

SATURDAY MARCH 16:

TRAVELLING TO TUNIS. GET TUNISIAN DINARS (TND) IN THE AIRPORT. TAKE TAXI FROM THE AIRPORT TO THE HOTEL: COST IS 20 TND  
ACCOMODATION: HOTEL ARIHA (36°49'10.25"N, 10°10'45. 27"E) 110, Rue de Palestine, 1002 Tunis Belvédère [www.hotel-ariha.com](http://www.hotel-ariha.com) (+216 71 280 266)

SUNDAY MARCH 17:

07:00: BREAKFAST START: HOTEL ARIHA  
09:00: MEETINGPOINT: LOBBY AT HOTEL ARIHA  
TAXI TO: MOSQUEE ESSALAM, CITÉ ENNASR  
10:00: MEETINGPOINT: MOSQUEE ESSALAM, CITÉ ENNASR (36°51'36.72"N, 10° 9'48.00"E) *Ariana*  
VARIOUS ASSIGNMENTS  
18:45: MEETINGPOINT: LOBBY AT HOTEL ARIHA  
19:00: TAXI TO: BAB MANARA - MINISTERE DE DEFENCE  
MEET WITH GUY WITH LANTERN FROM: DAR ESSARAYA  
19:30: RESTAURANT DAR ESSARAYA ( 36°47'50.09"N, 10°10'6.71"E) 6, *Street Ben Mahmoud, 1008 Bab Menara, Tunis* [www.essarayatunis.com](http://www.essarayatunis.com) (+216 71 560 310) GROUP DINNER  
ACCOMODATION: HOTEL ARIHA

MONDAY MARCH 18:

07:00: BREAKFAST START: HOTEL ARIHA  
08:30: MEETINGPOINT: LOBBY AT HOTEL ARIHA  
09:00: TAXI TO: PLACE DE LA KASBAH  
10:00: MEETINGPOINT: PLACE DE LA KASBAH - BY THE MONUMENT (36°47'51.70"N, 10°10'0.18"E) GUIDED TOUR IN THE MEDINA. APPROX. 2 1/2 HOUR BY JAMILA BINOUS  
14:00: MEETINGPOINT: BAB BHAR ( 36°47'57.27"N, 10°10'32.41"E) (MEETINGPOINT MIGHT CHANGE!) GUIDED TOUR AT THE FRENCH QUARTER. APPROX. 3 HOURS BY JAMILA BINOUS  
ACCOMODATION: HOTEL ARIHA

TUESDAY MARCH 19:

07:00: BREAKFAST START: HOTEL ARIHA  
VARIOUS ASSIGNMENTS  
18:00: MEETINGPOINT: MEETING ROOM AT HOTEL ARIHA CRITIQUE AND DISCUSSION OF ASSIGNMENTS  
ACCOMODATION: HOTEL ARIHA

WEDNESDAY MARCH 20:

07:00: BREAKFAST START: HOTEL ARIHA  
08:00: MEETINGPOINT: LOBBY AT HOTEL ARIHA  
08:30: DEP. HOTEL ARIHA  
09:30: ECOLE NATIONALE D'ARCHITECTURE ET D'URBANISME DE TUNIS ( 36°47'50.09"N, 10°10'6.71"E) *Rue El Kodes, Sidi Bou Said, 2026* [www.enau-mag.com](http://www.enau-mag.com) (+216 71 341 077 & +216 71 729 263)  
11:00: DEP. ECOLE NATIONALE D'ARCHITECTURE ET D'URBANISME DE TUNIS  
13:30: ARR. KAIROUAN  
THE GREAT MOSQUE (35°40'54.14"N, 10° 6'14.33"E) THE AGHLABID RESERVOIRS (35°41'8.59"N, 10° 5'40.42"E)  
16:00: DEP. KAIROUAN  
19:30: ARR. HOTEL BERBER (33°32'21.92"N, 9°58'39.83"E) *Matmata 6070*  
GROUP DINNER  
ACCOMODATION HOTEL BERBER

THURSDAY MARCH 21:

07:00: BREAKFAST START: HOTEL BERBER  
VARIOUS ASSIGNMENTS AT TROGLODYTES  
LUNCH: HOTEL BERBER  
14:30: DEP. TROGLODYTE  
16:30: ARR. MEDENINE  
19:00: ARR. HOTEL MIRAMAR PETIT PALAIS (33°49'23.53"N, 11° 0'40.33"E) *Zone Touristique / BP 376, Midoun, 4180 Djerba*  
DINNER AT HOTEL MIRAMAR PETIT PALAIS  
ACCOMODATION: HOTEL MIRAMAR PETIT PALAIS

FRIDAY MARCH 22:

07:00: BREAKFAST START: HOTEL MIRAMAR PETIT PALAIS  
09:00: DEP. HOTEL MIRAMAR PETIT PALAIS  
15:00: ARR. HOTEL MIRAMAR PETIT PALAIS  
DINNER AT HOTEL MIRAMAR PETIT PALAIS  
ACCOMODATION: HOTEL MIRAMAR PETIT PALAIS

SATURDAY MARCH 23:

07:00: BREAKFAST START: HOTEL MIRAMAR PETIT PALAIS  
08:00: MEETINGPOINT: LOBBY AT HOTEL MIRAMAR PETIT PALAIS  
08:30: DEP. HOTEL MIRAMAR PETIT PALAIS  
12:00: ARR. SFAX( 34°44'9.03"N, 10°45'39.77"E)  
14:30: DEP. SFAX  
15:30: ARR. EL JEM (35°17'46.97"N, 10°42'24.59"E) *El Jem*  
17:00: DEP. EL JEM  
20:00: ARR. HOTEL ARIHA  
ACCOMODATION: HOTEL ARIHA

SUNDAY MARCH 24:

07:00: BREAKFAST START: HOTEL ARIHA  
??:?? LATEST CHECK OUT FROM HOTEL ARIHA  
TRAVELLING TO DENMARK

THERE CAN BE CHANGES TO THE PROGRAM!

STUDYTOUR ARRANGED WITH RIKKE HOSTRUP HAUGBØLLE IN COLLABORATION WITH TRAVEL RIVAGES IN TUNISIA, BADER (+216 98 232 733)

ROUTE

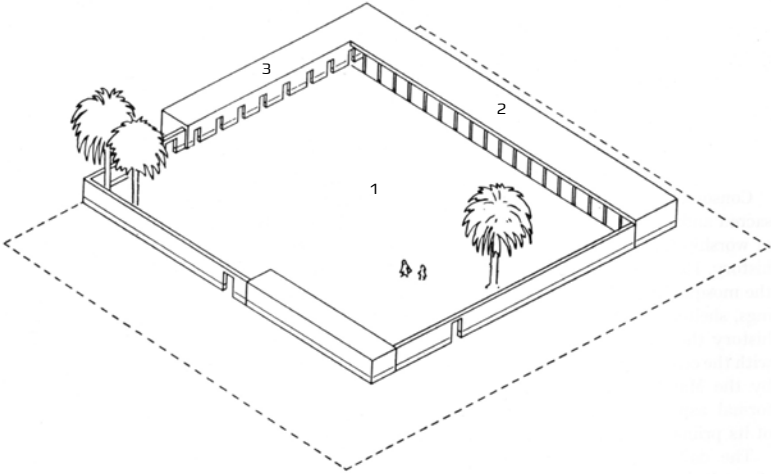


# STUDY TOUR TUNISIA SPRING 2013

# BACKGROUND

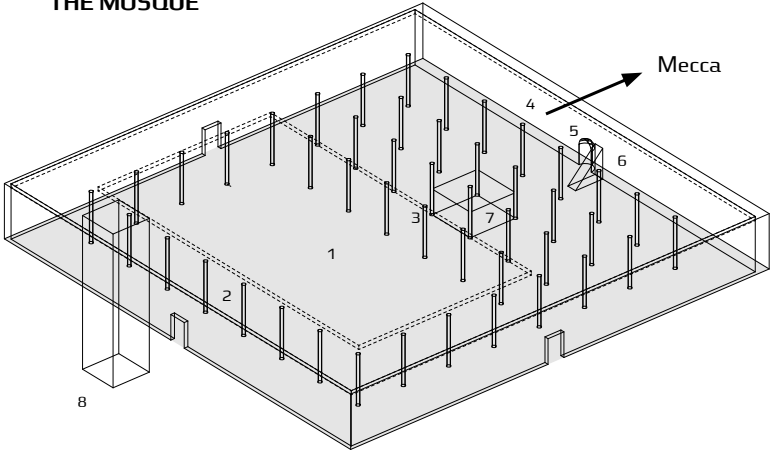
## THE PROPHET’S HOUSE AND MOSQUE

### MEDINA, SAUDI-ARABIA (623)



1. An open Court, 2. A covered prayer area, 3. Private Rooms.

## THE MOSQUE



1. Court room (Sahn), 2. Arcades around the court (Riwak's), 3. A covered Prayer Room (Harām), 4. The Qibla Wall, 5. The Mihrab, 6. The Minbar, 7. Maqsura, a covered an/or raised area for VIP's, 8. Minaret

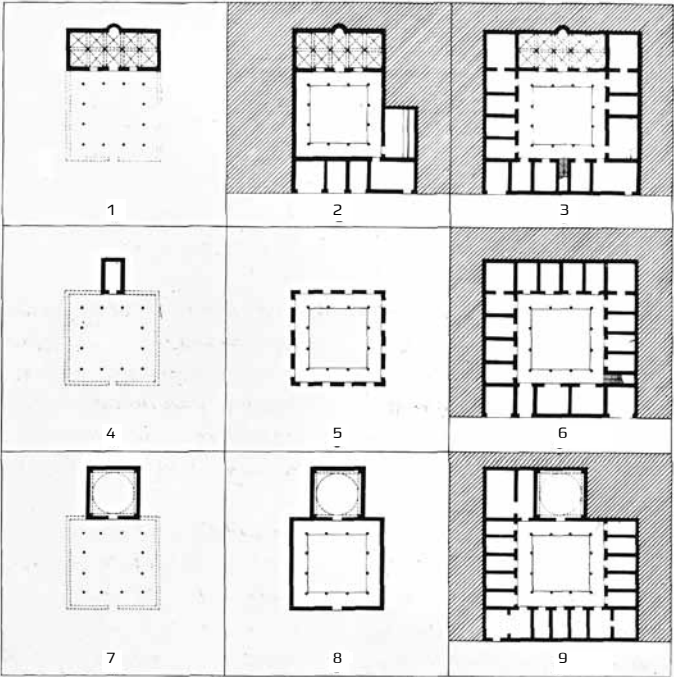
## GLOSSARY

**Bab:** Gate. **Bayt:** Room, in certain cases a house (*Bayt al-Hikma*; tribunal). **Bey:** Title held by sovereign vassals of the sultan. **Burj:** Small fort og bastion. Used equilly as a secondary residence surrounded by gardens; a pleasure palace. **Caliph:** From Arabic Khalifa, meaning the supreme head of the Muslim community in the line of the Prophet’s successors. **Caliphate:** The charge or territory under the power of the caliph. **Caravanserai:** Hostel along main travelling routes to accommodate travellers and safeguard their goods. **Dar:** House. **Fundug:** A term particular to North Africa to designate a hostel which can accommodate both animals and people; a shop for merchandise and a commercial centre, analogous to the caravanserais or khans of the Muslim East. **Driba:** Initial entrance room. **Ghorfa:** A troglodytic or cave-like cell used as a dwelling or for storing grain. **Harsh:** Sansdstone. **Ifriqiya:** Muslim word for Tunisia. **Imam:** One who presides over Islamic prayer; a guide, chief, spiritual model or cleric, and sometimes, also, a politician in Muslim society. **Jami:** Friday mosque. **Marabout:** The tomb of a saint. **Kadhāl:** Limestone used in paving and in the frames of doors and windows. **Marabout:** The tomb of a saint. **Madrasa(Medersa):** Islamic school of sciences (theology, law, the *Qur'an*, etc.). Lodgings for students during the Mediaeval Age in Morocco; today, a school. **Khutba:** Sermon of the Friday payer. **Maghreb:** The northwestern part of Africa around the Atlas Mountains in Algeria, Marocco, Mauretania, Tunisia and Western Sahara. **Masjid:** District mosque used for daily prayer. **Mida’at:**

The hall where ritual ablutions take place, found next to the mosque. **Mihrab:** Arched niche, mostly concave but sometimes flat, indicating the direction of Mecca (the *qibla*) and thus of prayer, found at the centre of the back wall in a mosque. **Minbar:** Pulpit in a mosque from which the imam preaches his sermon (*khutba*) to the faithful. **Muezzin:** Religious Muslim administrator, in charge of announcing the five daily prayers from the top of the mosque’s minaret. **Murabit:** (Pl. *murabitun*). A religious Muslim, sanctified by asceticism, whose tomb is a place of pilgrimage (marabout). **Qibla:** The direction which points towards the *Ka’ba* (literally “cube”), the temple of Mecca which has become the centre of the Muslim faith, which Muslims face during prayer. **Qubba:** A dome, by extension a monument or chamber built over the grave of a saint. Marabout. **Qsar:** Palace. **Ribat:** Fortresses built on the border zones, from where religious warriors who dwelled there went to fight the Holy War. The town name Rabat comes from *Ribat al-Fath*, *Ribat* of the “Conquest”. **Rosfa:** Limestone layer or ledge. **Sahn:** Courtyard preceding the prayer room of a mosque. **Shaykh:** Elderly man, respected for his age and knowledge; Tribal chief or leader of a brotherhood. **Skifa:** Entry; Vestibule. **Suq:** Market place. **Sur:** Wall, ramparts. **Turbe:** Private burial place, an architectural practice introduced in Tunisia by the Turks. **Wadi:** Temporary stream of water running through arid regions. **Wikala:** Lodgings, *caravanserais*. One of many kinds of trading establishments. (See *caravanserai*). **Zawiya:** Establishment under the authority of a brotherhood, reserved for religious teaching designed for training shaykhs; includes the mausoleum of a saint, built on the site where he lived.

