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**IT IS NOT EMPTY: EXPLORING THE VOID
IN THE KASBAH OF ALGIERS**

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Master's Thesis

Supervisor

Asst. Prof. Dr. Deniz ÇETİN

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Signature



DEDICATION

In the name of Allah, the Most Merciful, the Most Compassionate, I begin by expressing my deepest gratitude for the knowledge, skills, and opportunities bestowed upon me to embark on this research journey. I am immensely thankful to my parents whose unwavering love and guidance have been the cornerstone of my endeavours. Their boundless support and encouragement have fuelled every success I've achieved. I also extend heartfelt appreciation to my dear sister and brother, whose constant love and unwavering support have been a source of strength throughout. Their presence and belief in me have been invaluable, shaping this journey in countless ways. I am truly blessed to have such a supportive and loving family.

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ABSTRACT

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The Kasbah of Algiers represents the historic center, classified by UNESCO in 1992 as a world heritage site. Today, this heritage is deteriorating, and urgent action is required. One of the challenges it faces involves the structural deterioration of its buildings, leading to the creation of frequently abandoned voids. However, the void is a new possibility for the city; it is a place where actions and activities are expressed that are absent from or complementary to the existing city. Everyday life plays a vital role in the component of the fabric that includes daily activities and local culture, in some cases the income culture that develops over time does not fit the local existent structure, Hence, the research notes that the voids can host these new activities. So, the study defines these voids, reveals their potential. Additionally, analyzes the activities of daily life within the Kasbah and the use or neglect of these empty spaces. And proposes the temporary structure to promote the regeneration of the urban landscape. The goal is to integrate the voids harmoniously into the urban scene while retaining their unique character and to transform them into dynamic dialogue platform.

Keywords: Everyday Life, Historical City, Kasbah of Algiers, Temporary Structure, Void.

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ABBREVIATIONS

- PPSMVSS : Plan Permanant de Mise en Valeur des Secteurs Sauvegardés
(Permanent Plan of the Development of Protected Areas).
- CNERU : Centre National d’Etude et de Recherche en Urbanisme (National
Center for Studies And Research in Urban Planing)



1. INTRODUCTION

The city is experiencing considerable demographic expansion, which is causing it to rapidly expand beyond its bounds; nevertheless, this change also leaves certain places unoccupied or occasionally used for other reasons. These are referred to as "leftover voids" or "empty gaps". Juxtaposed between two clearly defined spaces, a contradiction remains which is, represented by a pattern that might be either large or small. This pattern is puzzling, it regenerates liberty and anarchy at the same time, prompting social reactions and resulting in a wide range of user behaviours in the same area. The examination of behaviour represents a complex inquiry, similar to the eternal philosophical conundrum concerning the primacy of cause, summed up in the question: which comes first, egg or hen? The behaviour is related to the evolution of the human lifestyle, which is replayed in a unique setting: space. On the other hand, the space is conceived under the need of these activities. What to agree on is that one includes, while the other opposes. Previously, the Medinas and old cities were tiny and densely packed together, forming an organic weave. Each structure supported and contributed to the growth of the others. However, that fabric was replaced in subsequent times by voids left by the collapse of the previous framework. Interestingly enough, in recent times. People have grown to recognize the significance of these peripheral lands, as efforts have been made globally to revitalize the historic centers through safeguard plans that seek to reintegrate them into a vibrant urban economy. Urban planning constitutes interconnected layouts so that the urban fabric is formed by several skyscrapers, 5-story blocks with red roofs, tiny houses with small windows, and glass buildings, so that when one walks. Through boulevards, then through the small alleys, to arrive at dead ends and pedestrian streets, one will notice a change and mutation inside. Undoubtedly, this is not only due to the influence of technology that has allowed the appearance of the new forms but also the daily habits of the inhabitants that have an impact on it. The research on the core of cities has shown that the center is usually represented by the historical part. Some of them were built on hills, this decision was inspired by the need for protection, or for security reasons, as we find in cities like: Istanbul, Algiers, and Marseilles. In this type of cities, we find vivid life made for human scale, with pedestrian zones, or tiny streets, while the buildings are composed of aggregates. Others have regular and perpendicular streets like Barcelona, with a very different ambiance of boulevards. Public spaces are demarcated by different types of

facades. These kinds of scenes or sequences fascinated many artists and writers, who described with pens or words what they saw, and beyond the materiality, they could convey the sensations. Algiers is no exception in this regard; many poets and architects were fascinated by this city. Like Paul Guion, who through his sketches reproduced the atmosphere and movement in the Kasbah (Figure 1.1).

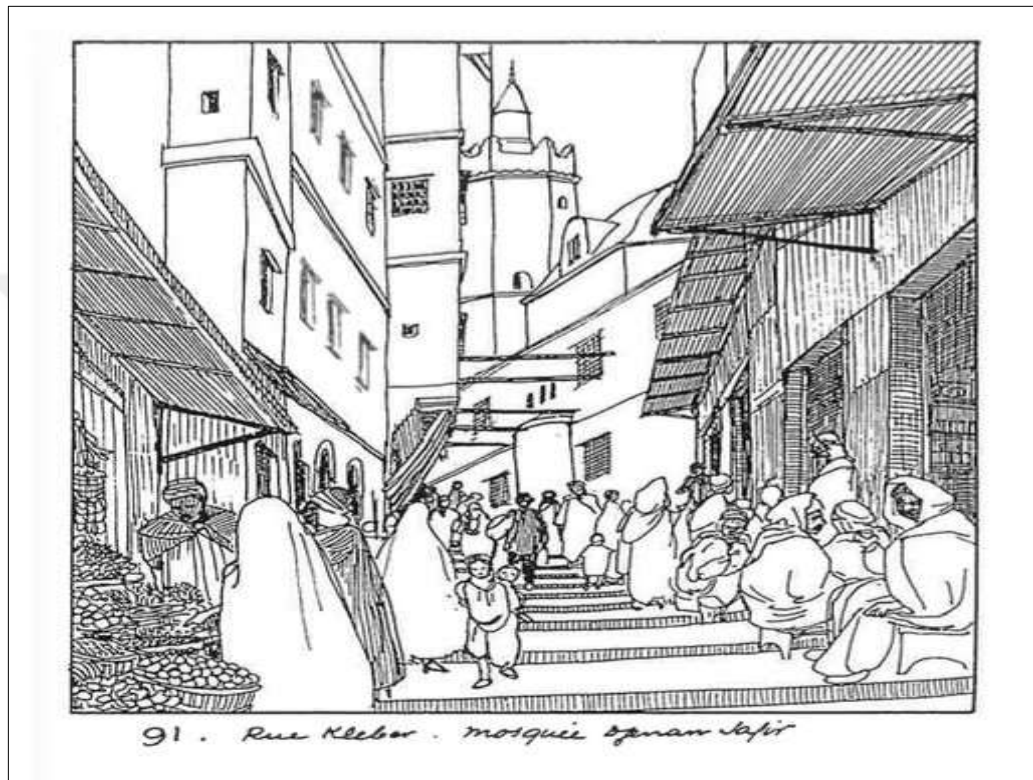


Figure 1.1: Sketch By Paul Guion (Bibliotheca Orientalis, 2019).

While the city of Istanbul was spoiled in the stories of the Turkish writer Orhan Pamuk. In the book "Istanbul: Memories and the City" (2017), the author describes a scene from his everyday life in the city of Istanbul. He was able to describe more than one element, the sound of the ferry, down to the shape of the street, and the type of building and even who its first occupant was also mentioned: "The ferry's engine made a noise like my mother's sewing machine, cutting out abruptly as it approached a landing...the little factories and warehouses and barrels; the old car tires; the horse-drawn carriages that wandered about the city—they all looked as finely and clearly drawn as in hundred-year-old postcards, and they all looked black and white" (Pamuk, 2017: 519). Even Algiers was often cited in fiction, especially in travelogues such as Eugene Fromentin in his book "A Year in the Sahel (Une

année dans le sahel)” (1859), where he described parts of Algiers and explored the landscapes, culture and daily life of the Algerian Sahel. It covers the cities’ bustling markets, local customs, interactions with locals, and unique regional characteristics and wildlife.

The 19th century saw a rise in global heritage awareness. There are several charters and statutes in place that deal with historical building preservation and protection. These strategies were employed on a large scale with significant monuments, ultimately resulting in their classification. The awareness of this heritage is also due to the signification of the place, as a self-identification: “This fact is confirmed by common linguistic usage. When a person wants to tell who he is, it is common to say: I’m a New Yorker or I am a Roman... we understand that human identity is too high a extend tethered to places and things” (Norberg-Schulz, 1980: 21). Therefore, the identity of a person is connected to, and depends on that place. However, so-called minor architecture quietly fades away, and leaves behind urban gaps. These are sometimes left as polluted wastelands, other times transformed into public squares. Between these historical relics and these high-value areas, the issue addresses the following: How to value the empty “void” conceived by the collapse of buildings in a fabric?

1.1 RESEARCH PROBLEM

The Kasbah remains in the collective memory as the place of identity and essence of the city. As a result of this city being in danger, the houses continue to deteriorate daily, the stores are closed and the alleyways are empty, and deprived of the joy of its inhabitants. Several attempts at restoring and revitalizing the Kasbah had been carried out and to this effect, deep analyses of the protective area and adjacent area were conducted. Evidence of this is spotted in the significant recommendations made by COMEDOR. This group in 1973, and under the request of UNESCO carried out a study which included a census of buildings in the protected area of the Kasbah (Doulcier et al., 1973). Years later in 2010, another attempt was made by the CNERU group, which led to the development of a plan to safeguard and develop this protected area. Up to 2018, and as part of a strategic partnership between the wilaya (prefecture) of Algiers and the Ile-de-France region, a mission was given to develop a plan to safeguard and revitalize this district. The project was entrusted to the French modernist architect Jean Nouvel, this decision created some controversy in Algeria and outside the territory. This move prompted several architects on an international scale to write an open letter asking the architect to restrict himself from this project; the petition was published by

the magazine *The Funambulist*. The complexity of the site and its historical depth make the intervention within it difficult, but at the same time, there is an emergency to find a solution to revitalize this historically protected center.

This study is interested in the void, within these densely populated areas. Although the void takes different forms and meanings, this study focuses mainly on the unplanned void, and is curious about whether human interaction with this urban void perceives it as an intruder, as this urban void is new in the urban tissue, or has it become a component of the new space structure, and whether there are solutions that might be better for our cities?

1.2 HYPOTHESIS

The issue of voids in dense urban centers, especially historic centers, is a sensitive one that needs to be addressed. Current policies and master plans focus on urban growth, but this should not prevent the use of already urbanized areas. However, empty areas are sometimes created by urban planning policies, whether intentionally or unintentionally. It is reasonable to posit that the void is like a blank page in a finished book, this blank page represents a new becoming. Tangibly this blankness becomes a site of expression, and it is critical to use it for the benefit of contemporary practice. While everyday practices in the city change from one era to another, the solution of reconstructing the void with a permanent structure may meet today's needs, but it may not be suitable for the future, and it will erase the characteristics of that void. The question that arises here is: are there any alternate solutions to achieve the aim of a city in which all elements participate in its function? The research questions the impact of "void", both in its material and immateriality, as it investigates the temporal structures characteristic in ephemerality. The aim of the research is to explore the relations between temporal structures and potential impacts on the urban fabric. Similarly, look at these voids in the dense city and consider whether its presence is beneficial to its residents and whether temporary constructions can contribute to the growth of the city.

1.3 RESEARCH METHODOLOGY

To explore the aspects of urban emptiness in the city and the associated behaviours, the research will adopt a qualitative research approach as it will follow four essential steps (Figure 1.2): The first step revolves around the first chapter of the literature review. This

segment will include definitions of the concept of “void”, its different manifestations, as well as its influence on daily life, and how previous researchers treated this subject. The next phase of our study will consist of a thematic analysis. This part treats various approaches that were taken when the problem of the void was addressed while seeking to identify a possible effective solution that solves the problem sustainably. As it will see subsequently, these possibilities seem to be found in different areas but have the same ephemeral characteristics and can be implemented with ease. An in-depth analytical process will be undertaken to study the historical journey with the intention of understanding the evolution of two fundamental components: on the one hand, the urban void, and on the other hand, everyday life. The objective will be to chronologically superimpose these two aspects until their convergence in the contemporary sustainable urban fabric while examining the modern practices that influence it. It will also highlight an open survey carried out pertaining this purpose. Finally, the study will propose recommendations aimed at responding to the problem raised, taking into consideration all the elements contributing to the construction of a functional urban fabric. It will also explore the emerging concept of the sustainable city, highlighting its adaptation to the current needs of residents, particularly in the context of the evolution of ancient cities.

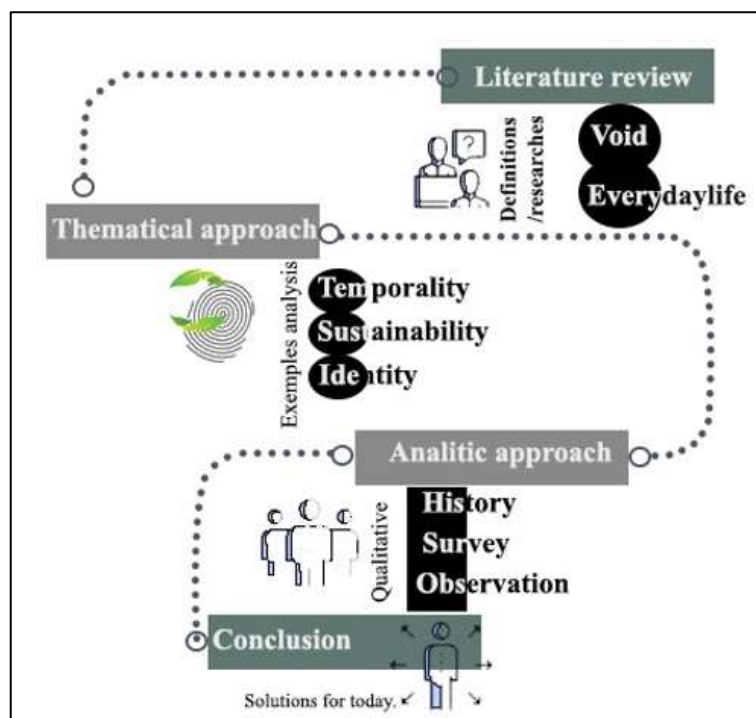


Figure 1.2: The Structure of The Thesis.

2. LITERATURE REVIEW

The urban fabric is changing due to rapid urban expansion, and because cities are complex structures, intangible factors like culture and migration have an impact on these changes. Due to this, one can speculate that each society has its own urban structure and languages. Inside this fabric, some voids are visible from above and remain empty. Initially, the word "void" refers to the absence of a construction (Akkerman, 2009: 205), but there are other ways to define it on an urban scale.

2.1 THE MEANING OF VOID

The term "void" has a plethora of meanings, determined by context, its origin, its function or lack of function. For example, the Glossary of Urban Void, written by Sergio Lopez-Pineiro (2020), includes more than 200 terms that refer to void, the 24 first terms from the book are:

"Abandoned areas - Abandoned lot - Abandoned property - Abandoned space- Abandoned structure - Abandoned urban landscapes - Abandonment - absence -Absence of use - Accidental playground- Alternative urban futures - Antispaces -Anxious landscapes - Appropriated environments - Area - Areas of impunity - Artificial landscape without cultural precedent- As found - Black holes - Blank space - Blot - Border - Border vacuum - Brownfield - Brownfield site - Buffer zone - Capacity for ruination -City - City in decline - Commons - Conceptual Nevadas - Contemporary urban space - Corporate reserve - Cracks- Curious landscapes of indeterminate status - Dead space - Dead time - Dead Zone - Decampment - Decay - Decline - Decommissioned lands".

