



Translated Paper

An examination of the three districts in Algiers by Fernand Pouillon as Moorish architecture: Research on dwelling practice around the “bidonville (shantytown)” project in Algiers during the Late Colonial Period, Part 2

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Abstract

The purpose of this study is to clarify the planning achievements of the three districts of Algiers by Fernand Pouillon by critically examining their characteristics as the officially advocated “Moorish architecture.” Based on the conceptualization of “Moorish architecture,” the three districts are examined in terms of their official resources and, Pouillon’s autobiography “*Mémoire d’un architecte*” which contains his concrete spatial philosophy and planning policy. As for planning analysis, based on various primary data, the plan of each district is modified to create a base map, and then photographs of each part are compared and analyzed item by item. As a result of this research, we found that his planning theory was conceived based on his thought, and it was reflected to a certain extent in the realized space. The view from the slopes affronted by the Mediterranean Sea was liberating. The stone as principal building material was massive, the spatial organization of the square, the colonnade, and the market were organized on a small scale, the water and the planting were well equipped, and the human-scale space and the diversity of the district were assured.

Keywords

Climat de France, Diar el-Mahçoul, Diar es-Saâda, Jacques Chevallier, North Africa, Pierre Bourdieu

1. Introduction

In French Colonial Algeria (1830–1962), diverse modern architecture and urban planning were introduced mainly in Algiers. [Note 1] However, during the decolonial period, symbiosis was an urgent issue between the *colons*, who had inhabited the area for several generations, and the indigenous Muslims. [Note 2] The decolonial period refers to when Jacques Chevallier (1911–1971) was elected mayor on the promise of achieving symbiosis in Algiers from May 1953 to May 1958 by promoting a symbiotic type of urban planning. As indicated in the author’s previous article,¹ this symbiotic urban planning actually meant dealing with Bidonville, [Note 3] a rapidly expanding Muslim settlement.² The French architect Fernand Pouillon (1912–1986) was invited to

oversee a symbiotic urban planning project of three new residential districts (hereafter, referred to as “the three districts”): Diar es-Saâda (1954), Diar el-Mahçoul (1955), and Climat de France (1959). The concept of the three districts was based on “Moorish (Hispano-Maurisque) [Note 4] Architecture,” which is a fusion of Roman and Islamic elements developed in the Iberian Peninsula during the Islamic dynasty (711–1492) and Maghreb region (Algeria, Morocco, Tunisia, etc.). Pouillon attempted to reflect the unique spatial characteristics of the region in the plans for a living space for Algerians, including Muslims. However, such attempts were often criticized as being limited. [Note 5] For example, in the “honeycomb” housing complex by architect Georges Candilis, who was involved in the Bidonville project in Casablanca, the balconies that were designed to function as courtyards in

different way were instead criticized as being neocolonialist by the residents. [Note 6] Meanwhile, sociologist Pierre Bourdieu's study of Diar el-Mahçoul critically reported on the situation in which former Bidonville residents, unable to adapt to the urban lifestyle, transform the space into a Bidonville-style space through their own additions and alterations.³

Many monographs on Pouillon's work have dealt with the three districts^{4,8} and can be referred to as basic sources, which include photos and illustrations; however, these studies have not considered administrative materials. Çelik's architectural historical studies^{2,9} have examined planning analysis by focusing on the housing level and have explored the elements such as courtyards, colonnades, fountains, and waterfalls as cultural influences from the Ottoman Empire and Islamic Spain. [Note 7] However, Çelik demonstrates a consistent critique of colonialism with cultural trappings, and her object is not an examination of Moorish architectural features based on district-level plans. Meanwhile, Bourdieu's discussion can be positioned as a critique of the modern urban planning that focuses, in one sense, on the inhabitants' dwelling practices. As a result, the three districts have never been systematically evaluated as specific architectural and urban planning achievements based on the definition of Moorish architecture as an originally conceived concept.¹⁰ For example, if we take a stand with the idea that "all cities are colonial cities" by Robert Home, [Note 8] then these studies would have lost sight of the planning content by remaining critical of the larger political objective of colonialism. Therefore, this study aims to clarify Pouillon's planning achievements in the three districts (Figure 1) by critically examining their officially advocated Moorish architectural characteristics in concrete, in terms of location, spatial composition, and urban and architectural elements, such as their decoration, symbiotic philosophy, and realization process.

1.1 Research methods

This historical study's primary sources include the minutes from the city council meetings at the time, as well as texts, photographs, and illustrations from the city's public relations magazines and articles in architecture-related journals. This study also uses a magazine article¹¹ by Gyoji Banshoya of

Japan, who was in Algiers at the time, as an original source. The paper proceeds as follows. Section 1 explores the previous research on Moorish architecture, primarily based on Barucand and Bednorz's *Moorish Architecture in Andalusia*¹² and develops and presents analytical concepts to evaluate the three districts. Regarding the planning-realization process, Section 2 reviews the city council's meeting minutes published in the *Bulletin Municipal de la Ville d'Alger* and its successor, *Alger Revue Municipal*. Section 3 summarizes the articles related to urban planning in the magazine [Note 9] and in the architecture-related magazine *Chantier*. Section 4 explores the translation of Pouillon's autobiography, "*Mémoire d'un architecte*," [Note 10] which contains more specific, albeit subjective, spatial ideas and value judgments. In terms of planning analysis, Section 5 revises the plan drawings of each district and examines each item by cross-checking primary documents, photographs of each section, and so on, to assess the symbiotic architectural devices. [Note 11]

1.2 Advocacy for Moorish architecture in the three districts

The concept of Moorish architecture was first advocated in the May 1953 issue of *Burtin*, the city's public relations magazine. Following Mayor Chevallier's speech, the magazine featured a portrait of Pouillon (Figure 2) and reported that 2000 new units were planned for various locations in Algiers. The article asserted that "The houses are based on an extremely rational concept. Further, they have genuine authentic originality. This is due to the adaptation to the Algerian geography and the addition of a courtyard inspired by Moorish architecture." [Note 12] This was followed by an explanatory article on the three districts of Mayor Chevallier himself, who stated that that "an element of the original, or more strictly Algerian, apartment is the open loggia, reminiscent of the courtyards of Moorish architecture (but stylized)." [Note 13] Both the city and Pouillon clearly advocated for Moorish architecture as an initial concept. Therefore, focusing on stylized elements such as courtyards and loggias, it is reasonable to evaluate the three districts based on the Moorish architectural characteristics.

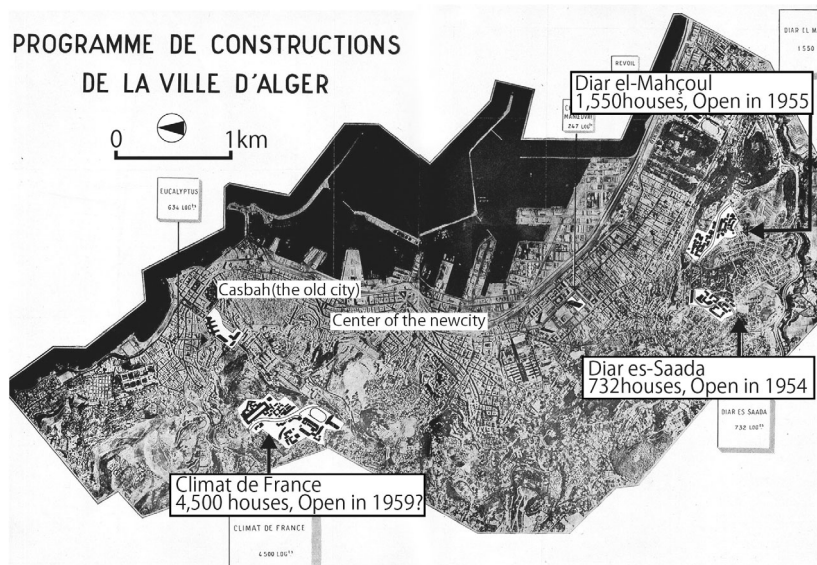


FIGURE 1. Location of the three districts (*Alger Revue*, 1956–5)

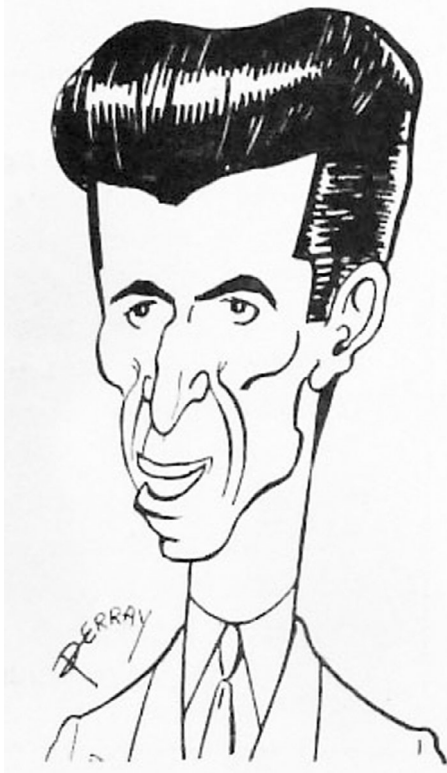


FIGURE 2. Portrait of F. Pouillon (*Bulletin* 1953–5)

2. Conceptual Construction Related to Moorish Architecture

This section explores the previous studies on Moorish architecture and develops and presents an analytical concept to evaluate the three districts. It focuses on *Moorish Architecture in Andalusia*, [Note 14] which is considered to have sufficient content for the purpose of conceptualization. This study extracts the characteristics of the location, spatial composition, building materials, plantings, and decorations, along with photographs (Figure 3).