(Mostly From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London)

## ARCHITECTURAL TYPOLOGI



1. Prayer Room, 2. Mosque, 3. Madrasa (medersa), 4. Cell/room, 5. Court room, 6. Fundug, 7. The dome (qubba), 8. Marabout, 9. Zawiya

## TUNIS / TUNISIA

**OVERVIEW:** Although Stone Age remains have been found in Kelibia, most Tunisians, like Moroc cans, trace their roots to the migrations from Arabia that began perhaps as early as the 10th millennium BC. The Berbers, as they were later called, developed trade routes across the Sahara. In the 9th century BC these became of interest to the Phoenicians who, from a base in Tyre in Lebanon, maintained a trading empire that extended to the Atlantic coast of Morocco. The Phoenicians founded Carthage in 814 BC as their capital in the western Mediterranean. Their gradual demise started when they lost control of Sicily to the Greeks, and continued in the Punic Wars, which resulted in the Romans destroying Carthage in 146 BC. The Romans returned to Carthage in 44 BC, when they recognized the country’s potential for producing grain. As Roman power declined, the Vandals invaded North Africa from Spain, stopping in Carthage before sacking Rome in CE 455. When Arab armies invaded

in the 7th century, the Berbers converted to Islam and the country was ruled by a succession of local dynasties: the Aghlabids in the 9th century, the Fatimids in the 10th, the Zirids, from the 10th to the 12th century, the Almohads, and finally the Hafsids from the 13th to the 16th century. By this stage, the Ottoman Turks had begun to control the Mediterranean and Tunisia became part of the Ottoman Empire in 1754.

Early in the 19th century several European countries and the US persuaded Tunisia to ban pirates operating on the coast and to outlaw slavery in 1846, both of which contributed to a weakening of the economy. Having already occupied Algeria, the French invaded Tunisia in 1881. Although power remained in Tunisian hands for ceremonial purposes, the french effectively ran the country and took possession of some of the most productive land. When the first nationalist party, the Destour Party, was organized in 1920, the French immediately took steps to suppress their activities. But Habib Bourguiba helped found the Neo-Destour Party in 1934 and it succeeded in gathering support though, it was met with increased French violence. In the Second World War Tunisia was initially allied to the Vichy regime but, when the Allies liberated the country in 1943, the Free French stepped in to suppress the nationalist movement and Bourguiba went into exile in Cairo. After a failed attempt to reach an understanding in 1951, further negotiations led to Tunisian independence in 1956 with Bourguiba as prime minister. In the following year the last dynastic head of the country was deposed and Bourguiba was made president. He pursued socialist policies with the intention of modernizing the country. His attempts to curtail the influence of religious leaders inevitably led to Islamic opposition but they were excluded when the first multiparty elections were announced in 1981. Bourguiba’s anti-Islamic policies put him at odds with his people, and his prime minister, Zine El Abidine Beri Ali, took power in a bloodless coup in 1987. Many of his policies were similar to those of his predecessor, and appeared to undermine human rights. After several weeks of protests and riots, Ben Ali fled the country in February 2011 and a government of national unity took responsibility for the country’s immediate future.”...

The French built the first suburb outside the medina, centred on what is now Avenue Habib Bourguiba; which is lined with mature trees and pavement cafes. As the suburbs have developed, commerce has sprung up in different neighbourhoods, resulting in a network city, with multiple centres and a range of lifestyles. As more apartment buildings are constructed, the density of the suburbs is increasing but there is good access to open space.

National population: 10,589 ,025. City population: 767,000. Ethnic groups: Arab 98%, European 1 %, Jewish and other 1 %. Religions: Muslim 98%, Christian 1 %, Jewish and other 1 %. Languages: Arabic, French. GDP: \$95.6 billion Agricultural Products: Olives, olive oil, grain, tomatoes, citrus, fruit, sugar beets, dates, allmonds; beef, dairy products. Industries: Petroleum, mining (particularly phosphate and iron ore), tourism, textiles, foofwear, agribusiness, beverages.

(From: ALLISON, David ed. (2011): *African Metropolitan Architecture, 2, The Maghreb*. London, New York: Rizzoli)

## THE MEDINA

The *medina* maintains and perpetuates a typically Islamic urban plan whose initial formation can be traced back using investigative research undertaken by certain contemporary writers. At first, the expeditionary body sent on the mission of conquest, the *futuhāt*, began by building a rampart around an area of land, usually one already occupied by the military camp. A mosque would be built at the centre of this outlined area, and would open out onto a large esplanade used for holding both markets, public meetings and military parades. The main roads, each reaching a gate within the rampart, would radiate out from this esplanade, and would thus divide the town into large neighbourhoods. Troops stationed under tents, grouped by kind, often in terms of ethnicity, occupied small islands within the town which were outlined by internal ringroads. Through being settled thus, the military camp had all the time it needed to establish a city: the island-camps transformed into housing complexes, and shops appeared around the esplanade. The principal characteristics of this core urban prototype allowed it to multiply itself through juxtaposition – which it needed to do as a result of its growing needs and the natural constraints imposed on it through its geographical positioning – without altering the

unity and homogeneity of the urban system. The road network could be extended voluntarily or empirically to serve the new neighbourhoods in the same way as it served the initial core. The general permanence of the organisation and forms of the urban fabric guaranteed the unbreakable unicity of the Islamic town, despite obvious evolution in terms of building density.

The Islamic city shows itself to be both a homogenous whole and a juxtaposition of sub-units: each neighbourhood is, in some way, a miniature city, complete with everything a city contains. The great innovation in urban design introduced in the form of the *medina* model also exists within the organisation of the commercial zone, known as the area of *suqs*. It required the codification of each economic activity, and the rationalisation of its pursuit. Each sector of economic activity is thus assigned a work-place, so that each discipline of work is grouped together and given its own area. Concentric zones are established around the Great Mosque, determined by the amount of disruption to the peace each activity risks causing, in particular noise, which could break the silence practised in and around religious buildings. While participating in the life of the city, these *suqs*, which were usually covered with a series of vaults for reasons of security as well as climatic, constitute an exclusively economic quarter, reserved for the production and trade of articles of craftsmanship. The residential quarters are spread around the *suqs*. To satisfy their need to expand, while unable to settle outside the ramparts for reasons of security, the inhabitants used all available free space, such as the gardens on the inside of the city walls. In cases of extreme densification, the necropoles next to the ramparts would be dismantled at the expense of urbanisation, and new cemeteries would be built outside the city walls. Nonetheless, it is difficult to determine the exact mechanism of this densification in terms of how the land was divided and how the ground was surveyed due to lack of sources. In the meantime, from observing the texture of the developed site, one can deduce a few certainties. Constructions were subject to common ownership; thus their proliferation often entailed the enclosure of certain plots of land and buildings that were far away from the main roads, which explains the presence of alleyways and impasses opened through being assigned the right of way. This density of residential building, so that houses are built folding over themselves again and again, reinforces the segregation between public and private domains.

This urban concept, outlined above, is very well reflected in the *Medina* of Tunis. The medina locates itself around a central pole which is made up of the Zituna Mosque and its surrounding *suqs*. While the Great Mosque is the main place of learning and of worship, the *suqs* house the central economic nerve of the city. The main roads leading towards the gates of the town lead out from this centre. Facilities pertaining to urban life can be found along the lengths of these roads, and they are open to or can be used by the whole community as well as foreigners admitted into the town. These facilities cover religious needs (such as mosques and *zawiyas*), purification rites (*midha*, *hammam*), knowledge (*madrasa*) and the shelter of travellers (*wikala*, *fundug*). Secondary roads, that branch off the main ones, irrigate the residential quarters, and house necessary amenities such as the *masjed*, the *kuttab*, the mill and the oven. As for the houses, they are grouped into compact islands served by impasses that end in cul-de-sacs. Both impasses and houses are kept apart strictly for family life, governed by the rules of the patriachate. This city, the focus of economic wealth, was carefully protected by its ramparts, isolating it from the countryside in which the nomads lived, who were ready to attack it at the slightest sign of a weakening of central government. The dismantling of Tunis’s ramparts, which began at the end of the 19th century and was completed in the aftermath of Independence, did not compromise the homogeneity of the medina. A ring-road replaced the city wall, and despite changes in the town’s economic basis and its evolution in relation to the countryside, the age-old circular spatial structure remains perfectly evident within the Medina of Tunis as within the majority of Tunisian *medinas* elsewhere.

(From: BINOUS Jamila <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



STUDY TOUR TUNISIA SPRING 2013

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ACCOMODATION: HOTEL ARIHA (36°49'10.25"N, 10°10'45. 27"E) *110, Rue de Palestine, 1002 Tunis Belvédère* [www.hotel-ariha.com](http://www.hotel-ariha.com) (+216 71 280 266)



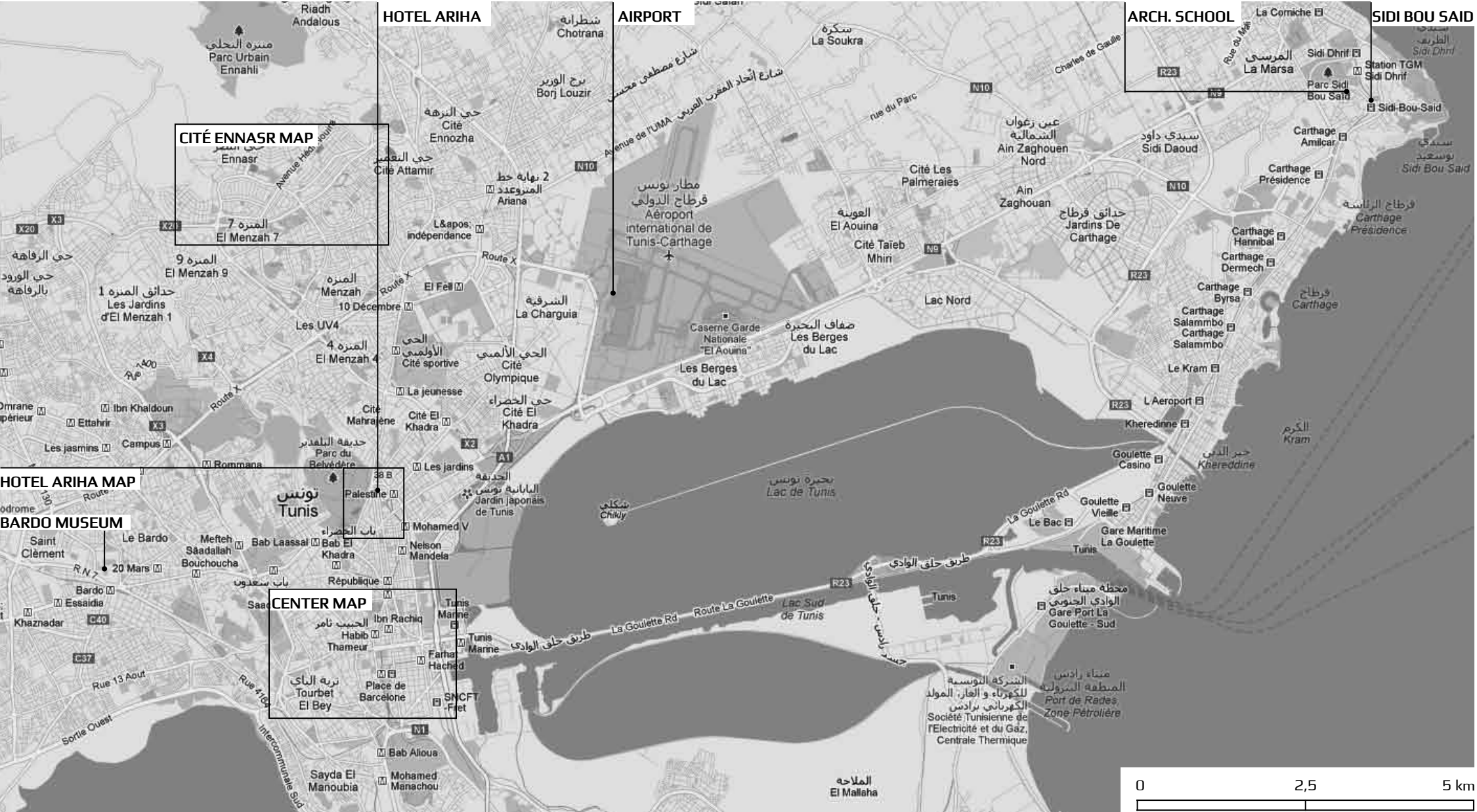
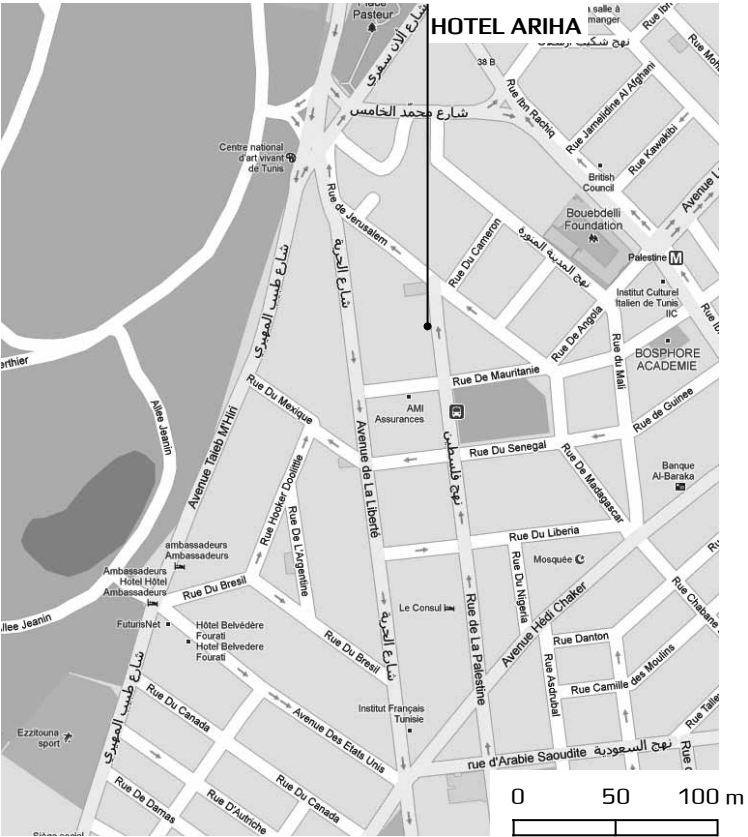
MOSQUEE ESSALAM CITÉ ENNASR, ARIANA, TUNIS



