جامعة بيرزيت

BIRZEIT UNIVERSITY

Theories of Architecture

ENAR 329

Arch. Nadia Asali

Lecture 7

Modernity and Modernism

4th December 2021

The Story of Germany between politics urban projects and Modernity

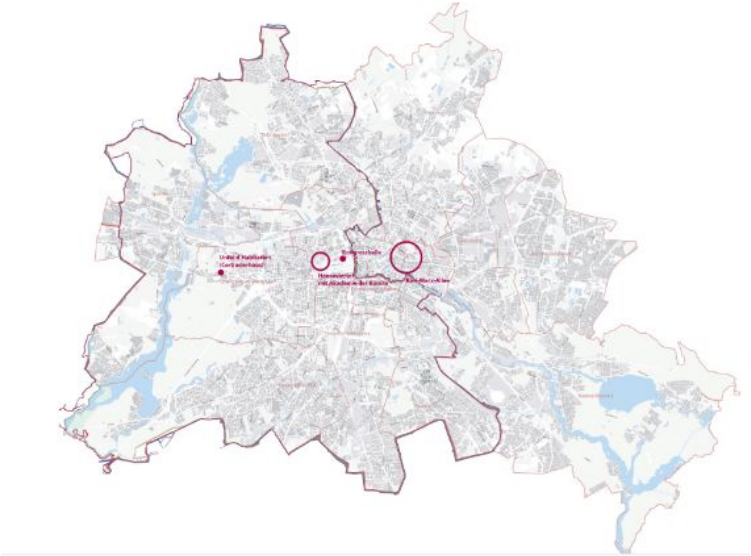
Modernist Estates ; The Hansaviertel vs Karl-Marx-Allee

The “double” Berlin: confrontation,
competition, co-evolution Confrontation
In a synchronous view the Berlin post-war architectural her-
itage of the 1950s and early 1960s:

Located on both sides of the Brandenburg Gate related to the great East-West axis, they represent two internationally relevant post-war tendencies in architecture and urban design, each promoted by corresponding occupying powers:

-**the Eastern model** referring to and revitalising regional-historicist building traditions (“socialist in content, national in form ”)

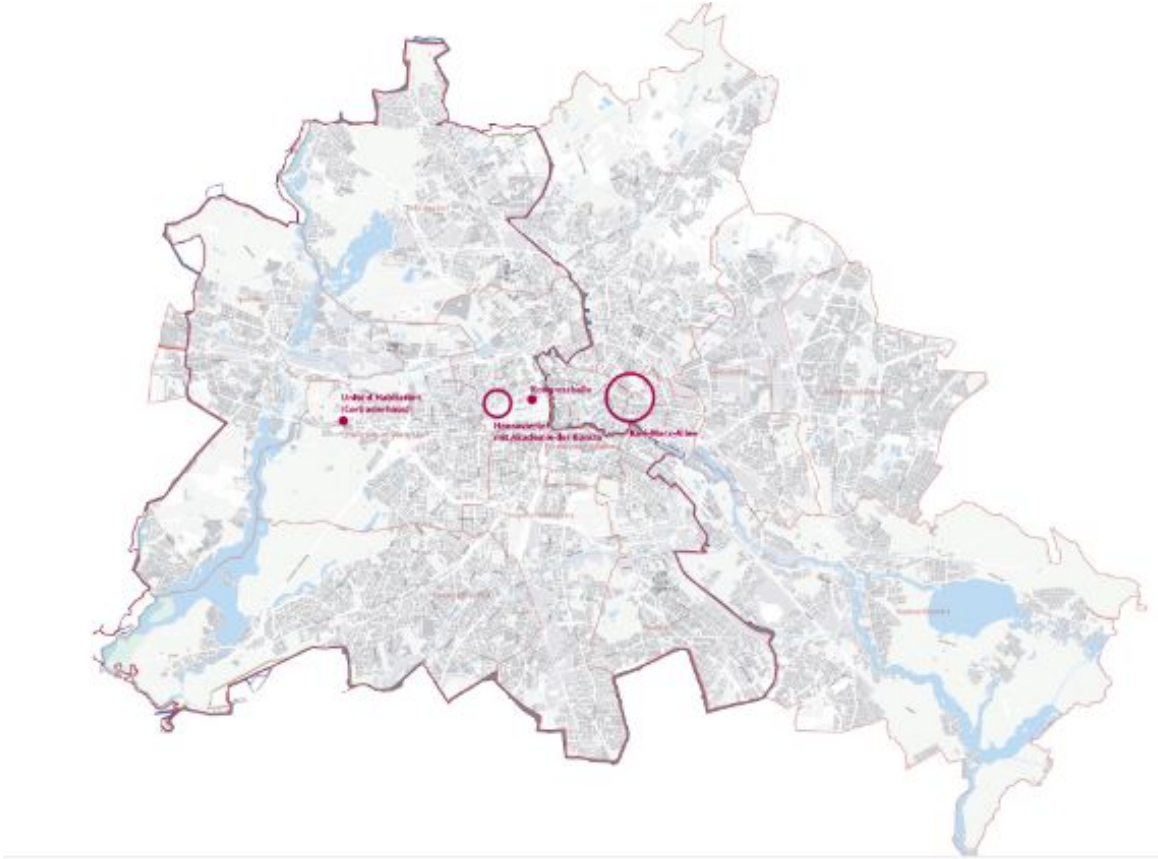
-and **the Western model** of the International Style and the open urban landscape



By 1950, Berlin was divided between

- the three Western sectors controlled by Allied powers,
- and the eastern sector under Soviet control.

The two factions may have been politically opposed, but they shared **a common burden of widespread devastation and a severe shortage of housing.**



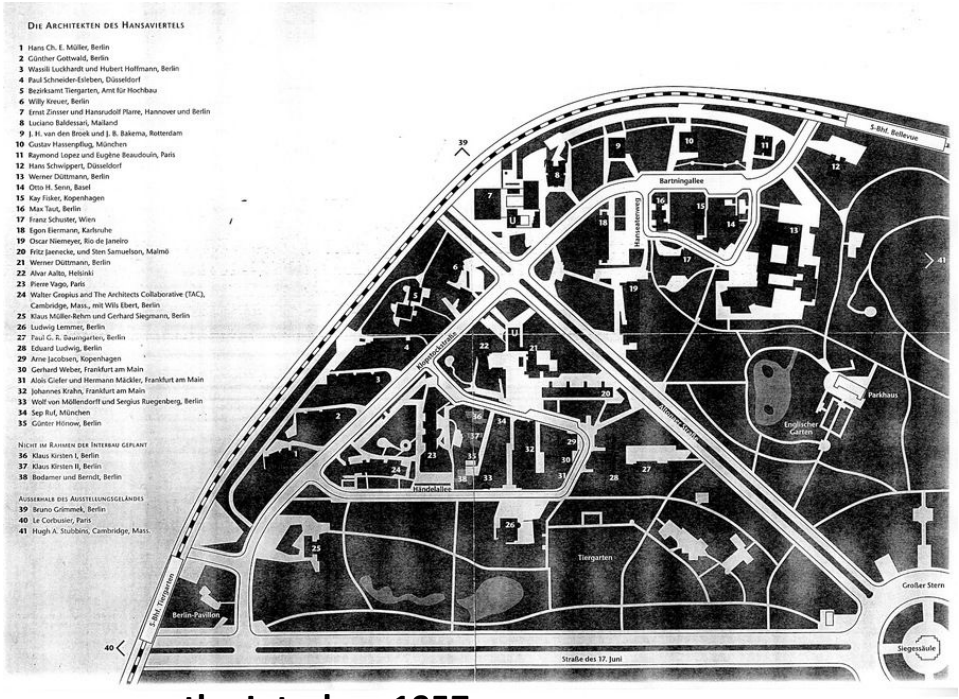
The Hansaviertel

Karl-Marx-Allee

After 1945, the socio-political confrontation between East and West in Berlin led to the construction of two opposed city types.

-the former Stalinallee is a representative boulevard with " Residential Palaces " and distinctive squares marked by tower and gateway buildings.

-In the West, the Interbau 1957 demonstratively took up the International Style according to the principles of the CIAM-Charter of Athens.



the Interbau 1957

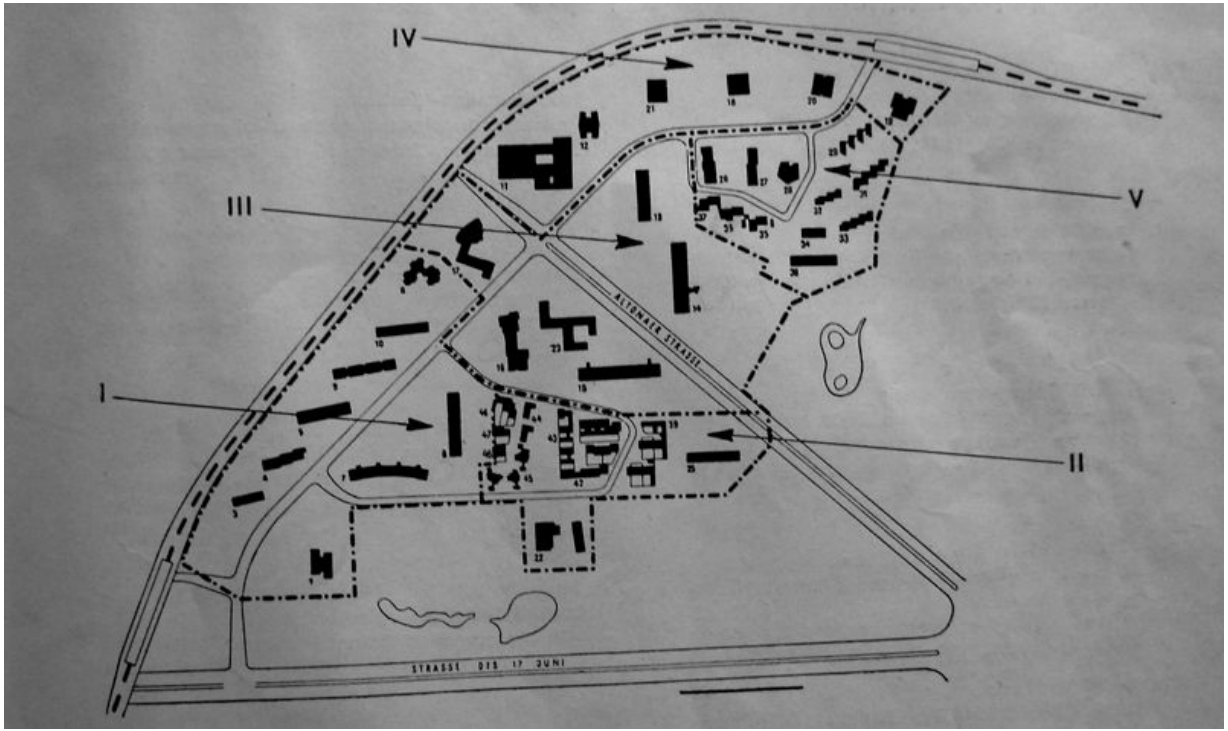
Karl-Marx-Allee

The Hansaviertel is a Berlin district between Tiergarten park and the Spree River. It was almost completely destroyed during World War II, but was rebuilt from 1957 to 1961 as a housing estate project by international master architects like Alvar Aalto, Egon Eiermann, Walter Gropius, Oscar Niemeyer, Sep Ruf. The whole ensemble called Interbau, is now protected as a historic monument.

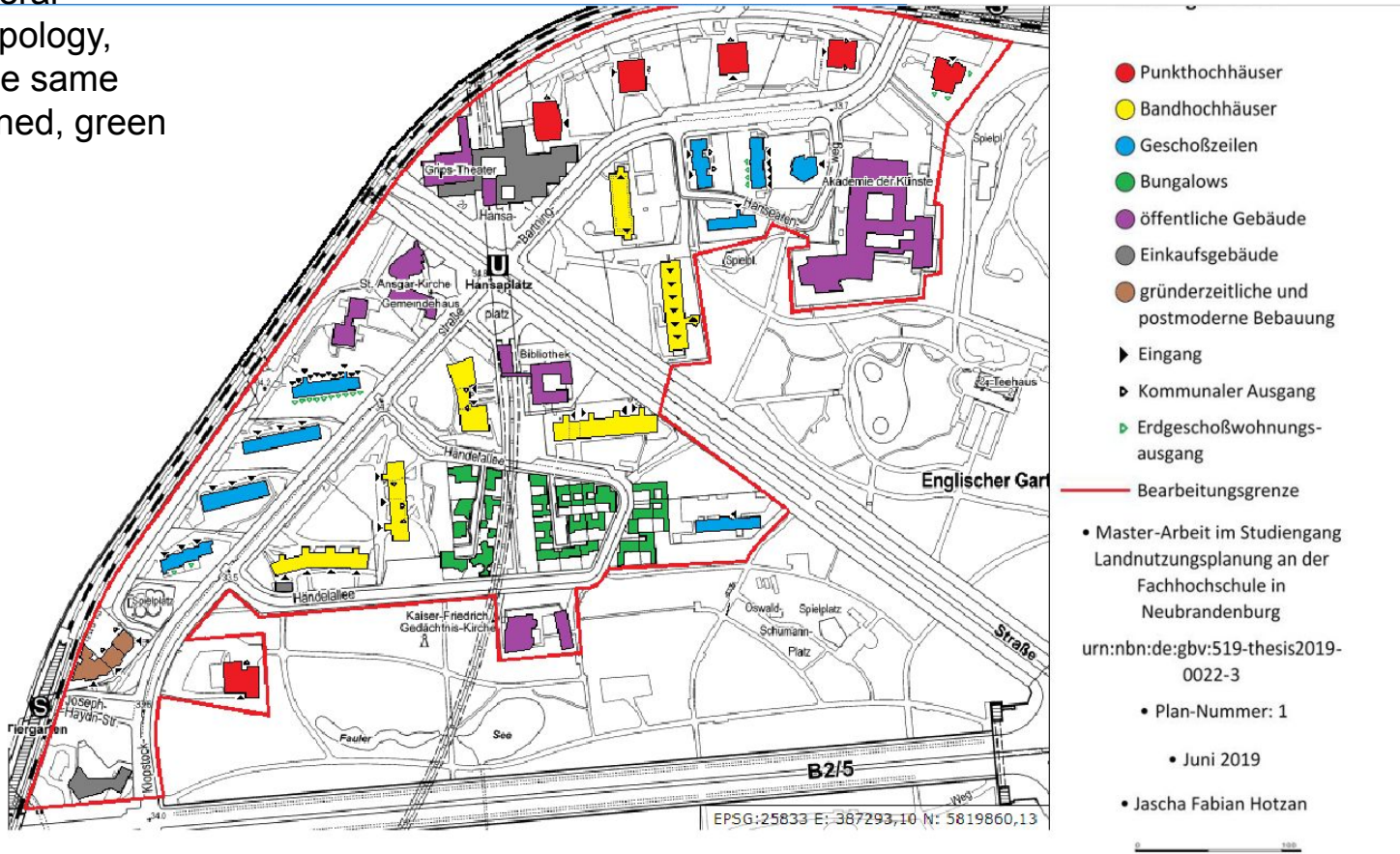
The West responded with an international exhibition (Interbau 57) for which architects from around the (Western) world were invited to rebuild the destroyed Hansaviertel area north of the Tiergarten.

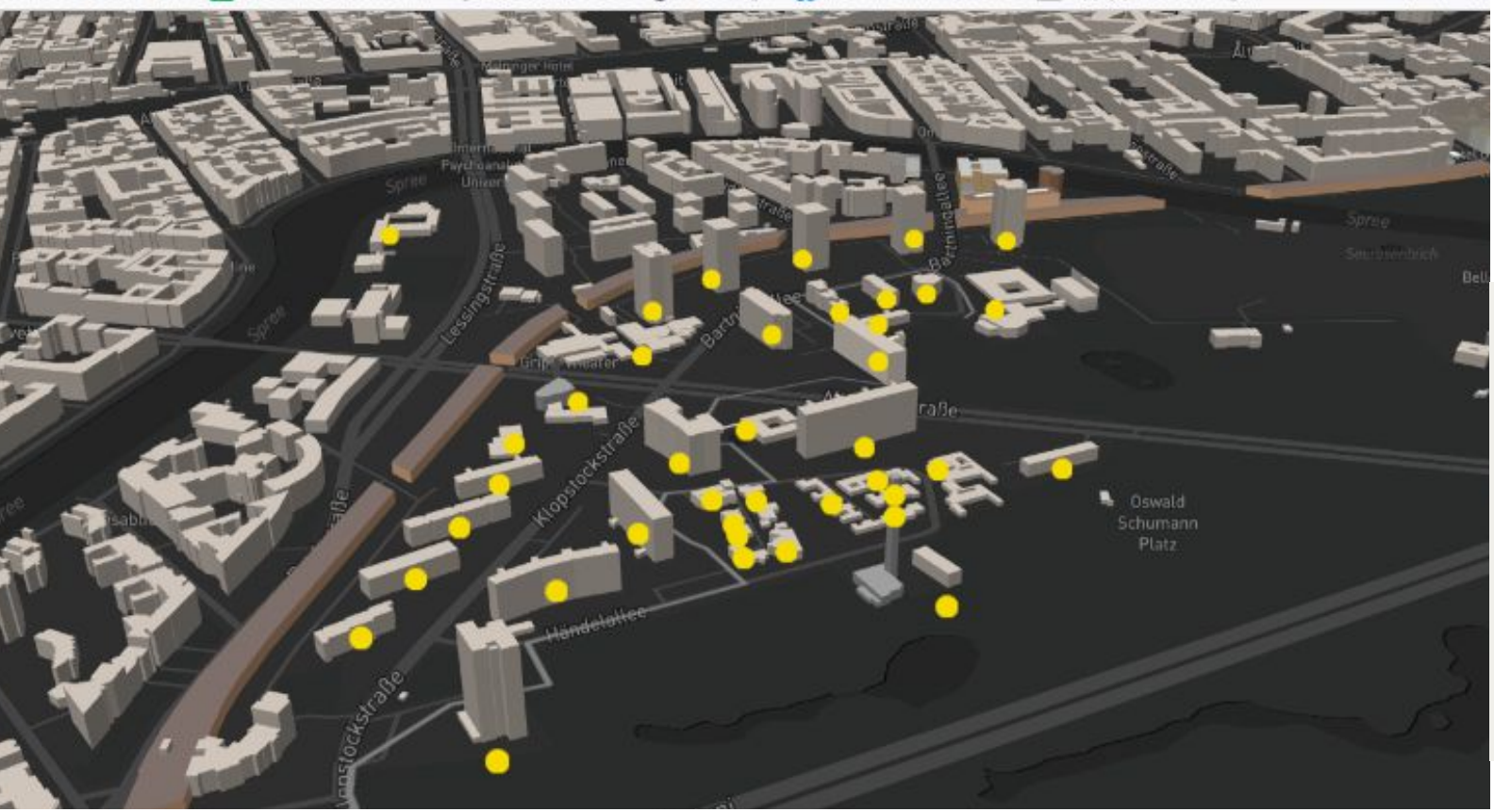
The result was largely an affirmation of modernist principles, an egalitarian ‘city of tomorrow’ featuring an assortment of slabs, high-rises and single-family units arranged in a landscaped area which also included

- a library,
- an art gallery,
- churches,
- and a small shopping precinct.
  منطقة



The city of tomorrow was characterized by a lot lateral mixture of the building typology, without right angles or the same eaves heights in a loosened, green building density.





