1. Introduction

- Reference to the identity of the subject, time period and the geography [fields] of the research until now:
The research started from 1987 and continues until today. The study is made separately for each subject and presented in various congresses from 1992 until now. The publication of all study in a book is now proceeded.
- Significance of each category of structures for Cyprus Environment and Traditional Architecture

Traditional landscape Dry stone Architecture reference of this study describes the relation of the Cypriots with nature. This relation through history until now reveals the respect on the nature sources, the efforts in preserving and protecting earth, water, plantation and animals. The study also discovers the intelligence in the techniques adapted in the subject of using the various types of stone

- 1.1. Type of construction: Dry stone techniques and material
- 1.2. Types of Functions: Supporting structures-retaining walls, handling Rainwater: pavements, trenches, using underground water: structures for supporting wells, production of Plaster and Lime, shelter buildings and threshing fields incorporated in filed supporting structures,
- 1.3. Categories of structures
 - a. Walls: Retaining walls-Terraces-Boundary walls
 - b. Pavements: Village paths-Field roads and pathways-Village courtyards Pedestrian in old city centres
 - c. Threshing Fields: Limestone construction-Earth surface construction-Gravel construction
 - d. Buildings: Animal shelters- Farmers' shelters
 - e. Kilns: Lime Kilns-Gypsum Kilns
 - f. Water Usage structures: Wells- Fountains- Terracing
- 1.4. Problems of existing situation
[Interventions, abandonance, desertification, alteration of Traditional settlements Image and structure]
- 1.5. Reference to the documentation of the study:

Personal interviews-Bibliography- Congresses- Projects- Legislation
Reference to glossary of this field of study and the historic value of this chapter of Cypriots activities.

2. Main subject for the Rehabimed presentation:

- 2.1. Buildings: Animal shelters- Farmers' shelters
- 2.2. Pavements: Village paths-Field roads and pathways-Village courtyards. Pedestrian in old city centres
- 2.1. The primitive Shelter presents an adjustment of residence and shelter in caves with addition of stone fencing a yard for the animals. Later, the intermediate shelter has an intervention of built elements with dry stone to form shelter enclosed area
Construction feature: rock formation on roof and pavement, pillar with piling stone slabs, and walls of dry stone small or megalithic, form the enclosure. Cyclopean technique appears in some areas.
In areas where there is no rock formation with cave available, primitive shelter was created by trees and bushes combined with small piles of stone.
Dry stone constructed shelters present a variation of types:
The circular like arrangement of spaces where a combination of areas enclosed rooms give place for all kinds of animals... In houses the complexes are adjusted to outdoors toilet and oven, grape juice basin etc
The linear type creates a series of small rooms facing the open field. A more enclosed shelter combines a small yard, a covered porch and the completely enclosed animal room.
Construction feature: Dry stone walls from width up to 1.00m. And 50 c.m. at the top, interior pillars with dry stone, or wood unprocessed. Yards with fence and slabs on pavement. Roofing by wooden beams of tree branches, bushes and soil.
Arrangement of eating stone basins for the animals.
Mountain shelters are dwelling for farmer and hi animal in vineyards, so they consist from an interior common for man and his animal [goat and donkey].
Thick stone walls with dry stone with thickness more that 120 cm. at the base. Arrangement of fireplace for man and feeding place for animal, together. Roofing by unprocessed tree branches, vineyard branches in pile to protect form snow melt.
Small recesses in terraces give shelter to farmers for a small stay in fields. Constructed from stone slabs, at the size of man standing or seating, protected from winds or rain temporarily
A different type of shelters in area with more wood available, haw a combination of enclosed spaces and outdoors covered areas.
Construction is made in levels using the difference of levels in the field.
Dry stone shelters are part of the architecture of a settlement when is combined with the traditional dwellings of the village. Protection and restoration must include these structures within the protection of the houses...
- 2.2. The basic technique is dry stone building of stone slabs [treaded stone] and stones untreated. The feature of these structures present a combination of stone and soil in all ways for economy of material and saving useful precious soil for cultivation.
Pathways in areas with rock formation, with dry stone walls protecting the herd of animals and man form winds. Plies of stone cleverly piled and forms create stone paths and rumps through

the vineyards, Streets in villages present a variety according to the material available: slab, lime stone, volcanic stone, and rock, with their walling being the boundaries of the housing yards.

Interesting detail can present the clever solutions of old mason for the water disposal, for retaining soil, for supporting the ends of horizontal surfaces. In rocky areas structures engraved on pavement give useful equipment such us fireplace, laundry basin, feeding basins for animals.

The same technique is applied on threshing files, with provision for protecting the seeds of wheat and other products: small stones as parapet formation. Slabs in slope position.

The beauty of these structures is enclosed in the respect of the properties of the material available in each area: gravel stone, volcanic rock. Lime stone.

For a comprehensive approach to an agenda to protection

(Promotion) and presentation in Palestine for cultural landscapes "case study Ain Arik village"

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1 - Introduction:

How to protect and preserve the cultural landscape in Palestine repeatedly arises .The answer is a topic that is associated with the scale for landscapes protection, and preservation. In order to solve this problem it is necessary to focus on micro landscape scale investigation since it gives sufficient details to build a policy for landscape protection and preservation. Within this short paper an attempt is made to explore the cultural landscape of Ain Arik village in order to construct a model for protection and preservation of the cultural landscape at the local (micro) scale. This model could contribute to produce primary guidelines for cultural landscape protection in Palestine. Technically that was done already by creating

A Base Map of Ain Arik by using the Geographical Information System. The Base map " Jordanian: parcels" map of Ain Arik village in scale of 1:2500, is able to act as a basic information observer map for all the landscape data taken from historical maps, Aerial photos , and field landscape surveys. This step will help to make an inventory, typology, and spatial analysis among the cultural landscape features of Ain Arik and help to prepare the categorization of the landscape areas for protection, and preservation according to values.

2- Approach and Method of cultural landscape protection and preservation in Ain Arik Village:

To carry out landscape preservation and protection in Ain Arik village

requires an exploration of the landscape of Ain Arik village by using the historical maps, present Aerial photos map and field landscape survey , so all maps of the area studied will be digitized process that helps us to build several GIS layers . The main layer in the GIS is a parcels map at scale of 1:2500 meter .It functions as a base map. This map was made in 1960 during the Jordanian rule of the West bank (1948- 1967), it shows the boundary of private lands in each parcels in Ain Arik. Cartographically the parcels map is to some extent based on the mapping of Ain Arik village during the British Mandate period of Palestine (1917- 1948).

In order to investigate the historical landscape of Ain Arik, the British map of (Ramallah 16-14) in scale of 1:2000 which was published at 1944, will be digitized by using the AutoCAD. After that it will be converted into GIS. This map shows the land use cover, ancient roads, limekilns, springs, cisterns, caves, main archaeological sites, and boundary of the traditional settlement. All this historical landscape data appears on the British map and will be extracted and then plotted on the parcels map of Ain Arik village by using GIS. Through this technical process, the parcels map of Ain Arik will include all the historical landscape features that were existing within the boundary of Ain Arik village before the date 1944. In connection with the present cultural landscape of Ain Arik, the Aerial photo of Ain Arik boundary; dating 2004, will be under the same technical process within GIS. In fact the Aerial photo shows the present built up area, land use, and roads of Ain Arik. All these features will be extracted from the Aerial Photo by using the GIS, and then will be plotted on parcels map of Ain Arik. In this way, there is a possibility to trace the nature of the landscape changes during the period 1944 – 2004 within the boundary of Ain Arik village.

Parallel to this work a field landscape survey is being carried out in Ain Arik village in order to investigate the information which is extracted from the historical map, and Aerial photos and add new information coming from the field in to the Base Map of Ain Arik . As a result, the Base Map of Ain Arik will store all the information that allows it to conduct a processing analysis through inventory, typology, categorization and spatial analysis among the cultural landscape features by using GIS.

3- Inventory, typology, and categorization of the cultural landscape features in Ain Arik village:

After the completion of Base Map of cultural landscape in Ain Arik by using the GIS , an inventory is made for all the landscape features such as springs , caves, limekiln , religious places , archaeological sites (see Tables 1), and historical and present land uses (see Table 2). This inventory helps to accomplish the landscape features typology, percentages and their values (see Tables 1/2).

In addition to all main archaeological sites which are located in Ain Arik and the area of the traditional settlement village of Ain Arik, must be put under high protection and included in a conservation policy.

Protection areas B are areas still out of the intensive use and most of these areas are olive groves field systems. These areas (B) still have high traditional economic values, since the olive trees still play a main role in the life of Ain Arik village people and keep their traditions and olive customs, as they are still maintaining the landscape formation of Ain Arik village (see Picture 2).

In fact, Protection areas B require special protective conditions to use modern activities.

In protection Areas C, which are mostly under the intensive use by the people of Ain Arik; the present built up area which is still expanding

beside the along side of the main road of the village doesn't follow any rule or building regulations according to specific guidelines (see Picture 3).

So the aim of the building regulation is to prevent the non – organization of building .This will contribute to maintain the historical perception of the cultural landscape of Ain Village.

4- Conclusion:

Regarding the proposed protected and persevered, A, B, and C in Ain Arik village it is considered that proven guidelines are needed to launch the concept of the landscape protection at the local level. These needed protected areas are based on a variety of landscape values which are obtained from the historical maps, traditions and customs of the people of Ain Arik village and the needs of the development of the local community of Ain Arik village. So that these proposed protected and preserved areas play a role to maintain the landscape of Ain Arik village .They are to be supported by creating all archaeological, environmental , and agricultural, regulations, which contributes to keeping the cultural landscape in Ain Arik .Since it is considered one of the outstanding landscape in Palestine due to long its history of the human cultural activities .

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Typology	Inventory	Value	Cauterization
Cave	4	Archaeological	B
Cemetery	1	Religious	A
Church	1	Religious	A
Cistern	3	Archaeological	B
Fence	1	Archaeological	A
traditional settlement	1	Archaeological	A
Khirbeh	3	Archaeological	A
Lime kiln	6	Archaeological	B
Maqam	2	Religious	A
School	1	Historical	A
Spring	2	Archaeological	A
Total	25		

Table 1: Archaeological sites and features in Ain Arik village with their types, inventories, values, and cauterizations:

Typology	Inventory M2	Value	Cauterization
Cultivate & uncultivated	664582	Environmental	C
Cultivated land	1813724	Traditional economic	B
Cultivated land in Wadi	95642	Traditional economic	A
traditional settlement	64307	Historical	A
Uncultivated land	3469647	Environmental	C
Total	6213298		

Table 2: Land use in Ain Arik village with its types, inventory, values, and cauterizations:



Protection areas A (Wade of Ain Arik)



Protection areas B (Olive trees fields in Ain Arik)



Protection areas C (Present built up area)

The rural landscape: characteristic features, values and criticalities in good policies determination

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Landscape and quality goals

Italy, like many Mediterranean places, has got several rural landscapes characterized by the charming aesthetic taste. They express the functional evolution, occurred in the course of time, linked to the work technique, dwelling ways, natural dynamics and social conditions. Those are landscapes produced by a long adaptation, until reaching ecological essentiality and stability given by man-nature compromise. The Italian rural landscapes are characterized by several architectural productions being different in forms and typologies, but liked by a common author: the farmer-architect. By using the stones taken from fields or the material being more easily found and economic, he unconsciously designed landscape with such an high historical value that has become the symbol of the local culture.

The value of aesthetic beauty represented by the elements is the most sensible indicator of landscape itself. In the last decades, in those areas marked by a farm vocation, the industrial processes, supported by pedological and climatic favourable conditions, fostered the production intensification and simplification, producing agricultural effective systems from economic point of view, but being fragile form ecological one and negative as regards landscape impact, since they don't represent local identities. The areas being fit for those changes, such as the mountain ones or those hardly reachable, have been affected by marginalization with the consequent desertion of activities and settlements, followed by spontaneous re-naturalization and reforestation. The general impacts are positive if we consider the increase of vegetation cover, but negative from the spatial diversity point of view, because the traditional land uses have been got rid of and new landscape units have been created, being taken out of the local context and devoid of overall quality.

Starting from the above assumptions -first in Europe, as consequence

of the experience of PAC and the Landscape European Convention- the exploitation of rural space has begun, targeted to preserve values and productive factors linked directly or not to rural world.

The final purpose is landscape quality, achieved, according to the Convention, by protection, planning and management measures. Aiming at quality goals can produce environment quality and quality in space perception, but, above all, the exploitation of local identities.

By accepting the European policies, Italy recognizes that rural landscape represents a cultural heritage, according to the values of memory, collective identity and recognisability it expresses. The contribution given by the Code of Cultural and Landscape Heritage is very important, which, according to the agreement State-Regions (2001) for regulating the Convention landscape guidelines, underlines that it's necessary to carry out a differentiated and active safeguard, calibrated on the value of the different elements constituting the local reality. As quality objectives, the Code identifies: the maintenance of characteristics, building values and morphologies, considering architectural typologies, as well as traditional techniques and materials; the elaboration of development lines being consistent with the different levels of recognized values in order to not reduce the territorial landscape value; the recovery and re-qualification of decayed or damaged parts, in order to reintegrate the previous values or to realize new integrated and consistent landscape values.

The best landscape quality corresponds to a more effective social organization, assures the individual and collective wellbeing, increases the places' capacity of attract investments by developing their territorial competitiveness. It follows that aiming at quality goals implies a detailed definition of the characteristics that local people expects for its life environment.

That means a landscape assessment. The assessment target, as defined in the Convention explanatory Report, consists in "determining which are the elements being so precious that they need to be preserved, which characteristics require to be managed to preserve landscape qualities and which elements or areas should be exploited". The connection between quality and assessment allows either to consider quality as all the intrinsic characteristics of an object and so being liable to classified or judged; or to address the assessment to define long-term policies and/or actions of protection, improvement and re-qualification.

A methodology for the assessment

The landscape analysis requires an assessing considering not only the single elements constituting it and the phenomena occurring, but also the composition and structure of landscape itself. It means to make a critical interpretation of the landscape complex system.

The suggested methodology is subdivided into the following several phases being strictly connected and integrated:

- definition of characteristic elements;
- assessment of the present state with the individuation of the elements representing quality and value;
- appraisal of the impact caused by the transformations produced by the implemented policies and strategies.

Those phases are crossed by a selection of the useful parameters and indicators¹, which is subject to the different assessment levels and modalities, as well as the specific local peculiarities.

The elements. Knowing and understanding the landscape matrixes is the first step toward their appraisal and conservation. The forms of rural landscape issue not only from the territory physical structure, but also from the rules entailing the use of social power to transform the territorial structures.

Apart from the productive activities, we should consider various elements man-made landscape. Historical built heritage should be investigated starting from its identification on territorial scale, since it cannot be divided from its context landscape scheme. It's unconceivable to investigate settlements and buildings as close systems to be preserved and/or safeguarded without considering their ambit condition: geo-morphological aspects, social and cultural dynamics, economic and political situations, criticalities and vulnerability are all part of one analysis. Physical and anthropic factors contribute to landscape definition, or to its perception.

In the suggested assessment methodology, the first determination of rural landscape components referred to the "Handbook for Environmental Impact Assessment indicators"² and to the classes investigated by the Corine Land Use, putting off a more detailed description of variables, since it would be affected by the particular situations of the investigation fields.

Landscape Assessment. The first step of the assessment process is based on the state of the landscape. Then the indicators being useful for the assessment of the individuated elements. They should significantly describe the processes and relationships connecting human activities to environment: the quantity and quality state of the resources linked to economic processes; the role played by traditional rural landscapes as regards safeguard and conservation of identities; the aspects regarding human life quality; environment condition as to biodiversity and sustainability, including the impacts and effect it should undergo. The interpretation of landscape signs shouldn't be limited to the single elements, but linked to their context, or better to the ways by which they become functional and meaningful. The reading of traditional landscape signs isn't targeted to restore a give landscape, but to understand the meaning of signs, in order to include them into planning interventions and meet the present needs. So doing, it's possible to join the two basic needs of territorial arrangement: need for a re-layout and landscapes conservation. In the above methodology, we stressed the basic characters of the elements, which represent the potentials of the elements themselves. Finally, the element character can be divided into two typologies: *identity* one (if we consider its intrinsic characteristics) and *performance* one (if we consider the element efficiency in terms of services and accessibility/usability). If we take the identity character into account, three relevant characteristics come out:

- *structuring capability*: the element determines and controls territory geometry;
- *qualifying capability*: it considers not only the tangible structures or the ways of perceiving them, but also the symbolic value given them by communities;
- *perceptibility*: it considers the observer/territory relationship, assessing the use according to the size/quality of the landscape and to the peculiarities of the visual relationships among more places.

If, on the contrary, we consider the performance character, the following two characteristics come out:

- *functionality*: the element expresses its total efficiency;
- *usability*: the element is accessible/visible and, so, can be used by different users' typologies.

The parameters to assess the quality and value of the elements should be already denotative and not connotative. If we consider the single element, we can point out : *peculiarity, integrity, visual quality and rarity*. When the element belongs, is close or included into geo-morphological, panoramic, natural, historical-settlement or cultural evidence systems, the indicators should define the character/value that the above elements have got in relation to the context. The guide-parameters can be the following: *consistency, affinity, stability and capability of visual absorption*.

Transformations assessment. We are to assess the changes produced or possible to be produced to the system by policies and strategies for managing, planning and protecting rural landscape. We should appraise the (in)direct effects resulting from anthropic activities on the environment as well as capability and efficiency of the mitigation and environmental safeguard policies implemented by society and governments.

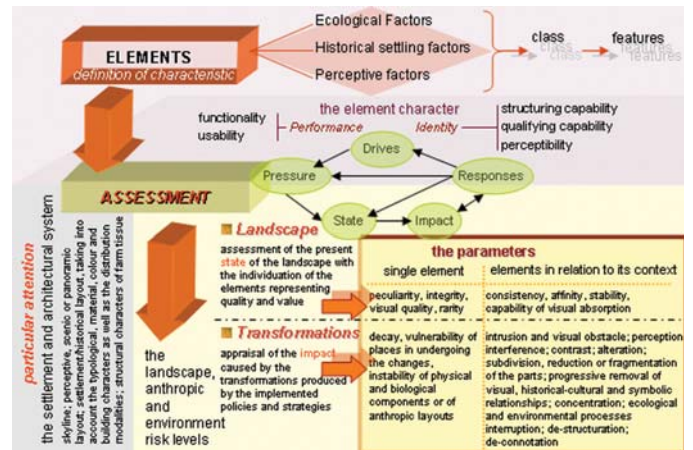
A particular attention should be paid to determined transformations, because they could be liable to decay and/or loss of identity and functionality. As regards the settlement and architectural system, we should assess the changes caused to: skyline; perceptive, scenic or panoramic layout; settlement/historical layout, taking into account the typological, material, colour and building characters as well as the distribution modalities; structural characters of farm tissue.

The incidence assessment, taking the single element into account, produces the landscape, anthropic and environment risk levels. Among functional parameters we can include: *decay, vulnerability* of places in undergoing the changes, *instability* of physical and biological components or of anthropic layouts. If we assess the alteration of landscape characters by considering the elements in relation to its context, the parameters are: *intrusion and visual obstacle; perception interference; shape/system of interesting contrast; alteration; subdivision, reduction or fragmentation of the parts; progressive removal of visual, historical-cultural and symbolic relationships; concentration* of highly landscape incidence interventions; *ecological and environmental processes interruption; landscape system de-structuration; de-connotation* of constitutive characters.

Conclusions

The recent transformations of rural landscape show not only the genius loci loss, but also the identity loss of the social groups living there. This contribution, by following the statements of the latest European and national law and planning tools, aims at showing an analytical route of help for the planner who wants to implement the active safeguard of traditional rural landscapes. This work is based on an assessment methodology of landscape quality considering both tangible elements and the intangible, dynamic and subjective part. Being aware that rural landscape safeguard isn't to be meant as the expression of a monument to be petrified, but seen as spur to exploitation and revitalization of the basic elements belonging to our economy and multi-millenary culture, the target consists in supporting the planner so that any intervention of territorial re-arrangement could join transformation and development with conservation.

- For choosing the best indicator to assess rural landscape, among the most important experiences, we can mention: the Organisation for Economic Cooperation and Development; Eurostat (EU Official Statistical Institute); Environment European Agency; the ELISA research project, carried out by the European Centre for nature conservation. In the worked out assessment methodology, the individuation of meaningful parameters has referred, apart from the above-said experiences, to several Italian regulations and rules. In particular: the Decree of the Council of Ministers 12.12.2005, dealing with the landscape report to be included into the application for landscape authorization according to the art. 159 and 146 of the Code of Cultural and Landscape heritage (LegDec. 22.01.2004, n.42); the resolution of the Lombardia Regional Council 8.1.2002, n. 7/II045, regarding the approval of guidelines for landscape examination of projects provided for by the implementing rules of the Regional Landscape Territorial Plan (Dcr 6.03.2001, n.43749); the Plan for Rural Development 2006, approved according to the dell'art.11 Reg.Ce 1698/2005.
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CLASS	FEATURES
Ecological Factors	Peculiarity of the range Geomorphological features Geomorphological features • hills • slopes • structural issues of level plan • terracing • bumps and relieves
	Forest and semi-natural areas Land cover Forest • broadleaved forest • mixed forest • coniferous forest Shrub and/or herbaceous vegetation associations • pasture land and grassland • moors and brushwood • transitional woodland-shrub • sclerophilous vegetation Open spaces with little or no vegetation • sparsely vegetated areas • bare rock Human tree planting • burnt areas Fields • lakes • inland marshes Sparsely vegetated areas and bare rocks • water courses • estuaries • sea and ocean Hydrography Hydrological features • beaches, dunes, sands Water bodies
	Arable land Vegetal components: cultivation of land predominant Arable land • non-irrigated arable land • woody crops • permanently irrigated land • rice fields • plan areas Annual crops associated with permanent crops • vineyards • olive groves • fruit trees and berry plantations Cultivation of land weave organization Land settlement • terracing • level field Landed division • roman plain • spontaneous plain • discontinuous plain • farm plain
	Artificial surfaces Agricultural infrastructures Urban components • oil mill • hamlet • sheepfold • country house • hayloft • isolated village • farm • scattered house • farmstead • isolated house Urban fabric • spontaneous urbanization • continuous urban fabric • widespread urbanization • discontinuous urban fabric Settlement placing Settlement organization • in plain • on the side • on the high ground • on the coast Historical settlement plan Settlement structure • old town centre (origin) • edification derived from reclamation work Historical, monumental and archaeological element Historical and cultural heritage • roman edification • ruin • church, abbey • castle, tower, fortress Land use destination • agricultural areas • mixed areas • living areas Prevailing traditional building materials • stone • mixed building materials • wood • reinforced concrete Road and rail network associated land Road infrastructure • path • road • scenic road and viewpoint • railway • historical road Water courses infrastructure • waterway • embankment of river • minor irrigated land systems • hydraulic settlement
Perceptive factors	Environmental imagine Morphological and scenic relation • Way, rail network • The side of the margin • Junction, places where the observer goes to or starts from • Point of reference, where the observer can't come in
	General efficacy of the perception Perception typology • Element on the foreground • Element on the background • Element hardly perceptible Field of vision detector • Dump sites • Waste • Mineral extraction sites • Demeaning element

Architecture rurale et paysage

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L'architecture rurale est traditionnellement considérée comme une expression « spontanée » de l'activité constructive humaine, mais dans un certain sens « culturellement élevée » dans la mesure où elle est riche en solutions technologiques plus ou moins conscientes qui mettent en relation le patrimoine bâti avec le paysage, les usages et le travail quotidien de l'homme.

De nos jours, beaucoup de régions rurales sont désormais abandonnées et les systèmes de production ont radicalement changé, avec des retombées directes sur l'architecture résidentielle et productive. Cela est particulièrement évident dans les régions à caractère montagnard mais le phénomène est répandu dans toutes les zones rurales.

Par conséquent, en termes de paysage et de constructions, le patrimoine rural résulte fortement menacé non seulement par l'incurie et l'abandon mais aussi et surtout par de nouvelles instances de réhabilitation à des fins résidentielles et touristiques, avec des risques évidents pour l'environnement et le paysage.

La question délicate qui se pose est alors « comment réhabiliter ces bâtiments qui sont le fruit de traditions constructives séculaires désormais oubliées » ?

Le projet « Architecture courante et rurale et paysage entre tradition et innovation », financé en 2004 par la Commission européenne dans le cadre du programme « Cultura 2000 », naît de la coopération entre des unités de recherche de différents pays européens (Italie, France et Pologne), depuis longtemps engagés sur le thème de la valorisation du paysage et de l'architecture rurale.

Le projet part de la conviction, partagée par toutes les unités de recherche, que l'architecture traditionnelle et le paysage rural constituent des composantes fondamentales de la culture et de l'identité des lieux, pour tous les pays qui participent au projet.

Le thème de la protection et de la valorisation du paysage et du

patrimoine rural bâti a été abordé par les différentes unités de recherche en manière coordonnée, dans le respect de l'autonomie de chaque groupe de travail et des particularités que le thème revêt dans les différents pays.

Il s'agit, en effet, d'un sujet complexe qui peut être abordé en privilégiant à chaque fois les différents aspects, ceux qui sont liés au paysage et à l'architecture certes, mais aussi les facteurs économiques, sociaux, productifs, etc, qui concourent, ensemble, à le définir.

Les aspects privilégiés dans ce projet sont principalement ceux qui sont liés aux composantes architecturales et paysagères du thème, une attention particulière étant réservée aux facteurs liés à la connaissance, à la réglementation, aux outils méthodologiques et opérationnels de support aux travaux de réhabilitation des bâtiments traditionnels, visant à la récupération du patrimoine bâti existant du point de vue du développement durable et du contrôle de la qualité de l'environnement.

Les objectifs du projet

Les principaux objectifs du projet peuvent être résumés dans les points suivants:

- La reconnaissance des éléments communs et des différences – techniques et culturelles – qui caractérisent le patrimoine du bâtiment rural de chaque pays et les problématiques liées à sa récupération soutenable.
- la mise au point de stratégies visant à la récupération soutenable et à la valorisation du patrimoine du bâtiment rural, à travers l'étude de méthodes pour récupérer le paysage et les ouvrages, en respectant les constructions existantes, les cultures locales, les instances économiques de chaque pays, en tendant aussi à la diffusion de ces objectifs, avec l'implication de la population même à travers l'emploi de nouvelles technologies d'information et de communication.
- La détermination et la promotion de structures méthodologiques et de pratiques techniques de support pour les activités de récupération, applicables aux divers pays.

Description du projet

Le projet s'est développé à travers une série d'activités réalisées dans les différents pays participants.

La phase initiale du projet a été consacrée à une vaste campagne de reconnaissance des études sur les caractères du bâtiment rural et diffusée dans les trois zones européennes, différentes de par leur histoire, leur situation géographique, sociale et économique, ainsi que sur les modalités d'intervention pour la récupération soutenable et culturellement partageable des bâtiments traditionnels.

En fonction de ses expériences et des caractéristiques des territoires concernés, chaque unité de recherche a identifié des thèmes spécifiques d'approfondissement allant de la détermination des caractères distinctifs du paysage rural aux techniques écocompatibles pour la réhabilitation des bâtiments traditionnels.

Le matériel collecté, classifié et élaboré, a constitué le point de départ pour le projet et pour la réalisation d'un réseau qui a impliqué notamment les groupes de travail appartenant à l'Italie.

Le site Internet constitue un outil, utilisable à différents niveaux, aussi bien au cours du projet que pendant les phases suivantes. En effet, les principaux objectifs sont reconnaissables :

- dans la divulgation des résultats - partiels et finaux - du projet

- dans la mise en réseau des bases de données implémentables, à caractère technique et normatif, pour la diffusion des codes de « bonne pratique » dans la récupération de l'architecture traditionnelle en Europe ;
- dans la constitution d'un outil facilitant l'accès à des informations de base ou spécifiques;
- dans la constitution d'un lieu virtuel de débat entre les organismes, les catégories professionnelles, les secteurs et les personnes intéressées par le thème de la réhabilitation soutenable de l'architecture rurale.

La diffusion des résultats de la recherche a également eu lieu à travers une exposition itinérante, un atelier conclusif et la publication d'un ouvrage de support à l'activité de récupération et de gestion de la protection du patrimoine bâti traditionnel¹.

Les résultats attendus à long terme sont la constitution d'une base de données implémentable progressivement à travers le network ; la diffusion de «codes de bonne pratique», non seulement techniques, mais aussi à matrice culturelle et économique, pour la récupération et la valorisation du paysage et de l'architecture rurale, en favorisant aussi la participation active de la population ; une amélioration de la qualité technique et économique des interventions sur le patrimoine rural des divers pays, en respectant les particularités culturelles de chaque population.

Les bénéficiaires du projet seront avant tout les administrations centrales et périphériques des pays participant au projet mais aussi des autres pays européens qui pourront utiliser et adopter les outils de support mis au point au cours du projet.

Les Administrations locales pourront, en particulier, tirer profit des résultats du projet pour mettre au point des politiques, des stratégies et des supports méthodologiques et techniques pour les interventions de récupération du paysage et de l'architecture rurale dans une optique de soutenabilité ambiante et de valorisation culturelle.

Les catégories professionnelles qui travaillent dans le secteur du bâtiment et de l'environnement – techniciens et projeteurs à différents niveaux – celles des sujets d'entreprise et de formation – tels que les entreprises du bâtiment et artisanales, les écoles du bâtiment, etc. tireront profit, elles aussi, des résultats du projet.

Le projet pourra également avoir des retombées positives sur le secteur productif avec l'encouragement à la production de matériaux et de systèmes de construction compatibles avec les constructions existantes et l'environnement.

Valeur ajoutée au niveau de la coopération européenne

La valeur ajoutée au niveau de la coopération européenne du projet est constituée, d'une manière générale, de la comparaison inhabituelle entre des expériences et des cultures différentes. Il s'agit d'une méthode constructive basée sur des études et des expériences concrètes déjà mûries à l'intérieur de chaque pays afin de déterminer les éléments qui mettent en commun les diverses réalités et de définir des méthodologies générales ainsi que des actions spécifiques visant à valoriser, sauvegarder et récupérer l'identité de lieux et de territoires ayant en commun des problèmes courants et progressifs de dépeuplement, d'abandon, de réutilisation incompatible avec le milieu. Il s'agit de déterminer et d'appliquer des stratégies communes pour freiner les tendances communes en cours dans les divers contextes géographiques, économiques, sociaux et culturels de l'Europe contemporaine et généraliser le thème de la récupération soutenable

du paysage et de l'architecture rurale.

Les résultats du projet, ainsi qu'une amélioration décisive et souhaitable de la sensibilité collective envers ces thèmes, pourra mener à l'activation de procédés économiques et techniques réels et virtuels pour inverser les tendances vérifiables dans chaque pays et déclencher aussi des processus de fertilisation et des phénomènes de spin off.

Conclusions

En dépit de sa durée annuelle et si l'on considère le peu de ressources engagées, le projet a produit, en définitive, des résultats intéressants sur le plan de la comparaison internationale d'un thème d'actualité.

En effet, les diverses activités accomplies au cours du projet ont permis de favoriser l'échange culturel, d'approfondir le sujet de recherche - celui de la valorisation et de la récupération soutenable du paysage et de l'architecture rurale traditionnelle - qui présente de multiples clés de lecture et qui se prête à diverses interprétations disciplinaires.

Le fait d'avoir reconnu dans chaque pays les thèmes spécifiques liés à la récupération de l'architecture rurale et la façon de les affronter représente, par exemple, un résultat concret.

Certains thèmes sont communs aux trois pays (l'abandon, la réutilisation, etc), d'autres, en revanche, sont spécifiques à chacun (les modalités de protection et la muséification en Pologne, la réhabilitation à des fins touristiques en Italie et en France, etc). Cela dit, au-delà des résultats concrets lisibles dans l'immédiat, le groupe qui a participé au projet juge que les résultats pourront être évalués à long terme.

¹ AA.VV., Rural Architecture in Europe between Tradition and Innovation, Alinea, Firenze, 2005



: Architecture rurale en Italie: la montagne



Paysage rural en Italie: la côte de "Cinque terre"



Architecture vernaculaire en Pologne



Une ferme au Nord-Est de la France

Valeur patrimoniale du tissu urbain.

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L'architecture traditionnelle semble être devenue une relique du passé. La production actuelle du bâti a développé de nouvelles normes, et il semblerait que la qualité de l'environnement construit du 19ème, début du 20ème siècles, est irrémédiablement perdue.

Les années '50 ont vu un bouleversement dans la structure morphologique des villes.

En effet nous assistons à une sorte de "mue" dans la construction contemporaine, qui ressemble assez à la naissance monstrueuse d'un type nouveau d'édifice, d'un type nouveau de villes¹.

L'ampleur des transformations est devenue telle que leur gestion par des plans d'urbanisme et d'aménagements urbains devenait nécessaire. Les transformations progressives des villes, à une échelle maîtrisable par des paliers successifs atteints par l'évolution technologique et l'évolution des besoins, étaient désormais remplacées par un changement radical de la manière de croître d'une ville. De telle sorte que la notion de métropole a du être introduite pour nommer le gigantesque phénomène urbain dont nous sommes témoins des développements continus.