SIDI BOU SAID TUNIS

This area of retreat, which dominates the Gulf of Carthage, previously called the Gulf of Tunis, would have been occupied by a fortress, in the 9th century, which would have stood on the site of the actual fort we see today. Like the *ribats*, this site was guarded by *murabituns*. Abu Sa’id al-Baji was in the habit of spending pious periods in retreat on this headland, where he was buried in 1231. The area around his tomb was chosen as a burial site on which a necropolis was built, remains of which can still be seen today. At the beginning of the 18th century, the Bey Husayn Ibn ‘Ali organised the building of a mosque featuring a monumental entrance with a grand staircase. This entrance is today the “café des Nattes”, also called *Qahwa al-Aliya* (the high Café). Mahmoud Bey (1814–1824) built his summer residence there, privileging Sidi-Bou-Said as the holiday destination for the notables of Tunis.”...“The houses are built in a continuous line, each one standing shoulder to shoulder with the next, very much in accordance with the urban plan of medinas. The village is situated along a steep axis, starting at the point at which the road to Tunis and the road to the Marsa meet, and ending at the point occupied by the mosque. Daily trading, which today has adopted the form of touristic bazaars, took place along this main road which the villagers call “suq”. A second pole of attraction was created in the 1870s, around the Sidi Cheb’an Zawiya; Sidi Cheb’an was another mystic, musician and fine poet”...“Since the beginning of the 20th century, numerous artists and foreign aesthetes, seduced by the beauty of the place, set up their home on this hill. The most famous amongst them was the Baron Rodolphe d’Erlanger. It was he who introduced the blue known as “the blue of Sidi-Bou-Said”, as well as in 1915 inciting Naceur Bey to promulgate a decree protecting the village.

(From: BINOUS Jamila <http://www.explorewithwmf.net/country.php?cn=tn&th=1>)









STUDY TOUR TUNISIA SPRING 2013  
MONDAY MARCH 18 (1)

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(MEETINGPOINT MIGHT CHANGE!) GUIDED TOUR AT THE FRENCH QUARTER. APPROX. 3 HOURS BY JAMILA BINOUS
- ACCOMODATION: HOTEL ARIHA (36°49'10.25"N, 10°10'45. 27"E)110, Rue de Palestine, 1002 Tunis Belvédère [www.hotel-ariha.com](http://www.hotel-ariha.com) (+216 71 280 266)



ZITOUNA MOSQUE SOUQ EL FAKKIA / RUE JAMMAA EL ZITOUNA, TUNIS (703)

*Major city Mosque* (Jami) The Prophet’s mosque in Medina became a model as a centre for worship and administration during the rapid spread of Islam. The first building project a Muslim leader would undertake in a new area was to found a mosque as a centre around which to gather, although conditions differed some what between a new foundation and an already existing town. Important examples of the first kind are Basra, Kufa in Iraq, and al-Fustat in Egypt.”...“The mosque was placed in the centre with the Dar al-Imara, the dwelling of the commander-in-chief with a prison and Diwan (or courthouse), in front of it.”...“In other cases Muslims established themselves in old towns which were either conquered or surrendered by a treaty, which provided a site for the mosque. However, the distinction between these two situations soon disappeared and the position is, as a rule, not clear.”...“

The Friday noon prayer (Salat al-Juma), which should be performed in the mosque, is obligatory for every free male Muslim who has reached the age of discretion. Its importance in the earlier period lay in the fact that all elements of the Muslim camp assembled in the major mosque under the leadership of the general. The major mosque, which for this purpose was particularly large, is given an appropriate name.”...“

Terminology varied somewhat with prevailing conditions. During the time of Caliph Omar it was proper in every town to have only one Masjid Jami for the Friday service. However, when a community developed out of its military origin and Islam replaced the previous religion of the people, the need for a number of mosques for the Friday service was bound to arise. Thus, mosques for the Friday service were needed in the country and in the villages, and often several were needed within the town.

In Tunis one of the first acts in founding it was Hassan b. Numan al-Ghassani’s establishment of Jami al-Zaytuna 703. The layout was inspired by the Prophet’s mosque at Medina, as were all other early mosques and it is planned around a courtyard Sahn which is surrounded by cloisters, or Riwak. The Riwak at the Qibla side was enlarged to create the roofed prayer area of the mosque. Occasionally when this roofed area is not adequate, the excess number of people use the Sahn. It should be noted that since approximately the late fifteenth century, the Zaytuna mosque Sahn has been the largest open space in the Medina, and consequently provides an impressive and overwhelming sense of space and tranquility in contrast to the adjoining narrow and busy streets.

The main entrance facade faces a relatively wide street which forms a T-junction with Rue Jami al-Zaytuna (the main street from Bah al-Bahr,

the primary eastern gate, to the core of the town). The Suq surrounds the mosque on its three other sides utilizing its structure for support of the vaulting system. The western and southern sides of the mosque are also utilized for rows of shops. In addition to the main entrance on the eastern facade, the mosque is provided with nearly anonymous doors on the northern and western facades.

The architectural treatment of the facades is of interest: the eastern facade is the only one treated architecturally, that is, with acceptance of its outward looking posture. The other three facades are totally anonymous to the extent that a stranger in the town might walk by without realizing the existence of the mosque behind the walls, and this is particularly true of the western and southern facades.

(From: HAKIM, Besim Selim (1986): *Arabic-Islamic Cities*. London: KPI Limited)



MADRASSA AL-NAKHLA, MADRASSA SULAIMANIYA, MADRASSA BIR AL-HAJJAR (THREE MADRASSAS) RUE DES LIBRAIRES & MADRASA EL MOURADIYA TUNIS

A complex of three Madrasas. The oldest one, named al-Nakhla, is located on the northern side of the block nearest to Jami al-Zaytuna.It replaced a previous Funduk which was located on the site, and was built by Hussain b. Ali in 1714. It had adequate facilities for fourteen boarding students and their teacher, and was reserved for students who came to Tunis from distant places. Their food and upkeep was financed by a Wakf established for that purpose. The second Madrasa in chronological order is al-Sulaimaniya on the southern side of the block founded by Pasha Ali I in 1755 in memory of his son Sulaiman who was killed by his brother. It was allocated for students of the Maliki School of Law. The third Madrasa, Bir al Hajjar, located between the first two and built two years after the Sulaimaniya in 1757 and was also founded by Pasha Ali I. It too was for students of the Maliki school and had a library facility.

Today the three Madrasas are linked by their courtyards in a north-south direction and are used as one facility. The buildings are located at separate levels in response to the slope. The southern entrance of the Sulaimaniya Madrasa is used as the main entrance, and as the visitor emerges in the courtyard he is confronted with a pleasant sense of scale. The three Madrasas are single storey structures and each has an arcade (Riwak) surrounding its court The students rooms, prayer room, and Mida’at surround the courtyard. The primary decoration is in the Skifa (main entrance lobby) and on the arches of the arcades. A fourth, uniquely located Madrasa was in the midst of the Suq and surrounded by shops. It is the Madrasa Mouradiya built in 1673 by Bey Mourad II. It provides accommodation in single rooms for twenty students from outside Tunis for Maliki studies.

The first three Madrasas are typical of the Tunisian type in terms of proportions, style and architectural treatment. However, they are not typical in being single-storey, as there are a number of two-storey Madrasas in Tunis. In contrast, the Madrasas in Fez or Meknes in Morocco have smaller but highly decorated courtyards, and are usually two-storey structures.

A typical Tunis Madrasa would therefore consist of students’ rooms at two levels located around the courtyard and separated from it by an arcade (Riwak). The prayer room or mosque of the Madrasa is usually prominently located, quite often opposite the main entrance with its Qibla wall facing the direction of Makkah. A Mida’at or ablution area is also provided and that is usually located on one of the sides sometimes tucked behind the rooms.

(From: HAKIM, Besim Selim (1986): *Arabic-Islamic Cities*. London: KPI Limited)







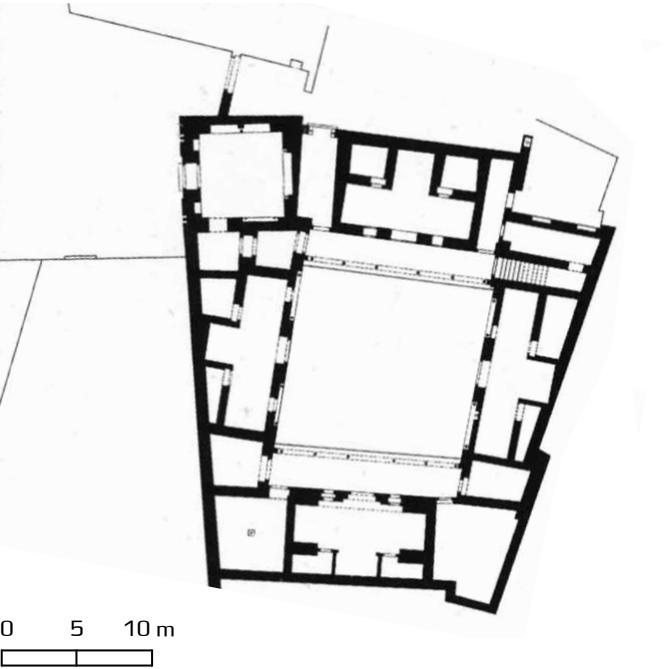
**DAR 'UTHMAN** (08:30-13:00 & 15:00-18:00) *RUE MEBAZZA, TUNIS*

From the time when the Almohads built the *kasbah* to when it was rebuilt by the Hafsids, the citadel united the seat of government to the residential palaces of the sovereigns. 'Uthman Dey (1594–1610) chose to separate the affairs of State from those of his familial life by having a residence built in the Dyers' Quarter which was still relatively non-urban as it was only endowed with a mosque a century later. The security that was established enabled the development of agriculture in the countryside, and the rise of arts and crafts and commerce in the towns. The favourable reception with which this sovereign greeted Andalusian immigrants also contributed to this economic boom. Furthermore, thanks to a well-armed flotilla, he “managed the pirateering and filled his hands with loot”.

'Uthman Dey lived in this palace until his death in 1610, after which it was used for various purposes. These included its use as the residence of Bey Husayn Ibn Mahmoud (first half of the 19th century) as well as the military service's supplies office, from which the name Dar al-'Awla (provisions house) is still used to refer to the site. Following restoration work carried out by the Antiquities department, it was used as quarters by the Ethnological Museum (1936-1957). Today it is used by the Medina Conservation Department (the National Institute of Heritage).