Building types

- Solitary high-rises
- Slab high-rises
- Linear buildings
- Special buildings
- Bungalows

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BAKEMA TOWER

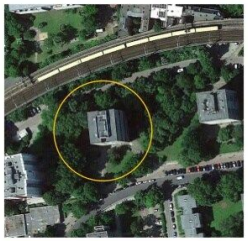
Altonaer Straße 4–14 Oscar Niemeyer

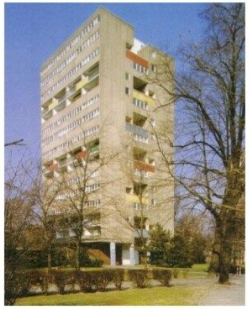
Händelallee 3–9 W. Gropius – TAC, W Ebert

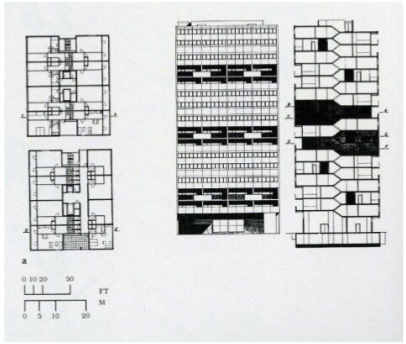
Hansaviertel **Broek +Bakema**

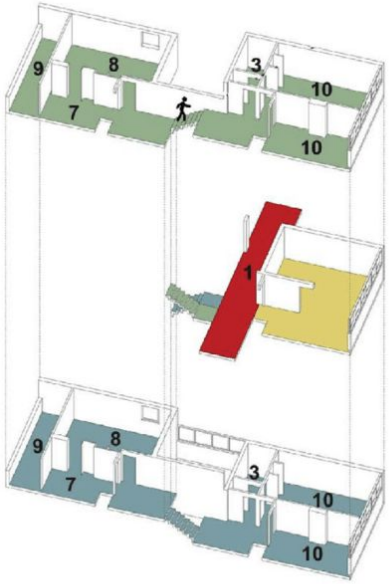
4

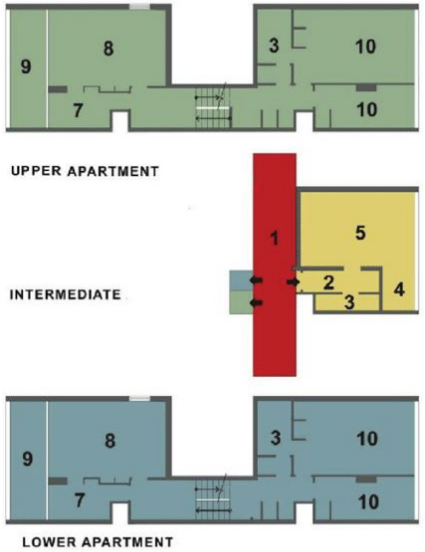
Berlin, 1957-1960



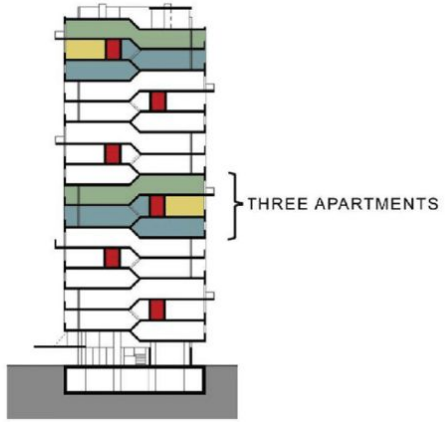






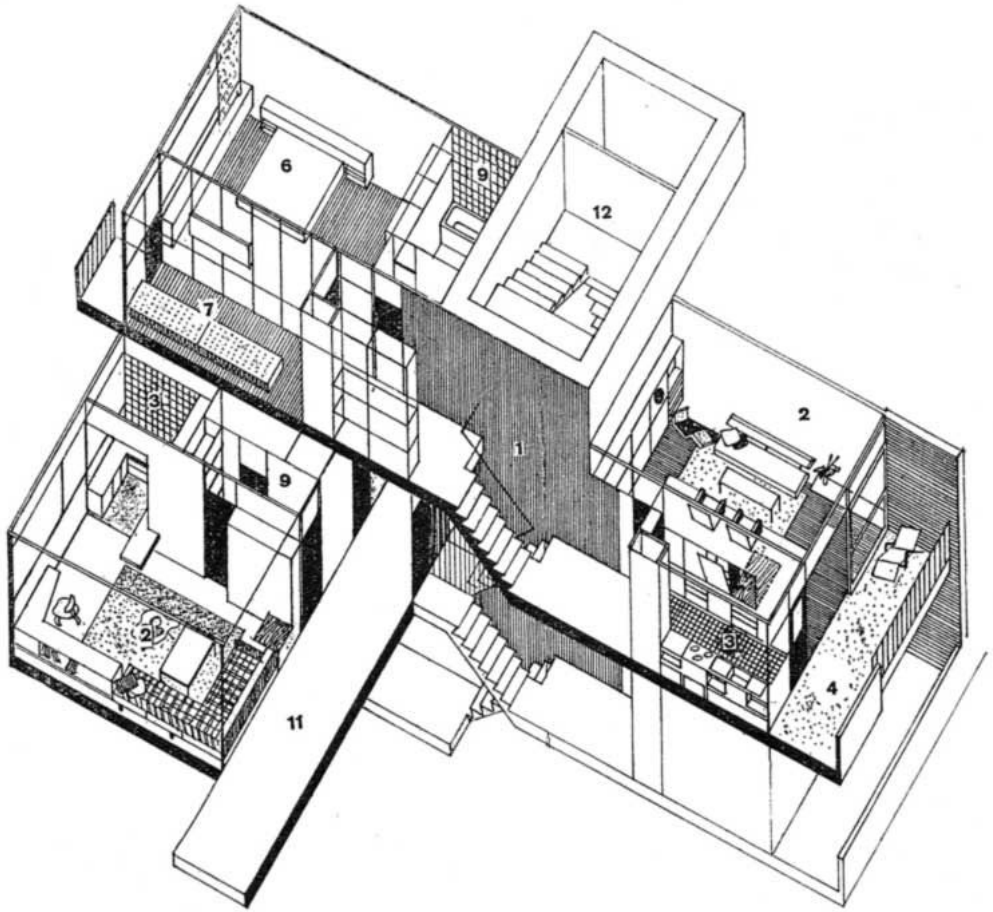


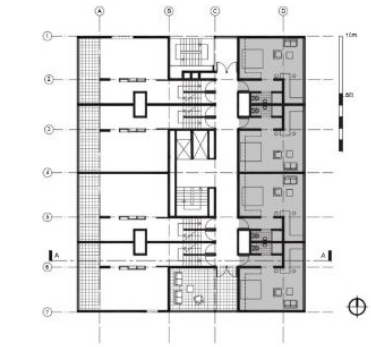
1- COLLECTIVE CORRIDOR
2- ENTRANCE
3- BATHROOM / WASHBASIN
4- KITCHEN
5- STUDIO APARTMENT
7- KITCHEN
8- LIVING / DINING ROOM
9- PRIVATE BALCONY
10- DORMITORY



73 viviendas_ 1/1d-24/2d-48/3d

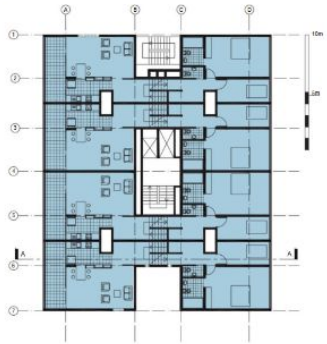
Planta baja + 15



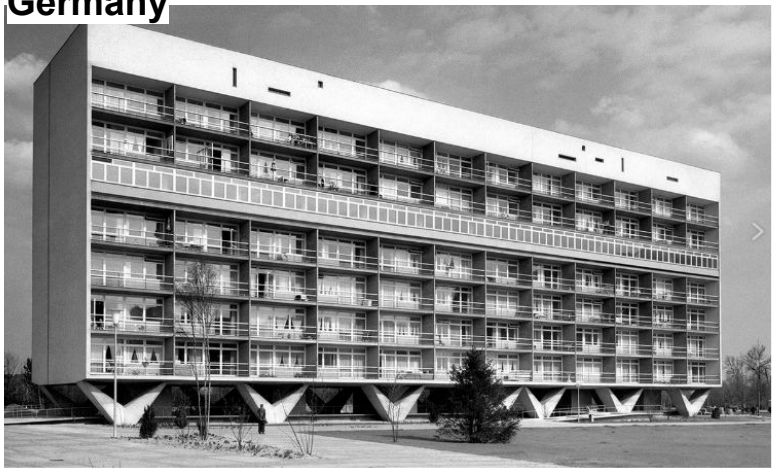


Tipología flat o estudio

Tipología Dúplex



Interbau Apartment House
Altonaer Straße 4-14
Berlin-Tiergarten
Germany



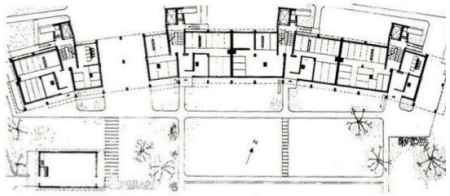
This striking building rests on seven double supports that allow views of the surrounding green and access to the six building entrances. Niemeyer, who was influenced by Le Corbusier's ideas of "modern living", created a design with generous floor plans, loggias, and light-filled spaces.

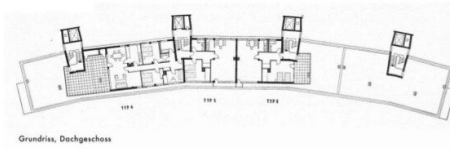
A loggia (from the Italian word for 'lodge') is an outdoor corridor or gallery with a fully covered roof and an outer wall that is open to the elements.

The facade consists of rectangular loggias whose uniformity is broken up by a band of windows in the 5th story, which was intended as the common room of the building. This shared story was to create a feeling of community by providing space for events - an idea called 'conjunto' (free story) in Brazil.

Hansaviertel **W. Gropius**

Berlin, 1957-1960





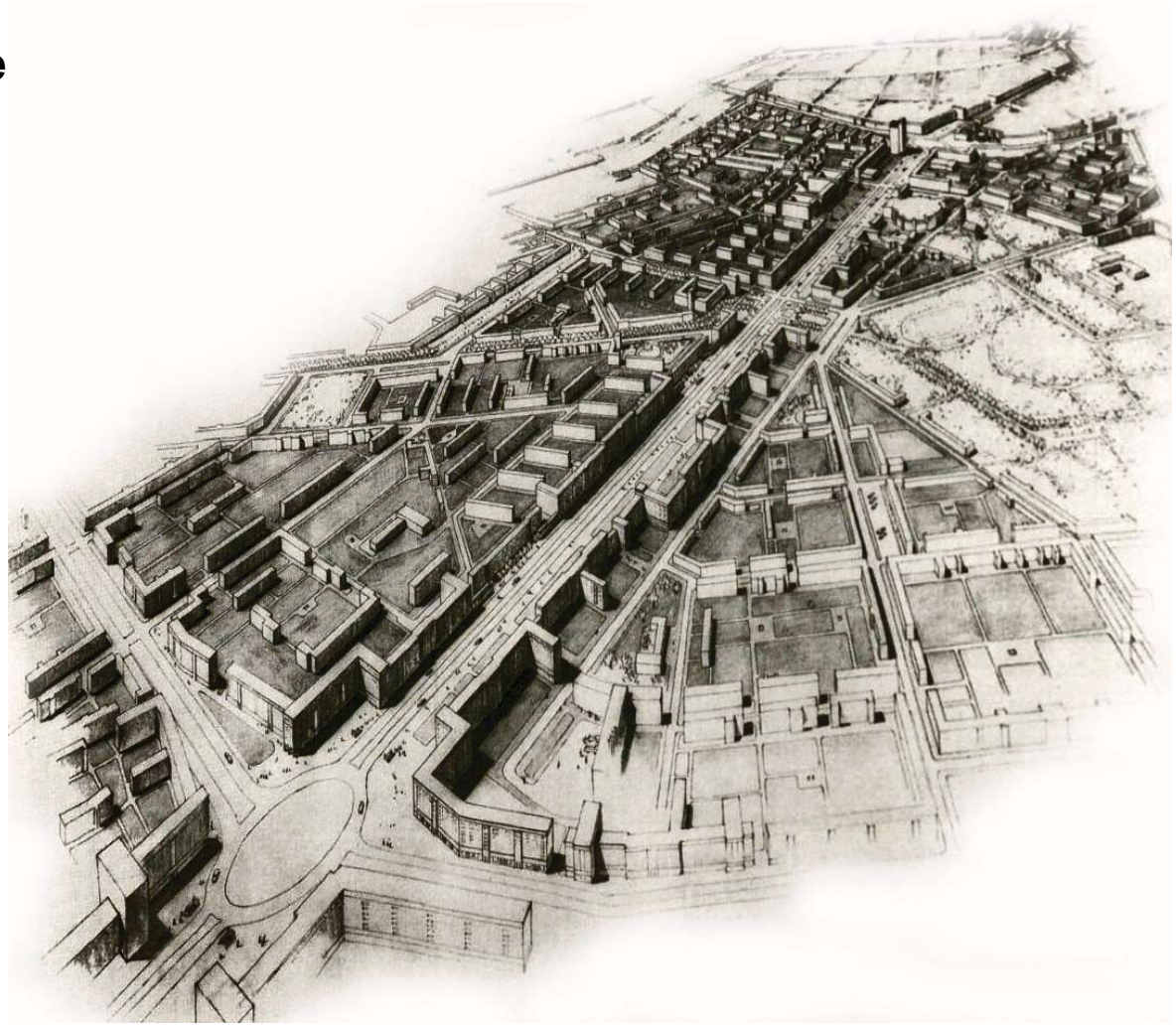
67 viviendas_ld-3d

Planta baja (trasteros) + 8 (8 v)

+ ático (3 v)

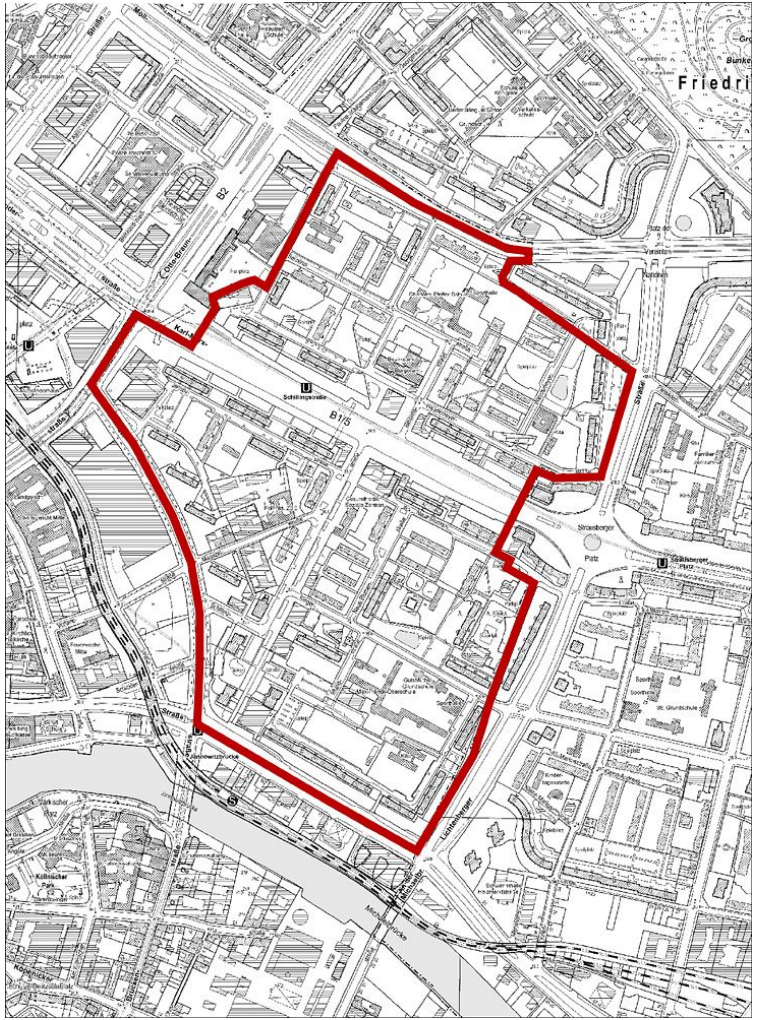
Walter Gropius house is characterized by the concave structure, textured facade, and distinctive narrow sides. The apartments are accessed via four separate doorways, tower-like stairwells, and elevator shafts.The south facade has a richly differentiated structure with a vivid, decorative effect by the graphic arrangement of the protruding balconies, white, sail-like vaulted balustrades as well as colored, glazed balustrade elements.

Karl-Marx-Allee



As the first major post-war reconstruction project in the newly formed East Germany, Karl-Marx-Allee had to be a show-stopper: **it wasn't merely a chance to put socialist housing ideals into practice, but an opportunity to demonstrate to the allied powers watching from the Western sectors just how quickly and efficiently such a vast undertaking could be achieved in a well-organised socialist state.**

What emerged was an improbable marriage o**f progressive post-war urbanism and neo-classical bombast,** a grand boulevard as impossible to discount as it was to ignore. Some seventy years after its first buildings went up, Karl-Marx-Allee remains an unresolved mess of stylistic and ideological contradictions, and one of Berlin's most endlessly fascinating avenues.

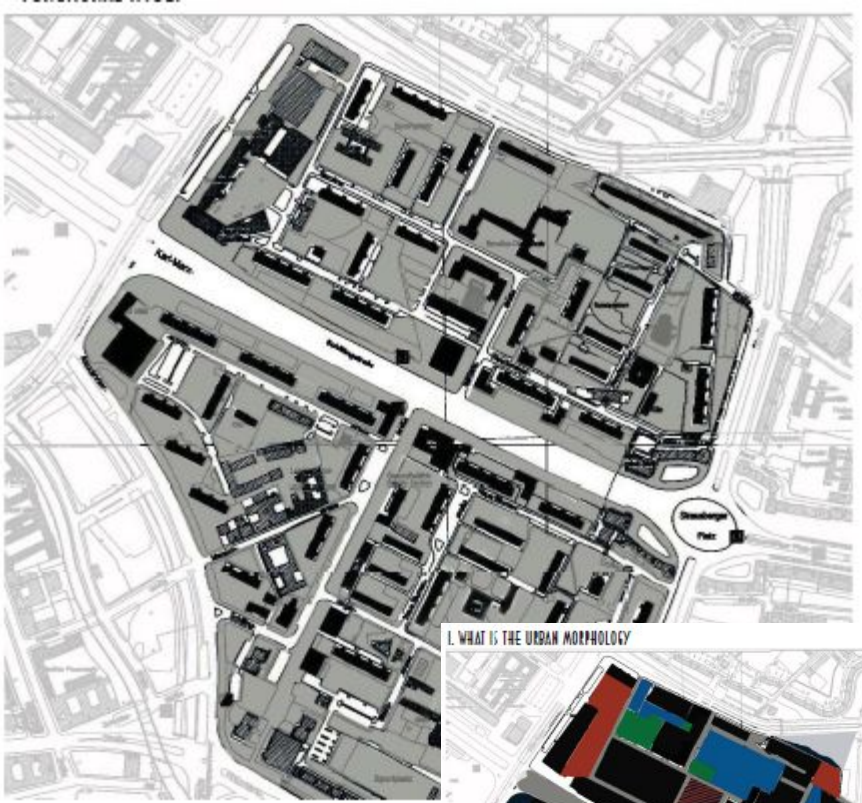


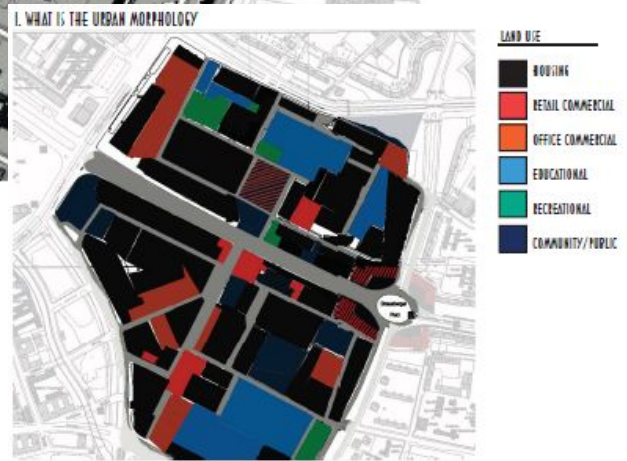
Luftbild mit Fördergebietsgrenze
(Senatsverwaltung für Stadtentwicklung und Wohnen, FIS-Broker)

The former Stalinallee (now Karl-Marx-Allee) is a significant architectural landmark and important example of the art of urban planning in the German Democratic Republic (GDR).

A magnificent street in the GDR's capital, Stalinallee was built in two construction phases from the early 1950s.

Karl-Marx-Allee, 1967.





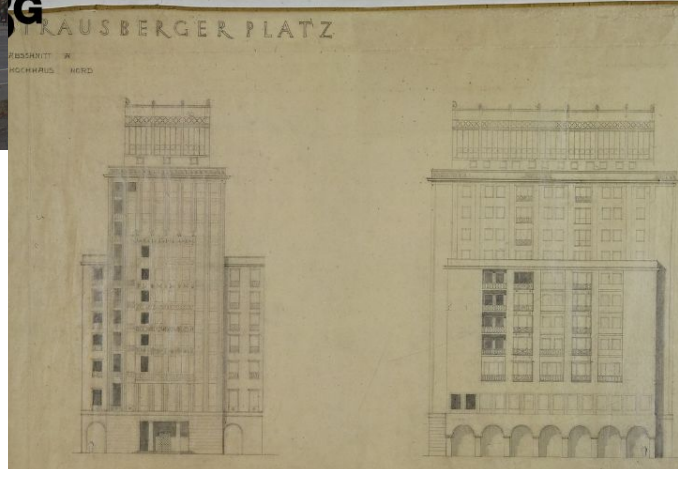
the style, known in some circles as socialist classicism, depended as much on decoration and size .

The buildings were vast but intricately detailed, with stonework reliefs and repeating classical motifs re-imagined for a new socialist world.

The Stalinist approach to monumental urbanism found its way to the architects and planners of East Berlin when they were sent on a trip to Moscow shortly before resuming work on what was now Stalinallee—a visit that signalled the end of any visible modernist influence.