Sergio Lopez-Pineiro (2020), described "dead space" as a space that is abandoned but at the same time hosts a temporary use. The word void can refer also to "dead time" as the time between the project's inception and its realization. Finally, there is a "dead zone" which means: "spaces in which the formal program has been suspended and replaced by informal activities." (Lopez-Pineiro, 2020: 26). From the previous book, it can be summarized that urban emptiness is an act of abandonment. This abandonment can take different forms: space/lot/ or structure, depending on whether it can have an owner or not. Nevertheless, it remains an integral component of the urban landscape (Figure 2.1).

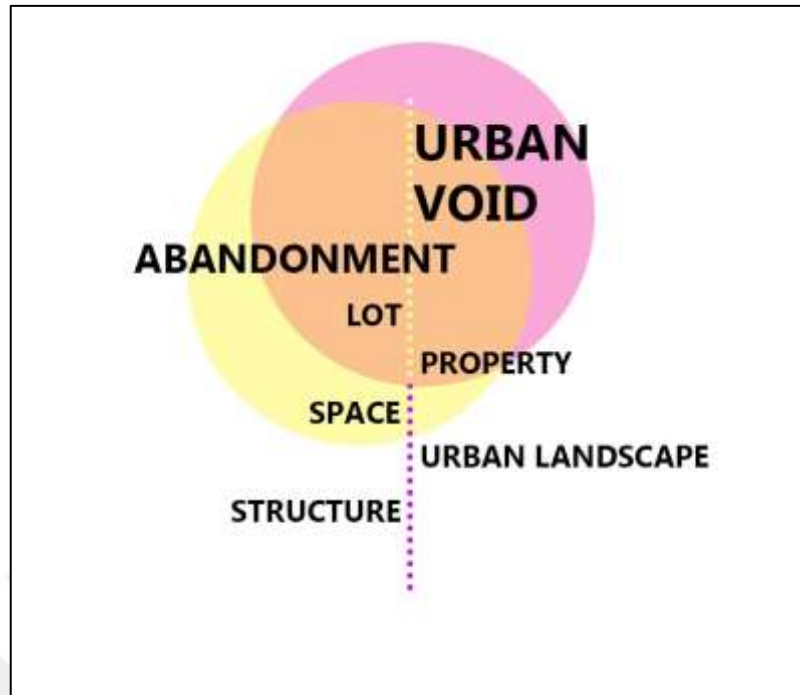


Figure 2.1: Mind Mapping of the Void Meaning.

The “void” in the online Cambridge Dictionary, gives two definitions: the first one is material which is the contrast of solid: “a large hole or empty space” (Dictionary, 2023). The second one is used to express feelings about something immaterial: “a feeling of unhappiness because someone or something is missing” (Dictionary, 2023). The section designated for examples in the dictionary presented a good demonstration of the word "void" as pocket: “pocket of uncontrolled nature and activities require new strategies of becoming” (Dictionary, 2023).

2.2 VOID IN CONTRAST OF SOLID

The void is treated in different scales: starting with the very small architectural scale, and on the plan level, the void is denoted by the fullness that surrounds it. For example, if we consider the room as void, the walls become the element that defines its boundaries. For the facade, the void denotes a bay window or a doorway. Whereas on the urban scale, the void denotes either planned or unplanned spaces, that are usually surrounded by solid elements buildings, natural features, etc....

This relation between solid and void is found in urban and architectural research and analysis. It is called solid/void ratio, positive negative spaces, or figure-ground theory

(Trancik, 1986). The first plan showing the solid/void ratio was drawn in 1748, under the appellation of "Nolli map" (Figure 2.2). This plan shows for the first time the strong relationship between solids and voids within the city of Rome.

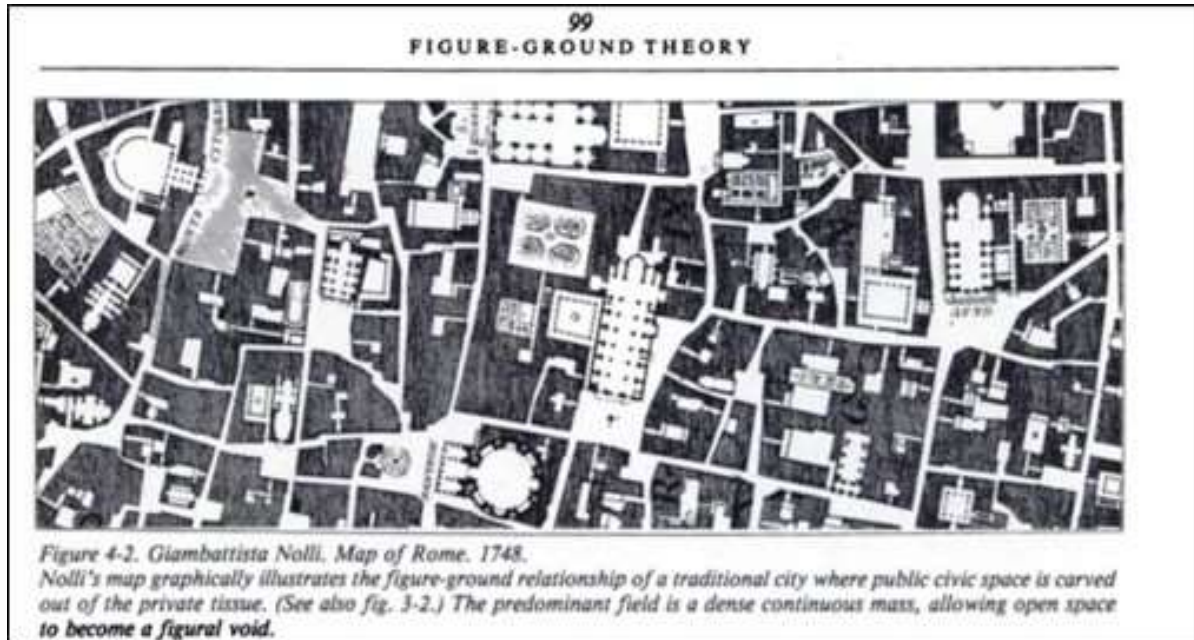


Figure 2.2: Nolli Map (Trancik, 1986).

In his book, Trancik defines lost spaces as voids and emphasizes the relationship between solid and void “If the relationship of solids to voids is poorly balanced, fragments become disjointed, falling outside the framework the result is lost space” (Trancik, 1986: 106). He explains in his book that "lost space" is defined as a place that lacks pedestrian traffic. He explains that this type of void is caused by the process of modernization: the parking lots and mobility makes the pattern of the city more open to the void (Trancik, 1986: 106-107).

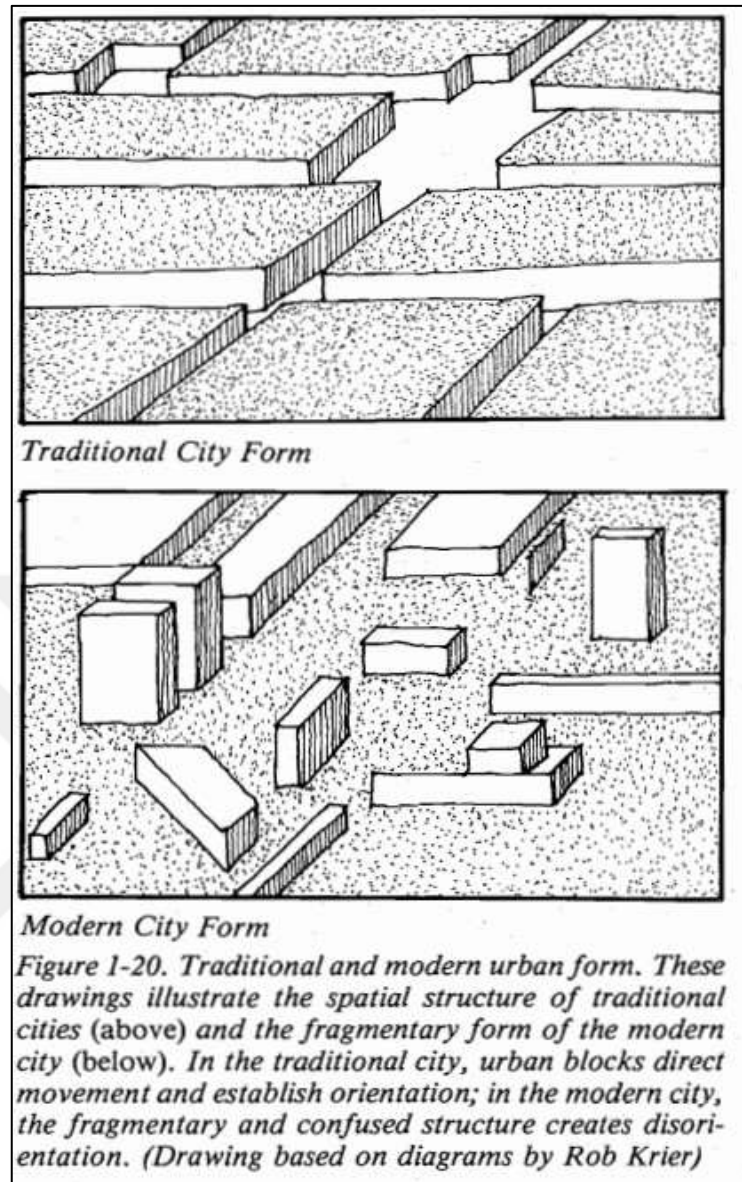


Figure 2.3: Image Demonstrating the Solid/Void Ratio in Modern and Traditional City (Trancik, 1986: 19).

Tranick went on to explain his point of view by presenting the diagram above (Figure 2.3). As seen, the relationship between solid space and void is different between the traditional and modern city plans. He believes that the ideal city should be inspired by the ancient city: “We need to return to the theories and models of urban space that worked in the past and to develop a design vocabulary based on these successful precedents for today’s cities” (Trancik, 1986: 26).

2.3 VOID IN PHILOSOPHICAL TEXTS

The philosophers made a large contribution to the development of science, as they were questioning the physics and metaphysics, and formulated theories about each subject. Many of them argued about the being and the nothingness, which nowadays can be reinterpreted in recent times as the void and fullness. The atomic philosophers like Democritus founded a new theory of Cosmology which considered the void and tried to understand the being and the non-being. Democritus considered that the world is infinite and that the atoms are in motion, while the movement happens just in an empty and voided environment: "Leucippus and Democritus innovated with respect to the other Pre-Socratic philosophers and proposed a new philosophic theory. They did not believe that fire, air, water, or land were the ultimate substances of the world, but the atoms and the void or in other words the being and the non-being respectively. The being is full and solid; not being is empty and sparse. It is said that the vacuum exists as long as the body exists; thus, the non-being exists as long as the being exists" (Kalachanis et al., 2013: 30). Consequently, there is a relationship between the solid and the void that the vacuum exists as long as the body does. This strong relationship continues in contradiction. In the book *The Fate of Place: A Philosophical History* (1997), Casey argued on the meaning of the void. He mentioned the thought of Aristotle about the void as a double absence of a place and the body. Knowing that Aristotle feared the void from his known quote: "nature abhors a vacuum", he denied the existence of emptiness in nature: "As a precreationist entity, the void is empty of place primarily and of bodies secondarily. It is empty of the place that is empty of bodies. Thus, we need to emend Aristotle's dictum: not merely is void "place bereft of body" but "void is bereft of place that is bereft of body." The void is doubly bereft. As a scene, it is an empty stage that is not yet specified as to places or bodies." (Casey, 1997: 18). In the Roman period, philosophers rejected Aristotle's idea and coined the term "Pores" to refer to the void, as they considered it an essential component of the human body: "Lucretius and Asclepiades were not the only figures in Hellenistic and Roman periods to denounce Aristotelian philosophy" (Saner, 2014: 17).

2.4 WHAT IS VOID?

Trying to understand the void has been the subject of several studies. Pluta (2017) attempted to describe the void as a place of incoherence and a rupture of the place with its surroundings,

as a result, it becomes the trash of the city. Pluta explained the void is also beyond the materiality, he said that a void can be constructed, but would be bare and devoid of meaning. Majorek (2020) also confirmed the above definition while he distinguished the public space as a place of materiality and sociability.

Bhaskaran (2018) explored many theoretical definitions of the void. He characterizes it as a place with no positive utility, he added that the void is shaped in different scales: “Spaces not addressing current demands of the users; space that has slipped out of the public’s notion of space. Such spaces may be small or large-scale, privately or publicly owned. They may be open, un-built spaces, or built stock. But what is common is that they are in a transitory - a pause - in functionality” (Bhaskaran, 2018: 2).

Bhaskaran (2018) tried to explain the void, by investigating its origins and development. He identified three primary types of voids: reserve spaces, remnant spaces, and defunct spaces. This classification served as the foundation for identifying and classifying Delhi’s urban voids. In the conclusion, he discussed how these gaps could be opportunities for the city. However, he did not offer any solutions in this essay; instead, the goal was to draw attention to some gaps in the city and urge readers to consider them as opportunities that could be improved. The term void refers to emptiness and an absence within a whole, similar to a missing piece in a picture puzzle. It can also be compared to the word interstice, which denotes a space in-between: “The interstice is a 'small space': far from being a merely extensive notion, such smallness inherently signifies a power issue. In other words, 'in-between-ness' refers to the fact of being surrounded by other spaces that are either more institutionalized, and therefore economically and legally powerful, or endowed with a stronger identity, and therefore more recognizable or typical.” (Brighenti, 2013: xvi).

Comparatively, the void is often used in antagonisms such as full/empty, built/empty, or divided into built/unbuilt. The emptiness mostly serves only to focus all attention on the solid, the frame, the built, in short, on the detached figures.

According to previous researchers, the void has been unanimously noted as a potential avenue for bringing about opportunities in cities, with emptiness being viewed as a possibility (Brighenti, 2013: 7). Most of these researchers viewed it as an opportunity to introduce sustainable practices within urban development: “Urban voids present a potential

for a reinterpretation of urban open spaces as creative and active hubs.... They can be the passive ecosystems that provide the much-needed lungs for our choking urban ecosystem” (Bhaskaran, 2018: 7).

Urban emptiness needs to be properly considered as a resource for the expansion that the world is facing, as it is experiencing both rapid growth and fascinating technological development. Considering the ecological stakes, these voids can be used as places to face the new city challenges and can participate fully in the urbanity of this city (Petrova & Nenko, 2018).

2.5 EVERYDAY LIFE WITHING THE CITY

Everyday life is an act or thought that a person frequently engages in, such as going out, shopping, or walking. This study also proposes to conduct an examination targeting towards these activities as they relate to the urban environment. This topic was covered by principally philosophers and sociologists. The philosopher Henri Lefebvre deals with everyday life and society in the French context and intended to develop the thought of Marxism to give an innovative image. However, he considered that daily life is a component of the organization of the human world in the form of political power in even artistic and cultural trends as well as in the economic field. The planning of the city was one of Lefebvre’s privileged objects because he saw that modern forms of daily life were a pillar and component for understanding social life in the city. Meanwhile, he noted that the structure is composed of work, leisure, family life, and private life, and perpetually changes: “To sum up, work, leisure, family life and private life make up a whole which we can call a 'global structure' or 'totality' on condition that we emphasize its historical, shifting, transitory nature. If we consider the critique of everyday life as an aspect of a concrete sociology, we can envisage a vast enquiry which will look at professional life, family life and leisure activities in terms of their many-sided interactions. Our particular concern will be to extract what is living, new, positive - the worthwhile needs and fulfilments - from the negative elements: the alienations.” (Lefebvre, 1991: 42). The book of De-Certeau (1984) “The practice of everyday life” contains an in-depth analysis of society from which it tries to show how external factors act on individual or mass behaviour, or alternatively, how daily practice also dictates the future of men and how these practices influence today’s society what interests us in this study is how the consumer also becomes a producer in society. In the chapter on

spatial practices, De-Certeau (1984) highlighted two types of persons the "voyeur" and the "walker", he explained that the viewpoint and the distance classify the structure to the author and reader. If a person watches the street from a high level, he becomes an observer, like the superior power that decides in the urbanization programs, it can be economic or political, this gives him thus the possibility to read the city, but it is not the only parameter of the function. There exists also another parameter which is the actor "down below", who experiences the city: "and writes the city without being able to read it" (De-Certeau, 1984: 93). The city concepts and its development may not be identical, but they are interconnected. Planning the city is to think about this complex diversity to make it functional: "Linking the city to the concept never makes them identical, but it plays on their progressive symbiosis: to plan a city is both to think the very plurality of the real and to make that way of thinking the plural effective; it is to know how to articulate it and be able to do it." (De-Certeau, 1984: 94).