It is distinct for its majestic facade. The right door is surmounted by two (stone) bonded lintels, separated by a Horseshoe arch with bicoloured keystones. Two superposed marble colonnettes symmetrically flank each side of the facade. The overall use of white marble surfaced with incrustations of black marble, and of Hispano-Moresque capitals (*skifa* and courtyard), cannot but recall Hafsid monuments of the 15th century, such as the Midha al-Sultan or the Sidi Qacem al-Zelliji Zawiya. The patio, a later addition, lies between two porticoes, each featuring five Horseshoe arches of unusual elegance. This succession of arches is repeated along the two other sides of the courtyard in the form of two blind arcatures on one side and as an Italic-Turkish-style baroque arch on the other.

(From: BINOUS Jamila <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



**DAR HUSAYN** (08:30-13:00 & 15:00-18:00) *PLACE DE CHATEAU, TUNIS*

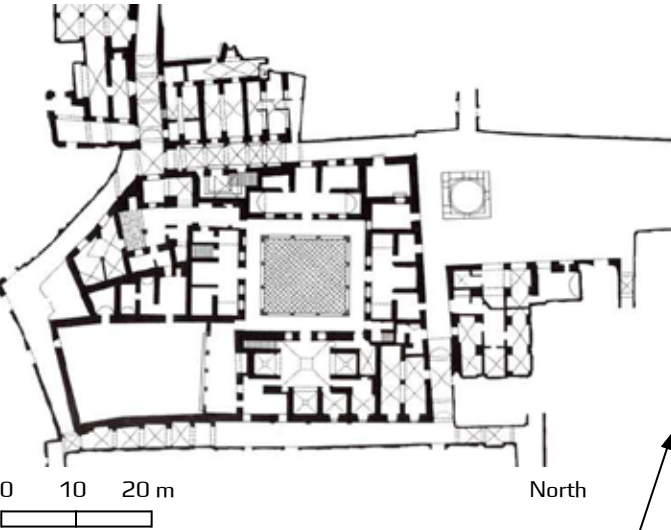
The framework of the building was built by Isma'il Kahiya, minister and son-in-law of 'Ali Bey (1758–1781). At the beginning of the 19th century, Yussef Sahib al-Taba'a, Hammuda Pasha's favourite minister, who had made a fortune in maritime commerce thanks to having his own personal flotilla, undertook the expansion and embellishment of this palace in view of his marriage to Princess Fatma, Hammuda Pasha's sister. His assassination committed by his rivals put an end to this project (1815).

The palace was chosen by the *bey* as the municipal seat which had just been created in Tunis (1858). General Husayn, the first President of the new Municipal Council, was allowed to live in a section of the palace, which henceforth carried his name. In 1882, when General Forgemol, commanding French troops from Tunisia, entered Tunis, he decided to settle in this building with his administrative staff, which symbolised authority over the capital. A square, the actual Castle Square (place du Chateau), encroaching on an old cemetery, was constructed to mark the occasion. The entrance began from the *driba*, designed to serve each different section of the palace. Today, one enters the “great house” directly from the square. The peristyle courtyard displays elaborate cladding. The *mihrab's* “Qallaline” panels alternate with those made of marble, encrusted with Turkish floral elements. Italian sculptors were without doubt responsible for the creation of the neo-Corinthian styled capitals and for the Baroque decoration of the cistern.

Amongst the various rooms, those facing south are based along the lines of the *bayt diwani*, a reception hall whose model was adopted for the Dar al-Bey and the Bardo Palace. The three alcoves of the classic T-shaped room no longer look upon a long room but upon a room which is nearly square. A vault of cloistered arches, completed above by three cupolas of the same style, constitutes the roofing of this room in which stucco craftsmen have deployed their entire knowledge, repeating various styles which were well-known at the time: festooned, Andalusian vault friezes and fourcurled circles embellished with geometric and floral motifs, eight-pointed stars and Turkish cypresses, Italian vases unravelling large amounts of foliage across the four corners of the main vault. Beneath the painted wood shelves, the walls are lined with European *faience*.

The guests' floor, or *dar al-diaf*, which was added on by Yussef Sahib al-Taba'a, and which before had an open roof, has a marble columned peristyle, supporting Italianised round arches. The shells above the lintels of the doors and windows, and the Sicilian *faience* panelling the walls, are signs of the renewed architectural decoration that occurred at the beginning of the 19th century.

(From: BINOUS Jamila <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



**DAR LASRAM** (ASSOCIATION DE SAUVEGARDE DE LA MEDINA DE TUNIS) *24 RUE DU TRIBUNAL, TUNIS*

Hammuda Lasram, a rich landowner and high-ranking military officer, built this palace at the dawn of the 19th century, providing a house for generation after generation of his descendants up until 1964. Put up for sale, it was acquired by the council and given over in 1968 to the Association for the Conservation of the Medina, who proceeded to restore and rebuild it. The essential components expected of a palace are spread across three floors. The ground floor was occupied by servants, a raised ground floor encompassed the main dwelling area, and the first floor was reserved for guests. The facade is distinguished by a large, studded door framed within a double band of *kadh'al* and sandstone, *harsh*. A barely recognisable Roman sarcophagus forms a large step which allowed horsemen to get off their mounts easily, without setting foot on the ground. A high dormer window, guenariya, held up by solid corbels made of freestone, ornaments this facade.

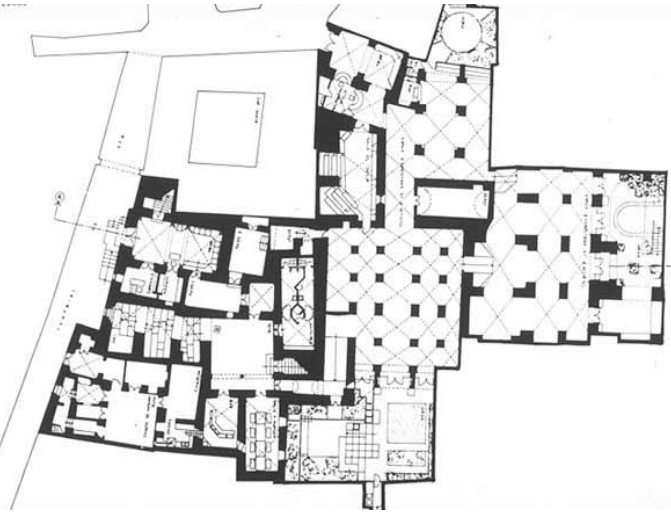
The entrance, through its elbow-shape design, protects the heart of the residence from outside inlookers and all other undesirables. The succession of halls allows one to access the interior space, and they are set out according to a hierarchy determined by their more or less intimate connection to the proprietors. The *driba*, the first hall, furnished with stone benches, was used as a reception room for short visits and for business meetings. One room to the right of the entrance, called the room of the evening, “*bayt al-sahra*” was exclusively used by the teacher, the *meddeb*, during the day, and at night by the men of the house and their closest friends for their evening chats. To the left of the entrance, a staircase leads to the floor on which the hosts live, the “*dar al-diaf*”. This independent floor, planned out around a courtyard, allowed them to receive guests without interrupting their own family life, as guests were not always friends or close to the family. Distinguished visiting foreigners who were passing through town – dignitaries, famous scholars, important merchants – were, in view of their social status, received by the town's notables. Most of the travellers had a network of *funduqs* at their disposition.

The *driba* extends through a second hall used as the “*dar al-harka*”, the house of domestic staff. Kitchens and servants' rooms encircled a courtyard, the simplicity of whose materials stands out in great contrast to the opulence of the masters' courtyard. Pink *kadh'al* replaces marble; it forms the frames of the doors, the columns and the capitals, as well as the paving on the floor. It is through this courtyard that one can reach the *makhzen*, the grocers, stables and carriage shelter. Arches and brick vaults, falling back onto large stone pillars built with great care, demonstrate the thousand-year old mastery of the art of building. Two very small internal gardens extend this space linked directly to the street outside through a single door. The entire building, redesigned, now serves as a centre for cultural and artistic events: the Tahar Haddad Club.

The main residential area, the “*dar al-kebira*”, gathers together the apartments belonging to the different branches of the patriarchal family that occupied the palace. Built raised above the *makhzen*, it is located at the back, kept at a distance from the street by the *driba* and the three halls that lead on from it. The courtyard is adorned with two porticoes facing each other, composing marble columns and neo-Doric capitals. The two side rooms conform to the classic T-shape layout whilst the reception room, situated in front of the entrance, is marked out by its cruciform layout. This particularity is only seen within certain impressive palaces. The courtyard, as well as these three rooms, display a unified style in terms of decoration: Qallalin ceramic on the base of the walls, sculpted plaster higher up, and a wooden ceiling decorated in a floral Italian style. The decor of the room occupying the fourth side of the courtyard comes from a different source of inspiration. It is rectangular, and is reached through a door at the far end rather than a central one, which stands

under a small, elegant portico composed of four small columns and three arches linked together. A row of low windows and cupboards featuring sculpted wood panels framed in polychrome marble, furnish the three sides of the room. The sculpted wood ceiling is gilded and has painted features of Hispano-Moresque inspired star motifs. This room is modelled on the “*bayt al-ftur*”, the dining room of the Dar al-Bey and of the Bardo Palace. These rooms suit the European furniture adopted by the reigning family from the 19th century onwards, which was then copied by the aristocracy.

(From: BINOUS Jamila <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



**BAB AL-BHAR**

Up until the 19th century, the waters of the lake of Tunis reached the town's street level: hence the name given to this gate, Bab al-Bhar or Gate of the Sea, known of since the Hafsid era. In 1848, following his voyage to Paris, Ahmed Bey ordered the demolition of the Hafsid gate and the construction of today's gate in its place. The latter was built on a different site to that occupied by the former, in order to be positioned on the axis of “avenue de la Marine”, which today is known as “avenue de France”. The defensive purpose of the gates seems to feature less in the second construction. Perhaps this was due to changes in the art and technology of war and to the consecration of the era of artillery! Ahmed Bey used this gate to symbolise his capital's entry into the modern age.

When the Protectorat became established, the Bab al-Bhar was rebaptised Gate of France. Today, it has changed back to its old name, but, no longer attached to the city wall that branched off from its right and left sides, it looks like a piece of decoration which, despite everything, has conserved its wooden double door portal which is plated with iron.

On one side of “place de la Victoire”, the “rue des Glaciers” features several antiquarian shops; on the other side, the “rue de la Commission” abounds with wholesalers and Genoese facades dating from the beginning of the 20th century.

(From: BINOUS Jamila <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



STUDY TOUR TUNISIA SPRING 2013

WEIDNESDAY MARCH 20 (1)

- 07:00: BREAKFAST START: HOTEL ARIHA
- 08:00: MEETINGPOINT: LOBBY AT HOTEL ARIHA
- 08:30: DEP. HOTEL ARIHA
- 09:30: ECOLE NATIONALE D'ARCHITECTURE ET D'URBANISME DE TUNIS ( 36°47'50.09"N, 10°10'6.71"E) *Rue El Kodes, Sidi Bou Saïd, 2026 [www.enau-mag.com](http://www.enau-mag.com) (+216 71 341 077 & +216 71 729 263)*
- 11:00: DEP. ECOLE NATIONALE D'ARCHITECTURE ET D'URBANISME DE TUNIS
- 13:30: ARR. KAIROUAN
- THE GREAT MOSQUE (35°40'54.14"N, 10° 6'14.33"E) THE AGHLABID RESERVOIRS (35°41'8.59"N, 10° 5'40.42"E)
- 16:00: DEP. KAIROUAN
- 19:30: ARR. HOTEL BERBER (33°32'21.92"N, 9°58'39.83"E) *Matmata 6070*
- GROUP DINNER
- ACCOMODATION HOTEL BERBER



THE GREAT MOSQUE OF KAIROUAN KAIROUAN (836)

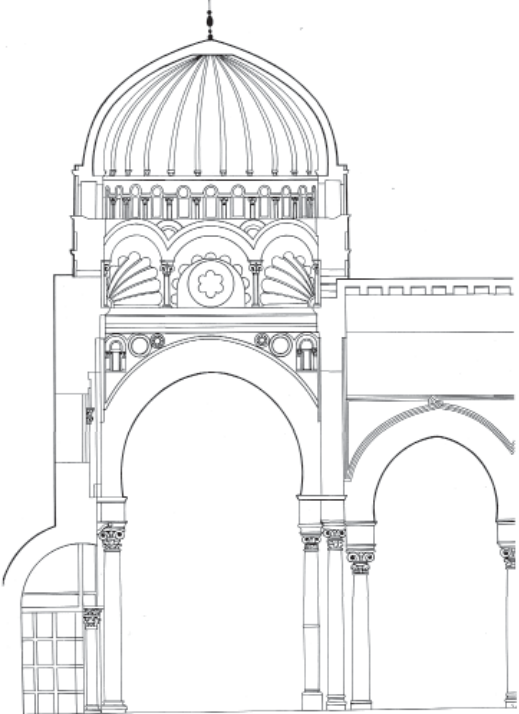
*Follow the ramparts heading north until the “rue Ibrahim Ibn al-Aghlab”: then continue up this street until you reach the monument. Opening times: all year from 08.00-12.30. Afternoon opening times: 14.45-16.30 from October to May.*