A new design, by architect Egon Hartmann, reconceived Stalinallee **as something between a grand boulevard and a monument .**

Hermann Henselmann (1905–1995) was tasked to lead the planning group. His plans illustrate the new specifications: **this monumental newbuild is neo-classical in style and reflects “national building traditions”.**

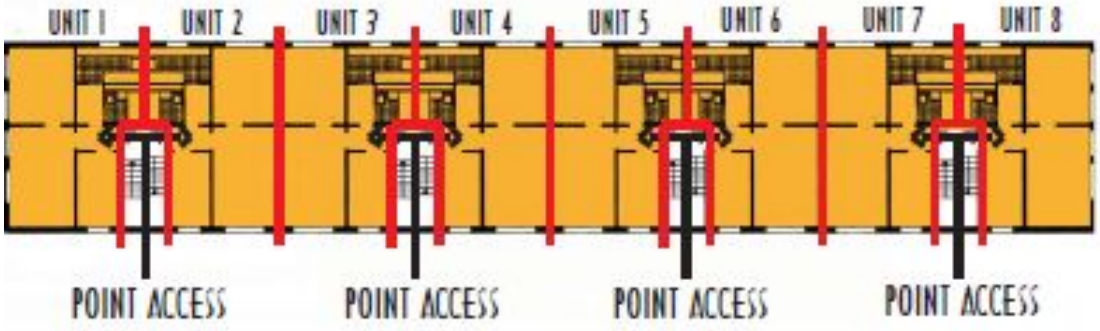


Strausberger Platz marks the mid-way point of Stalinallee

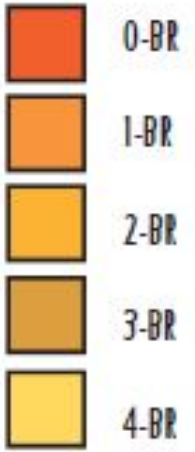
residential palaces: buildings with modern fittings and neo-classical façades

II. WHAT IS THE BUILDING TYPOLOGY

TYPICAL BUILDING PLAN - 2 BR UNITS (RICHARD PAULICK - ARCHITECT)

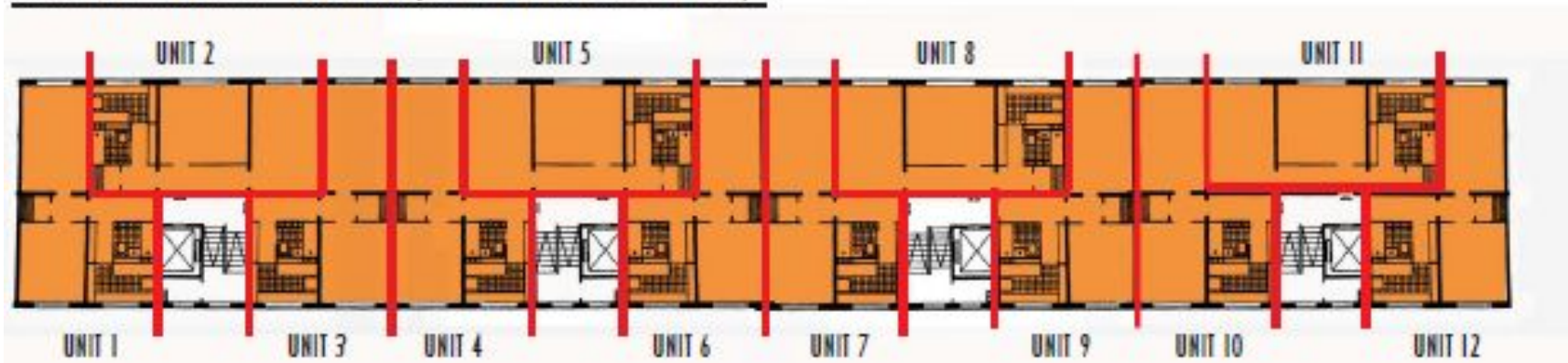


DISTRIBUTION OF UNITS



ACCESS & CIRCULATION

TYPICAL BUILDING PLAN - 1 BR UNITS (RICHARD PAULICK - ARCHITECT)



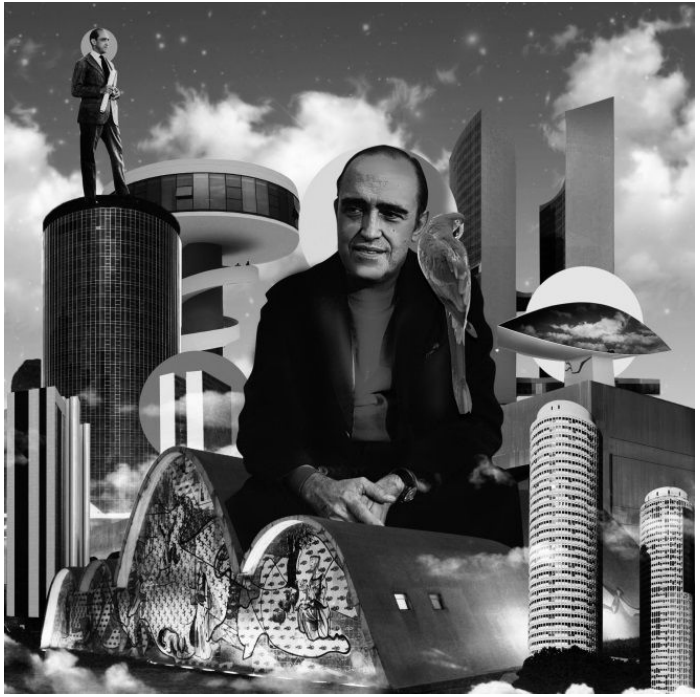
The master of the curve

Oscar Niemayer and the City of Brasilia

Born in Rio de Janeiro in 1907, Oscar Niemeyer was a Brazilian architect who is considered to be one of the key figures in the development of modern architecture.

Among his many projects, Niemeyer **is best known for his designs of civic buildings of Brasília—a planned city that became Brazil's capital in 1960.**

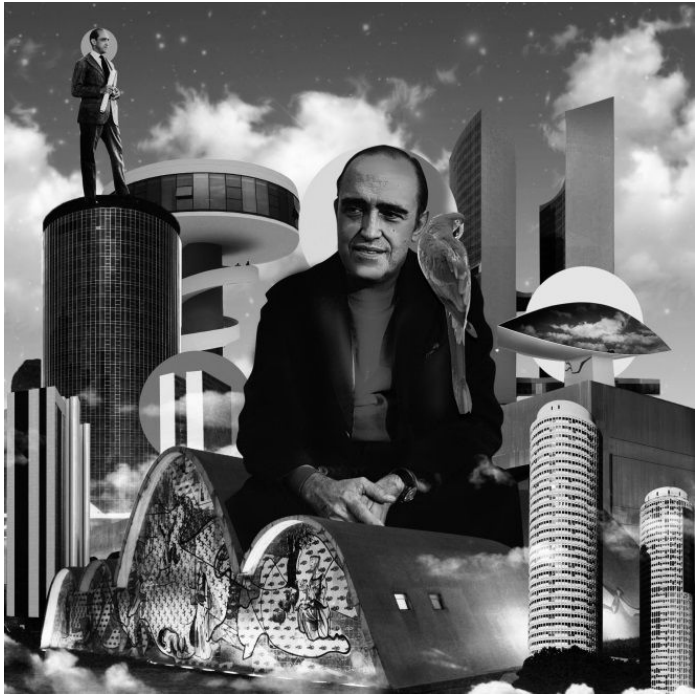
Niemeyer was highly influential in the late 20th and early 21st centuries for his explorations with reinforced concrete and often whimsical ideas in his projects.



The architect was partly influenced by Swiss-French architect Le Corbusier, **who broke away from historical architectural styles and wanted to create buildings that were purely functional and new.**

In contrast to Le Corbusier, Niemeyer's approach s**aw him favor curves and abstract forms over straight lines and inflexible shapes "created by man"**.His goal was simple: give beauty to the world.

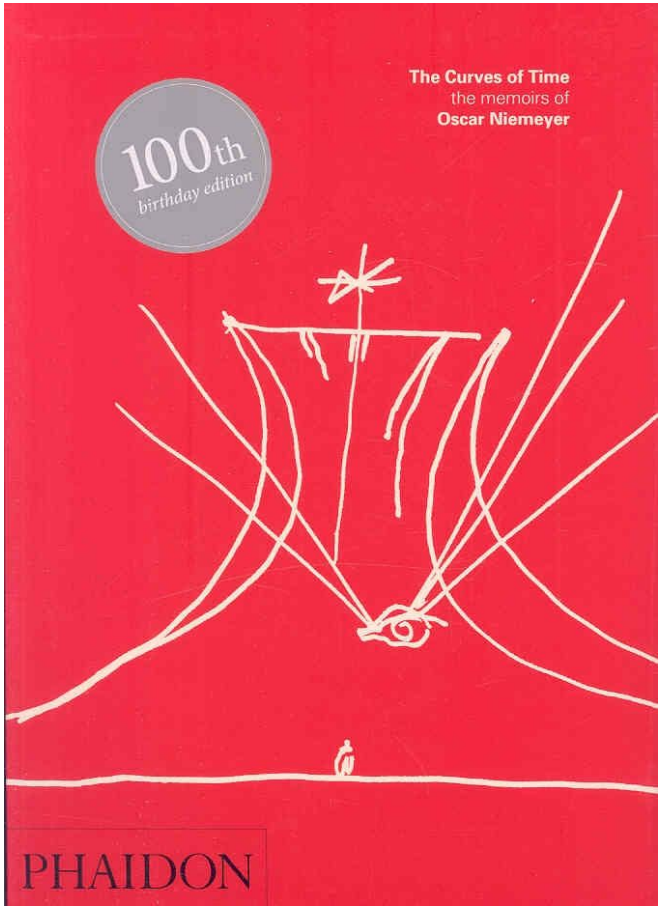
After his death in 2012, Niemeyer left the world with more than 500 works scattered throughout the Americas, Africa, and Europe.



His Philosophy

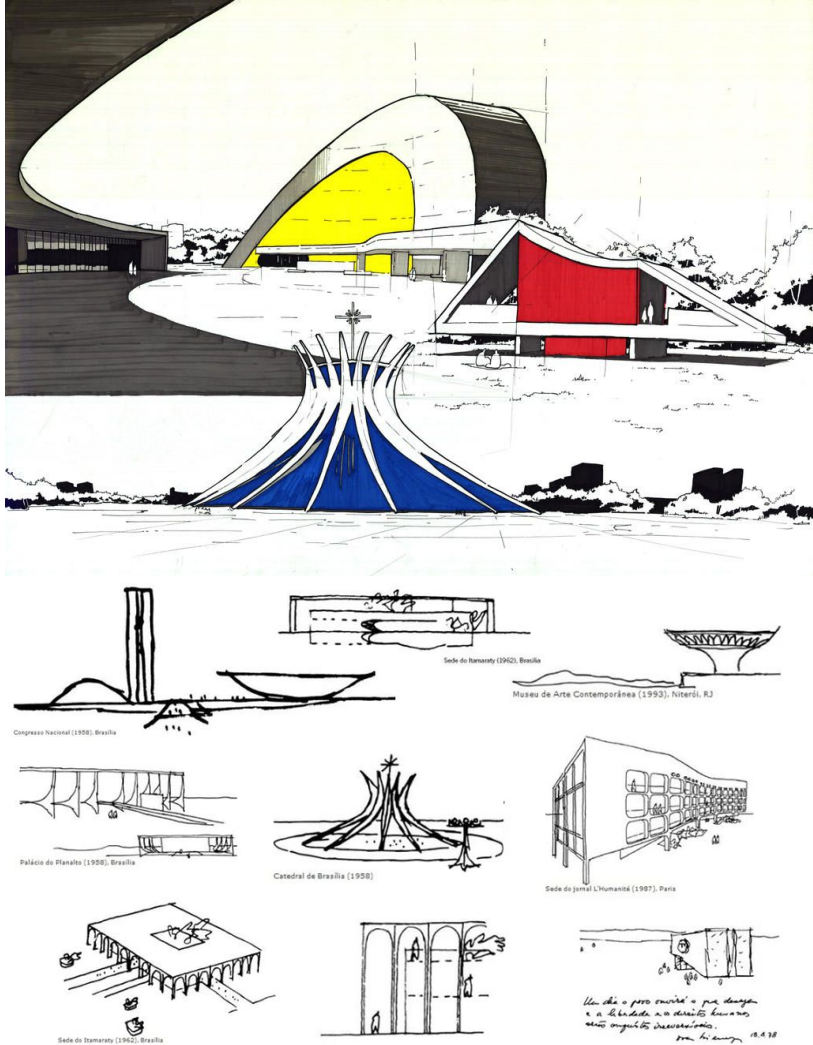
*"**I am not attracted to straight angles or to the straight line**, hard and inflexible, created by man. I am attracted to free-flowing, sensual curves.*
The curves that I find in the mountains of my country, in the sinuousness of its rivers, in the waves of the ocean, and on the body of the beloved woman. Curves make up the entire universe, the curved universe of Einstein."

*My work is not about 'form follows function,' but **'form follows beauty'***



Design and Ideology

- Abstract curves and forms
- Free flowing curves
- Famous for revolutionary use of concrete
- His buildings known for being spacious and mixing volumes
- Simple structures without much ornamentation



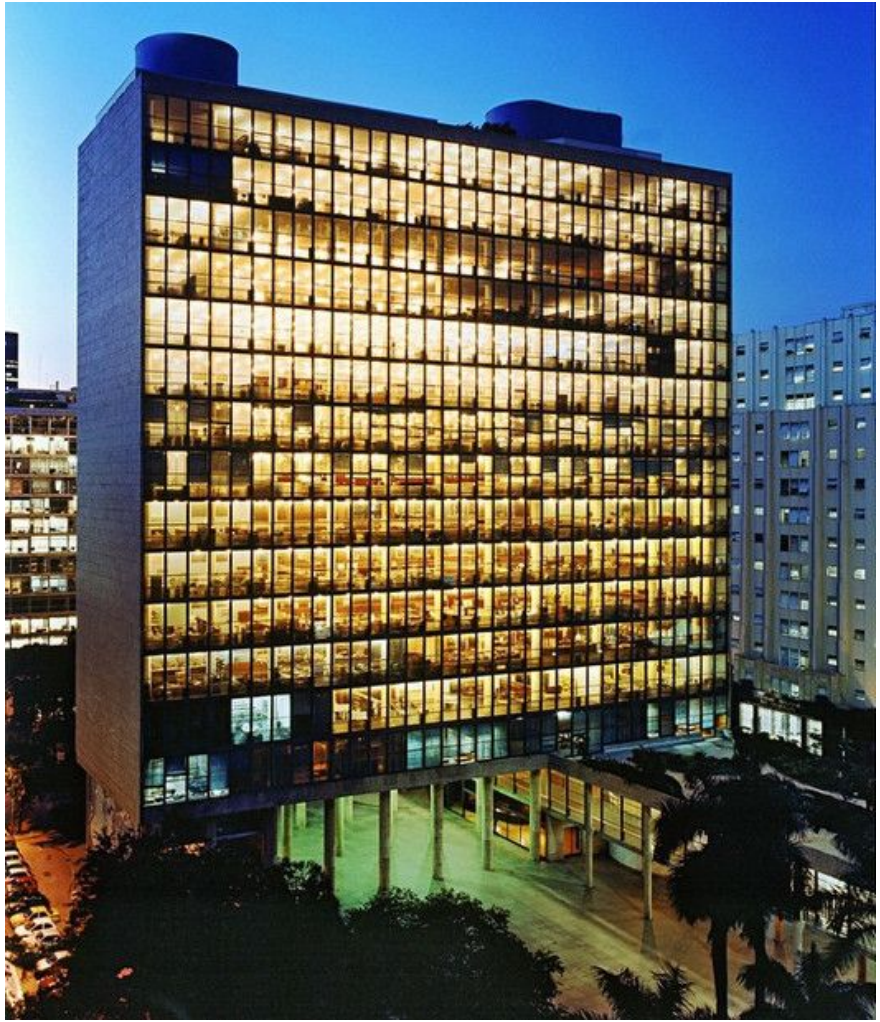
Gustavo Capanema Palace, Rio de Janiero, Brazil

The Gustavo Capanema Palace building was also known as **the Ministry of Education and Health Building.**

It was the first modernist project in Brazil and as such is historically important to the architectural development of Modernism in Brazil.

Designed in 1935 and 1936, it was imagined by a team composed of Lucio Costa (future designer of the master plan of Brazil's modernist capital Brasília), along with Affonso Eduardo Reidy, Ernani Vasconcellos, Carlos Leão, Jorge Machado Moreira, and Roberto Burle Marx.

Le Corbusier was overseeing the whole project and Niemeyer, aged just 29, was Le Corbusier’s draftsman.

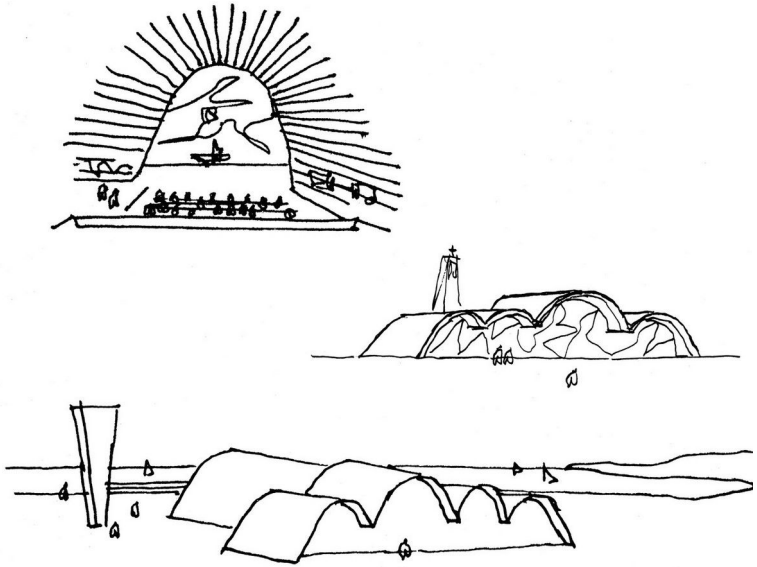


When Le Corbusier left Brazil, the young architect made changes to the design that impressed Costa, so much so that by 1939, he appointed Niemeyer as the project's lead architect.

The building is 15 stories high and is raised 3 metres above the sidewalk on pillars. The tropical sunshine on northern glass walls was controlled by brises-soleil (sun-shades) made adjustable in a system that was the first of its kind in the world.

adjustable brises-soleil
(sun-shades) on glass façade

Church of Saint Francis of Assisi in Belo Horizonte, Brazil.



Planning Brasilia

Brief History

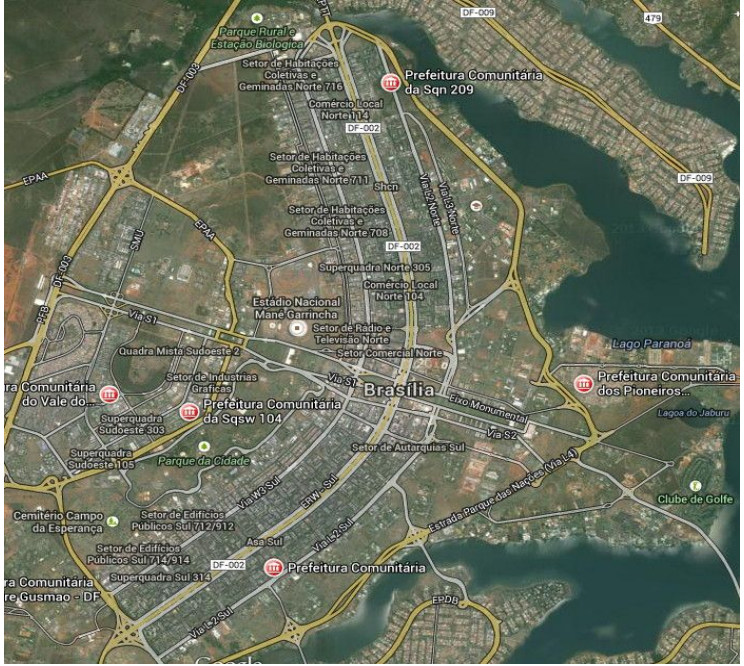
Before Brasilia, the capital of Brazil was Rio de Janeiro.

In 1956, the president of Brazil appointed a commission for the selection of a new capital site.

An Architect named as Lucio Costa was appointed to plan the new capital of Brazil. Brasilia was about 600 miles away from Rio de Janeiro.

The prime purpose to develop the new capital was to open up the almost unpopulated and underdeveloped areas of central Brazil.

Some Planners called it the practical example of development of regional areas.



SITE

- Brasilia, Brazil. Federal District under President Juscelino Kubitschek

SIZE

- 2245 sq. mile (5814 sq. km) of sparsely inhabited Planalto Central

PROJECT

- 1956 Lucio Costa Brazilian urban planner wins competition - major government buildings designed by architect Oscar Niemeyer - landscape and layout planned by designer Roberto Burle

DATES
- 1956-1961. Inaugurated on 21 April 1960 - 1987 UNESCO declares Brasilia part of the world heritage

POPULATION
-Planned for only 500,000 inhabitants, Due to massive population growth, several satellite towns have been created over the years to house the extra inhabitants. - Currently there are 2,557,000 inhabitants

WHAT'S THE PURPOSE OF BRASILIA?

1. To serve to open the uninhabited center of Brazil to new development

2. To relieve the pressure of overpopulation from the old capital Rio de Janeiro

3. To Create a renewed sense of national pride. A Completely modern 21st Century city

VISION OF AN IDEAL CITY

- Well-ventilated residences near green spaces

- The separation of residences from workplaces, with industries excluded from the city proper

- Exclusive space for cultural activities, near residencies

- The separation of the circulation of vehicles and pedestrians

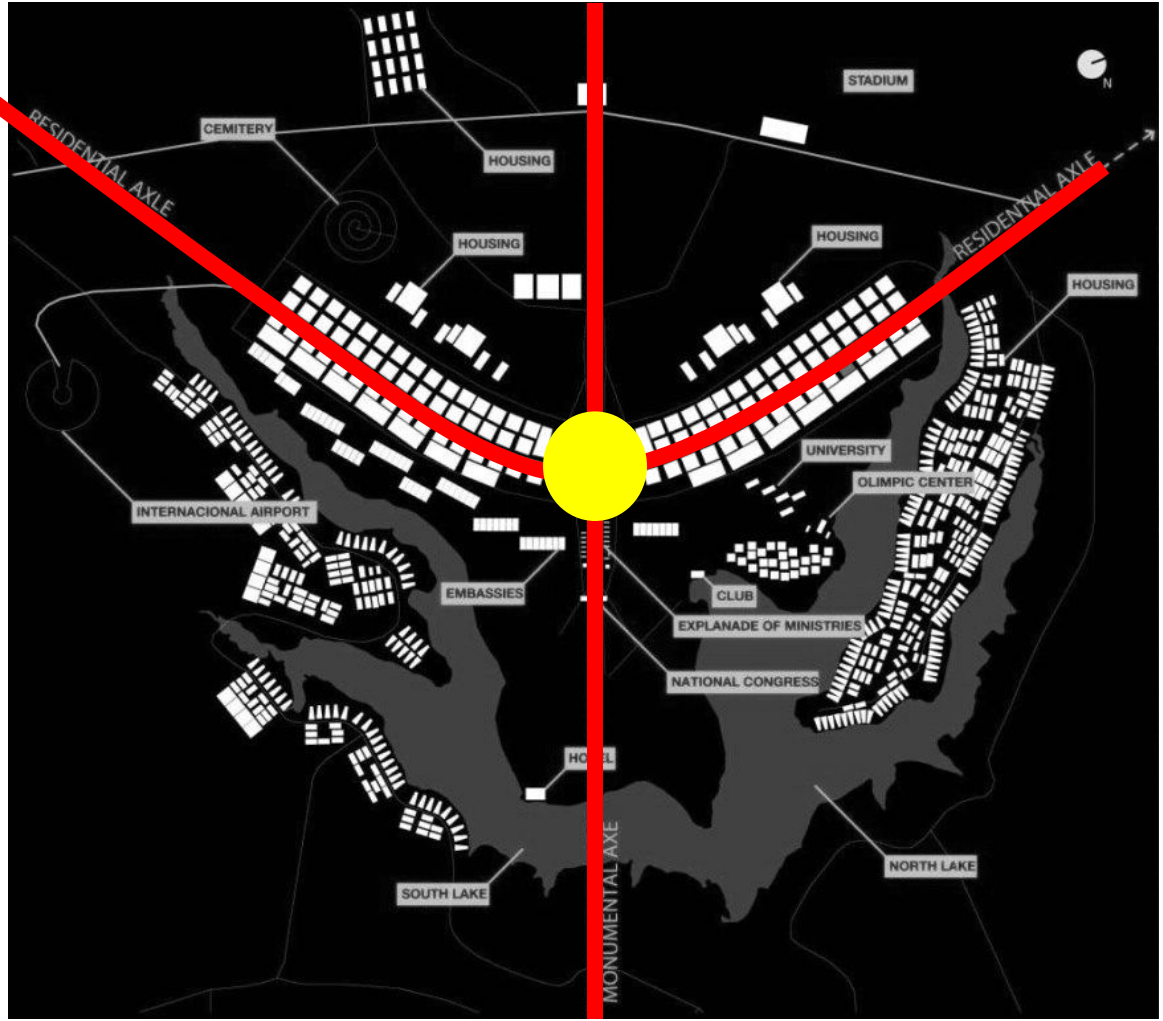
Concept behind the project ;

Adapt this design to the local topography, the natural drainage of the area, One of the axis war curved in order to make it fit into equilateral triangle.