Cette métamorphose ou mutation du comportement urbain commence d'abord avec ce que François Racine a appelé "perte de savoir faire urbain", dont l'image est d'abord observée dans les banlieues².

Une des "résistances" face à cette forme oppressante de transformation typologique, est la naissance de nouveaux courants de pensées, de nouvelles écoles qui préconisent un retour à la qualité traditionnelle à travers, d'une part, la protection du patrimoine, d'autre part, la continuité des processus de transformation historique des typologies urbaines et architecturales, dans un continuum spatio temporel quasi naturel.

Les domaines engendrés par ces nouveaux courants de pensées, sont basés sur la connaissance et la reconnaissance historique du patrimoine bâti. Basés sur la connaissance historique des édifices et des tissus urbains, ils imposent la nécessité de constituer des bases de données typologiques à partir d'analyses, de relevés et d'enquêtes in situ.

Ces connaissances permettent de mettre en évidence les paramètres morphologiques qui confèrent leur qualité irremplaçable aux centres anciens de nos villes.

Les sites analysés dans ce papier seront les villes deux fois millénaires de Cherchell et de Dellys, situées sur les côtes du centre de l'Algérie. Les deux villes sont d'origine phénicienne, et leurs médinas présentent à ce jour les qualités urbaines et architecturales ancestrales.

Nous remarquons qu le modèle des banlieues est basé sur une perte

des qualités intrinsèques du tissu urbain traditionnel (c'est-à-dire avant les années cinquante). En effet, si nous considérons les périphéries successives des villes, avant les années 50, nous nous apercevons qu'il règne une certaine homogénéité, un certain équilibre au niveau du tissu urbain. La structure morphologique de base est maintenue tout au long de l'histoire, et sous quelque civilisation que ce soit. Partant de la ville romaine, pour nos cas d'étude Cherchell et Dellys, à la ville ottomane - andalouse, à la ville coloniale, la structure morphologique continue à exister dans sa formulation "organique" pour reprendre le terme de Saverio Muratori, pour indiquer une hiérarchisation du viaire, ainsi qu'une structuration modulaire de son tissu de base, les parcelles, par rapport à la voirie.

Il est vrai aussi que cette structure de la morphologie urbaine va s'adapter à une réalité territoriale donnée. Aussi, les caractéristiques des villes anciennes sont-elles uniques en ce qu'elles conservent dans leurs replis d'histoire et de strates civilisationnelles, issues de la culture et de la nature de ce territoire.

Dans ces villes anciennes, les édifices ne sont pas placés les uns à côté des autres au hasard, mais constituent plutôt un agrégat.

Ce tissu de base, est la toile de fond de la ville, véritable phénomène dynamique en mutation perpétuelle, subissant des transformations constantes par les usagers qui adaptent leurs habitations à leurs besoins.

Mis à part toutes ces transformations dites « capillaires » (Gianfranco Caniggia), infiniment variées, il existe d'autres transformations qui sont essentielles dans le passage d'un type à l'autre. Exemple du passage de la maison à cour à la maison à patio. Ce passage se fait par transformations progressives concernant d'abord le rajout d'une pièce à l'étage et le moyen d'y accéder, en l'occurrence, une échelle qui deviendra escalier dans la cour. Puis, lorsque la nécessité mènera à construire une deuxième pièce à l'étage, naîtra la coursive, qui deviendra plus tard le portique au rez-de-chaussée. Cette évolution peut être clairement observée à travers de multiples exemples, et en particulier, dans les cas d'études que nous avons choisis.

Cet escalier, cette coursive, ce patio, correspondront à des moments décisifs de l'évolution des types, et seront des résultats stables et généralisables des transformations progressives qui s'opèrent inlassablement dans le tissu urbain, et qui sont à la base de la constitution même de l'agrégat.

Dans cet environnement codifié, l'acte de construire devient un geste de conscience **spontanée**. Les siècles d'expérimentation et d'accumulation des connaissances acquises face aux problèmes rencontrés et aux besoins nouveaux, ou renouvelés avec chaque génération, permettent d'accéder à un capital culturel, devenu partie intégrante de la mémoire collective, qui va induire la continuité spontanée dans l'acte d'édifier, comme résultat d'une **synthèse à priori** des connaissances développées par les générations passées.

Cependant, cette corrélation existant entre édifice et tissu n'implique pas forcément un changement de tissu à chaque changement de typologie architecturale. Les échelles spatio-temporelles sont différentes pour chacun des cas. Le tissu évolue plus lentement que l'édifice. Nous constatons en effet que sur une même parcelle d'un tissu urbain sont effectuées des démolitions de constructions vétustes au profit de reconstructions nouvelles généralement de typologie différente aujourd'hui, bien que dans le passé, au niveau des centres historiques, les reconstructions se faisaient sur la base des anciens types de bâti, avec des changements mineurs occasionnels. C'est ce qui a

permis la pérennité des typologies issues de la conscience spontanée, mémoire collective par excellence, et réceptacle de toute l'expérience humaine dans le domaine de la construction et de l'organisation de l'espace humanisé.

La typologie du tissu participe donc à créer "une ambiance de ville".

Le tissu n'en a cependant pas moins une dynamique processuelle propre, qui lui permet d'évoluer suivant des lois qui lui sont propres, lui permettant de dégager ainsi un champ disciplinaire indépendant.

L'observation du phénomène du développement urbain, indépendamment de ses causes, en tant qu'objet définissable à partir de composantes qui lui sont propres, en tant qu'objet "en soi", permet de définir un nouveau champ disciplinaire relatif à l'étude, la description, la connaissance et enfin la prise en charge, de cet "objet" en tant que tel, en tant qu'entité physique indépendante.

Parallèlement aux attitudes de protection du patrimoine et de développement durable, la naissance de la typomorphologie est ainsi venue dans ce cadre, combler le vide conceptuel relatif à cet aspect du phénomène urbain, qui a été occulté dans les diverses instrumentations relatives à l'urbanisme moderne.

Plus encore, aujourd'hui, la synthèse des tentatives de définir le malaise vécu par les citadins, l'état de crise de l'aspect de leurs villes, ne se contente plus de la connaissance planimétrique de la structuration au sol du tissu urbain, mais elle se trouve reprise sous l'expression "paysage urbain", qui semble synthétiser l'ensemble des paramètres relatifs à ce « malaise » des villes d'aujourd'hui.

Cependant, ce n'est qu'à partir de la lecture de deux phases d'édification, la structure du tissu de base et la typologie architecturale qui lui correspond, enrichie par sa dimension perceptuelle, qu'une définition du paysage urbain peut être évoquée.

L'aspect critique de nos villes d'aujourd'hui est le résultat, des actes de tout un chacun, aussi bien des personnes que des institutions. La planification urbaine et les instruments traditionnels d'urbanisme en Algérie (PUD, puis PDAU et POS) sont normalement faits pour gérer toutes ces fonctions et veiller à la cohérence de l'ensemble.

Le problème est que, malgré ces instruments de coordination des diverses opérations urbaines, l'incohérence traduite par les paysages urbains tant décriés, ne fait que s'accroître.

L'approche à la ville par la notion de paysage urbain rassemblant les notions de structure morphologique et de spatialité et de perception, peut constituer un complément d'instrumentation, ou un substitut, afin de parer à ces échecs face à la gestion efficace de l'environnement urbain.

L'analyse diachronique des villes fait ressortir trois grandes périodes à caractéristiques morphologiques différentes. La première concernera l'avant 1830, date de la colonisation française, et de l'importation d'une nouvelle typologie "nordique" dans l'aire culturelle arabo-méditerranéenne.

Cette période est caractérisée par des villes intra-muros, au tissu cohérent, et où le processus de formation et transformation du tissu est homogène et continu, sans fractures ni ruptures autres que celles provoquées par les cataclysmes naturels, ou les grandes invasions et destructions massives des sites urbains.

La seconde concernera la période allant de 1830 à environ 1950-55. Cette période est caractérisée par les opérations de restructuration coloniales au niveau des tissus préexistants. Elle correspond également à la destruction des murs d'enceinte vers les années '20 [les français ont d'abord construit de nouvelles enceintes, élargissant souvent le

périmètre urbain antécédent, puis les ont détruites au début du XX^e siècle].

Durant cette période, les villes ont connu un développement raisonnable de l'ordre du simple au double. Les villes qui ont atteint leur taille connue à la colonisation après des siècles d'évolution, se trouvent tout à coup, en un siècle avec le double, parfois même le quintuple, de leur taille.

La démolition des murailles a désormais libéré les esprits, et la ville n'ayant plus de limites tangibles, et de raison d'être de cette limite (craintes d'attaques extérieures etc.), commença son épopée vers les monstres qu'elle est devenue aujourd'hui. Les premiers élanements des villes sur les campagnes environnantes, et leur empiètement sur les terres agricoles, date 1920 à 1940 environ.

La période suivante, la troisième, allant des années soixante à nos jours, connaît la consécration et la consolidation de ces extensions nouvelles sur le territoire.

Cette période sera caractérisée par un boom sans précédent de l'éclatement des villes sur leurs territoires.

Le fait de considérer le tissu urbain comme patrimoine, au même titre que les monuments remarquables de la ville, produits de la collectivité et repères de la mémoire collective des sociétés, est une preuve évidente de la prise de conscience du danger représenté par la perte de ce tissu, donc de la reconnaissance de sa valeur, aussi bien historique que qualitative.

C'est ainsi que grâce à l'activisme de certaines associations la Casbah de Dellys a pu être classée patrimoine protégé.

Cependant, le manque d'entretien des édifices anciens, généralement pauvres, et la vitesse avec laquelle les nouvelles typologies s'implantent, mettent sérieusement en danger l'existence même de ces centres anciens.

Afin d'arriver à protéger, et à mieux utiliser un tel patrimoine, le moins qu'on puisse faire est de le connaître d'abord. C'est pour cela qu'il est urgent de le répertorier.

Les tentatives d'instituer un savoir général sur les formes urbaines ont commencé d'abord en Italie, avec le travail de Saverio Muratori, fondateur de la typomorphologie, puis en France, en Angleterre, aux Etats-Unis et au Canada.

Le résultat d'un tel travail permettrait de nourrir une vision nouvelle pour l'avenir du patrimoine architectural et urbain.

1 Transformations qui ont induit un changement radical du paysage urbain.

2 Avant le phénomène de métropolisation apparaît en effet, le phénomène d'expansion indéfinie des banlieues, d'où la naissance du problème des périphéries.



Dellys : le vieux centre avec l'extension coloniale. Et extension contemporaine.

Les trois périodes typologiques de la ville peuvent être lues à travers ces photos.



Cherchell 2005. Centre ancien et extensions est et ouest multipliant la taille de la ville par 5.



Centre ancien de Cherchell : vue d'ensemble maison à cour, maison à patio, et détail.



Urbanistic Analysis and the Value of Architectural Heritage in Cunda Island

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Introduction

Cunda Island, the largest and the only inhabited one among the twenty two islands of Ayvalik, is situated on the north of Aegean Sea, in Edremit Bay. A prominent Greek settlement of the Ottoman Empire during the 19th century, Cunda has a special place along the north Aegean towns with its rich cultural heritage.

The south-western shore of Cunda faces a small island that is connected to Ayvalik town and inbetween the islands a narrow channel forms on which a bridge is built. On the southern side of Cunda, there is a natural harbour, around which the historical settlement was formed.

This study aims to analyse the urbanistic and architectural values of the cultural heritage in Cunda Island, as well as present the problems concerning conservation and rehabilitation of the historical buildings.

A Brief History

Although there were settlements on Cunda since the prehistoric era, its importance in history starts during the 18th century. The majority of the population was Greek and it was ruled by the Governor of Lesbos, under the Ottoman Empire. Olive oil, wine, salt, leather and soap production and fishing were the main sources of income for the islanders. The economical growth was at its peak especially in the first quarter of the 19th century. The island had its own municipality and issued coins, which proves that Cunda was a separate entity from Ayvalik town, both administratively and economically.

After 1820s, East European communities in the Ottoman Empire started to rebel against the regime. These revolts stopped the economical development in Cunda until 1880s. During the World War I, Ayvalik and Cunda were occupied by Greek forces. After the war, following the foundation of Turkish Republic, there was an exchange of population between the Greeks that lived in Turkey and Turks that lived in Greece, in 1924. Therefore, Cunda was evacuated like other Aegean towns and Turkish people settled on the island. This was a turning point in the course of the island's history, since Cunda became less populated after

the exchange. The disastrous earthquake in 1944 made things even worse, the island was almost deserted.

With the construction of the bridge in 1966, the island was connected to the mainland. The enhancement of tourism after 1980s enlivened the economical growth of the island, making it a popular place in the summer for tourists.

Architectural Heritage: Monumental Buildings

There are three Greek Orthodox churches, one mosque, religious buildings in the vicinity of the churches, olive oil warehouses and coffee shops that are unique in this region and windmills, as important architectural values in Cunda.

Among the churches, the biggest, the most elaborate and the only intact one is Taksiyarhis Church (1873). It is the metropol church of the island, two storeys high and constructed of a local volcanic tuff stone. The interior decoration of the church is also remarkable, however it needs urgent restoration. The other churches are Panaya, which is in ruins and Aya Yanni, which is being restored since 2006. There are also buildings around the churches, related with religious functions, but most of them are in ruins. The only mosque of the island, Hamidiye Mosque (1905), is situated at the shore.

Traditional Houses

The houses of Cunda are similar to those seen in the Aegean region: cubical masonry units, mostly 2-3 storeys high, covered with a pitched roof. The houses are adjoining, with gardens in the back. The settlement follows an orthogonal plan, forming alleys inclining towards the harbour. Building material is local volcanic tuff stone. The main walls are usually constructed with roughly hewn stone bound with clay mortar. In large mansions or monumental buildings, ashlar stone is used. Inner walls are either constructed of timber lathing with lime plaster or masonry brick. Ground floors are covered with terrazzo or cement while upper floors are constructed of timber beams covered with timber boards.

The houses are entered through a large monumental door from the street façade. Some of the entrances are raised from the street level, forming a storage basement below the entry level. Since Cunda is a rural area, this space is used for olive storage or as a water reservoir. This space can be accessed from inside the house, or in some cases, from the street with a smaller door. Some of the houses have a rectangular projection on the upper floor, mostly towards the street, or sometimes towards the street and the garden. The position of the entrance door changes according to the presence of the basement and the projection. Therefore, Cunda houses have a great plasticity effect on the exterior. The lintelled or arched doors and their windows with richly decorated iron bars, surrounded with fluted stucco pilasters, as well as sash or casement windows with decorative casings also help to emphasize the plasticity of the façades.

Analyses and General Assessment

There are about 1000 buildings within the boundaries of the historical settlement which is listed as an "urban site" by the Council for Preservation of Cultural and Natural Property. About 47% of these buildings have historical value. 92% of the historical buildings are listed, while 5% of them have lost their original properties, and 3% of them have completely disappeared. The most important threat that the historical buildings face is the lack of proper maintenance. Because of neglect, 9% of the historical buildings are either in ruins or about to collapse.

The new constructions, which constitute 53% of the buildings of the historical settlement, can be divided into two categories: New buildings in empty plots and new buildings attached to the historical house as an "addition" or an "annex". These additions function as a toilet, kitchen or storage space. Since the historical houses do not bear the comfortable conditions of modern life, the inhabitants need to make such additions to their houses.

Other than such physical problems concerning the buildings, there are also socio-economical problems concerning the islanders due to unemployment. Because of limited work facilities, most of the young inhabitants are forced to leave Cunda. Especially the elderly ones, which constitute 43% of the island population, are attached to their houses and traditional ways of living, while the young generation is tempted by outsiders who want to buy their old houses. If the historical houses are sold, they are restored by the new owners, however only to be used as a summer house (i.e. only for 2-3 months). Other than old houses, empty plots and fields surrounding the historical settlement are being sold one by one, not only for new summer houses, but also for new tourism facilities to be built. This seasonal usage causes the historical town to be almost deserted at winter time.

Pilot Area: Defining Rehabilitation Principles

The rehabilitation principles for Cunda should focus mainly on the problems of the inhabitants and their dwellings, rather than the tourists. This study does not introduce new land proposals, but aims to enhance the existing ones for the inhabitants. Fundamental planning principles include, rehabilitation of the architectural heritage, integration of the public spaces with private spaces and rehabilitation of infrastructure.

These principles are exemplified on a small site around Taksiyarhis Church, which forms the "core" of the historical settlement, consisting of richly decorated, traditional masonry houses, several traditional shops and one large workshop in ruins. First, the survey drawings of the street façades and ground floor plans are prepared in order to analyse the present situation. Then, according to these drawings and site analyses, other than the buildings which need urgent restoration, simple rehabilitation proposals are made (for instance: replacing plastic window frames with wooden ones, plastering and re-painting the façades, completing the broken cornices). For new concrete buildings with flat roofs, a new pitched or gable roof with ceramic tiles and the re-integration of the façade elements according to the typological studies are proposed.

In order for such rehabilitation proposals to unite with the social fabric, a team of experts should be formed to define the necessary restoration interventions, which would then train artisans and craftsmen from the island on subjects like traditional masonry building, stone cutting, lime slaking, iron forging and wood cutting. This way, local people would restore their own houses and young people would be employed. The historical workshop on the pilot site is proposed to be used as a "Restoration Workshop", which would continue to function after the restoration process, for training young people and providing continuous maintenance.

As a result, Cunda island is one of the rare historical settlements on the Aegean coast of Turkey, which still keeps its urbanistic integrity and architectural heritage. In order for this island to sustain its social and physical values, a holistic approach on planning decisions should be adopted, rather than planning for tourism. This way, Cunda and its inhabitants will integrate with the historical and natural resources.



Urbanistic analysis of a greek village "Sirince"

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INTRODUCTION

Sirince is a mountain village fascinating with its traditional houses that are perched on the mountainside with a terrific view of the scenery below, and is dependent on Selcuk district of Izmir, 8 km far from Selcuk and 350-400 m height from the sea.

It is known that, history of the village goes to Hellenistic Period.¹ In 10th century, the village was called "Ephesus on the Mountain". Its importance had continued to Anatolian Turkish Principality (14th century). When the side, that Christian people lived in, became a participant of the Turkish Domination, Christian Greek people was being captured. After a time, they had been set free, and moved into today's area of the village. At 19th century the village was a big settlement with 1800 houses. The Orthodox Greeks lived a fairly comfortable life under the domination of the Ottoman Empire in the village with their churches, monasteries and typical houses. After the First World War, The Greeks that lived in Sirince leaved the village; the Balkan immigrants were settled in the village in place of them. The people live in the village today are the descendants of these immigrants. After the exchange policy Turkish immigrants had settled and transformed the physical environment and have preserved the religious buildings, houses of the village, brought the settlement to nowadays.

GENERAL CHARACTERISTICS OF HISTORICAL TEXTURE

The historical texture of Sirince was located on south and west sides of Sirince Stream, which separate the settlement into two parts. Istihlas District is situated on the east slope of Sirince Stream, with a concentrated habitation. Istiklal District is being located on the west slope of the Stream. And the houses in this district show a linear spread than Istihlas District. There is a little concentrate habitation than the other district.

Because of the topography of the area, the settlement in the village, that is established on the south and west slope of the pot formed valley, is graded. Buildings are not put an end to each other's sights and views. The roads are usually parallel to the slope. The roads, which are perpendicular to the slope, are provided to reach to the village center and other important points in the village in a little time. In the settlement, small public squares are secondary centers for people lived in the village ground floors of the houses around these public squares, used to be shops. But nowadays, they had lost these functions.

The traditional houses, which give Sirince its character, date mostly from the 19th century, although they draw on older traditions. They typically have two or three stories depending on the slope. The ground floor, built with thick stonewalls, serves as animal shed and storage space. On the upper floors are the living quarters, built of wood and mortar: these often jut out on timber consoles in typical "Turkish" style.

PLAN SCHEMES OF HOUSES

A room and a sofa form premise plan type of Sirince houses. In this plan scheme, room is a place that has lots of functions like eating, sitting etc., a service place, which is separated by a wooden cabinet from the room, is situated on the main floor. One can classify the house typology in three types depending on the situation of "sofa" and the room numbers.

First Type: The sofa can be situated in the middle of the two rooms, the winter room and the summer room. This type of houses is a two-storied house, and the ground floor is also divided into three spaces as the upper floor. One can enter the house from the arched wooden door situated on the centre of the façade, directly to the hole leading to the staircase climbing to the sofa. Two rooms of the ground floor are served as animal shed and storage. The first floor built of timber structure with brick and stone infill jut out on timber consoles to the street. The first floor is facilitated with opening five typical Sirince windows. The winter room has a furnace. The summer room has a unique cupboard, and a unique ceiling ornament.

Second Type: The Sofa is placed on the front façade next to the main room and the winter room that has the furnace in is placed behind the sofa on the back façade. The summer room has a unique cupboard hiding a service space behind. This type of houses has three stories. The ground floor serving as the animal shed opens to the street with one arched door, and has no division of rooms. A staircase climbing to the second floor is situated in the entrance space. This stairs carries one to the first floor, which is the mezzanine floor built with thick load carrying stonewalls. This floor is divided into two rooms, one formed as the staircases room –a hole. These rooms have narrow openings to outside, and form dark inner spaces. Second floor has two rooms one winter room and one summer room and a sofa. Sofa and the summer room jut on timber consoles to the street with four typical Sirince windows, two served for the sofa and two served for the summer room. The summer room consist a unique ceiling ornament and a unique wooden ornamented cupboard hiding a "gusulhane" behind, which can be reached from the winter room. The winter room is situated on the back façade, and get light from Sofa, and consists a furnace.

Third Type: This type of houses consists of two-stories. The ground

floor is reached through an arched opening-door. The ground floor has two divisions one is used for an animal shed; the other division is used as a hole, which has the staircase climbing to upstairs. First Floor has only one room used as both the summer room and the winter room. The wooden ornamented cupboard, and the furnace are placed in the same room. The room has two windows facing the street. This room is reached from the Sofa. Sofa, which the staircase is located in, has two windows facing the street. The first floor is jut on timber consoles to the street.

The ornamented door of the summer room, the wooden ornamented cupboard in the summer room, and the furnace of the winter room, the window and the wooden ornamented balustrades of the windows, the staircase elements such as handrail are typical elements of the houses.

FAÇADE CHARACTERISTICS

Facade system of traditional Sirince houses is shaped as reflection of interior system of the house to exterior, like other traditional houses. Front (main) facade that is directed to the valley base and view has carefully occupation than other facades. Other facades are simpler than main facade. Back facades of two floored houses are perceived single floored because of the sloping structure of the area. The most significant element of the main facade is the overhang that is situated in upper floor. Overhangs are formed as reflection of hierarchic order of upper floor. Summer room, the most important place of the house, is become clear with the overhang. Copious number of windows used in the parts, which are directed to the village center and view, at the upper floors of the houses. The original windows that are situated in the texture are hung windows that are proportion of 1/2. Wooden guardrails, have proportion of 1/4, are found in front of the windows. Window shutters are situated in window systems of the houses, to protect of weather conditions. The arched entrance doors of the ground floors are also typical elements of the houses.

All the houses are white limewash. Eaves of the houses are important building elements that are assisted at the streets. Eaves of main and side facades are approximately 50-cm. widths. They are wooden lined or sloping rendered. Back facades eaves are approximately 25-cm. widths and not covered.

STRUCTURE SYSTEM

Structural systems of houses in historical texture of Sirince, convey identical characteristics with Turkish traditional houses. Ground floor of the houses were built up by block stone, top floors were built up by timber framed.

Main building materials that formed timber works of the houses are bridging joints, joints and main poles. Auxiliary materials to make the system durable to lateral loads, diagonal braces and intermediate joints are used. Wooden building beams used in lengthwise of the place in Sirince traditional houses. It is the difference between other traditional houses and Sirince traditional houses. The sections of these beams are sometimes very thin sometimes very thick. The timber frame structure of the houses was covered with cleaved wood, with plaster at both two surfaces. The plaster is rendered. White limewash was applied to the top of the plaster. Pine and chestnut, which are gotten from the forest like area in the environment, are timber-building materials of the houses.

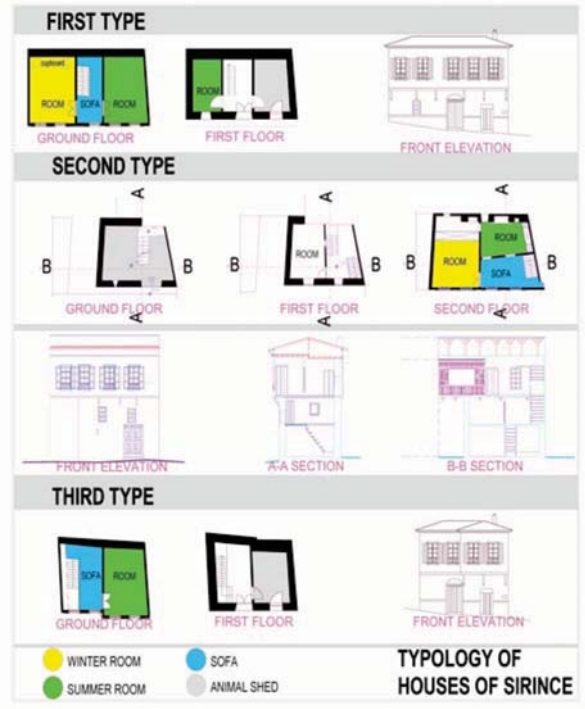
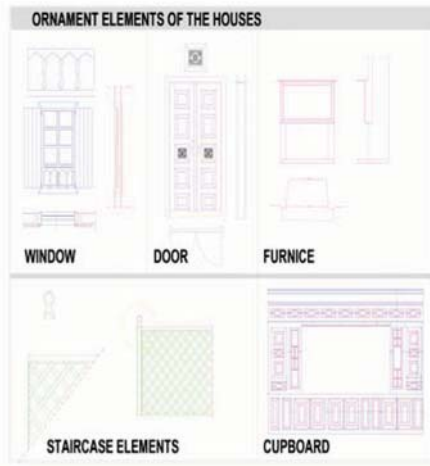
CONCLUSION

The historical settlement consists of approximately 80 unique Sirince houses today. The traditional town has been preserved, and integrated its historical, cultural values, to the future by tourism phenomenon. Most of these houses are transformed their original functions and turned into small pensions for over-night guests and also restored as second houses for foreign citizens of the metropolitan cities, the locals of the town turned their houses into small cafes that sell traditional foods, and wine.

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disappeared. The most important threat that the historical buildings face is the lack of proper maintenance. Because of neglect, 9% of the historical buildings are either in ruins or about to collapse.

¹ Ersoy, A.(2002). Sirince Köyü ve Tarihsel Çevresi. İzmir Kent Kültürü Dergisi 5. pp.95-102



Archétypes urbains. Le cas d'étude de la ville de Nefta¹

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"... L'archétype de la ville islamique est la ville murée, éclose dans ses bastions..."

La recherche présentée ici concerne l'étude de l'architecture et de l'installation urbaine de la ville de Nefta par le dessin, l'analyse critique et la compréhension des procès qui les ont engendrés.

On a cherché de déterminer les lois de formation et d'agrégation du tissu de habitation, à travers l'étude de la structure de l'installation urbaine et de l'organisation de l'espace construit afin d'en expliciter en forme claire, l'installation morphologique, en soulignant le caractère et le procès de construction.

Dans cette optique on analyse les contenus de la forme urbaine de la ville, considérée en sa totalité et ses éléments en considérant les variations, à travers une analyse attentive du système de solidarité et de dépendance qui les tient unis à la structure urbaine totale.

L'objectif n'est pas ce d'une analyse simplement descriptive mais plutôt d'un explicitation de l'objet de l'enquête sur l'étage de sa persistance sémantique, en déterminant les caractéristiques morphologiques qui ont défini cette image précise de ville.

Nous tenterons de décrire et analyser dans ce contexte spécifique la forme de la ville islamique et par conséquent les qualités, les variations et les relations des éléments qui la composent.

L'idée de forme sur laquelle nous nous baserons est une forme actualisée dans une forme urbaine spécifique qui sera explicitée aux phases suivantes d'analyse.

Pour faire tout ça le dessin et le relief architectural et urbain sont les instrument seuls d'analyse documentaire et d'analyse critique, considérés en ce cas comme langages, qui communiquent et explicitent les procès représentés de l'architecture.

Pour mieux clarifier les fondements initiaux d'où nous sommes partis

c'est bien faire référence aux résultats atteints à l'intérieur d'un parcours commencé il y a quelques ans où on analysait des caractéristiques urbaines et d'installation spécifique de la zone méditerranéenne avec référence spéciale à la ville de Nefta.

Nefta est considéré, à travers la simplification de son noyau central, un modèle typique d'installation urbaine islamiste et il vient étudié par le dessin et la représentation comme ensemble de signes qui représentent une structure urbaine à travers un herméneutique de l'espace construit. L'approche aux lieux a été déroulée à travers une analyse soignée des aspects dimensionnels, géométriques des formes urbaines, dans le bon placement du tableau général qui les contient.

Sur ces introductions le travail commence en reprenant des études faites en priorité sur ces mêmes sites. L'expérience de Nefta explorée aux phases différentes d'études précédents peut être considérée une étape expérimentale et il peut représenter par conséquence et il être considérée une expérience réelle dirigée sur le champ. Nous avons toujours identifié comme noyau central la partie de ville dénommée "noyau", entendu comme le noyau central de la structure totale de la ville, une structure à l'intérieur d'un système plus ample. Sur celui-ci nous nous sommes plusieurs fois concentrées pour en définir la configuration urbaine et morphologique de l'ensemble. Depuis toujours le "noyau" a représenté dans l'étude de Nefta la partie la plus significative de l'installation urbaine en tout ce qu'il se présente comme un corps "unique" parfaitement "homogène". Cela en vue des nouvelles expérimentations arrivées successivement il pourrait peut-être résulter limitatif mais dans cette occasion il sert pour en définir des caractères uniques de la morphologie urbaine et jeter les bases pour une méthodologie d'enquête qui puisse représenter une proposition opérationnelle réelle d'intervention successivement et d'entretien de ces caractères urbains qui au contraire avec la croissance aveugle et sans contrôle scientifique d'un plan réel d'intervention sont de plus en plus destinés à être vains.

L'étude du "noyau" représente ainsi l'étude d'une matrice urbaine appartenant à un système plus ample, complexe et articulée qui vient de-structurée afin d'en comprendre sens et formes.

La méthode suivie pour l'étude morphologique de la ville, comme nous avons vu il est ce de la décomposition des parties du tissu urbain. Cela est représenté dans une série de "systèmes" identifiables singulièrement à travers l'étude des unités de façade, des fronts donnant sur les rues en en lequel le système entier est subdivisé en plus systèmes simples qui encore ils sont subdivisés et décomposés en autres systèmes élémentaires. Tout ça pour mieux comprendre le difficile et complexe réalité du tissu de l'habitation, passage utile pour une future réhabilitation. Comme nous avons vu la maison représente le système élémentaire de croissance de l'unité urbaine mais il représente aussi une matrice de lecture de l'ensemble. Les études sur Nefta depuis jusqu'à ce moment conduits, ils nous ont portés à connaître le caractère de l'installation urbaine par reliefs directs sur le champ et l'opération de relief nous a conduits à sélectionner les informations afin d'établir hiérarchies entre les différents informations, (de caractère typologique par le relief des maisons entendues comme unité de base). Les informations obtenues à travers le relief ont été ultérieurement considérés comme l'instrument synthétique capable de communiquer au même temps les différents aspects de l'architecture, ainsi à en déterminer un "code génétique" utile pour la compréhension des caractères morphologiques principaux.

Dans ce cas le choix de représentations spéciales, respect à autres, a

permis de mettre en évidence caractères uniques de l'architecture en déterminant justement les éléments prédominants de la structure ainsi à analyser la nature morphologique des mêmes. Ces éléments comme nous avons vu ils ont un caractère fonctionnel et morphologique "stable", parce que chaque élément a toujours une relation logique, physique et formel soit comme unité architecturale qui comme ensemble, un'attention spéciale a été tournée aux sections et aux profils et plus en général aux éléments de connexion comme structures entourées opposées aux structures linéaires. On a ainsi identifié un système de lecture que lie entre eux les différentes connotations du tissu urbain en analysant les formes évidentes et en représentant la répétitivité.