2.6 ADAPTATION OF THE EVERYDAY LIFE IN OUR CONTEXT

In this study, the complex diversity of the city relies first on understanding the factors that affect daily life within it. Even if its urban plan dictates a compact and complex city, where the mass of the building reigns, and where the notion of public space is not part of its structure. The current practices within this city counter these principles, in fact, the appearance of urban void in the city has allowed the appearance of new practices that we intend to analyze and understand in this research (Table 2.1). The Kasbah of Algiers is the historical center and first unit of the city's development. Throughout history, the Kasbah has been influenced by various civilizations, which shaped the tangible and intangible heritage of the area, making it a rich cultural site: "History has witnessed many transformations in its built environment which is responsible for a paradigm shift in human behaviour and interpersonal relationships." (Raipat, 2021: 2). However, it is noticed that there is a large number of empty spaces in this city. These voids represent a chance for the city to practice daily life. It is important first to understand the role and the form of emptiness within the city and how it can be a source that revitalizes the historical core.

Table 2.1: About Voids and Everyday Life.

	Notes	How to proceed?
Everyday life		
From Lefebvre	To truly understand daily life, it is necessary to delve into its history and analyze the details of leisure, work, and privacy, in order to gain insight into the bigger picture	This can be done by analyzing the forms and activities chronologically.
From Deceratu	Deceratu emphasized the importance of considering both the walker and the viewer when trying to integrate urban life. In order to achieve a successful integration, bridging between the two is crucial.	The rejection of Jean Nouvel's proposal by the people of the kasbah highlighted the importance of understanding the needs of the inhabitants and involving them in the decision-making process. This can be achieved by proposing solutions that are suitable for the space, time, and memory of the area.
Voids		
Planned	They're thought in the masterplan We can divide them into two big categories places of mobility (streets) and immobility like the urban space squares etc....	In order to figure out these voids, it's a must to understand the gaps in the city, it is essential to comprehend its current structure and the various layers within.
Unplanned	This kind of space is generated generally from abundance or collapse, for example, we have terrain-vague which we usually can find outside of the city as wasteland.	

3. TEMPORARY STRUCTURE AS A SOLUTION

All over the world and within urban public spaces, a new form of construction has emerged called temporary architecture. This type of architecture has received a great response from users. This concept has allowed a high number of its implementation in public spaces as it is often used for the purpose of urban regeneration. Due to its simple structural characteristics, it is easily woven between the cracks of the urban environments as it interreacts with the population and the elements. What then is a temporary structure?

3.1 TEMPORARY STRUCTURE

A temporary structure is an intervention that has a short exposure time and is suitable for ephemeral use. This structure can be easily assembled and disassembled, making it eco-friendly, this type of intervention mainly complies with the current charter of green and recyclable materials. This kind of structure is often found in circuses, concerts, and events. It can also be found in cases of emergency construction after big natural disasters such as earthquakes, where the necessity to house people temporarily is a priority. One of the best examples of the temporary structures is the artwork made each year in the Serpentine South Gallery in London's Kensington Gardens: "the Serpentine presents a year-round, free program of exhibitions, architecture, education, live events and technological innovation, in the park and beyond." (Serpentine Gallery, 2019). Every year, a renowned architect or artist organises an exhibition that attracts lots of people. A cafeteria, library, and gathering place are also created as part of the event. It becomes a place where each architect brings a unique touch to the site.



Figure 3.1: Serpentine Gallery Photo by Sylvain Deleu (Hobson, 2016).



Figure 3.2: Serpentine Pavilion by Alvaro Siza. (Architect Magazine, 2014).



Figure 3.3: Serpentine Gallery by SANAA Architects (Serpentine Galleries, September 2023).

The pictures labeled as Figure 3.1, Figure 3.2 and Figure 3.3 correspond to the projects made by the architects: Daniel Libeskin (2001), Álvaro Siza et Eduardo Souto de Moura (2005),

SANAA (2009), respectively. Through these visual representations, it is noticeable that the ephemeral installation exudes a strong expression of identity culture and new ways of space perception. Another example is Gargoor public space (Figure 3.4), where the structure came to revive the memory of the place: "This installation aims to educate the next generation about the importance of the fishing culture while preserving Bahrain and the surrounding Gulf countries' unique identities" (Sara Alrayyes, 2022). This is how The Al Gargoor described the installation designed in the most important Middle East exhibition in Dubai.



Figure 3.4: Temporary Structure in Public Space Al Gargoor (Alrayyes, 2022).

3.2 THE TEMPORARY STRUCTURE IN POST DISASTER CASES

Temporary structures are often used to address emergent needs, such as post-earthquake situations where people need a place to stay until their new homes are ready. These interventions are typically short-term and aimed at helping individuals and communities affected by disasters. There are many instances of such disasters occurring in different countries around the world. Take for instance, the recent earthquake occurrence in Kahramanmaras,, Turkey in 2023. The high-magnitude earthquake caused significant damage to the city, resulting in the collapse of numerous buildings. In an effort to ameliorate and tackle the housing need caused by the devastating situation, an emergency neighbourhood was created to temporarily accommodate the victims using containers (Figure 3.5).



Figure 3.5: The Prefabricate Unit Proposed After the Earthquake (Haber46, 2023).

The housing project designed by Shigeru Ban in Japan was constructed after the earthquake and tsunami in 2011 (Rethinking the future, 2021). It is considered a prime example of emergency architecture. The containers were made to meet the needs of a dwelling (Figure 3.6): "Creating an open layout for the houses and enabling lighter and airflow. The arrangement also allowed for the privacy of the families and the availability of parking space." (Rethinking the future, 2021).



Figure 3.6: The Prefabricate Unit Proposed After the Earthquake (Arquitectura Viva, 2023).

The placement of the shipping containers produced a communal area, as seen in figure 3.7, hence forming a market and a public event space at the centre of the location, providing a converging point for the members of the local community (Rethinking the future, 2021).



Figure 3.7: View of the Marketplace. (Arquitectura Viva, 2023).

The architect Shigeru Ban has executed several projects based on temporality. thanks to the particularity of the structures which are easy to assemble and dismantle, he collaborates with architecture students or volunteers to carry out his work: “one unit takes approximately five minutes to build with the help of three people” (Crook, 2022). The architect was called to build shelters, for refugees of wars or earthquakes. In the example of Ukraine, he was able to create privacy and by using the modular partitions composed of the pipes (Figure 3.8).



Figure 3.8: View Showing the Partitions Inside of the Shelters (Crook, 2022).

3.3 THE REVITALIZATION OF URBAN AREAS BY UTILISING EMPTY SPACES

The temporary structure can take more than one shape and can be used differently in events or emergency cases. It has the potential to be modelled in a short time and can easily be removed. In the case of the city centre, architects such as ZHUBO-AAO have created active temporary public spaces in residual areas (Figure 3.9). They intervened on the roof of the building, creating a new movement, atmosphere, and gathering place.



Figure 3.9: View on the Roof Transformed as Public Space (Shuang, 2018).

The extension needed to be light weighted so that the existing structure could support the extra charges (Figure 3.10).



Figure 3.10: View on the Public Space (Shuang, 2018).

The structure is composed of a frame of a unit sometimes left empty and sometimes filled and trans-formed into a bench or a cube-like pot (Figure 3.11).

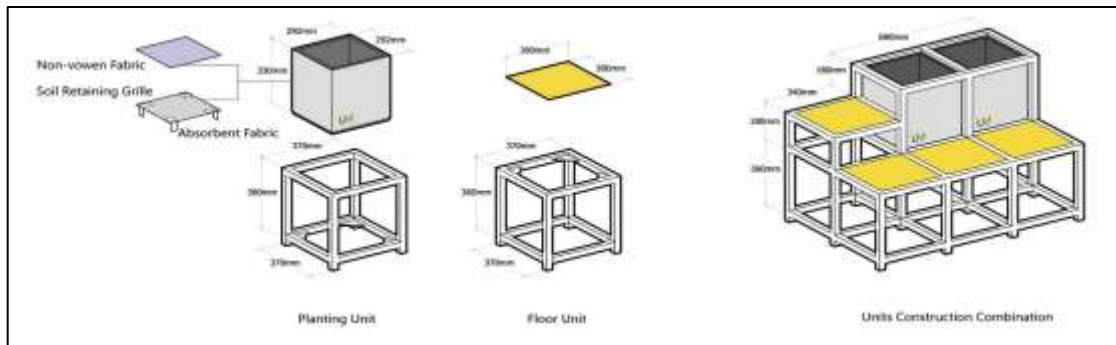


Figure 3.11: View on the Roof and the Surrounding Building (Shuang, 2018).

In dense city and between high buildings, the green cloud fin place, and compose new panoramic view of the new urban tissue (Figure 3.12).



Figure 3.12: View on the Roof and the Surrounding Building (Shuang, 2018).

3.4 PIECE OF SELF-EXPRESSION

The void in a dense place is like a book with an open ending. It offers the sufficient possibility to let your imagination leap and specify the emotions felt during the storytelling. Every place has its own story to tell, and of course, the way it is conveyed is unique. In Istanbul, Turkey, precisely at Yemeniciler Caddesi No. 66, Persembepazari, Karaköy (a parallel street to Tersane Caddesi, towards the Golden Horn), there was an art installation depicting the story of the locals who were forced to evacuate their settlement. The artist put many chairs together (Figure 3.13), which depicts the feeling of abandonment very well: “the chairs, each worn by use, each with a history of belonging that subtly transforms 1,150 unique objects into traces of absent human presence.” (Lauzon, 2017: 108). When someone

comes across an abandoned chair on the street, it serves as a reminder that someone had once sat there and may return to sit there again. The chair becomes a place of ambiguity, wonder, and memory for those who have experienced sitting on it.



Figure 3.13: Art Installation in an Empty Plot in Istanbul (Ramboz, N.D.).

4. THE KASBAH OF ALGIERS

The Kasbah of Algiers is one of the great examples of Islamic Medina with its sensuous streets its mosques and its historical culture: “The Kasbah is a unique kind of Medina or Islamic city. It stands in one of the finest coastal sites on the Mediterranean Sea” (UNESCO, 2009). It is located in the capital of Algeria (Figure 4.1) and represents the historical heart of the city. This strategic location made it an attractive point where it witnessed the arrival of several civilizations.

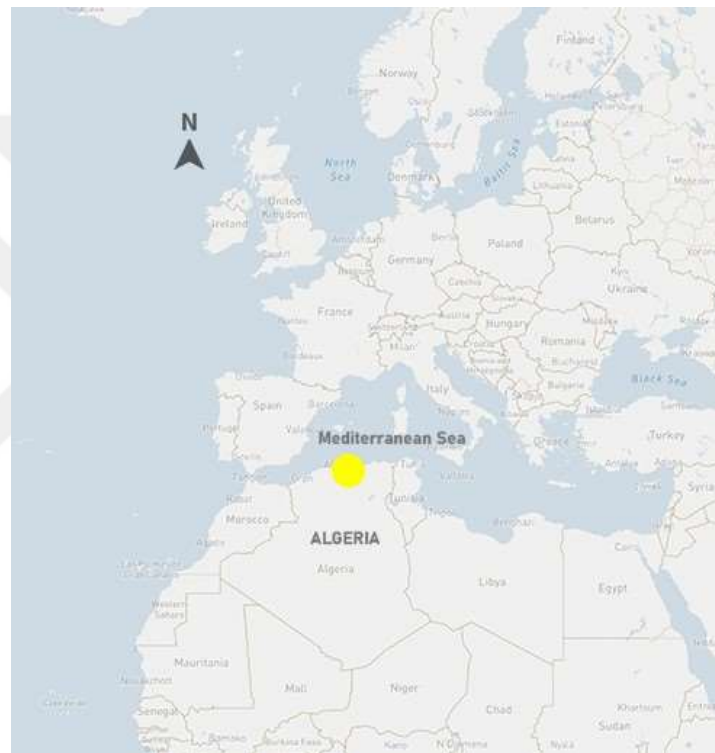


Figure 4.1: The Location of Algiers (Google Maps, 2023).

The Kasbah which extends from the sky to meet with the sea, is positioned to embrace the breeze flowing past its terraces, giving the beautiful shape of a cascade (Figure 4.2). It is built on a slope of 118m as confirmed from the plans provided by the PPSMVS, and oriented towards the Mediterranean Sea. Its cascade is made of different steps; the first level is composed of European facades, followed closely behind by the traditional city which rises along this slope, surrounded by a ring of modern buildings. The city of the Kasbah was essentially composed of two different fragments; the top of the hill comprises of residential structures, and the lower side of the port, is known for its maritime, commercial, and military

activities. The contrast is also evident at the planning level, in that, the top of this city has a dense fabric in the tree plan, and the lower side is more or less a regular plan. However, the history of the city has not always been white, several eras have suffered conquests, the most painful of which is that of the French period, when the city underwent a change, a deformation, an expansion, and the birth of a new forms and architectural language (Figure 4.3).



Figure 4.2: General View of The Kasbah: The Contrast of Architecture (Figaro Magazine, 2018).



Figure 4.3: View of The Kasbah: The Contrast of Architecture (Figaro Magazine, 2018).

An analysis of solid/void will be performed with the intent to understand the structuring of the Kasbah over time, as it will be shown in the following part by the representative figures of each era.

4.1 THE GENESIS OF THE KASBAH AND ITS MYTH

Algiers has seen a plethora of civilizations that gave the city different names, starting with Iksim, Icosuim and then El Djazair. It harbors a captivating myth in its history, which revolves around the origins of this ancient city. It says that the Greek Heraclius during his journey through this region, was left behind by twenty of his companions who decided to establish a city at that location, and they name it EIKOSI which means twenty in Greek (Jobin, 1968: 2). The word Kasbah, which originally designated the highest point of the medina in the Zirid era, now lends its name to the entire old town of El Djazaïr, created at the end of the 16th century and dating back to the Ottoman period (UNESCO, 2009).

4.1.1 The Phoenicians and the Roman Period

This city served as one of the most important trading outposts established by the Phoenicians along the western Mediterranean coast. These outposts not only provided safe houses and basic provisions for Carthaginian mariners but also served as bustling center points for trade in important commodities: “located on the Mediterranean coast, the site was inhabited at least from the 6th century BC when a Phoenician trading post was established there” (UNESCO, 2009). The Phoenicians settled along the coastal region, as shown in the map (Figure 4.4), demonstrating their presence around the bay of present-day Kasbah, along its historical boundaries. The evidence of this settlement was confirmed through a significant discovery in the Marine district in 1940, which included 158 Punic coins made of lead and bronze. These coins were minted between the middle of the 2nd century and the middle of the 1st century BC. In addition to this, the excavation of a well in the lower part of the current Kasbah unveiled distinct layers of diverse construction materials (Figure 4.5), with the deepest stratum presumed to date back to the Phoenician era (Camps et al., 1968: 5).