Form
BRASILIA has two axis crossing at right angle;
monumental axis(the fuselage of the plane) intersecting in the centre of the city
with a **residential axis**(the wings of an airplane).

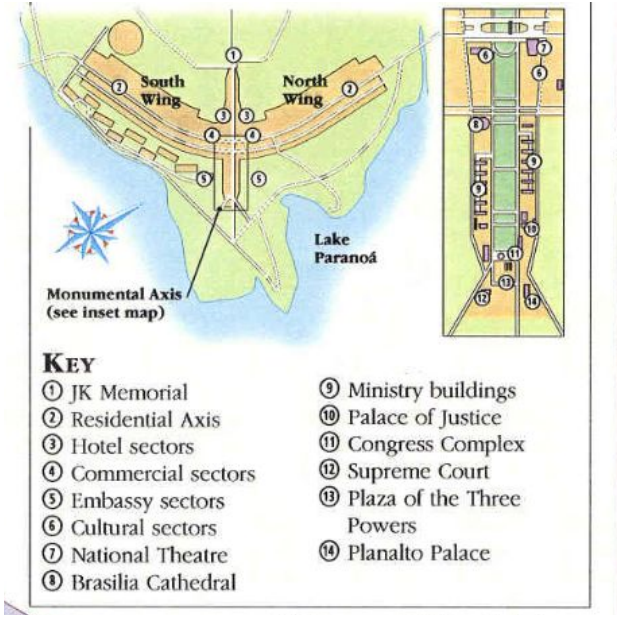
LAYOUT

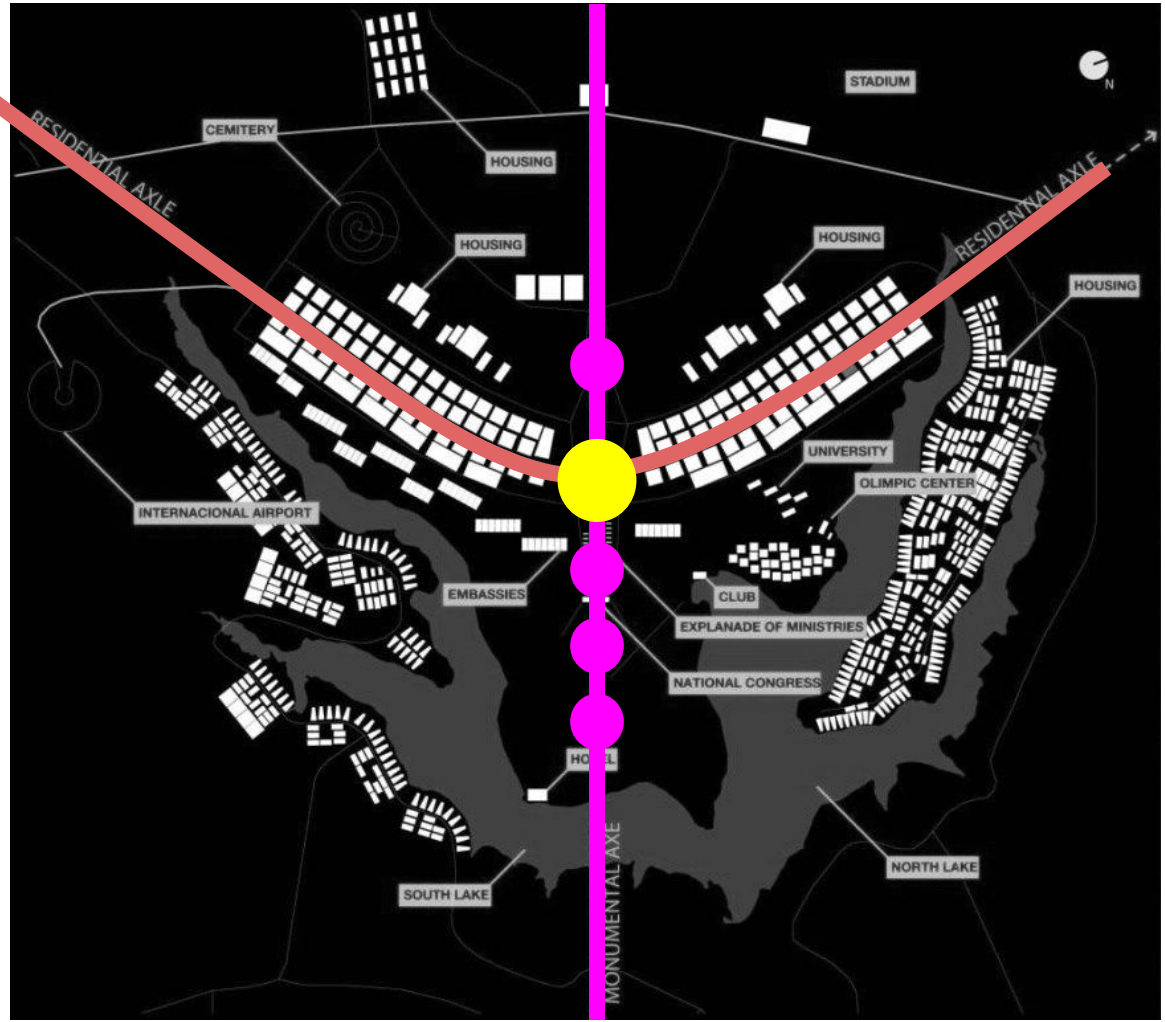
CENTRAL BUS STATION



MONUMENTAL AXIS

civic and administrative centre, recreation centre, the municipal administration facilities, the barracks, the storage and supply zones, small local industries sites and the Railway station along the monumental axis





The Cathedral of Brasília

is a Catholic cathedral serving the city of Brasília in Brazil and demonstrates Niemeyer’s creative vision.

Completed in 1970. The building is constructed from 16 concrete columns.Visitors enter into the cathedral **through a dark tunnel** and emerge into a bright space with a glass roof.

The outer roof of the cathedral is composed of sixteen pieces of fiberglass, each 10 meters (33 ft) wide at the base and 30 meters (98 ft) long inserted between the concrete pillars.

The Layout of the City

The city's unique design is often described as a bird or an aeroplane. Architect Lucio Costa said he simply used a shape that followed the lie of the land. He wanted to form a centralized, geometric city plan to create an ideal city and therefore an ideal society. This resulted in the ▷ *Pilot Plan* based on two axes (▷ *Monumental Axis* and ▷ *Residential Axis)*. Six wide avenues were intended to provide the grandeur of a capital city, with the ▷ *Supreme Court*, Congress and Presidential Palace (▷ *Planalto Palace)* representing the balance of the three powers. The ▷ *residential axis* made up of large six-storey "superblocks", are each grouped to form a neighbourhood.

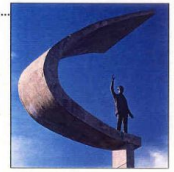
Four statues of apostles by Ceschiatti, Brasilia Cathedral

The Cathedral and its Design

The strikingly modern Catedral Metropolitana Nossa Senhora Aparecida, which was inaugurated in 1970, is in many ways the centrepiece of the city. Designed by Oscar Niemeyer in the form of an inverted crown of thorns, its main structure consists of 16 40-m (131-ft) high concrete columns which appear as arms reaching to the sky. Four imposing statues of the apostles, by Alfredo Ceschiatti, stand guard outside the ▷ *entrance*. Visitors enter through a dark corridor to reach a sunken nave illuminated by colourful stained glass windows. Three floating angels by Alfredo Ceschiatti hang from the ceiling.

Brasilia

A 20TH CENTURY CITY of pure invention, the city of Brasilia is the realization of a seemingly impossible dream. President Juscelino Kubitschek de Oliveira (1956–60) was elected partly on the basis of his highly ambitious pledge to move the capital of Brazil 1,200 km (746 miles) inland, from Rio de Janeiro into the country's empty centre, before the end of his first term. This was miraculously achieved by tens of thousands of workers who created the purpose-built city from an area of scrubland. The principal public buildings which include the cathedral, are each a work of monumental sculpture. Brasilia has fulfilled Kubitschek's ambition to develop the interior and to create a monument both to modern architecture and the country's economic potential.



JK Memorial
Inaugurated in 1981, this monument was built to honour the former Brazilian President Juscelino Kubitschek, whose tomb resides here.

View of Brasilia
From the air or from one of the many view points around the city, the true aeroplane or bird shape of this unique, symmetrical city becomes clear.

A Vision

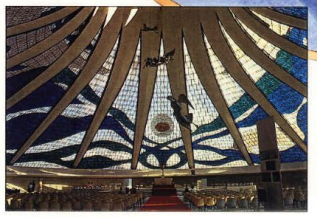
In 1883 an Italian priest called Dom Bosco had a vision about the future site of Brazil's new capital. Each year on the last Sunday in August, a procession in Brasilia celebrates the anniversary of his dream.

The façade was painted white in 1989 and the windows replaced with some coloured panes designed by Antonia Marianne Peretti.

The Baptistry is an unusually shaped building connected to the main cathedral by a tunnel which symbolizes the Host.

The entrance to the cathedral is underground.

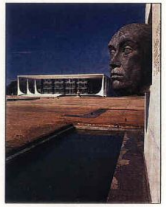
Water surrounds the cathedral reflecting the almost always blue sky in contrast to the cathedral.



Interior of the cathedral
Inside the circular cathedral, natural daylight falls on the seating area for hundreds of worshippers. An illusion of space is created due to the floor being set below ground level and the entrance.

Brasilia Cathedral

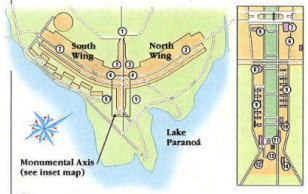
The striking, yet simplistic form of the cathedral, provides Brasilia with an instant and recognizable identity. An illusion of space is created in the interior by the circular floor being set below ground level and therefore lower than the entrance.



Palace of Justice
The low-rise, unimposing Palace of Justice, features water cascading between its delicate white arches. Nearby is a stone sculpture of the head of President Juscelino Kubitschek.

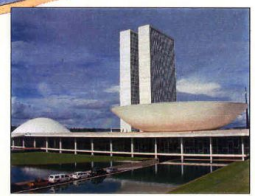
The Pilot Plan

Brasilia's design, the Pilot Plan, is based on the shape of an aeroplane. The monumental axis, the fusilage, intersects with the residential axis, the wings, where inhabitants live in "superblocks". The residential, hotel, embassy and cultural sectors are strictly divided into areas.



Key

① JK Memorial
② Residential Axis
③ Hotel sectors
④ Commercial sectors
⑤ Embassy sectors
⑥ Cultural sectors
⑦ National Theatre
⑧ Brasilia Cathedral
⑨ Ministry buildings
⑩ Palace of Justice
⑪ Congress Complex
⑫ Supreme Court
⑬ Plaza of the Three Powers
⑭ Planalto Palace



National Congress
The juxtaposition of the dishes and twin towers provides a dramatic, space-age silhouette that is the symbol of the city.

Key Dates

1810 Chancellor Veloso de Oliveira proposed moving the capital city inland.

1922 A symbolic foundation stone of Brasilia is laid.

1956 Kubitschek is inaugarated as President of Brazil. Work begins on building Brasilia.

1959 Construction starts on Brasilia's Cathedral.

1960 Brasilia is inaugurated on 21 April and becomes the capital city of Brazil.

1987 Designated a World Heritage Site by UNESCO.

Lucio Costa and Oscar Niemeyer

The winners of the competition launched by Kubitschek to choose the architects of Brasilia were Lucio Costa and Oscar Niemeyer. Costa was responsible for the general design but Niemeyer, Brazil's most celebrated architect, created the main structural works. Both were students of the modernist Le Corbusier, the father of functional, box-like buildings. Costa has been criticized for not providing for public transport and for designing a city for 500,000 people which today accommodates two million residents, many of whom live in slums. However, it is generally agreed that Niemeyer achieved his aim of creating a city with "harmony and a sense of occasion" with his powerful pubic buildings.

John R. Mullaney fsai
Architectural Illustration

www.thetopdraw.com

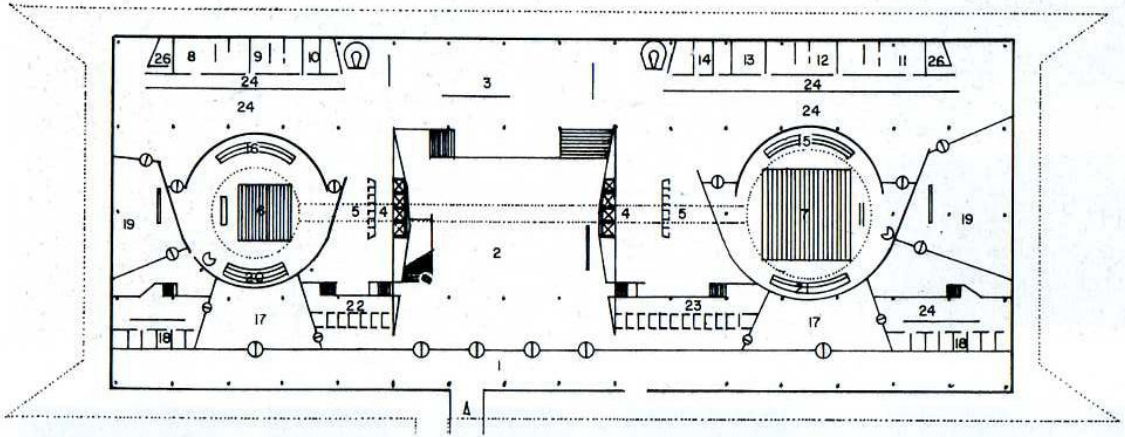
National congress

Oscar Niemeyer designed the Congresso Nacional in 1985, in the heart of Brazil's government, Brasilia.

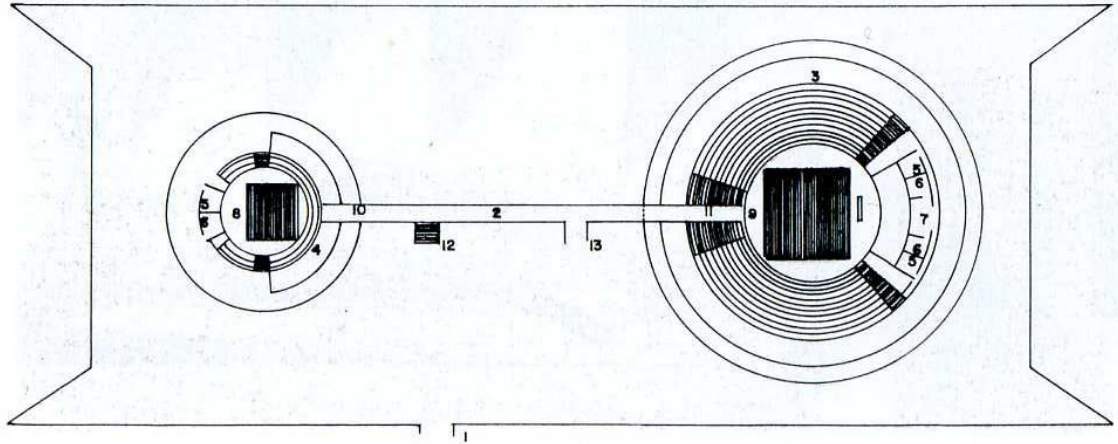
The twin towers are 27 stories. Niemeyer deals with simple solid shapes and arranges Brasilia in machine-like fashion, with these twin towers at the heart.

A wide white dome covers the Senate chamber and an inverted dome on the other side covers the Chamber of Deputies. A ramp leads from the lawn and reflecting pool up to the building, and splits to provide a path to the entrance and a path to the public plaza on the roof.

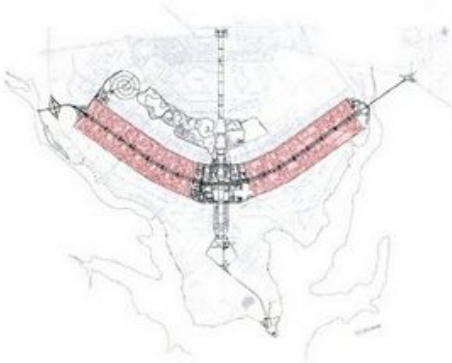
تغطي قبة بيضاء واسعة غرفة مجلس الشيوخ وقبة مقلوبة على الجانب الآخر تغطي مجلس النواب . كانو موجودًين في مبنيين منفصلين في ريو دي جانيرو ، وقد جمع الغرفتين التشريعيتين معًا في برازيليا.



PLANTA BAJA/
GROUND FLOOR PLAN



PLANTA PRIMERA/
FIRST FLOOR PLAN



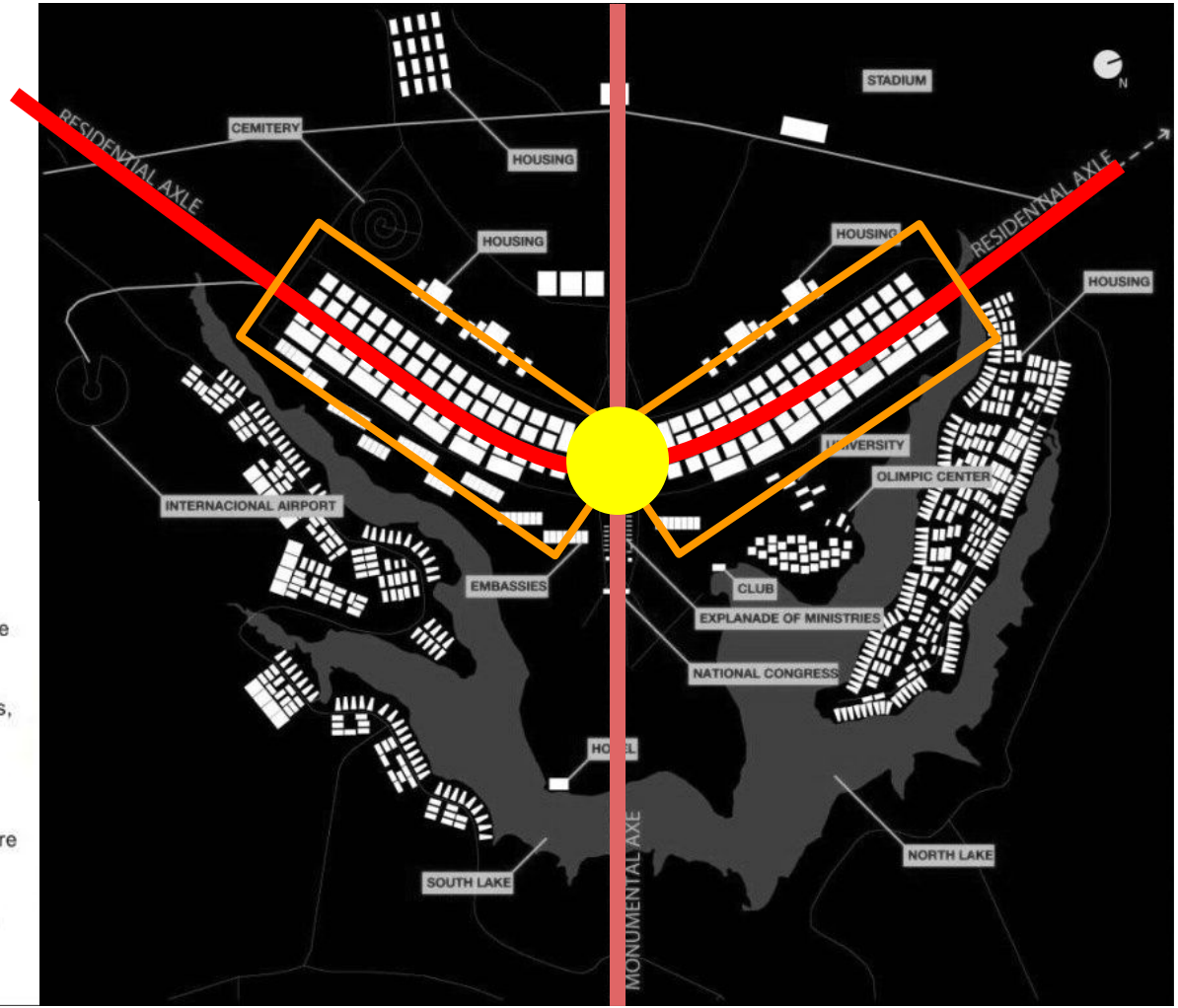
2.2 - Along the curved axis, the bulk of the residential districts have been placed (Fig. 3).

2.3 - The residential district is composed of superblocks with sides of 280m long. The spaces between them were intended for collective use and commerical buildings, making up a “interquadras”.

2.4 - Orderly blocks has a uniform height of six stories rasied on pilotis, no high rises, and each floor is designed for 6 to 10 apartments, planning to create a lower population density.

2.5 - Vast motorways linking the superblocks provide an excellent transportation system with the elimination of intersections and therefore traffic jams. The superblocks also had ample parking for vehicles.

2.6 - The garden-like setting superblock is surrounded by a 20m wide greenbelt, planted with rows of trees.