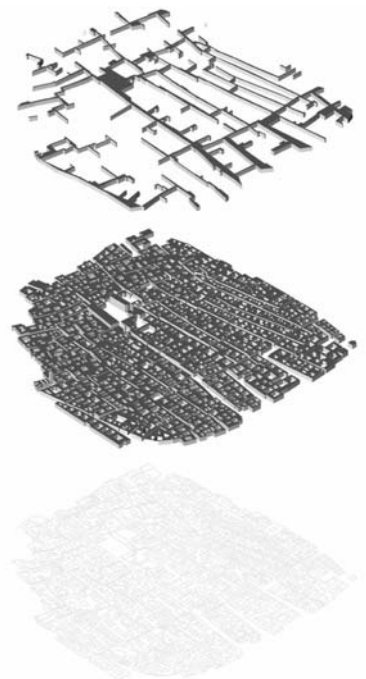
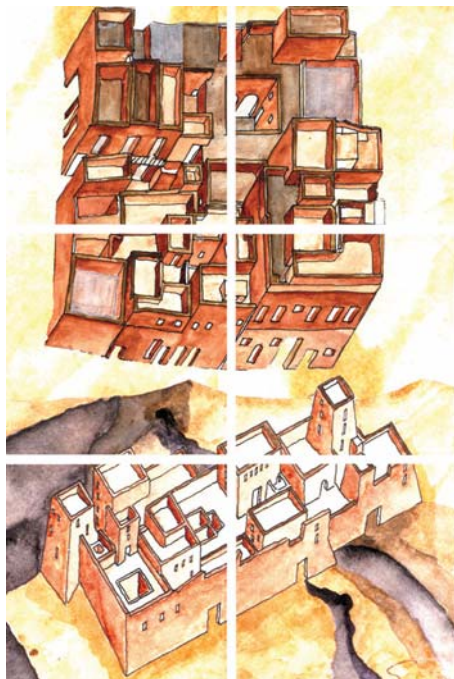
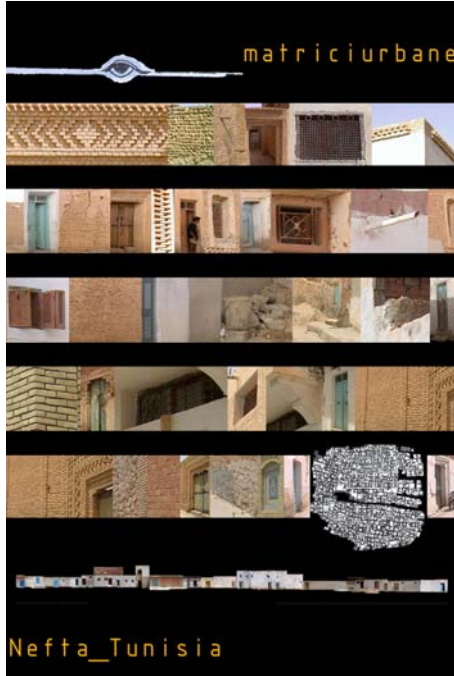
L'étude des axes routiers a représenté le point de départ pour l'analyse morphologique. Celle-ci s'est principalement basée sur l'étude de l'installation urbaine entendue comme totalité, exprimée en termes d'espace construit qu'il permet de définir un abaque de formes (urban matrix) à travers la lecture de certains termes élémentaires quels: rue, maison, endroits de culte, mosquées, marchés, en analysant les relations qui ont avec l'axe routier de pertinence et vice versa.

On a tenté de décrire les éléments de la configuration urbaine en mettant en évidence qu'ils se juxtaposent les uns aux autres, pas en suivant les lois d'un hasard, mais sur la trace d'une trame rigidement définie, l'axe routier, dans un "collier" épais qui forme une vraie nervure de l'espace construit. La ville, analysée graphiquement, il résulte constituée d'une morphologie de pleins et de vides définis par un tissu "poreux" compact et alvéolé. Ce tissu possède ces caractéristiques parce que on se déroule à l'intérieur un type de vie dominé par les piétons, ainsi que le contact avec la rue arrive dans une sorte de continuité de relations de l'homme avec la place construite "de porte en porte." Un'organisation spatiale de pleins et vides qu'il n'existe plus dans le système du tissu contemporain urbain qui présente au contraire caractéristiques du tout différent de celles anciennes. De l'analyse graphique on déduit clairement les "traits fisionomici" de l'installation urbaine qui mirent à mettre en évidence les invariants, qui représentent juste l'essence du système morphologique.

La représentation graphique s'est principalement référée à ces deux aspects. Telle représentation contient une synthèse de la recherche analytique conduite sur les ensembles morphologiques. Les tables présentées expriment le type et la méthode de travail adoptées clairement, ils visualisent les différents systèmes spatiaux surtout exprès avec des images élémentaires et complexes au même temps, ils décrivent les valeurs formelles et essentielles du tissu de bâtiment. Ils mettent en évidence une succession de "sintagmi" qui trouvent leur code de communication dans la grammaire et dans la syntaxe qui règle leur organisation dans le contexte total de la ville. Les images obtenues dans les dessins ont graphiquement ainsi une succession sintagmatica en parties élémentaires mises en évidence second règles syntaxiques de communication et règles grammaticales qui définissent les choses immédiatement à connaître dans leur ensemble et dans leurs parties. Dans ce sens les efforts faits dans ce travail trouvent comparaison dans la représentation graphique du centre de Nefta. Telle représentation se réfère principalement à deux aspects fondamentaux de la connaissance opérationnelle sur la morphologie urbaine: le synthétique entendu comme lecture totale de la ville en termes d'espace totale et l'analytique entendu comme connaissance des parties. L'un et l'autre sont décrits graphiquement avec appropriées références au langage visuel qui a le seul objectif, (pour mieux clarifier les résultats partiels obtenus dans ce travail), d'exprimer complètement le système des espaces analysés

dans la troisième dimension, la seule qui à l'état actuel réussit à donner visibilité à la configuration physique des installations urbaines selon les niveaux expressifs qui lui rivalisent.

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- 1 Il presente saggio è parte del Progetto di Ricerca PRIN 2003 "Architettura e luoghi del Mediterraneo. Misura, analisi, storia, comprensione, valutazione per la gestione dei processi formativi" (sedi consorziate: Milano, Napoli, Brescia, Genova), Unità Operativa di Reggio Calabria "Alfabeti mediterranei. Architetture e luoghi dell'abitare", i cui esiti sono pubblicati nel volume Massimo Giovannini, *Spazi e culture del Mediterraneo*, Roma, 2006. Dello stesso saggio fanno parte i contributi degli arch. Gabriella Falcomatà e Domenico Tosto. Per uno studio più approfondito della città si veda il n° 9 2001 di Icaro, Collana del Dipartimento di Architettura e Analisi della Città Mediterranea, curato da Gaetano Ginex, *Nefta Città-oasi dello Chott El Djèrid*, Roma 2001 a tutt'oggi l'unico volume monografico su Nefta. Si veda inoltre per un maggiore approfondimento il n° 2- Marzo-Aprile 2000 della rivista bimestrale di architettura e urbanistica Controspazio dal titolo: *La città mediterranea I* e il n° 3 - Maggio-Giugno 2000 dal titolo: *La città mediterranea II*. In particolare si veda sul n° 3 2000, Massimo Giovannini, *La città-oasi di Nefta, Breve cronaca di un viaggio di studio*.
 - 2 L'essai présent fait partie du Projet de Recherche PRIN 2003 "Architecture et endroits de la Méditerranée. Mesure, analyse, histoire, compréhension, évaluation pour la gestion des procès formatifs", sièges réunis en consortium: Milano, Napoli, Brescia, Genova, Unità Operativa di Reggio Calabria "Alfabeti mediterranei. Architetture e luoghi dell'abitare", i cui esiti sono pubblicati nel volume Massimo Giovannini, *Spazi e culture del Mediterraneo*, Roma, 2006. Du même essai ils font partie les contributions des arch. Gabriella Falcomatà et Domenico Tosto. Pour une étude plus approfondie de la ville il se voit le n° 9 2001 d'Icaro, Collana del Dipartimento d'Architecture et Analyse de la Ville Méditerranéenne, soigné par Gaetano Ginex, *Nefta Città-oasi dello Chott El Djèrid*, Rome 2001 à tout aujourd'hui le volume monographique unique sur Nefta. Il se voit pour le plus grand approfondissement en outre le n° 2 - Mars-avril 2000 du magazine bimestriel d'architecture et urbanisme Controspazio du titre: *La città mediterranea I* et le n° 3-Mai-juin 2000 du titre: *La città mediterranea II*. Il se voit sur le n° 3 2000 en particulier, Massimo Giovannini, *La città-oasi di Nefta, Breve cronaca di un viaggio di studio*.



Habitat traditionnel : patrimoine en cours de disparition dans la vallée du Todrha (Sud Marocain)

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Introduction

Quelques qsour seulement, voire des ruines des qsour, témoignent encore d'un patrimoine et d'une mémoire collective locale de la vallée du Todrha. Cet habitat (traditionnel) oasien présente des symboles d'une architecture originale. Il est un espace de vie collective répondant à la fois à une organisation politique d'autodéfense et à une organisation sociale visant à faire respecter la segmentation sociale. Le qsar de ce fait est déterminé par sa position défensive, sa proximité de l'eau et des terres agricole au long de la vallée. Malheureusement, aujourd'hui ce patrimoine ne signifie qu'un simple tas de terre dans la majorité des cas. A chaque fois que le qsar abandonné par ses occupants, tombe très vite en ruine figure n°1 et 2.

Les premiers signes de l'explosion du qsar remontent surtout aux années 30. Mais, l'abandon du qsar ne s'est accentué qu'à partir des années 60. De nombreux facteurs se sont combinés pour accélérer l'éclatement du qsar et sa ruine, tels que l'explosion démographique, l'instauration de la sécurité, l'ouverture de la vallée sur l'extérieur, l'apparition des activités non-agricoles, les revenus de la migration internationale, l'aspiration aux bonnes conditions d'habitat.

Plusieurs organismes (PAM, PNUD, UNESCO) et responsables du gouvernement ont tiré la sonnette d'alarme pour sauvegarder et valoriser ce patrimoine oasien irremplaçable.

La première tentative de classement, de la sauvegarde et de la réhabilitation de l'habitat oasien remonte à 1945, concernant la qasbah de Taourirt à Ouarzazate, et en 1968-1974 a été pilotée par Programme Alimentaire Mondial (PAM) mais n'a pas vu le jour, en raison de l'arrêt prématurément du programme en question.

Le gouvernement marocain est à son tour soucieux de préserver cette architecture traditionnelle en insistant sur sa valeur pour la promotion

touristique et son symbole culturel à l'échelle locale, régionale, nationale et internationale. Ainsi, en 1989 le Ministre des Affaires Culturelles du Maroc a mis en place à Ouarzazate, en collaboration avec le Programme des Nations Unies pour le Développement (PNUD), le « Centre de Conservation et de Réhabilitation des Kasbahs du Sud » (CERKAS).

La mission de ce centre est de sensibiliser et d'orienter les autorités et la population locale à valoriser le savoir faire local en matière de la technique de construction en pisé. Malheureusement, les résultats sont encore très minimes pour diverses raisons. La question qui se pose faut-il mener des stratégies beaucoup plus opérationnelles et plus globales ?

I- Qsour de la vallée du Todrha : état des lieux

I-1 Définition du qsar

Le qsar, irhrem est aussi un ensemble d'habitations traditionnelles collées les unes contre les autres entouré d'une muraille. Souvent, il porte une forme, rectangulaire ou carrée, est limitée aux angles par des tours de guet conçues pour la surveillance de la cité et des terres agricoles à proximité. Cet habitat était caractérisé par son extension verticale, trois niveaux au minimum. Les constructions sont élevées en hauteur pour répondre à quatre objectifs : le premier était la défense, le second l'économie de l'espace constructible le troisième l'adaptation à la rudesse du climat et enfin le reflet de la cohérence de la vie collective de la société oasienne (d'ailleurs le qsar est l'œuvre collective d'une société harmonieusement adaptée à son milieu. Il doit son existence à la cohérence économique, sociale et culturelle de la société oasienne). D'une manière générale la durée d'un qsar était limitée, soit environ 4 à 8 générations vraisemblablement de 100 à 200 ans).

A coté des qsour, en plus des marabouts, on rencontre des édifices portant des signes architecturaux et des techniques de fondations semblables à ceux des édifices intra-muros ; il s'agit des citadelles, tirhrematine pl. tirhremt et des qasbahs .

Lt. G. Raclot souligne que « Dans le sud du Todra, quelques grands ksour carrés ont un aspect extérieur assez impressionnant avec leurs étages, leurs murailles élevées, leurs tours et leurs portes d'entrée monumentales... ». Généralement, les tours de guet rectangulaires et pyramidales portent des décors et des signes qui donnent un aspect esthétique au qsar.

I-1-1 Plan du qsar :

A l'intérieur de l'ensemble fortifié, se trouvent des espaces et des édifices collectifs. Souvent, à l'entrée du qsar, une petite place constitue un lieu de communication et de relais avec l'extérieur (dokan). Celle-ci est équipée de banquettes, tenait souvent lieu d'endroit de rencontres, et d'une mangeoire destinée au taureau communautaire. Ensuite, on arrive à un espace public où se déroulaient de multiples activités. Les autres domaines communautaires sont la mosquée et ses annexes, la maison d'hôte, le puits, le grenier.

Des artères principales ont pris naissance dans la place multifonctionnelle. Plusieurs artères traversent le qsar, débouchant sur des petites places qui desservent des impasses menant au fond des quartiers et des maisons, sous forme de galeries couvertes dans la majorité des cas, seulement quelques «puits d'aérations» apparaissent au niveaux des carrefours.

I-2 Etat des lieux des qsour :

Les enquêtes effectuées le mois février et mars 2007 ont bien montrés que l'état des qsour de s'aggraver de plus en plus surtout au bas Todrha, comme le montre le tableau n°2.

Plusieurs facteurs se sont combinés pour l'accélération ou le freinage de la dégradation des qsour. Le degré de chaque facteur varie d'une commune à l'autre, et d'un qsar à l'autre, voire d'un quartier de qsar à l'autre. Certains facteurs sont omniprésents dans tous les qsour. En effet, d'après les chiffres figurant sur les deux tableaux ci-dessus permettent relativement de classer ces facteurs par ordre d'impotence. En général, la dégradation et l'abandon ne cesse de croître depuis plusieurs décennies.

II- Stratégie de la réhabilitation des qsour

Face à cette dégradation des qsour qui ne cesse pas de croître ; seule la vision globale, et la volonté des différents intervenants peuvent freiner cette hémorragie. Egalement, seule la valorisation et la sauvegarde pourraient intégrer ce patrimoine architectural dans une vie courante. La première étape de la stratégie de réhabilitation que nous proposons porte sur la nécessité de la réalisation d'une étude axée sur l'état actuel de l'habitat intra-muros.

La seconde est axée sur la classification des différentes habitations par groupe d'état d'occupation et de construction.

La troisième étape consiste à la mise en place d'une cellule de réflexion et de conception des projets, plutôt des fonctions convenables.

La quatrième étape nécessite la sensibilisation des qsouriens sur l'importance économique et sociale de la réhabilitation. La réalisation d'un projet pilote vérifie à notre sens les effets d'une telle action.

Vu l'importance des transferts des ressortissants marocains à l'étranger (RME), l'organisation d'un atelier visant leurs sensibilisations à investir dans la réhabilitation pour des fins économiques.

Aussi, l'organisation d'un atelier de formation en faveur des artisans ayant un savoir-faire en matière de la construction traditionnelle.

Les habitations qui feront l'objet de réhabilitation nécessitent un ensemble de procédure, telles que la sensibilisation des propriétaires et des occupants, la régularisation de statut foncier, la détermination de projet, la mise en place d'une infrastructure de base. La réussite de tel projet nécessite une conception intégrée et globale, en raison de l'interaction des espaces ainsi que des intérêts antagonistes.

Les activités touristiques, commerciales et artisanales semblent être par excellence les plus adaptables à la survie de ce patrimoine. De nombreux projets de transformation des habitations en nouvelle fonction dans la vallée du Todrha, tels les hôtels, les hôtes, les activités artisanales, les centres culturels,.....en témoignent. Jusqu'à présent, le peu de ses réalisations sont le fruit des initiatives individuelles très limitées.

On compte aussi dans la vallée quelques citadelles et maisons traditionnelles ayant fait l'objet d'une réhabilitation, d'un aménagement et de reconversion à une nouvelle fonction après avoir perdu leurs fonctions initiales. Quelques travaux ont été effectués à l'intérieur, tels les transformations internes, l'installation de conduites d'eau, de salles de bain, des toilettes, le revêtement du sol... le raccordement au réseau de l'électricité publique, etc...).

La non-rénovation de ce patrimoine est synonyme de la disparition de cette richesse et de savoir-faire de la population oasisienne. Son entretien nécessite des moyens humains et financiers. En outre, la sauvegarde de cet habitat exige qu'il soit occupé et entretenue d'une manière permanente. Mais, il est très difficile d'assurer à chaque habitation une

fonction et une intégration dans la vie courante.

III- Réhabilitation : apport socio-culturel et économique

L'habitat traditionnel présente une potentialité économique et culturelle assez riche. Ainsi, la réhabilitation et l'aménagement de ce patrimoine restant encore en bon état s'imposent.

Cette réhabilitation doit accompagner de la mise en place d'une infrastructure élémentaire (l'électricité l'eau potable, réseau d'assainissement). La valorisation de ce patrimoine architectural contribue aussi bien à la création de plusieurs emplois direct et indirect qu'à la croissance économique et à la sauvegarde de ce savoir-faire. Sans oublier qu'à chaque opération permet la valorisation de la catégorie professionnelle relative à cet habitat.

A l'instar de différentes régions marocaines, la motivation économique demeure le facteur catalyseur de la réhabilitation et l'aménagement de l'habitat traditionnel. Aujourd'hui, on compte quelques habitations traditionnelles ayant bénéficiés de cette réaffectation pour assurer une activité touristique et artisanale figure n°3.

Conclusion

L'habitat traditionnel traduit le savoir-faire de la population oasisienne. La dégradation rapide de ce patrimoine nécessite la concentration des efforts et la bonne volonté des différents intervenants et organismes pour sauver la mémoire collective de la population oasisienne. Seul, la reconversion en activités génératrices de revenus peut inciter et motiver les propriétaires, les investisseurs à la valorisation des qsour.

Certes, aujourd'hui, on assiste à une fièvre de reconversion de l'habitat traditionnelle au niveau national qu'international en activité touristique et artisanale après avoir perdu sa fonction initiale. Cette stratégie permet à de nombreux espaces géographiques une dynamique socio-économique et culturelle. Par ailleurs, la réhabilitation assure également le retour et la valorisation de la catégorie socioprofessionnelle ayant un savoir-faire en matière de l'habitat traditionnel.

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Tableau n°1 : Etat du patrimoine architectural dans l'oasis Torda

Communes	Rive gauche			Rive droite		
	Habité %	Ruiné %	A récupérer %	Habité %	Ruiné %	A récupérer %
Todrha El Oulya	0	80	20	27	52	35
Municipalité Tinerhir	15	65	30	35	55	20
Todrha Soufla	5	90	10	2	70	30

Enquête réalisée en février – mars 2007 par Abdechafik (M), Naim (M).

Tableau n°2 : Etat du patrimoine architectural dans l'oasis Todrha

Communes	Rive gauche			Rive droite		
	Habité %	Ruiné %	A récupérer %	Habité %	Ruiné %	A récupérer %
Todrha El Oulya	0	80	20	30	40	35
Municipalité Tinerhir	15,8	63,7	27,5	32,5	52	18
Todrha Soufla	5	80	20	2	70	30
Taghzoute	20	59,1	25,8	19	59	39

Source : CERKAS et / UPC / COL·LEGI D'APARELLADORS I ARQUITECTES TÈCNICS DE BARCELONA MAROC, 1998-2001.

Tableau n° 3 : Les facteurs ayant accélérés et/ou freinés la dégradation et l'abandon des qsour selon les communes et les rives

Communes	Rive gauche	Rive droite
Todrha El Oulya	1-engagement précoce dans le système migratoire international, 2-absence des terrains à bâtir 3-éloignement du centre urbain, 4-inaccessibilité des qsour en voiture, 5-exode rural, 6-attraction des axes routiers, 7-valeur immobilière faible, voire nulle.	1-proximité de gorge du Todrha (site touristique), 2-immigration interne, 3-occupation permanente, 4-projet d'une activité touristique... 5-inexistence des terrains à bâtir
Municipalité	Remarque : les raisons de la dégradation des qsour de la municipalité sont identiques à celles de la commune du Todrha.	1-transformation en lieu d'activités touristiques, commerciales, artisanales... 2-occupation des habitations par les nouveaux immigrants, 3-spéculation immobilière et foncière, 4-rareté des terrains à bâtir, 6-situation des qsour dans le centre de Tinerhir chef-lieu de la vallée
Todrha Soufla	1-engagement précoce dans le système migratoire international, 2-abondance des terrains à bâtir, 3-éloignement du centre urbain de Tinerhir, 4-valeur immobilière faible, voire nulle, 5-attraction des axes routiers, 6-exode rural.	Remarque : facteurs identiques à la rive gauche.
Taghzoute	1-engagement tardif dans le système migratoire international, 2-existence des terrains à bâtir en dehors de l'enceinte, 3-exode rural, 4-valeur immobilière faible, voire nulle, 5- éloignement du centre urbain de Tinerhir.	Remarque : facteurs identiques à la rive gauche.
Facteurs communs des trois communes	1-Reversus migratoires, 2-mutations socio-économiques, 3-améliorations des conditions de vie, 4-maison en béton armé signe de réussite sociale, 5-conditions naturelles (pluies, inondations), 6-inconscience de la valeur de patrimoine, 7-croissance des familles nucléaires, 8-absence de sensibilisation sur le patrimoine, 9-dévalorisation de l'habitat traditionnel.	Remarque : facteurs identiques à la rive gauche.

Remarque : les facteurs ayant contribué visiblement aux freinages de la dégradation des qsour apparaissent sur la rive droite, en particulier dans le centre de Tinerhir et le quartier de Tizga. Par contre, les facteurs ayant accélérés la dégradation figurent sur la rive gauche.



Characteristics of Vernacular Architecture in Bodrum Peninsula. A Case Study: Ortakent and Bitez Settlements.

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Asst. Prof.

This paper aims to examine the dominant features of local architecture in Bodrum peninsula according to the results of the research on two neighbouring settlements.

Ortakent and Bitez, which are subject to this paper, are typical settlements which presents urban, spatial and structural properties of all house types still keeping the characteristic properties in Bodrum peninsula.

The common feature of both villages is their location. They are settled far away from the shore. Due to the general tendency of not developing a life on the coast and allocating plain areas to citrus gardens, the village centers were built close to crossroads of the neighbouring villages.

Main difference between these two settlements is their topographical features. Ortakent is built on the side of the Mandıra hill which forms a natural border between these two settlements. On the other hand, Bitez is built on a valley wide in range.

In aerial views of the settlements, there are three areas that can be observed clearly. These three areas, which also characterize the whole peninsula, can simply be called Village Centers (*Koyici*), Citrus Gardens (*Bahçe*) and Seaside (*Yali*). [see figure 1]

The residential area has been developed as small village centers. The streets -narrow in size- are integrated with topography of the area. The borders of the streets are the walls of the houses and gardens.

In Bodrum, those who do not make their living through the sea, earn it through the citrus gardens. These people are not much concerned about sea or seaside.

The **citrus gardens** are separated from each other by cypress trees which were planted on a long line because of the wind-sprinkles from the sea. Cypress trees functioning as natural borders between citrus gardens are also one of the main characteristic elements of the landscape, particularly in Bitez.

There are also arks (*azmak*) within the citrus garden area. During the seasons of heavy rains, these arks are flooded; they are also a significant part of citrus garden landscape.

The coastline called **Seaside (Yali)** had not been used for settling until the re-discovery of the areas for touristic purposes.

Houses of the region reflect dominant architectural features of the peninsula. Main characteristics of the houses are based on their building materials.

Due to geological structure of the peninsula, the main material of the construction is stone which characterizes Bodrum and its architecture and also is the basic element of interrelation between architecture and nature.

There are also other natural materials such as wood, soil (*aktoprak & geren*) and wicker (*kargi*) used in the construction of the houses. Wood

is a rare and costly material to build houses.

All houses are built with stone walls and earth roofs. There are no interior walls made up of stone. Most houses are built in similar size and dimension. The repetition in size and ratios led architectural coherence within the peninsula.

The houses have been built out of necessity and developed according to varying needs in time. Social structure and traditions have an inevitable role in this process.

Adding new constructions inside the courtyards of the houses is a common social feature in Anatolia where families have a patriarchal structure.

These "new houses" or "additional rooms" built close to the outer side of the courtyard without preventing its utilization, have the same architectural features as in the past.

Courts are the front parts of the houses. One enters the house through courtyard in which there are various fruit trees. There is usually a small stable adjacent the house. Thus, the families in the house produce their own fruit, vegetable and animal products on daily basis. This is also the reason why no one builds his house in the middle of the courtyard which has vital importance and the houses are built at the side of the courtyard opening to the road. [See figure 2]

The houses have no kitchen and lavatory. Lavatory is built in a farthest corner at the courtyard. Today, these facilities have been constructed as an additional space of houses.

The houses are accessed through a courtyard which is locally called *sofa* or *hayat*. *Sofa* which is accessed through a few steps of stairs from courtyard, is paved with stone and surrounded by a wall. And also it is enriched with a fireplace and niches.

Sofa, in a sense, is the equivalent of room in the courtyard. Therefore, it can be said that there are two parts of a house: *Sofa* and *Room*.

Bodrum houses have two types of rooms with similar dimensions and plans. These are *main room* and *ground room* (*yer evi*).

Ground room functions as kitchen of the house. This room is separated from the sofa by a step or a sill. The direct connection between the entrance of the house and the sofa makes it possible to use this space as a service area.

There is a fireplace wall on the right or left of the entrance door, depending on the position of the house. There are niches on each side of the fireplace. On the corner of the fireplace wall, there is the bathing niche called *yunmalik*. The ritual ablution is performed in this circular space in which only one person can stand or sit.

The main room of the house is designed more carefully as it functions as the living room. It is also the room with the highest ceiling. With its planning features and related components, this room is a simple sample of a room of a Turkish house.

There is also a fireplace which is smaller than the one in the ground room. There are windows or a cabinet niches on each side of the fireplace. [See figure 3]

According to the combination of rooms all over the peninsula settlements, house types can be listed in three general categories: houses with *musandira*, Chios (*Sakiz*) type houses and tower houses. During the field study, there has been found other houses which can be categorized as mixed type house.

Houses with musandira are the most common type of houses analyzed

during the field study. In these houses, main room and ground room have mostly been separated by a closet (*yukluk*). The closet which is used upstairs and functions as a spacious container is called *musandira* in many parts of Anatolia.

The main room is separated from the ground room by a height of 1.20–1.50 m. The bottom part of the room is connected to the ground room and is used as a storehouse with a low ceiling.

The staircase connecting the room to the upper part of the house typically leans against the longer wall of the house, just beside the entrance door.

In some houses, below the ground room there is another space of 1.20–1.50 m in height. Access to this space is through the upper house and is used for putting the mattresses, bed sheets and bed linens etc in. It is also called *musandira*.

Houses with *musandira* are the type of houses usually built by the people who work in agriculture.

In research field, there are houses built one or half-a-floor above the ground floor, in which the rooms are placed on the same plane. The plans of this type of house have similar features as the houses with *musandira*; they are built above the store floor or the stable floor. [see figure 4]

Chios (Sakız) type houses are less common type in the area. This type of house is preferred by those in touch with sea and is usually located near the seaside.

The size of these houses is close to the type of *musandira* houses. It has two floors. The plan consists of two or three bedrooms separated by stone walls.

Tower houses were built for defence against danger of pirate attacks as in any of the Aegean Islands and along the coastline.

This type of houses looks like a small castle with its closed structure to the outside effects. They have small windows that cannot be reached from outside, high massing, tilting entrance bridge, battlements and gun stands. In purpose of defense, all additional chambers (toilet, storehouse...etc) are placed within the construction unlike other houses in the region.

In all housing types, there is a similarity between the dimensions, which is a result of limited material. The room is the repetitive spatial unit. The only difference in houses can be seen in organization of the interior.

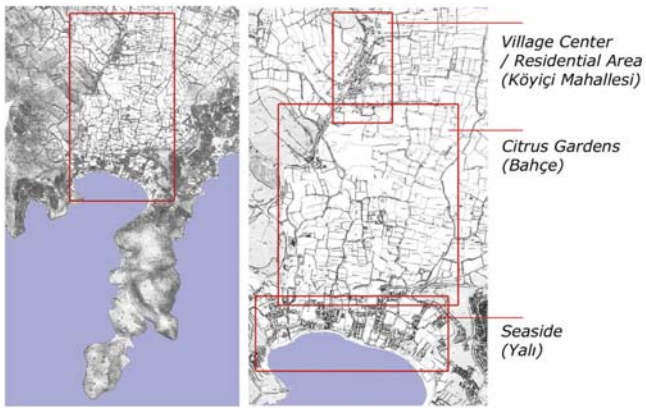
Although the materials, construction methods, spatial and constructional structures are the same, the architectural features have been interpreted differently in each house. And this, in turn, provided a unique quality for each house.

The integration of the houses with nature and surrounding and the neighborhood relations are actually the main features of pre-mentioned uniqueness.

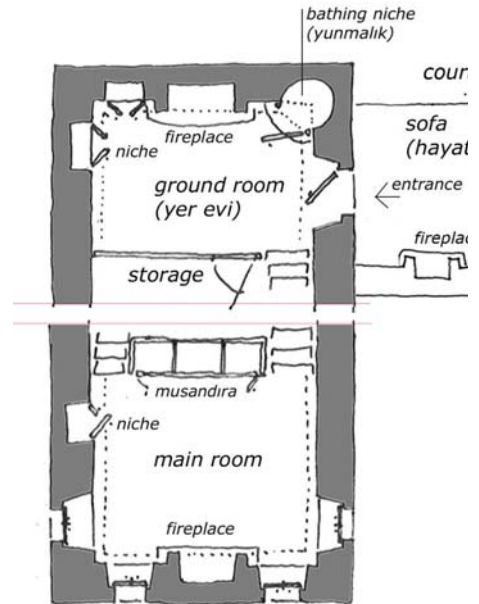
Such kind of a building tradition still has very important architectural values, with its spatial features, integration with nature and environment, local identity and rational solutions. Elimination and demolition of these examples is a great and irreversible loss in the name of the cultural heritage.

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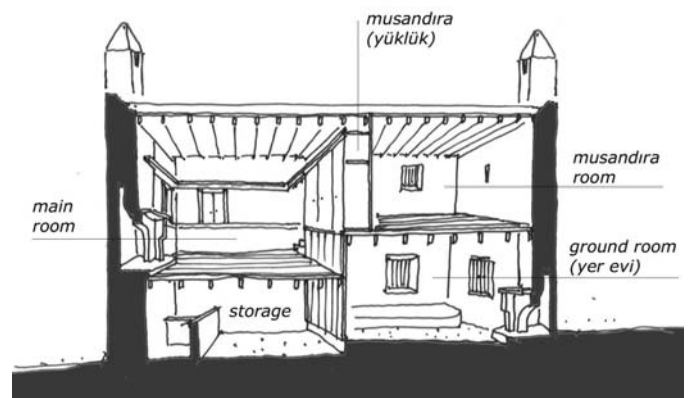
[figure 1]: Layers of urban patterns in Bitez



[figure 3] Room types in typical house



[figure 2] Plan and section of typical quarter in Ortakent



[figure 4] The most common type of houses: Houses with Musandıra

Traditional Syrian Architecture: Ottoman and French Mandate (Form, Sociology and Inspiration)

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Introduction

Syrian traditional architecture is considered the outcome of an accumulated knowledge for the inhabitants of this region since the first habitat of man. In spite of all eastern and western civilized changes that passed by this architecture, it has been able to establish a common architectural pattern that is compatible with the environmental condition (climate, building materials); responsive to social requirement as per its varied cultural and religious components and fulfilling the economic function for its lifestyles (urban, rural, Bedouin).

The following types of houses could be recognized:

Two types of houses could be recognized in the cities:

- 1- Single or multiple interior spaces house (Arabic House),
- 2- Central Hall House – Lebanese House.

While in the countryside, the followings could be distinguished:

1. Gallery House,
2. Liwan House,
3. Courtyard House.

Whereas in the steppe, the tent is considered the main residential unit where the life of grazing and moving is carried out.

As per building materials, the economic factor and the abundance of materials are the main definers for building techniques. The abundance of stones in Aleppo has made stone architecture prevailing while it is considered a characteristic for a wealthy architecture compared with adjacent clay architecture in Damascus.

In rural areas, stone of different kinds is used due to their availability.

However, treated and raw clay is used in different forms and techniques from one region to another.

Characteristics of Traditional Architecture:

The general characteristic for the architecture of traditional houses in cities is openness onto the interior courtyard opulent with its architectural elements (openings , consoles ,galleries , cornices) , and nature (trees , roses , fountains) seeking privacy and security within conservative religious communities where a big family lives within its several rooms and shares the same services .Whereas it is closed to the exterior in which bay and narrow windows and doors are considered as a functional linking elements with the exterior rather than an aesthetic elements.

Traditional architecture has withstood coming architectural types until the mid of the 19th century; however the most remarkable influences were through the shapes of openings, arches and other decorative elements that these orders had carried.

Nevertheless, architectural orders that could be examined in public buildings such as mosques, schools, asylums, bathes, public buildings are patently clear and differ from one epoch to another such as Umayyad, Abbasid, Seljuks , Ayyubids, Fatimids, Mamlukes , Ottoman , French and European mandates .