The Great Mosque of Kairouan is considered to be the oldest and most prestigious sanctuary in the Muslim West. Its architectural model served as an example for the majority of Ifriqiyan mosques until the arrival of the Ottomans. Through the diversity of its forms and the richness of its ornamental repertoire, it incarnates the essential elements fundamental to the school of Kairouanese architecture. The first oratory was built in 670 by ‘Uqba Ibn Nafi. Constructed using crumbly materials, it was completely rebuilt by Hassan Ibn Nu’m an in 703. The mosque underwent extension works on its north side during the reign of the Umayyad Governor Bishr Ibn Safwan (722-728) before being renovated by Yazid Ibn Hatim in 772. But the mosque, in the form and dimensions it takes today, is the work of the Aghlabid Prince Ziyadat Allah I who, in 836, demolished the entire building and built it up again in its entirety. In 862, Abu Ibrahim Ahmad

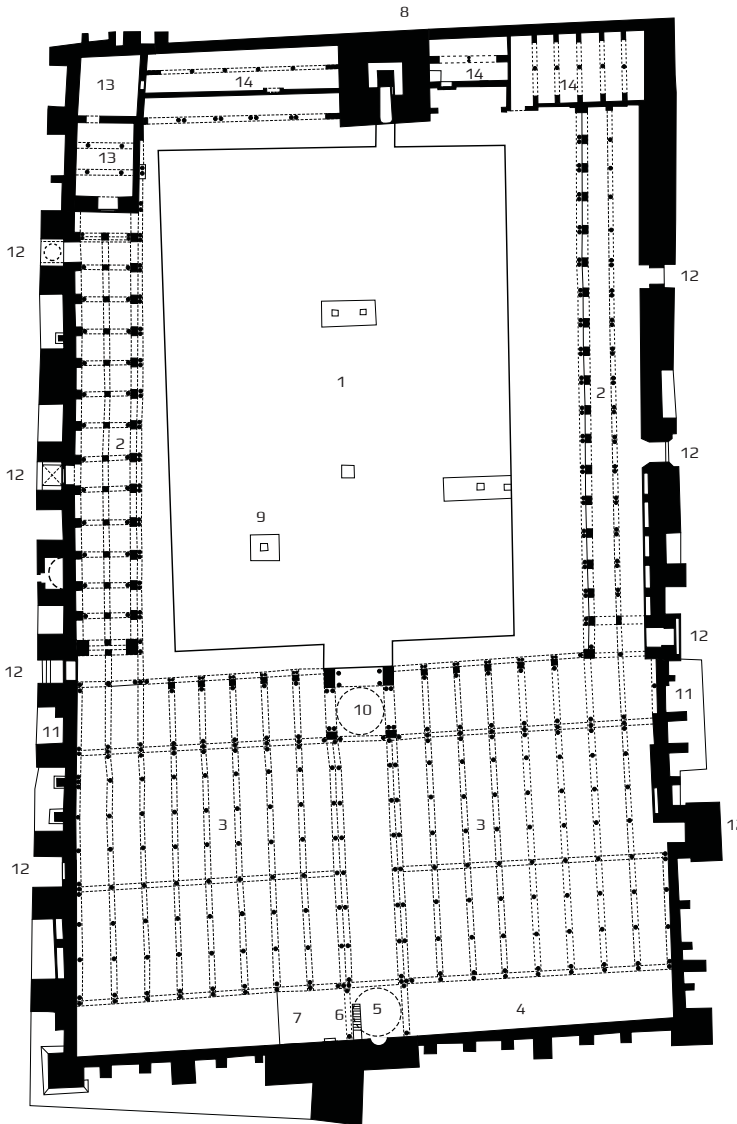
added a narthex gallery built against the prayer room and surmounted by a dome. The enclosure of the Great Mosque of Kairouan is rectangular, measuring 125 m. in length and nearly 75 m. in width. From outside, the mosque looks like a fortress, prickling with towers and bastions and pierced by eight gates. In fact, this is due to the porches and buttresses that were added later on, essentially between the 13th and 18th century, in view of embellishing the mosque or of sustaining its Aghlabid walls which were definitely showing signs of decrepitude. This explains why a gate through the western facade (Bab al-Ma’ or Gate of the Water) as well as one belonging the eastern facade (Bab Lalla Rayhana) date from the reign of the Hafsîd Caliph al-Mustansir, from 1293. The porch of the latter, surmounted by a superb fluted dome with stucco ornamentations, was erected by the *imam* of the Great Mosque in 1316. The other gates date either from the Muradite or the Husaynite periods.

The central courtyard is surrounded by galleries displaying a rhythmic symphony of semi-circular horseshoe arches supported on columns and capitals taken from ancient sites. Thus, paradoxically, this mosque is the largest museum of Roman and Byzantine capitals ever to be formed under the roof of a single Muslim monument. The galleries that no doubt date from the time of Ziyadat Allah were certainly restored during the Hafsîd era and then again in the Muradite e ra, as is attes ted to by a stone panel sculpted with floral motifs which can be seen in the south-west corner. An *impluvium*, whose labyrinth-like design consists of horseshoe arches, furnishes the centre of the courtyard. It no doubt dates from the era of Mohamed Bey (end of the 17th century). In the middle of the *qibla* gallery stands a dome on squinches called the dome of the *bahu*, which was completely renovated at the beginning of the 19th century. In front, at the centre of the north side, rises the minaret built by Zidayat Allah. With a square-base foundation, it is composed of three levels reaching a height of 32 m. Its robust yet sober allure is a reminder of Roman lighthouses and of Syrian bell towers; it would become a model for future Ifriqiyan mosques up until the arrival of the Ottomans. The prayer room, formed in a hypostyle design in the Umayyad tradition, is composed of 17 naves and 8 bays, following the example of the Mosque of the Prophet in Medina. The crossing between the axial nave and the bay of the *qibla* forms a square on which a dome on squinches was erected, made of sculpted stone, whose forms and motifs (shells and polyfoiled rosettes) are of Umayyad inspiration. Most of the gates in the prayer hall, and essentially the central gate adorned with Maghrebi floral motifs, were re-built in 1829 . The prayer hall roof is made of wood. It was the object of several repairs throughout the ages. The oldest part dates from the 9th century; it has a pretty decor of flowers and foliage. The work undertaken by the Zirids during the first half of the 9th century is marked by kufic inscriptions, the shafts of whose letters end in small, two-foiled flowers. The ceilings were restored under the Hafsids towards the end of the 13th century. The last repairs date from the time of Murad I, in 1618. The *mihrab* dates from the time of Abu Ibrahim Ahmad (862). It is adorned with a half-dome made of painted wood, and furnished with 28 fretted *champlevé* marble panels decorated with a variety of floral and geometric motifs, amongst which one can distinguish the vine leaf, in all its varied, stylized forms, as well as a shell design, inscribed within an arched bandwidth imitating the form of a *mihrab*. The decor, of Byzantine influence conveyed through Umayyad art from Syria, is as such imbued with Islamic creed . The frame of the *mihrab* niche is decorated with a unique collection of 139 tiles that have a metallic sheen, dating from the middle of the 9th century. Doubtless Iraqi in origin, this niche possesses a stylised floral ornamentation that can be viewed as a precursor to modern abstract art. The *minbar*, a jewel of Ifriqiyan art, dates from the middle of the 9th century, and is the oldest Muslim preaching pulpit to have survived. It consists of more than 300 Indian Teak wood panels. Its elaborate ornamentation, in which Byzantine and Mesopotamian influences are combined, denotes the maturity of Kairouanese art. The *maqsura*, situated to the right of the minbar, was built by the Zirid al-Mu’izz in the beginning of the 11th century. It enabled princes and governors to pray separately from the rest of the worshippers. Made of cedarwood, it is distinguished by its beautiful epigraphic frieze, written in flowery kufic script. The panels above this frieze were completely restored in the Ottoman era (1665).

(From: RAMMAH, Mourad <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



Section through Mihrab



- North
- Plan
- 1: Sahn (Courtyard), 2: Arcades around the court (Riwak's), 3. A covered Prayer Room (Harām), 4: Quibla Wall, 5, Mihrab, 6. Minbar, 7. Maqsura, 8. Minaret, 9: Collector of Water. 10. Narthex, 11: Sealed door, 12: Entrances, 13. Old Rooms of Ablutions, 14: Additional reserves and deposits



THE RAMPARTS

The first ramparts of the town of Kairouan were built by the Abbasid Governor, Harthama Ibn A'yun, in 762. Equipped with six gates at the time, these were then destroyed by the Aghlabid Prince Ziyadat Allah I. Rebuilt by al-Mu'izz in 1052, along the lines of a perimeter that exceeded 9 km., they were completely neglected following the Hilalian invasions and the ruin of the town. The contour of the new enclosure, 54 hectares in surface area, hardly covered a tenth of the town's sprawl when it was at its height; it took a while for it to be redrawn. It seems that the first designs were done as early as the restructuring of the town, at the end of the 11th century. And it was only during the Hafsid era (13th–14th century) that its contour was determined precisely. Having been placed under a curse, these ramparts were demolished by Murad III in 1701, but they were restored anew, embracing the same layout, by the Bey Husayn Ibn 'Ali. Works were carried out between 1706 and 1712. Most notably, he ordered for Bab al-Jalladin and for Bab al-Khukha to be built, which they were, in 1711 and 1706 respectively. His sons, Mohamed and 'Ali Pasha II, completely restored the whole of the ramparts between 1756 and 1771. Sources convey to us that a few weeks before his death in 1759, Mohamed Bey “went to inspect the construction of the enclosure, and encouraged the workers to get on and finish it through gifts and promises”. His brother 'Ali carried on his work, restoring all the gates and even building a new one called Bab Jadid. We know that in 1943 the Germans destroyed a large section of it in order to build an airfield with the boulders they had recovered. These ramparts are built of solid brick and are flanked by 20 round towers and bastions which were used to store pieces of artillery. They stretch along a length of 3.5 km., their height varies between 4–8 m., and they end in rounded crenels.

(From: RAMMAH, Mourad <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



THE AGHLABID RESERVOIRS KAIROUAN (860-2)

*The reservoirs are located outside the ramparts north of the town, on the “avenue de la Republique”. Opening times: 08:30-18:00 from September 16 to March 31.*

The Aghlabid reservoirs are considered to be amongst the most important and most famous hydraulic works of the Islamic world. They represent some of about 15 reservoirs located outside the city-walls that supplied the town with water. Arab chroniclers and geographers were continuously amazed by the impressive majesty of these installations, which necessarily led to Kairouan being called the “town of the cisterns” during the Middle Ages. They were filled by draining rainwater as well as water from the tributaries of the wadi Merguelil that flow in the surrounding low lands. Its waters were harnessed by small dams and a conveyance canal equipped with a breakwater that transported it to the small pool. But in 961, the Fatimid Caliph al-Mu'izz built an aqueduct that brought water from the sources of the Shreshira, located 40 km. to the west of Kairouan, to the town's cisterns after having already supplied his Capital, Sabra, along the way. The Kairouanese generally had wells and cisterns at home; and it appears that water collected in these reservoirs was used in times of drought and by the most impoverished members of the population, as well as to supply caravans and supply water to the herds. These famous reservoirs were built between 860 and 862 by the Aghlabid Prince Abu Ibrahim Ahmed. They are built of rubble surfaced with a waterproof coating and are rounded at the top. They are composed of three main sections:

- The small reservoir, 17 m. in diameter, is enclosed within a

polygonal wall made of 17 internal buttresses and 26 external ones that alternate against each other, thus consolidating the construction to enable it to withstand pressure. These buttresses are semicylindral in shape and topped with semi-spheres. This reservoir, which has a holding capacity of 4,000 cubic metres, serves to filter the water from the debris and alluvial deposits that it carries. The purified water then runs into the large reservoir through a semi-circular opening called the outlet.

– The large reservoir, also polygonal, is flanked by 64 internal buttresses and 118 external ones. Measuring 128 m. in diameter and 4.8 m. deep, its holding capacity exceeds 57,000 cubic metres. A fat polyfoiled pillar rises up from its centre and was once surmounted by a dome, serving as a leisure pavilion. This large reservoir is used to stock the water necessary for the needs of daily life. In the meantime, this process allows for a further filtration of the water, the purest parts of which would become drinking water and would as such be poured into dispensing water tanks.

– The water-tanks consist of two parallel basins standing perpendicularly to the reservoirs. They are covered with barrel vaults held up by arch-beams that rest on pillars. Six openings, at the top of the vaults, allow water to be drawn. The holding capacity of each reservoir exceeds 1,000 cubic metres.

These reservoirs of gigantic dimensions stand as a reminder of the town's past glory and of its past struggle against thirst and water shortages. They seduce the viewer with their simplicity and their impressive majestic quality, and enchant through the elegance of their style and through the harmony of their forms.