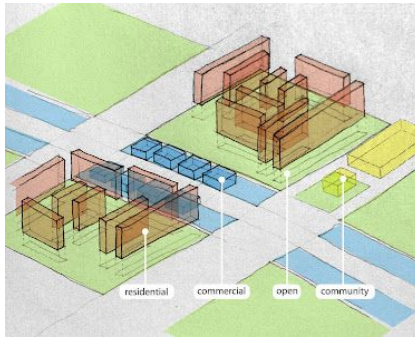


Residential Super blocks

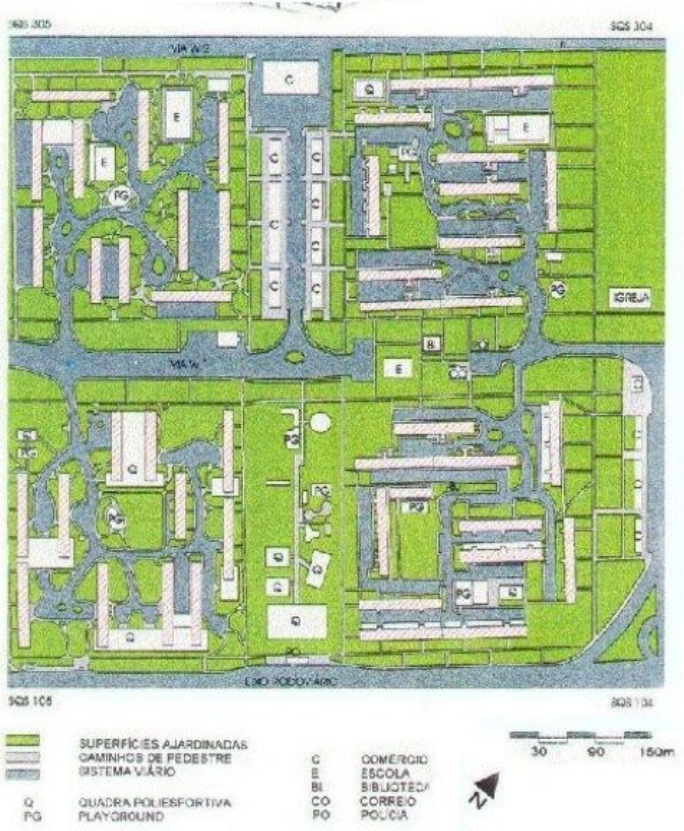
-Each group should have

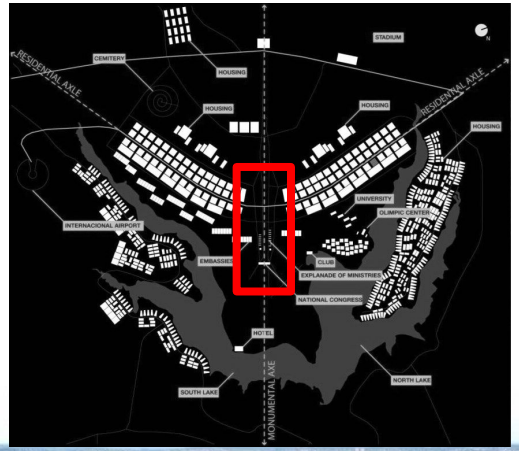
- a church
- a secondary school
- a youth club
- adequate field space for children to play
- Lower buildings for commercial businesses in between Super-Blocks

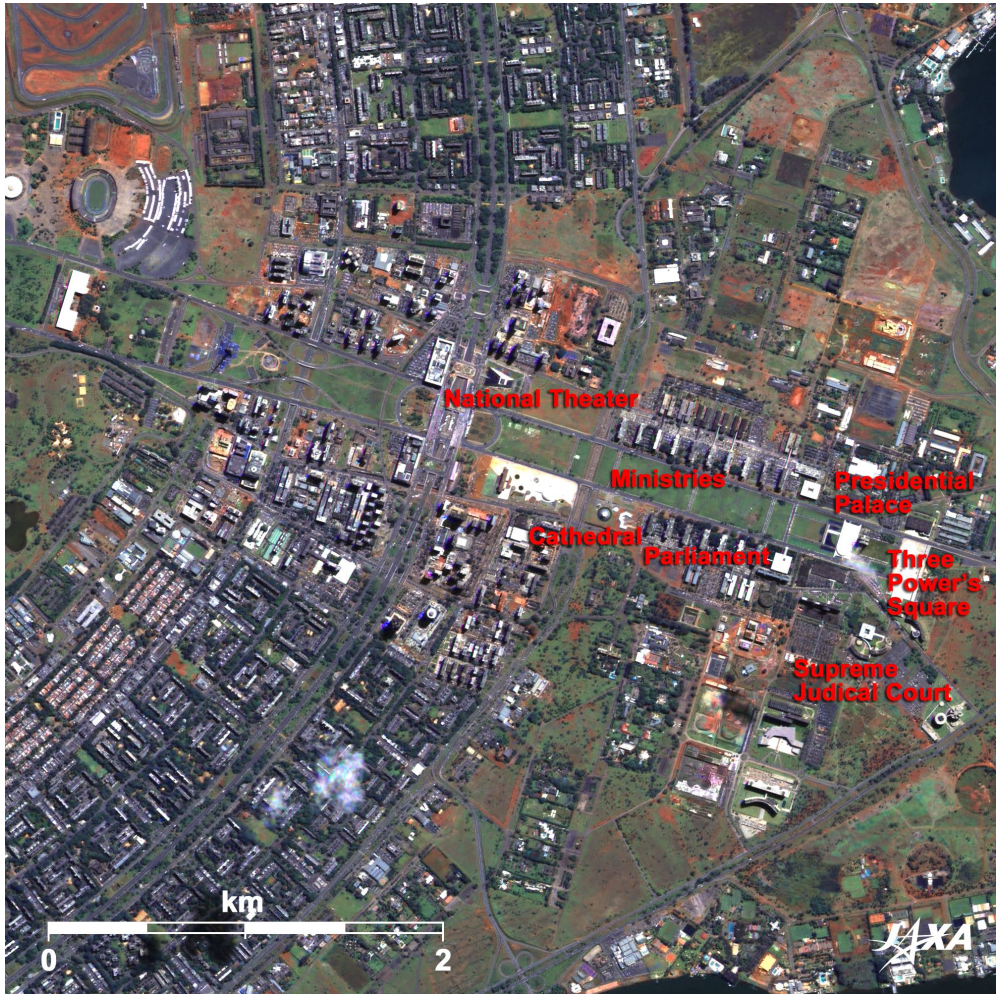
-Each building was only six stories high (based on the idea that a mother would still be able to call to her child below from that height)



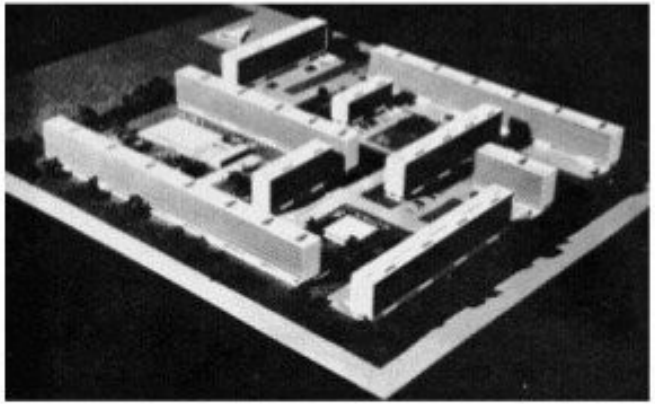
Brasilia Superblocks
Lucio Costa
300x300 o 600x600

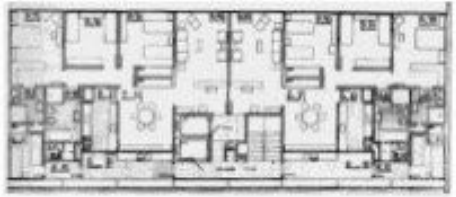



STADIUM
CEMITERY
HOUSING
RESIDENTIAL AXE
UNIVERSITY
INTERNACIONAL AIRPORT
EMBASSIES
CLUB
EXPLANADE OF MINISTRIES
NATIONAL CONGRESS
HOTEL
MONUMENTAL AXE
SOUTH LAKE
NORTH LAKE

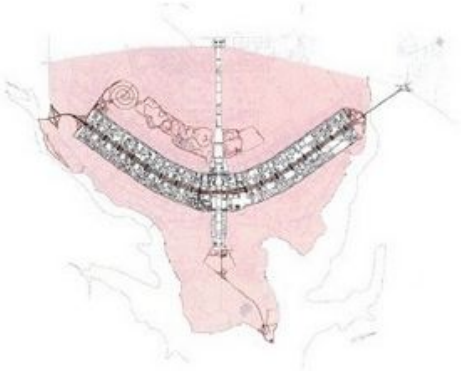

National Theater
Ministries
Presidential Palace
Cathedral
Parliament
Three Power's Square
Supreme Judicial Court
km
0
2
JAXA

Residential Super blocks





The bucolic scale:
4.1 - Costa's intent for Brasília to be a city of parks, where more densely populated areas were separated by vast green spaces and parks.



THE PROS of living in a ‘Superquadra’ from a Resident’s perspective -

- Minimal to virtually no air pollution - Large areas of greenery
- Communal amenities such as cinemas, theatres and clubs - Schools
- Greenscape - Viable roads prone to no traffic
- Reduce risks of physical safety due to traffic arrangements Brasilia has the essense of garden-city setting, the careful planning allows residents to transcend the local character of their own superquadra and swiftly access any other place in the city, for work or leisure.
- This has resulted in many to choose to remain within Brasilia due to better living conditions.

THE CONS

- **Housing prices are very high**, compared to other Brazilian cities

- P**ublic transportation is inefficien**t. The urban bus system has a lot of deficiencies; the construction of Brasilia's subway is going slowly because of funds shortage.
As a consequence, most of the people who have cars commute by car

- Lack of communication between citizens due to vast open space. - There are few people on the streets .**The empty open space is like wastelands.**

- **Large distance between building blocks, non-human scale**. - People have to rely on cars for transportation, not in favor to the poorer residents - Highways are fast speed mediums with no traffic lights -

Assignment 3

Theories of Architecture

Changing the urban design of cities: **The superblock model**

Since the Spanish city of Barcelona introduced its first “superblock” in 2016, the concept of carving out **islands of car-free space** by routing traffic around multi-block areas has been influential in cities around the world.

From your understanding of **The superblock model in Barcelona**, Write a paper discussing the following:

- The meaning of the superblock
- Brief description of the project
- Simple analysis of how the superblock works in the project?
- What was good and what was bad in the project?
- Why was it successful or wasn't successful i**n your opinion**?
- Add 2 sketches when providing your argument
- **References and Citation !**

Between 1000-1500 words.Choose a clear layout of your A4 and be clear when expressing your opinion **What not to do: Don’t merely summarize.**

Submission : Please Submit a Printed Physical copy to class and send a soft copy on the 8th of January.

Don't forget to write your name and student no. on the front page!

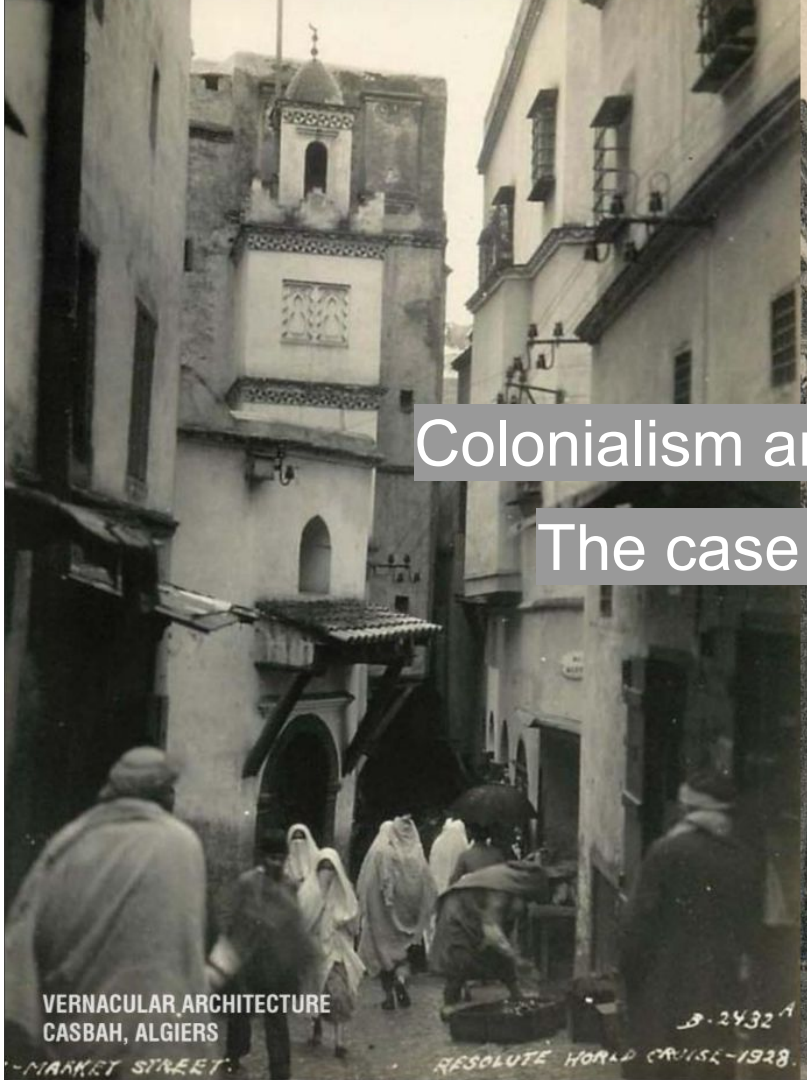
Late Submission will not be Accepted

Material to get you started : https://www.youtube.com/watch?v=ZORzsubQA_M

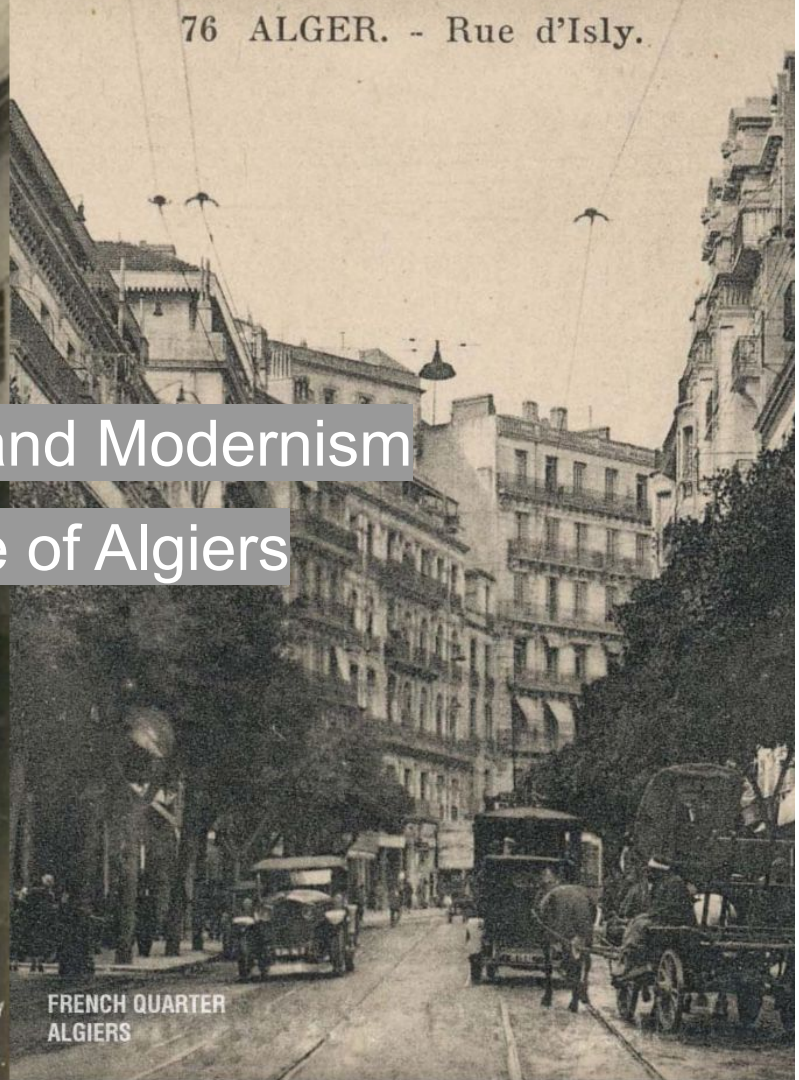
https://issuu.com/mahsmaulp/docs/deboeck_simon

Colonialism and Modernism

The case of Algiers

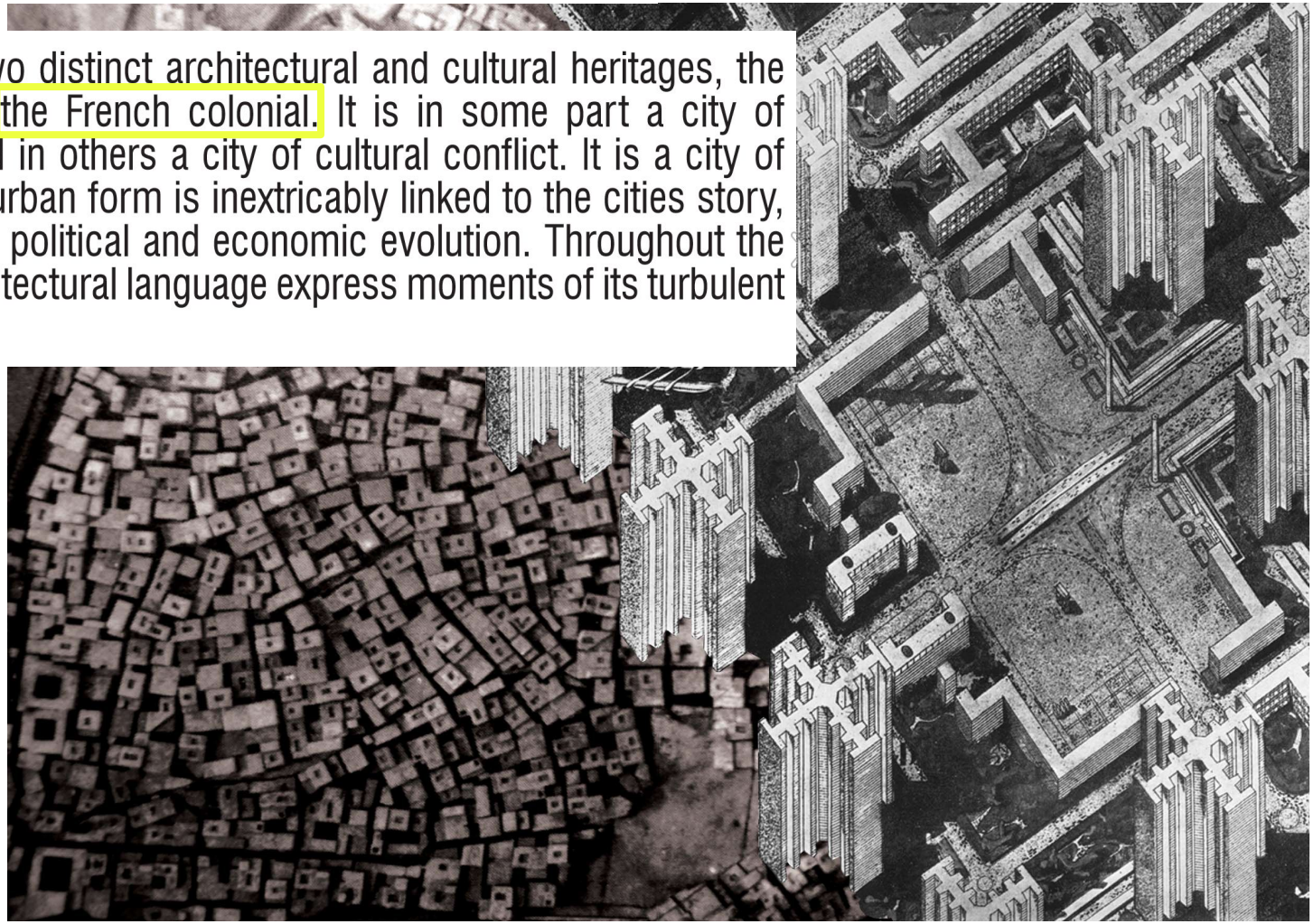


VERNACULAR ARCHITECTURE
CASBAH, ALGIERS



FRENCH QUARTER
ALGIERS

Algiers is a city of two distinct architectural and cultural heritages, the historic Islamic and the French colonial. It is in some part a city of cultural hybridity, and in others a city of cultural conflict. It is a city of narrative, where the urban form is inextricably linked to the cities story, expressing its social, political and economic evolution. Throughout the city collisions of architectural language express moments of its turbulent past.



The contemporary city

The Qasbah is built on the upper slopes of the hills and has preserved much of its architectural character of high blank-walled houses and narrow winding streets.

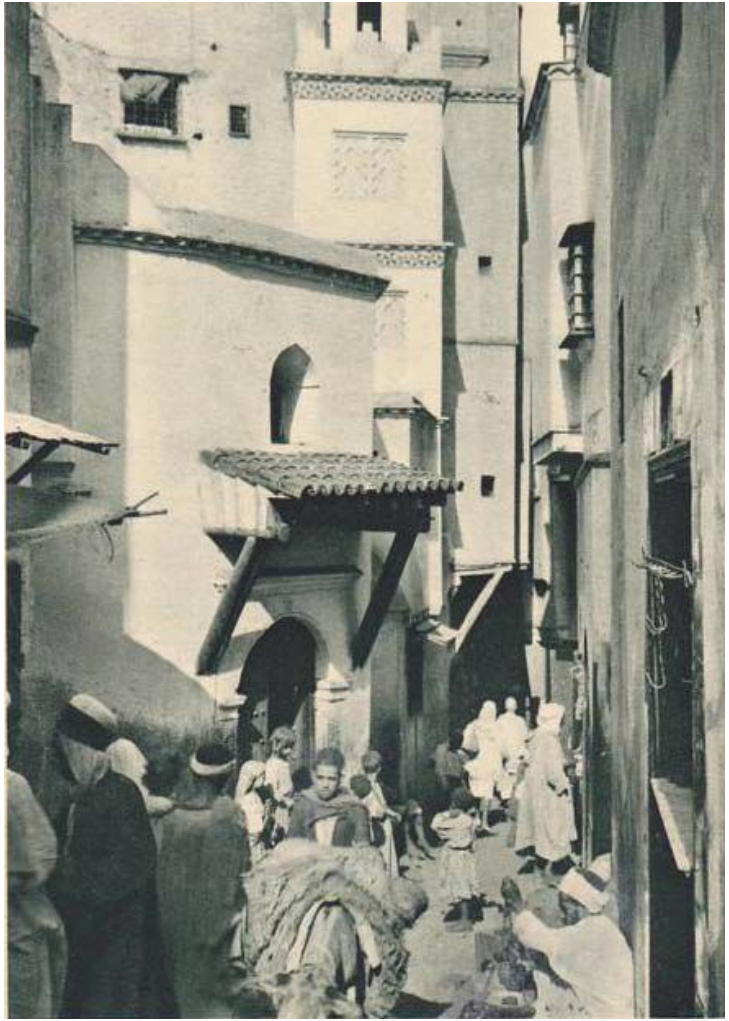
It was mostly built between the 16th and 18th centuries during a period of allegiance to the Ottoman sultan. The city's wealth was derived from piracy and from its position at the trailhead of the trans-Saharan caravans.