Ottoman Era and its Impact on Syrian Traditional Architecture

Never was the Ottoman style (1516-1920) in a state of inconsistency with the historical context of the Islamic civilization. Nevertheless, it was the changing of powers within the Islamic State that had produced and spotlighted this style, which was evolved and integrated within the historical context of the Islamic style. Thus, it has never been the result of a civilized style of paramount importance in terms of concept, architecture, and urbanism as the case in the Roman and Byzantine styles or the modern colonial style. On the contrary, Islamic territories were superior on different levels; therefore the Islamic city had maintained its general composition and the local traditional architecture had secured its superiority over the Ottoman architecture due to its consistency and environmental compatibility. The Ottoman style architecture for residential purposes influenced by the Byzantine architecture which was fit into cold areas - was not suitable to the dry and hot areas in Syria

Moreover, the Ottoman era did not bring economic and social prosperity to Syria. On the contrary, social and economic situations had declined thus many cities were deteriorated and long periods of economic crises had prevailed .Therefore Ottoman influences were centered on main cities such as Damascus and Aleppo since they were political and economic capitals thus Ottoman architectural monuments had been located in these cities such as Al-Tkkiyeh mosque, Darwish pasha Mosque, Al Snanieh Mosque, the Sibaieh School, Khan Assad Pasha , Al-Hamidieh and Medhat

Pasha markets, etc., in Damascus, Ottoman and Al-khasrawyiah school in Aleppo, governments' palaces in different Syrian Cities.

However, Ottoman influences were patently clear on the architecture of public buildings such as mosques, Khans, schools, Tkiyyeh Al-Suleimanya Mosque during the Ottoman era. It was of Seljuk style in the early stages (Brusia Style which was distinguished with covering the courtyards with vaults) and of Ottoman architectural characteristics (16-17 Centuries) vaults, conic minarets ,religious complexes) while in the late Ottoman stages , it had lost its immunity against the

Architectural European influences (Baroque and Rococo), decorative elements and building techniques(18th century).However, since the middle of the 19th century the architecture of religious buildings deteriorated in Syria whereas the architecture of palaces and public buildings such as hotels, trains, hospitals had started to flourish instead thus the type of architecture was changed into an Islamic composition (Ottoman, Local , European) , notable example among these is Al-Hijaz station . This stage is considered the beginning of influence on traditional architecture in Syria as a result for the increase of cultural and European influences on the society.

French Mandate and its Impact on the Traditional Architecture in Syria:

With the French Mandate (1920-1946) Syria has underwent economic, social and political changes which the colonial and European project had carried ; moving with the third world economies to the capitalism system; putting an end to the forms of political and religious feudalism and their social consequences; reforming the Ottoman estates according to a new concepts through the creation of an institutional state governed by modern laws and legislations in which state and religion are separate and support liberated classes from inherited religion.

Thus, the mandate accelerated European and cultural influences that had started to invade Syria since the 19th century through trade and direct contact with European communities (Aleppo) thus directly reflected upon the urban city planning in Syria and on its traditional architecture. The districts of European planning started to attract wealthy families to go outside the boundaries of the old cities – which were built according to a modern architectural style with fully equipped apartments for small families (electricity, telephones, water and sewage). Thus , forming an architectural style that is inconsistent with the traditional architecture and is characterized by openness to the exterior with facades decorated with architectural elements of European (Mediterranean) style of which triple arch facades, balconies, and big windows are among their main vocabularies ; and with clear easement laws for regulating its buildings. However, this style has prevailed the urban and rural areas in Syria throughout the coming centuries.

The traditional architecture in Syria has been tremendously affected by these changes; its buildings were neglected inside and outside the old cities and they were subject to demolition and replacement. Moreover, the number of artisans working on their maintenance had decreased and the availability of required raw materials became rare consequently increasing their costs. Therefore, these traditional districts have been transformed into residential areas for the poor. Besides, some of their tissues had underwent destruction since it had been worked on providing wider roads inside these districts according to irresponsible master plans , not to mention that providing new services such as electricity , and telephones had led to the deformation of their general view.

Though the French Mandate authorities were concerned with the architectural heritage in Syria through issuing developed protection legislations; working on making new master plans for the cities outside the centres of the great historic cities such as Damascus and Aleppo whereas securing the existence of an isolated areas around them and planning new districts according to modern European concepts. However, this has not been applied to small cities where French

planning policies had led to tearing out many traditional architectural tissues to make roads and provide new services.

However, the French interests have been clearly shown in architectural heritage through the establishment of centres for oriental studies which worked on the study and documentation of many of it. But this concern was confined to the historic and archaeological buildings and their protection therefore it could not protect urban and rural traditional architecture from deterioration

The French mandate period has witnessed a development in the architecture of public buildings thus new schools have spread out in the biggest Syrian cities (Damascus , Aleppo , Lattakia) and functional buildings have emerged which were not common to the Syrian society such as casinos (Lattakia) modern hotels , hospitals which were run by European delegations , and many governmental buildings.

Conclusion:

Ottoman architecture could not influence the traditional architecture as regard concept and function, but there can be no doubt that it has enriched it with architectural vocabularies and techniques such as the use of domes , intersecting vaults , and arches which were not common in Syria. They were transferred through the architecture of mosques, religious schools, Khans, public fountains, Tkiyyeh mosques etc., which were not a mere architectural patterns, but they came as a development and amendments to the originally rich Islamic architecture that had preceded it.

Of paramount importance is the large inclination towards ornamentation (arabesque) by using Arabic lines and geometric and plant ornamentation. Moreover, it could be noticed that many of the Ottoman architecture had relied on the original bases in the Syrian traditional architecture especially the architecture of palaces such as Azem Palace which was an Ottoman example for the Arabic House with all its parts and functions but with Ottoman aesthetic features.

Whereas the influence of the French Mandate had gone too far to the extent that traditional architecture was abandoned and confined to the boundaries of the old cities. This is reverted to the nature of the economic, social and political project the mandate carried with it; the scientific and technical revolution that had accompanied this stage and the development of building techniques and materials. Thus a new phase of architecture has started which relied on new techniques in planning and regulations outside the historic cities that could be described with openness to the exterior world and interest in facades and public facilities in addition to the emergence of new types of buildings that accompanied the new requirements of this boom.



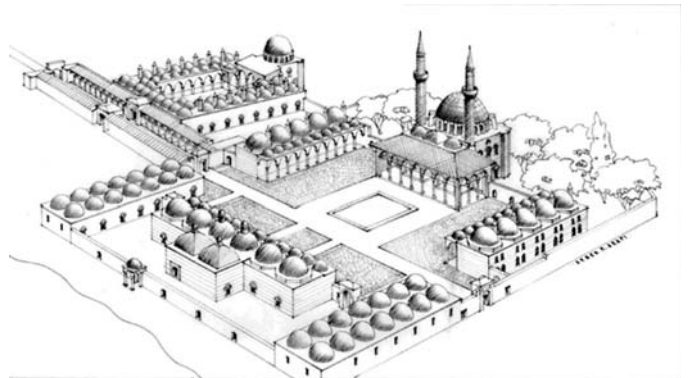
Damascus Khan asad Pacha



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Lattakia Casino



Sulamaniyah complex - Damascus

El inventario de bienes patrimoniales de la medina de tetuán

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El trabajo de inventariar bienes patrimoniales ha constituido, desde los principios de la Historia del Arte en Europa como disciplina académica y profesional allá en el s.XIX, una de las dedicaciones principales a las que se han dedicado los esfuerzos en la materia. Su fin era el de proceder al conocimiento, organización, clasificación y estudio de los bienes que se han considerado, a través de estas primeras cribas de corte elitista, más destacados para la representación de una comunidad en un tiempo y un espacio determinado. Esta labor ha sentado las bases de lo que hoy conocemos e identificamos, adscritos a unas determinadas categorías, como el patrimonio histórico o cultural (según como se adjetive en la legislación o convenciones que lo regulan) de nuestros pueblos. Pero el estudio, la gestión y tutela del patrimonio cultural hoy en día, a través de la experiencia acumulada en su administración y en buena medida en respuesta a los retos a los que se ha visto expuesto nuestro legado, ha alcanzado un estadio superior con respecto a estos primeros orígenes teóricos y metodológicos: la diversificación. La diversificación, llamémosle así, interna y externa. Interna, en la medida en la que se ha pasado de una "clásica" división de los bienes (concebidos antaño como elementos materiales) entre arquitectónicos, escultóricos, pictóricos y suntuarios –bienes inmuebles y muebles– hacia una visión mucho más amplia, híbrida y enriquecedora que abarca no sólo los bienes materiales con una reductiva clasificación, sino también clasificaciones con o los Conjuntos Históricos o centros históricos, de forma general y abarcante, o los inmateriales, y como relación entrambos los significados no visibles, usos, creencias, e ideas moduladoras que han ido construyendo de forma evolutiva lo que vemos y vivimos culturalmente.

De forma "externa", y directamente relacionado con estas transformaciones en la teoría y método de inventariado hemos de ubicar la multidisciplinariedad. La cultura, aún la estandarizada, es una parcela de trabajo en todas sus vertientes difícil de moldear y sistematizar, y como producto social es ampliamente influenciable.

El reto de la nueva planificación y gestión cultural pasa por la multidisciplinariedad, por el trabajo conjunto no sólo de los profesionales más directamente relacionados al tema a tratar: arqueólogos, historiadores del arte, etnógrafos, historiadores, etc. sino del trabajo compartido con otros profesionales cuyas parcelas de actividad son colindantes, si no soportes, de nuestra materia. Geógrafos, arquitectos, urbanistas, y planificadores y gestores turísticos, y muy especialmente estos campos dentro del apartado patrimonial que en esta comunicación vamos a trabajar: el legado arquitectónico y urbano de uno de los modelos de ciudad mediterránea por excelencia: la medina, la ciudad antigua islámica.

El reto de plantear un modelo de inventario que fuera capaz de dar respuestas a la encrucijada presente en la que se encuentran nuestras ciudades heredadas, en el caso tratado las medinas históricas hispanomarroquíes, se ha realizado con una perspectiva de trabajo geográfica, multidimensional, secuencial y sistemática.

El caso de estudio, la ciudad de Tetuán, ofrecía una base patrimonial de gran envergadura. Declarada Patrimonio de la Humanidad en el año 1997, contando con uno de los ejemplos de ciudad islámica tradicional mejor conservados en el occidente del Mare Nostrum e irreplicable por su idiosincrasia, ya que responde a un modelo de ciudad andalusí creada y recreada en diferentes etapas históricas bien conocidas hasta la historia presente, y actualmente sujeta a una serie de cambios, traducidos en serias amenazas, que hacen peligrar su estabilidad y conservación en un futuro próximo.

En el caso del patrimonio arquitectónico y urbano la respuesta para la conservación se encuentra en la funcionalidad, y en la red de relaciones que los bienes establecen entre sí y con su entorno próximo (la escala de la ciudad histórica, como pieza funcional específica en la urbe) y su contexto: geográfico, social, económico y político. El estudio del continente, con fines de conservación y puesta en valor o mantenimiento de usos para su rentabilidad socioeconómica, sin el análisis de estos contenidos, está abocado al fracaso.

Es necesario efectuar el salto, ya legalmente consolidado, de los inventarios de patrimonio desde el ámbito del estudio histórico y cultural, o conservador, al análisis proactivo, con formas urbanísticas y administrativas, hacia la planificación y gestión pública de los bienes.

El primer paso a dar a la hora de plantear un inventario como fórmula de análisis para el diagnóstico de un centro histórico determinado es la definición de la superficie a investigar, delimitar el espacio de estudio. ¿Qué parcela de la ciudad llamada "histórica" vamos a trabajar? (palabra remanente de ese lenguaje clásico al que hacíamos referencia hablando del estudio del legado cultural, ya que histórica es toda la ciudad irremediamente).

En el caso de la ciudad de Tetuán se ha seleccionado toda la ciudad intramuros, la medina consolidada, y algunos elementos en su entorno inmediato que la dotan de significación y de los que depende funcionalmente o simbólicamente, como la alcazaba o algunas de las azullas fundadoras situadas junto a la cerca, en la cornisa sur del Dersa, la montaña que sostiene Tetuán frente al Gorguez y el río Martil.

El siguiente paso es la definición de los tipos que compondrán la taxonomía sobre la que se estructura en apartados el trabajo. En el

caso del inventario de Tetuán, se clasificaron las tipologías de bienes en grandes bloques, con identificadores alfabéticos:

- Religiosos
- Civiles y Militares
- Calles y Plazas
- Residenciales
- Industriales y comerciales
- Elementos especiales
- Equipamientos culturales y turísticos

Dentro de estos grandes bloques se alinean las tipologías arquitectónicas y urbanísticas que se han ido discerniendo a lo largo del estudio de los principios morfogenéticos que dan como resultado la ciudad islámica tradicional.

De esta forma, dentro de los edificios religiosos que quedan comprendidos en el trabajo se representan mezquitas, madrazas, azullas, sinagogas, almacabras, musallas y hammamat. Entre los clasificados como civiles y militares, la alcazaba, el mexuar, los cuarteles, las mazmorras, las puertas (bab), torreones (borx) y murallas, y la musara.

En el apartado de calles y plazas, con un formato especialmente diferenciado, las clasificaciones del viario en arterias principales, secundarias, terciarias y adarves, y las plazas, especialmente según su funcionalidad, ya que son el soporte de los zocos.

El grupo residencial se agrupa en un solo modelo de ficha, primando su funcionalidad sobre su lenguaje arquitectónico, aunque se discierne entre casas y palacios, límite, en la vivienda islámica, que se ha de leer desde aspectos no solamente físicos, sino también históricos y sociales o étnicos.

Entre los clasificados como piezas industriales y comerciales en el sistema económico de la medina y con autonomía en su tejido funcional y construido, se han clasificado tres tipos: alcaicerías, alhóndigas y curtidurías, ya que los bakalitos, numerosísimos y susceptibles de objetivarse en clasificaciones propias dentro de dos bloques básicos: artesanal y de distribución, excedían el ámbito temporal y los recursos humanos con los que se afrontaba el trabajo.

Dentro del bloque patrimonial, y debido a su imbricación como infraestructura que alimenta y estructura física, económica y socialmente el espacio de la medina antigua se ha elaborado un modelo de ficha denominado Elementos Especiales, con nombre propio: Red Skundo. El sistema de recogida, canalización y distribución de aguas públicas de orígenes medievales aún sigue funcionando, en rápido retroceso y degradación, en buena parte de la ciudad originaria. Elementos fácilmente reconocibles y singularizables como las fuentes públicas, son terminales de este sistema.

Para finalizar el esquema arbóreo en el que se formula el inventario, restan por mencionar los Equipamientos Culturales y Turísticos que se han injertado en la trama heredada. Como adaptación al modelo estudiado, y por su especificidad como equipamiento docente, conservador y difusor, junto a los museos se incluyó, al extramuros, la Escuela de Artes y Oficios de Tetuán.

Las fiestas, tradiciones y costumbres no se han obviado en el trabajo, solo que normalmente permanecen ligadas a buena parte de los continentes estudiados, por lo que, en la medida de lo posible (de lo conocido y reconocido), se han adscrito al estudio pormenorizado de los bienes en el inventario, y, en el caso de costumbres, usos o funciones

generalizadas o de aquellas desaparecidas, se ha preferido, para evitar la excesiva carga de información sobre el reducido soporte de las fichas, desarrollarlo en un epígrafe concreto del análisis escrito de la tesis.

Este rápido resumen del trabajo realizado sobre la inmensa, como patrimonio físico e inmaterial, medina de Tetuán, pretende incidir principalmente en un punto: la necesidad de realizar investigación aplicada en el ámbito de la conservación (más de significados y funcional que material en este caso), la tutela legal, y la planificación y gestión cultural y turística de los bienes. El inventario no es más, ni menos, que una fundamental herramienta de análisis y puesta en valor (a través de la interpretación, y de la ordenación turística y funcional a la que sirve de base) de una herencia que a través del tiempo, sigue conservando el potencial de hacer, de crear y recrear identidades, de dotar de experiencias y de generar no una, sino muchas economías si seguimos siendo capaces de entenderla y utilizarla.

(1) La presente comunicación se integra en el Proyecto de Investigación: *Dinámicas Recientes y Estrategias de Intervención en Destinos Patrimoniales*. Ministerio de Educación y Ciencia, Plan Nacional I+D+I (2004-2007) Referencia: SEJ 2006-10898/GEOG. Director: Miguel Ángel Troitiño Vinuesa.



An approach to define and evaluate the traditional houses in western anatolia accordance to the urban cultural heritage inventory project of Bergama

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Bergama Urban and Cultural Heritage Inventory is a part of Turkish Cultural Inventory Project carried out by Turkish Academy of Science and Turkish Cultural Sector (TÜBA-TÜKSEK), that depends on the discovery and documentation of the whole cultural heritage within Turkey in a common format (Figure 1).

As a result of cultural heritage inventory that has been accomplished in Bergama, the changes in the traditional houses throughout time have been examined in either building or district scale. This examination has made it possible for us to evaluate the development of traditional civil architecture for Western Anatolian Houses with the example of Bergama.

The houses that have one-storey have been built surrounding a courtyard that is used as a common circulation area and an atelier. The living space of these houses apart from the service area such as the barn, the storage and the kitchen consists of a room with an open sofa as the main unit. In the house type with two rooms, plan types with an open / exterior sofa or an open / interior sofa¹ that changes according to the position that the other room is connected to the open sofa have been common.

In the houses with open / exterior sofa that have one or two storeys, detached storage, stable, oven and the other service area are placed around the courtyard. "Hela"- the toilet is placed within the courtyard, far away from the house.

18th and early 19th century period "Traditional Bergama Houses" are one or two-storey houses, three sides of which are surrounded by masonry walls and the other side is timber-framed infill wall (hımış)

that is opened to the courtyard. The traditional houses we have seen in Bergama are built with a mixed construction system where solid masonry and timber frame construction are used together.

The houses are not directly opened towards the street, their connection and direction to the street is through the courtyard. "The traditional houses" closed to the street and opened towards the courtyard are placed in organic-shaped large lots; spaces like detached service area, storage etc surround the courtyard. These are houses that are surrounded with high walls, connected to the street through the courtyard door. In case there is one-storey, it isn't seen from the street; in case there are two storeys, the house is opened towards the street with the narrow facade in the upper floor.

It is observed that the Traditional Bergama House built by Turkish people and non-Muslim minorities (Christian, Armenian, Jewish) has entered a different architectural formation with the tangible reflections of Westernization / modernization period throughout the country at the end of 19th century. These houses built in neo-classical style can be defined as a product of Christians and Armenians' that are non-Muslim minorities search for their national identity looking for a way out in that century. (Sönmez 1998: 78 from Kuban 2001: 84-85) We can define these houses that show a differentiation and even a refraction in the facade and planning style as "Western influenced houses". (Binan 2005:40, Sönmez 1998:39) In "Western influenced houses" with a masonry appearance, solid masonry and timber.

The lots of "Western-influenced houses" built in the second half of 19th century are organic-shaped just like the lots of "traditional houses", but the dimensions of the lots in the inclined district are smaller. Bergama settling districts divided in accordance with the ethnical and religious principles and that each group to be settled within its borders. The housing areas not to be expanded as a result of the increase in population (Ortaylı 1979: 135), the demand for houses has increased and the dimensions of the lots within the restricted settlement areas are divided into smaller lots at the end of 19th century.

The fact that the courtyards of the traditional houses within the non-Muslim minority district have been destroyed for the sake of a small area used for reaching the entrance door and that Western-influenced houses overlooking the road have been built on such divided lots since the second half of 19th century supports this opinion.

In one and two-storey traditional houses belonging to late 19th century and early 20th century, it has been observed that plan types with closed / interior sofa have been started to be commonly used besides the plan types with open / exterior sofa.

There have been examples of plan types discovered where "taşlık" that has probably been named after the "taş"(stone) used as the floor covering has taken place of the courtyard during the transition period between houses with an open/exterior sofa and a courtyard and houses with closed/interior sofa on smaller lots. The "taşlık" that is the connection space between the road and the house in the traditional Turkish house has been common within a large area including northern, southern, western and central Anatolia. (Eldem 1968, 13)

When we look at the development period of Turkish house plan, it is seen that the "taşlık" is overlooking to the rear garden or the courtyard during the early period. During the later periods, a mezzanine that does not cover the whole space between the ground floor and the upper floor has come out especially within the quarters where the settlement is dense. The floor that has been used during winter for secondary functions in Anatolia is mezzanine and not as high as the other floors.

This space that Eldem called as "sofa of taşlık" has not been covered with the mezzanine so that the entrance has had a higher ceiling (Eldem 1968, 13).

During the study and research in Bergama, it has been observed that this period mentioned above has taken place just like it has been told and "taşlık", opened towards the courtyard, in the front and are half-open spaces surrounded from three sides have completely been closed in time and the mezzanine has begun to overlook this taşlık.

The 19th century is the period that the difference and even inharmony in the planning of the ground and first floor has begun to be solved. The ground floor starts to integrate with the upper floors and is no longer used as the shelter of the service connected to the courtyard such as stable and barn. (Arel 1982:34) Especially after the 19th century, "the differences between the mezzanine and the first floor have decreased, these floors have become similar in the aspect of planning, height and function". (Eldem 1968, 13). This situation has appeared a result of settlements "being stripped of rural characteristics and the dominance of urban characteristics". (Arel 1982, 34). The increase in the number of houses with closed/interior sofa and closed/exterior sofa during the second half of 19th century can be evaluated in this aspect.

The "taşlık" space has been defined within the research about the Turkish House, however it has not entered the Turkish House plan typology although it has been described as the collecting element in the space organization of the Turkish House. The plan typology has been formed according to the location and shape of the sofa. (Eldem 1968; Eldem 1984; Sözen, Erüzün 1992; Kuban 1995; Günay 1998; Akın 2001; Orhun 1999).

The traces of this transition period between the houses with an open sofa and a closed sofa can also be observed in the other spaces and building elements besides the "taşlık".

During the transition period between the houses with an open/exterior sofa and a closed/interior sofa, the facts that the windows overlooking the open sofa (hayat) and the planning the toilet adjacent to the house are traces of this transition period.

Usually the houses built on the lots with a narrow facade are entered from the side and have a closed/exterior sofa, and the houses built on the lots with a wide facade have an interior sofa. The houses with "taşlık" are the plan types that have come out during this transition period between the houses with an open sofa and the houses with a closed sofa.

Therefore when evaluating the houses with a "taşlık"; the Bergama houses should be classified in two main planning types; with exterior or interior sofa and these two types should be classified as; open, with "taşlık" and closed.

It has been seen that the people studying on Turkish House have not given a place for the "taşlık" in the plan typology although they have confirmed the existence and made the description of the "taşlık" (Figure 2-4). It has become possible to define the spatial development of the traditional Bergama houses after the placement of the "taşlık" in the plan typology. **The missing ring of the Ottoman House or the Turkish House- in common use- plan typology is the element of "taşlık".** It would be an appropriate approach to make a typology of Turkish house based on the sofa and to express the subdivisions as open, with "taşlık" or closed. This kind of typology makes it possible to make an evaluation including the whole elements that make up the planning.

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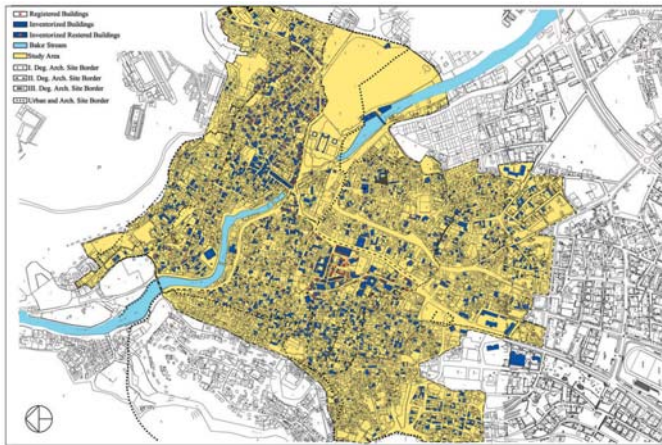
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A Meeting Point of Civilizations in Mediterranean: Mut Town

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Historical Development and Physical Features of the Town

The settlement Mut is located in Mediterranean Region, in Göksu Valley. Mut is the only town of Mersin which is not on the coast of Mediterranean Sea. Surrounded by the mountains, the town is located on the lowest part of Taseli Plateau. This mountainous region is separated by Göksu River in different parts of the plateau.

The connection between Middle Anatolia and Mediterranean Region is Sertavul Pass in Middle Taurus Mountains and the road following the natural formation of Göksu Valley. This road connecting the two regions is located on an important geopolitical, strategic and commercial part of the region. Many different settlements were established in this important meeting point in the history of the region. One of them is Mut town, an important settlement since prehistoric times especially with its geographical position in the area.

According to written documents from Roman Empire Period, the town was founded in 38BC and was named as Claudiopolis in 41 BC. (Ramsay,1960:414). After the fall of Roman Empire, the town was under the regime of Emevi (MS 673), Abbasi (786), Ermeni (1129), Seldjuk (1154), Karamanoğulları (1308) and Ottoman Empire (1487). (Çıplak,1968:84,89; Ramsay,1960:409-410; Uzunçarşılı, 1983:31). After World War I, the region was occupied by English and French troops in December 1918. Since January 3, 1922 the town is under the regime of Turkish Republic.

Traditional Fabric of the Settlement

The historical settlement of Mut should be analysed in its different layers which created the architectural fabric. The traditional settlement

was partly located on the ruins of the ancient city Claudiopolis. Today, the amphitheatre is the only remaining ruin of the ancient settlement. Other traces of the ancient city disappeared during the construction of new houses. Spolia from ancient city used on floor coverings, columns, walls were used in later periods in different elements of the structures. The core of the first settlement is Mut Castle and its surroundings. The castle is located on a hill on south-western part of the city. Today, only the inner castle and a donjon from outer castle is existing. Other monumental buildings defining the center of the town around the castle are La'al Pasha Mosque and kümbets (tombs) from Karamanoğlu Period and The Stone Khan from Ottoman Period.

The Stone Khan is one of the major buildings in Mut. Its function for accommodation was changed into commercial use due to the economic needs of the town. One or two storeyed small shops around the streets built the commercial area. The architectural characteristics of the commercial area shows that commercial activities were limited according to the needs of the inhabitants. Today, the authentic architectural characteristics of the shops are still existing in rare examples.

Like in similar small towns in Anatolia, in Mut the settlement is formed in neighbourhoods, which is the smallest unit, around the mosque. Blocks of buildings surrounded by organic formed streets or axial main roads are usually crossing in a square. The neighbourhoods Kale and Doğançı, which are the extension of the main core of the town, and Meydan on the northern part of the valley have a dense fabric of traditional buildings.

Traditional Mut Houses

The basic elements forming the location and creating the traditional fabric are topography, climate, traditional way of living and traditional building elements and constructions. Also the fragments and use of spolia of the ancient city Claudiopolis represents an important factor which created the authentic fabric of the town.

The early examples of traditional houses have a plan type called "two rooms-one interspace". This main plan type has one interspace called sofa (hall) and two living rooms on both sides. In later periods, many houses were formed in different variations according to this scheme.

The houses are usually one or two storeyed. The entrance is from the street or from the private gardens of the houses. The entrance leads to the sofa (hall) which is the center of the house. The stairs in two storeyed houses are outside the house due to the convenient climatic conditions. Ground floor is used for storage or barn units. On the upper floor, living units are placed. In some examples considered special in this area, toilets and kitchens or storage rooms are placed in a separate "tower" connected with a small bridge to the main building.

In time, the dimensions of the sofa was changed, two more rooms were added to the sofa, or three rooms around the sofa were formed as a transformation of the basic plan type. In new neighbourhoods, there are examples with centered sofa or T-type sofa plan types and also with stairs inside the house.

In traditional Mut houses the plain order is organized for covering the needs in daily life. The thick walls have the number of windows according to the structure. The wooden beams over and under the windows are not plastered. In some examples beams carry wooden shelves. A fireplace is positioned in one room. Between the rooms and sofa hall, there are 70-100 cm depth wooden wall cupboards are placed instead of interior walls. A narrow entrance door is in the middle of them. A wooden niche "musandırı" is placed above the door for

storing pomegranate, one of the main products in Mut. Many of the cupboards can be used from both sides. An extraordinary construction is a cupboard that can be opened for taking a bath named as gusülhane. Niches and wooden shelves are placed on different walls in the rooms. Fragments of the ancient constructions were found on the ground or in the foundation pits when the house was built. In the gardens of the houses these fragments are used as decorative elements or garden furniture or exhibited. It symbolises the layers of the town as a palimpsest.

Traditional Building Technologies, Materials and Façade Organization

The use of masonry structure, proportions of the openings and roof covering is defining the architectural features of the façades. On the façades of the solid masonry structure shows no plastered rubblework. On the corners ashlar strengthens the structure. On the façades spolia from antique periods can be seen. Wooden beams stress the horizontal lines on the façade. The window openings have the proportion of 1/2. Very rare examples of wooden shutters used in earlier periods exist today. In some buildings metal or wooden knotted grilles were used. The buildings have prismatic masses. In later examples of the two storeyed examples wooden constructed cantilevers called "kiosk" are placed. 75-100 cm overhanging kiosks are carried without braces in most examples. If used, braces are wooden or spolia from ancient columns.

The earthen roof covering is characteristic for the region. 25-30 cm overhanging stones called say stone are finishing elements and eaves¹. The binding element for the masonry construction is mud mortar. The mortar contains water, clay and straw. Wooden horizontal beams are placed every 50-150 cm³. The floors are wooden beams covered with straw² or thin wooden elements called "pard". Small holes between them are filled with tree shelves. On the wood, 5-10 cm thick white and red earth is spreaded out. The earthen layer is pressed with a special cylindrical stone⁴. The same technique is used for the earthen roof coverings. On roofs, additionally rock salt is spreaded out against splits and cracks.

Conclusion

At the end of the century, -after the migration- the profile of the inhabitants changed. The traditional fabric and architectural features were lost or changed in different scales. Also the needs of modern life caused changes in spatial organization. Although the traditional fabric is partly demolished, Mut still has a large amount of traditional houses and an urban fabric with authentic elements. The fabric and single houses have still values and authenticity as a part of architectural heritage. The craftsmen still working with the traditional building materials and construction systems used in the region since the 1950s, created a continuous tradition preserved until today⁵. This continuity creates an authentic settlement with a special architectural heritage in different scales like ancient fragments used in details or traditional housing forms transformed according to the needs of modern life. The main issue threatening the multi-layered fabric is that planning and preservation policies are far behind the rapid urbanization in the area. These issues clarify that against damage and destruction threatening the traditional fabric, an integrated conservation policy should be supplied better to preserve the multi-layered heritage in the town.

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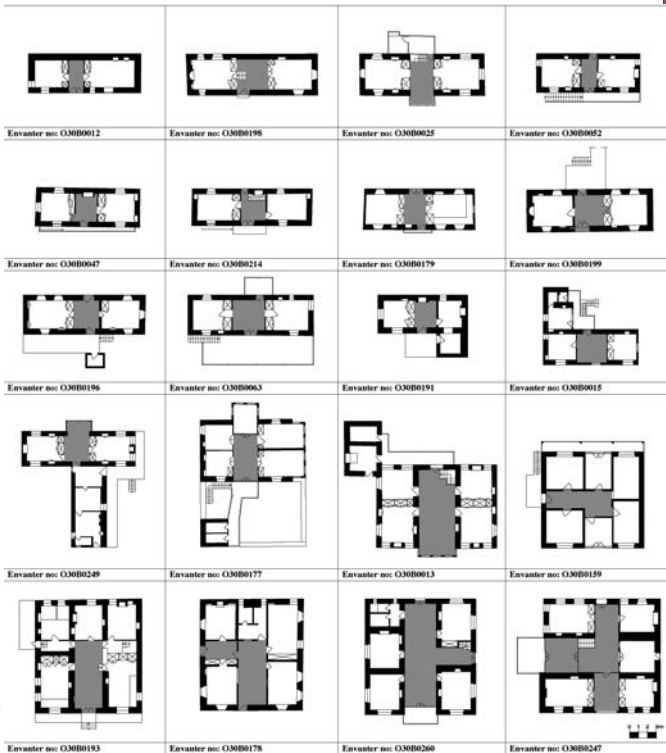
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- 1 These finishing elements are called "*celeni*" in the region. Garden walls have the same finishing elements.
 - 2 The joint beds between mortar and stone are called "*gez*".
 - 3 These beams are called "*köstek*" used in and outside of the 50-75 thick masonry walls. These two beams are binded with thin wooden elements. Above the window or door openings the smaller beams are called "*baskılık*" in the region.
 - 4 The stone is called "*yuvak*", the mud "*cirk*" and this implementation is described as "*cirk yuvulanması/yuvuklanması*".
 - 5 In some buildings a stone the construction date and name of the craftsman are written, is placed on the wall.