(From: RAMMAH, Mourad <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



BIR BARRUTA RUE DES CUIRS, KAIROUAN

Sources attribute the digging of Bir Barruta to the Governor Harthama Ibn A'yan, in 796. However it seems that the Bey Mohamed, son of Murad, carried out a renovation of the whole construction in 1690, to which he added a marble fountain. Although it is not amongst the first wells to be dug out at the centre of the town, it is an object of special veneration for part of the population. According to legend, the wells are linked to those of Zemzem in Mecca. Another legend states that whoever drinks water from Barruta is sure to return to Kairouan. The room that houses the

wells, reached via a staircase, is covered by a dome on squinches based on the Kairouanese dome type. It stands out for its profound bareness, and rests on four arches that lean against the walls. It is doubtless a contemporary of the dome covering the dome room in the Mausoleum of Abu Zama'a al-Balaui, built at the time of Mohamed Bey. Both are the works of the master mason Mohamed al-Zakraui whose name features on a panel of fretted stucco. The room is occupied by a noria that is worked by a camel. This system of drawing water, which dates back to the Middle Ages, exists here as one of the last that work at the centre of Tunisian city life. Outside the building, standing up against the north wall, there is a fountain with a drinking trough and marble taps.

(From: RAMMAH, Mourad <http://www.explorewithmwnf.net/country.php?cn=tn&th=1>)



STUDY TOUR TUNISIA SPRING 2013  
THURSDAY MARCH 21 [1]

07:00: BREAKFAST START: HOTEL BERBER  
VARIOUS ASSIGNMENTS AT TROGLODYTES  
LUNCH: HOTEL BERBER  
14:30: DEP. TROGLODYTE  
16:30: ARR. MEDENINE  
19:00: ARR. HOTEL MIRAMAR PETIT PALAIS (33°49'23.53"N, 11° 0'40.33"E) *Zone Touristique / BP 376, Midoun, 4180 Djerba*  
DINNER AT HOTEL MIRAMAR PETIT PALAIS  
ACCOMMODATION: HOTEL MIRAMAR PETIT PALAIS



MATMATA

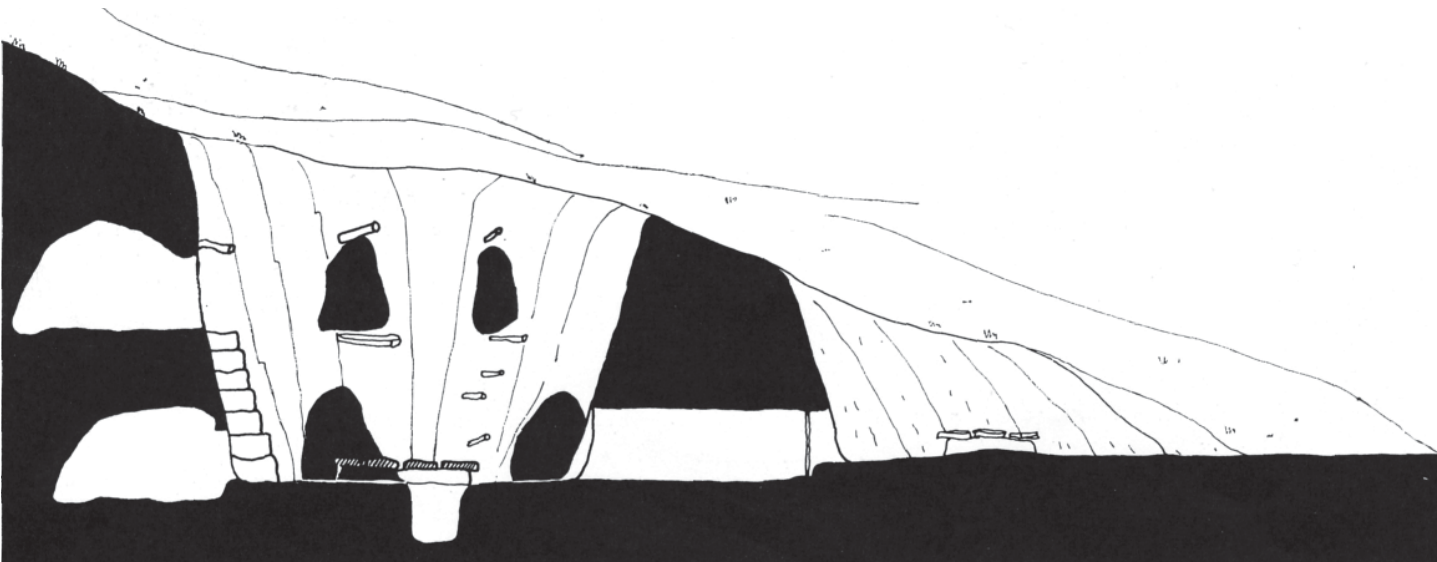
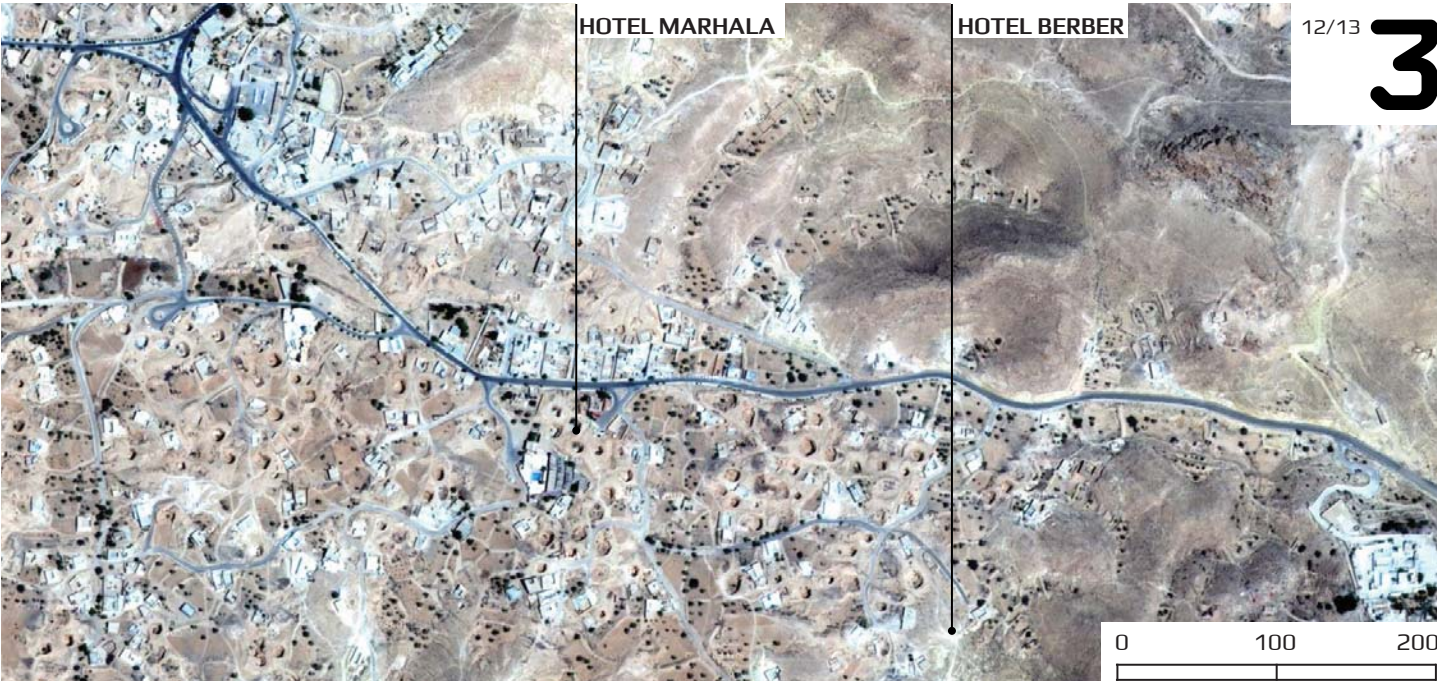
The inhabitation of the mountains concerned itself above all else with economics and human geography, so much so that it only responded to purely defensive preoccupations of order. Inhabitation involved, in a region where the climate was dry, finding a means of subsistence, and the ability of implanting oneself into the land and of holding onto a territory: the mountains enabled all of these. The Matmatians founded their village, about two centuries ago, on a slate-alluvial massif, after having settled on the mountain summit. All of a sudden, they moved closer to agricultural zones, formed by a multitude of enclosed valleys, and adapted their habitat to the nature and form of the terrain, exploiting the possibilities it offered. The mountain habitat is the result of the convergence of man's

work with that of nature. Here, the form of the habitat is determined as much by natural factors as it is by cultural factors, where history, with its trends and its marking of time, has had little effect. Dare one say it, it is an architecture characterised by spontaneity, which has the advantage of being able to integrate itself into its location and to respect the environment. It is also remarkable in terms of its stability: the model in which it is built has changed little, even in terms of its interior. In Matmata, houses look like a well dug to a depth reaching occasionally as far as 10 m. One enters a house via a subterranean corridor, which has a slight slope, and curbs lightly in order to avoid indiscreet and nosy onlookers. A widening of this tunnel allows for the stabling of a camel or other animal. From there, one is led out onto a central, circular courtyard about 8 m. in width, sometimes more or sometimes less, at the centre of which is a tank built to collect used water; an amount of salt is regularly thrown in for obvious hygienic reasons. The kitchen, bedrooms and living rooms also open out onto this courtyard, dug laterally on the first level. These rooms have streamlined ceilings which prevent the eventuality of mud slides; the walls are whitewashed with lime, while the ground is covered in a gypsum plaster coating, making the rooms sufficiently bright, as they have no other openings other than their palmwood doors. Built on the second level, one or two sheds have at their summits an opening through which grain, olives and other legumes can be poured without having to carry them from the courtyard. In some houses, the rooms are enhanced with very original, fixed furnishings: there, the shelves attached to the walls are made from a kind of trellis made of olive branches and palm stems coated with slate and gypsum. This see- through lattice ensemble allows for discreet tidiness as well as adding an undeniable decorative and aesthetic value. Reputed as being isothermal, that is to say warm in winter and cool in summer, these Matmatian homes nevertheless fall victim to mud slides during years of heavy rainfall; that is why in some of them, the walls put at risk by the central wells are upheld by small stone walls. Today, the proliferation of solid, permanent constructions is changing the physiognomy of the village. Only a building plan that regulates the architectural and urban activities of the village can save it from being destroyed; but will cavedwellings be able to resist the evolution of time?

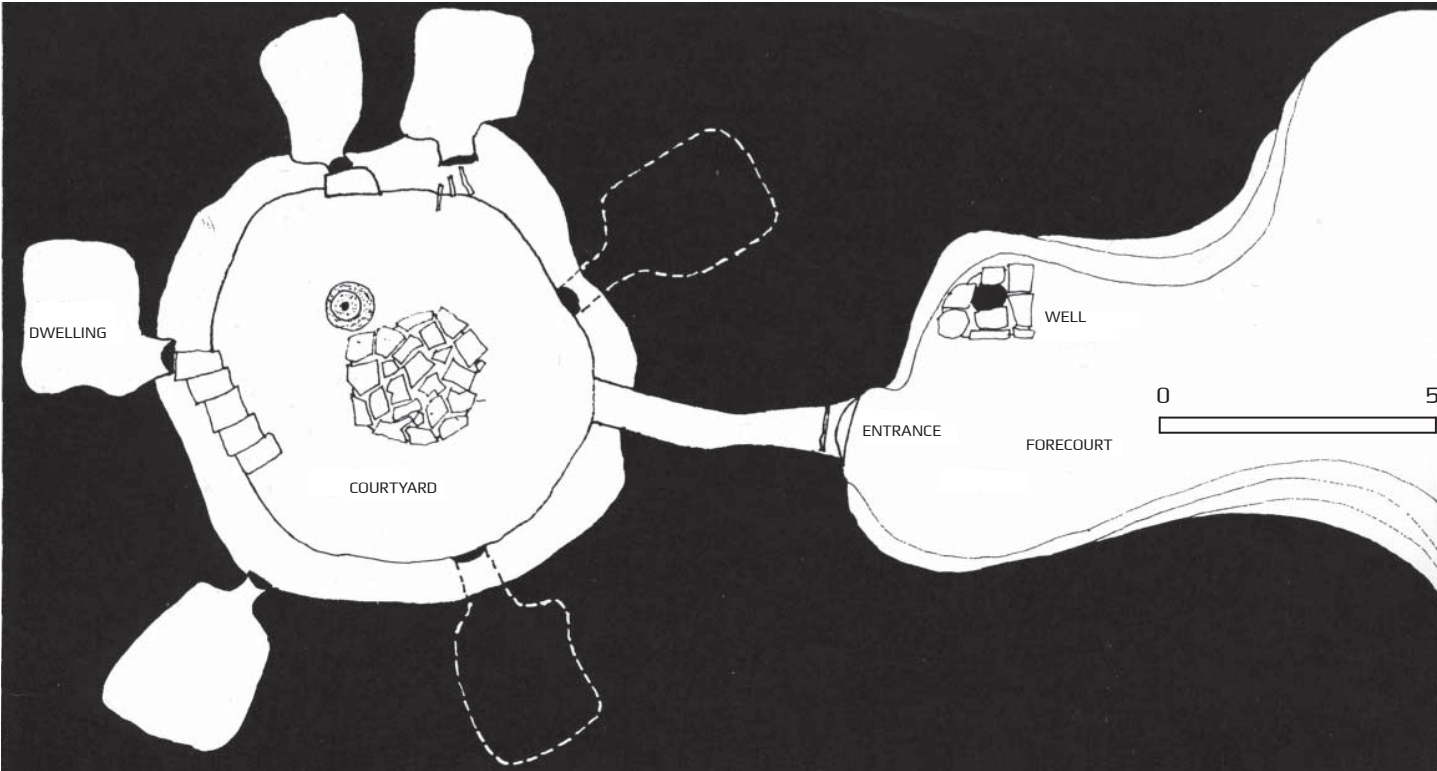
(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)  
(Drawings from: ANDERSEN, John (1971): Arkitekten 2.)