By the end of the 18th century it had grown into a flourishing, well-fortified city of some 100,000 people. Many of the prominent buildings – mosques and grand mansions of the wealthy classes from the Ottoman period - have survived, and are undergoing restoration.

The French section of Algiers grew along the lower slopes of the hills, closer to the harbour. That section has numerous public squares and wide boulevards.

Fig. 2. *Casbah*'s Location. Source: (Google Earth)

JUNCTURE OF THE FRENCH QUARTER (LEFT) & THE CASBAH (RIGHT)
ALGIERS, 1935

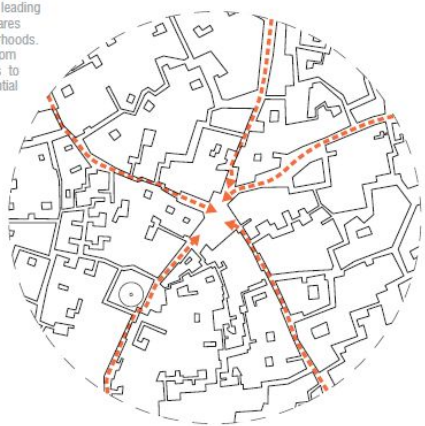


THE CASBAH, ALGIERS

Neighbourhood arrangement
Scale 1:2000

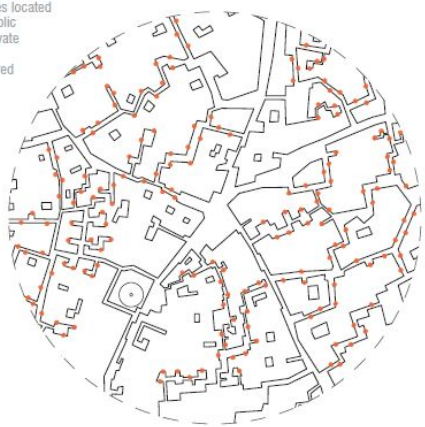
Public Squares
Public square at the centre of neighbourhood with secondary satellite squares.

Primary Access Routes
Main access routes leading between public squares and other neighbourhoods. Defined hierarchy from entirely public roads to semi-private residential alleys.



Public Facilities
Public facilities located around the public square and main roads, keeping hubs of public interaction away from residences.

Residential Entrances
Residential entrances located away from main public spaces on semi-private secondary streets. Streeets are staggered to aid privacy, Residential entrances never facing each another.



Scale 1:2000

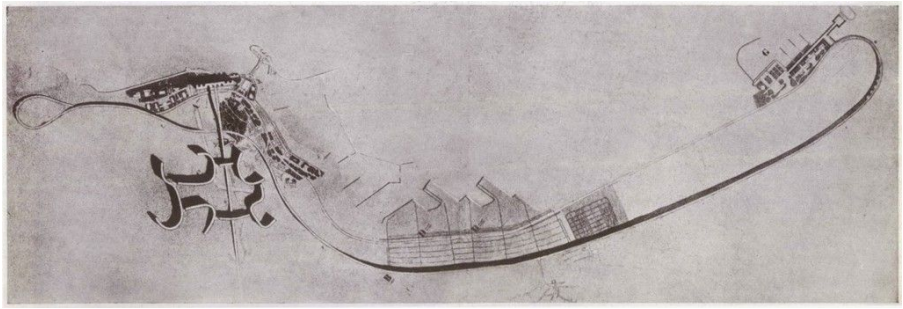
no part of Plan Obus was ever built in Algiers.

The Plan Obus consisted of three main elements:

- **a new business district** on the Cape of Algiers (at the tip of the Casbah) at a site slated for demolition

- **a residential area** in the heights accessible by a bridge spanning over the Casbah,

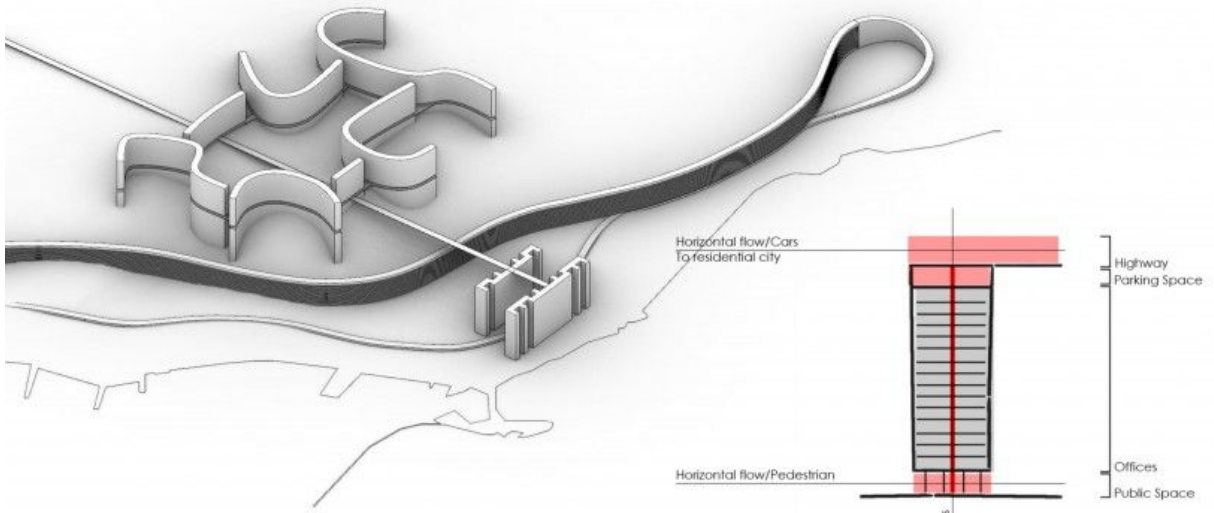
- and, finally, the ultimate expression of his **“roadtown,”** an elevated highway arcing between suburban cities and containing fourteen residential levels beneath it. These levels were raw space that Le Corbusier believed would fill in “little by little” with homes for the working class that would accommodate as many as 180,000 people.

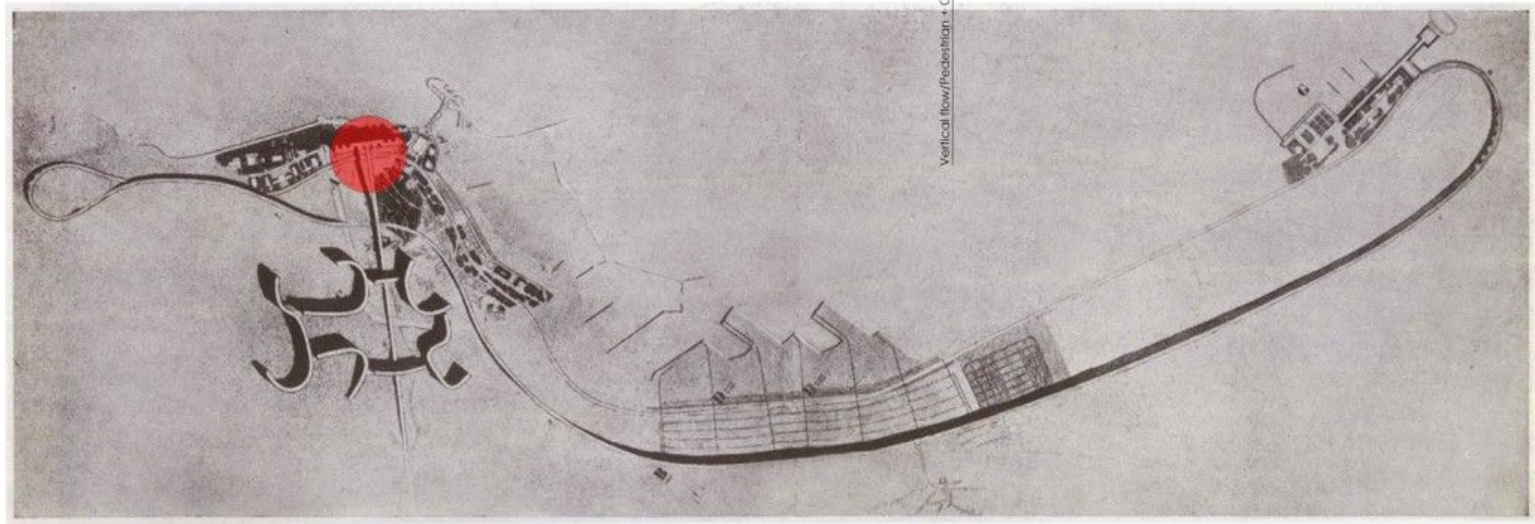


Plan Obus

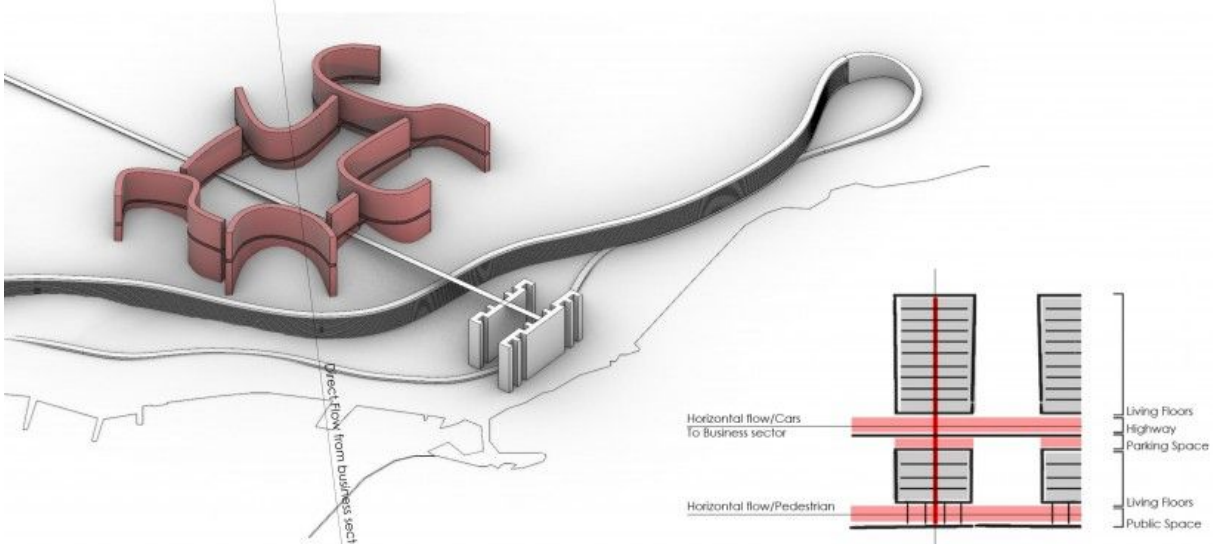
Le Corbusier’s famed Obus Plan for Algiers proposed the entire separation of the ancient Casbah from modern French city, drawing a bridge that spanned over the traditional district thus supervising it.

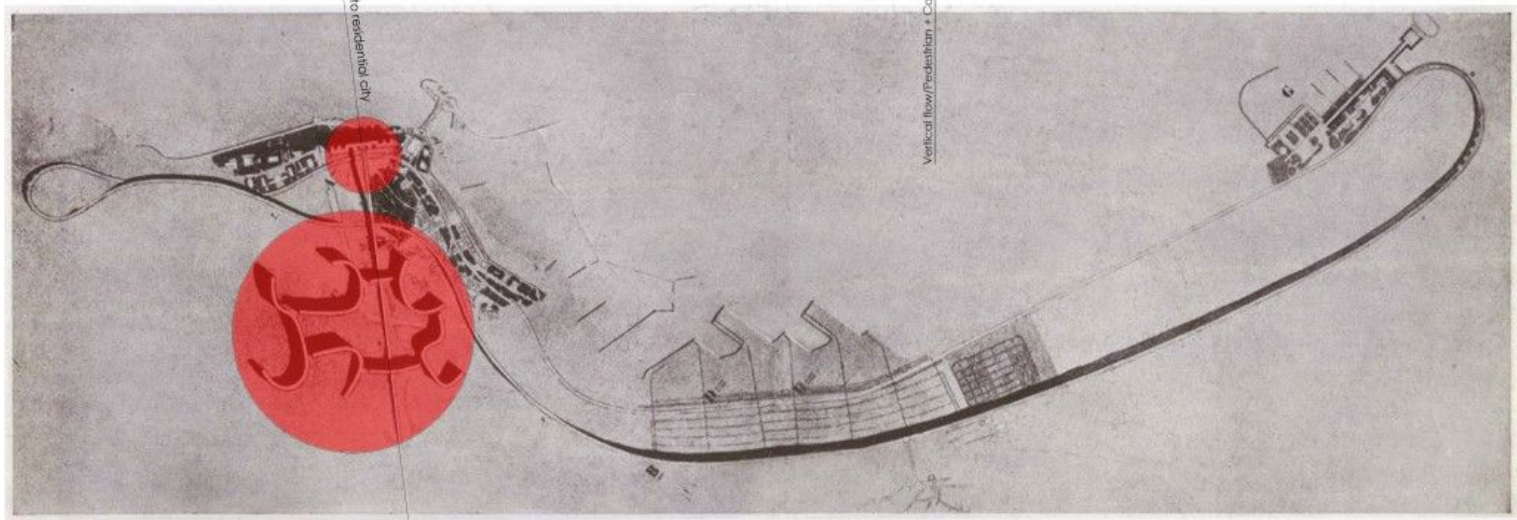
1. a Business district on the coast of the capital

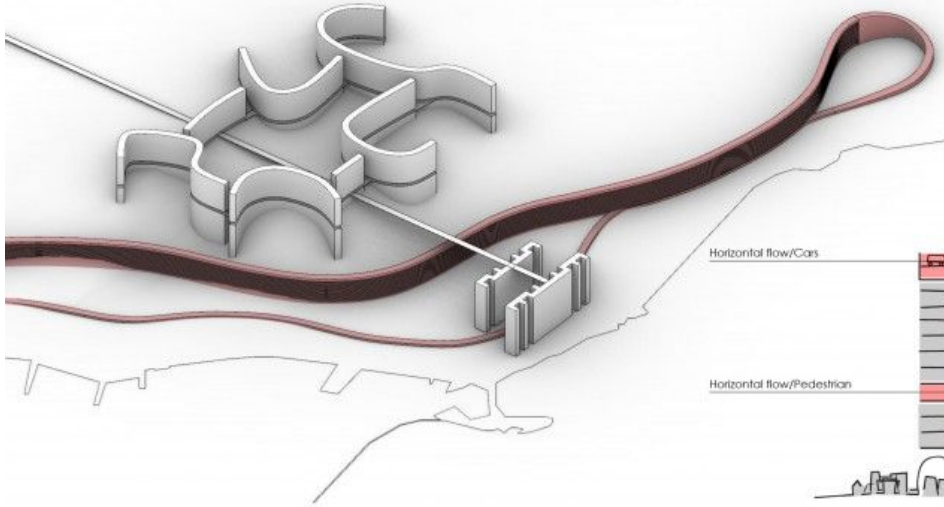


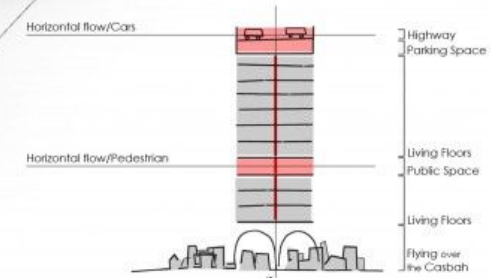


2. a Residential district on the hills, lands of Fort l'Empereur linking it to the business district by a direct bridge

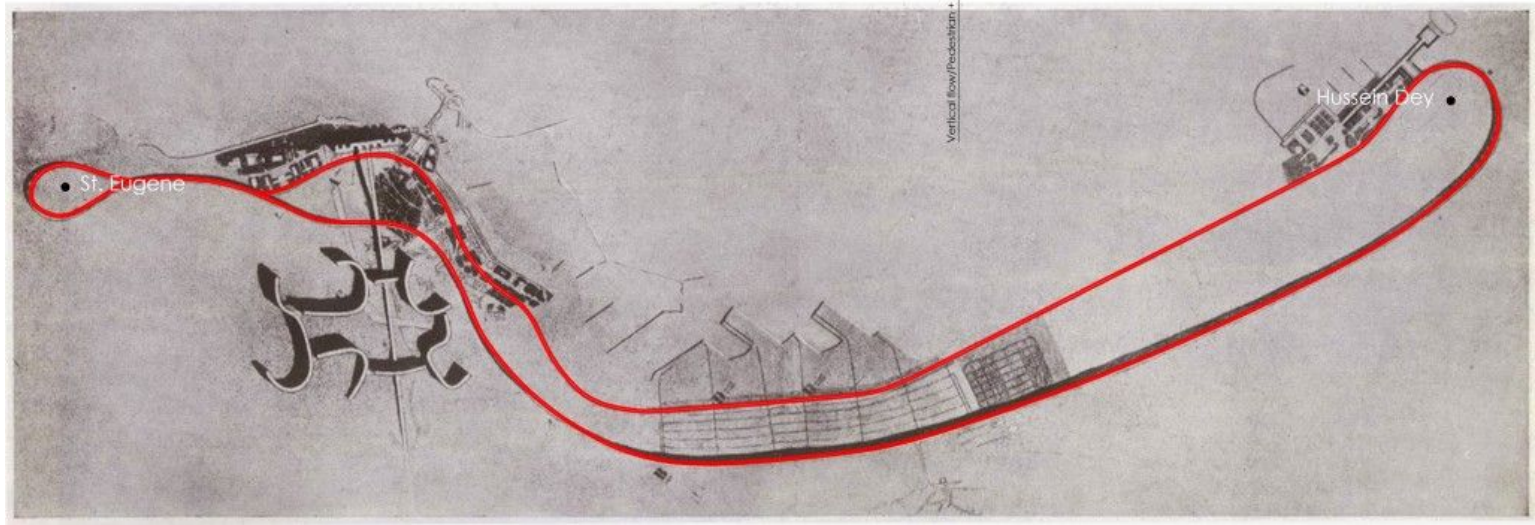


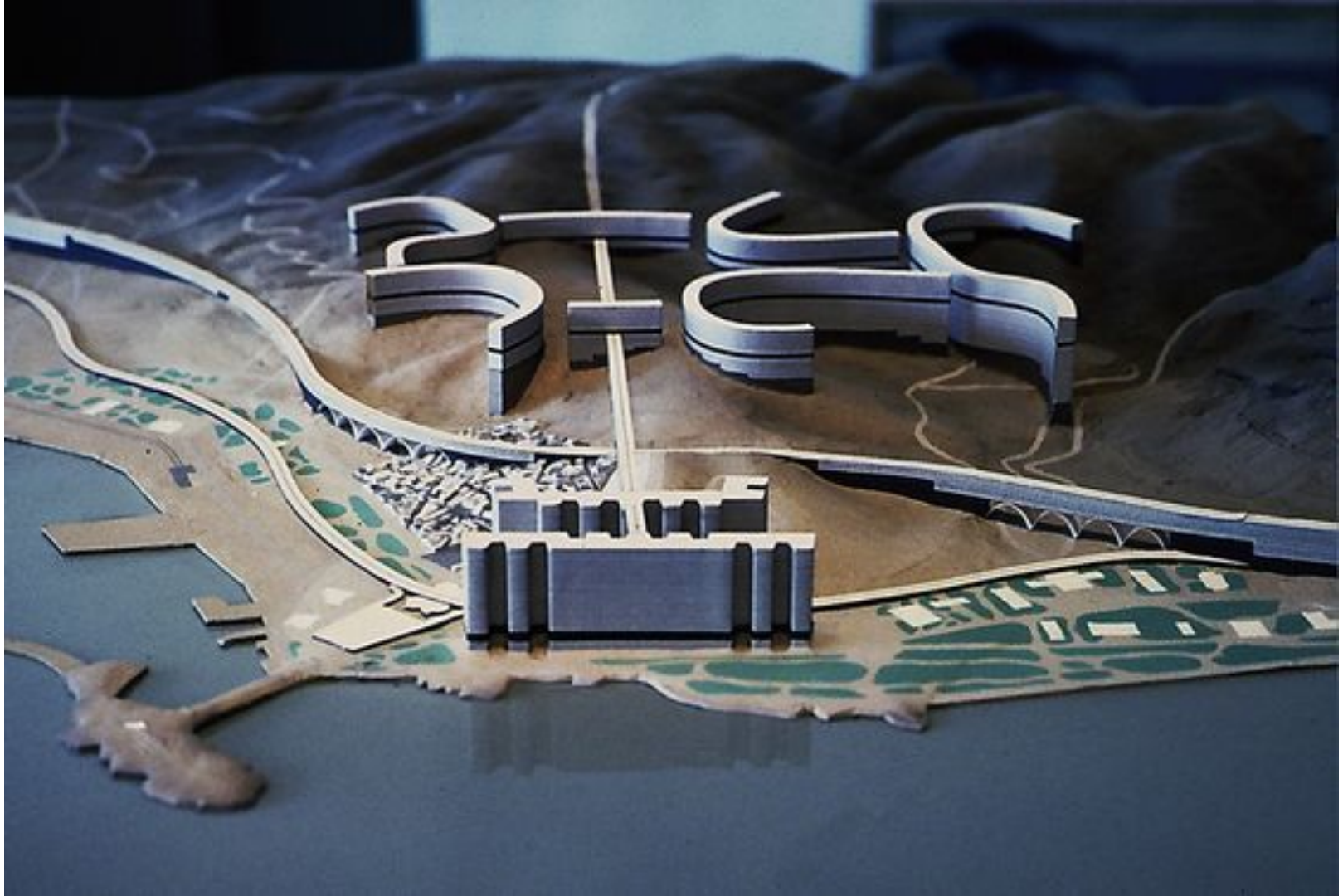






3. Connecting the two extreme suburbs of Algiers: St-Eugène to Hussein-Dey by a livable highway road





the French captured the city of Algiers in 1830. The French made Algiers a military and administrative headquarters for their colonial empire in North and West Africa.In the 1950s, when the Algerian uprising against France began, the capital city was a focal point in the struggle.