. Example of "two rooms-one interspace" near Mut castle (Photo: Gül Ünal)



Main House, Tower and Bridge (Photo: Uzay Yergün)



1. Main



The Reconstruction of the Socio-Economic History of an Abandoned Mediterranean Village: A Case Study from Jordan

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The site of the Upper Quarter at the village of (Mkies) in the extreme north of Jordan offers the interested researcher the chance to study the relationship between materialistic and non-materialistic elements relevant in the formation of a certain particular culture in a particular location. Furthermore, one can also mention another significance present in this Old Site which is the possibility to research and study the socio-economic history of the Village which is now vacant of its residents.

Reconstruction of socio-historical context means the gathering of all information and factors through which one can weave overall causal relationships and narratives and forming and reconstructing a total image or picture about the cultural narratives which prevailed in the Village with their multiple economic, social, political, administrative, and ideological realities.

Therefore, the main objective of this study is to reconstruct the cultural and socio-historical reality of the Village through the studying of its architecture. This can be made possible through the analytical analysis of the discursive practices produced by some of the Village residents who had lived part of their lives in the Upper Quarter. Therefore, the documents, oral history, narratives, biographies, and land records in addition to the different stories, poetry, and songs all form the main components for the system of discursive practices.

The historical period that is needed or can be constructed will be determined by the ability of oral traditions and oral memories of the residents which can go back to about 150 years in time. Therefore, one is talking about the era stretching between the middle of the 19th century and the time when the Village was evacuated from its residents

in 1986. It is very important to notice the element of differentiation represented by the big gap between the history of the Village which extends thousands of years back on one hand; and the oral history of the residents which covered a very short period in comparison.

While the Oral memory of the residents extends back for not more than two centuries, it is worth it to mention that Ottoman *Salnamat* (year books) talks about the presence of a human settlement in the Village during the 15th and the 16th centuries.

The older name of the Village (Mkeis) was present in three other Ottoman administrative records (*tabu difters*) and that books for registering land. The name appeared in *tabu difter* number 430 which dates back to the times of Sultan *Suleiman the Magnificent* in 1523, and in *tabu difter* number 401 from 1534, and finally in *tabu difter* number 99 dating to 1597. The first record documents the presence of five dwelling units, the second documents the existence of 10 dwelling units, and finally the third talks about 21 dwelling units in addition to 15 individual bachelors.

The Economic Organization :

The economy of the Old village rests on a group of natural, climatic, geopolitical, and demographic characteristics. The location of the Village closer to the Jordanian Valley (*shafa ghoriah*) grants a moderate climate during the summer and winter and a substantial amount of rain every year. Furthermore, the natural topography of the Village grants it a useful diversity in terms of activities related to agriculture and peasantry (*fellahi*) and grazing of animals. On one hand, there is a mountainous area covered with a "good" layer of red fertile soil good for the planting of trees (e.g., different types of conifers). In addition, there are valleys useful for different agricultural activities in the range of about 5000 acres.

Therefore, while the mountainous areas provide a chance for the formation of grazing lands for the animals; the valleys provides a variety in agricultural production in the form of wheat, barley, lentil, chickpeas, and different types of vegetables and fruits. In addition, there are a lot of wild plants that are used by the local community in their own food and also in the food of their animals.

The best description for the economic system in the Upper Quarter as reflected in the architectural formation is the term "peasant economy". The main characteristics of this peasant economy are:

1. It is an economy that goes beyond a simple primitive economy which aims to simply insure basic needs (subsistence economy) but at the same time it is not a full agricultural economy that thrives to produce the maximum market surplus possible.
2. It is an economy that thrives to satisfy the social rather than the economic desires with people. This is manifested by the general indifference among the local community to transform the different produce of the ground into commodities. So, instead of concentrating on what is called cash crop system, the concentration was on the produce which helped in the social production of family and of Village as a whole.
3. It is an economy that makes available the work force needed for the different peasant activities by depending on a combination of man labour and domestic animals (mules, horses and cows). Therefore, complicated technology is not really utilized here.

Water usually plays an important factor in any peasant community. The

Villagers had developed different means of acquiring water. In addition to some water springs around the village water wells formed a very significant source of water in collecting water during the winter season for usage during the dryer seasons and for regular use in terms of drinking, personal hygiene, and the keeping of domestic animals. Every courtyard used to contain at least one of water well.

It was clear that the location of Mkeis as a connection between the villages of north Jordan on one hand and Palestinian villages and even coastal cities on the other, in addition to the people's needs to exchange goods and services from the surroundings have created an integrative economic/social system and formation at the scale of northern Jordan and Palestine. Mkeis had benefited from this formation and started to play an important role due to its location within the region.

The oral narratives confirms these assumptions, the locals talk about the trading of their grain produce with some Palestinian towns such as Haifa for some manufactured commodities or crafts. Also, they talk about residents from the Village traveling into Palestine to work for wages or to get medical treatment or to seek entertainment.

Division of Labor:

Division of Labour in Mkeis was simple and is reflected by the architectural and spatial organization in the Upper Quarter where natural factors in addition to **age** and **sex** played a very important role in that division of labour whether in the field or at the house and courtyard (*hosh*). The oral stories talk about the work of the women in the house on the preparation of food and cleaning of cloths and floors and under animals. In addition the women milked the cows and made and also went to the field together with the mean to plow the lands.

The form and organization of the houses and structures in the Upper Quarter illustrates that there used to be spaces for women socio-economic activities, and others for men's activities only, and a third category of space where men and women could be work together on certain socio-economic activities.

Social Groupings:

The size of the houses and their locations and also their spatial organizations reflect all a certain form of **social groupings which prevailed in the Village**. It is important to make clear that the form of social groupings in terms of social units had progressed in a way to match the economic and peasantry needs. One can say that an understanding of the peasantry economic structure and also the architectural and spatial structures of the Village in addition to the social groupings cannot be understood in isolation but in a totality of these three interrelated systems.

The existence of raw rooms formed around a courtyard and also a wall continuing the circulation of the courtyard (*hosh*) reflects the existence of three forms of kinship units.

- 1- The nuclear family composed by the father, mother and their children.
- 2- Another form of social groupings stems from interaction between these nuclear families amongst themselves through economic, social, and emotional relations. This type of social grouping extends beyond the nuclear family but still is much less complicated than the clan. It could be considered as a form of an **extended family** (a number of nuclear families sharing the space of a courtyard (*hosh*). It is obvious that the one courtyard can provide a shared kitchen,

oven, and *madafa* (*tribal guests house*). Furthermore, there are certain economic activities dealing with production, distribution, and consumption that took place in these houses and courtyards. The house provided a certain kind of warm existence to the nuclear family proving a certain level of privacy to be able to produce and raise children. The common courtyard spaces such as the *hosh*, *madafa*, oven, kitchen, storage, and other spaces such as the animals din facilitated the reproduction of the economic system for the group.

Each courtyard can be seen as a consuming unit where the spatial organization within played an important role in facilitating the processes of consumption.

- 3- The **clan**. It extends beyond the nuclear and the extended family. The clan therefore, represented the amalgamation of different nuclear and extended families. The notion of the clan did satisfy certain needs and became very visible in certain contexts such as protection.

The oral history confirms the existence of "face to face" relationships that were personal, daily, and concrete inside the village.

It should be understood that in such a village community like the one at Mkeis, kinship ties play a very important role and the enticer of a lot of economic, social, political, and emotional relationships.

Political Organization:

The spatial organization of the Village reflects the political organization which prevailed during the period under study. The previous elements illustrates the nature of the power network prevailing.

The Site of Mkeis reflects a certain network of power. The differences in the periods of arriving to the Village, acquiring of land and water wells, and in the numbers of a certain clan or alliances with other clans and the number of males within a certain clan, and sometimes the relationships with the Ottoman center (and Jordanian at a later stage), all provided fertile land for the formation of different socio-economic and thus therefore power relations permitting certain power practices. Furthermore, the architectural organization of the village assures effectively some defensive needs. In the absence of a strong State apparatus, the courtyards system adopted in the village facilitated the communication between the different kin groups in case of any threats.



Umm Qais



Umm Qais



Umm Qais



Umm Qais

“L’histoire: instrument opérationnel sur les structures traditionnelles: L’édifice, le tissu, la ville et le territoire”

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« L’édifice, le tissu, la ville et le territoire dotés de leur logique propre et de leurs correspondances offrent à l’histoire de devenir immédiatement opératoire ». Comme substrat riche en traces humaines historiquement stratifiées, le territoire constitue un registre « conservatoire total » de l’action de **l’homme sur la nature** où tout les événements historiques acquièrent une logique. Il représente l’union : **Histoire- Géographie**. L’implantation des établissements humains et leur consolidation sur le territoire se sont confirmées selon un processus de formation et de transformation spécifique à chaque aire culturelle (espace-temps) et selon des procédures et des stratégies divers en fonction de leurs situations géographie et historique :

Comment les établissements humains se sont-ils implantés, consolidés sur leur territoire et comment ont-ils évolués à travers le temps, jusqu’à aujourd’hui ?

Quelles étaient les contraintes et les potentialités géographiques, économiques, historiques, culturelles, ..., qui ont favorisé ou, au contraire, limité et conditionné leur croissance ?

Postulant, la **connaissance** de la culture architecturale du passé qui se vérifie au présent et qui sert de base fondamentale aux interventions futures, une approche historique¹ fondée sur la confrontation des phénomènes architectural et urbain relatés et décrits dans la littérature livresque, les fouilles archéologiques ainsi que dans les iconographies au phénomène d’anthropisation de la structure naturelle du territoire depuis la nuit des temps jusqu’à son mode d’occupation actuel, s’avère la garantie pour une vision synthétique et rationnelle de la réalité.

Les traités de géographie de yakoubi, Ibn Hawqal, El Bakri, El Idrissi, Bakri..., les chroniques de Tabari, ..., les traités juridiques de Wansharisi, les recueils de biographies : Labidi, ...abordant le territoire de l’Algérie

et celui de l’Afrique du Nord en général, illustrent certains aspects morphologiques des itinéraires et parcours de commerce, des descriptions des villes et compagnes, des monuments clés des cités sans pour autant comprendre dans une vision globale la logique d’anthropisation du territoire : implantation et de consolidation des établissements humains à travers l’espace et à travers le temps; une logique basée sur des critères structurel, morphologique, géographique, administratif.

Située sur le bassin méditerranéen, l’Algérie présente une structure géomorphologique très variée, une étendue de plaines fragmentées : la Mitidja, la plaine de Tlemcen, de Annaba, de la Soummam, ... enclavées entre une côte de 1100 kilomètres et l’atlas tellien dont le sommet le plus haut atteint environ 2308 mètres d’altitude (Djurdjura). En arrière plan de cette chaîne montagneuse s’étend les haut plateaux : Sétif, Djelfa, ... limités au sud par une deuxième chaîne montagneuse : l’atlas saharien et enfin le grand désert : une entité géomorphologique très particulière du point de vue structure et nature du sol et très différentes de la structure géomorphologique du bassin méditerranéen.

En parallèle, l’Algérie a connu une riche stratification de civilisations ; les royaumes berbères autochtones ont vu l’arrivée des puniques, des romains, des arabes, des maures andalous et des turcs et celle des français en fin. Chaque règne a développé un mode d’occupation et d’exploitation du territoire selon son époque et selon son niveau technologique.

En effet, les **établissements primitifs** au nord de l’Algérie sont souvent situés sur les **crêtes** des montagnes tels que certains villages Kabyles, Constantine, ... Ils sont situés aussi sur les **promontoires** tels que Miliana, Médéa, Un troisième type d’établissements primitifs sont certaines villes maritimes² : Cherchell, Ténès, Collo, Tipaza, ... en situation de cap et qui se sont consolidées en **villes portuaires** parce qu’elles ont coïncidé avec des relais phéniciens et se sont transformées en comptoirs commerciaux par l’économie de troc de l’époque avec les autochtones, ainsi Alger, Cherchell, Ténès, ... sont à l’origine un lieu d’échange entre la terre et la mer au même titre que les villes de hauteur : Constantine, Miliana, situées à proximité de cours d’eau et qui sont passées du statut de lieu de regroupement humain (noyau proto urbain) en lieu de rencontre et d’échange (noyau urbain).

A leur arrivée, les romains se sont implantés soit en récupérant les établissements côtiers déjà confirmés sur le territoire d’où les villes de Tipaza, ... soit par pénétration en arrière pays et la création de nouveaux établissements sous forme d’abord de lieu fortifiés ensuite en ville organisée selon un tracé en damier, Djamilia, Timgad ...

Contrairement au romains, les arabes ont pénétré l’Afrique du nord par voie terrestre, ils ont engendré certaines villes telles que, Biskra, ... Le désert algérien, contrairement au nord, possède une structure géomorphologique très différente, les établissements humains se sont consolidés, avec l’expansion de l’Islam (arrivée des arabes) selon la disponibilité de l’eau qui est une ressource impérative à toute forme de vie (l’homme, la flore et la faune) d’où deux types d’implantation : le long des parcours caravaniers au dessus d’une nappe d’eau souterraine et ce dernier est matérialisé par un échelonnement de puits et de point de contrôle: Les villes du Souf, ... ou bien à proximité des oasis : Djanet,

Au 19^{ème} siècle, la conquête française a procédé selon une stratégie relativement similaire à l’occupation romaine d’abord l’occupation des hauteurs. Une fois le contrôle établi, de nouvelles villes sont construites : Boufarik, Afroune, ...

Après l'indépendance, la logique d'urbanisation s'est faite par la création des zones d'habitat en périphérie des villes existantes en marginalisant toute l'architecture méditerranéenne des villes traditionnelles consolidées durant des siècles d'où leur abandon et leur dégradation. Ces dernières décennies la rupture entre les anciens établissements et les nouveaux s'est confirmée à travers la politique des nouvelles villes conçues soit en périphérie des grandes villes: Annaba, Constantine, ... soit selon des critères purement politiques qui n'ont aucun rapport avec le territoire et sa structure géomorphologique rapport qui a permis aux établissements anciens ancrés dans leur territoire de se perpétuer dans l'histoire

La maîtrise de la structure naturelle du territoire a été dans l'histoire un instrument opérationnel de conception des établissements humains et des villes. la maîtrise de son processus d'occupation et de consolidation peut devenir une stratégie d'aménagement et de planification qui devra être fondée sur la **continuité territoriale, urbaine et architecturale** et qui suppose la maîtrise des phénomènes historiques et des stratifications à travers un processus de **fusion**, et de **sédimentation** en pour identifier les ruptures des liens consolidés entre la **culture méditerranéenne et son territoire d'appartenance** : principale cause de l'abandon et d'une exploitation impropre et inconditionnée des nouvelles zones urbaines privées **d'identité locale** afin de promouvoir la réhabilitation du territoire dans toutes ses dimensions :

Projet territorial

Plan de sauvegarde

Manuel de réhabilitation de l'architecture mineure.

Aussi, La maîtrise de la structure naturelle du territoire fondée sur la considération des éléments géomorphologiques naturels et artificiels du territoire : relief, climat systèmes hydrographique, orographique, la flore la faune, les grands parcours territoriaux, les ressources et les richesses naturelles, peut être un outil de conception et de planification des nouvelles villes. Elle devient une alternative pour désengorger les fonds de vallée et les plaines selon des projets urbains et territoriaux en synchronie entre :

Nature / structure humanisée héritée / culture actuelle.

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Groupement des villes algériennes historiques et / ou touristiques par régions géomorphologiques avec la mention de certaines villes ayant disparues ou en état de ruines.

- CHABANE Dj., « le théorie du Umrans chez Ibn Khaldoun » OPU, Alger 2003.

L'ouvrage traite des souvenirs des peuples qui se sont estompés à travers le temps, à travers les traces de leurs passages et leurs vestiges, l'archéologie étant un moyen de reconstituer le passé

- PETRUCCIOLI A., et STELLA M., « I Paesaggi della tradizione » Uniongrafica Corcelli Editrice, Bari 2001.

1 Une approche historique comme outil de connaissance du tissu et du territoire dans sa globalité: territoire / l'établissement urbain / le tissu / type bâti, Théorie de Caniggia G. sur l'humanisation du territoire.

2 Un établissement maritime correspond à une situation de cap qui est en fait l'aboutissement d'un parcours de crête secondaire sur la mer.



Fig. 4: Villes du Souf le long d'un parcours.

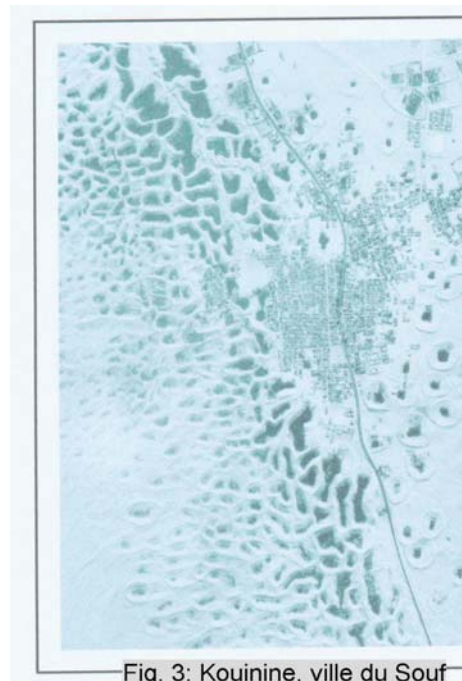


Fig. 3: Kouinine, ville du Souf



Fig 1. Constantine, tissu urbain organisé selon la géomorphologie du site.



Fig.2: Constantine: Etablissement de crête

La participation de la stratification historique dans le tissu traditionnel de Tarsus

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1. La plupart des constructions et des éléments de construction appartenant à l'antiquité ont pu parvenir jusqu'à nos jours dans l'arrondissement de Tarsus qui se situe au sud de la Turquie, près de la ville Adana. Bien qu'une partie de ces vestiges (ruines) soit exposé aux divers points du centre de la ville, une partie se trouve encore au sous-sol. Ces vestiges se trouvent aux différentes parties de la ville. Les vestiges qu'on observe au long de la rivière antique de Kydnos ont pu survivre sous les nouvelles constructions. Sous la mosquée de Makam qui se trouve sur cet axe, on a retrouvé un arc appartenant à un pont et sous cet arc une catacombe qu'on pense qu'elle appartient au prophète Daniel.

Dans cette étude, les découvertes trouvées sous la mosquée de Makam vont être analysées avec les constructions antiques et leurs ruines qui se situent à l'entour de cette mosquée. On va constater comment les couches urbaines qu'on observe au bord de la rivière antique sont valorisées dans la vie urbaine moderne. Cette place qui se trouve sur l'axe de la ville est un point de nœud pour le réseau de transport aussi bien qu'il soit un point de nœud chronologique dans l'histoire de la ville.

Après avoir donné des informations sur la situation actuelle des constructions antiques qui se trouvent sur le sol, on va analyser les constructions qui se trouvent au sous-sol. Par l'analyse des constructions sur le sol et sous-sol, on va montrer « l'axe antique ». L'analyse sera basé sur l'influence de la création d'un projet en

intégrant cet axe aux vestiges trouvés au sous-sol sur la relécture de l'histoire urbaine de Tarsus et les contributions à la mémoire urbaine. On va rechercher aussi dans le caractère social de Tarsus comment on peut profiter des légendes qui sont très importants dans l'histoire de cette ville pour la protection des valeurs culturelles.

2. La rivière de Kydnos qui construit l'axe antique était dans la ville jusqu'à 6^{ème} siècle avant J.C., mais on a changé sa lit à cause des inondations. On pense que le lac de Rhegme se situait à la place du forêt de Karabucak. (Figure) (Öz, 1998, p. 2) Le trajet de la rivière se dirige de l'est du lycée de Barbaros Hayrettin qui se trouve au centre ville vers la mosquée de Makam. Si on recherche les influences du tissu urbain antique sur le tissu urbain moderne, ils peuvent être observés nettement avec les ruines archéologiques retrouvés au sous-sol ou bien encore les couches urbaines antiques qui se trouvent sur le sol. La plupart de ces ruines se trouvent encore dans les couches au sous-sol. L'altitude de la ville de Tarsus est de 24 mètres. Autrefois, elle se trouvait 6-7 mètres plus bas de son altitude actuel. (Erzen, 1943, p. 24). Avec la nouvelle construction qui s'est formée sur le tissu antique, la stratification archéologique s'est créée dans la ville. Donc, une partie des constructions hellénistiques et romaines de la ville qui était le capital du royaume de la Cilicie sont disparus et l'autre partie survit encore au sous-sol étant une couche urbaine.

3. Les constructions et les vestiges de constructions sur cette axe antique vont être cité un par un ; d'abord les vestiges des constructions qui se trouvent au sous-sol, puis une église, un hammam (bain public), un mur d'un autre hammam qui se trouvent sur le sol et enfin les vestiges qui se trouvent à la fois au sous-sol et sous un construction. (Picture 2) Donc cet axe qui commence au sous-sol monte quelque part sur le sol et puis redescend au sous-sol pour atteindre les ruines archéologiques qui se trouve sous une mosquée de la période ottomane.

Les vestiges qui se trouvent au lycée de Barbaros Hayrettin, à coté de la rivière antique de Kydnos ; à 1984 en construisant les fondations de l'immeuble sont découvertes à 3,5 mètres du sous-sol. (Picture 3) Il n'y a aucune construction sur les ruines qui se trouvent au jardin de l'école. On a commencé à faire de fouilles de sauvetage par le directeur du musée de Tarsus mais les travaux ne sont pas achevés encore. (Öz, 1998, p. 92)

Eski Camii à coté de la rivière qui est appelé aussi Kilise Camii ou la mosquée de Baytemur ; est construite comme l'église par le roi arménien Oşin (1307-1320). (Bilgili, 2001, p. 124) L'église est transformée en mosquée par Ramazanoğlu Ahmet bey. (Çıplak, 1968, p. 310)

Le mur nord du *hammam de Rome* qui est intégré au réseau de transport urbain est disparu, le mur sud est percé par un chemin qui se passe à travers le mur. Ce mur qui a l'air d'un décor de scène par lequel on peut relire l'histoire urbaine de la ville, reflète bien les techniques de construction de cette période avec la construction des briques et mortier dit « Horasan ». Le *hammam ancien* est appelé aussi le hammam de « Şahmaran ». D'après la légende ; Şahmeran qui est le padischah des serpents est tué dans ce bâtiment parce qu'on croyait que le sang de Şahmeran va soigner le souverain de Tarsus. Le sang de Şahmeran a giclé sur les murs et d'après la légende, son tache se trouve encore sur les murs. (Çıplak, 1968, p. 313)

Un autre ruine archéologique sous la *mosquée de Makam* qui se trouve au bord de la rivière antique, se forme de la catacombe qu'on pense qu'elle appartient au prophète Daniel et de certaines couches de constructions. A l'histoire on croyait qu'avec l'arrivée du prophète Daniel à Tarsus, la pénurie a fini et la prospérité a régné dans la ville et dans tout le pays de la Cilicie. (Akgündüz, 1993, p. 442) On dit que le prophète qui est mort à Tarsus, est enterré dans la rivière antique. (Çıplak, 1968, p. 314) La mosquée de Makam est construite sur les pieds du pont antique qui se trouve sur le tombeau. Avec le temps l'eau de la rivière a commencé à nuire la mosquée donc en 1965 on a décidé à construire des canaux et on a retrouvé les pieds des arcs du pont. (Akgündüz, 1993, p. 444)

Pendant les travaux de fouille en 2006, dans la mosquée de Makam, on a retrouvé des vestiges de l'arc et des chambres qui divise l'arc dans la direction d'est-ouest. On a commencé aux travaux de fouille en pensant que c'était le tombeau du prophète Daniel et à la fin des fouilles on a trouvé derrière la catacombe deux différents niveaux du sol. (Figure 2) L'antique axe qui se trouve tout au long de la rivière pénètre dans la mosquée de Makam sur le sol et descend au sous-sol. Ainsi on peut observer les couches sous la mosquée. Donc comme on voit, la présence des ruines archéologiques urbain sur le sol, au sous-sol ou bien encore sous une autre construction n'empêche pas l'intégration des ces restes au projet de conservation.



Figure 2: Le plan de Tarsus (Bilgili, 2001, p. 62)



Figure 4: Les ruines archéologiques sous la mosquée de Makam

4. Tarsus est un bon exemple des villes où on peut voir l'influence des légendes et des personnages des légendes sur la protection des valeurs culturels et la participation de ces constructions à la vie urbaine. En conséquence de l'intégration des légendes de «prophète Daniel» et «Şahmeran» avec la mosquée de Makam et le bain public de Rome le sens symbolique que ces constructions ont dans la place publique s'accroît et reflète des influences importants sur le mémoire urbaine. Grâce à ces légendes la relation entre le peuple et la stratification créée par des restes antiques deviennent plus efficaces. A part de la protection physique de ces ruines, on contribue le tourisme religieux de la ville à une vue socio-économique à la faveur de la continuité des relations avec les légendes.

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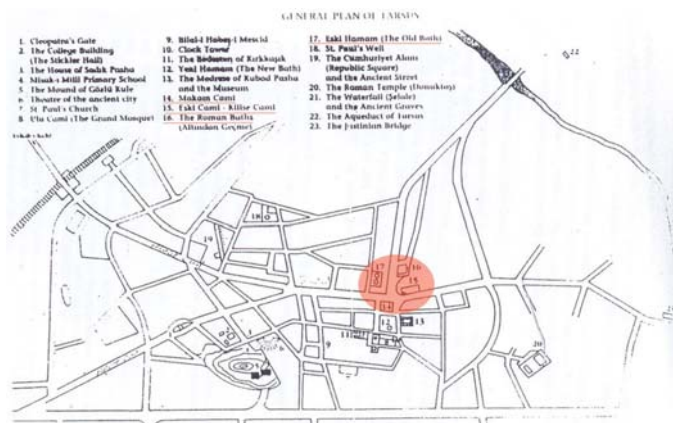


Figure 3: Les ruines archéologiques sous le lycée de Barbaros Hayrettin (Öz, 1998, p. 93)

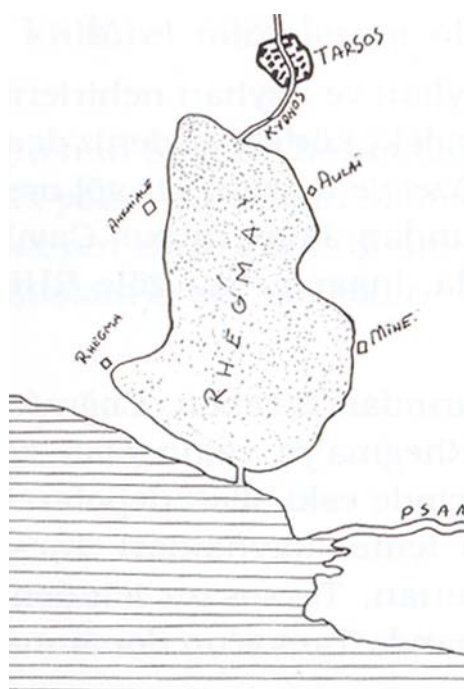


Figure 1: La situation de Tarsos dans la période antique (Öz, 1998, p. 26)

A study on the formation of the traditional markets in the historic cities of the Muslim World: case study of Casbah city, Algiers

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1. INTRODUCTION

The traditional markets (*aswāq plural of sūq*) in the historic cities of the Islamic world have been described as one of the most significant contribution of the Islamic civilization. The international trade and commerce stimulated economic activities in historic cities where many markets were erected to accommodate such commercial activities. The traditional markets functioned socially, economically as well as politically, and had a crucial role in the daily life of people.

2. TRADITIONAL MARKETS IN ISLAMIC WORLD

The traditional markets in the Muslim world were divided into retail, wholesale trade and manufacturing activities, the retail markets were generally located in the centre of the city, while wholesale markets and workshops were located on the periphery often near the gates. However, these markets followed certain logic in accommodating activities and goods that sold there. Different types of buildings consisted in the traditional markets of historic cities; they were mainly categorized into two broad categories, commercial buildings such as shops, *khans* and *arastas* and public buildings such as the mosque, *madrasah*, coffee shops and *sabil*. However, all these buildings were characterized by different types, functions, locations, architectural form and activities that were carried out there.

Generally, the traditional markets through time are facing many changes, demolitions, damages and negligence, in the face of these challenges; these markets were renewed over time. Some governments' efforts were taken to preserve their general structure have affected their forms.

3. THE CASE STUDY OF CASBAH CITY, ALGIERS

3.1 The traditional markets in Casbah city

In *Casbah city*, a number of markets (*aswāq*) were located around the main mosque *al-Jama' al-jadid* and organized in the form of markets and grouped by specialization. Close to this mosque, there was a big market (*sūq al-kabir*) for wheat and other agricultural products. Bookshops selling scientific and religious books were located in another market nearby. Next to them, was a market for expensive clothes, such as gold-embroidered clothes (*al-serrajin*), and where leather merchants including shoemakers sold their goods. There were locksmiths (*zankat al-ferrag*), shoemakers (*zankat al-bashmaggia*), gold melting and molding (*zankat al-dhwwaba*), and jewelers (*zankat al-Siagha*). However, the type, location and spatial structure of markets in Casbah city, was similar to other historic cities of the Muslim world such as Fez, Cairo, Istanbul, and Aleppo.

3.2 The spatial structure of traditional markets in the historic city of Casbah, Algiers

The traditional markets in historic cities may be classified according to the nature of the trade activities that were carried out there, such as: retail trade, wholesale trade and production activities. Markets for retail and wholesale trade were generally located in different parts of the historic city.

Thus, the markets dealing in retail trade have generally appeared to be located on the primary streets, while wholesale activities occupied areas close to the entrance gates. Shops providing goods and provisions and services for the daily needs of people, such as food sellers, tailors often located on secondary streets near residential areas. In addition, there were numerous sellers on the street aligned along the main street selling food, small items and other low quality goods.

3.3 The impact of change on the traditional markets of historic city of Casbah, Algiers

In recent years, circumstances have been occurring that are destroying or having an adverse effect on some of the qualities of the traditional markets of Casbah city. A field survey was conducted to assess the impact of changes having an adverse influence on these markets. The first change detected in the traditional texture of Casbah took place in 1830, during the French colonial period when major transformations to the compact structure of the historic city of Casbah occurred. The traditional markets were transformed into an arcaded boulevard; some of the traditional buildings were demolished and replaced by apartment blocks.

Since Independence, the Casbah, has experienced changes of commercial development. This is mainly the result of an expanding population and a consequent increase in demand for more commercial buildings. In addition, the concentration of the low-income population in the city also has been a factor in the proliferation of shops and small-scale manufacturing units.

The traditional markets in Casbah consist of many significant old

commercial buildings and structures belonging to various historic periods. Though the number of commercial buildings is quite large in the city of Casbah, many of them are worthy of preservation. The deterioration of old buildings in Casbah is common, as in other historic cities. The main reasons were natural decay, old age, the building neglect, human action, lack of awareness, and inadequate maintenance. Many buildings are gradually decaying and are further affected by the increasingly overcrowded conditions and by natural disaster as well.

More recently, the traditional markets in Casbah have been selling products and goods which are produced in workshops and factories outside the city. The goods and products are transported to Casbah initially by heavy trucks, and hand drawn carts to the markets inside the historic city. The narrow streets in Casbah are causing the congestion in the traditional markets. This situation demands more adequate space in the traditional city.

In addition to the presence of the heavy vehicular traffic in the narrow streets, the absence of adequate parking, loading and unloading facilities means these activities have generally to be carried out on the streets, creating severe problems with regard to the mobility and accessibility. The lack of public amenities, such as toilets and rest places, is another factor responsible to some extent for making these traditional markets less attractive than they might be for shoppers.

The concentration of low income families in Casbah city and their need to generate more income has led to an increase in production activities, which generally occur within or close to the residences, such as the adjacent street space. Such activities frequently generate noise, obnoxious smells and solid waste.

3.4 Planning policies with regard to the conservation of traditional markets of Casbah, Algiers

Since the independence of Algeria in 1962 until today there have been no particular policies from government to deal with the traditional markets of Casbah, Algiers, except the conservation of historic buildings. The restoration efforts from government on some important parts of Casbah in the form of planning reports and master plan regulations, are still in the process of completion.

The emphasis in such policies appears to be in the restoration of such elements rather than improving the whole image of the city. However, it is important to mention here that the significance of traditional markets in Casbah city has not been fully recognized in the planning policies.

4. RECOMMENDATIONS

It will be useful to consider some issues that are being faced by the traditional markets to end up with some recommendations. These recommendations could be as guidelines that will be useful for future development of the traditional markets in the historic cities of the Muslim world, which can always be modified by future research. Thus, these recommendations are as follows:

1. There should be a comprehensive conservation plan which pay special attention to the significant role of traditional markets.
2. There should be a separate body with members from all sections of society, such as architects, conservationists, members of trade associations and residents to implement these plans and should be established by government.
3. There should be preservation of old structures by finding new use and by finding new construction guidelines. The Government

should not allow new projects that contrast with the traditional texture and the development plan of the traditional market areas of the historic city for political or speculative considerations.