settlement of cave dwellings



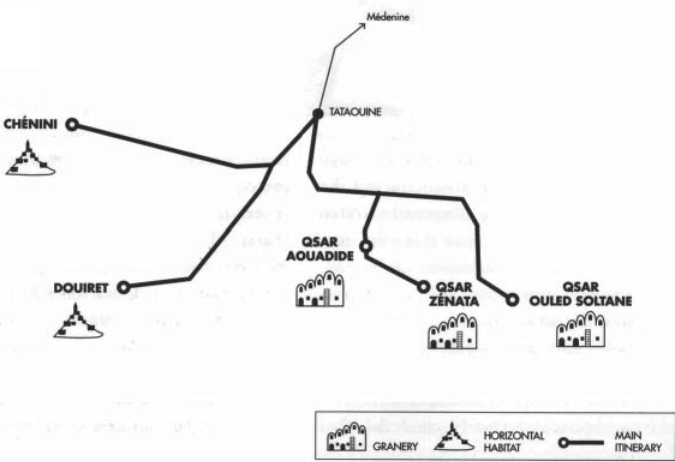
Section



Plan



STUDY TOUR TUNISIA SPRING 2013  
THURSDAY MARCH 21 (2)



CHÉNINI

South-west of Tataouine, the region’s principal town, a Zenet troglodytic village (the Zenatas were a large Berber tribe in the glory days of the past), Chénini, occupies with its qsar-citadel the summit of a rugged and harsh mountain, turning its back on the plain. Constrained in the east by the Farch plain and to the west by the Dahar plateau, the Jabal Demer is slightly narrower in this part, its morphology becoming irregular.

Having completed their settlement in ancient Chénini, situated on one of the foothills of the Jabal facing the Farch and not far from the mosque in sight known as the “Mosque of the Seven Sleepers”, the Zenets would have built the *qsar*-citadel towards the end of the 12th century, which corresponds to the time, a little over a century, after the arrival of the first wave of Hilalians from Upper Egypt. It is most probably from this time onwards that the present village began to appear lower down, facing the Dahar, the plateau which possesses a stretch which can be cultivated as well as a few pastures.

As in the other villages of this rocky outcrop which marks out the Jabal Demer, the *qsar* of Chénini hangs over rows of houses: it is perched on the crest and consists of several storerooms, *ghorfas*, which are stacked one on top of the other and are reached by narrow alleyways whose paths embrace the form of the land. Now deserted, this fortress, which doubled up as a collective loft, fell into ruin. Further down, the village grew on several levels, occupying the two slopes of the creek formed by the mountain; at the centre of the upper level, a relatively recent mosque is embedded into its white mass. The houses of Chénini are troglodytic and lateral in type, set out in rows. Each house contains one or more rooms which have been excavated out of the soft alluvial layer of the mountain face. The rooms are entered through doors made of palm wood and look onto a paved, open-roofed courtyard, which includes the kitchen, the latrines, the stable ... the whole built to last. Some houses possess a loft, covered by a terrace or a vault, above their entrance, as a replacement of the *ghorfas* of the *qsar* which fell into disrepair.

(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)



DOUIRET

“Douiret is a mountain village situated on one of the hillocks of the Jabal Demer, at an altitude nearing 400 m; it is over 20 km. south-west of the town of Tataouine. In this part of the mountains, the relief of the land is uneven and intercut by relatively large valleys.”...

“In any case, in this part of Tunisia, where history confuses itself with tradition, we know very little on the dates and the origins of the villages that mark out the mountain range. However, we are on the other hand sure that Douiret experienced relative prosperity towards the end of the 19th century, due its position as a stop-over on the caravan route between Gabs and Ghadams, and the interest brought to it by the colonial authorities. Shortly after the occupation of the south, Douiret became the seat of the Bureau of Indigenous Affairs (B.A.I.), that is to say the information bureau; in 1912, the village became the headquarters of the Jebalia Caliphate, in other words an administrative district which grouped together the inhabitants of the Jabal. But, with the creation of the town of Tataouine several years later, the progressive marginalisation of Douiret began. The new centre of administration took over the B.A.I. as well as the weekly market of the regional tribes, more so as the caravan commerce began to wane. The final blow was dealt to this prestigious village towards the end of the 1960s: the Douiris, well-known for their emigration particularly towards the capital, decided to descend for good and settle themselves in a new city built in the valley. Thus, abandoned progressively, the ancient village ended up falling into ruin.

The site of Douiret is crowned by its *qsar*-citadel which hangs over rows of spaced-out houses that follow round the contour line. Acting as a place of safe refuge during periods of instability, the walls of the ancient fortress, which was also a collective grain loft, dominate the landscape, whilst the houses are built on different levels.

The typical Douiret house is a lateral cave-dwelling planned out in a line, comprising of a constructed part which fronts an excavated part. Adopting the form of a corridor, the hallway leads to a courtyard paved with rough stone, onto which opens the kitchen and the latrines which are built of dry stone, just like the walls of the enclosure, as well as the stable and the toolshed which are built to be permanent. This hallway is surmounted by a shed composed of several vaulted rooms. The existence of a space reserved for the ensilage of the harvests, which formed part of the body of the house, marks a stage in the history of the village: it marks the abandonment of the qsar-citadel, the collective tribal loft that was difficult to reach, in favour of a new concept, that of the family grain loft. The living areas have been excavated out of the crumbly parts of the cliff, which alternate with the harder layers; this is certainly what determined the linear organisation of the village. Palm wood doors protect these vast rooms which are whitewashed with lime. At the back, there is a provisions storeroom.

Arriving in Douiret from Tataouine, one is intrigued by the white mass of a mosque whitewashed with lime, which stands out from the ochre background of the mountain: it is the Mosque of the Palm Tree, Jama’ al-Nakhla. This sanctuary in fact consists of two parts. The oldest part is excavated from the cliff face; pillars help to support the low ceiling composed of large, flat slabs of stone, whilst two recesses in the qibla wall form the mihrab and the minbar. The second part which is attached to the first is more recent; it is a permanent structure built with modern materials and features a minaret and a vaulted prayer hall.

Walking around the area on which Jama’ al-Nakhla is situated, one is surprised to see, huddled at the back of a creek, another mosque partly hidden by an immense fig tree. The sanctuary is named after the tree: Jama’ al-Karma. Entirely dug into the mountain, this mosque is remarkable for its simple but also ingenious system of collecting rainwater that streams down the furrowed slope of the cliff.

Douiret, this strange Berber city, with its enigmatic past, today

presents its architecture, which, though certainly dilapidated, bares the indelible mark of a misunderstood but very mysterious history which time and again has witnessed the meeting and assimilation of various groups of human beings, each with their own very different origins and traditions. It is trials and tribulations like these which have contributed to the elaboration of a unique architectural art that exploits the possibilities offered up by nature without attacking it.”

(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)



Q SAR AOUADIDE



Q SAR ZÉNATA

“The Zenatas constitute one of the largest Berber tribes to have populated the Maghreb since time immemorial, together with the Hentatas, the Masmudas and the Sanhajas, and represent the native section of the present population of this region. Historians affirm that the Libyans, cited in Greek and Latin sources, are their ancestors. On the eve of the Arab Conquest, the Zenatas occupied a northern part of Libya, Eastern Algeria and Southern Tunisia. They were either farmers or semi-nomadic camel herders.

The *qsar* which carries their name is probably the oldest of the fortified lofts of the region: it is also known as the old *qsar*, *al-Qsar al-Qadim*. Despite its advanced state of dilapidation, it is solidly anchored to a limestone platform, *rosfa*, on a peak of the Jabal, at an altitude which slightly exceeds 500 m. From its quasi-inaccessible site, it hangs over a row of grotto dwellings which today lie abandoned, and dominates, through its imposing mass which totals an area of 2,500 sq. m., the *wadi* valley and the small palm grove of Mazturiya. Not far from here stand the Qsar Aouadide and the Qsar Dghaghra, one lower down and the other more or less at the same level of altitude.

An inscription at the entrance and another inside one of the cells places the existence of this *qsar* at the end of the 11th century, which corresponds to the time about 40 years after the arrival from Arabia of the Hilalian Bedouins following their stopover in Egypt. Is there a correlation between the foundation of the *qsar* and this human influx that precipitated the Arabisation of the country?”...

“The Qsar Zenata is distinct for its monumental entrance, in the form of a vaulted porch, which was once probably surmounted by a watchtower. The rooms, which number over 100, are placed on two levels around a vast central courtyard. Nevertheless, surveys have enabled us to discover the ruins of other rooms inside the courtyard. The *ghorfas* of Qsar al-Qadim are larger than those known of in other lofts. On the first floor they can measure up to 4 m. in depth, 3 m. in width and 3 m. in height, which allows them to be compartmentalised. Some of them are furnished with a raised alcove supported by arches and a vault. This kind of feature suggests that these rooms were also used as a place in which to stay overnight. The vaults of the *qsar*’s small alveoli feature a plaster decor executed in relief and composed of apparently incongruous signs from which one can make out the motif of a hand, the solar wheel, stylised palm trees, five- or six-point stars, geometric motifs and even small boats!

The Qsar Zenata poses an enigma which is difficult to decipher. It is surely the oldest of the known citadel-lofts. It is thought that it was not originally used solely for economic purposes (the ensilage of grain) but, given the form of its architecture – notably the thickness of the main facade wall which measures up to over a metre – plus the probable existence of a watchtower and the slightly zigzagging outline of its enclosure, it certainly fulfilled an important function in terms of defence. Did it play these two roles simultaneously or did one follow the other? We can only guess. The Qsar al-Qadim is without doubt the result of an evident cultural syncretism, that is to say of a coherent combination of elements taken from various eras whose building and use responded to the necessities of the moment.

(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)



Q SAR OULED SOLTANE

The Ouled Soltane are a faction of a sedentary Bedouin tribe. In imitation of the Jebaliya mountain dwellers who occupied the crests and isolated mountain-peaks, they ended up building their own collective grain loft. It is situated at a height about 20 km. south-east of Tataouine in the southern part of the Jabal Abiedh. From there one can make out from afar the remains of three pedestrian-only villages – Tazeghdanet, Banu Oussine and Techout – which all had citadel-lofts that have now fallen into ruin. As it was more accessible, the Qsar Ouled Soltane had come to replace them.

The *qsar* is composed of a group of storage rooms, *ghorfas*, which are vaulted, over 300 in number, and piled one over the other across three or four levels around two central courtyards linked via a covered passageway. The first courtyard is over four centuries old whereas the second, clearly of a more recent date, was built on the eve of the Protectorate in 1881. The small ensilage cavities are deep and compartmentalised, allowing for the conservation of various kinds of foodstuffs like olives and grains. They are protected by low doors made of palm wood which are locked and bolted shut with wooden pegs; in order to open them, the key, also made of wood, must break the pegs. This ingenious device is commonly used in this region. Very steep cantilevered stairs lean precariously against the wall offering access to the *ghorfas* on the floors above. To reach those not served by a staircase, one had to make do with several slabs of stone, cut so as to project outwards like steps, or simply planks of wood fixed onto the wall. Other planks fixed above the doors allow, through the pulling of a cord, for the containers, baskets or sacks of grain to be lifted up to the higher *ghorfas*, to be conserved there. Hiding-places built into the vaults of adjoining rooms are accessible through small doors that open from outside, in the courtyard.

Although partially deserted, the Qsar Ouled Soltane continues to attract the region’s inhabitants, whether they be mountain folk or men from the plain, so much so in fact that today it constitutes the centre of an embryonic village, which has progressively been building up around its double enclosure; a recently built mosque consecrates this birth. This *qsar*, which is periodically afforded restoration work, has been converted into a cultural centre which holds the annual festival of the *qsurs*, whatever its manifestation.