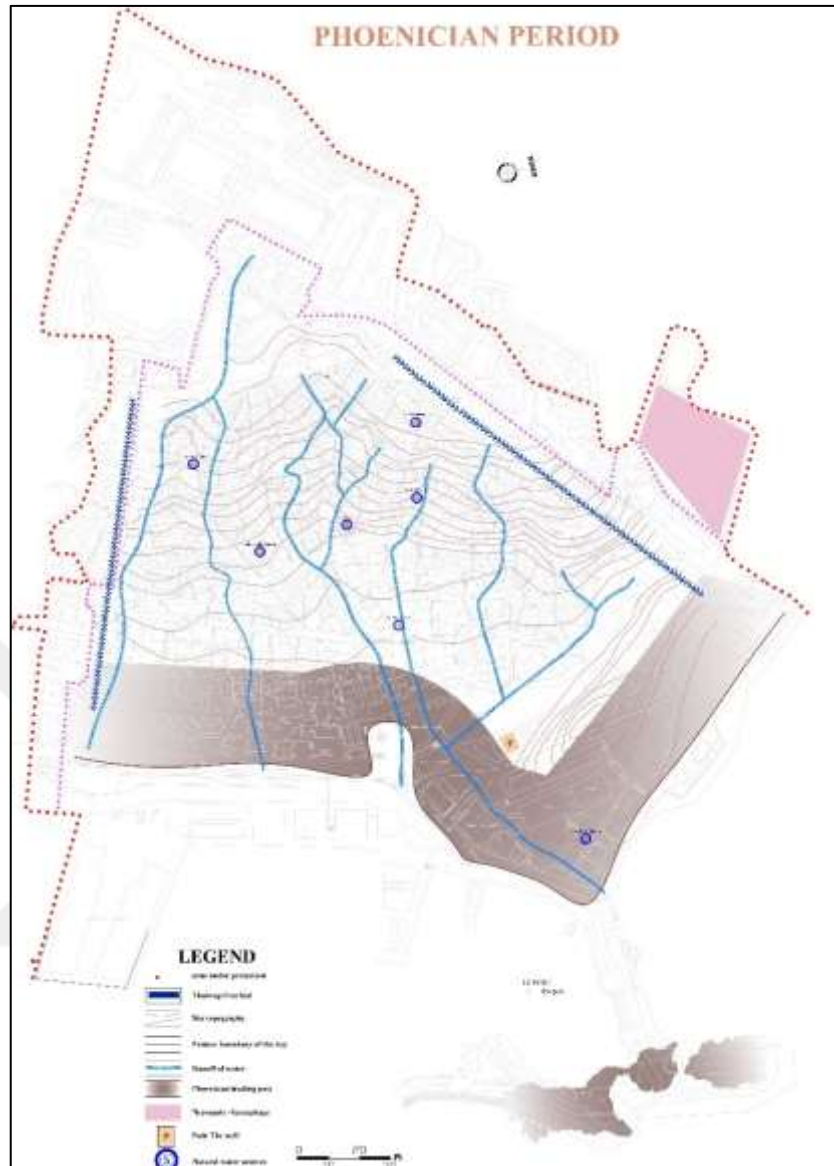


Figure 4.4: The Plan of Kasbah of Algiers - In the Phoenicians Period (CNERU, 2009).

Initially serving as a well, this pit was eventually transformed into an actual disposal site, where shattered pottery, frequently reduced to small fragments, amassed in layers, with the oldest naturally found at the deepest levels (Glaz, 1968: 14). This pottery offers valuable insights into the life of Icosim (Figure 4.4) and Icosium, shedding light on their commercial ties with southern Italy, Spain, and Gaul, as well as their daily existence and the passage of generations. All of this information is centered around the vicinity of this ancient dumping well, spanning from the 3rd century BCE to the 4th century CE (Camps et al., 1968: 6).

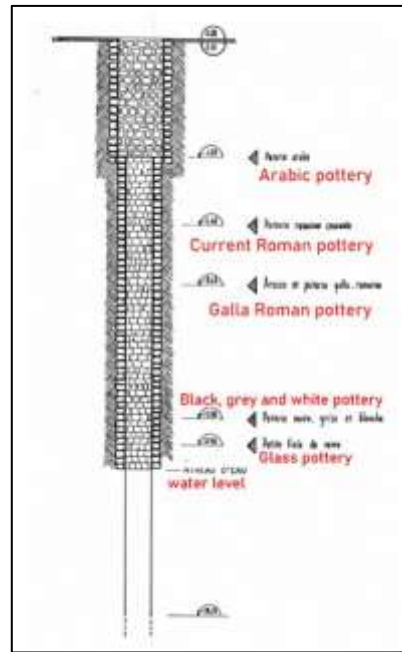


Figure 4.5: A Well Found in the Lower Part of the Current Kasbah (Camps Et Al., 1968).

Following the downfall of Carthage in 146 BC, IKOSIM, which had probably become a prosperous and important village, was integrated into the realm of Mauretania, presided over by Berber monarchs at the time. This expansive kingdom, spanning the western half of North Africa, ultimately came under the direct authority of the Roman Empire in 40 AD. In the Roman period, the city was known as Icosium, during which the city's defensive walls, or ramps, were constructed. The city's layout closely adhered to Roman urban planning principles, characterized by the presence of two main intersecting axes, a Roman theater, and a Forum (Figure 4.6).

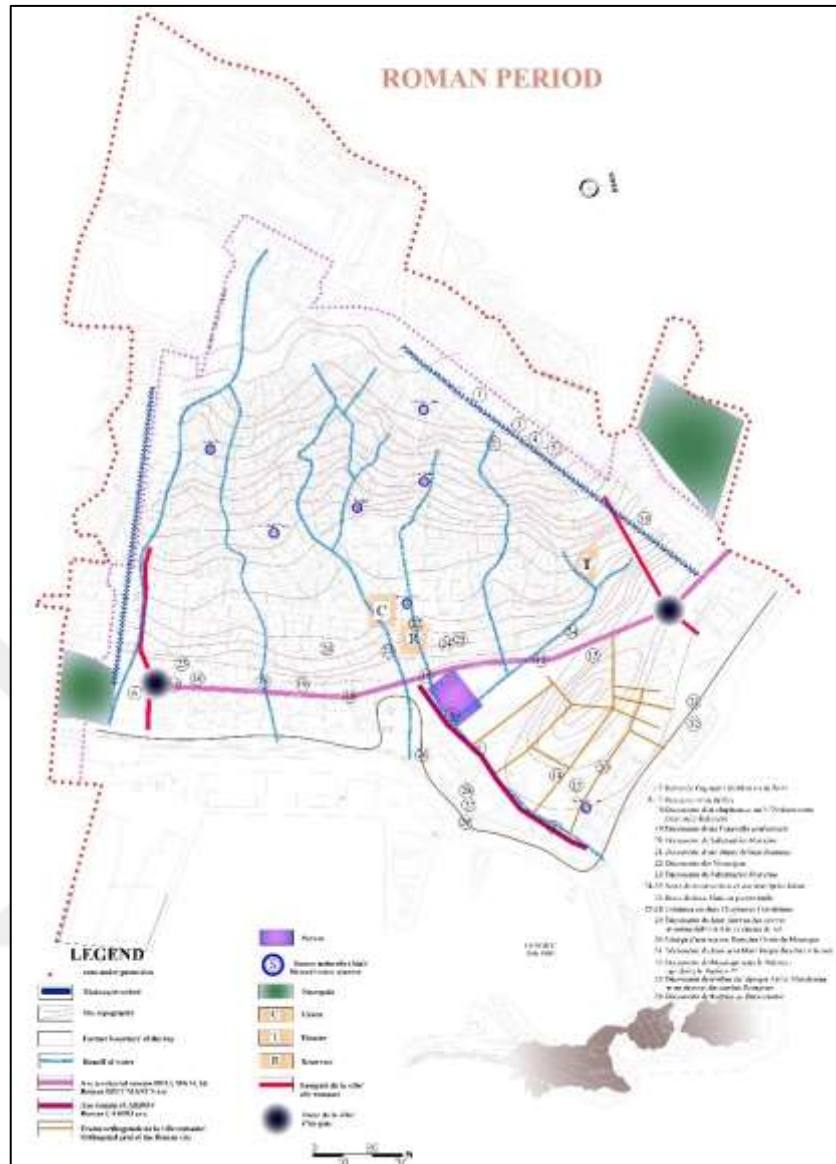


Figure 4.6: The Plan of Kasbah of Algiers - In the Roman Period (CNERU, 2009).

4.1.2 The Arab-Berber Period: Djazair Bani Mezghanna

The city did not receive its modern name El Djazaïr, till the 10th century when Bologhin Ibn Ziri, an emir from the Sanhadji family arrived there. He called it El Djezaïr Beni Mezghenna, after his tribe who lived in the nearby region (CNERU, November 2009: 50). A remarkable thing to note about this time period is that the city witnessed an expansion of its fortifications (Figure 4.7), along with the establishment of residences on the slopes which was earlier pointed out. In the book of Ibn-awqal (1996), the islands of Bani Mazghnai form a city encircled by fortifications on the seaside. Within its confines, numerous bustling markets

4.1.3 The Ottoman Period

Several more invasions occurred, which prompted the Algerian governor Selim El-Tumi to seek assistance from the Ottoman Turks, particularly the renowned Barbarous brothers, to confront the Spanish threat. The Turks responded to this call and settled in Algeria from 1516 until the French invasion of Algiers in 1830 (CNERU, November 2009: 51). Throughout this extended period, the city experienced several changes and extension of its rampart, and the creation of a new citadel at the top of the triangle-like formation of the city (Figure 4.8, Figure 4.9).



Figure 4.8: Kasbah of Agiers Around 1521 (Çetin Et Al., 1968).



Figure 4.9: Kasbah of Algiers in the 17th Century (WIKIPEDIA, N.D.).

The city was distinctly divided into two parts, each serving a specific function. The upper part was primarily residential and characterized by a tightly packed urban layout, as seen in Figure 4.9, with numerous homes and ovens catering to the inhabitants. In contrast, the lower part had a more military, administrative, and commercial focus. Figure 4.9 illustrates the presence of palaces and barracks in this lower area. The Roman axes were guarded in the lower part, while other types of alleyways and cul-de-sacs formed in the higher part. The urban thresholds inside the city are established by this hierarchy. However, two streets meet and link the Kasbah from top to bottom, the first connecting the Bab Jdid: the new gate (indicated in circle 5 on the map Figure 4.10) to the souk on the city's lower side (which is currently street Rabah Riah). The other north street connects the side of the citadel to the bottom of the town: "The transversal roads that climbed to the upper town formed the second category; as straight as the topography permitted, they cut through the urban tissue and provided efficient communication between the two sections of Algiers" (Çelik, 1997).

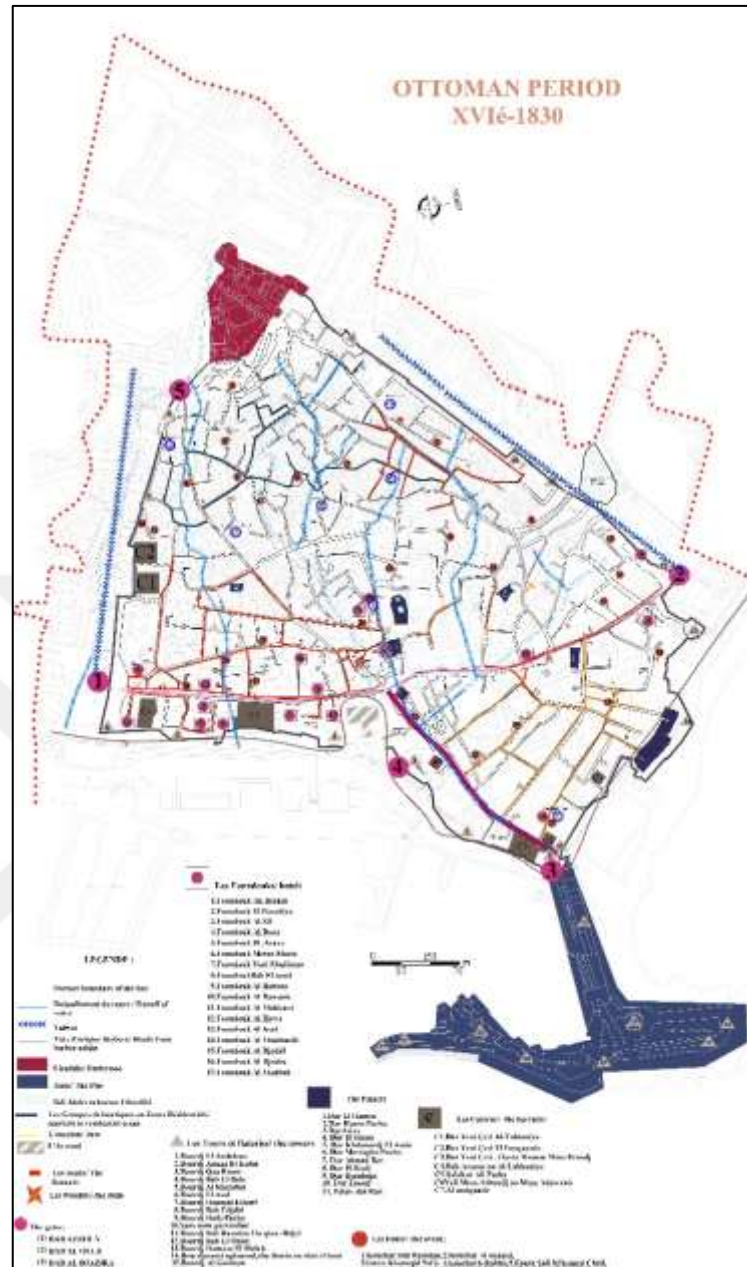


Figure 4.10: The Plan of Kasbah of Algiers- In Time of Ottoman Empire (CNERU, 2009).

The population of Algiers as at this time consisted of two distinct groups. On one hand, some arrived from the interior regions, and on the other, a significant population came from the ranks of the Turkish Janissaries, making a population of about 10,000 people. Additionally, the city experienced a substantial influx of Andalusian refugees who had been expelled from Spain between 1609 and 1614. The lower part of the city, accessible through three gates - Bab El Oued, Bab Azoun, and Bab el Djezira - served various purposes. It was an administrative, military, and commercial hub, primarily inhabited by Turks. In contrast, the

upper town was where the native Algiers city dwellers resided, known as the Baldis, also referred to as the Moors. This area featured neighborhoods inhabited by various groups, including the Biskris, the Kabyles, Jews, and Christians. Trade activities were concentrated in specific areas, such as markets or specialized streets, such as the Street of Butchers, the Street of Dyers, coppersmiths, gunsmiths, and more (Ravereau & Roche, 2007: 33-38).

4.1.4 The French Colonial Period

Between 1830-1962 Algiers was conquered by French colonialism. In this period the plan of the city witnessed a lot more enhancements. This transformation underwent several stages, with the chief army engineers overseeing intervention plans aimed at organizing the territory (Chérif, 2017). The initial expressions of French architecture are evident in the alterations, reorganizations, and adaptations implemented. The primary objective was to import European aesthetics to Algiers, leading to the creation of a new architectural landscape in the lower part of the city. This was achieved through the construction of Haussmannian buildings, as outlined in the initial city plan. The intervention in the upper part of the Kasbah was hard, so the city expanded outside its ramparts: "french architects early on acknowledged the immense difficulty of cutting through the Kasbah." (Çelik, 1997). The expansion followed the ancient Documanus axe, heading to the south and creating the new modern city (Figure 4.11).