4. There should be a traffic management system. In order to preserve the pedestrian scale of Casbah, Algiers, vehicles should not allowed to enter traditional markets streets other than the main street. Parking areas, loading and unloading spaces should be reserved nearby the traditional market area for the use of the workers and visitors.
5. In order to improve the quality of built environment cleanliness of the traditional markets, a concern should be given by shoppers, workers and users.
6. Conservation procedures should be established such as survey, inventory of the existing historic buildings and selection of preserved parts, this survey is preferably to be conducted through technical staff advised by the government to control the repairs and to give advises or guidance about repair procedures.
7. Traditional markets in historic cities are places of great interest to tourists; tourism may serve to revive the economic life of the historic city by encouraging artisan activities. Thus, the historic city might be able to afford conservation expenses.

5. CONCLUSION

As a result, the significance for preservation of traditional market is not properly understood by government as well public, the existing information on this subject is, most often, incomplete or weak. Yet, most of people have only a cursory and incomplete understanding of internal working of traditional markets and less awareness about the quality of these commercial buildings that are of significant importance, perhaps even irreplaceable, and their loss or diminution is a matter of serious consequence.



An archaeological-urban history of traditional architecture in Morocco

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Introduction

This paper is a shorter version of an on-going research project on the archaeological-urban history of traditional architecture in Morocco as manifested in "*habitat social*" or collective housing. This project uses a multidisciplinary approach which combines archaeology, architectural-urban history, and documentary and photographic evidence to gain the broadest chronological and empirical scope possible from the 8th century to the present.

In this paper, I will briefly discuss case studies from 1) medieval archaeological settings in Morocco, 2) pre-colonial, colonial and post-colonial periods, and 3) modern housing projects in Morocco (*Ville nouvelles*). In all these cases, I will briefly show how a "model" of a "traditional architecture" is created, and re-created as a result of a number of historical, political, socio-economic, and ideological considerations and circumstances.

From "Rabad" To "Habitat Social"

Rabad (pl. arbad) is a term used in Arabic medieval texts to refer to a residential neighborhood located at the periphery of the city (*madina*) and serving as home for the marginalized and opposition groups, e.g., the poor, rural migrants, former slaves, small artisans and merchants, political activists—in some cases also the lepers and prostitutes.

The rabad, both as an empirical reality and a theoretical construct, is a common practical "tool" used by archaeologists and urban historians studying Islamic cities when they use socio-economic status as a criterion to divide their sites horizontally into "elite" and "non-elite"

quarters or neighborhoods. Today, terms such as "*habitat social*" or collective housing have substituted for the less politically-correct term of *rabad*.

Traditional Architecture In Archaeological-Historical Perspective

Traditional architecture is used in the discussion below to mean a type of urban domestic architecture made of an aggregation of houses with similar architectural plan/elevation and a complex network of socio-cultural, ethnic, and economic ties and interests. A typical traditional house is built around a central courtyard with a series of rooms opening into it via a portico. This is a plan that has not changed since early Islamic times as attested by documentary and archaeological evidence. In a description of a *Fassi* (from Fez) house, medieval al-'Umari (A.D. 1349) states:

*"suivant un plan uniforme: deux salles se faisant vis-à-vis, dressées sur des piliers de pierre ou de brique; des chambres surplombant la cour de la maison; devant elles, des vasques, dans lesquelles l'eau court; puis cette eau sort dans un bassin situé au milieu de la cour."*²

Contact with the outside world is reduced to a minimum, hence the function of the courtyard as the main, if not the only, source of light and ventilation³. Another defining feature of a typical traditional house is the bent-axis entryway or "*satwan*" which prevents direct view into the interior of the house; a feature, which is religiously maintained regardless of the constraints of building space (Figure 1)⁴. This latter is not however a purely Islamic creation⁵. This type of plan is ideal for providing the Muslim family with secure and, above all, private space. In a previous work, I examined in greater detail the architectural, urban, and socio-cultural implications of traditional architecture (Ennahid 2002a).

The first archaeological evidence of this type of domestic architecture is to be found in Roman sites reoccupied during the Islamic period. Two good examples are 1) the Islamic house in Lixus (medieval Tushummush)⁶ made of a series of rooms with plastered walls opening into a porticoed courtyard with a central basin. This house is also equipped with is a private bath (*hammam*) (Ponsich 1981:126-127, figure 36); 2) In Roman Volubilis (medieval Walila), archaeologists uncovered another Islamic house built around an "*espace central*" (courtyard?) with a circular basin in the center and a series of rooms opening into it (Akerraz 1998:299-302).

For the early Islamic period, the house excavated at al-Basra (9th-11th centuries A.D.) represents an intriguing example; it consists of a long bent-axis entryway (ca. 6 m) and a series of rooms interconnected to each other with a series of corridors instead of opening onto a central courtyard as is expected in Islamic houses (Figure 2). At medieval Qsar es-Seghir (12th 15th centuries A.D.), excavations have revealed 18 well-preserved Islamic houses:

"Almost invariably, all the excavated domestic units follow the classic layout of the Islamic house with a bent-axis entryway, rooms arranged around the central courtyard, and utility rooms (kitchen, storage room, latrines) arranged along the street side of the courtyard (Figure 3). Only house size, building material and decorative techniques show some

variability.” (Ennahid: 2002a:124; Redman: 1986:80-82)

For the late medieval and pre-colonial periods, traditional architecture is well known to us historically, archaeologically, and architecturally, especially the cities of Fez, Marrakech, and Salé. However, most of the historical and architectural literature at hand deals essentially with “elite” domestic architecture; to shed more light on non-elite domestic architecture in the context of collective housing, *waqf* (religious endowments) and *fatawa* (sing. *fatwa*, advisory decision) archives could prove a valuable source of information.⁸

From “Habitat indigène” to “Villes nouvelles”

A brief examination of housing programs conceived and sponsored by French *Residence Générale* (1912-1956) for the “indigenous” populations of Morocco, especially in Casablanca (Cohen and Eleb 1998), shows promising theoretical, analytical, and empirical potential of studying traditional architecture in the context of collective housing settings.

The very terminology used by French colonial-period architects and urban designers to refer to collective housing in Morocco shows a variety of overtones betraying a range of cultural-historical, political, socio-economic/demographic, and ideological considerations and agendas:

- “Habitat indigène”, “Ville indigène”, “Ville nouvelle indigène”, “Habitat musulman”, “Nouvelle medina”*: The terms “Indigenous” and “Muslim” are used in contrast to those of French, European or Christian.
- “Habitation à bon marché”, “Habitat modeste”, “Cité ouvrière”, “Habitat économique”*: Low-cost housing for the hordes of rural migrants coming to the city to work for French factories.
- “Habitat pour le plus grand nombre”, “Habitat collectif”, “Logement de masse”*: Housing for the greater numbers or housing for the masses.
- “Trame sanitaire 8x8”*: 35 m² housing blocks equipped with minimum sanitary infrastructure meant to replace workers’ shanty towns where hygienic conditions were deplorable.

One important line of investigation is to see to what extent colonial-period architects and urban designers drew upon the representation or souvenir of an “Orient” as imagined, depicted, and recreated in western travel narratives, Orientalists’ paintings (e.g., Eugène Delacroix in 1832), and World’s Fairs (e.g., *Exposition universelle*, Paris, 1889).¹⁰ A good example in this regard is this 1930s water-color-like depiction of Fez by the Tharaud brothers (Jérôme and Jean):

“Sa maison, un bon Fassi doit l’avoir dans la Médina, dans cette masse de hautes demeures accolées les unes aux autres comme autant de cellules dans un gâteau de miel, et où les rues étroites se frayent un passage par de multiples détours, entrent, comme elles peuvent, sous des voûtes et des tunnels, pour s’arrêter à tout moment devant un mur infranchissable. Heureux qui possède là sa demeure (...) car le bonheur pendant la vie, c’est d’habiter la Médina.”

Preliminary examination of a number of collective housing projects in Casablanca dating to the colonial and early Independence periods, e.g., the quarters of Habous, Lafarge, Cosuma, and Socia (Cohen and Eleb 1998) is showing promising results in this regard. Morocco in the last 50 years (since independence in 1956) and more

specifically since 2004, has engaged in a large-scale program of “social housing” where whole new cities (officially called *madina Jadida*, pl. *mudun Jadida* or “villes nouvelles”) are being built at the periphery of existing ones, e.g., *Tamasna* for a population of 250,000 inhabitants (near Rabat), *Tamansurt* for a population of 300,000 inhabitants (near Marrakech), and *Tagadirt* for a population of 208,500 inhabitants (near Agadir).¹²

These new cities are being built by Moroccan architects for a Moroccan population. A typical house in one of these “villes nouvelles” has an area of 50m² and costs around 200,000 dirhams (ca. 20,000 euros) (Figure 4). To keep prices low, several of the classic features of traditional architecture (e.g., central courtyard, bent-axis entryway) have been “scarified” to provide for more building space. Most of intra-family interactions are now performed in the living room (TV room) and in public parks (“*espaces vert*”), in upper-standing cases, for social interaction of the inhabitants. Usually the façades of these multi-story housing blocks tend to recreate the ever-evading image of the medina, by the use—almost apologetic and often distasteful—of arcades and green tiles.

The question now is 1) What are a) the theoretical and empirical models of reference and b) the architectural-urban repertoires (e.g., Arabo-Islamic, Hispano-Moorish, and/or Western) used by a new generation of Moroccan architects in building new homes and new cities for the Moroccan family of the 21st century? 2) To what extent the new collective housing projects, both as a state-championed housing program and as an urban-architectural model, breaks away or duplicates preceding programs and models from colonial and post-colonial periods?¹⁴

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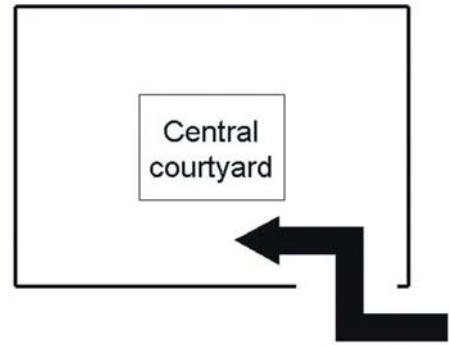


Figure 1: A schematic view of a bent-axis entryway. Source: Ennahid (2002a:121).

- 1 For more details on the term Rabad and Rabadi, see Lévi-Provençal (1995).
- 2 al-Umari, L'Afrique moins l'Égypte, trans. M. Gaudefroy-Demombynes (Paris: Bibliothèque des Géographes Arabes 1927) p.138. See Revault et al. (1985:79-82) for selected excerpts of historical texts on domestic architecture in Fez between 14th -17th centuries.
- 3 In Middle Eastern domestic architecture, in addition to the courtyard (with the occasional Iwan), one or more wind-towers (malqaf) are used as ventilation devices to divert the outside air-flow into the house interior.
- 4 For example the Marinid house studied by Maslow and Terrasse (1936).
- 5 Golvin (1958:243).
- 6 Akerraz (1992); Ennahid (2002b: 102-103).
- 7 Benco (1987, 2002). For more details see Ennahid (2002b:52-54) and Benco (2004:3-8).
- 8 See Brunshvig (1947) for issues related to the application of Shari'a law in urbanism.
- 9 Aubin (1912); Jean and Jérôme Tharaud (1919, 1920, 1930); Loti (1890); Dugas 1996.
- 10 Çelik (1992: 70-80, 122-135), Cohen and Eleb (1998: 204).
- 11 Dugas (1996:168).
- 12 www.marocurba.gov.ma/urbanisme/index.asp (consulted on March 5, 2007), see also Zerhouni and Akelay (2006).
- 13 Based on analysis of promotional brochures.
- 14 See for example Abu-Lughod's urban study of post-colonial Rabat where she shows how colonial cast differentiations were transformed into class ones after independence, Abu-Lughod (1980).

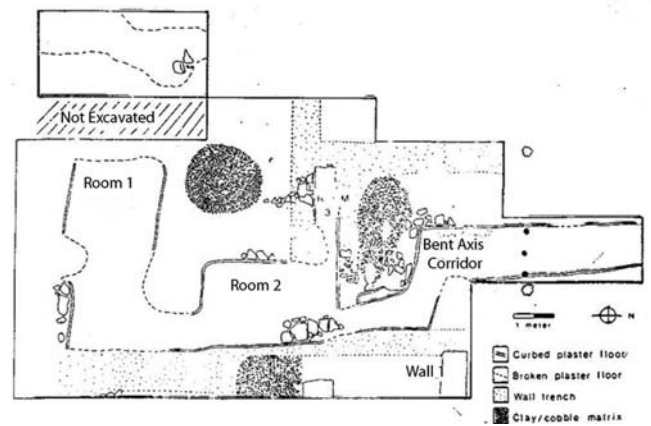


Figure 2: Medieval al-Basra: A house complex with three rooms and a bent-axis entryway. Source: Benco (2002:334).



Figure 4. Promotional Brochure for a Collective Housing Project in Casablanca. Source: Addoha, 2007

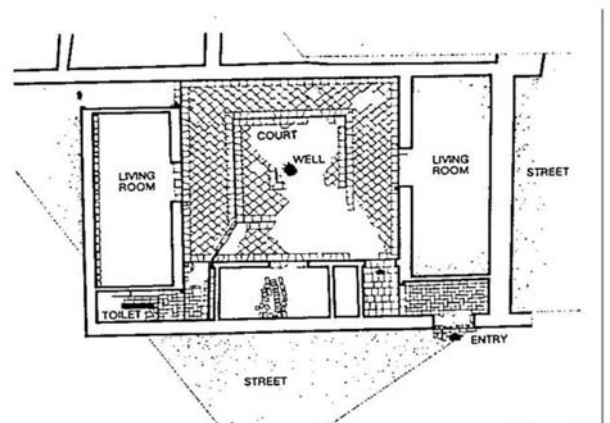


Figure 3: Medieval Qsar es-Seghir: Plan of house 200. Source: Redman (1986:82)

Between east and west: the sicilian code

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The Mediterranean Sea and the circuit of lands surrounding it.

Place of blending and clash between cultures, between east and west, north and south of the world.

The Mediterranean Sea has always occupied a central role in relation to the know world.

The current political geography of the contemporary world is concentrated in one part of the Mediterranean, highlighting the old "dispute" between the different visions of life which, particularly in this area, continue without a solution.

The Mediterranean and the Sicilian history, culture and urban events are a very unique condition.

Peculiar "arca di sasso" dominated by the bulkiness of Mount Etna.

Undefined border within which all sort of histories, people and cultures mixed and amalgamated.

A Greek, Roman, Arab, Norman and Spanish island, always ready and forced to modify its.

Habitat in order to create the most suitable conditions of habitability.

This conditions makes the island an exceptional "laboratory" to understand the methods of settlement and modification of the urban structure in the last two thousand years. The traditional partition of the sicilian territory into three areas characterised by the valley of Mazara, Noto, and demone is useful to highlight the strong interconnection between the specific territoriale characteristics and the unavoidable processes of modification imposed and determined by the human settlement.

The choice of the settlements where the research has been conducted has been determined by the necessity to point out the variety of urban and cultural experiences in the islands.

There are twenty centres distributed within the three valleys (Val di Mazara, di Noto, Demone).

The centres analysed through:

1. The chronology of the urban processes;

2. The stages of the verification of the urban design in the "empty" areas;
3. The stages of the verification of the urban design in the built areas;
4. Notes and photographic images

Are:

in Val di Mazara: Alcamo, Caccamo, Caltabellotta, Erice, Marsala, Mazara del Vallo, Sambuca di Sicilia, Sciacca.

In Val di Noto: Avola, Grammichele, Modica, Naro, Scicli, Vizzini.

In Val Demone: Calascibetta, Castelbuono, Castiglione di Sicilia, Cefalù, Forza d'Agrò, Sperlinga.

For each centre we pointed out the methods of settlement in relation to the orographical structure and the location within the territory. The main connecting roads and the imprint given by the buildings, the layouts and the junctions of the consolidated urban design.

In particular we see elements of the territorial shape – morphology and infrastructure- on one side, and on the other elements of the shape of the city where we can notice a structure characterised by the "emptiness" and the "fullness" in the design of the city. Stages of the process of transformation and analysis of the verifiability of the urban design.

The centres of Val di Mazara, in particular, have been strongly influenced by the Arab presence, not only in the organisation and exploitation of the territory, but also in the structure of the urban settlement with patterns still visible.

This structure is based on the hierarchic interrelation of the road routes from the main ones (shari) to the secondary (darb) and to the dead end alleys (azzikka).

Despite the natural disaster, destructions and subsequent stratifications, many medioeval cities in Sicily, and in particular Mazara, Sciacca, Sambuca, still maintain this imprint which can be verified in the irregular setting of the main roads, the fragmented articulations of the residential web and the relations between "full" and "empties".

All the centres of the Val di Noto we analysed carry a distinctive character that started with the catastrophic events of the 1693 earthquake.

The reconstruction that followed brought a series of new experiences in the architectural and urban planning of great value not only for the Sicilian experience but also for the European architectural culture.

Between the XVI and XVII centuries the modern traces of the Sicilian structure of settlements (Val Demone) reaches its definitive adjustment through the creation of new agricultural centres, particularly in the less populated areas.

These new settlements show an accentuated regularity in their structure (straight roads, blocks, rectangular squares) and a strong monumental characterisation of the public buildings (churches and castles) that powerfully rise above the uniform network of the low classes. Very often, within the blocks, the traditional network of alleys and courtyards, of islamic origins, is maintained.

Through the history we can find and verify the elements characterising what we can call the different stages in the recognition of the urban design. This is what the investigation about the "minor" centres is based on.

These stages are:

- a. Establishment of the recognition
- b. Growth of the recognition
- c. Point of bending and/or break of the recognition
- d. Crisis of the recognition
- e. Materials of a limited recognition and traces of a continuity of the recognition.

Each stage has its own motivations, logics, values and characteristics which will be described and visualised with designs and images of some of the centres analysed.

ALCAMO (image1)

It was built as Manzil Alquamah, farmhouse station created in Arab times on the trade route from Palermo to the south-west coast of Sicily. The settlement, strictly related to the territory, after the events of the medioeval urban planning, developed with a road network shaped in a orthogonal axis and regular blocks where the main architectural and urban developments of the XVI century emerged: the castle to the south, the market to the north, the cathedral to the west, the convent of St Francis to the east. The principles in the urban organisation are still visible nowadays.

ERICE (image2)

The residential area, entirely contained within a triangular perimeter, maintains, in the road network and the architecture of the buildings, the original characteristics of the medieval settlements. For long time the settlement loses its importance until the Arab conquest in 831, when it is given the new name of Gebel-Hamed. The urban settlement develops along via Regia, which splits into the direction of the Loggia and the Church of St. Giuliano, and, between the XIII and the XIV century, they became the structure from which the main religious and civic buildings emerged (Cathedral and Palazzo Chiamonte).

MAZARA DEL VALLO

Located on the coast by the mouth of the river of Mazara, in the extreme south of the western low plains, Mazara is an important rural and fishing centre with a fabulous "channel" dock area. The old city, within a quadrangular perimeter, is one of the centres which better preserved residential characteristics of the Islamic settlements in Sicily and is nowadays surrounded by a compact urban development which created enlarged inhabited areas in an indefinite way.

SAMBUCA DI SICILIA

The castle, on the higher part of the city, was built by the Emir Zabuth and, in 1185, William III handed it over to the convent of Monreale with the name of Rahal Zabuth. The structure of the old Arab "casale" (hamlet) is preserved, with the remains of a tower and a web of dead end alleys and courtyards which represent the most complete Islamic urban development in Sicily. The most original characteristics of the Islamic urbanisation is linked to the

Network of social relations organised in a diametrically opposite way compared to the Greek-Roman heritage. The shape of the urban network is characterised by a system of gradual stages going from the public space to the private one through SHARI, DURUB, AZIKKA.

GRAMMICHELE (image3)

This centre takes a very significant place in the history of the city because it was planned during the rebuilding stage of the Sicilian centres destroyed by the earthquake of Val di Noto. The plan followed a hexagonal setting, surrounded by boroughs in a rectangular shape, lined up along the lines related to the side of the original figure.

SCICLI

The medieval city, after the blooming of the Arab period, between

the XIV and XVI centuries, developed its structure and despite the significant transformations that happened after the 1693 earthquake, it is still recognizable in some parts of its urban network.

CEFALU' (image4)

It was first Greek, then Roman (III century AD), conquered by the Arabs after two long sieges in the IX century (835-858), this city went through an exceptional period of economic, artistic and architectural blooming with Norman conquest (1063). The urban settlement is characterised by a straight axis going north to south, intersected by a series of "crosses" developing mainly to the west of the route, while to the east they stop on the walls of the Rocca.

CASTELBUONO

The origins of Castelbuono are linked to the small medieval Byzantine Centre called Ypsigro (cool space) that was located in the proximity of the modern inhabited area. In the XIV century the Ventimiglia Family built the Castle which all the urban settlements refer to, with a design still verifiable nowadays.

Working in this "laboratory", through the gathering of information and design, we have tried to find the non written rules which are behind the processes of urban and territorial transformation of the islands. Mutually relating to each other, the social city and the material one, the CIVITAS and the URBS determined each others shape according to their needs. Through the confrontation of these two realities, and the relationships generated by the mixture of different people, cultures and traditions, elements of connection and mutual relation between urban and territorial dimension continuously influence each other producing values, qualities, criteria and methods useful to the search of "beauty".

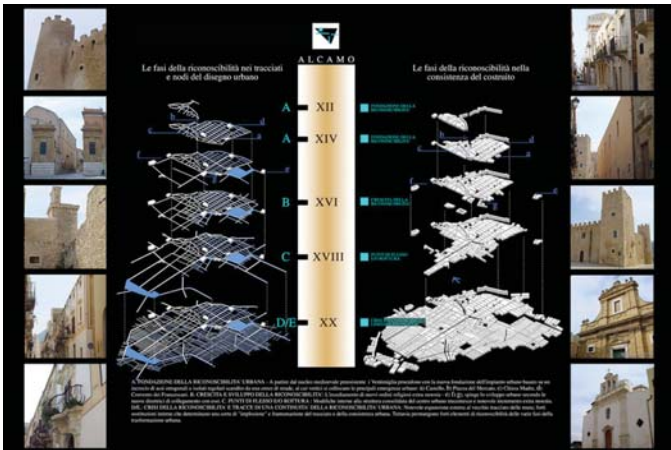


Image 1

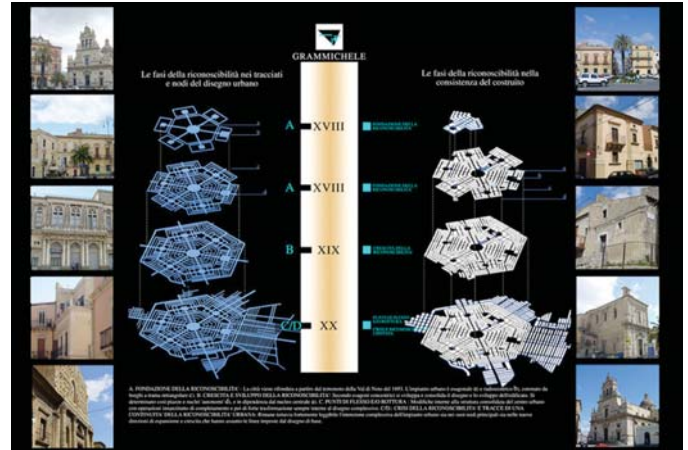


Image 2

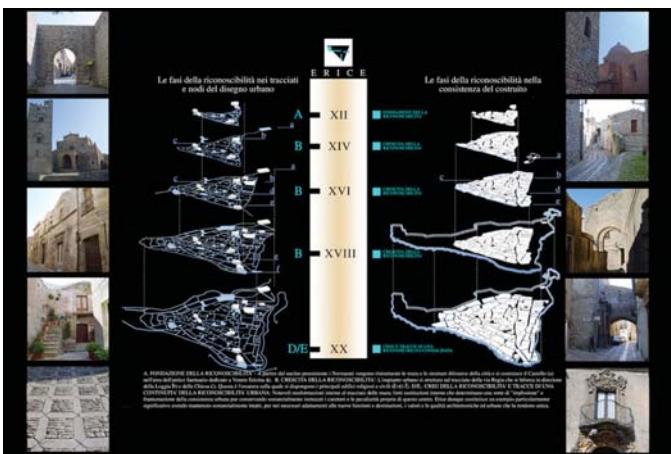


Image 3

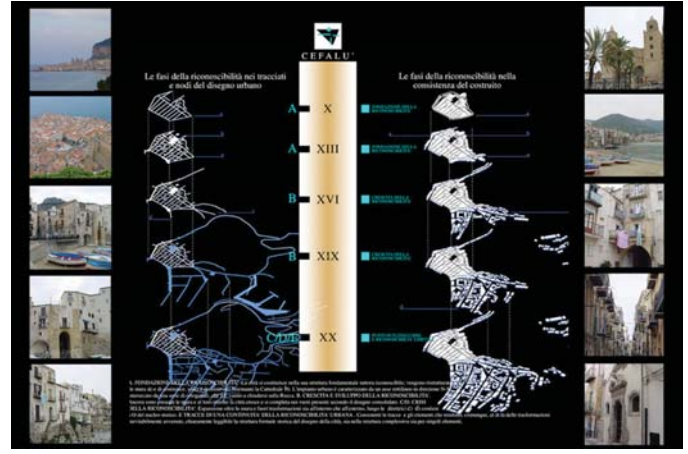


Image 4

The Spaces of the Exchange in the Mediterranean Cities

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The essential urban structure is mainly made up of social relation spaces and the places consecrated to exchange, situated in the most central urban areas. So, exploring and understanding this specific category of spaces may be a worthwhile instrument to formulate strategies aimed at maintaining their vitality and role.

"*Luoghi dello scambio e città del Mediterraneo. Storie, culture, progetti*" published in 2003 by Concetta Fallanca De Blasio and Alireza Naser Eslami, pursues this line of research that is going to publish, within 2007, the second volume.

It offers an interpretative reading of eighteen cities - case works, divided into specific units:

- the first is consecrated to the structural components of trade, to its economical pressures, to its socio-cultural motives and to the political reasons which determined its character;
- the second concerns relations between business spaces and whole urban organization, by analyzing the structures linked to the business spaces, such as shipyards, docks, areas of coasting trade. Particular attention is focused on the foreign presences, organized in some specific built-up areas;
- the third focuses to the architectural expressions of trade and to peculiarities linked to the reference cultural area;
- the deepening of the specific urban realities ends up with the observation of the projects in progress, expressing also some considerations on the future of the historical business spaces within the overall planning of the city.

Entire business quarters, as in Istanbul, Bursa and Cairo, are real historic citadels situated in the centre of settled city, with monumental

constructions (*bazaar* or *Kapalıçarşı*, *han*, *fonduk*) radiating into a big network of shopping streets (*Uzunçarşı Caddesi*) and in a progression of *souqs*, as in the medina of Fez, Algiers, Tunis, Tripoli, Jerusalem, Akka and Aleppo, dominated by the polarities of the places of worship and sometimes by *quaisariya*, closed and covered market reserved to the most precious goods. In the European cities the case record is also varied: real historic open markets appear in authentic *souqs*, as in Palermo, Seville and Naples, enriched with the typology of the loggia; fine networks as in Venice with the polarities of the warehouses, in Genoa with the axiality - now lost - of the *Ripa*, as well as in Marseilles reinventing a balance which was broken in the 20th century by the building of the docks. In the end of the 19th century, the squares of the historic markets are enhanced by the urban shopping arcades, the *passages* and the magnificent markets whose ceilings are inspired by the palace of cars shown in the last expo in Paris.

The work emphasizes the importance of the processes of trade reorganization to ensure complexity and vitality of important fragments of urban tissue; whereas the deterioration of the local commercial networks may cause the decline of entire urbanized areas.

The study of spatial and organizational phenomena of the spaces devoted to trade is of crucial importance to appreciate the Mediterranean city and cast our mind into a sort of planning aware of meanings and identities. The spaces actually devoted to trade should be considered within the more complex system of the exchange spaces. Also the historical and current settling of foreigners should be taken into account in order to understand properly the basis on which the equilibriums of multi-ethnic towns were realized and also in order to project ancient achievements towards the new desires for city, which our contemporary reality still does not seem ready to satisfy.

Some Mediterranean cities, such as Istanbul and Bursa, have entirely renewed their urban tissue, keeping their trade citadels inside their most central folds, with an astonishing vitality of the functions for a continuity covering at least five hundred years of history. The case of Istanbul may be considered emblematic because of the number and the quality of its trade structures: three *bedesten*, more than a hundred *han*, turned into laboratories, small manufacturing factories, retail and wholesale outlets and a huge number of weekly markets. *Quarter Bazar* is the structural settlement and has such a distinctive value in the urban settlement form that it creates a trade city within the heart of the old town of Istanbul. It is the widest urban quarter fully devoted to trade in the Mediterranean area and still today it is integrally keeping its functions.

The historical identity of a lot of towns in *Maghreb* - such as Fez, Algiers, Tunis and Tripoli, sharing a culture based on the Berber civilization and on its ups and downs in opposing the supremacy desires of Spain, the Near East, the Arab World and the Ottoman Empire - is just concentrated in their medina. Today the Associations for the Protection of the Medina are just aiming at the revitalization of trade spaces constituting the arteries and the main polarities of the compound urban patrimony. After epochs of neglect, now the trend seems to give them back to the city in its quality of organized body keeping its deepest identity characters, through the preservation of the complexity of the residential, commercial and artisan tissue, the restitution of the primitive functions and the training of skills left to local competent craftsmen.

The historical urban materials devoted to trade in the European Mediterranean city are less identifiable and they do not include real commercial citadels. They are made up of the great areas equipped for

the weekly trade, of the stable markets, of the market squares, of the streets with arcades sometimes culminating in the open galleries and of the architectures of the covered markets dating back to the end of the 19th century. The rare Italian shopping arcades were built towards the end of the 19th century, inspired to the Parisian *passages* and to the London arcades, with soft and well-lit ceilings in glass and iron.

The traditional ancient forms of street trade were revalued only recently, because they have been hindered for decades by the local governments which judged them hardly manageable and considered them as trouble elements for the urban functions. Only the local devotion avoided the innumerable street markets to be moved to the outskirts, like in Milan, that had to defend "even the street fair of *Saint Ambrogio*" (M. Sernini, '98) and in Palermo, that has also shown to be attached to its historic market quarters, most of them of Arab origin, such as *la Vucceria*, *Ballarò*, etc. The historic market and food supplies squares have been equally neglected for a longtime. The recent rehabilitation of the historic *Piazza delle Vettovaglie* in Pisa seems a good example. A greater luck was destined to the surviving loggias, urban covered places built from the 13th century to the second half of the 18th century, assigned to the merchants' negotiation and destined to the sale of corn and wool. These are widespread typologies, often located at the round floor of public buildings or churches which have been considered for a longtime their exclusive competence, confusing their nature as in the case of the loggia in Dubrovnik, situated at the ground floor of *Palazzo del Rettore*. The covered markets also seem to be the object of new attentions with good rehabilitation interventions like the one of Leghorn, built in 1884 and recently restored.

Good examples of skills and organizations

A last consideration about the utility to observe and record the organizations which, particularly in the East of the Mediterranean, in the past as well as at present, have conceived magnificent trade architectures inserted in significant urban fragments, ensuring the financing of their prestige and of the upkeep of religious buildings, of social, educational and cultural activities. All this aims at maintaining the value of the built-up areas and at pursuing the main purpose of the common interest in terms of consumer protection.

If the *Kapalıçarşı* still keeps maintaining its character of production and distribution - even with forms of international appeal in the case of the carpets and *Kilim* - this is due to the economical complexity it has kept, to its full integration with the historic town, to its laboratories that produce unique pieces which allowed the citadel to be fully inserted into the contemporary economical circuits. All this created some forms of internal resistance to the trend of devoting the great historic trade spaces to the tourist sale, often of industrial production. The principle of assembling sale and production spaces according to the kinds of goods, found in the *souqs* of the medina in Fez and in Tunis and in the bazaars of Cairo, Istanbul and Bursa, is essentially kept still nowadays in order to help the customer in the comparison of the products and prices; its expressions are the research of an efficient exhibition of goods, reasonable prices and the working-out of finer and finer handicrafts. This principle was worth in the European cities of the Middle Ages and it still survives in the local markets or in the thematic street markets; it has been new overturned in the modern criteria of town layout or in the big shopping centres.



El Cairo



Istanbul



Istanbul

Meaning of the mosque-market (suq) relationship in the light of basic Islamic principles

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The centrality of the mosque and markets is one of the chief morphological common characteristics of traditional Islamic cities throughout the Islamic world.

Many researchers who have discussed Islamic architecture have concentrated on mosques and markets which constitute the core of the Islamic city. Indeed, they generally did not deal with the principles that brought them together, nor do they provide an analysis of spatial form. The researcher is convinced that a prerequisite to understanding Islamic architecture is the proper interpretation of its main values and principles.

As a rule, there is a close interaction between what people build and what they believe, and this equation works in both senses: man structures his environment, while he is also influenced by it in his attitudes as a result of interacting with it over time. This certainly holds true for traditional societies, where human activities were guided by distinct spiritual values which thus succeeded in permeating the whole built environment.