2.1 Urban and architectural elements of Moorish architecture in Andalusia

The aforementioned book's target period is 710–1492; 1492 was the year in which the Nasrid dynasty, the last Islamic dynasty at Alhambra Palace, was destroyed by the Reconquista. Although the Iberian Peninsula dominated the region, there are direct references in the major cities and architecture in today's Algeria, Morocco, and Tunisia, as well as in the West Asian world, including Syria and Persia, as the origins of cultural influence. This study extracts the urban and architectural elements within the book and itemizes them according to the following criteria. The numbers correspond to the numbers in Figure 3.

Location: Buildings and fortresses that had high vantage points with good views were essential from both the political and military perspectives. For example, the 10th century Zafra Palace was located on a mountainside and had a stepped configuration, with the caliph's palace situated on the top floor (1).

Prospect: Good locations meant excellent views. As Alhambra Palace shows, the viewpoint of the landscape was also an important architectural element (2).

Spatial composition: The standard elements of urban spatial composition, which originated in Rome and were probably inherited by the Visigoths, included courtyards, colonnades, arches, markets, and houses of worship (3, 4).

Building material: Stone, which has been a building material since Roman times, makes up the masonry columns, walls, and arches. It is common knowledge that Alhambra Palace had a stone aqueduct of Roman origin. Bricks were also used for smaller Spatial compositions. The tiled roof was made of wood (5).

Small scale: The overall scale of Moorish architecture, including Roman elements such as colonnades and courtyards, was small with tight spaces. The colonnades in Alhambra palace are said to be inspired by an oasis consisting of palm trees and shade trees (6).

Water: The most modern technology was used to secure water, and fountains and waterways were introduced throughout the building. Since the time of Zafra Palace, rectangular fountains were placed at the entrances to the Palace. Water was also useful for natural air conditioning (7).

Planting: A variety of flowers, grasses, and fruit trees evoked an African oasis, bringing coolness and eye-pleasing effects, as well as an orchard (8).

Ornaments: Common in Islamic architecture, the ornaments included stucco finishing, mosaic tiles, wood carvings, and window frame ornamentations. They were attached to the walls and pillars of stone or wood-frame structures, and some were brightly colored. The exterior of the building thus provided a strong and distinctive impression. The decorations of Alhambra Palace were exceptionally ornate, while those of the institutional villas in the casbahs and suburbs of Algiers were simple, and the beauty of the white walls remained unchanged (9).

2.2 Diversity and symbiosis in urban society

Symbiosis under the Chevallier government meant, in one sense, the provision of housing to the Algerians who lived in Bidonville. However, the micro-space woven using Moorish architecture was seen as creating a multilayered place of symbiosis. For example, the Kingdom of Granada maintained a balance between Castile and Morocco through a skillful foreign policy, and the urban society embodied peaceful symbiosis. [Note 15]

Barrucand notes that inside Alhambra Palace, there were residences for all social classes, and that the places of interaction that supported their symbiosis included facilities such as stores, hammams (public baths), workshops, and gardens, while fountains and waterways were installed throughout these places to bring coolness. Over time, the non-palace buildings were demolished, but Barrucand argues that, like in many other Islamic palace cities, Alhambra Palace also had stores and workshops, so the rich and poor coexisted.¹²

2.3 Space formation process as a property of natural growth

The essence of Moorish architecture lies not only in the extraction and conceptualization of individual elements but also in the process of space formation in which these elements organically integrate. The concluding section of the book argues that Moorish architecture concerns the spatial crystallization of the Umayyad architectural culture, which flourished under the influence of the Byzantine and Sassanid (Persian) dynasties (based on the foundation of Roman architecture), and was layered after cultural exchange.

Accordingly, Alexander theorized the superiority of the "natural" city over the "man-made" city in his exploration of the origins of Alhambra Palace and the Medina of Marrakech. He



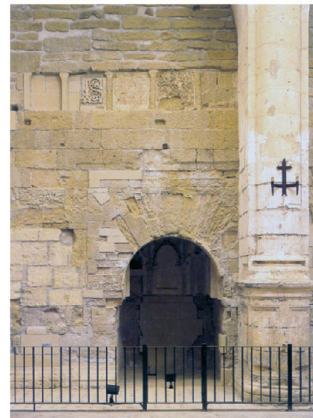
① Image of "Location" :
City of Arcos on the hill



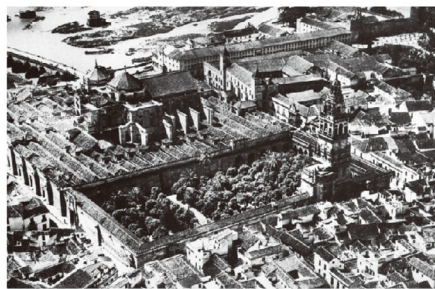
③ Image of "Compositon(Column)"
Arches of Mezquita



② Image of "Prospect" :
Prospect from Madinat az-Zahra



⑤ Image of "Material" :
Stone Wall of Mezquita(moved)



④ Image of "Composition(Court)" :
Planted court of Mezquita



⑥ Image of "Small Scale" :
Thickly space of Alhambra



⑦ Image of "Water" :
Garden fountain of Generalife



⑧ Image of "Planting" :
Palm trees in the court of Alcazar, Seville



⑨ Image of "Ornament" :
Stucco of corridor, Alhambra

FIGURE 3. Example Images of "Moorish Architecture"¹²



FIGURE 4. Cornerstone of Diar es-Saada (*Bulletin* 1953–8)

stated that “There is no overarching symmetry but an astonishing number of small symmetries that organically and flexibly adapt to the site in parts of its design,” and that the “plan is a marvel of a thousand combined ‘centers’ accompanied by the order of beautiful ‘local symmetry’ at every point in space.”¹³ The myriad of “small (local) symmetries” referred to here concern the spatial crystallization, or the natural growth potential, of Moorish architecture as a realized process, created by repeated additions and alterations, so as to adapt to the small, irregular sites through ruling changes and cultural exchanges. However, because the three districts in Algiers were modern buildings that were planned and constructed in haste, this point has low validity, and will be used to critically examine Bourdieu’s findings. Based on the above, this study uses the deeply interrelated “urban/architectural elements,” “symbiosis,” and “realization processes” as analytical concepts for examining the Moorish architectural characteristics of the three districts in Algiers.

3. District Planning History and Realization Process

3.1 Background of Pouillon’s invitation

The circumstances of Pouillon’s invitation to Algiers were described in the city council’s minutes published in the May 1953 issue of *Burtin*, which advocated for Moorish architecture. In the minutes from May 11, Mayor Chevallier noted that there were approximately 40 000 residents in Bidonville (including Mahieddine, in which the CIAM-Alger was conducting a survey), and that by the end of the year, construction would start on 1500 units. The minutes approved the expenditure of

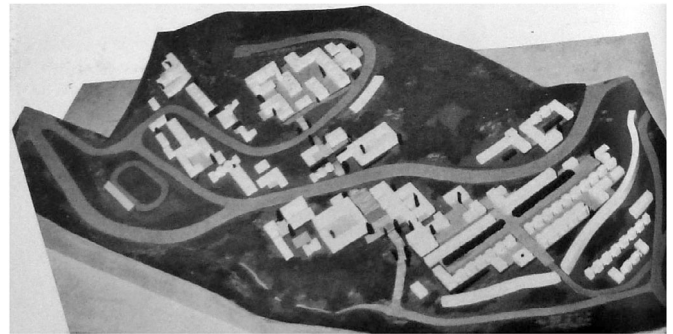


FIGURE 5. First model of Climat de France (*Bulletin* 1953–11)

20 000 francs for travel expenses for “experts in charge of the *Ministère de la Reconstruction et de l’Urbanisme* (Ministry of Reconstruction and Urban Planning: MRU) projects in Marseille and Aix” who were due to arrive from France. The minutes from May 22 revealed that the expert was Pouillon and that the proposed work schedule and compensation would be 1/2000 of a plan in 15 days and 1/1000 of a plan in 30 days, with fees of 100 000 francs each.

3.2 Symbiotic assurance

Regarding the “symbiotic philosophy,” a related exchange can be seen in the minutes from May 22. After Mayor Chevallier gave an overview of the three district plan, Mustafa Bouchacour, a Muslim city councilor, stated “I basically agree, but what categories of people are envisioned as residents in these districts?”. [Note 16] This question concerned the inner workings of the “coexistence” policy from a Muslim perspective. Chevallier responded as follows:

There is no way we are going to build housing specifically for Europeans or for Muslims. Rather, we will create *un habitat mixte*, where both Europeans and Muslims can reach a degree of evolution, you know, and live together. There will be an equitable allocation for each. [Note 17]

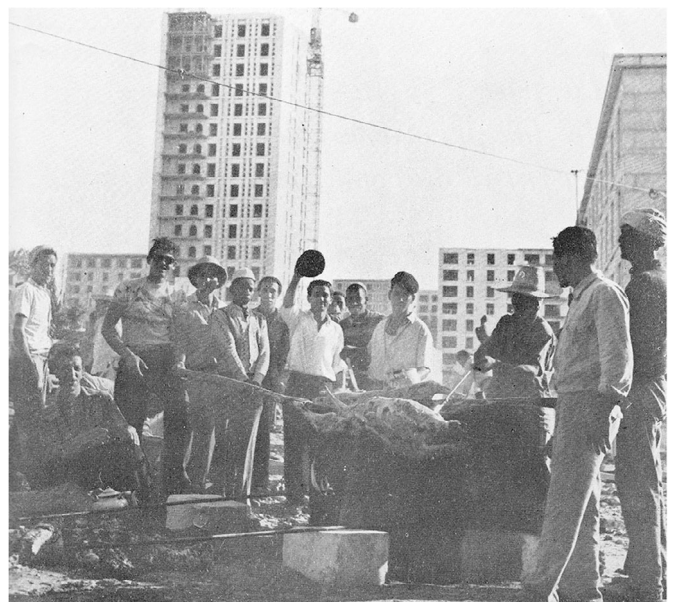


FIGURE 6. Party for construction laborers in Diar es-Saada (*Alger Revue* 1954–8)