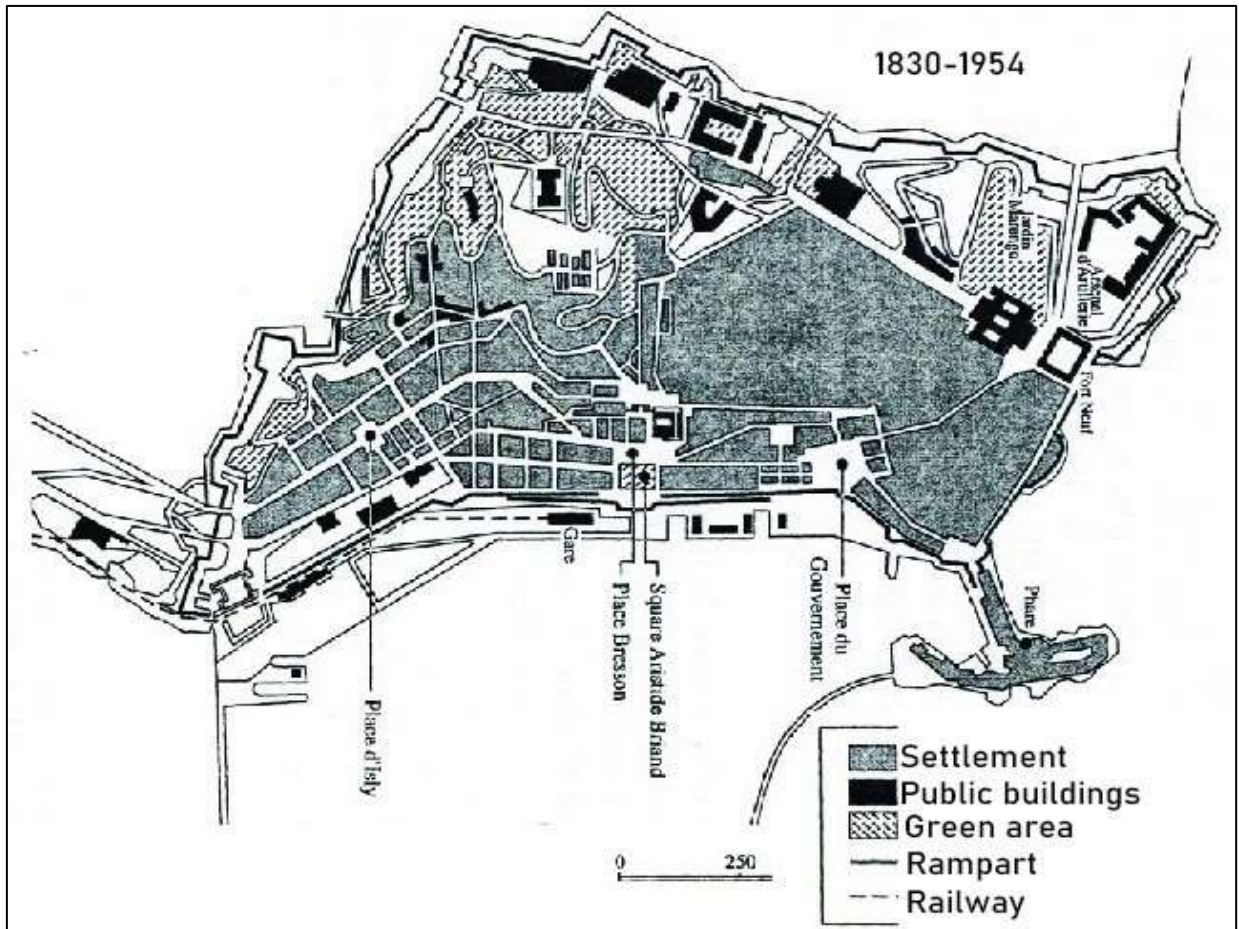


Figure 4.11: The Plan of Kasbah of Algiers – In Time of French Colonialism (Mezoued, 2010).

In Figure 4.12, the color-coded phases delineate the stages of intervention on the site, illustrating the deliberate effort to isolate the old urban fabric. The initial red phase involved destruction and the establishment of a new architectural style, accompanied by the creation of a protective belt around the historic core. Subsequently, the blue phase aimed to inject colonial constructions into the heart of the historical urban fabric. French colonialism created a large street that cut through, from the upper part running downtown which was a major demarcation between both sides as shown in figure 4.12. However, the aforementioned axes, namely Rabah Riah Street and Kasbah Street, persist as the sole direct links bridging the gap between the two parts.

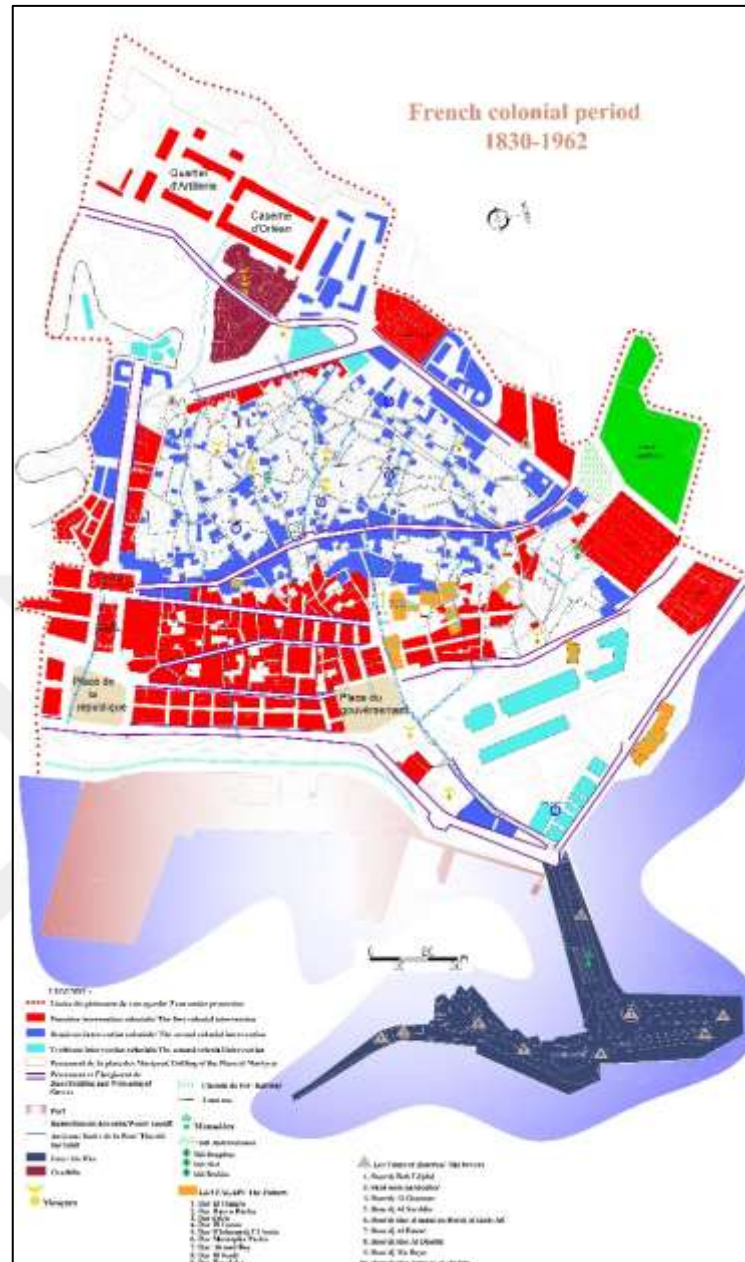


Figure 4.12: The Plan of Kasbah of Algiers – In Time of French Colonialism (CNERU, 2009).

Numerous narratives have been crafted to encapsulate the essence of Algiers, each weaving its own tale to depict the multifaceted identity of the city, below is a translated passage from the book D’Estry (1846): “I was soon through the door de la Marine, walked along the street of the same name, and found myself in front of the great mosque, on the place that the French called Place du Gouvernement. There I stopped for a while to consider these bizarre people, composed of figures of all the shades, from the most beautiful star black even the whiteness of our French women. I was completely stunned when I saw myself involved in this new

population, elbowed by Moors, Turks, Arabs, Negroes, all dressed in their distinctive costume; I was looking for in vain to grasp a few syllables in the sounds guttural and strongly aspirated that their conversation let reach my ears.”

4.1.5 The Rise of the Kasbah after the Independence

At the planning level, the Kasbah witnessed minimal changes, aside from the establishment of new cultural structures such as a music venue and the construction of a parking lot in the lower part of the city. Conversely, the upper part experienced stagnation, marked by a lack of officially sanctioned new constructions, with only a few unauthorized structures emerging. In contrast, the upper section grappled with the deterioration of its buildings, a decline in artisanal activities, and the closure of certain markets. Following independence, the Kasbah experienced both densification and impoverishment as its residents occupied vacant properties, and newcomers, often from rural areas, settled in. This resulted in a densely populated city, soon to become poorly managed by the new inhabitants, thereby hastening the degradation of the historical district (CNERU, November 2009: 62).

4.1.6 Bridging the History with Today

Indeed, the unfolding tapestry of history has transformed Algiers into a crossroads where diverse global influences converge (Table 4.1). This amalgamation of architectural and cultural distinctions significantly shapes the daily rhythm of life within the city. People from myriad cultures, adorned in varying attire, and guided by distinct ways of life, converge in Algiers, blending and coexisting within a new era of independence, characterized by a rich diversity of architectural expressions: “Architecture and urbanism have an obvious advantage over other cultural formations in shedding light on social relations and power structures: they constitute an essential part of the human experience and their experiential qualities make them accessible to everybody. They express cultural values, but they are also firmly grounded in material and daily life. Their connection to the everyday world is so substantial that they can never transcend or be divorced from worldly associations—a phenomenon often observed in other cultural and artistic formations.” (Çelik, 1997). In the present day, the two segments of the Kasbah stand detached, with the streets linking Rabah Riah and Rue de la Kasbah devoid of their once vibrant activities. The boundaries of these historically significant thoroughfares, once lined with traditional houses on either side, now

bear witness to a noticeable decline. Specific sections, once adorned with buildings have become vacant, accentuating a shift in the urban landscape over time. Is there potential for the revitalization of the Kasbah through the reconnection and rejuvenation of these two axes?

Table 4.1: The Historical Development of Kasbah of Algiers.

Date	Period	Name	Population	Activities in the lower Kasbah	Activities in the upper kasbah
5th BC - 533 AC	Phoenician and Roman	Ikosim-Icosuim	A mix of the local, Romans coming from north and the Phoenician.	Their activities were trade related basically, but in addition to that pottery and theatre.	
710-983	Beni Mazghana	Cezayir Beni Mazghana	Mostly a population of locals and Arabs.	Their activities were based on trade essentially, with pottery and creation of religious buildings.	Cultivation and farming and creation of place of worship.
1516-1830	Ottoman	Al Cezayir	Locals (Berbers and Arabs and from other regions of Algeria), Turks, Andalusian(Maures), Jews, Kouloughlis.	More administrative and trading point.	Artisanal, baking activities, religious activities, and small local trade of proximity.
1830-1962	French colonialism	Kasbah d'Alger	Although the number of the European population has seen an expansion, the upper part of the Kasbah remains settled by the locals.	Trade and administration mostly.	Artisanal, baking activities, religious activities, and small local trade of proximity. This part became a symbol of resistance against colonialism.
1962- 2023	Independent Algeria.	Kasbah of Algiers	Some ancient population and the newcomer from the rural side.	Administration and commercial	Housing, market, and an important religious building.

4.2 EXPLORING THE KASBAH: BALANCING SOLID AND VOID IN ITS SURROUNDINGS

The historical evolution of the Kasbah has revealed several architectural forms. Each constructed building was built to a specific population, as it is known, each person uses space differently, depending on their habits and needs. For this reason, we will use some housing projects as examples in our study in order to understand the relation solid/void as well as the activities within this environment.

4.2.1 Traditional Houses

The traditional houses in the Kasbah appear grouped, one house leans on another (Figure 4.13). It is organized around a protected courtyard that forms an important element on an architectural and social scale: “Kasbah houses...And it has an interiorization formed with courtyards. It was the (Oriental mystique) that had refined the interiorized qualities of Mediterranean architecture. There were some regulations concerning the fact that every house should face the sea and have an accessible roof” (Karabag & Fellahi, 2017: 100).

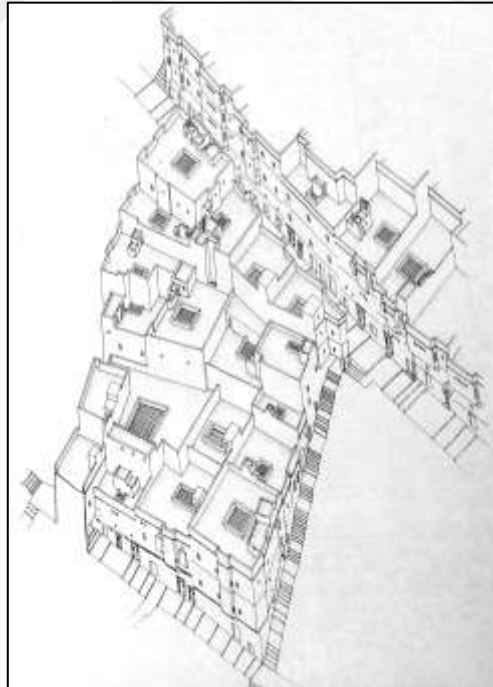


Figure 4.13: A Sketch Depicting a Plot within the Kasbah of Algiers (Casbah Et Al., 1980: 149).

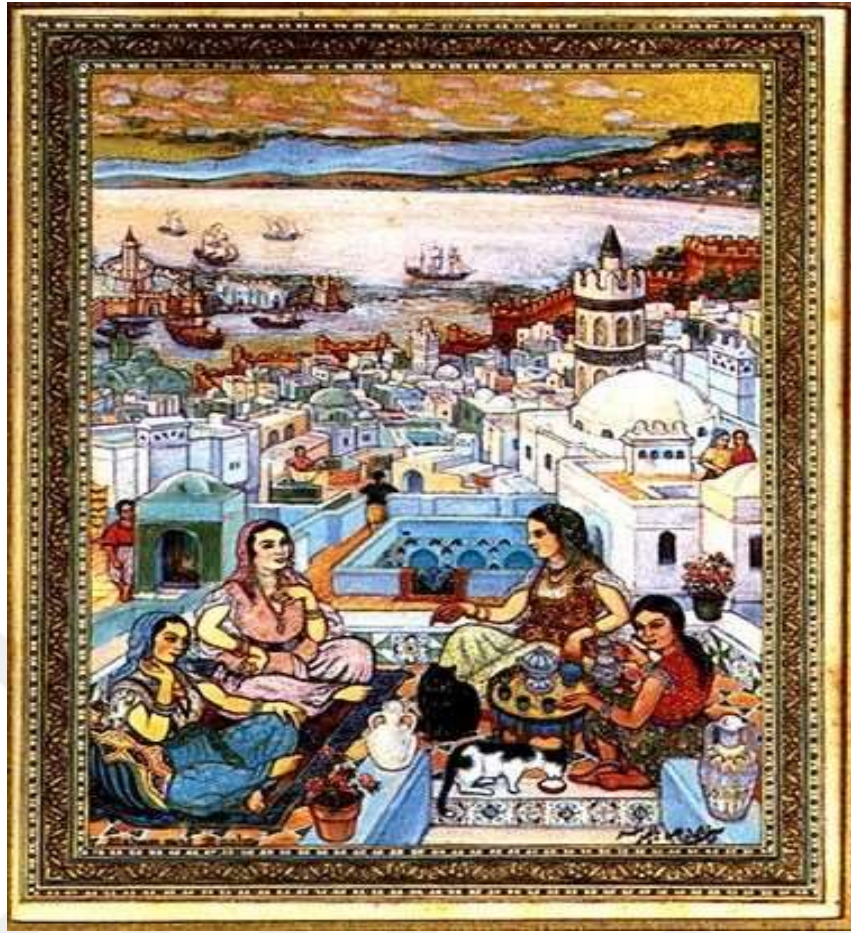


Figure 4.14: Life on the Terraces of the Kasbah of Algiers by Mohammed Racim (Pinterest, 2013).

This patio served as an open space, a void within the house where all social activities took place. Similarly, within the Kasbah, the rooftops were hubs where women gathered to engage in various activities (Figure 4.14). In the old Medina, public spaces were mainly set up in the streets for commerce (Figure 4.15). One can find the Moorish cafes for men, while their female companions had a place on terraces. Today, this space still offers an exceptional view of the Bay of Algiers, now accessible to both men and women. However, despite this, the current terraces often remain abandoned and rarely used.

Then there is a patio, which is the central area of the house that lets in natural light and is often used by the women for chores and also seldom doubles as a place for gatherings and celebrations. The patio (Figure 4.16) is usually constructed in a way to accommodate a well and a small fountain, which helps to regulate the high temperature to create a pleasant atmosphere (Bekkouche, 1998: 2).