This research studies some basic principles in Islamic religion and its spatial implications within the traditional Muslim cities. One of the important findings that this research tries to uncover, is the existence

of an unconscious relationship between the Friday Mosque and the surrounding markets at the core of the traditional Islamic city. It must be established at the outset that the researcher is neither a scholar nor an academician in Islamic theology. What follows is based upon individual learning of the Holy Qur'an and understanding about the Islamic faith and architecture.

Islamic Principle 1 & Its Spatial Implication

Islam is a way of life. Muslims are required to remember God in every word they say and every act they do, including buying and selling.

"Such as remember God, standing, sitting, and reclining, and consider the creation of the heavens and the earth, (and say): Our Lord! Thou has not created this in vain! Glory be to Thee; save us then from the chastisement of the fire (3:191)" Translation of Surat (Ala Imran) or (The Family of Imran) the Chapter 3 in the Holy Qur'an"

The importance of this idea is expressed by the position of the Mosque as a centre for gathering, worshiping and administration and supported by the calling for prayers from high minarets that dominate the distant view of the skyline. The minarets of the mosque being placed on the street façade served as land marks, helping pedestrians in finding their way in crowded narrow streets. This position of the mosque in the traditional city, consequently provided an impressive and overwhelming sense of peace and tranquility in contrast to the adjoining noisy and busy streets.

Islamic Principle 2 & Its Spatial Implication

There is no conflict between working and worshipping, in fact, they should complement each other. The planning of the traditional Islamic city provides for both inner spiritual needs, symbolized in the Mosque and needs for a decent and prosperous life, revealed in the location of the nearby market.

Unlike many other religions, Islam is indeed a 'middle way'. It is a bridge between that 'spiritual religion' which demands what is beyond the capability of most human beings and the world of the materialistic normal needs. Islam teaches that, while Moslems must spend their lives in a disciplined way and that they must observe the requirements of daily prayers as main Islamic obligations, they can be confident that what is expected of them is not beyond their capabilities. They can also be confident that the world is a beautiful creation to be cared for and enjoyed, while gaining money and socializing with fellow human beings, is not something evil from which they must retreat.

"but seek, in that which God has given you, of wealth, the Abode of the Hereafter, by expending it in obedience to God, and do not forget your share of this world, that is, [do not forget] to strive in it for the sake of the Hereafter; and be good to people, by [giving] voluntary alms, just as God has been good to you. And do not seek to cause corruption in the earth, by committing acts of disobedience. Surely God does not love the agents of corruption; meaning that He will punish them" (28:77). Translation of Surat (Al Qasas) or (The Stories, The Story) the Chapter 28 in the Holy Qur'an.

The researcher suggests that the location of prayer area side by side the trading activities and the positioning of small shops just underneath some mosques as in El Mua'yad mosque in Old Cairo, could be better

understood in the light of one of the core Islamic principles that practically recognizes the spirituality and the materialistic sides in the nature of human beings.

One could say that the strength of Islam lies precisely in the interconnection of both worlds: the temporal and the timeless, which operate and is expressed in very practical terms. According to Islam, human factors are acknowledged and accepted. Worldly concerns, motives and desires are in no way ignored, belittled or condemned, but rather transcended by their integration into a comprehensive religious system, the prime objective of which is to interconnect the temporal and the timeless, the earthly existence being seen as a transient emanation of eternal life. (Bianca, 2000)

As a rule, the public spaces lack the rigid layout and allow for a high degree of interaction between the various social activities, including religious functions. The Mosque, as the main public core, is usually embraced by markets, and together they form a coherent architectural complex. The transition from the secular to the sacred spheres, both contained within the same public section of the urban fabric, is accomplished by a few steps, which allows for easy interaction between the Mosque and the market. Some times markets are integral parts of the Mosques. Occasionally when the inside area of the any mosque is not adequate, the excess number of people use the pathways of the suqs for their prayers.

Islamic Principle 3 & Its Spatial Implication

Modesty and lacking of extravagance are considered to be basic Islamic principles for all human beings are equally servants to God the Creator. By surveying, analyzing, and examining small and large traditional Muslim cities, Mosques and markets are modest and their beauty stem from inside. Shopping areas could have common walls with Mosques and may be closely connected as being just underneath Mosques (El Muayyad Mosque) in Cairo. The vast majority of the shops in the city are grouped in a central market or suq. The streets of the market are organized by craft or type of goods, colorful textiles, carpets, jewelries and so on. Sometimes the market, and less often parts of the through streets are shaded with awnings or roofs to provide shade, constructed from brick or stone vaulting or made of wood or simply clothes.

"O Children of Adam! wear your beautiful apparel at every time and place of prayer: eat and drink: But waste not by excess, for Allah loveth not the wasters.(7:31) Say: Who hath forbidden the beautiful (gifts) of Allah, which He hath produced for His servants, and the things, clean and pure, (which He hath provided) for sustenance? Say: They are, in the life of this world, for those who believe, (and) purely for them on the Day of Judgment. Thus do We explain the signs in detail for those who understand. (7:32) Translation of Surat (Al Araf) or (The Heights) the Chapter 7 in the Holy Qur'an.

Simplicity and inner beauty are common traits of most of the mosques and suqs. As in the suq near the zaytuna Mosque in Tunis, the suq surrounds the Mosque on its three other sides utilizing its structure for support of the vaulting system utilized for rows of shops. In addition to the main entrance, the mosque could be provided with nearly anonymous doors on the other façades. The architectural treatment of the façades is of interest: the eastern façade is the only one treated architecturally.

The other three façades are totally anonymous to the extent that a

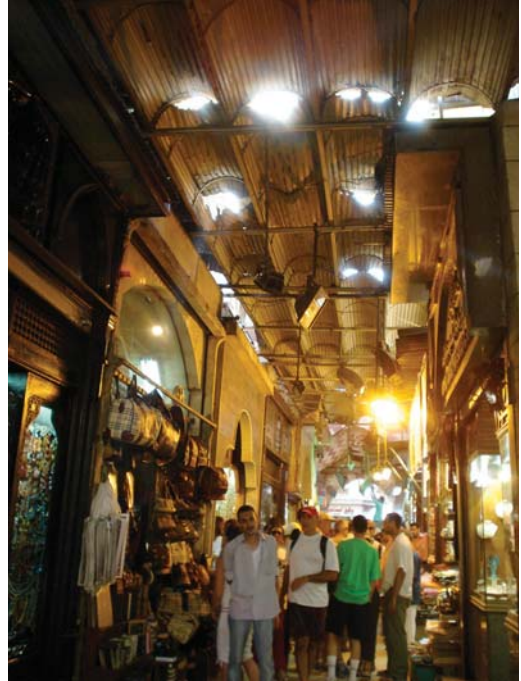
stranger in the town might walk by without realizing the existence of the mosque behind the walls, and this is particularly true of the western and southern façades.

The close relationship between mosques and markets are simply an implication of the Muslim perception of life. Merchants and clients, rich and poor pray just side by side in rows in the nearest mosque, and then return to their mundane commercial and social activities afterwards in the suq.

"Men whom neither merchandise nor selling diverts from the remembrance of Allah and the keeping up of prayer and the giving of poor-rate; they fear a day in which the hearts and eyes shall turn about (24:37) That Allah may give them the best reward of what they have done, and give them more out of His grace; and Allah gives sustenance to whom He pleases without measure" (24:38) Translation of Surat (Al Noor) or (The Light) chapter 24 in the Holy Qur'an.

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Vitality Analysis of Istanbul Historical Peninsula Eminonu District

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Introduction

The characteristics of the traditional centers are subject to a deformation due to the changes of life styles and preferences within time. If not controlled, this deformation spreads over and cause negative effects on the whole urban pattern.

Eminonu, the historical center of Istanbul, is also entered to a deterioration period and lost its attractiveness by time. It is a necessity to create a social, physical and economic harmony in an effort to eliminate physical and spatial quality loss and to provide the sustainability of its distinguishing character and local image.

Within the aimed study, using the key indicators of town centre vitality and viability an urban vitality ranking has been made between 10 neighbourhoods of Istanbul- Historical Peninsula Eminönü District.

The Characteristics of Istanbul-Eminonu District

General user profile; consist of families with a low education and low income group, immigrants and preferring to live in Eminonu because of low prices and closeness to working place.

The business places in the region have a low income (44%), mostly are tenors (79%) and preferred Eminönü to be close to the other companies in the sector and customers (83%) and they work on 08:00-18:00 basis.

By means of **Functional Quality and Diversity**, even if the working and shopping availability can be evaluated as partially adequate, they are insufficient at quality aspects to attract different users. Education, health, social and cultural functions are found unsatisfied and the green areas, traffic and car park are deemed as the most significant problems. Usage of the historical buildings as warehouse and manufacture has a negative effect on the general space quality.

In the evaluation of **Social Cultural Quality and City Safety**, the total

population of the district is 54.518. The lack of cultural activities that have an important role for urban attractiveness and security especially at night hours is an important problem.

The evaluation made on **Quality and Attractiveness in Urban Space**, revealed that the arrangement of the public spaces do not meet the needs and expectations of the users, the traditional urban pattern has been subject to a deformation due to the uncontrolled urbanization and unqualified new buildings. (Oruc, 2004).

Determination of the Sample Areas

In order to determine the quarters representing the Eminonu District, the indicators related to the economic and physical structures were gathered and evaluated by quick cluster analysis method.

By clustering the 33 neighbourhoods, 4 groups have been obtained. 3 neighbourhoods were chosen from each group, and Nişanca were taken as a self representing unit.

Evaluation of Urban Vitality in Eminönü District

In this study, rental values, land meter square unit values, commercial and residential areas and population were determined as urban vitality indicator values. Averages of the annual increment rates of the indicators found out in the quarters representing Eminonu District have been taken and an urban vitality ranking has been made for evaluating the physical, social and economic transformation of the district.

The average growth rate of each variable was calculated using the formula $(t1/t0)^{1/n} - 1 = r$,

t1: the value at the time t1, n: year, r: average growth rate. These values have been calculated as follows respectively.

The residential unit rental increment rates are less than that of the business units.

In the Eminonu District there is an increase in the manufacturing and storage functions in addition to commercial ones, residential areas are of less preference. The greatest increase is in Cankurtaran and Kucukayasofya, where the intense historical pattern is comparably preserved and commercial area distribution is more uniform (Table II).

Considering the rental increases in the business units, the highest increase was expected to be in Mercan, Hobyar and Tahtakale, where commerce, accompanied by manufacturing, is the only function. This increase however took place in Cankurtaran and Suleymaniye where the urban space qualities are much better (Table III).

According to the annual increase rate in the land m2 unit prices, a significant increase was observed in Cankurtaran for the 2002-1998 period (93%).

Although an increase from 3 to 5% was observed in Suleymaniye and Mercan, it might be seen as the existence of a potential for the future development rather than the current usages (Table IV).

In the urban vitality evaluations, the existence of trade function is an important parameter. In every quarter the proportion of ground floor total trade area to the total quarter area was taken and the average increase calculated.

The adverse change of commercial areas in Alemdar, Hobyar, Mercan and Suleymaniye proved that there is a functional conversion in those areas. The value increase can be related with the increasing wholesale trade areas in Nisanca, and intensifying traditional commerce in Cankurtaran (Table V).

As for the residential unit values, the change in the number of residential units in all floors in neighbourhoods were evaluated.

There is an evident drop in the number of residential units in 2002, when compared to 1988. This adverse change shows that the quarters are no more chosen as a place to live, and the residential units were converted to manufacturing sites, storing sites or commercial units (Table VI).

Population values were taken from the census counts in 1985, 1990, 1997 and 2000.

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Conclusions

When the urban vitality values compared, it can be seen that the vitality value is higher in Cankurtaran, Küçükayasofya, Mimar Hayrettin, than the other quarters. Although there is a decrease on the dwelling house and population in Cankurtaran and Küçük Ayasofya, the increase of the trade areas resulted a change in positive direction. Recently, tourism accommodation and traditional trade started to choose places in both quarters because of dense historical urban pattern and have affected positively the urban vitality value.

On the other hand, the increase seen at Mimar Hayrettin resulted from the increase on the trade areas. In this region where leather manufacturing and wholesale shops located, there is a transformation in the existing dwelling areas to the wholesale and manufacture shops and warehouses. It will not be fair if the average value observed in this quarter deemed as urban vitality.

At this point, trade function, which has a great contribution for the urban vitality, should be defined more specifically. Since the whole and retail sales are given together in the relevant data, even if the ultimate value shows a positive change, such a result can not be considered as an urban vitality. Furthermore, trade function- if not supported by the other usage areas- can give a dynamism to its region only in certain hours of the day. If the urban vitality is possible by the existence of "people" at different hours of daytime and night, low number of dwellers is the reason of low vitality values of Hobyar, Mercan and Tahtakale. These regions, which are the trade centers of Eminönü District, entered to a deformation process in social and physical aspects in parallel with the increase on the number of the manufacture and warehouse areas within time.

Suggestions

Under this content; in order to obtain the economic dynamism, social integration, diversity and viability of the old city centers;

- Decentralization of the functions that are not in compliance with the existing pattern of the center, reevaluation of the area with new functions by taking the diverse user needs,
- to obtain activity diversity that offers different alternatives to a large social segment in the evening and at night,
- Allocation of new alternative activities, especially in the quarters where the manufacture and trade functions are dominant,

- Reorganizing the center more attractive for living as much as for working.
- Rehabilitation of the buildings subject to a deformation, providing sustainability by means of contemporary functions are required.
- giving the local identity consciousness to the user via several programs and meetings.

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Nota: Este artículo no se ha podido publicar en su totalidad por falta de espacio



Figure 1: Istanbul-Historical peninsula Between 1950-1960 (Kuban, 2000).

Table I: Quarters Representing the Groups

Groups	Quarter names
Group 1	Cankurtaran, Küçükayasofya, Muhsine Hatun
Group 2	Nişanca
Group 3	Hobyar, Mercan, Tahtakale
Group 4	Alemdar, Mimar Hayrettin, Süleymaniye

Table II: Eminonu District – Residential Unit Average Annual Rental Increase Values

Quarters	Population	Average Annual Increase	Maximum Increase	Minimum increase	Average Time
Küçük Ayasofya	9,000	0,270	0,550	0,2	6,8
Mimar Hayrettin	13,000	0,210	0,609	0,0	6,0
Muhsine Hatun	17,000	0,172	0,549	0,0	3,6
Nişanca	16,000	0,116	0,287	0,0	5,1
Süleymaniye	4,000	0,203	0,494	0,0	3,3
Cankurtaran	12,000	0,364	0,942	0,0	9,2
Grand Total	71	0,213096553	2,698354228	0	5,844897959

Table III: Eminonu District – Business Unit Average Annual Rental Increase Values

Quarters	Average Annual Rental Increase	Population	Maximum Increase	Minimum Increase	Average time
Tahtakale	0,41	14,00	0,96	0,00	12,05
Mercan	0,34	14,00	0,67	0,00	10,15
Hobyar	0,33	16,00	0,68	0,00	11,05
Mimar Hayrettin	0,43	24,00	1,74	0,00	9,00
Küçükayasofya	0,31	14,00	0,52	0,00	6,81
Muhsine Hatun	0,27	16,00	0,69	0,00	8,76
Nişanca	0,28	15,00	1,03	0,00	7,96
Alemdar	0,22	29,00	0,63	-0,20	6,93
Süleymaniye	0,44	17,00	1,75	0,00	7,73
Cankurtaran	0,44	17,00	1,15	0,00	9,71
Grand Total	0,352985	176	1,950509385	-0,2037977	8,857142857

Table IV: Land M2 Unit Price Increments

Quarters	Meter Square Unit Prices Annual Increase Rate		
	2002-1998	1998-1986	2002-1986
Alemdar	0,42	0,53	0,50
Cankurtaran	0,93	0,53	0,62
Hobyar	0,42	0,53	0,50
Küçükayasofya	0,53	0,60	0,58
Mercan	0,56	0,51	0,52
Mimar Hayrettin	0,42	0,66	0,60
Muhsine Hatun	0,33	0,71	0,60
Nişanca	0,26	0,81	0,65
Süleymaniye	0,60	0,57	0,57
Tahtakale	0,50	0,53	0,52

A Monumental Town in The Mediterranean: "Cunda"

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Cunda Island is an important historic town in Turkey, situated on southern end of the Gulf of Edremit in the Aegean Sea. It falls under the province of Balıkesir and the district of Ayvalık, with a population of 2300. The island's economy is dependent on fishing, viticulture and the production of olives.

Known at one time as Ekatonisos/One Hundred Islands by Herodotus¹, Cunda and its environs began to be called "Moshonisia /nice-smelling islands" after the 10th century². In the Ottoman period however, it was called "Cezire-i Yunda/Yunda Island"³. A seal dated from 1862 from the Cunda Municipality was written "Moshonisia Municipality 1862" in Greek, while "Daire-i Belediye Cezire-i Yunda/Cunda" was written in Ottoman⁴. Since 1980, the island has been called "Alibey Island", from the name of a commander of the Independence War.

Cunda and its surroundings are important archaeological regions and remnants dating as far back as the Bronze Age have been found⁵. The antique city of Nesos, located on the southern part of the island, was known to be active during the Hellenic, Roman, and Byzantine periods. With time the city lost its importance and a new town called Moshonisi was established in the 10th century. With the close of the Byzantine reign, the city joined the Ottoman Empire in the 1430s. Cunda was essentially a small fishing town until the 18th century but became an important Mediterranean center for industrial development and sea trade in the 19th century⁶. In 1862 Cunda became a municipality independent of Ayvalık, and a subdistrict in 1908. After the War of Turkish Independence, the island was emptied of its population when, in compliance with the Lausanne Agreement of 1923, the city was the scene of a mandatory population exchange. Greeks living in Ayvalık and Cunda were forced to go to Greece, while the Turks living on the islands of Crete and Lesbos were brought to Cunda. With a public referendum in 1952, the island became regionally governed by Ayvalık⁷.

The Elements of Urban Texture

Cunda is one of the small Anatolian town that has preserved the traditional texture and characteristics of its churches, monasteries, mills, shops, and houses. The inhabited area is located in the south of the island. This area consists of two neighborhoods which contains 18 religious and cultural buildings and 551 inventoried houses⁸. Aşıklar Tepesi, the site of the first settlement, is the highest point of the city. A large part of the city's layout consists of grid-like parallel and steep streets, while the area around Aşıklar Tepesi and Taksıyarhis Church retains a more organic fabric. Taksıyarhis Church is the focal point of the city (Picture: 1). A small square and Aşağı Fountain are located to the south of the Taksıyarhis Church. The commercial center is located on the southern shore and consists of neatly rowed, attached one or two-story stone and brick buildings. Monumental buildings found on the coast include the Taş Cafe, Despot House, and the only mosque in town, Hamidiye Mosque. The houses built by the majority Greek population from the 18th century to the early years of the 20th century that are still standing are mostly attached and no more two -or three- stories. These houses are mostly located on narrow streets made of cobblestone. Though less common, there are houses that are free standing and have their own private gardens. There are also wells in the streets for the needs of town water. Streets such as Halk, Cumhuriyet and Selamet Streets have preserved their authentic characteristics (Picture: 2-3). Outside of Cunda's settlement areas there are 8 monasteries⁹. Of the many churches¹⁰ and windmills previously found within the settlement

areas, only three churches and three mills remain today.

Cunda Houses

The neo-classical style houses built from the mid 19th century on tend to be two- or three-stories tall. There are also 2-story+basement, 2-story+gap (mezzanine) floor, 1-story+basement and single-story houses¹¹. The houses have two doors that open out onto the street. One door leads to the ground floor, also called the "mağaza", or "store" entrance, while the other leads into the house. The ground floor consisted of stores for olives or olive oil, kitchen, laundry and often cisterns or wells¹². This floor with doors that opens out onto the street and to the garden can also serve as a basement in houses that are located on a slope. The upper stories were reserved for living and sleeping. Aside from the hall/sofa and rooms there is a kitchen on the middle floor and a balcony on the top floor.

Characteristics of the Layout

The top floors or the "main living floors" represent the plan characteristics of the houses and the other floors are planned according to this story. The houses are planned with a "closed hall or sofa". The top floor is organized around the location of the sofa with all of its various types: inner sofa, outer sofa, corner sofa, and middle sofa. The sofa is situated parallel or perpendicular to the street outside. Generally built narrowly, it functions more like a passage from one room to another rather than a common living space. The most popular layout type consists of a rectangular hall/sofa with rooms located on the long sides of the hall, and a balcony and staircase on the short sides. There are also examples of L-shaped sofas formed by taking away a room. Another popular plan is the "corner sofa" plan. With this type, there is a sofa in one corner of the house and rooms in the other corners. With an "outer sofa" type of plan, the sofa is either perpendicular or parallel to the line from the street to the garden. The "middle sofa" type is usually located in the middle of the story with rooms around it.

Facade Characteristics

The most distinctive feature of the facades of the houses is the entrance door. The doors, which were built within a niche, were designed with monumental form¹³. In some houses there is a more modest second door (the "store" door) found beside the entrance door (Picture: 4). The location of the splendid main entrance door determines the facade order. In addition to the doors, other elements that enrich the façades are the balconies, bay windows, windows, pink stone casings and plasters. Balconies are supported by iron supports or stone consoles with iron railing located above the main doors. Although not as popular as balconies, some houses used bay windows with brackets or stone consoles. There are even fewer examples of houses with both balconies and bay windows. The ground floor store windows are often square-shaped, while the upper levels have rectangular windows which usually have wooden or metal shutters to protect from the outside. Sometimes sectioned mouldings have been used between the floors and the facade abutments, the frames of door niches and the corners of the houses have been accented with pilasters. The casings of windows and doors, stone consoles and pilasters are made of pink stones. The facade was often finished by using mouldings at the level of the eaves and the saddle roofs with Turkish style tiles.

Construction Characteristics

The carrying stone walls which are 50-60 cm. thick sit on the houses' unhewn stone foundations and then continue to the roof. The front and back main walls of some top floors are made of brick. Also, the dividing walls were constructed with brick, sometimes these walls were made with timber-framed. The construction of the unhewn stone walls was carried out by using large cut stones in the corners and roughly-shaped stones in the other parts. The stone walls are generally made up of the black local stones of the Cunda and pink stones of "Sarımsak" and sometimes the yellow rocks of Soğan Island. The rooms and ceilings were often decorated with wood and wooden beams. The windows were arched with bricks from the inside and framed with pink stone casings on the outside. The balconies were supported generally by metal supports or stone consoles. Most of the facades were covered with lime mortar covering, except for the attached facades.

Conclusion

Although residentially quite small, Cunda has got an urban identity. Thanks to becoming an independent municipality in 1862, along with the contributions of its Greek population, greatly accelerated the economic development of the city. The richness that economic success brought is reflected in the social and cultural structures and architectural formation of the town. Also, Cunda reflects the religious significance of the region. Despite being within the boundaries of the Ottoman Empire, the city featured vastly different architectural style from the traditional style Ottoman towns and houses. Within the composition of the town texture, there is a kind of uniqueness to the forming of the gridded streets, use of materials, and shaping of the layout and facade. Only through preservative laws was this historical area able to be preserved up to today. Measures taken to protect the historical heritage presently encompass the entire region.

- 1 The islands facing Ayvalık were called "Hekatonnesoi" in ancient times. The name was most likely taken from the nickname "Hechatos" given to Apollo, the worshipped god of Cunda's main city Nesos. Bayram Bayraktar, *Ayvalık History from the Ottomans to the Republican Era*, Atatürk Research Center, Ankara, 1998, p.11.
- 2 The name "Moshos", which means "fragrant, sweet-smelling", is thought to derive from the fragrant flowers of the region or from a pirate named "Moshos". A.Nedim Atilla; Nezih Öztüre, *A Step-by-step Guide to Ayvalık from the Ancient to Modern Era*, İzmir, 2004, p.70; Berrin Akın, *Urban Ayvalık*, İstanbul, 2005, p.112.
- 3 According to the Near East map drawn by Seyyid Nuh in the Ahmed III period and his writings responding to the 1726 and 1821 rebellions in Ayvalık, the city is referred to as "Yund Island/islands"; in Cevdet Paşa's 1884 publication *Tarih-i Cevdet*, "Yunda Islands and Cund Islands" are mentioned. Şinasi Tekin, "The Names of Cunda", *Tarih ve Toplum Dergisi*, January 2002 (217), 43-50.
- 4 Berrin Akın, op cit p.112.
- 5 Engin Bektaş, "1998 Surface Research of Pre-Prohistoric Settlements in the Districts of Balıkesir such as Ayvalık, Gömeç, Burhaniye and Edremit", *17.Research Results*, Ankara, 2000, p.108.
- 6 From the year 1898 to 1899 there were 216 Turkish steamboats and 2,518 sailboats carrying 32,981 tons worth of olive oil for export from the Cunda port. A.Nedim Atilla; Nezih Öztüre, op cit, p.38.
- 7 Ahmet Yorulmaz, *While Visiting Ayvalık*, Dünya Publishing, Extended 7th Edition, İstanbul, 2004, p.161.
- 8 Bursa Cultural and Nature Heritage Preservation Board Decision 795, dated 28.10.1989.
- 9 According to Ali Onay there are 9 monasteries, while Ahmet Yorulmaz states there are 8. These are Ayışığı (Agios Dimitrios) Monastery, Koruyan Maryem (Leka Panaya) Monastery, Çamlı Monastery (Taksiyarhis Ta Çamyı), Agios Apostolos Monastery, Tavuk Adası Monastery (Ay Yoannu Tou Prodromou), Güvercin Island (Agios Yorgi) Monastery, Profit İlia Monastery, Rahibeler Monastery (Evangelistriya), and Taşlı Monastery (Agia Paraskevi). Ahmet Yorulmaz, op cit., p.168.

- 10 Taksiyarhis Church (1873), Panagia (Panaya) Church, Agios Yannis (Aya Yanni) Church, Agios Triyada Church, Agios Nikolas Church, Agios Panteleimonos Church, and Agios Dimitrios Church.
- 11 Cunda and its surrounding areas were greatly damaged by the 6.8 earthquake of 1944. Some buildings collapsed while many showed cracks. Houses on either side of steep streets descending to the sea saw the most damage. A large number of the top floors of 3-story houses with bay windows are currently in a state of ruin. E.Ayhan, The Earthquake Catalog of Turkey and its Surroundings 1881-1980, Bosphorus University, 1999(9), 45-97.
- 12 Formerly used as storage spaces and stables, the ground floors of many houses today are used as living quarters.
- 13 The construction date of many houses are written above their front doors. Nearly every house made before 1922 in Ayvalik ve Cunda have door knockers based on the stories of ancient goddesses such as Artemis, Athena, and Selena.



Le Tracé de l'Ancienne Enceinte de Galata

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Galata, le quartier Génois de l'époque Byzantine d'Istanbul, s'est développé successivement dans la période du déclin de l'Empire Byzantin jusqu'en 1453 et a gardé son état privilégié pendant la période Ottomane. Sa fortification a limité l'élargissement de la colonie jusqu'à les opérations de la deuxième moitié du 19^{ème} siècle. Ces opérations, prévoyant une amélioration de l'espace urbain et architecturale dans une période où la commerce développait considérablement, a provoqué la démolition de plusieurs bâtiments anciens et l'ancienne enceinte de Galata.

A fin de moderniser les espaces urbaines du quartier dans les années 50 du 20^{ème} siècle, Galata, ayant une apparence plutôt du 19^{ème} siècle, subit une autre vague de destruction avec laquelle il a perdu considérablement sa particularité spatiale.

Malgré ces démolitions, Galata d'aujourd'hui, a pu quand même garder les exemples des nouveaux types de bâtiments du 19^{ème} siècle, les monuments peu nombreux des époques Byzantine et Ottomane, quelques petites parties de sa fortification, la tour de Galata et trois autres tours.

Dans ce travail, nous tentons d'élaborer une méthode d'observation à fin de révéler l'architecture du site déjà disparu vers la fin du 19^{ème} siècle au cours du premier période de transformation architectural. Nous voulons suivre les tracées des anciennes bâtiments, sur lesquelles les nouvelles constructions du 19^{ème} siècle se sont levés, par des comparaisons méticuleuses des photos anciennes et des cartographies de l'époque. Ainsi, nous avons bénéficié d'un texte officiel qui détermine la démolition des murs d'enceinte de Galata en 1865¹.

Ce travail qui débute, nous permettra de concevoir la logique de l'organisation spatiale du nouveau tissu architectural au 19^{ème} siècle. En même temps, la superposition des tissus successifs nous conduira à approfondir nos connaissances sur le patrimoine architectural de Galata qui mérite ce type de recherche malgré la perte irrévocable de sa particularité architecturale.

A fin de comprendre les particularités de Galata, nous voulons d'abord voir les étapes successives de son élargissement pendant la période Byzantine. La fortification de Galata avait un rôle déterminant dans la croissance de la colonie et constituait la limite des quartiers d'extension et configurait dans un certain sens le tissu urbain de la cité. Pour cette raison, nous focalisons sur l'ancienne enceinte de Galata, ses tracées et l'architecture qui se configurent avec elle.

Le plus ancien lieu de peuplement de la région est nommé *Sykai* (*Sycae*: figuier) vers le 1^{ère} siècle (AJ-C) et en 5^{ème} siècle *Skai* est déterminé tant que le 13^{ème} région de Constantinople. Les tracées de plus ancien monument de l'époque byzantine qui survit jusqu'à nos jours est celles de la forteresse de Galata (*Kastellion ton Galatou*). La Mosquée *Yerebatan* s'élève sur les fondements de cet ancien bâtiment de fortification où il y avait une chaîne qui bloquait le passage vers la Corne d'Or. Les alentours de ce bâtiment sont le premier emplacement de la colonie génoise à Galata.

En 1303, avec les privilèges obtenus de l'Empire Byzantin, Galata officiellement devint une colonie génoise et les premières maisons ainsi que les murs hauts sur l'extrémité du quartier, furent construits. C'est comme cela que les génois fortifièrent leur colonie malgré l'interdiction de creuser des fossés contournant cet emplacement. Cet endroit est le quartier actuel de *Perşembe Pazarı*. Peu de temps après, entre 1315 et 1335, ils bâtirent la première fortification de Galata qui limita leur quartier.

La première extension se dirigea vers le Nord et les Génois construisirent la tour de Galata (*Megalos Pyrgos* ou *Christea Turris*) sur l'endroit plus stratégique de la région. Après 1352, la deuxième extension prit sa place près de la forteresse de Galata. Entre les années 1387 et 1397, la colonie se développa vers le nord-ouest. Après 1397 fut un nouvel élargissement en limitant la quatrième extension. Après 1431, une dernière extension se fut réalisée vers l'est. (Figure-1)

La fortification de Galata limite une zone de 37 hectares, elle contient cinq quartiers entre lesquels existent des enceintes intérieures liées à ses différentes étapes d'élargissement successives. Les murs, qui font 2 800 mètres, contiennent 12 portes et 24 tours et ont une épaisseur approximative de 2 mètres.

La croissance démographique de Galata augmenta aussi dans la période ottomane. Les enceintes intérieures de fortification et les portes séparèrent les quartiers intra-muros. Ces quartiers furent peuplés par de différents communautés; les communautés grecs et arméniens et peu de juifs se localisèrent dans la dernière extension, les turcs se trouvèrent dans le quartier ouest à proximité de l'Arsenal, l'ancienne population de colonie génoise et les nouveaux venus de l'occident se logèrent dans la première et deuxième concessions.

Durant les siècles, même au 19^{ème} siècle, les incendies, les épidémies et les tremblements de terre sont les sinistres menaçant la population du site ainsi que les autres quartiers d'Istanbul. Le tremblement de terre de 1509 endommagea considérablement les murailles de l'enceinte. Bienqu'il ya des sources décrivant les faits des incendies durant les siècles sur les bâtiments religieux, les renseignements décrivant les dommages de ces sinistres sur les bâtiments ordinaires sont très peu. Néanmoins, les documents iconographiques nous donnent une certaine connaissance sur le caractère architectural du région dès la période byzantine. Tous ces documents désignent la densité du quartier dans différents époques (Figure-1).

En fait de l'absence des renseignements précises jusqu'à 19^{ème} siècle de cette région, nous focalisons davantage sur les documents de ce siècle désignant l'état antérieur du quartier avant les opérations de nouvelle institution municipale fondée dans le processus de modernisation du système administratif ottoman durant le deuxième moitié du même siècle.

L'un des documents cartographiques de Galata récemment mise au jour par l'archive de Bibliothèque d'Atatürk, désigne l'état antérieur de démolition des murs et des tours de fortification. Ce document très détaillé nous donne un plan base sur lequel nous pouvons suivre les localisation des murs existants très précisément décrit dans un texte de l'ingénieur M. de Launay avant leurs démolition par la Municipalité.