FIGURE 7. Corbusien Apartment by Bernard Zehruss (post card)

The essence of Chevallier's response, shown in the next report, [Note 18] was declared as "cohabitation" with the condition of "evolution." An article published in the *Burtin* of that month also reported that "French, Europeans, and Muslims are all envisaged as tenants in these districts." [Note 19] However, the percentages of the residents were never specified in official documents. Previous studies have also pointed out that Diar el-Mahçoul was separated into *colon* and Muslim districts. [Note 20]

3.3 Realization process for the three districts

The progress of the three district project was reported exclusively in publicity magazines (*Burtin*, *Algiers le Vieux*). The cornerstone laying ceremony, in which the first stone with the engraved date was laid, took place sequentially in Diar es-Saâda (August 4, 1953; Figure 4), Diar el-Mahçoul (October 17, 1953), and Climat de France (August 4, 1954), and was attended by Leonard Rogge (Governor of Algeria), Léonard Lozère (Governor of Algeria), Maurice Lemaire (Minister of the MRU), Chevallier (Secretary of Defense and Mayor of Algiers), [Note 21] and other government officials, who delivered instructions clearly stating the position of the three districts in the French housing policy. This was followed by the first public occupancy via rental in Diar es-Saâda in November 1954 and in Diar el-Mahçoul in October 1955.

A model photo (Figure 5) of Climat de France was published in the November 1953 issue of *Burtin* as "le future Casbah," and construction was scheduled to begin in the following year. However, in January 1954, the fragility of the ground at the back of the casbah's elevated site posed a problem, resulting in a landslide.

3.4 District-related events around symbiosis

Events and photographs related to the three districts were occasionally reported in *Algiers le Vieux*, and, on August 4, 1954, [Note 22] a party for the Muslim laborers was held at the Diar es-Saâda site, which was about to be completed (Figure 6). In October of that year, François Mitterrand, [Note 23], Minister of the Interior in the Mandes-French cabinet and a hardliner against Algeria, visited Diar es-Saâda and was shown around by Chevallier and Pouillon. Mitterrand admonished that "the future of France depended on Algeria" and declared that he would continue supporting the Bidonville project. Immediately afterward, however, the Independence movement intensified. [Note 24]

On August 4, 1955, traditional Algerian music and other events were held at Diar es-Saâda. In October, and at the start of the occupation of Diar el-Mahçoul, a commemorative



FIGURE 8. Pouillon's team at a building site (*Algiers Revue* 1954–3)

ceremony was held in the presence of the Governor General, Jacques Soustelle (1912–1990). A photograph showed Soustelle, Chevallier, Pouillon, and others in Diar el-Mahçoul with *colons* and Muslims. Chevallier stated that "Force them to build a tower together, and they will build a tower together. Then you will be able to turn them into brethren." [Note 25] He then delivered an exhortation that appealed to symbiosis.

3.5 Summary

Pouillon advocated for Moorish architecture in Algiers from the beginning. The local government's support for the three district project could be seen from their presence at the



FIGURE 9. Picture of Villa des Arcades¹⁹

TABLE 1. Text of *Mémoire d'un architecte (Ishi Sakebu beshi)*^{16,20}. Underline for the criteria

<p>Text 1 (p. 136): Conversation with the Mayor "The HLM architect is called Zehrfuss, do you know him?" "I know him." "He has built 300 houses in 3 years and has set a record for breaking the price ceiling. I do not like the houses he has built. Anyway, take a look." We were running along the parade ground. <u>We saw two towers in the sub-altern Le-Corbusier style, but they were pretentious buildings, with incongruous form-street elements (small scale). Unnatural sunshades and unnatural high-bordered colonnades, exaggerating the incongruity are presented to a deliberate degree (spatial composition).</u> "What do you think?" asked Chevallier. "Nothing, sir".</p>	<p>Text 7 (p. 168): Talking about the casbah <u>Historic Algiers, Algiers in the casbah, is a town branded by Turkish occupation and influenced by Spanish Saracenic architectural styles (symbiosis). In fact, from the moment I arrived, all I found as traditional architecture was the city walls built by the Turkish keepers and the varied Baroque prettiness inspired by post-Umayyad architects such as Seville and Granada that remain in the old town (spatial composition; small scale). One part of the complex of the City of Happiness (Diar es-Saâda) and the City of Protected Promises (Diar el-Mahçoul) consists of the imposing walls of the Turkish fortress, the interior of which is reminiscent of Spain with its courtyards, squares, gardens, ceramic paving stones, colonnades, fountains, waterfalls, and so on (spatial composition; water; planting). The stone walls are covered with Bougainvillea (building materials; planting).</u></p>
<p>Text 2 (p. 137): Visiting the Diar el-Mahçoul property I was struck by a flash of lightning. <u>A large natural balcony overlooking the ocean surrounded by flats, an ideal space spread out below me (location; Prospect). In the distance, I could see the casbah. It was a genuine town left behind in the disorder of encroaching European architecture. The buildings floated in soft shadows, white and white, holding their texture like soft whipped cream in the midst of the chaos of a dessert table (small scale; symbiosis). I regretted the conquest by the Europeans (symbiosis).</u></p>	<p>Text 8 (p. 168): Confronting modernism My architecture has dazzled and infuriated the abstract architecture insensitives, the extreme formalist architects who are clients of André Bloch's magazine. He and his party were outraged by the stone and the Ornaments (building materials; Ornaments). Concrete and cold dismal materials, with the dreary formwork removed, were all the rage (building materials). I despised these prejudiced criticisms and never followed the advice of the fashionable designers.</p>
<p>Text 3 (p. 140): Casbah stroll During the casbah walk, my spirit was unusually aroused by what I found there. <u>As I looked at the Turkish fortresses of the eighth century, another scale, more closely related to the modern form, came to me. I felt a new architectural style arise within me, far different from the six-story houses and Zehrfuss buildings of the city (small scale). Thanks to the architecture I had seen in the highlands once occupied by the Turks, a bond was forming between the casbah and the town I was building (location; symbiosis). It was the solid architecture of barracks and armories with beautiful stone walls (building materials).</u></p>	<p>Text 9 (pp. 169–172): Ghardaia and Climat de France The towns of Muzab, the ruins of El Gorea and Chimimun, <u>the raw clay buildings of the palm forests gave me a better understanding of this country than the arabesques of Algiers (building materials; planting).</u> <u>The façade, 300 m long and 30 m high, was inspired by a carpet motif from southern Algeria (Ornaments).</u> <u>For perhaps the first time in modern times, we have allowed humans to inhabit historical architecture (symbiosis).</u> <u>Thus, despite the atmosphere of collective insanity, 4 years of unrelenting action had brought more than 50 000 inhabitants to live in a manner worthy of human honor (symbiosis).</u></p>
<p>Text 4 (p. 152): After completion of Diar es-Saâda (1) The wonderful Prospect exposed the sea, the city, and the mountains and highlands at a 180-degree angle (Prospect). I had decided to <u>build several buildings of different heights and to erect a 20-story tower like a bell tower in the market square, the center of the whole arrangement, so that this tower would overlook the other buildings (Prospect; spatial composition; small scale).</u></p>	<p>Text 10 (p. 174): Prospect from the Villa des Arcades In the summer, Hamidou brought his wife and concubine to the villa. <u>From the large arcade loggia where I kept my office, he would watch the anchorage like a bird of prey (spatial composition; Prospect).</u> When he spotted a foreign ship approaching too close to the shore, he ran to the harbor and took command of the sailing party to pursue the unwary English and Spanish vessels.</p>
<p>Text 5 (p. 152): After completion of Diar es-Saâda (2) <u>Along this road were placed plazas of varying size and character (spatial composition). It was a true elevated garden, decorated with pavements of various colored stones, fountains, lawns, and walkways, and was planted with large palm trees, pines, cypresses, and various types of local trees (location; building materials; planting; water). Water flowed from east to west through the entire area like the thrust of a sword. At the steepest point, the water flowed down as several overlapping small waterfalls (water).</u> <u>This man-made stream ran under the market square. This square was decorated with mosaics that I commissioned the painter Jean Chauffray to create, which was the largest in the world, covering an area of 3000 m², and, at the same time, was the cheapest because it cost only 200 francs per m² (Ornaments).</u> My friend Hervé first came up with the idea for this mosaic, which shone on a rainy day and was inconspicuous on a sunny day. <u>The lively design provided a respite for weary eyes from the wonderfully expansive Prospect over the Gulf of Algiers and the Atlas Mountains (Prospect). The creek flowed into a circular fountain, 30 m in diameter, where a sea dolphin, the work of my friend the sculptor Arnaud, was splashing in a fine mist (water; Ornaments). The water was scraped and treated at the highest point of the surface, then pushed up again by a machine, and this scene, created by the abundant spring, was repeated endlessly (Prospect; water).</u></p>	<p>Text 11 (p. 174): Living in the Villa des Arcades <u>The house retained its purity amidst a garden of oranges, palms, eucalyptus, and cypresses (spatial composition; planting). Surrounded by a rose garden and an exemplary vegetable patch, decorated with Bougainvillea and fragrant with the scent of Korean Morning Glory at night and Jasmine in the evening, the house had a solid appearance with thick white lime walls (building materials; planting). Two fine round roofs and a peculiar chimney protrude from it. (spatial composition). Only the arched door was decorated with sculptures, but the interior was unmistakably refined (spatial composition; Ornaments). There was elaborate stonework, marble paving stones, a circular ceiling, three splendid courtyards, and a garden once used for women and guests, and, of course, several fountains, richly cloisonne ceramic paving stones, a fountain, white pigeons, and pheasant doves (spatial composition; water; Ornaments).</u> I will never love a single house as much as I do. <u>Once inside and the door closed, I felt safe and completely isolated from the outside world. It was there that I learned about Arab life and about Islam (symbiosis).</u></p>

TABLE 1. (Continued)

Text 6 (p. 160): After completion of Diar el-Mahçoul

A year passed. Diar es-Saâda was already inhabited. On August 3 of 3 years, we (the governor, the mayor, and I), were strolling through the promenade of Diar el-Mahçoul. The new construction site was completed in the best condition it had ever been.