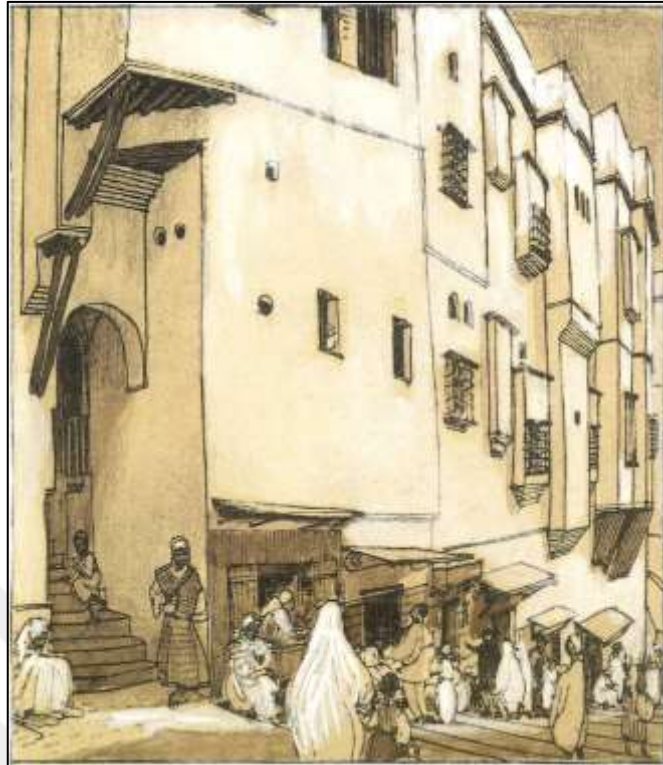


Figure 4.15: View of the Street of the Kasbah (Bibliotheca Orientalis, 2019: 75).



Figure 4.16: View of the Patio. (Souvenir, 2013).

4.2.2 In the Work of Modernist and Hygienist

Nevertheless, it is not possible to talk about Algiers without talking about the modernists. Algiers was a center of interest for several modernist architects, starting with Le Corbusier, who made several proposals for the urban planning of the city, but none of them were executed. Meanwhile, he left sketches in that regard. He proposed a plan called plan OBUS for Algiers, where emptiness reigns on the plan (Figure 4.17).

His proposal can be summarized in three parts, the first in the upper part with the construction of an array of residential block structures. The lower side of the city has a business center still composed of low-rise blocks and towers. Spanning the cityscape, a third line cuts through, a lengthy strip spanning several kilometers housing a road at its base. These bars create substantial gaps deliberately juxtaposed between their surroundings (Fondation le Corbusier, July 2023).

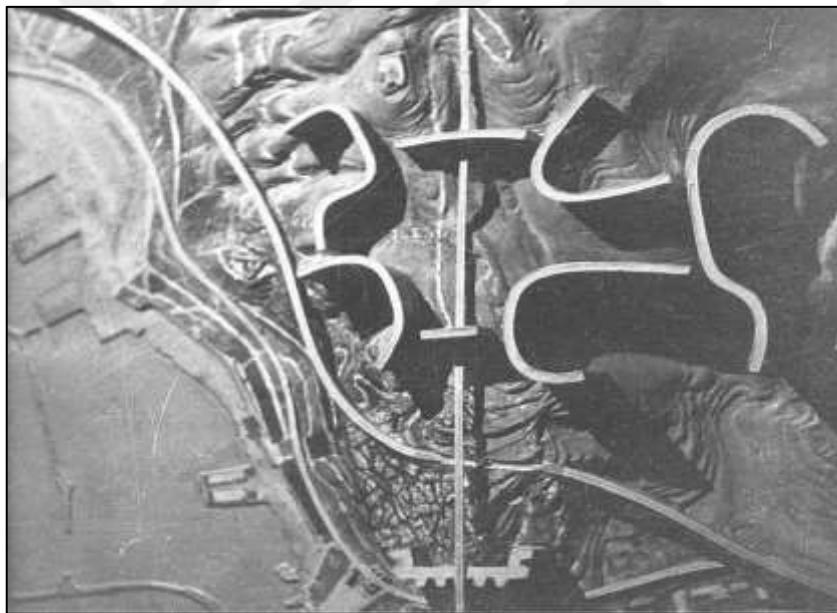


Figure 4.17: OBUS Pan-Urban Proposal for the City of Algiers (Fondation Le Corbusier, July 2023).

Algiers has known other architectural icons that interest this study, such as the project of the Climat de France by Fernand Pouillon. His urban planning was reduced to the human scale, and his architecture was made from a composition of local style, different from other modernists whose principle was *tabula rasa*. Unlike the other modernists, the architect Fernand Pouillon makes an exception in his project. He built several residential complexes

in Algiers for both local and colonial society, by refinement and mastery of the ratio and urban composition he introduces even the local architecture like Moucharabieh while drawing his facades. Climat de France is a housing complex (Figure 4.18) that was realized by Fernand Pouillon. The construction of this residence was a political move to house a large number of Muslims who live in slums (Hidden Architecture, 2022).



Figure 4.18: Aerial View of Climate De France (Habitatio, May 2020).

Actually, this piece of art must be treated as a whole but interestingly, one gets to notice the difference between the solid and voids (Figure 4.19) made from the construction of a landmark and those made by his ingeniously everyday life practice within it: “the project has a great formal presence because of its location and geometry. It is located at the foot of the hill, about two kilometers from the Mediterranean Sea, offering an imposing presence in the city’s landscape” (Hidden Architecture, 2022).



Figure 4.19: View from inside of Climate De France (Hidden Architecture, 2022).

The study observes a huge contrast between the plan and facade level of solid/void with the help of the massive construction, makes a human being look so small next to it. From the Figure 4.18 it was observed that while being positioned in this magnificent courtyard, one can mainly see the people's silhouette and the gaze is directed towards nature, while the huge structure frames the "emptiness" as it is seen in the plan view (Figure 4.20).

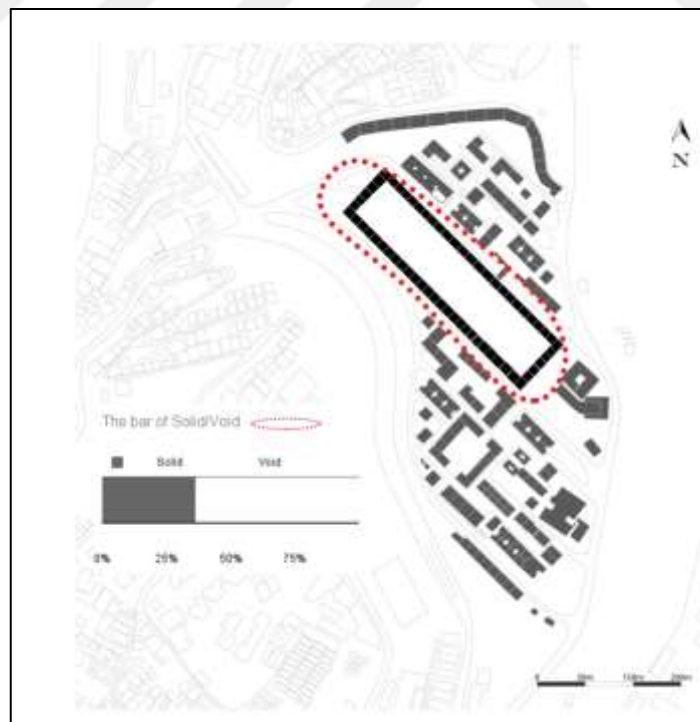


Figure 4.20: Plan View of Climat De France.

The city saw the integration of new void spaces following the principles of hygienists. This included the expansion of boulevards such as Rue de la Victoire, and the establishment of new streets and squares like Place du Gouvernement, which has been transformed into the Place of the Martyrs today (CNERU, 2009: 19). Additionally, the construction of blocks with Haussmannian-style interior courtyards marked another introduction of voids within the urban fabric (Figure 4.21).



Figure 4.21: Kasbah of Algiers and its Surroundings.

The figure 4.22 clearly demonstrates how Boulevard de la Victoire marked a major boundary, forming a divide between the citadel and the historical part. Moreover, the street A. Amar - A. Arbadji - Ben Chenneb performed a similar function in deepening this gap between the two regions. Certainly, the conception of these streets was driven by hygiene concerns, yet their creation inadvertently fostered a distinct division between the traditional

and modern sectors of the city. Interestingly, only two streets, namely Rue de la Kasbah and By Rabah Riah, serve as the crucial link between the historic highland and the contemporary lowland areas (CNERU, 2009: 19).

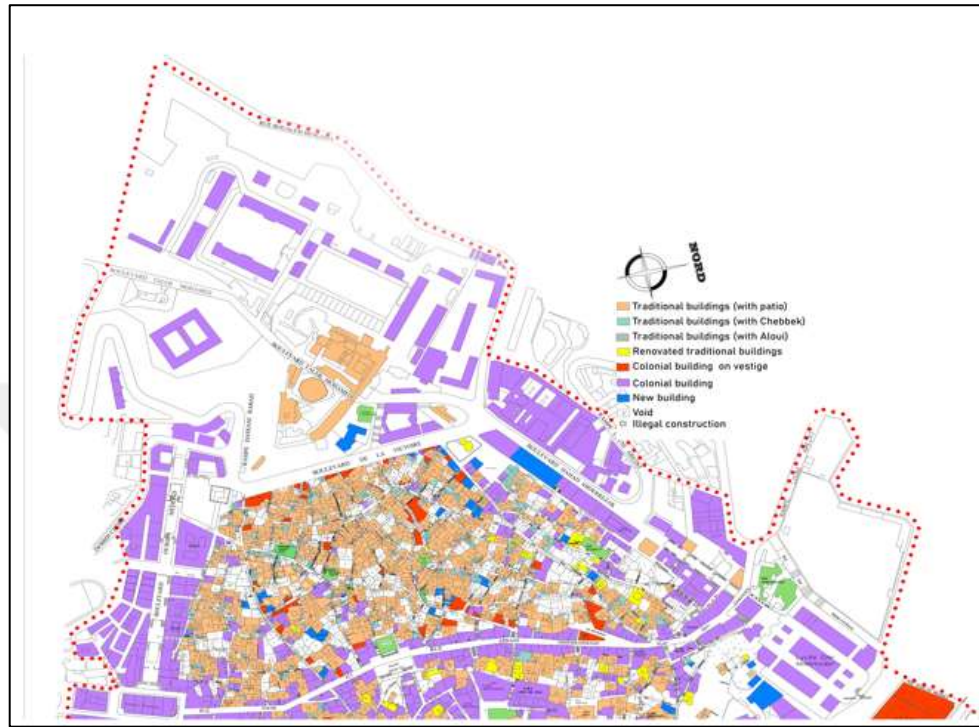


Figure 4.22: Building Typology (CNERU, 2009).

4.2.3 Urban Voids of the Kasbah

The intricate balance between solid and void within the city has undergone diverse transformations in urban planning. Over decades, the Kasbah stood as a bastion of revolution and resistance, spanning both the colonial era and the tumultuous periods that followed. Its pivotal role has been etched a deeply in the collective consciousness of Algerians. However, this historical significance has taken a toll on the structural stability of numerous buildings, resulting in their fragility and subsequent collapses. Consequently, the compact fabric now bears the marks of many vacant areas, either left abundant or repurposed due to these structural challenges (Figure 4.23).

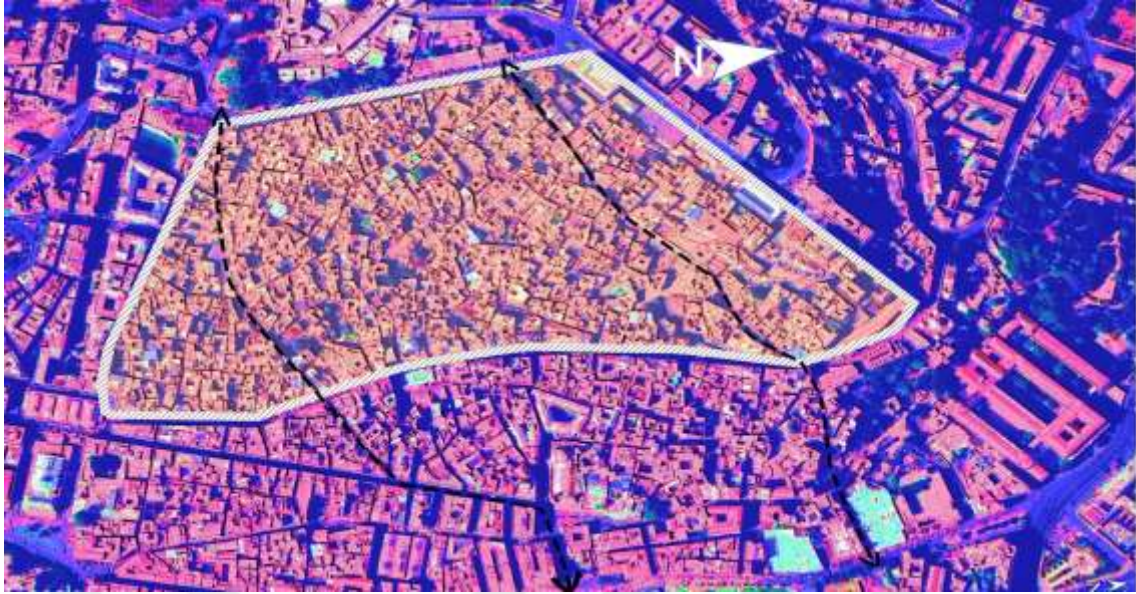


Figure 4.23: A Satellite Image Illustrating the Balance Between Built Structures and Open Spaces within the Kasbah (Google Earth).

The study will proceed by identifying the voids along the main axes, the street Rabah Riah and Sidi Driss Hammidouch (street of Kasbah) then adding the voids to the existing plan from the Google Earth image extruded from 2023 (Figure 4.24). It will assess their forms and patterns and examine how inhabitants interact with these spaces. After mapping these areas, then the ratio between occupied and vacant spaces was calculated. In doing so, it is observed that many plots exhibit a significant void percentage, contrary to the original urban plan's emphasis on fixed structures based on the original city plan.

Interestingly, these plots serve as a compelling intersection between the old city and the colonial-era buildings, effectively bridging two distinct eras and architectural styles. This characteristic stands out as a unique opportunity for this area.

Presently, these voids exist in various states some abandoned, others repurposed, and some informally utilized, showcasing a dynamic evolution of their current state and potential uses.

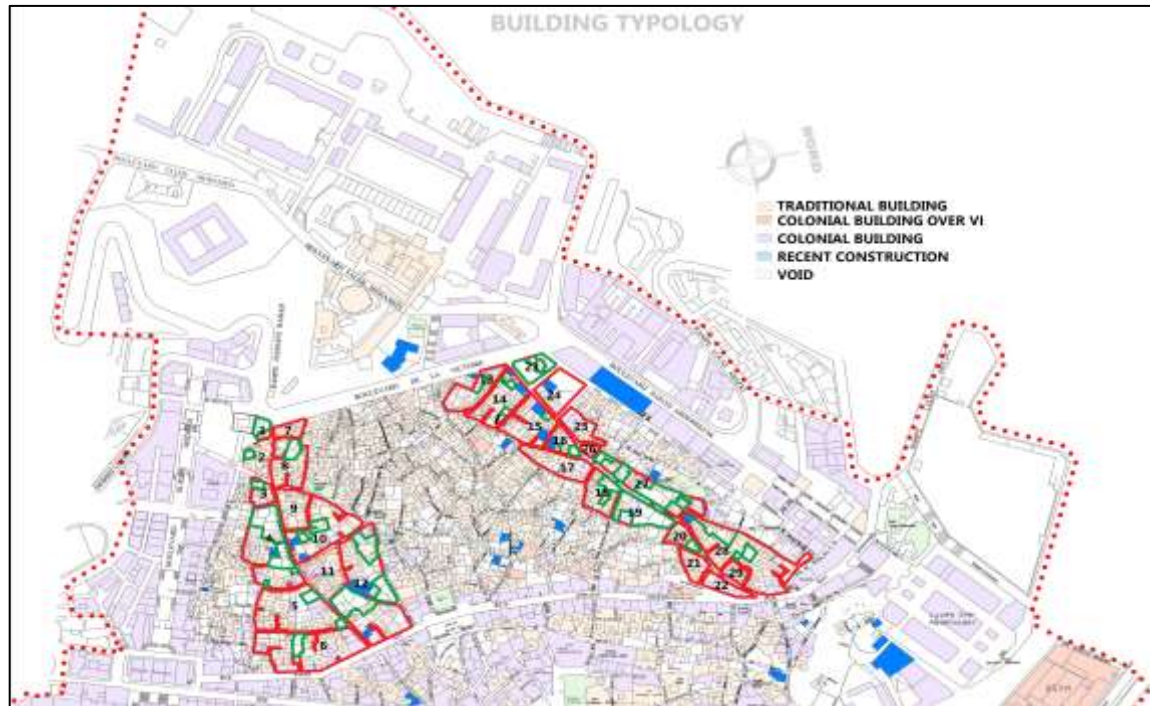


Figure 4.24: Identification of the Plots in the Two Main Axes.