After 1962, when Algeria became independent, many far-reaching changes were made to the city as the new government set out to create a modern socialist society out of a less-developed colonial one. A large portion of the city's European population left in the decades following Algerian independence.

Under French colonial rule, Algiers saw

- **its harbour**
- **and street system enlarged and modernized**
- **and began to acquire amenities of European city life, including theatres, museums, and public gardens.**

By the early 20th century, between half and three-fourths of the population of Algiers were European settlers and their descendants. **Native Algerians were excluded from the benefits of Algiers' development and increasing commercial wealth by a system of segregation that prohibited them from entering European settlers' public spaces and confined them to a few poor neighbourhoods.**

Orientalism , Colonialism and Modernism

Fernand Pouillon

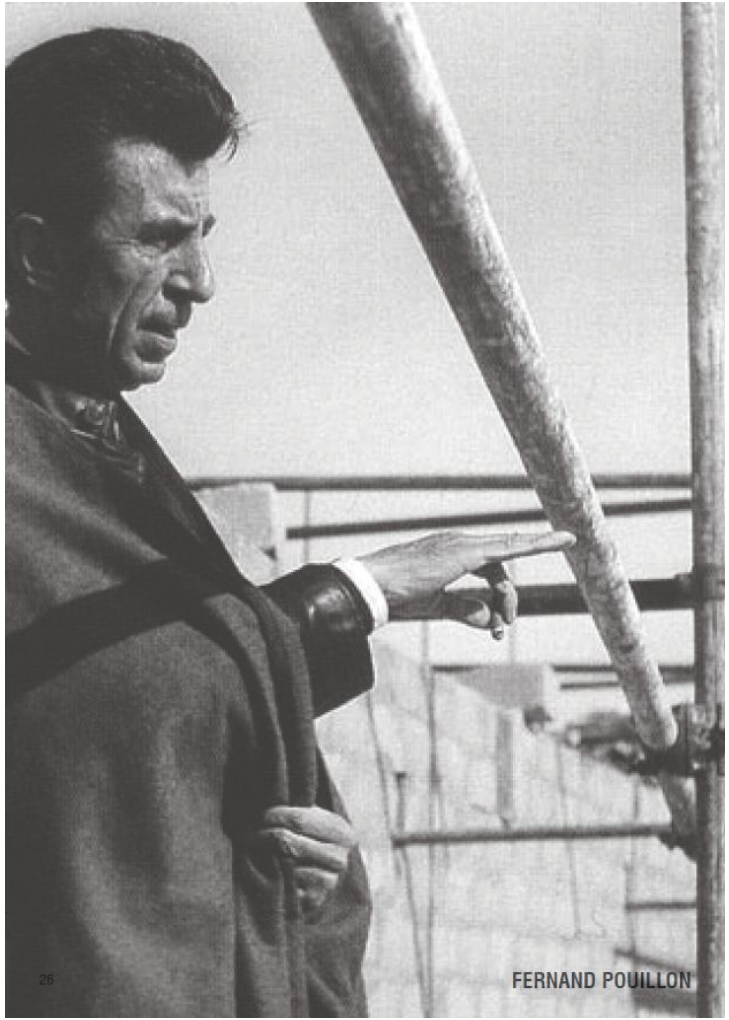
DIAR EL MAHÇOUL -1954

Diar al saada - 1954

Climat de France (1954-1957)

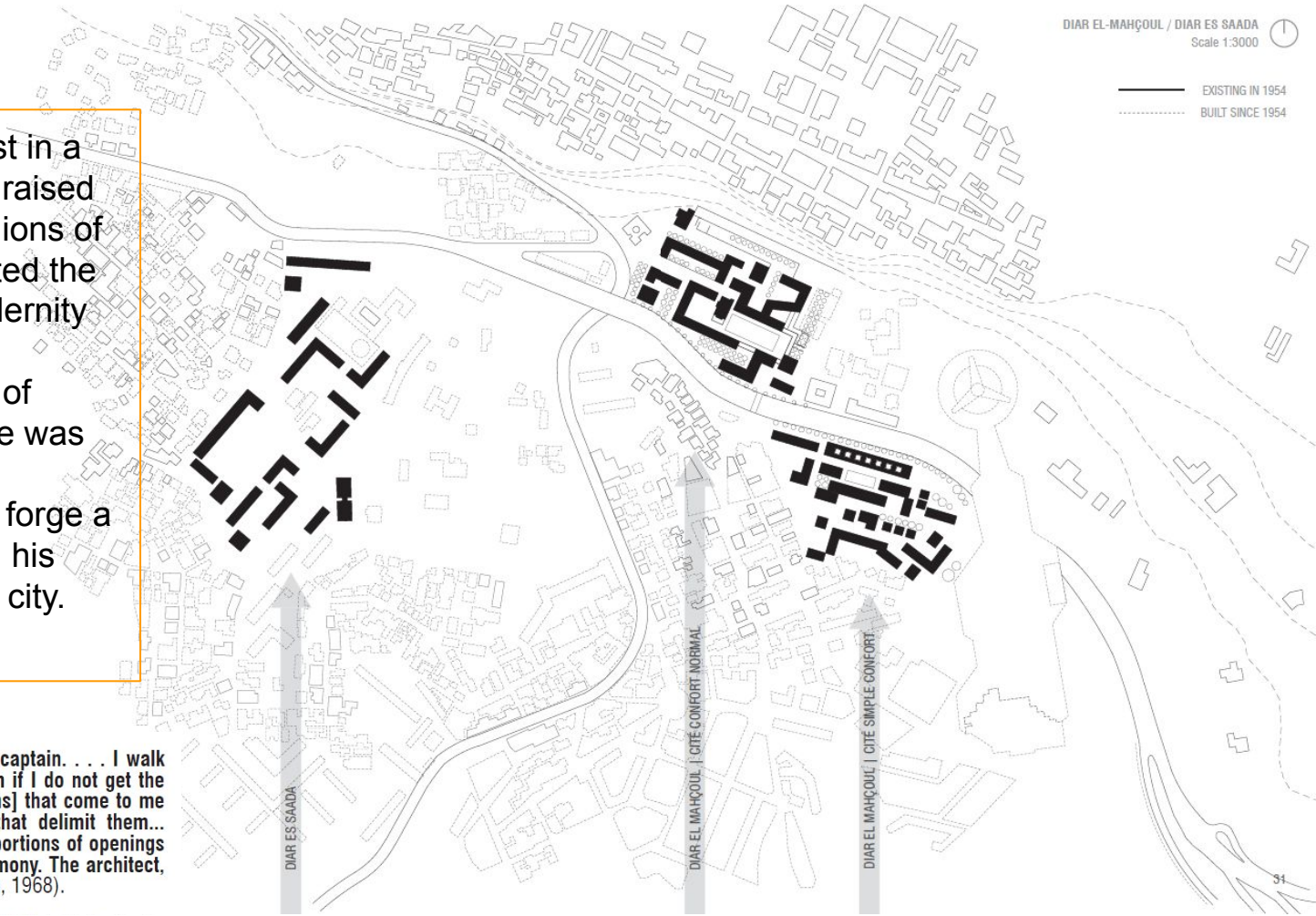
Fernand Pouillon was an eminent French architect, famed for his insightful neighbourhood developments -

Pouillon was renowned as the first architect to attempt vernacular modernism in Algiers creating the **Diar El-Mahçoul** in 1954, the first mixed housing development for both Europeans and native Algerians (Crane, 2010).
By applying spatial qualities reminiscent of the Casbah to a modernist development, Pouillon attempted to bridge the gap between Algeria's Arab-Islamic heritage and modernity.



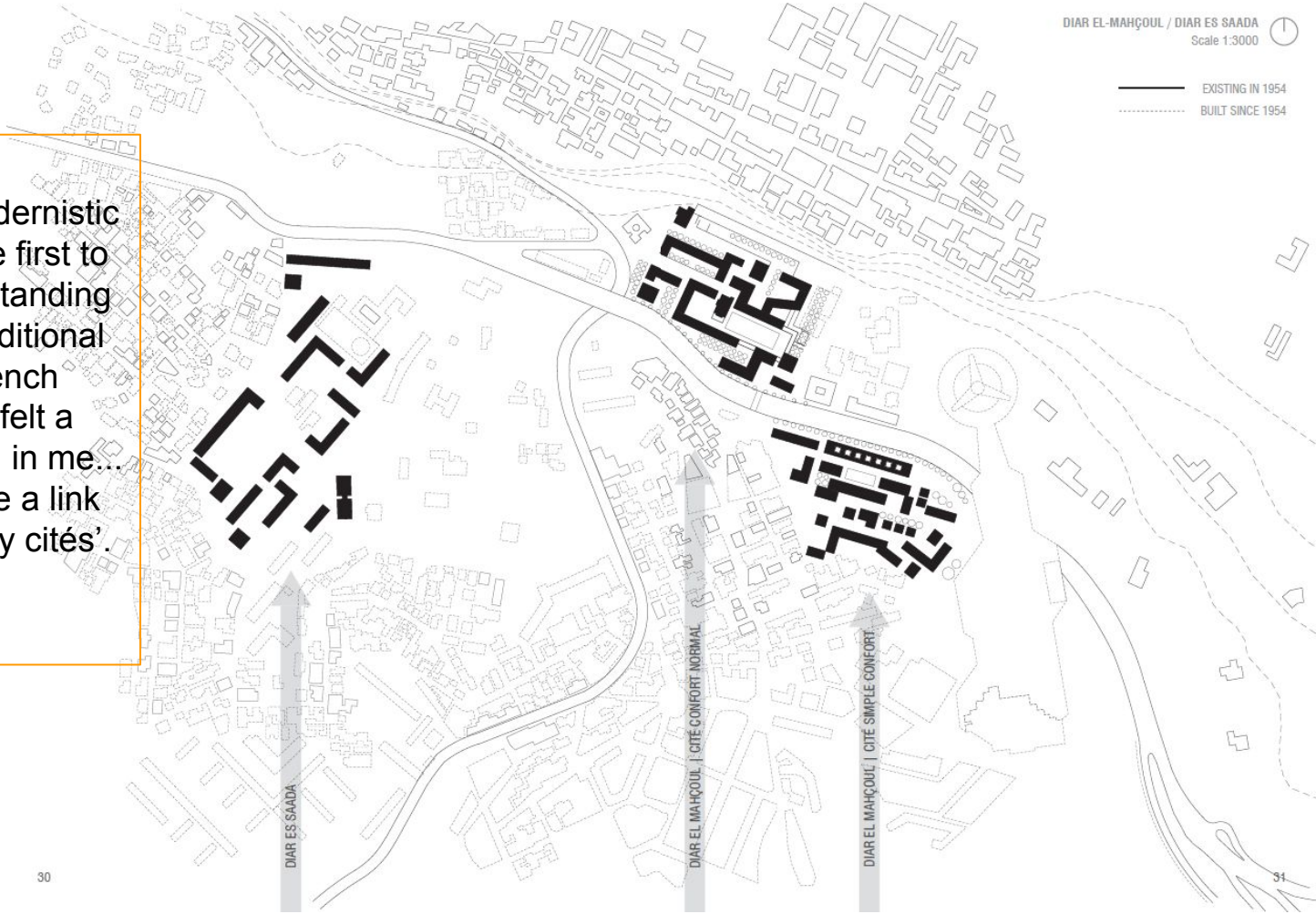
DIAR ES SAADA / DIAR EL MAHÇOUL
Scale 1:5000

Pouillon was not a modernist in a Corbusian manner. He was raised from the modern urban fashions of France, but he starkly rejected the disconnection between modernity and heritage, criticising Le Corbusier's inconsideration of place. Pouillon's architecture was renowned for its sensitive awareness of and ability for forge a sense of continuity between his modernity and the historical city.



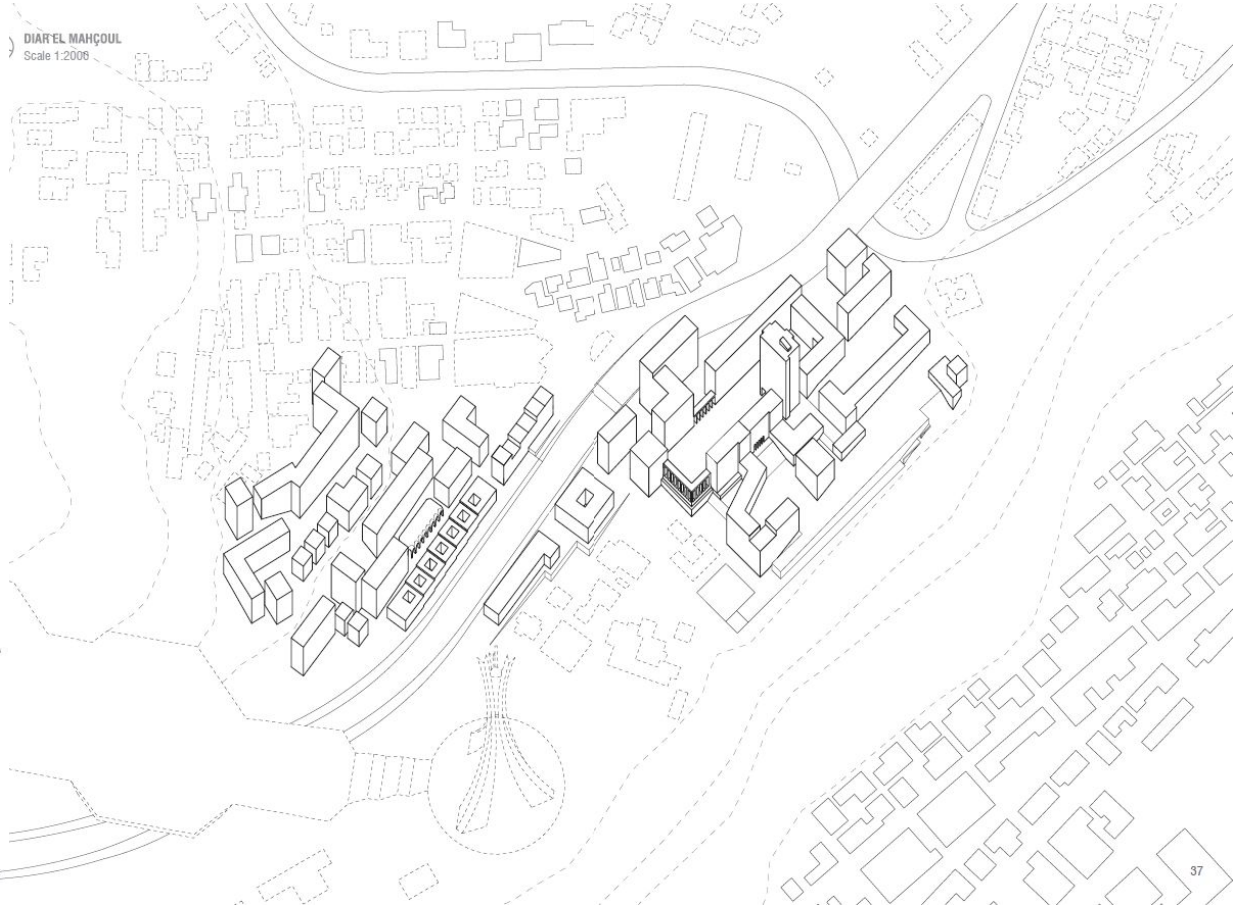
'I work for the pedestrian, not for the airplane captain. . . . I walk around. . . imaginary spaces and I modify them if I do not get the sensations that I want. It is them [the sensations] that come to me first, together with various geometric plans that delimit them... Everything takes on importance: materials, proportions of openings create the complement of an indispensable harmony. The architect, the urbanist, must think like a sculptor'. (Pouillon, 1968).

Diar el- Mahçoul was a ‘modernistic hybrid’ (Celik, 1997:144) the first to attempt to merge an understanding of the ‘sensations’ of the traditional Islamic city with modern French urbanism. Pouillon stated ‘I felt a new architecture being born in me... I began to see how to create a link between the Casbah and my cités’. (1968 in Crane, 2010).



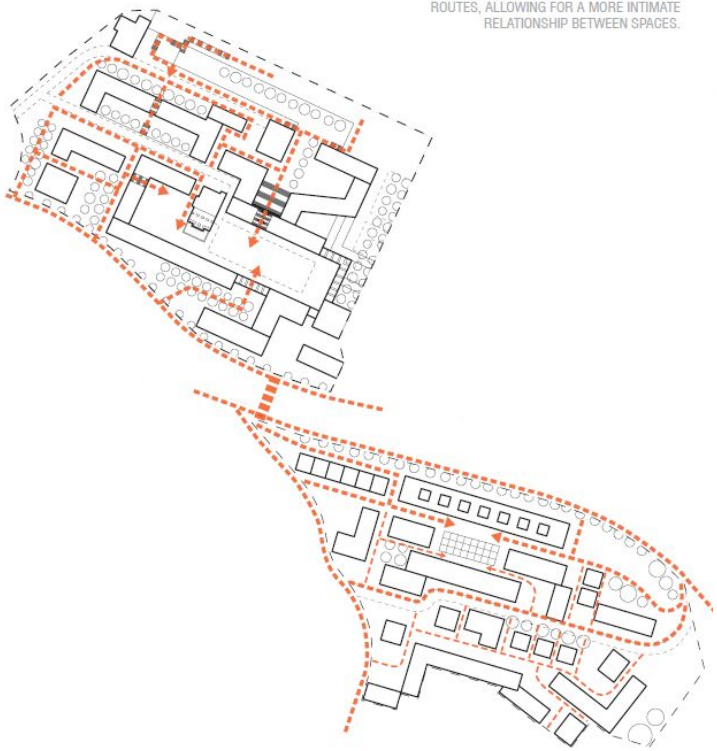
CITÉ CONFORT NORMAL
DIAR EL MAHÇOUL
(DESIGNED FOR EUROPEAN OCCUPANCY)

CITÉ SIMPLE CONFORT
DIAR EL MAHÇOUL
(DESIGNED FOR NATIVE ALGERIAN OCCUPANCY)



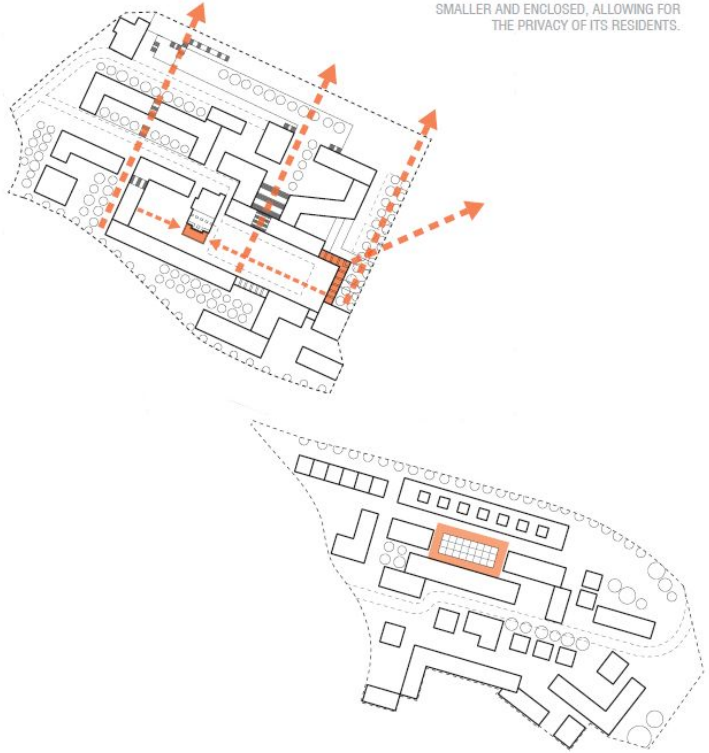
PEDESTRIAN ROUTES

ROUTES THROUGH THE CITÉ NORMAL ARE WELL DEFINED, CREATING A HIERARCHY OF SPACE, EACH LEADING TO THE CENTRAL PUBLIC SQUARE. THERE IS LESS DISTINCTION IN THE CITÉ SIMPLE WHICH FORMS SMALLER ROAMING ROUTES, ALLOWING FOR A MORE INTIMATE RELATIONSHIP BETWEEN SPACES.



VISTAS & LANDMARKS

LOCATED ON THE PINNACLE OF THE CLIFF OF ALGIERS THE CITÉ NORMAL HAS GRAND VISTAS LOOKING OVER THE CITY, AND INSURING IT CAN BE SEEN FROM ACROSS THE CITY. GIVING IT AUTHORITY. THE PUBLIC SPACES OF THE CITÉ SIMPLE ARE RATHER SMALLER AND ENCLOSED, ALLOWING FOR THE PRIVACY OF ITS RESIDENTS.



CITÉ CONFORT NORMAL
DIAR EL MAHÇOUL
(DESIGNED FOR EUROPEAN OCCUPANCY)

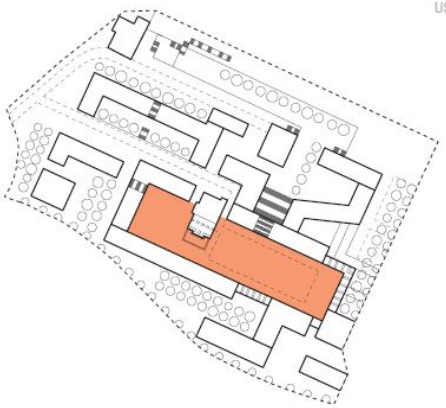
CITÉ SIMPLE CONFORT
DIAR EL MAHÇOUL
(DESIGNED FOR NATIVE ALGERIAN OCCUPANCY)

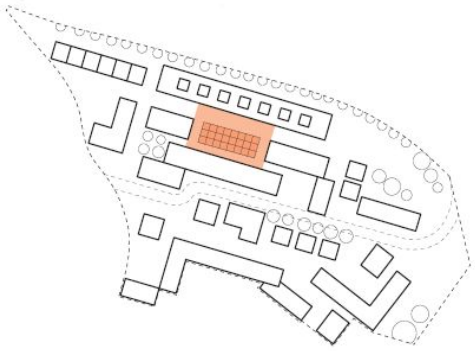
42

DIAR EL MAHÇOUL | 1954
Scale 1:2000

CENTRAL PUBLIC SQUARES

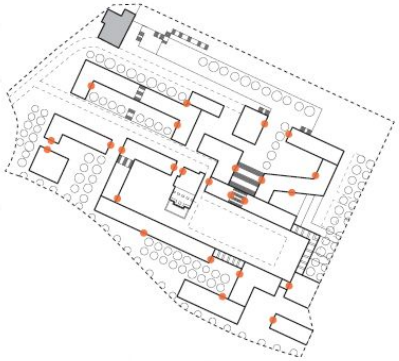
THE CITÉ NORMAL HAS A LARGE MONUMENTAL PUBLIC SQUARE AT ITS CENTRE. HOWEVER IN THE CITÉ SIMPLE POUILLON CREATED A MARKET PAVILLION, WHCIH ENCLOSES IT CREATING A MORE INTIMATE SPACE WITH A DEFINED MODE OF USE, WITH SECONDARY SQUARES LOCATED THROUGHOUT THE DEVELOPMENT.