Thanks to Chevallier's will and the energies of construction supervisor Jean Schnives, the city was complete, completely swept, windowpanes washed, and staircases clean. The floors of each house were polished and waxed, and kitchen facilities such as refrigerators, microwaves, and furniture were installed. In total, there were 160 houses, 180 stores, a market, street trees, street lights, fountains, waterfalls, and a promenade paved with marble and rainbow-colored ceramic paving stones (spatial composition; building materials; small scale; water; planting). In the town of happiness, 50 palm trees were planted in 1 day. In less than half a day, a 100-year-old oasis was transplanted exactly as it had been. "Operation Palm Tree" was also deployed in the town of Protected Promises, and within 2 weeks, 10 times as many palm trees were transplanted as in the previous project (planting).

The governor and mayor and I strolled through this city built for 10 000 residents like kings in an imaginary abstract city.

Text 12 (pp. 181–182): Dialogue with GERAL HANNING (ATBAT)

Hanning called me into his office on the top floor of City Hall in despair of the many proposals to consider. We discussed them quietly and with understanding. I wanted their success more than they all did.

'How do you do your design?' asked Anning.

I told him "I compose the space. I do not design from the individual elements that make up a building; I work for the pedestrian, not the aviator. I think of people looking out the bay window of their room or from the guest room. I stroll through this imaginary space and make changes to it when I do not get the feeling I want (Prospect; small scale). First of all, it is this imaginary space that appears to me, but various geometric planes that limit it also come to mind. Not forgetting another important façade, consisting of the building façade, the porch, the ground and the garden. The space is surrounded by walls, lawns, trees, and paving stones. Everything becomes important. The proportion of materials, doors and windows is an indispensable auxiliary element of harmony (spatial composition; building materials; planting).

cornerstone ceremony, and the concept of symbiosis was confirmed through the meeting minutes and promoted in the public relations magazines. However, few articles delved into the specifics of the plan, including the Moorish architectural characteristics.

4. The Three District Plans and their Moorish Architectural Characteristics in "Mémoire D'UN Architecte"

This section provides a textual analysis of Pouillon's autobiography, "Mémoire d'un architecte," [Note 26] and assesses the events outlined primarily from the perspective of exploring the actual realization process. Then, this study extracts a more direct spatial theory and scrutinizes the spatial philosophy and symbiotic values regarding the architectural and urban elements.

4.1 The planning and realization of the three districts in "Mémoire d'un architecte"

The concept of "Mémoire d'un architecte" began in 1962. In his youth, Pouillon studied at the Ecole des Beaux-Arts under the instruction of Eugène Baudouin, who had worked with Marcel Lotz, Vladimir Bodiansky, and others in the pre-war implementation of pre-fabrication in Eugène Mopin's office.¹⁴ Pouillon joined the project because of Baudouin's work for the MRU on the reconstruction of the Old Port of Marseilles after the war. However, Pouillon stated that:

For a long time, I was interested in materials. I lamented the ugliness of the paint and the color of the *betons*. The era of reinforced concrete was accompanied for me by problems of appearance, exterior, and the building's epithelium.

He was not comfortable with reinforced concrete, which was in fashion at the time. This orientation led him to become acquainted with Paul Marcerou, a masonry engineer at a quarry in Fontvieille, [Note 27] which enabled him to make mass use of stone in the Old Port of Marseille as well as in Aix, La Tourette, and other areas in Southern France.^{15,16} On

May 4, 1953, following the May 3 Algiers mayoral election, Chevallier reportedly received a telegram informing him that Pouillon had arrived in Algiers. He was personally met at the airport early in the morning by Mayor Chevallier, and they had the following conversation:

"Do you have land Mr. Mayor?"

"I can say Yes, as well as No"

"Do you have the money?"

"No"

"In other words, do you have enough motivation? Are you the person in charge of this job?"

"Yes, I am.

The Housing and Low Rent (HLM) Corporation of Algiers is in charge, and tomorrow I will be the director of the HLM Corporation."

"It is a good news."

In another candid conversation, Mayor Chevallier informed the Bidonville residents that the most pressing issue was their relocation to the HLM. He also showed them Bernard Zehr-fuss' high-rise residence (Figure 7) and told them that he did not like the Le-Corbusier-style high-rise architecture. Pouillon was shown around the potential sites of Diar es-Saâda (10 ha) and Diar el-Mahçoul (15 ha), at which he marveled. Pouillon assured Chevallier that the problem could be technically solved in front of the slope of the Climat de France, which he was shown in the afternoon. It was the casbah, which Pouillon visited that evening, that made a decisive impression. Pouillon said that a bond should be formed between the old town of the casbah (which originated in Roman times, whose souks formed the gradual sub-divisions of colonnaded streets and whose courtyards supported the

dense settlements) and the three districts that he planned to design. The business structure included a plan to transport Marcerou stone by sea from Fontvieille with the support of former MRU minister Clodius Petit and Algerian businessman Georges Brachette. Pouillon was then driven to the airport by Chevallier, who promised to draw up the first plans within a week. This marked the end of Pouillon's first visit to Algiers.

As promised, Pouillon revisited Algiers a week later, [Note 28] and presented the city with 100 drawings and three models: his first set of plans. Although affordability was the city's most important request, at 500000 francs per unit, the price was well below the market price at that time. This led to a price war, which displeased local architects and real estate agents, including Zehrfuss, to the extent that Pouillon was threatened with blackmail.

Another important request was speed, as time remained the main concern. While Pouillon was extremely busy, the construction site displayed the following proclamation: "The only master here is to complete on time." As a result, the first two districts were realized as planned, and the commitments were generally kept (Figure 8). In August 1955, the foundation of St. John's Church was laid. It should be noted that, at this point, the FLN insurgency was not considered serious, and it was not until the Philippeville massacre 2 weeks later that many of the *colons* realized the seriousness of the situation, which led to the October appeal at Diar el-Mahçoul. This course of events suggests

that the plan for the three districts, made within a few weeks of the first request in May 1953, was faithful only to Chevallier's symbiosis philosophy before being poisoned by the Algerie-Française-style far-right ideology.

At Climat de France, the drainage work on the sloping land was initially so successful that Pouillon even considered using the water for streams and springs; however, after the cornerstone laying ceremony on August 4, 1954, a landslide occurred. The work was halted, and the plans were renewed. Pouillon stated that, "There was a problem with my solution, [while] we still only knew the architectural style of Northern Algeria." Wanting to tour the south, he drove to the oasis settlement of Ghardaia.¹⁷ There, he gained an image of rural space and life before the Bidonville inhabitants left the village.¹⁸ Accordingly, he decided to incorporate a plan for a large plaza at the heart of the district. The residents named it the "Square of Two Hundred Pillars" due to the series of colonnades with small stores in between. Meanwhile, Pouillon purchased the Villa des Arcades, [Note 29] a mansion adjacent to Diar el-Mahçoul, as his own residence that also served as his office (Figure 9).

4.2 Textual content analysis related to Moorish architectural characteristics

Table 1 shows the extracted elements related to the Moorish architectural characteristics in "Mémoire d'un architecte."