Dans le premier étape de nos investigations nous allons observer les murailles et les tours existants avant leurs démolition en 1865 et la façon de bâtir près de l'enceinte dans les localisation précises. Bien que ce travail est basé sur un tissu architectural et urbain déjà disparut, nous soulignons encore une fois son importance à fin d'approfondire la connaissance de l'architecture traditionnelle du site. Du même, cette connaissance va nous aider à mieux comprendre l'organisation spatiale du nouveaux bâtiments de Galata construits sur l'ancien tissu vers la fin du 19^{ème} siècle.

Dans le **Figure-2** nous pouvons observer la fortification de Galata sur le plan de 1858-60 et un autre plan décrivant les tours, les portes et les murailles. Dans le **Figure-3** on peut suivre, les dessins et les photos anciennes témoinant les interventions sur l'enceinte et sur les bâtiments antérieurs du 19^{ème} siècle. D'après ces documents nous pouvons distinguer des traits différentes.

Une de ces manières d'utilisation des murs d'enceinte ou des tours dans l'organisation spatiale du terrain est de les accepter tant qu'élément de limite. Les deux bâtiments commerciaux⁵ figurant sur le plan de 1858-60 nous montre deux traits différents (**Figure-3 a1 et a2**). L'un de ces bâtiments étant à l'intérieur de la cité génoise, nous montre la façon de bâtir séparément des murailles. La date de construction de ce bâtiment étant l'avant de conquête de Constantinople par les Turcs, nous explique son emplacement par rapport aux murailles. Quant à l'autre bâtiment commercial de l'époque ottomane, *Yelkenciler Hani*, se situe au de la des murs et juxtapose aux murailles. Ce dernier façon de bâtir en juxtaposant à l'enceinte est très répandu à Galata. Les exemples de ce façon de bâtir peuvent être multipliés. Deux maisons figurées sur une photo décrivant la démolition des murs d'extrémité du nord (Hendek), nous montre la même logique de configuration avec les murailles (**Figure-3 b**)⁶.

Le texte de Launay nous éclairci sur l'existence d'une partie des mur d'enceinte du première Concession des Génois. Jusqu'à aujourd'hui on est inconscient de localisation précise de cette partie de fortification qui se trouve dans le secteur plus dense de Galata. En effet, Launay déterminant la localisation de tous les détails sur la fortification de Galata, il donne des enseignements très précieux;

... A une distance de 96 archines (72 mètres) de celui-ci se trouve le troisième fragment, long de 17 archines (13 mètres), il sert de limite à deux propriétés, portant les No 2 et 4 rue Arab-Djami⁷.

Dans le **Figure-3 c1** nous pouvons observer ce troisième fragment de mur et l'approche de construire avec l'enceinte.

La superposition d'un nouveau bâtiment sur les anciens ou utiliser les tourelles tant que l'abri sont des traits typiques de Galata (**Figure-3 c2, c3, d**). En effet, un document daté de 1712 a légalisé et conditionné la construction des nouveaux bâtiments sur l'emplacement ou en

superposant des anciens⁸.

A l'objectif de voir la façon de réaménagement de l'emplacement des murailles détruites et quelques autres bâtiments de fortification après l'opération de la Municipalité, nous allons comparer le plan de 1858-60 et l'état actuel de quelques bâtiments de la fin du 19^{ème} siècle. Le **Figure-4** nous renseigne sur l'organisation spatiale des nouveaux bâtiments du 19^{ème} siècle construits sur les tracées de l'ancienne fortification de Galata.

- 1 Ce texte est une série d'article publiée dans le *Journal de Constantinople*, écrit par l'ingénieur Maria de Launay en 1, 2, 5 et 7 Décembre 1865 qui décrit l'état des murailles, des tours et de fortification de Galata.
- 2 Strabon et Denys souligne l'existence des temples dans cette zone
- 3 EYICE Semavi, *Galata ve Kulesi-Galata and its Tower*, Türkiye Turing ve Otomobil Kurumu, Apa Ofset Basimevi, 1969, İstanbul.
- 4 L'un des représentation de Galata de l'époque Byzantine est celle de *CHRISTOPHORO DE BONDEL MONTIBU* (début du 15^{ème} siècle), dans le **Figure-1** nous pouvons observer le gravure de G. A. VAVASSORE (fin du 15^{ème} siècle) et celui de Matrakci Nasuh (16^{ème} siècle) désignant Galata de différentes époques.
- 5 *Kurşunlu Han* ou *Rustem Pasa Hani* et *Yelkenciler Hani*. Kursunlu Han construit entre les années 1544-50 sur les vestiges d'un église. D'après l'archives de l'Association de Protection de Mounument Historiques cet église nommé San Michele fait construit par les byzantins aux génois. D'après Eyice, *Rustem Pasa* fait construire à l'architecte *Sinan* un nouveau *Han* sur le vestige de ce bâtiment. Réparant le rez de chaussé, on a ajouté un étage de style de *Han Ottoman*. EYICE, *op.cit.*, page 18. Quant au *Yelkenciler Hani*, il est un bâtiment commercial typiquement ottoman construit au 17^{ème} siècle par *Kemankes Mustafa Pasa*.
- 6 Comme nous avons indiqué plus haut, l'un des sources de notre recherche est une série d'article dans le *Journal de Constantinople*, écrit par Maria de Launay en 1, 2, 5 et 7 Décembre de 1865 décrit très clairement l'état des murailles, les tours et les inscriptions génoises. Dans les lignes de cette article M. de Launay décrit un passage sur l'enceinte de Hendek. D'après lui il existe une ouverture sur l'enceinte vers la maison d'*Ali Efendi*. D'après nos investigations, cette maison est probablement la maison indiquée en haut sur la photo ancienne de **Figure-3 b**.
- 7 *Journal de Constantinople* le 1 Décembre 1865. On peut consulter les extraits de *Journal de Constantinople* dans l'archive de Bibliothèque d'Ataturk à İstanbul.
- 8 EYICE, *op. sit.*, page 19.

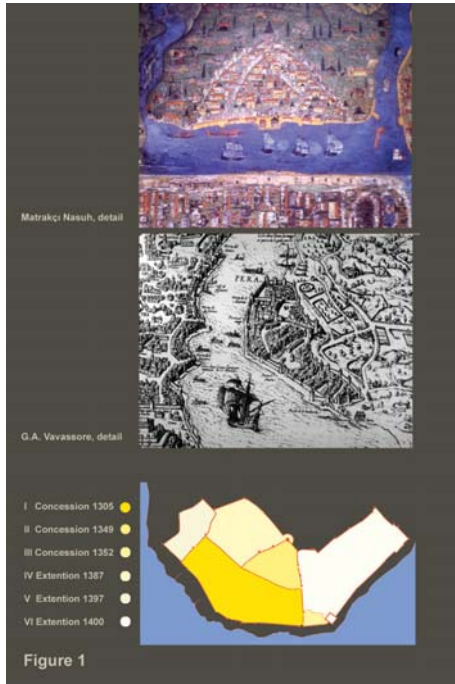


Figure 1



Figure 2



Figure 3



Figure 4

An analytic research on secondary housing on Mediterranean coastal settlements in Turkey

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Introduction

In this paper, the secondary housing settlements and the traditional architecture in the Mediterranean region of Turkey is being considered in the perspective of globalisation and the phenomenon of secondary housing.

Developments experienced in the last quarter in the world have generated an order in which globalisation is dominating the entire world.

The globalisation defended by Giddens is a result of Western modernity and has a homogenous structure. According to Giddens, activities are no longer location based due to separation of time and location.

On the other hand, intellectuals such as Bhabha sees the globalisation as a heterogeneous process, as a result of intensification of flow of information-news and images, there is a mutual interaction between the cultures and reject the thesis of being a Western modernity. H. Bhabha expresses that the cultures interact at any point meet with and become hybrid (translation). According to him, translation is realized as follows: the term differentiates when moved from one cultural text to another and interacts with the mechanisms of the location moved to.

Be it either of Western origin or a result of mutual interaction between cultures, the concept of globalisation expresses a society order in which secular facts such as economy, politics, culture, demography and ecology and borders between countries do not exist.

As its existence on the interaction period and different theories on the flow direction, we can observe that the globalisation causes also changes of different level on the summer housings in the Mediterranean region. Factors arising have caused that summer housings built are partially or entirely far away from the design principles of the traditional architecture.

In this paper, analysed will be two different secondary housing areas affected at different grades from the process mentioned above. Further, with reference to the traditional architecture and the globalisation in the areas they are located in, a compared analysis will show the type of line they have. The first is settlement of Tömük appertaining to the city of Mersin located at the Eastern Mediterranean coast of Turkey. The second is Bodrum; which is the biggest secondary housing settlement of Turkey.

The selection is made according to their constitution of physical spaces which are the reflection of two different platforms in the globalisation theories. While Tömük is a concrete example of the impact of Western culture as described by Giddens, Bodrum is a reflection of the interaction between cultures to the physical location, whereas the local architecture is partially tried to be protected.

The phenomenon of secondary housing in Turkey

The definition of second housing in Turkey might be as follows: an immovable built in areas with high physical attraction (such as seaside etc.) integrated into the tourism industry and with a real-estate feature, bought or rented for certain periods of the year for recreation purposes by users, who live somewhere else due to their work.

Arise of the fact of second housing in Turkey corresponds to the 1970's. However, as it is the case today, second housings did not have any association with traditional architectures. First originating point has been the settlements located at the seaside of the Marmara Regions, where all bureaucrats and civil servants living in Istanbul spent their summer months.

Tömük

When looked at the architecture of the buildings, we see urban housings with highly exaggerated floors. These housings have been positioned as high blocks around common areas providing wide and rich facilities. Depending on the intensity of the housing complex, the pools have been sized large so that areas of recreation similar to holiday villages have been set up.

This situation gives a contradictory view with the size of the buildings. The wide balconies are the only contact to open space for users who are to live in concentrated concrete. There are no architectural characteristics at the facades; the climate and regional data do not affect the design criteria. Planning schemes are designed in the similar way as for an apartment.

Bodrum

Bodrum is both, in terms of demand for tourism and secondary housing, one of the most penetrated settlements of Turkey. The average size of the housings is between 60 - 100 sqm. Building development schemes issued during the term when structuring started in Bodrum have

brought limitations to height, colour and material in the construction conditions. Throughout the period, upon increased demand, limited building areas have been expanded, so that hills without any connection to the sea, areas of agriculture and orchards have been opened for construction.

Finally, the silhouette of the peninsula is filled up with housings looking like white boxes. The non-sticking to the existing structure in the settlement plans has resulted in turning the open space into a monotone view. As many of the buildings have been constructed by cooperatives, architectural quality has been disregarded entirely. The right of ownership for housings in Turkey granted to foreigners within the integration period of the EU has resulted in severe increase of housing prices, so that big construction companies have settled into the region to construct residences for high class income groups. By using natural materials such as stones and wood in these housings with big gardens and enormous space of usage, the white monotony has been tried to be bust.

Another type is the apartment with 9.5 m height which were built after the economical crisis in 2001. Actually, some part of these housings, are built at the coastal area which was planned as tourism regions. In this context, the buildings are designed as multi-storey apartments having 2 rooms, a living room, bathroom and an open kitchen and are not designed as villas.

Traditional architecture of the region

For making a comparison between contemporary (secondary) housing and traditional architecture at Mediterranean region, it would be useful to look for (examine) the features of traditional housing seen at the district of Bodrum.

There are 3 types of houses which we can be qualified as traditional in Bodrum. These are the "Musandirali", "Sakiz" and the "Kule" houses, which is a derivative of "Musandirali" type house.

The "Musandirali" houses have a rectangle plan, which does not exceed 4.60m - 7.50m. This ratio is repeated in many elements such as the doors, windows etc. of the house. The characteristic is an oven in the wall, which is close to the narrow side of the entrance and which is the cooking location called as the lower house. Close to the oven right at the corner is a tiny washroom called "yunmalik". From the other side of the entrance, staircases lead to the sitting area, which has a height of 160-180 cm. The part underneath this area is used as a depot-barn-cellar. From the sitting area, staircases leaned against the other long wall lead to the "musandira" having a height of 100-120 cm.

Musandira is a location, which is also used as sleeping area. From windows of the "Musandira" it is possible to go out to the roof.

The cooking area has a height of 260-280 cm, the "musandira" 160-180 cm and the sitting area has 300 cm. So that a natural air circulation is provided. When the type of "Musandirali" house is built on a lower floor, which is used as a stall, it is called a "Kule" type house and the main house is entered via the staircases from outside.

The sizes of the "Sakiz" house are similar of the "Musandirali" house. It is entered from right centre of the south eastern direction. (Directed to the sea) There are each one room on the right and left side of the entrance and a staircase leading to upper floors. The plan of the upper house is the same as the lower house. However, the lower house has a more depressed ceiling. There might be an overhang, which is covered and called "ayazlik" located on the facade on top of the entrance. The cooking area and the washing room "yunmalik" are in one of the

rooms at the first floor. It is also possible to see frequently examples of entrances opening up directly to one of these rooms in which there are staircases is located in this room.

In all types of houses, the toilet is always located in the garden. In compliance with the climate, the oven, place for dish washing, the water pool or the water jar, the place around the well, eating in open air, sitting areas and shades have been solved best in line with their functions for a living outside than inside.

The ratio of mass, doors and windows and the similarity of the whitewashed stone walls provide integrity between all different settlements in throughout of Bodrum.

Conclusion

In the context of the globalisation theory brought by Giddens, this is a very important example, which contains Western originated images, fashionable lives, local truth and which explains how it has replaced the tradition bearing experiences of centuries.

Bodrum has undergone a process of a relatively mutual interaction. In terms of scale, it contains similarities with the traditional architecture. However, it would not be wrong that the sale of real estate, which is another different actor of the globalisation, has influenced the design process of these housings and that the conformation for tourism purposes has replaced the traditional architecture.

In general, the conformation of the secondary housings has been progressed by the control of the development conditions which are pushed by investor rather than accepting the traditional architecture of the region as reference. Considering that the real estate gaining on value is used as an investment tool for guarantying the future, the penetration of this trend is a result expected. Secondary housings are being used without having a relation to the tradition but by pretending to "have", entirely to focus on tourism and to market them to abroad.

Around the world, financing institutions are investing into real estates, which according to their recent analysis constitute to be the most profitable industry. This trend has increased the demand for real estate throughout the world, whereby especially figures for housings are increasing. In parallel to, there is an increased demand from foreigners to become owners of housings in Turkey due to the climate conditions and the cheapness of the country. As throughout the world, the economical, cultural, social and ecological affects of globalisation are seen in Turkey. These influences have shown results, which are observed concretely in physical space.

In this context, striking are some differences in the formation of second housing areas in the Mediterranean and the Aegean cost. These differences are standing out in the use of the housings for tourism purposes, in the settlements of the coastal areas, in the fact that they have functions, which are available in tourism facilities and in their facade to cultivate an image.

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Alexandria's Forgotten Architecture

Defensive buildings of Alexandria

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By revising local city guides, it was noticed that many sites of architectural and historical importance are not mentioned. Through actual visits to some of these sites, it was clear that they face severe threats due to neglect and deterioration. The purpose of this paper is to draw attention to these sites or what could be termed Alexandria's forgotten architecture. This study aims to highlight buildings of special significance, raise public awareness among local residents, protect these sites from further deterioration and destruction, and finally promote the sites for cultural tourism. The selected buildings and sites are unique as they represent expression of a community's culture and they also obtain many unique Mediterranean architecture attributes and features. Even though there are many examples of forgotten architecture to be studied, such as hammams (local baths), water cisterns and reservoirs, cemeteries, windmills, wekalas etc. The paper will focus defensive architecture in Alexandria, Egypt.

As the Mediterranean was always a place for tensions and conflicts between north and south as well as east and west. Fortification and defensive buildings represented an important component of the planning scheme of Mediterranean cities during the 18th and 19th centuries. Alexandria as being the capital of Egypt and located on the Mediterranean, it was always and still is the gateway and the link between Alexandria and the rest of the Mediterranean. Through its long history, Alexandria was always prone to attacks and invasions from the outsiders including Romans, Arabs, French, and the British.

Studying defensive architecture is important because:

- It represents part of Mediterranean traditional architecture
- Built by craftsmen with local materials and expertise
- Expression of a community's culture
- Built on the areas around the Mediterranean Sea

Defensive architecture in Alexandria consists of walls that surrounded the city, towers for observation and forts. The construction of defensive buildings in Egypt was active during the reign of Mohamed Ali, 1805-1849 for the protection of his realm against invaders. He planned a major defensive project for Alexandria and Rossetta¹. The assigned person for implantation was the French engineer Galisse Bek who constructed around 16 forts in Alexandria around 1840. The number increased later to 25 forts at the end of Mohamed Ali's reign. Moreover, he established an administrative authority responsible for defensive buildings and forts that was called "Maslahat al Istehkamat" or department of fortification. The department hired both foreign and Egyptian engineers².

To defend the city effectively, defensive buildings were strategically located in prominent points on the coast of the Mediterranean, because threats were expected from the sea as in the case of Kait bey, Koussa pasha, Twefekeya and Agami forts. Other locations were on hilly sites inside the city which provided an overlooking view for observation and surveillance of the upcoming danger as in the case of Kom el nadoura and Kom el dikka forts. Figure 1 illustrates the map of contemporary Alexandria with the location of forts, towers and walls.

The architectural typology of forts used to be geometrical shapes as an octagon or a square where soldiers can hide behind it with circular towers at the corners. The high and thick walls were used as places for services, accommodations and storage and in some cases water reservoirs. Forts used to have only one gate leading to a courtyard. Figure 2 illustrates a diagram of the main components of a fort.

With the development of new war gears since the beginning of 20th century, traditional defensive buildings were no longer effective. Along with the rapid population growth they posed an obstacle for the development of the city³. Therefore, some of these buildings were demolished by city planning officials to give space for the expansion of the city. Even more, many of the forts are under the management of the Egyptian Coastguard Forces that sees national security issues come over costly need for the conservation and preservation of this unique cultural heritage.

Current condition of defensive buildings:

1 Military areas with no access	Abukir /Tawfekeya/Agami
2 Tourist attraction/monuments	Kaitbey fort/ kom el Nadoura
3 Neglected	Dekhela
4 Undefined use	Adda/Koussa Pasha
5 Demolished	Kom el dekka

Because many forts are located in sites which are now military zones (Coastguard Forces) with no access to the public, little information is available and very little documentation is done for these buildings, even their existence is no assured as they can be demolished at any time because the military forces can have a better use for the land that the fort occupies within the camp. Moreover, most of these forts are not listed as buildings of special interest. So the truth is that defensive architecture is facing a gloomy future and this type of Mediterranean architecture will eventually vanish unless a drastic intervention is introduced.

Koussa Pasha fort constructed during the reign of Mohamed Ali Pasha is located in Abukir which is a suburb 23 km east of Alexandria. The fort is located at the north eastern tip of Abukir bay on a sandy hill that overlooks the Mediterranean and Abukir bay. Figure 3. The fort is registered as monument by the ministerial order number 231 for the year 1992. The entrance of the fort is located to the eastern side and is approached by a wooden bridge that passes over a water trench. The fort consists of an octagonal vaulted wall enclosing two rectangular shaped buildings built from white sand stone with pitched roof that were used as residence for soldiers, stores for food and powder. Four Armstrong cannons dated to 1870 are still remaining in the fort⁴. Still a military zone, the fort now is now used as residence for families of ex-workers of the Coastguards Forces. The building is deteriorated due to erosion and lack of maintenance as well as the alterations undertaken by the residence that disfigure the authentic and original features of this type of defensive architecture. Figure 4 illustrates a general view of the fort with its bridged entrance, water trench and storage buildings. A conservation plan should be put to conserve the fort and its proximity. The conservation plan should consider the following points:

- 1- Apply the concept of integrated conservation that puts in its plan not only the fort building itself but should consider as well the wider context which the fort lies within where the fort will be the focal point.
- 2- The plan should also consider the community value analysis; this means what the community will benefit, directly, from the conservation of this building?
- 3- The preservation plan should be drawn professionally taking into account conducting a historical analysis study as well as considering the technical aspects of conservation.
- 4- The plan should consider that the proposed new use for the fort building to compatible with the physical fabric of the fort and also with the defensive theme.
- 5- The plan should consider the economic side of conservation to ensure the sustainability of the intervention.

A proposal plan for the Koussa Pasha fort is to reuse it, adoptively, as a Military Museum to illustrate the historical battles that took place in the Aboukir Bay. The bay was the ground of famous naval battle, The battle of the Nile, between the French army and the British army headed by Nelson in August 1798, where the French were defeated. Milestones and victories of the Egyptian Navy can be displayed as well. Furthermore, sea excursions can be made to the nearby Nelson Island and also underwater diving expeditions can be made to see the sunken fleet of Napoleon providing a unique and an exclusive narration of the war by offering this extraordinary experience for visitors either tourist especially British and French as well as local Egyptians. When the plan is implemented and traditional defensive architecture is celebrated and embraced, it is expected that the intervention will be a driving force for social and economic development for the area, a development tool for cultural tourism and a resource for inter Mediterranean culture⁵.

An initiative for the promotion of the Koussa pasha fort as a place of special interest along with other buildings was taken by publishing the Alexandria Cultural Routes, which is a guide consists of seven walking tours that promoted the sites of the city for tourists⁶.

- 1 Rosetta is a city about 65 km east of Alexandria. With the decline of Alexandria following the Ottoman conquest of Egypt in the 16th century, Rosetta boomed and became a major city.
- 2 Abdel Hafeez, Mohamed, Architectural terminology in the records of Mohamed Ali and his ancestors, 1805-1879, 2005, pp. 125-6. (text in Arabic)
- 3 El Abd, Soad Mossad, The role of ottoman in the history of Egypt 1564-1609, Egypt General Organization for Books, 2000. p. 106 (text in Arabic)
- 4 This is evident in the records of the Alexandria city council around the 1900's.
- 5 According to the sheet files of Supreme Council of Antiquity, Islamic Archeology Section.
- 6 Mediterranean traditional architecture, the reasons for its rehabilitation and maintenance, Gilles Nourissier, www.rehabimed.net.
- 7 The maps are produced by The Alexandria and Mediterranean Research Center, Bibliotheca Alexandrina, in 2005 as an output of Mediterranean Voices project which is part of the Euro Med Heritage II program funded by the European Union.



Figure 1

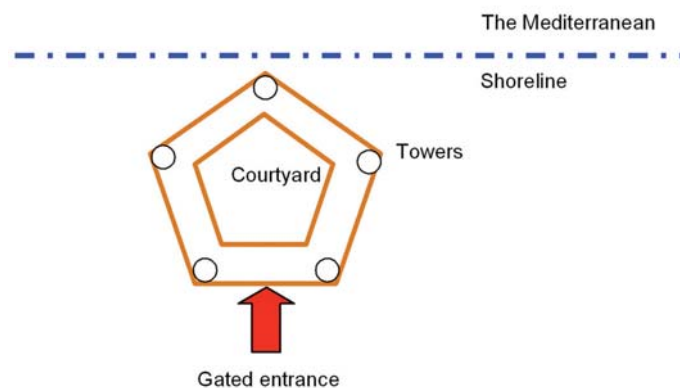


Figure 2



Figure 3



Figure 4

"Urbanisation et architecture vernaculaire dans les Monts de Matmata (sud-est Tunisien)"

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Ce projet de recherche porte sur les villages fortifiés de djebel de *Matmata* dans le sud-est tunisien: (Beni Zalten, Tūjane, Matmata, Z'raoua, Tamazret, Taouejjout, Beni Aissa, Haddej, Tounine, Techchine... ces villages occupent soit les sommets des montagnes soit les zones d'épandage.

Les monts de Matmata sont une chaîne montagneuse qui forme la partie nord du djebel désigné habituellement dans les sources arabes sous le nom de "djebel *Demmer*" (djebel Matmata, djebel Abiadh dans la région de Tataouine, et se prolonge en Libye où il prend l'appellation de djebel *Nafūssa*) il prend la forme d'un croissant de direction nord-sud.

Cette chaîne montagneuse forme un immense relief de cuesta, qui est d'ailleurs la plus importante en Tunisie ; elle sépare le Dhaher ou le grand Erg de l'ouest de la grande plaine de *L'Aradh* et de la *Djeffara* qui longent le golfe de Gabès.

Cette plaine forme un vaste couloir entre le djebel et la mer, coupé de plusieurs dépressions qui servent de zones d'écoulement aux eaux du djebel; c'était presque le seul passage entre le sud (*Tripolitaine*) et le nord vers l'Afrique antique et *L'Ifriqiya* à l'époque islamique. En fait, la civilisation romaine avait emprunté ce passage pour aller vers le sud, et en sens inverse les musulmans avaient conquis *L'Ifriqiya* en passant par ce même chemin.

Les points culminants, varient entre 500 et 700 m. Le long de cette crête dentelée des monts de Matmata, et dans les Thalwegs, se sont implantés une série de villages de l'époque médiévale et moderne, mais aussi les vestiges de l'époque antique, indiquent une occupation qui remonte à l'époque romaine ; de fait, la prospection archéologique a montré, pour l'époque romaine, quelques vestiges des murs des édifices non identifiés et peu de mobilier : quelques fragments

d'amphores, quelques tessons de céramique commune et des tessons de sigillée de production locale.

Il s'agit sans doute d'une implantation permanente, mais qui n'est pas d'une grande densité, puisque nous sommes dans une zone de "*Limes Tripolitanus*": qui sépare le monde romanisé du monde des tribus berbères non soumises à la domination et à la civilisation romaine ; ils peuvent être des avants-postes de l'armée romaine.

Les villages existaient jusqu'à nos jours ; ils étaient habités par une population sédentaire qui avait toute une vie économique indépendante ; les habitants avaient aménagé, dans les zones basses, des Jessours (des champs) étagés et ils pratiquaient une culture arbutive entre autres, des oliviers.

Sur les régions de djebel, et l'architecture vernaculaire en Tunisie, les études d'André Louis restent les plus importantes, dans l'ensemble des travaux faits sur les régions des montagnes du sud-est tunisien, d'où la nécessité de reprendre et d'élargir ces études.

L'archéologie rurale et l'architecture vernaculaire de la Tunisie restent à faire, en comparaison avec les études portant sur les régions côtières et surtout les grandes villes (*Kairouan, Tunis, Mahdia...*) et, ce qui rend les choses encore plus difficiles, c'est le silence des sources écrites de l'époque médiévale et même moderne ; elles évoquent le djebel *Matmata* que sporadiquement, pourtant, ces régions sont riches d'histoire. C'est une région de contact entre deux civilisations : la civilisation originaire du Maghreb ou de *L'Ifriqiya*, celle des Berbères d'une part, et d'autre part, la civilisation des Arabes ; ce contact a marqué l'histoire du sud tunisien (*L'Ifriqiya*).

Les sources arabes de l'époque médiévale insistent sur les changements qui eurent lieu dans cette région ; Ibn Khaldūn parle des berbères qui occupaient la plaine de *L'Aradh* et de *Djeffara* et qui, avec l'arrivée des arabes (les hilaliens), surtout au XI^e siècle, les quittèrent pour se réfugier dans les montagnes les plus proches qui vont prendre l'appellation d'une tribu célèbre les Matmata.

Il en résulta une sorte de cohabitation avec d'une part les tribus arabes nomades *Banū Hilāl* et *Banū Sulaym* qui parcouraient la plaine de la *Djeffara* et de *L'Aradh* et d'autre part, une population sédentaire, les tribus berbères réfugiées dans les monts de "Matmata".

Ce qui nous permet de formuler la question suivante, à savoir : y a-t-il eu "arabisation" des berbères ou "berbérification" des arabes ? et quel impact de ce phénomène sur l'architecture ?

Il nous semble indispensable, en effet, d'étudier la région dans son intégralité afin de mieux saisir les spécificités historiques et archéologiques des villages et leurs relations avec le monde soumis au pouvoir central à travers les différentes périodes (en *Ifriqiya*) et avec le djebel *Nafūssa*, puisque cette région constituait un lieu de refuge pour les Ibadites.

De ce fait, notre choix se concentre sur l'étude de l'architecture des monuments vernaculaires de différents types et de l'urbanisme de ces villages.

Ces villages fortifiés de djebel de Matmata ont conservé, jusqu'à nos jours leur tissu urbain intact ainsi que leurs principaux monuments. Ces vestiges d'architecture vernaculaire sont le témoin de sociétés sédentaires qui avaient atteint un certain niveau de "civilisation".

Généralement, le village s'organise en hauteur depuis le sommet ; il est constitué d'un ensemble de grottes d'habitations creusées dans le limon, profitant de la superposition des plates-formes plus ou moins horizontales des couches dures et des couches tendres du terrain. Ils creusent dans les couches tendres et s'installent sur les couches dures ;

c'est le principe des grottes à plan horizontal ; qu'on peut appeler "habitation troglodyte latérale" ou "grottes à plan horizontal".

Ces grottes comportent généralement deux parties : une première, profonde de sept à dix mètres, large de quatre à six mètres et d'une hauteur de deux à trois mètres. C'est là que l'on vit. Une seconde grotte fait suite à la première, de dimensions plus réduites et réservée au stockage (servant de grenier).

Chaque famille occupe deux à trois grottes accolées, disposées parallèlement dans le flanc de la montagne, séparées par une cloison du djebel ou par une paroi construite.

Le village se développe peu à peu sur un versant du mont (le cas de Bani Zalten) ou bien tout autour en forme de spirale, en suivant les courbes de niveau, où naissent plusieurs lignes d'habitations ceinturant le sommet jusqu'à ce qu'on arrive aux nouveaux sites des villages qui se placent en contrebas des anciens.

Une mosquée est construite sur le point culminant comme c'est le cas à Tamazret, ou sur un côté du village, dans le cas de bani Zalten et de la plupart des villages du djebel Matmatam, Djbel Demmer et du djebel Ouesslat.

Une série d'habitations construites se sont développées sur le pourtour du sommet où on trouve deux types d'habitats :

- les maisons bâties, appelées localement les "houchs" (hawsh).
- les troglodytes dans la partie la plus basse.
- Les maisons bâties (houchs) sur le versant, sont toujours associées à une ou plusieurs grottes latérales plus anciennes. Ces maisons sont composées, le plus souvent, d'un premier niveau comportant des pièces d'habitations autour de la cour centrale qui comprend aussi dans un coin, la "cuisine" (qui peut être un simple abri sous une roche). Les pièces d'une maison sont toujours de dimensions réduites, elles manquent de largeur (entre 1,80 m et 2,20 m de large). Le deuxième niveau est consacré au stockage des réserves alimentaires ces pièces ou "Ghorfas" sont de dimensions plus réduites et on remarque ici l'absence des escaliers qui mènent à ces pièces.
- Troglodytes: l'habitat troglodyte en profondeur est une caractéristique des régions de Matmata connue par l'épaisseur de la couche du sable argileux d'âge quaternaire et constitue une adaptation parfaite à la nature "semi-aride" du sud-est tunisien aussi bien aux formes de relief qu'au climat.

Cette étude nous permet de remarquer l'évolution de l'habitat, le choix des sites d'où l'étude de l'espace de l'habitat et des agglomérations et de comparer les demeures et les habitats dans ces villages (de l'époque médiévale et moderne) avec les villages d'aujourd'hui pour essayer de restituer le passé de cette population.

- Outre ces différents types d'habitat, on rencontre des monuments religieux : mosquées, zaouïas, M'zars ... un bon nombre de mosquées trouvent leurs origines dans l'architecture et l'idéologie ibadite, mais une observation plus fine de ces mosquées et de l'architecture vernaculaire des monts de sud-est tunisien et des autres régions montagnardes (djebel Demmer, Ouesslet, Bargou et Serj... en Tunisie ou ailleurs en Libye le "djebel Nafûssa", nous permet de parler d'un style architectural spécifique des régions de montagnes, de point de vue architectural où le décor est inspiré de traditions locales où encore on constate l'adaptation de l'architecture à la topographie,

au climat et aux besoins des habitants.

- Les monuments de type économique : les pressoirs traditionnels qui sont d'une densité remarquable surtout dans le village de "Bani Zalten".
- Les installations hydrauliques: les puits, les citernes, le système d'irrigation surtout que cette région est semi-aride et les habitants recourent aux différentes méthodes de stockage de l'eau.
- Les Sites de l'époque antique.

Les sources :

Les sources utilisées dans cette étude sont :

- 1- les sources archéologiques : les monuments, les sites et les inscriptions...
- 2- les sources narratives, chroniques, traités de géographie et récits des voyageurs.
- 3- les archives des anciens HABOUS (ou les actes de waqfs) qui existent au Ministère des Biens de l'Etat et aux Archives nationales (Tunis).
- 4- l'enquête orale.

Il est important d'abord de signaler la rareté des informations textuelles concernant ces villages dans les sources arabes ce qui rend la datation de ce genre de monuments encore plus difficile. On fait recours donc à des procédures de datation relatives.

Mais aussi de confronter et de croiser ces sources afin de pouvoir étudier et d'essayer de dater les monuments. Alors nous avons effectué un minutieux travail de terrain qui nous a permis de collecter les données archéologiques et les témoignages oraux des habitants des régions et des villages étudiés.

Il est évident que ce type de recherches nécessite un recours à d'autres disciplines telles que la toponymie, l'ethnoarchéologie et l'anthropologie.