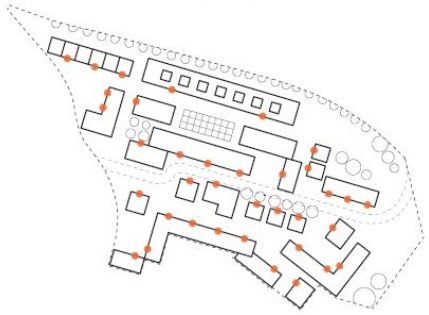




RESIDENTIAL ENTRANCES

RESIDENTIAL ENTRANCES IN THE CITÉ NORMAL TEND TO SERVE A LARGER NUMBER OF RESIDENTS LOCATED IN ON THE MAIN ROUTES. IN THE CITÉ SIMPLE ENTRANCES ARE LOCATED AWAY FROM MAIN CORRIDORS AND TEND NOT TO FACE EACH OTHER, REFLECTING THE REQUIREMENT FOR PRIVACY.



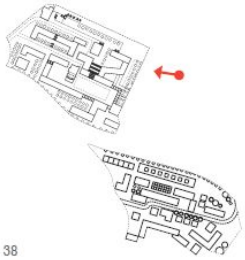


DIAR EL MAHÇOUL | 1954
Scale 1:2000

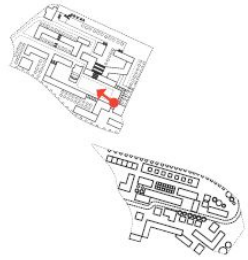
CITÉ CONFORT NORMAL
DIAR EL MAHÇOUL
(DESIGNED FOR EUROPEAN OCCUPANCY)

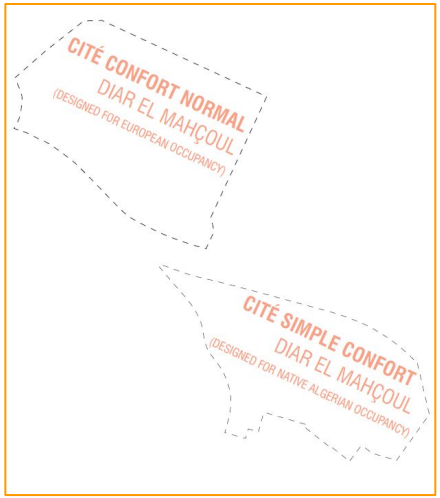
CITÉ SIMPLE CONFORT
DIAR EL MAHÇOUL
(DESIGNED FOR NATIVE ALGERIAN OCCUPANCY)

MONOLYTHIC BUILDING FORM
DIAR EL MAHÇOUL | CITÉ CONFORT NORMAL

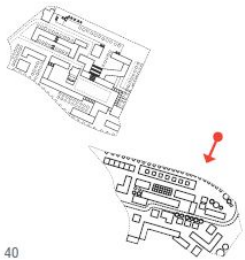


CENTRAL PUBLIC SQUARE 1954
DIAR EL MAHÇOUL | CITÉ CONFORT NORMAL

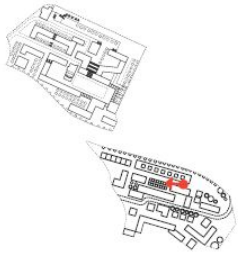


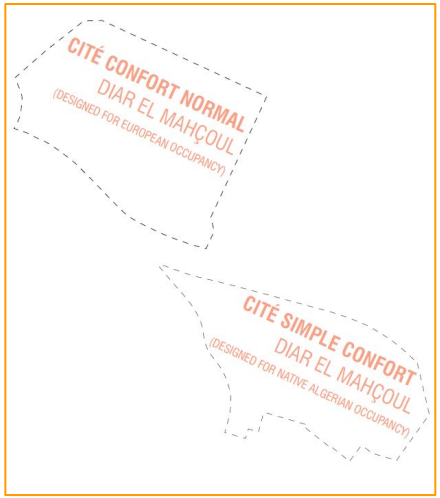


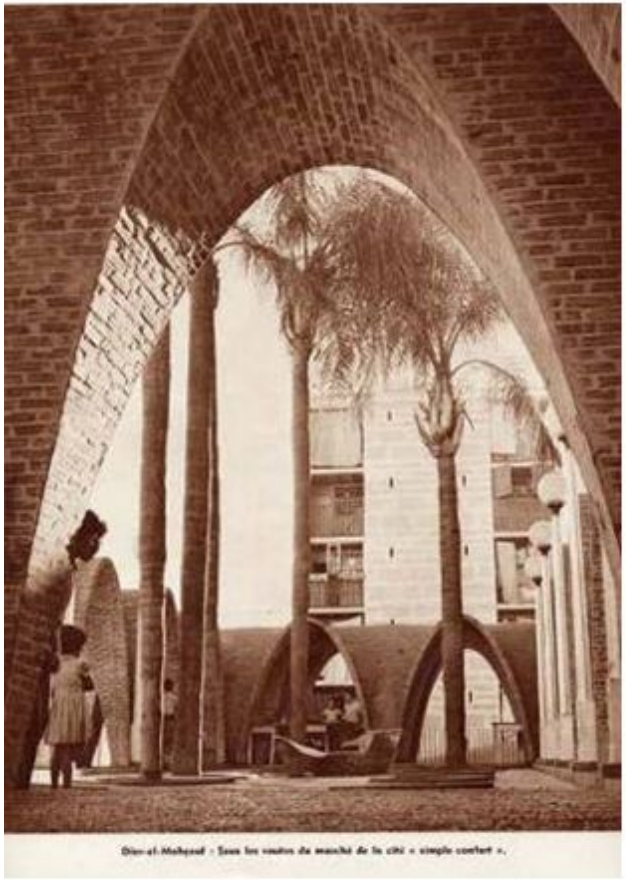
STAGGERED BUILDING HEIGHTS
DIAR EL MAHÇOUL | CITÉ SIMPLE CONFORT



MARKET PAVILION 1954
DIAR EL MAHÇOUL | CITÉ SIMPLE CONFORT







Diar-el-Mahçoul : Sous les voutes du marché de la cité « simple confort ».

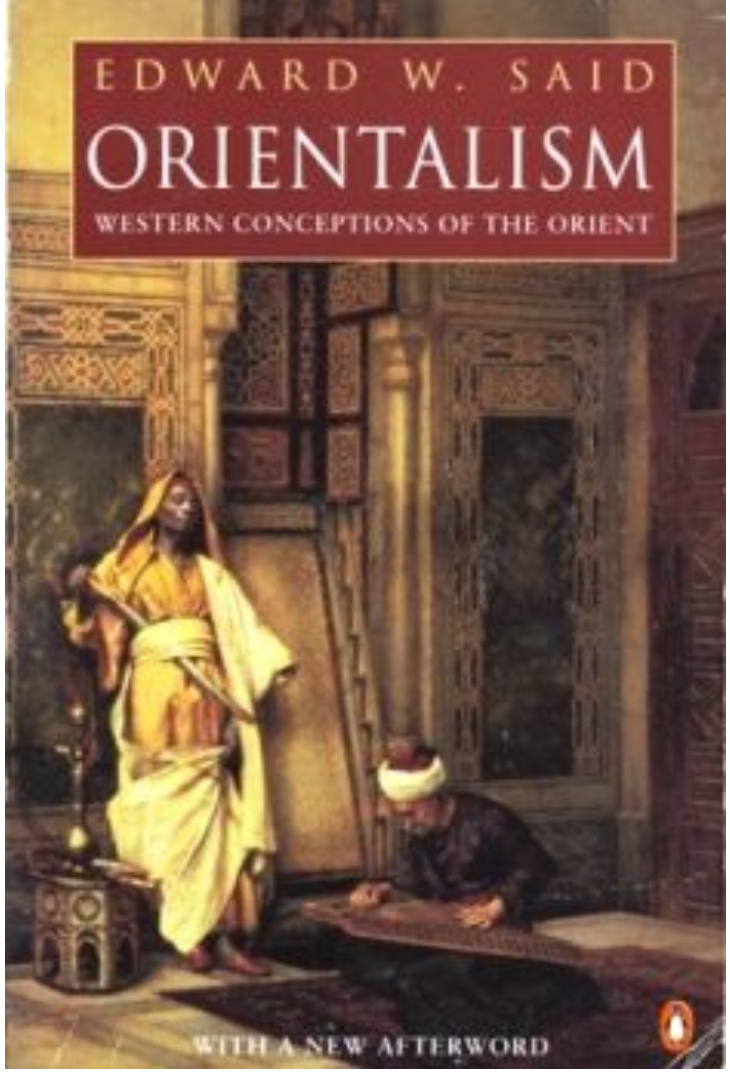
Diar-el-Mahçoul : Le marché dans la cité « simple confort ».

the market, new signs of the vernacular

"Orientalism" is a way of seeing that imagines, emphasizes, exaggerates and distorts differences of Arab peoples and cultures as compared to that of Europe and the U.S. It often involves seeing Arab culture as exotic, backward, uncivilized, and at times dangerous. Edward W. Said, in his groundbreaking book, *Orientalism*, defined it as the acceptance in the West of “the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, ‘mind,’ destiny and so on.”

According to Said, Orientalism dates from the period of European Enlightenment and colonization of the Arab World. Orientalism provided a rationalization for European colonialism based on a self-serving history in which “the West” constructed “the East” as extremely different and inferior, and therefore in need of Western intervention or “rescue”.

Examples of early Orientalism can be seen in European paintings and photographs and also in images from the World’s Fair in the U.S. in the 19th and early 20th centuries.

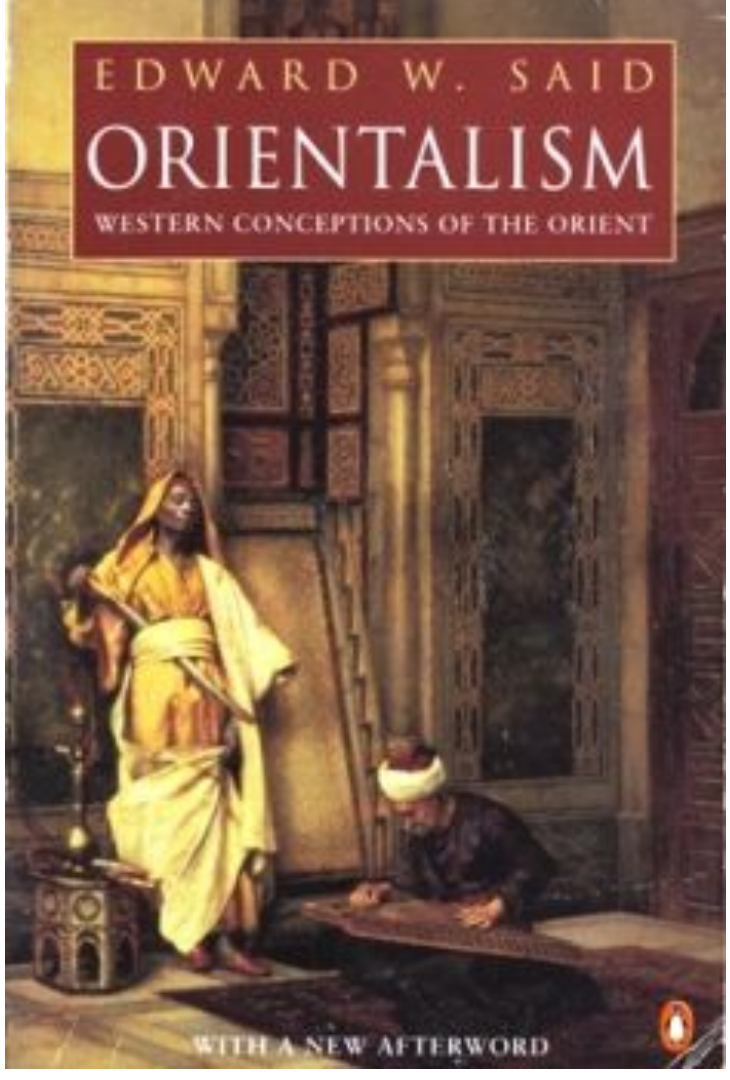


والثقافات **الاستشراق"** هو طريقة لرؤية تخيل وتؤكد وتضخم الاختلافات بين الشعوب" العربية مقارنة بأوروبا والولايات المتحدة ، وغالبًا ما تتضمن رؤية الثقافة العربية على أنها غريبة ومتخلفة وغير متحضرة وخطيرة في بعض الأحيان. إدوارد دبليو. عرّف سعيد في كتابه الرائد الاستشراق بأنه قبول في الغرب لـ "التمييز الأساسي بين الشرق والغرب كنقطة انطلاق لنظريات متقنة وملاحم وروايات وأوصاف اجتماعية وحسابات سياسية تتعلق بالشرق وشعبه. ، عادات ، "عقل" ، مصير وما إلى ذلك

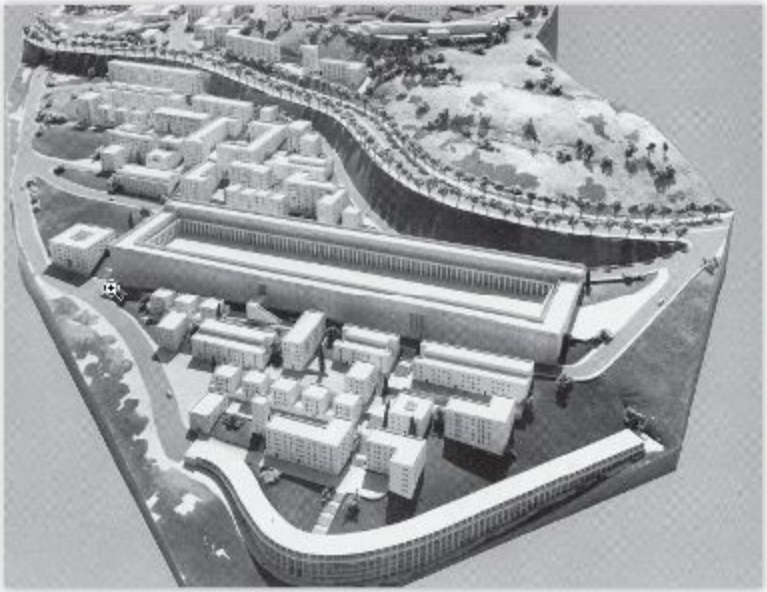
وبحسب سعيد ، فإن الاستشراق يعود إلى فترة التنوير الأوروبي واستعمار العالم " . العربي. قدم الاستشراق تبريرًا للاستعمار الأوروبي قائمًا على تاريخ الخدمة الذاتية حيث بنى "الغرب" "الشرق" على أنه مختلف تمامًا وأدنى مستوى ، وبالتالي يحتاج إلى التدخل الغربي أو "الإنقاذ

".

يمكن رؤية أمثلة عن الاستشراق المبكر في اللوحات والصور الأوروبية وأيضًا في الصور من المعرض العالمي في الولايات المتحدة في القرن التاسع عشر وأوائل القرن العشرين.

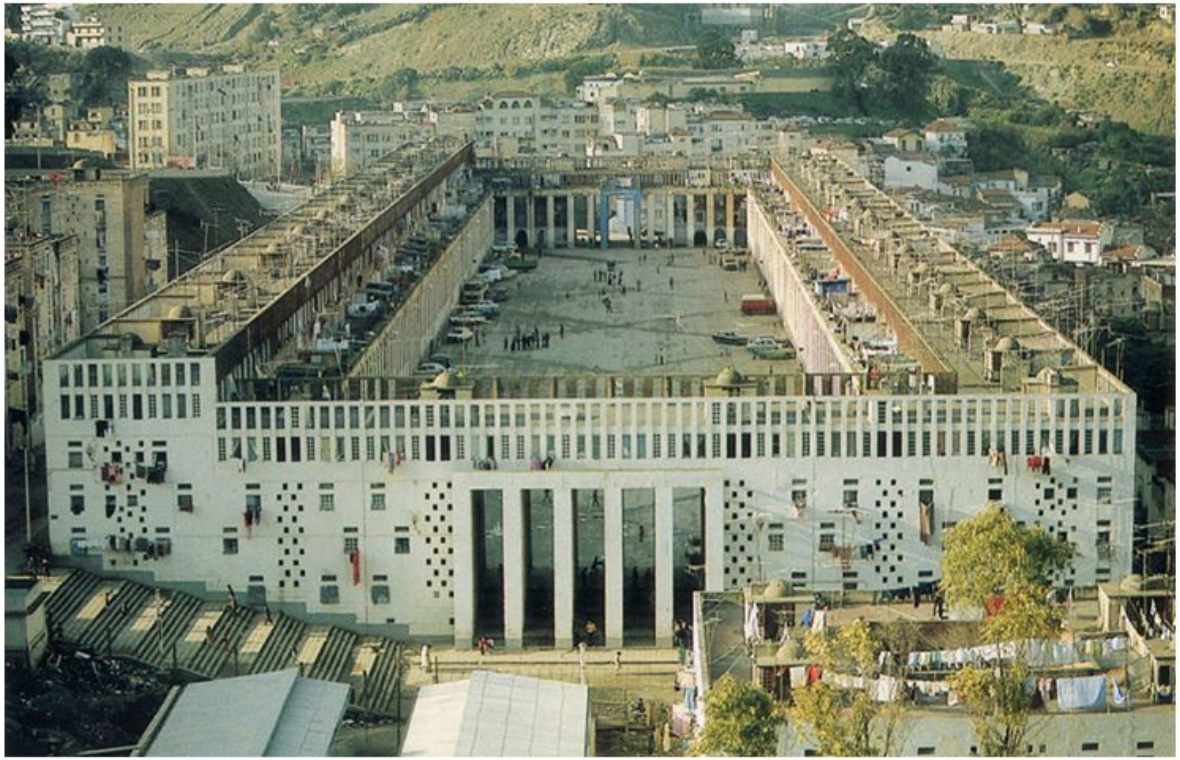


Algiers, Climat de France 1954-1957 (4500 dwelling units)



Climat de France, 1954-1957, the city within the city

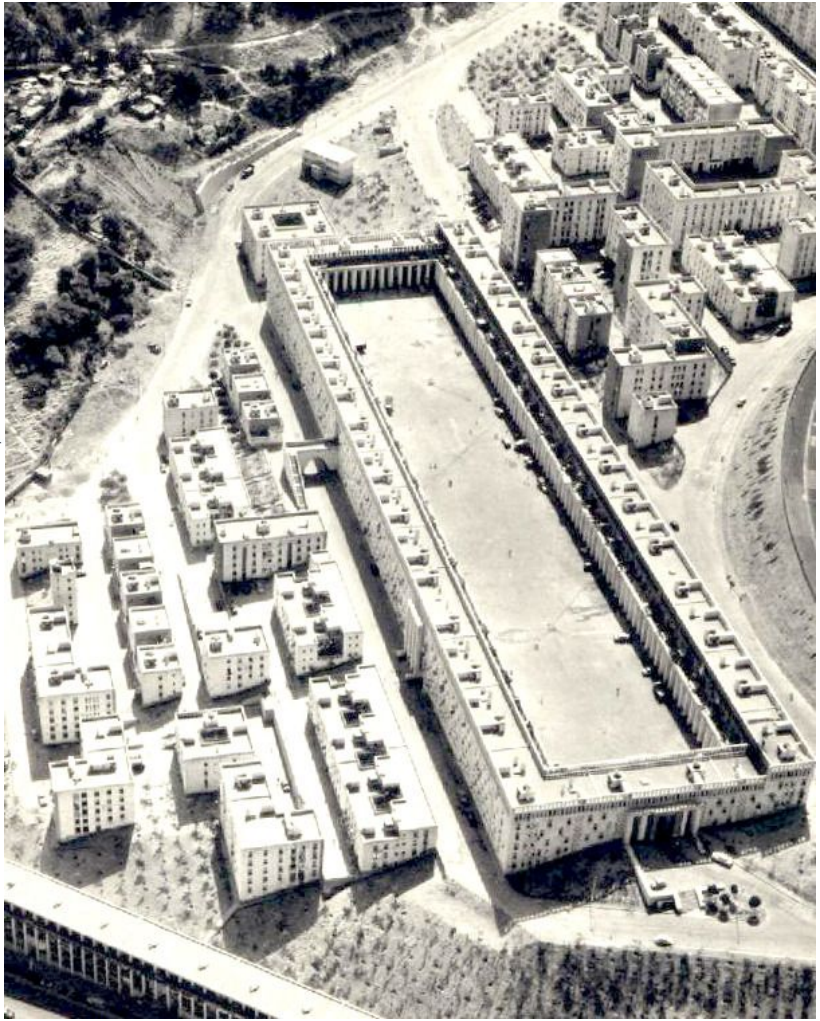
Climat de France, 1954-1957, Place des 200 Colonnes



"Maybe for the first time in modern times we have housed people in a monument. And these people (were) the poorest of the poor in Algeria…"

(Fernand Pouillon, Mémoires d'un architecte, 1968)

Poullion's urban design principles where based on the idea of a continuous sequence of open shared spaces that with the aid of architecture, obtain a proper form. This concept was entitled "Promenade Urbain" in which "types, forms and positions of buildings and public spaces are inextricably linked in all cases". Even the apartments were sometimes oriented in an unconventional way, or places halfway underground in order to create homogeneous facades or well proportioned gardens.



Climat de France today, life goes on