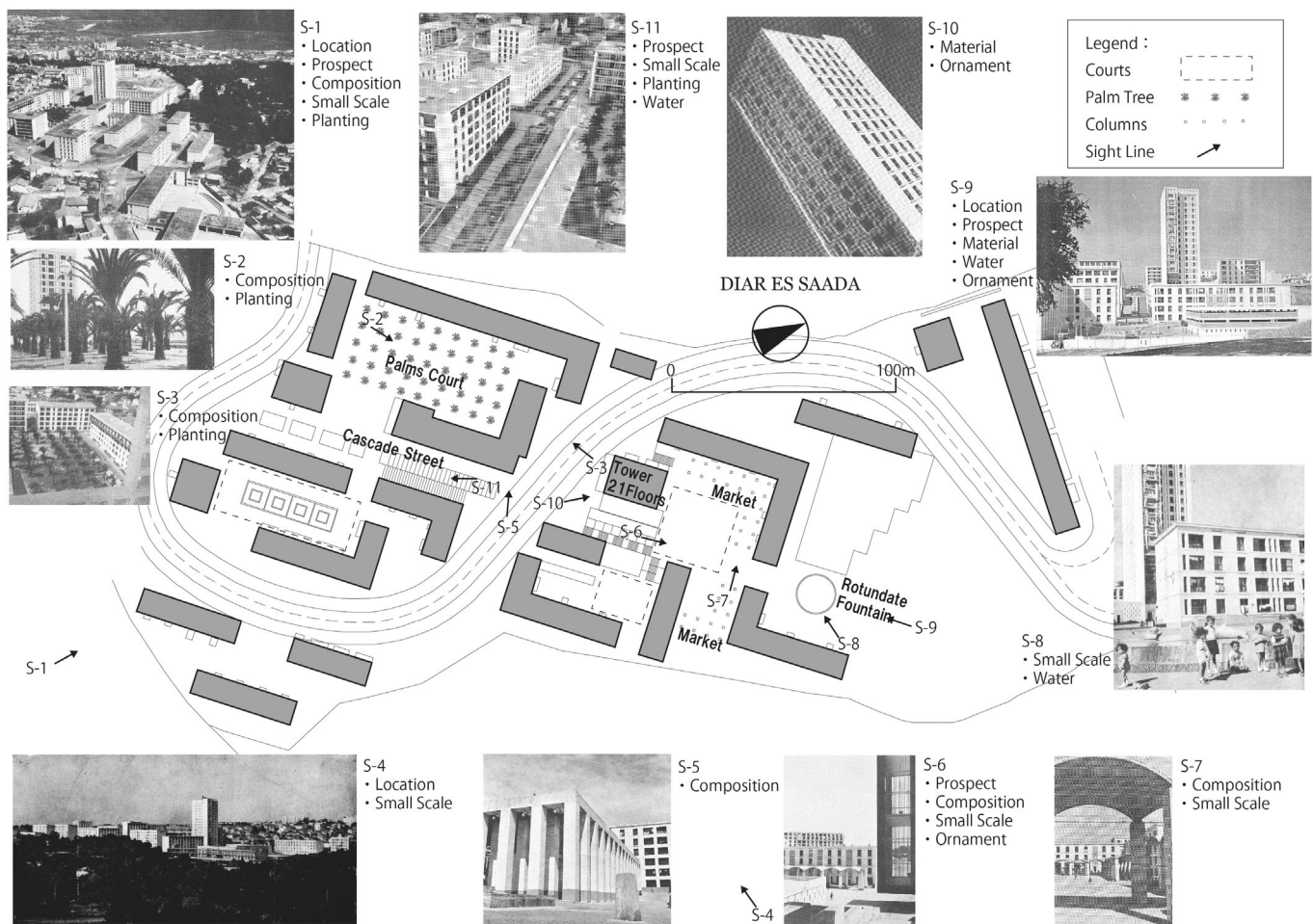


FIGURE 10. Detailed analysis of Diar es-Saada from the viewpoints of "Moorish Architecture" Photos from *Alger Revue*, S9 photo by G. Bannshoya 4)

TABLE 2. Legend for Figure 10

Location	S-1: High ground location
	S-4: High ground location
	S-9: Slope location
Prospect	S-1: View of Algiers Bay
	S-6: View of the plaza and market from the waterfall path
	S-9: Belfry and waterfall road vista
	S-11: Vista on waterfall road
Spatial composition	S-1: Palm courtyard, courtyard between residential buildings
	S-2: Palm courtyard
	S-3: Palm courtyard
	S-5: Colonnades (lower part of palm courtyard)
	S-6: Market, arch
	S-7: Market, colonnade (pilotis)
	S-9: Stacked construction with quarried stones
Building material	S-10: Pre-cast stone
Small scale	S-1: All medium-low-rise, except the bell tower
	S-4: All medium-low-rise, except bell tower
	S-6: Market of small stores
	S-7: Store detail of columns and roof
	S-8: Scale of central housing
	S-11: Scale of mid-rise housing
Water	S-8: Circular fountain
	S-9: Waterfall path, circular fountain
Planting	S-1: Waterfall path
	S-1: Palm courtyard
	S-2: Palm courtyard
	S-3: Palm courtyard
Ornaments	S-11: Palm courtyard
	S-6: Loggia (front right)
	S-9: Sculpture of bell tower, dolphins in fountain
	S-10: Window frame decoration of bell tower

Based on this information, the planning of the three districts can be reconstructed into the following:

Location: Elevation in the form of a “large, natural balcony” was rated as being ideal as it would provide overlooking views as well as an undulating view of the cityscape. These features were permissible as a result of the unique topography of Algiers.

Views: Views over the sea, such as the Bay of Algiers and the anchorage, as well as over the city and the Atlas Mountains, were appreciated.

The “bell tower-like” high-rise also led to monumental vistas from within the district. Furthermore, the sight of the cascading waterfall and the view from the house windows were also appreciated.

Spatial organization: Much spatial vocabulary is used, such as stores and markets, squares, towers, colonnades, arcades, and promenades. The buildings have courtyards and gardens and a cozy sense of both “isolation” and “being surrounded.” Architectural elements such as round roofs, circular ceilings, arched doors, and loggias are appreciated. Meanwhile, the “unnatural high-bordered colonnade” is criticized, which suggests that a harmonious low colonnade would be more suited.

Building materials: Stone walls like castle walls are valued, with variations such as “stone of various colors,” “marble,” and “ceramic pavers.” Furthermore, the raw clay of the oasis houses and thick white lime walls are also valued, as well as

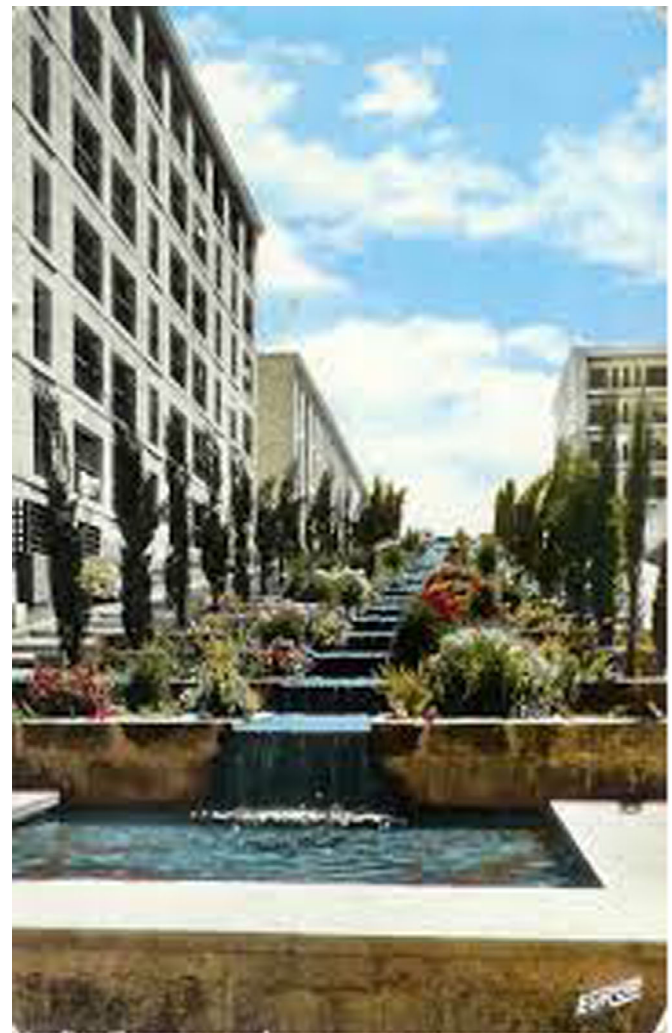


FIGURE 11. Cascade street (post card)

the “stone walls covered with Bougainvillea.” The discourse of André Bloch and others, who are critical of concrete, is also positioned as an appreciation of stone.

Small scale: The casbah is viewed from a distance, with the new city in front of it, and is described as being “creamy to the touch.” The word “pretty” could also be applied here. The “several buildings of different heights” are in contrast with the high-rise building, which resembles a 21-story bell tower and signifies a mixed townscape of medium and low-rise buildings. The belief in the human scale is expressed via the discussion with Gerald Hanning²¹ from the ATBAT, who, as head of the Algiers Urban Planning Department (*Agence du Plan*), [Note 30] works “for the pedestrians and not for the aviators.” Criticisms of the two sub-altern buildings in the Le-Corbusier style and Zehrfuss-style reflect the evaluations of the small scale.

Water: Fountains, streams, and waterfalls are three terms that frequently occur. In particular, Diar es-Saâda has fountains, streams, and waterfalls that run through the entire district, leading up to the circular fountain. Many fountains also appear in the description of the Villa de Zarcado.

Planting: Various types of local trees, such as palms, pines, cypresses, oranges, and eucalyptus, are highly valued. Palms have a strong local color, are transplanted on a large scale