The boundaries of these two axes are encircled by 29 numbered plots. The surface of these plots has been computed, along with the surface area of the void. These calculations are then depicted as percentages (Table 4.2). To understand the relationship between solid and void within each plot as well as across different plots, a comparison was visualized using a histogram graph (Figure 4.25). The percentage varies from one to another starting from 0 raising to 86, as noted in the case of plot N°19.

Table 4.2: The Solid Void Ratio in the Plots.

PLOT N°	TOTAL (M²)	VOID (M²)	VOID (%)	SOLID (%)
1	361,29	243,13	67%	33%
2	800,74	86,57	11%	89%
3	558,77	100,41	18%	82%
4	3426,38	1362,83	40%	60%
5	3383,65	257,27	8%	92%
6	3672,52	239,78	7%	93%
STREET RABAH RIAH				
7	453,96	0	0%	100%
8	1686,72	276,87	16%	84%
9	1212,72	0	0%	100%
10	2675,66	313,71	12%	88%
11	1410,13	0	0%	100%
12	5436,99	1838,97	34%	66%
BOULEVAR DE LA VICTOIRE				
13	1369,67	159,79	12%	88%
14	1816,81	151,1	8%	92%
15	1833,15	61,39	3%	97%
16	662,56	159,3	24%	76%
17	1380,81	0	0%	100%
18	1243,61	333,83	27%	73%
19	1384,8	1185,7	86%	14%
20	562,16	111,18	20%	80%
21	654,17	0	0%	100%
22	592,12	0	0%	100%
STREET LA KASBAH.				
23	806,1	616,93	77%	23%
24	1364,99	127,12	9%	91%
25	840,41	0	0%	100%
26	180,62	0	0%	100%
27	2158,56	1147,46	53%	47%
28	4218,6	730,6	17%	83%
29	393,37	0	0%	100%

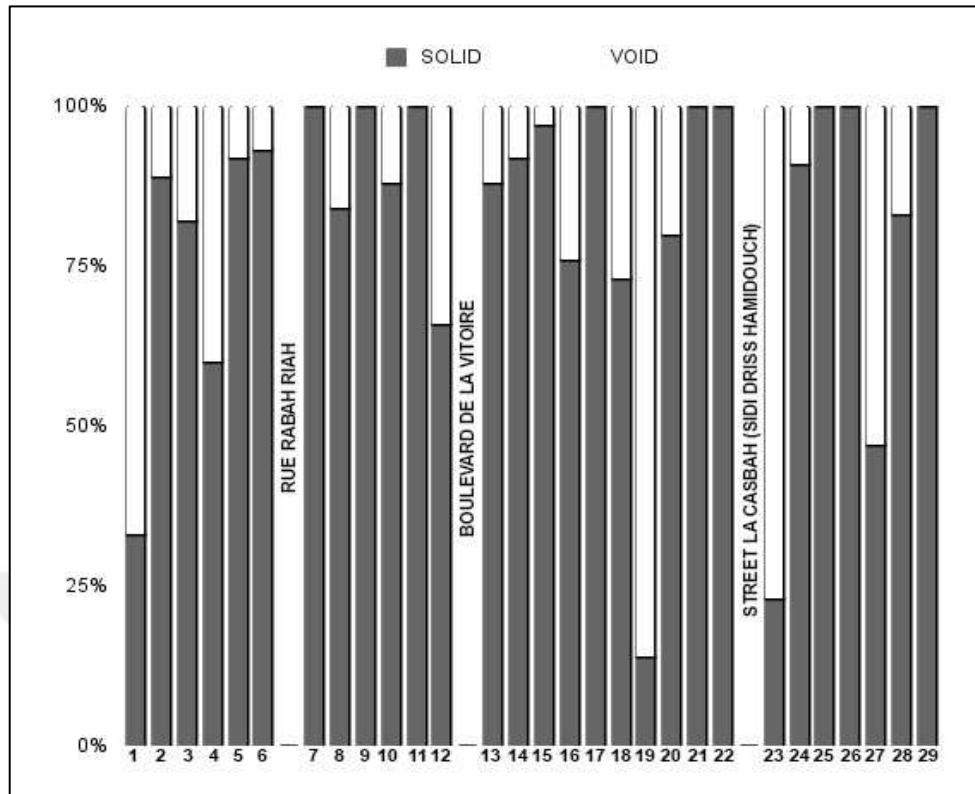


Figure 4.25: The Solid Void Ratio Results.

This histogram (Figure 4.25) illustrates the distribution of voids within the blocks flanking two pivotal streets in the Kasbah: rue R. Riah and rue D. Hamidouche. These thoroughfares serve as the connecting voids bridging the lower and upper Kasbah. Despite the creation of boulevard de la Victoire to isolate the citadel from the casbah, it unexpectedly serves as a connector, aligning with both R. Riah and D. Hamidouche streets. The blocks adjacent to rue Sidi Driss Hamidouche notably harbour the highest percentage of voids. Block N19 and N23 particularly stand out with an exceptionally high density of voids. Previously, this street was lined with artisanal stores and vibrant markets on both sides. R. Rabah Riah also exhibits a substantial void percentage, notably in block N°4, registering at 40%. Positioned between the traditional and modern fabrics, this void presents an intriguing opportunity, a potential link, and a new gateway to the Kasbah.

Upon visiting the site, one building recently collapsed, with a possibility of more collapse of buildings in the area due to the similar deteriorated condition (Figure 4.26).



Figure 4.26 Collapsed Building-View From Street R.Riah.

The condition of the buildings in La Kasbah, ranging from fragile to collapsed, has forced residents to move to other neighbourhoods. Some have sold their property, while others are still waiting for rehabilitation to return to their houses (CNERU, 2009: 122). This phenomenon has led to a decline in the population rate, as shown in the table above. Between 1998 and 2007, the number of inhabitants declined sharply, particularly in the upper part of the Kasbah, encompassing areas such as the Citadel, Sidi Ramdane, Amar Ali and Mer Rouge. Many residents were affected, leading to a significant demographic change in these areas (Table 4.3).

Table 4.3: Population Growth Rate (CNERU, 2009: 113).

Sectors	Population		Growth rate (%)
	1998	2007	
Citadelle	274	493	6.67
Sidi Ramdane	1590	2449	4.86
Lalahoum	1405	1149	-2.18
Amar Ali	13630	8187	-5.45
Mer Rouge	5188	5009	-0.38
Souk El Djemaa	5122	3949	-2.82
Amar El Kama	5930	8135	3.53
Port et la Marine	4240	5273	2.42
Zone de Protection	8523	9196	0.84
Total	45902	43840	-0.50

Alongside these changes, the evolution of today's population does not follow the same habits as the previous generation. The women of yesteryear had limited freedom, often confined to the interior of the house or to the terraces. Today, the perception of space has evolved: women can freely frequent cafeterias, while men have access to terraces that were previously off-limits to them. But due to the current situation, the Kasbah is losing its liveliness, despite its enormous potential (Figure 4.27).

Life within the Kasbah is permeated with activities in its empty spaces, while these voids take different forms: Linear Voids, also known as linking voids, these refer to streets like Rabah Riah and Sidi Driss Hamidouch which connect different parts of the area. Then there are the spot voids which can take the form of unplanned voids, resulting from collapses and abandonment. Or as planned Voids including patios and terraces intentionally designed within the area. the voids are also a dead place, a place where there's a complete absence of activity.

Today these empty places are empty from their usual activities, even though the terraces are accessible for both gender and the streets are also accessible for both, but the places lost their vitality, with the mutation of everyday life activities people are not interfacing the spaces similarly. Here is where the temporary structure intervention can take place, adapting to the contemporary needs in various forms. The temporary structure will assure the transformation phase between the existence and the permanent solution for the Kasbah of Algiers.

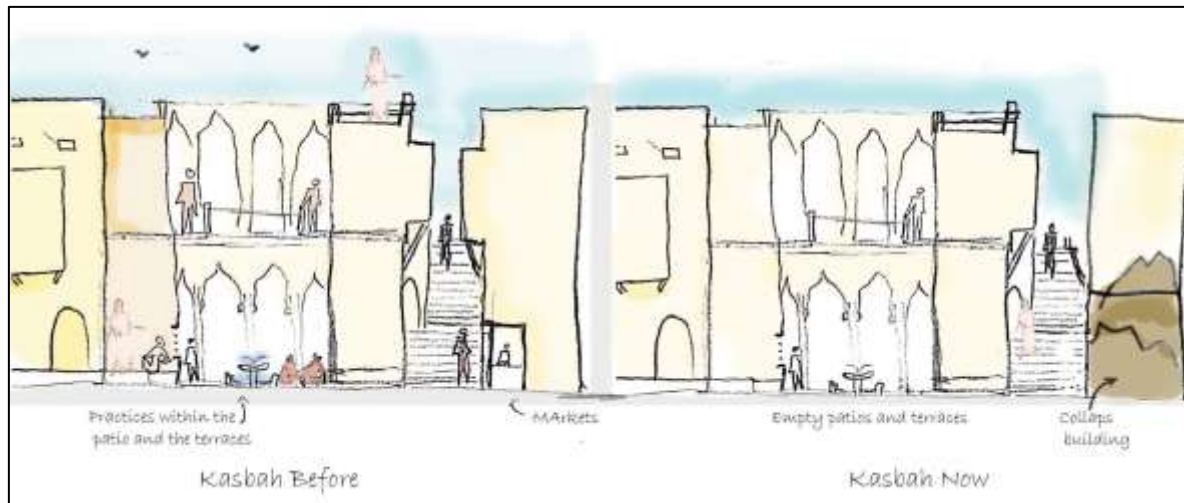


Figure 4.27: Life Within the Kasbah.

4.2.4 Stories in Voids of the Kasbah

On-site an open-ended interview was carried out, in which different people of different ages were asked questions (Appendix A). The interview mainly consisted of two parts. The first was an oral interview of different people from both sex their ages vary between 30-60 years old, in the form of individual conversations lasting between 5 and 45 minutes. The second concerned an analysis of people's behaviour in these urban voids through photography and the interpretation of the latter. The questions were open-ended and improvised, the aim being to follow people's discourse and reflections, so it was with great caution that the study tried to interpret people's movements in these urban spaces, as well as being careful about the words used so as not to influence the discussion by asking objectively questions.

The initial questions aimed to ascertain whether the individual is a resident of the neighbourhood. Subsequently, the focus was on exploring the memories associated with these spaces, seeking to understand the depth and nature of their connection to this area.

Moving to the latter part of the inquiry, the intention was to delve into their perception of the void within this context. This involved probing their thoughts and feelings regarding this emptiness, aiming to grasp their perceptions and attitudes towards it.

In plot number 4 (Figure 4.28), two women were sitting, enjoying the sunlight together while their children played on the ground nearby. It seemed one of the women had spent her entire life here, living in a rented apartment even if the cost is somewhat exorbitant. Despite the expense, she adamantly expressed her desire not to leave the Kasbah. To her, this area holds profound significance as a repository of memories—where she witnessed her parents' resistance against colonialism. "Maybe from this collapsed building, they could have created a pleasant space," she mused. "It's true, we often come and sit here, but I do wish they had rebuilt it to preserve the Kasbah's image," she reclaimed. In this particular case, the person, with her fragmented memory of place, is affected by her life in these spaces. She wants to rediscover the same image that she has become accustomed to, but this doesn't stop her from meeting up with her friends and sharing her adventures with them in that same place. However, when asked about the fact that she is using and enjoying this space, she replied as follows: "Women used to share their days with their neighbours on the terraces of the house, the terraces are built for this purpose."

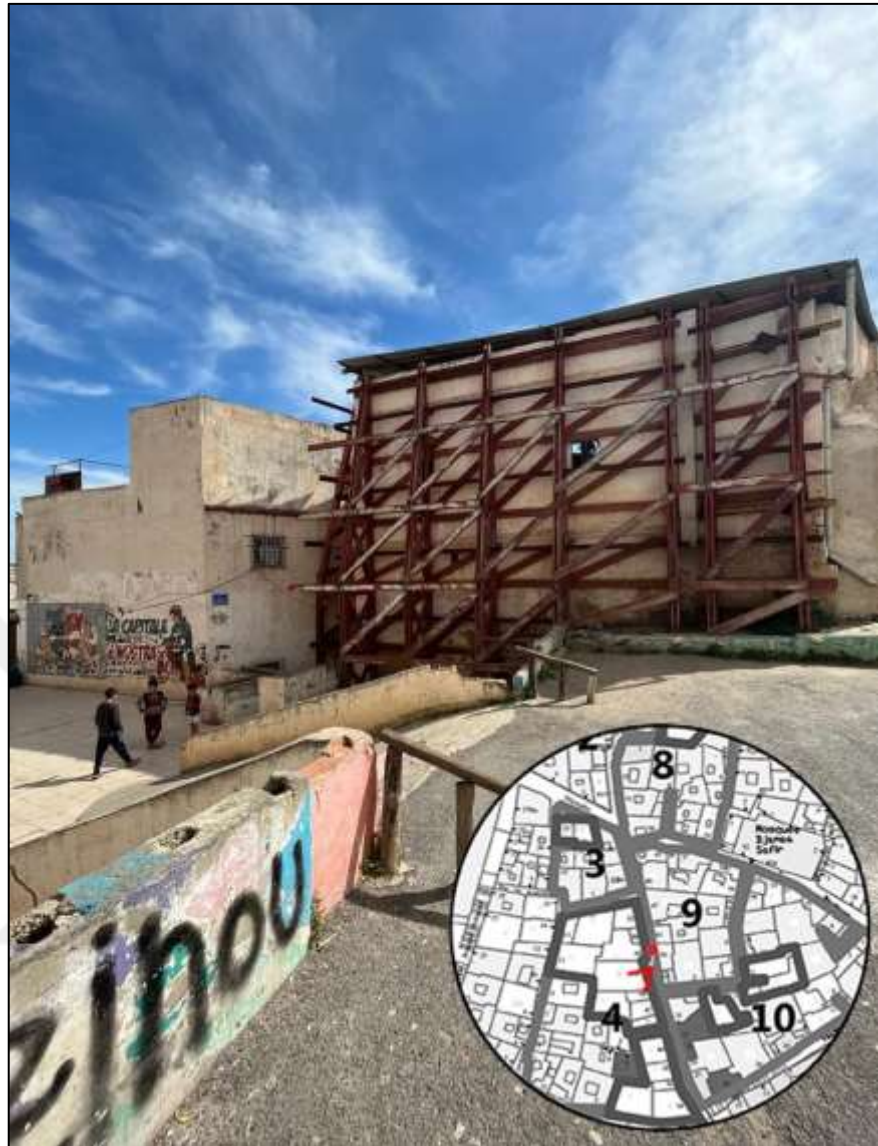


Figure 4.28: Image Depicting the Empty Space.

In the other corner of the square sat two men watching their children play. They were sitting on wheels that were repurposed into a bench. An inquiry was made about where they resided in the Kasbah to which they pointed out to in be in the adjacent neighbourhood. However, due to the absence of a playground in their area, they bring their children here a tradition reminiscent of their own childhood when they accompanied their fathers for daily shopping in the bazaar. The intriguing thing about this image is not just focus on the movement of the people, but also the movement by the representations on the wall painted with graffiti (Figure 4.29).