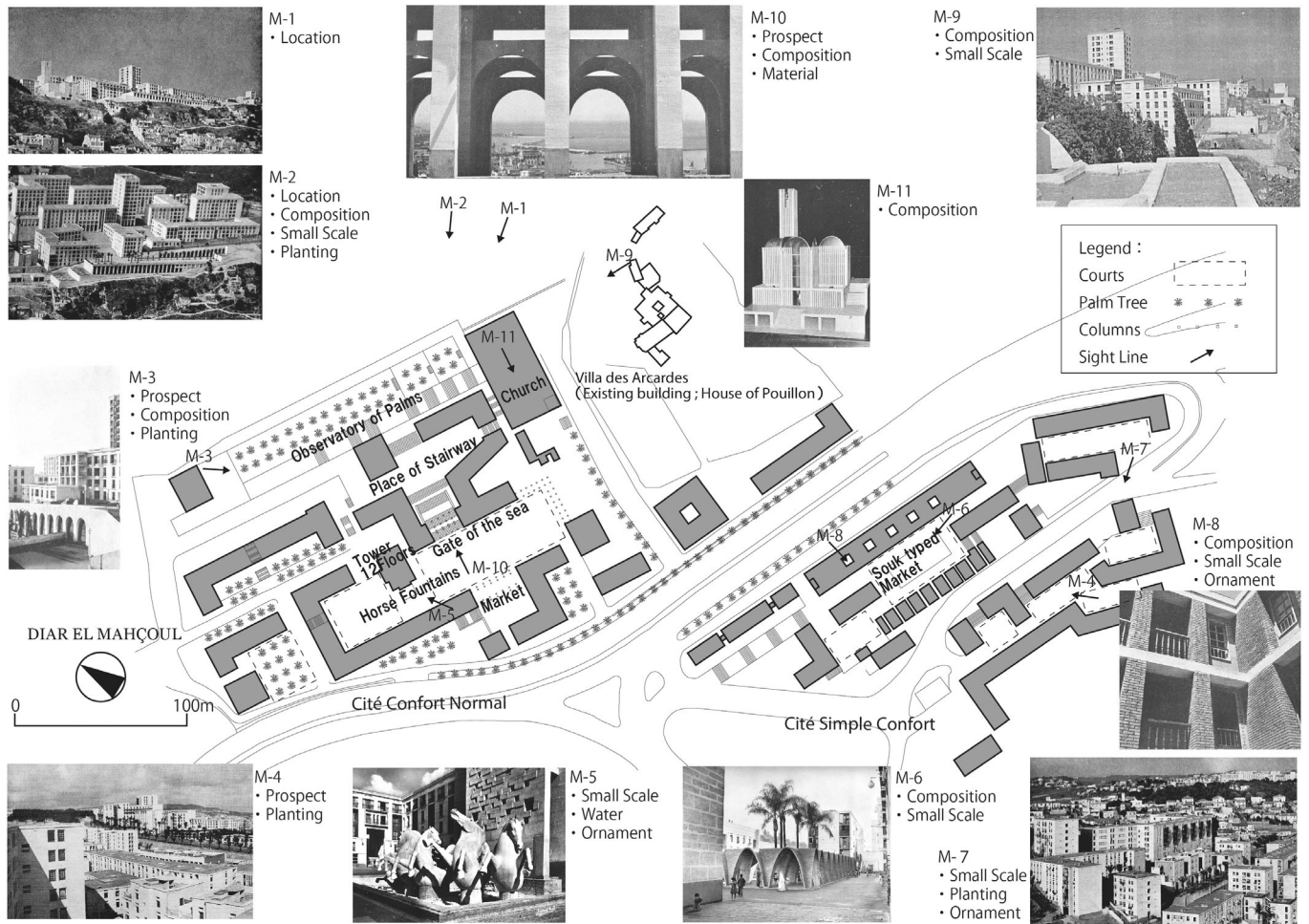


FIGURE 12. Detailed analysis of Diar el-Mahçoul from the viewpoints of “Moorish Architecture” Photos from *Alger Revue*, M9 photo by G. Banshoya¹¹

from suburban oases, and are often used as roadside trees. Furthermore, lawns, vegetable gardens, and garden plantings such as roses, Korean Morning Glory, Jasmine, and Bougainvillea are highly valued.

Decorations: The only traditional decorations that could be considered “Moorish” are the “delicate round roofs,” “elaborate stonework,” “cloisonne (glass and metal),” and “white pigeons and pheasant doves” in the Villa de Zarcado. Whether the Berber carpet motif in the Square of the Two Hundred Pillars is considered “Moorish” or not is a matter of judgment. Modernists are critical of the need for ornamentation, and the need for ornamentation itself is insisted upon. In Diar es-Saâda, sculptures by the painter Jean Chaffray decorate the square, and Arnault’s dolphin sculptures decorate the circular fountain, but both are contemporary art and cannot be regarded as Moorish architecture.

Symbiosis: Pouillon, who regrets the European invasion and feels a culturally layered “bond with the casbah,” positively self-evaluates that he has “allowed people to live in a historical building” and “inhabit it in honor of humanity” for the first time. He also understands his own courtyard residence as embodying “the life of the Arabs (rooted in a sense of separation of public and private life),” and by extension, that of Islam.

4.3 Summary

The use of stone was vital to the realization process of the three districts since the south of France ensured the affordability and speed of construction. As might be expected, Alexander’s idea of natural growth was not sought, at least not in this project. However, stone was used extensively in the Moorish architecture and was a fundamental element in creating the unique atmosphere of the district space. It is clear that the Moorish architecture was intended to be characterized through each of these elements. Ornamentation was the only element for which validity could not be obtained.

5. Moorish Architectural Features of the Three District Plans and the Symbiosis Mechanism

Based on each district plan, this section analyzes the urban and architectural elements by collating the photographs of each site at that time from primary sources. Then, this section focuses on the elements mentioned by Barrucand as architectural devices for symbiosis, such as stores, workshops, gardens, and fountains, and considers their position in spatial planning.

TABLE 3. Legend for Figure 12

Location	M-1: High ground location M-2: High ground location
Prospect	M-3: Belfry vista M-4: View of the slope area M-10: View from the sea gate
Spatial composition	M-2: Colonnade, plaza, palm lookout M-3: Colonnade, palm lookout M-6: Market (for Muslims), arch M-8: Loggia and corridor in dwelling courtyard M-9: Palm lookout (under construction) M-10: Colonnade and arch of the sea gate M-11: St. John's Church (later a mosque)
Building material	M-4: Stonemasonry with quarried stones M-10: Stone colonnades, arches
Small scale	M-2: All medium and low-rise, except the bell tower M-5: Middle level (<i>Confort</i> side) M-6: Muslim market for small stores M-7: All medium-low-rise (sample side) M-8: Scale of dwelling courtyard M-9: All medium-low-rise, except bell tower
Water	M-5: Horse fountain
Planting	M-2: Palm lookout M-3: Palm lookout M-4: Palm trees along the central road M-5: Palm trees along the central road M-7: Palms at various locations
Ornaments	M-5: Stone statue of horse, window frame decoration M-7: Loggias and window frame decorations in residential building M-8: Courtyard loggias, windowsill decorations

5.1 Diar es-Saâda (Figure 10, Table 2)

5.1.1 Urban and architectural elements

The lowlands along the Bay of Algiers are narrow in depth, and, at that time, urbanization was in process on the steep slopes. The upper floor of the bell tower in Diar es-Saâda has a view of the Bay of Algiers. The urban axis runs from the path of the waterfall through the market to the circular fountain, and the vista of the bell tower opens up along the waterfall, taking advantage of the sloping terrains. There are large and small courtyards between the residential buildings. The lower floor of the palm courtyard is for residential purposes and is separated by a large colonnade. The market square is positioned directly below the bell tower (Figure 10, Table 2).

Throughout the cityscape, the quarried stone walls give a strong and solid impression. The only high-rise building is a deliberately planned bell tower, and the entire area comprises of an apartment complex consisting of medium-rise residential buildings with 3–6 floors. The market square is a simple structure comprising of pillars and roofs, and has small rows of stalls. A mechanical pumping waterfall runs along the urban axis from the south to the north slope (Figure 11). The palm courtyard is reminiscent in scale of the courtyards of the great mosques of Seville and Cordoba and can be appropriately called the oasis of the district. The decoration is simple, and, except for the loggia, has a strong modern artistic character, including the sculpture of the bell tower and the dolphins in the circular fountain. There are no abstract artistic decorations.



FIGURE 13. A loggia of Diar el-Mahçoul photo by Nao Makino (2019)

5.1.2 Symbiotic mechanism

The initial percentage of *colons* and Muslims was not officially revealed, but when compared to the other two districts (discussed in the following sections), it is likely that the *colons* were the majority in Diar es-Saâda, which was the first to be built and had no distinction between residential areas. In this context, the market square would have faced the plaza to provide a place for open interactions. The residents could meet each other on a daily basis in the palm courtyards and the small courtyards between the residential buildings. The waterfall path connecting the entire district would have been a cozy, cool, and aesthetically pleasing space to provide a space for street conversations.

5.2 Diar el-Mahçoul (Figure 12, Table 3)

5.2.1 Urban and architectural elements

The *Cité Confort Normal* is located on a cliff facing the sea, while *Cité Simple Confort* is situated on an inland slope across the road (Figure 12; Table 3). The bell tower is slightly lower, at 14 stories high, but is visible from the *Simple Confort*. The view from the sea gate is reminiscent of the reconstructed Old Port of Marseille. In contrast to the large but few courtyards, such as the palm observatory and the staircase square in the *Confort Normal*, there are many smaller squares in the *Simple Confort*. The market square in the *Simple Confort* is in the form of a small brick vault, reminiscent of a canopied souk. The courtyards of the residential units also use loggias and cloisters. In short, the *Simple Confort* is smaller in scale and is based on a more Islamic-oriented design. In the *Confort Normal*, the colonnades and arches of the sea gate are reminiscent of the chapel of the Mezquita of Cordoba. The composition of the bell tower and the low- and middle-rise residential buildings can also be seen. Regarding the water element, a horse sculpture fountain was planned for the main square of the *Confort Normal*. In addition to the palm observatory, trees line the streets, while palms have been planted throughout the district. The exterior image is based on the stone walls, but the loggias facing the outside of the building are overhanging and show the image of a *saabaat* as prescribed by Islamic law (Figure 13).

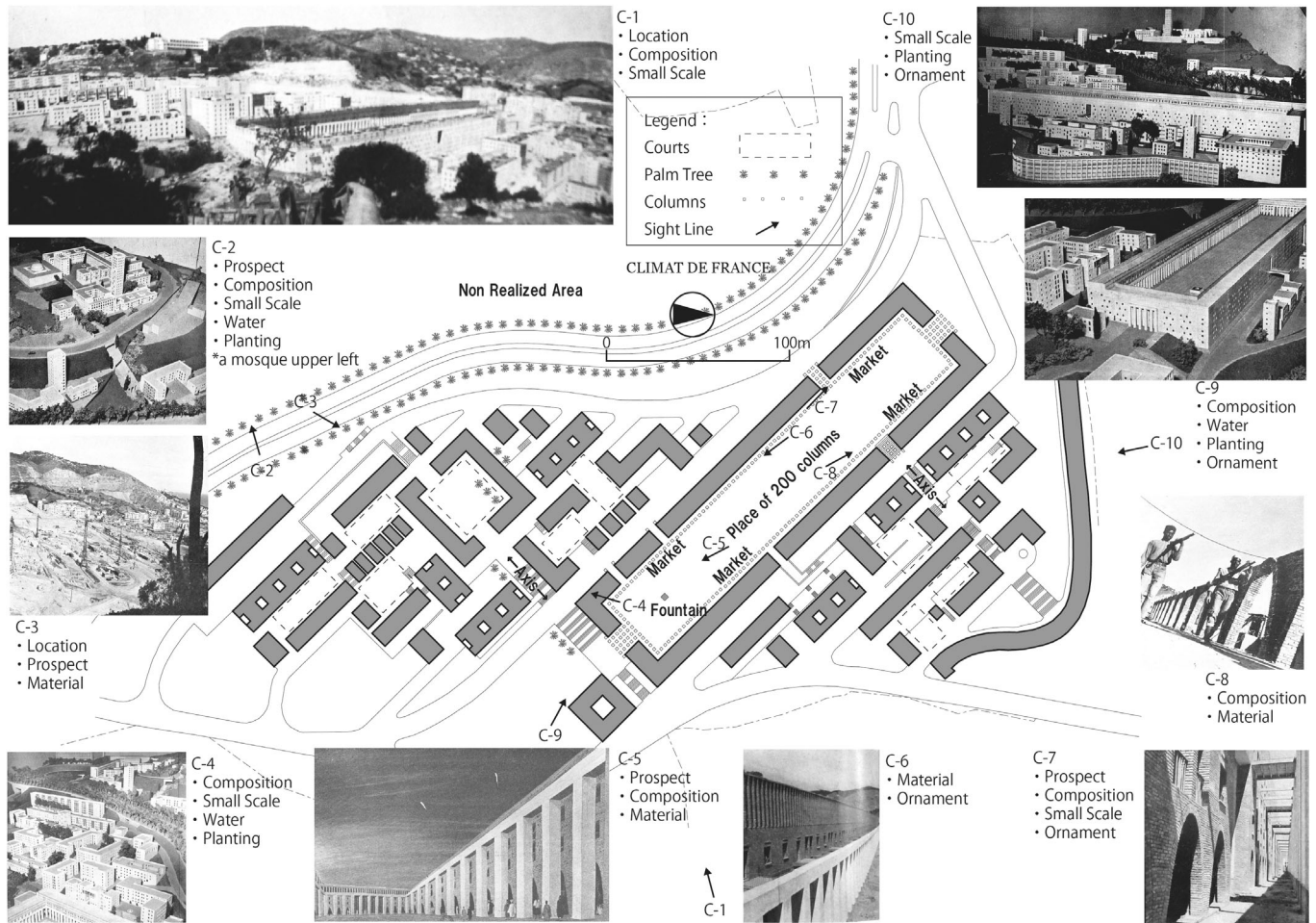


FIGURE 14. Detailed analysis of Climat de France from the viewpoints of "Moorish Architecture" Photos from *Alger Revue, Chantiers*

5.2.2 Symbiotic mechanism

As noted earlier, there was criticism regarding the racial segregation between the *Simple Confort* and *Confort Normal*. The cultural differences regarding the market squares form part of the segregation. However, each market square had its own unique characteristics and ability to attract customers, and this is where the opportunity for exchange would have arisen. The axis leading from the square of the horse fountain through the sea gate to the palm lookout was designed considering of the approach from the *Simple Confort*, and there was no intention to divide the market. The church was placed at the edge of the *Confort Normal* instead of facing the plaza.

5.3 Climat de France (Figure 14, Table 4)

5.3.1 Urban and architectural elements

Completion of the Climat de France was delayed, and only the north side of the central road was realized after Pouillon left the site. Compared to the original plan before the landslide (Figure 5 above), there are some differences in the plan, including the Square of Two hundred Pillars, which was said to have been conceived after Pouillon's Ghardaia trip. Many photographs were taken during the construction period, and the image drawings and model photographs were also used as primary sources during the

period under study. Only one photograph (Figure 14, C-1), published in *Chantiers* in 1957, shows the construction as being almost completed. The site is located on a sloping basin with a view of the sea to the north. The scale of the 200-column plaza is breathtaking, and, together with the large colonnades reminiscent of Roman architecture, provides an excellent view. The view of the arched storefronts inside the continuous colonnades and the vista from the urban axis, which extends from the 200-column plaza to the mosque, is also part of the planning intention. The exterior walls of the residential buildings and colonnades in the plaza are made of stone, as in the previous two districts, while the interior storefronts are of brick (Figure 14, Table 4).

Several small-scale bell towers are planned, while the other residential buildings are in the mid- to low-rise apartment complex area, with 3–6 floors. The pillars in the 200-pillar plaza are large in scale, but the inner marketplace is recognized for its small-scale nature, which is reminiscent of the bazaars of Isfahan, where Pouillon was fond of traveling. Regarding the water element, several fountains can be seen in the Square of Two Hundred Columns and in the courtyards between the residential buildings. As stated in Pouillon's autobiography, "I have had time to think further about flows and fountains." [Note 31] Regarding the plantings, palms are used in the roadside trees and urban axis. Loggias can be seen on the walls of the market square. The combination of the 200 pillars in the square and the numerous small-nested lattice

TABLE 4. Legend for Figure 14

Location	C-1: Basin location C-3: Slope location
Prospect	C-2: Vistas of mosques from the urban axis C-3: Landscape with a view of the sea C-5: View of the Square of Two Hundred Pillars C-7: Vista at the colonnade market
Spatial composition	C-1: Plaza of the Two Hundred Pillars, pillar gallery C-2: Mosque (unrealized) C-4: Courtyard between residential buildings C-5: Colonnade, arch, market C-7: Colonnade, arch, market C-8: Arch (under construction) C-9: Plaza of the Two Hundred Pillars, pillar gallery
Building material	C-3: Bricks for arch (construction site) C-5: Stone-piled colonnade C-6: Brick on upper floor of market C-8: Market bricks
Small scale	C-1: All medium-low-rise C-2: All medium-low-rise, except the bell tower C-4: All medium-low-rise, except the bell tower C-7: Long-lasting market space with colonnade C-10: All medium-low-rise, except the bell tower
Water	C-2: Courtyard fountain between residential buildings (unrealized) C-4: Courtyard fountain between residential buildings C-9: Courtyard fountain with 200 columns
Planting	C-2: Roadside trees, urban axis planting C-4: Roadside trees, courtyard plantings C-9: Urban axis planting C-10: Roadside trees
Ornaments	C-6: Brick wall C-7: Loggias with brick walls C-10: Carpet-like window arrangement on the exterior wall of the plaza

windows recall the motif of the continuous patterns of Berber carpets produced in Ghardaia.

5.3.2 Symbiotic mechanism

According to Pouillon, 45 000 of the planned population of 50 000 were Muslim. The huge plaza, combined with the image of the bazaar, would have attracted visitors from both inside and outside of the district. The many courtyards between the residential buildings served as gardens with fountains and places for social interaction. An unrealized mosque was also planned at the northern end of the building, away from the center.

5.4 Deviations from Moorish architectural characteristics

Moorish architectural characteristics can certainly be seen in each element. However, there is an absence of the magnificent and delicate ornamentation typical of Alhambra Palace, for example, and it is possible that Islamic abstract art was avoided. The introduction of open, planted plazas and markets and the placement of churches and mosques as sectarian centers at the edges can be seen as symbiotic devices. However, it cannot be denied that the district space, comprising mid-rise apartment blocks and courtyards between residential buildings, is slightly over-scaled. Moreover, the fact that all districts are penetrated by roads, with service roads and parking lots

encroaching into the residential areas, also detracts from Moorish architectural imagery, which comprises of tight spaces. This problem of the existing physical space is also due to the lack of the realization process as a natural growth potential, as described by Alexander. Based on his extensive research on the HLM at that time, Pierre Bourdieu's report [Note 32] shows that the modern residential areas are a form of lifestyle coercion, which results in cultural and economic impossibilities for the former Bidonville residents, as it is clear that the residents of Diar el-Mahçoul could not take ownership, and their children damaged the common areas. The situation was left for the people to decide, and immediately after construction was completed, the three districts were on the verge of an "artificial city" pathology.

6. Conclusion

This study explores Pouillon's planning of the three districts in Algiers based on the concept of Moorish architecture and reveals that the planning theory was reflected, to a certain extent, in the realized space. The view from the slope along the Mediterranean Sea provides a sense of liberation, and the districts, with their stone masonry, spatial compositions of plazas, colonnades, and markets, as well as their architectural and urban elements, such as water and vegetation, show excellent cultural diversity in terms of both their human scale and architectural devices for symbiosis. Considering that the HLM at that time consisted only of inorganic suburban estates similar to Sarcelles in Paris, the three districts were clearly remarkable achievements in terms of architectural and urban planning.