Figure 4.29: Picture Showing the Void in Plot Number 4.

That created place in the plot number 4, was designed by the municipality of Algiers, the plot has an irregular form it is a gathering of several blocks of houses that collapsed, one part of it is used as a parking lot (Figure 4.30) where a considerable number of buildings fell and created a route for the vehicular traffic.



Figure 4.30: Picture Showing the Void in Plot Number 4.

While the other part is used as a public place, with children playing, people gathering, sitting, and talking, walls completely or partially covered by graffiti we can notice that this place is a real place of self-identification for the inhabitants of the Kasbah. It is a place where they could find in it what was missing. Unfortunately, not all the void within the Kasbah is rethought most of them remains abandoned (Figure 4.31).



Figure 4.31: Picture Showing the Void in Plot Number 4.

The road continues to the other end of Sidi Driss Hammidouche (the Kasbah), here and next to the mosque Sidi Ramdan which represents the upper limit of the Kasbah of Beni Mazghana, and an active trade route during the Ottoman period, it remains a considerable plot as voids (Figure 4.32 and Figure 4.33).

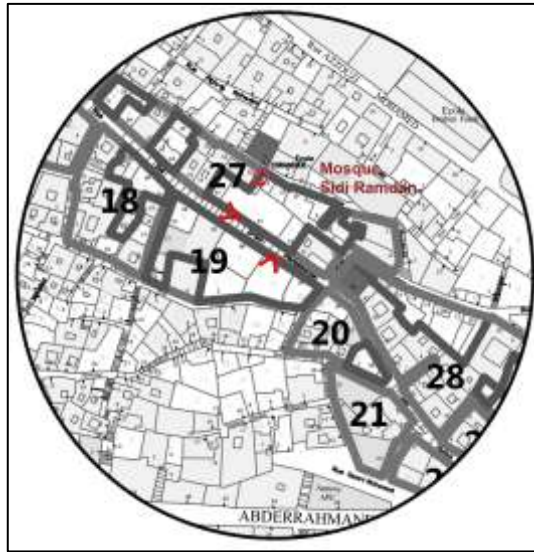


Figure 4.32: Picture Showing the Voids in Plot Number 19 and 27.



Figure 4.33: Picture Showing the Voids in Plot Number 19 and 27.

In this location, different people, visitors and locals, were asked about the void areas. The tourists comprised two distinct groups. The first consisted of two French journalists keen on exploring the traditional, dense city they had heard about. Eager to immerse themselves in the essence of life within these historic buildings, they expressed: "If guest houses were established, it would encourage tourists to engage with the local experience. Sadly, we're unable to access it." The second group comprised of Algerian students seeking to delve into the fragmented history of the area. They found solace in the voids, especially where benches were placed, providing opportunities to rest and marvel at the extraordinary view of the sea (Figure 4.34).



Figure 4.34: Picture Showing the Voids in Plot Number 19.

This street is home to a well-known restaurant that attracts both visitors and locals alike. Interestingly, it stands on a previously vacant space after a building collapsed. The construction, however, is an unauthorized structure made of PVC and glass. The owner, a resident himself, proudly asserts his roots, claiming that his ancestors hail from this very place (Figure 4.35).



Figure 4.35: Restaurant-Le Repère.

This place sees significant pedestrian traffic, highlighting a clear demand for similar establishments within the Kasbah (Figure 4.36).



Figure 4.36 : Restaurant-Le Repère (Voyage-Alger, July 2023).

4.2.5 Temporary Structures in Voids of Kasbah

While on the journey of the Kasbah, and between the two axes of R.Riah and the street of the Kasbah, a craftsman was found (Figure 4.37). He is 30 years old. He used to live in the neighbourhood. He and his family had to be relocated due to the critical condition of their house: “I used to live here 5 years ago, and my building started to fall, but I believe that this historical core deserves to be renewed”. Today, this handcraft artist constructed a workshop on the plot, perhaps it is an informal use of the place, but his experience is captivating. His work consists of making playground machines for children. Once finished, he opens it for the children until he sells it. Once the place opened a lot of children gathered and waited for their turns to play (Figure 4.38). It’s considered the first temporary playground in the neighbourhood.



Figure 4.37: View of the Open Workshop.



Figure 4.38: View of the Open Playground.

In the case of the Kasbah of Algiers, the urban void represents an unoccupied space in the middle of buildings. However, this space, although physically empty, can be teeming with potential activities, whether leisure, work or various other pedestrian uses. This movement of everyday life breathes vitality into the urban landscape.

As can be seen from the casbah maps and images, most of the empty spaces are neglected and waiting to be rejuvenated by new construction. Complications such as difficult topography and limited vehicular access contribute to the neglect of these areas. As a result, these spaces persist, awaiting a permanent solution, when temporary interventions could bring immediate relief and service to local residents.

As illustrated in earlier chapters, temporary structures are versatile in form and function, and can be used to address a variety of problems. It can be used in public spaces, function as homes or multifunctional areas. The Kasbah of Algiers needs urgent intervention to revive its vitality. It is imperative to revive its streets with stores, crafts, and lively human activity, in the image of its historic past.

5. CONCLUSION

The neglected spaces often accommodated uses that could not find a place elsewhere in the city. This sometimes leads to the installation of a certain marginality in this kind of place. As was illustrated the urban void might represent in some cases a widely exploitable place that the inhabitant uses positively in the course of their everyday life activities, meanwhile some of these void areas are neglected and abandoned whereas it presents a big opportunity to revive the Kasbah. While it was found that the void within the Kasbah of Algiers manifests in different forms, from the linear that establishes the connection and link between the spaces. This type of void must be animated by activities so that it finds its ambiance. Additionally, within the Kasbah exists the spot void, which represents a void in a specific plot offering a possibility of redevelopment. So that the dead places, planned void, or unplanned void, become an integrated active point in the urban fabric of the city.

There are various possible solutions to address these voids, but one that appears to be reasonable for intervening within the protected center is the implementation of temporary structures. This approach could potentially infuse new vitality into the area. It not only provides an opportunity to introduce activities that the center needs but also allows for the revitalization of historical activities that the area once hosted. The streets of La Kasbah and Rabah Riah extend from the top to the port of the Kasbah, showcasing diverse architectural styles. However, the upper parts of these streets need to rediscover their purpose, possibly transforming it into vibrant trade route and spaces for handcraft boutiques. This revitalization could breathe new life into these areas, preserving their historical significance while fostering economic and cultural growth. The recommendations for the rehabilitation of the Kasbah should consistently be aimed at perceiving this historic site through the lens of its residents (Lakjaa, 1998: 3). However, implementing such a strategy proves challenging; while not impossible, it demands the intricate task of empathizing with the perspectives of the inhabitants and understanding how they experience the space and the city. The decision to employ ephemeral architecture is deliberate, as it allows little room for error (Figure 5.1). This adaptable structure, easily assembled and dismantled, not only accommodates multifunctionality but also facilitates the dynamic reshaping of the landscape based on various activities. This, in turn, empowers the inhabitants of the Kasbah to craft their spaces

in alignment with their daily routines, spanning from small-scale adjustments to more extensive interventions.

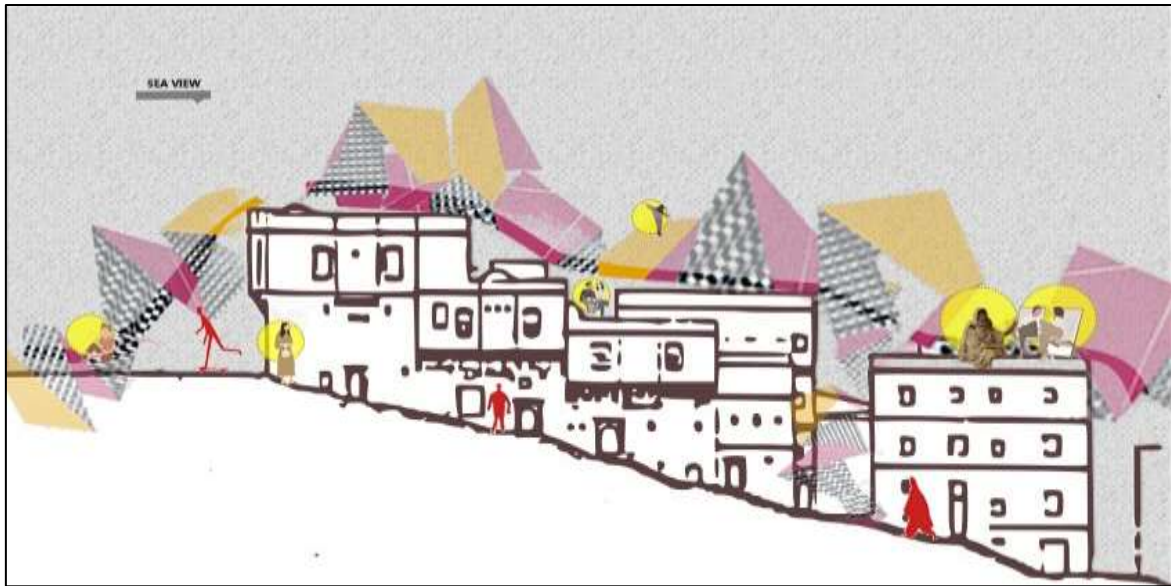


Figure 5.1: Utopia- Daring Ventures in the Kasbah.

While the Kasbah undeniably belongs to its residents, it is equally a repository of collective memories of resistance. This historical narrative, meant to be kept alive and shared with future generations, is intertwined with the Kasbah's status as a world heritage site. Consequently, the site holds tourist appeal, further emphasizing its historical significance. The ephemeral structure emerges as a nuanced solution, addressing the intricate balance between preserving the local character, accommodating daily life, and meeting the demands of tourism and historical preservation. Its inherent adaptability, as previously outlined, is poised to effectively respond to the complex interplay of these considerations and yield positive outcomes for the Kasbah's sustainable revitalization. This type of structure offers numerous advantages across various plans. On a historical scale: As previously noted, the area received UNESCO protection in 1992, imposing stringent laws that pose challenges for interventions. However, the introduction of a removable and reconstructive structure mitigates concerns about negatively impacting the local building characteristics.

Identity: The temporary structure provides a canvas for unrestricted forms, enabling architects or artists to unleash their creativity and draw inspiration from local forms and architecture. By doing so, it serves as a means to rejuvenate the historical memory of the

place, as exemplified by the transformation observed in Beyoğlu, Istanbul. The Kasbah is a convergence point where diverse cultures intersect, ranging from Anatolian Turks and Phoenicians to Andalusians, all seamlessly blending with the local population. This fusion of nationalities has given rise to a unique and dynamic routine, shaping a new way of life that reflects the rich tapestry of influences within this vibrant community. Local residents persist in articulating their needs through modest means, employing wall tags as a form of expression. The pseudonyms adopted by young taggers, predominantly inscribed in Latin characters and infrequently in Arabic or Tamazight languages, undoubtedly offer insights into the cultural backgrounds of the Kasbah's residents. Graffiti, as an expressive form, profoundly functions as a marker not only on a spatial level but also on dimensions of identity, culture, politics, psychology, and sociolinguistics (Sebih, 2019). The currently stands silent, holding untold stories. Now is the opportune moment to amplify its narrative and allow it to speak once more.

Simplicity Unleashed: Perched on a hill, the Kasbah poses a challenge for accessing its upper reaches, rendering vehicular entry impossible. However, the ephemeral structure operates akin to a Lego concept effortlessly assembled and disassembled. Notably, the components constituting this structure are typically lightweight, facilitating ease of manoeuvrability.

Usage and Eco-system: The ephemeral structure acts as a versatile catalyst, as demonstrated by thematic examples. In the realm of ecology, the pivotal question centers around the environmental impact of materials. Notably, the ephemeral structure stands out for employing eco-friendly materials that leave minimal to no ecological footprint. The temporary structure provides a quick solution for creating new housing and reviving the Kasbah with its residents (Figure 5.2).



Figure 5.2: The Void as an Opportunity for Dialogue.

These vacant spaces present an opportunity for dialogue across different epochs a forum in which contemporary individuals, be they residents, tourists, or passersby, are compelled to participate. The imperative to revive the historic center is pressing. As the city races against time, now is the opportune moment to adopt an approach such as temporal structures that guarantee resilience and adaptability.

The urban void, far from being truly empty, can take on a form of material emptiness while remaining rich in collective memory. Memory, as a heritage transmitted through the stories and practices of individuals, breathes life into these seemingly deserted spaces.

These practices encompass a range of activities, from work to leisure, and even simple everyday gestures. In the evolution of the city, man, once a hunter, evolved to become a

farmer, then a city dweller. Then this transition, from industrious man to modern man, is marked by changes in practices which directly influence the city and its transformation. However, this transformation of practices, from the past to the present, generates a unique dynamic within urbanization. It shapes the urban fabric, leaves its mark on the alleys and neighbourhoods, but also in memories that resonate with echoes of times gone by. Thus, the urban void, seemingly devoid of life, carries within itself an invisible richness, shaped by history and human practices over the ages.



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APPENDIX A

THE INTERVIEW

The interview, performed on April 1st, 2023, aimed to explore the everyday life inside the Kasbah. The Kasbah exhibited numerous demographics, attracting both its citizens and people from the encircling neighbourhoods, additionally, tourists, both national and international, and college students interested in Algiers' history frequented the area. The oral interviews took the form of conversations lasting between 5 to 45 minutes, depending at the interviewee. Notably, the residents proved to be the maximum vocal, sharing wealthy narratives. The interviewees comprised people of each gender, ranging in age from 30 to 60 years antique. The interview system observed a structured method:

A.1 INTRODUCTION AND BACKGROUND

Discovering basic data approximately the interviewee, inclusive of age and region of residence. Inquiring approximately the reason for their presence inside the Kasbah. Exploring private recollections linked to the area.

A.2 DISCUSSION OF KASBAH'S CHALLENGES

Addressing the problems faced by the Kasbah, shedding light on issues affecting its residents and the surrounding environment.

A.3 EXPLORATION OF VOIDS

Attempting to speak about the concept of voids inside the area, specializing in unique plots. Recognizing the assignment of conveying the term "void," the interviewers provided descriptive names based totally on the nature of the plot. For example, designed voids have been termed "locations," while areas with collapsed homes and particles had been known as "collapsing spots."

A.4 FUTURE PERSPECTIVES

Concluding the interview by asking for the interviewee's mind on potential movements or solutions for the diagnosed voids. Despite initial problems in understanding the term "void," the interviewers tailored by using presenting context-unique names. This technique allowed

for a more effective exploration of the inhabitants' perspectives on what can be finished in those spaces. Here are some of the conversations:

Interviewer: "We can observe that there are many buildings collapsing and leaving vacant spaces behind. What are your thoughts on this place?"

Interviewee 1: "The municipality was responsible for redesigning this place. I wish it could have remained a building, but unfortunately, the structure became fragile and collapsed. However, now this space has been created, and children can play here. Previously, we used to play in Soustara (neighborhood)."

Interviewer: "I see, so it has become a gathering place for you here."

Interviewee 1: "Yes, that's true. As you can see, I have my motorcycle here and enjoy sitting while watching the children play."

Interviewer: "What do you think if, one day, the municipality decides to rebuild the place identically to how it was before?"

Interviewee 1: "For those who don't have housing, they would be happy to hear about a new housing project. But for me, I believe we need the presence of parks and public spaces within the Kasbah."

Interviewee 2: "I find it nice to see some public spaces here. As you know, the traditional houses of the Kasbah are small, and there is no place for children's activities or for women to gather. In the past, women used to meet on the terraces. Today, we are meeting in this place."

Interviewee 3: "I'm 60 years old, and it saddens me to see the Kasbah in these conditions. I am a homeowner here, and my grandchildren are playing in the streets. The Kasbah needs revitalization."

Interviewee 4: "The Kasbah needs to be rehabilitated, and all the voids that are created must be studied, whether by constructing buildings or creating public spaces. Because the Kasbah is becoming more and more empty of its inhabitants, and that accentuates the problem of insecurity."