Bourdieu's criticism is pertinent to general modern urban planning and shows the emergence of customization by the displaced persons as a natural growth potential, suggesting the need for dwelling practice. However, there is no indication of architectural or urban planning interest. It is ironic, from an architectural viewpoint, that Diar el-Mahçoul was criticized, since the district created a buzz, at that time, as being a place of political appeal. In Morocco, as another part of French-speaking North Africa, Albert Laprade had realized the "*Nouvelle Medina*" based on a design survey of the old city since the 1910s, while Michel Ecochard had realized the "*Tram Ecochard*," low-cost courtyard housing since the late 1940s.²² Candilis' activities under the ATBAT were also developed within the framework of the *Ecochard*.¹⁴ Although Pouillon's commitment to traditional stone and low-rise structures resulted in a lifelong disagreement with the CIAM planners (including Le Corbusier), he nevertheless shared a similar regionalist vision. However, while Candilis and his colleagues relied on the residents' additions and alterations to enhance the spaces that modernism had eliminated—and, in this sense, were conscious of natural growth—Pouillon's goal was to create a space that was to be completed as a work of art. The three districts were, what Alexander called, "artificial cities" because they attempted to realize a natural city that comprised Moorish architecture in a planned manner. What emerges from the idea that "all cities are colonial cities" is the straightforward fact that, in the first place, planned cities (whether colonial or not) refer, consciously or unconsciously, to local urban characteristics and cultures of dwelling. The three districts of Algiers, as Pouillon's unfortunate career setback,²³ were fruitful beyond the category of what the critics of colonialism term "cultural trappings"; they deserve to be reevaluated from the perspective of architecture and urban planning.

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Disclosure

No.

Data Availability Statement

The data that support the findings of this study are available from the corresponding author upon reasonable request.

Notes

Note 1) For a general history of urban planning history, see References ^{9,24,25}, and the author (Ref. ²⁶) divides the history into three periods: (1) the 19th century colonial city planning period, (2) the Le Corbusier and the CIAM activity period, and (3) the urban planning and slum projects conducted during the Independence period.

Note 2) A *colon* is the common name used at that time for the descendants of European colonists (mainly French). Also, a *Muslim* meant Arabs and Berbers in general.

Note 3) Meaning a slum by a barrack. *Bidon* means “of tin cans.”

Note 4) The term “*Hispano-Maurisque*” can be translated to “Spanish Moor,” but since “*Maurisque*” (Moor) has the meaning of “Spanish North Africa,” this study only uses the words “Moor” or “Moorish.” Based on the context, this study uses it simply to mean the style of North Africa and the Iberian Peninsula. In this regard, Barrucand, discussed below, states the following: “Whether it is described as Moorish, Hispano-Islamic, or Hispano-Maghrebian, it is clear that none of these attributes does justice to a reality in which Arabic, Spanish, and Berber elements subject each other to the mutual influence of varying intensities on the fertile soil of Islam, and, in so doing, give rise to unparalleled peaks of achievement.” Reference ¹², (p. 18).

Note 5) In 1911, “neo-Moorish architecture” (neo-Moorish or Moorish revival architecture), a new style of architecture incorporating decorative arches and canopies, was in vogue in Algeria. The Grand Post (Jules Voinot and Marius Toudoire) is a prime example. It has been critically pointed out that the political purpose behind them was also to soften the hearts of Muslims; however, “Neo-Moorish architecture” is a different type of architecture that has undergone certain stylization while incorporating the characteristics of not only Moorish architecture but also Islamic architecture in general, in both the United States and Europe since the mid-19th century. There is no direct connection to the Moorish architecture advocated by Pouillon ^{7,10}.

Note 6) Avermaete evaluates the customization faced by the ATBAT's Candiris from the residents themselves by defining it as a “dwelling practice,” and states that “The ATBAT's conception took its point of departure from the existing notion of *habitat adapté* and broadened it. Climatological, geographical, and geological characteristics were added to the specific cultural aspects of dwelling practices.”²⁷ In a previous report, the author attempted to apply the concept of dwelling practices to decipher the formation process of Bidonville.

Note 7) Reference ⁹, p. 146. “In his view, historic Algiers strongly expressed the presence of Ottoman and Islamic Spain”. There are passing references to each element.

Note 8) Reference ²⁸, pp. 347–352, also followed in Reference ²⁶.

Note 9) The public relations magazine of the city of Algiers, named *Burtin* until Mayor Chevallier's arrival, was replaced by his successor, *Alger Revue*, in March 1954. With this change, the magazine became

more photo-oriented and contained easy-to-read articles, but no longer carried meeting minutes.

Note 10) The original title of Pouillon's 1968 autobiography was *Mémoire d'un Architecte (Memoirs of an Architect)*. This study uses it with modifications as necessary. The translation book titled “*Ishi Sakebu beshi*” was introduced by Takashi Hasegawa, who describes Pouillon's work, which is almost unknown in Japan, as “something I would like to see,” but also as “somehow sad” (Ref. ²³).

Note 11) Literature collections and observational surveys in the field were conducted by Matsubara in Algiers and Ghardaia in February 2016, and by Matsubara and Taishi Hidaka (a graduate student at Tsukuba University) and Nao Makino (same; photographer of Figure 13) in Algiers in November 2019.

Note 12) The original French text is as follows: *Ces logements sont d'une conception très rationnelle. De plus ils seront d'une authentique originalité puisque M. Fernand Pouillon les adaptera tous au fait géographique algérien en les dotant, chacun, d'un patio inspiré de l'architecture hispano-mauresque.*

Note 13) The original French text is as follows: *L'élément original et proprement algérien de l'appartement sera précisément la loggia, sortie de pièce ouverte à l'air rappelant le patio hispano-mauresque (mais stylisé).* A loggia (Italian) is an open corridor or balcony.

Note 14) By the time of writing the book (Ref. ¹²), she had spent five years living and studying in Rabat and had earned a doctorate from the University of Paris-Sorbonne. She served as a professor and professor emeritus at the university. In addition, I also used the book (Ref. ^{12,29}) as reference that was more architecturally historical and devoted more pages to North Africa.

Note 15) After the Muslim conquest, Christians (Mozarabs) gradually became Arabized and Muslimized, with communities in Toledo, Cordoba, Seville, Mérida, and elsewhere. Jews were more supportive of Muslim rule and engaged mainly in commerce, but refused to convert (Ref. ¹², p. 32). In addition, after the Reconquista, urban society mixed the reversed ruling class (the newly emergent Catholics) with the dominated classes (the Moriscos [Muslims forced to convert to Catholicism] and Conversos [also converts from Jewish]), with resultant discrimination and inequality. Many previous studies consider this to be an example of symbiosis or coexistence.

Note 16) The original French text is as follows: *Evidemment, nous sommes favorables à l'exécution de ce projet, mais je tiens tout de même à répondre à la question d'ordre pratique que j'avais posée en Commission des Travaux et Finances: à quelle catégorie seront destinés ces appartements?*

Note 17) The original French text is as follows: *Je considère que tous les hommes, quelle que soit leur origine, doivent être logés et bien logés. Il n'est pas question de créer un habitat spécial pour les habitants d'origine européenne ou pour les Musulmans, mais un habitat mixte dans lequel les Européennes et les Musulmans ayant atteint une répartition équitable sera faite entre les uns et les autres.*

Note 18) Chevallier's response continues with an explanation of the “*Cité de Recasement*” (Resettlement Housing), which is a key concept that indicates the specifics of “evolution.” However, since it is not directly related to Pouillon's three districts, this study does not explore it, and leaves the thematic discussion to the next article that deals with Gyoji Banshoya's resettlement housing and dwelling practice.

Note 19) The French original text is as follows: *Cet appartement-type sera destiné à tous les éléments de la population, Français, Européens, ou Musulmans.*

Note 20) See, for example, Çelik (1997, pp. 144–147).

Note 21) At this point, Chevallier was appointed Secretary of Defense (and later Minister of Defense) in the Mandes-France cabinet, a position that made him a high-ranking government official who also served as mayor of Algiers.

Note 22) August 4 was an anniversary of the French Revolution, which resolved to abolish feudal privileges. However, since 1953, it has been commemorated by the Chevallier municipal government in connection with urban policies.

Note 23) Mitterrand was a liberal politician who was an important member of de Gaulle's provisional government, despite his pre-war leanings toward the Vichy regime. He later became the president of the Socialist Party.

Note 24) The Independence movement shifted to an armed struggle with the uprising of the *Front de Libération Nationale* (Algerian National Liberation Front: FLN) on November 1, 1954 (All Saints' Day), a few weeks after Mitterrand's visit. The collapse of the French Fourth Republic on October 4, 1958, following de Gaulle's inauguration as president, was also closely linked with Algerian Independence.³⁰ (Ref. ³¹) also details the terrorist exchanges that took place in Algiers.

Note 25) Reference ³², p. 72. The original French text is: *Force-les de bâtir ensemble une tour et tu les changeras en frères*, which is also what Chevallier quotes.

Note 26) See Reference ²⁰ (pp. 32–182) for citation and analysis.

Note 27) A town about 30 km southeast of Pont du Gard (Roman bridge).

Note 28) This was Pouillon's second visit to Algiers, as recorded in the May 11 min.

Note 29) A traditional 17th century house, it was the summer home of Raïs Hamidou, a pirate killed by the U.S. Navy in 1815. Ref. ¹⁹, pp. 88–91.

Note 30) An advisory body for the city of Algiers, established in 1953 with Pierre Daloz (1899–1992) of the MRU as its director. Along with Pouillon's invitation, it was another centerpiece of the Chevallier Administration.

Note 31) Reference ²⁰, p. 167. They were also keen to secure water, for example, by asking if they could drink treated water.

Note 32) Reference ³. The basic demographic data are outlined in the final part of *Kindaiteki Jukyo to Kakei (Modern Dwellings and Households)* (pp. 130–143). A general discussion is provided in *Toshiteki Seikatsu Yoshiki no Mujun (Contradictions of the Urban Lifestyle)* (pp. 144–153), including notes on Diar el-Mahçoul.

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