(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)



STUDY TOUR TUNISIA SPRING 2013

FRIDAY MARCH 22 (1)

07:00: BREAKFAST START: HOTEL MIRAMAR PETIT PALAIS

09:00: DEP. HOTEL MIRAMAR PETIT PALAIS

15:00: ARR. HOTEL MIRAMAR PETIT PALAIS

DINNER AT HOTEL MIRAMAR PETIT PALAIS

ACCOMODATION: HOTEL MIRAMAR PETIT PALAIS

(33°49'23.53"N, 11° 0'40.33"E) *Zone Touristique / BP 376, Midoun, 4180 Djerba*



ILE DE DJERBA

IBADITE ARCHITECTURE

Situated on the same level as the semi-desert zone of the African continent, the Island of Jerba would have been only a piece of the sandy Sahara emerging out of the large gulf of Gabès, but its meeting with man was to give it an altogether different appearance. The island of Homer’s Lotophagus, or the “island of great depths”, became Girba during the Roman era, hence its present name; it is a large and beautiful island which holds an important strategic position in the Mediterranean. Situated approximately at mid-distance between Ceuta (*Sebta*) in Morocco and Alexandria in Egypt, Jerba possessed a flourishing arboriculture as well as vineyards; it produced all kinds of fruit; and its pottery workshops manufactured large jars used for the exportation of olive oil. Its inhabitants produced olive oil, wool fabrics and a popular cotton cloth. During the Age of Antiquity, its coastal installations worked treating murex, a variety of mollusc that secreted a purple-red colour (*purpura*), a dye much sought-after by the sovereigns of the time as it was used to colour their regal garments. The coastal fisheries provided a variety of fish. Important trading agencies marked out the coastline: Meninx to the south, Tipaza on the site of Ajim, Haribus near Guellala and Ghizen on the northern coast.

Local tradition recalls, during this time, the arrival of a Jewish community who towards the middle of the 6th century BC had left Jerusalem as refugees and who found Jerba a favourable place in which to propagate their faith. Passing into the hands of the Romans after they had taken Carthage, Jerba underwent an even greater boom as can be seen by the size of the city of Meninx, which became the island’s capital, and by the construction of a reef linking the island to the continent. The island even gave birth to two emperors, Vibius Galus and his son, Volusianus. With no traces left of the Vandal episode, the island continued to welcome all religions, as illustrated by the fact that, at the end of the reign of Justinian, it housed a solid Christian diocese in the city of Girba, which seemed to have replaced Meninx as the island’s capital.

Conquered by the Arabs in 887, the island appears to have been unaffected by the events that were acted out on the continent. It was only with the arrival of Ibadism, which slowly gained interest in the Muslim West during the 9th century, that Jerba was taken note of. One has to briefly remind oneself that during the Great Discord (see the Historical Overview), the first partisans of ‘Ali were Kharijites. Hence the latter gave themselves the right to select a leader, whether he be or not descended from Quraysh, the Prophet’s tribe, whether he be even a black slave. But Kharijism did not remain unified; ever since its beginnings, it splintered into various sects spreading across the Muslim world; Ibadism, a moderate faction of this movement, implanted itself in the Maghreb. It derives its name from its founder, ‘Abd Allah Ibn Ibad al-Murri, who lived in Basra

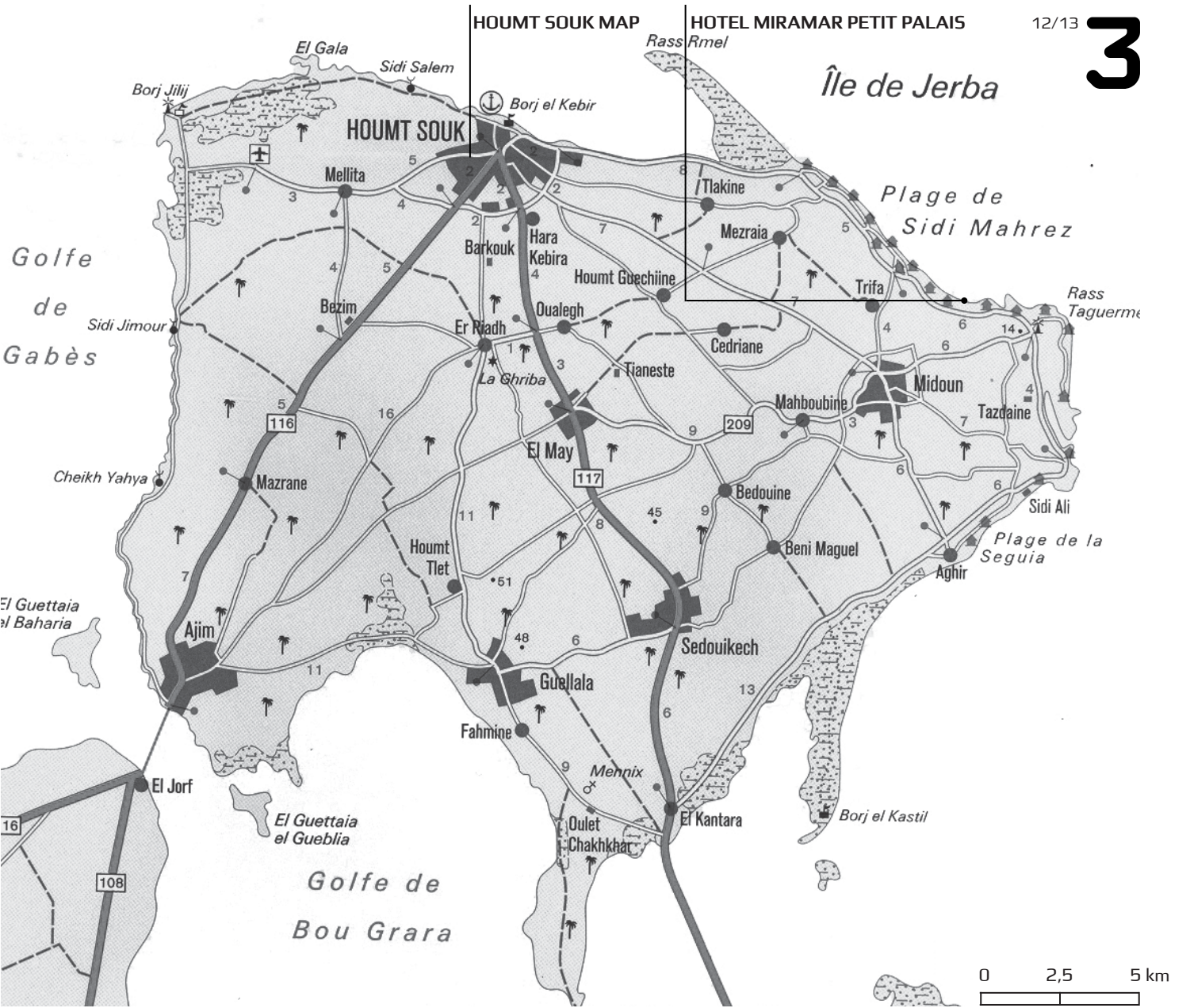
in Iraq towards the end of the 7th century. When and how was this island penetrated by this movement? It is difficult to reply to this question with precision, but it seems that the proximity of Tripolitania played a role in the origins of contact made between Jerba and the first Ibadite State, founded in the Maghreb in 758 by five missionaries sent from Basra to preach their doctrine. It was to be an ephemeral state, but it represented the first application of Ibadite political theory of Collegiate power. At the same time, Kairouan was occupied by the Ibadites and was also governed by one of them, ‘Abd al-Rahman Ibn Rustum. Tripoli, Ifriqiya and east Algeria seemed for a while to have been converted to the new doctrine. Ibn Rustum, chased out of Kairouan in 761, sought refuge with the Berbers and founded Tahert in 778, near present-day Tiaret in southern Algeria. Some time after his settlement, he instituted an *imam* diocese (*Imamat*) which would remain within his family until 909 to which Jerba was attached. It was a theocracy founded on the Qur’an and on the Tradition in which the *imam* must be a pious theologian supervised by clerks; it was an austere, puritanical and egalitarian regime. His son, ‘Abd al-Wahab (788–824) was elected by a council, but was very soon contested by an Ibadite faction which separated itself from the Rustemids, giving rise to two schismatic movements.

It seems that during this period of Ibadite penetration, Jerba was more of a refuge for these dissident groups created in opposition to the dynastic power of the Rustemids, notably the *Nukkariya* and the *Khalafiya*. The “renouncers”, nukkar, who constituted one of the main branches of Ibadism, gained their name from the fact that they refused to recognise the second *imam* of Tahert; they also owed their celebrity to their leader, the famous Abu Yazid, “the man on the donkey” who never compromised the existence of the Fatimid Caliphate. As for the *khalafiya*, they derived their name from Khalaf Ibn al-Samh; his father was at first the vizier of the *imam* ‘Abd al-Wahab, and then Governor of Tripoli (811–823). On his death, the Tripolitan Ibadite notables elected his son, Khalaf, but he was not recognised by the *imam* of Tahert, which then brought about a schism. Whosoever advocated ideas against the heredity of power and ideas for meritocratic election would have benefited from a good audience if preaching to the population of Jerba. In 909, the Fatimids were to put an end not only to the Aghlabid Emirate but also to the *imam* diocese of Tahert, creating a great and powerful kingdom.

Small Ibadite factions gradually regrouped in southern Ifriqiya and Tripoli. No longer able to recreate an *imam* diocese, they adopted the laws of secrecy when it came to matters of faith in order to avoid repression. At the end of the Rustemid reign, Jerba had a *Nukkariya* majority, and the *shaykh* Abu Messwer had a lot of difficulty in creating the first Wahabiya school in Jerba (remember that this name was given to the followers of the second Rustemid *imam*, ‘Abd al-Wahab, who was mentioned above). He was the founder of Hunt Suq, also referred to in sources as Suq al-Khamis. It was only from the beginning of the 10th century that *Wahabism*, anchored onto solid foundations, had begun to supplant *Nukkarism* and a harsh, bitter combat was fought between the two parties.

In the middle of the 11th century, a new form of government appeared amidst the Banu Yahrassen tribes, which was composed of a council of hermits presided over by a *shaykh*, under which the whole life of the community was submitted. This council was made up of 12 people, each of whom had their own function. They had founded their power on the basis of Ibadite teachings and thought.

During the 12th century, the island had to uphold a lengthy resistance against the Normans; on several occasions the latter had the upper hand, as they played on internal dissensions within the island and Jerba was taken in 1135. Around 1150, Mahdia, Sousse and Sfax, the coastal towns, were also in the hands of the Normans and had to pay tribute to the conquerors. The people Revolted and they were liberated a short while after by the Almohads. The island was taken for a second time in 1284 by Admiral Roger de Lauria; it was pillaged and sacked. The admiral organised the building of a fortress and the population was forced to pay heavy tributes. He systematically raided and plundered the Ifriqiyen coasts. Christian domination lasted more or less until 1335; the people, overcome and exhausted by the demands of “greedy money grubbing governors”, rose up against them, putting an end to their rule. In 1432, Alphonso of Aragon took over the island, but his domination lasted but a short while. In 1518, Hassan al-Wazzan, returning from a



voyage to the East, was captured by a Sicilian pirate during a stop-over in Jerba and was taken to Italy. Offered as a gift to Pope Leo X, John of Medici, he was converted to Christianity and was given the name John Leo the African. He wrote prolifically, but posterity honours him above all for being the author of the *Descriptions of Africa*. In the 16th century, the island, having become the den of the famous corsair Dragut, Darguth Rais, was attacked by the admiral to Philip II, André Doria. It turned out to be a disaster for the Spanish and the apogee of Turkish power in the Mediterranean. Despite the Turkish defeat of Lepante in 1571, the island as well as the country dwelled henceforth under Ottoman domination.

In the 17th century, two-thirds of the island had been won over by Wahabism. In the 18th and 19th centuries, the *Nukkariyas*, confined to the eastern zone of the island, progressively converted themselves to Malekism, reinforcing the grip of Tunis as a central power. The system of ‘*azzabas*’ was from the start based on a vision of power upheld by the original initiators, but its development presents a gradual fissure between the two powers. Dynasties of local governors seized transient power for themselves, leaving the ‘*azzabas*’ to deal with justice and teaching.

On the 28th July 1881, French troops occupied the great fortress, the Burj al-Kabir, just as they had occupied the rest of Tunisia. Since Independence, Jerba has returned to being the fascinating, mysterious island it once was, with its blond sandy beaches, filled with sea and sun, dotted with small white and curiously shaped mosques, revealing themselves to those with inquisitive gazes and yet how secret they are!

The fruits of a long local tradition, the buildings of Jerba, are scattered according to the image of spatial occupation held by the Jerbian. Breaking

away, in effect, from the classical city which for a long time had flourished near the coast, these islanders, for reasons of security, had surged back further into the island, developing thus a dispersed community. From the Middle Ages onwards, they flocked towards different areas in order to exploit the land agriculturally, assuring their self-sufficiency. In this type of settlement, the mosque occupies an essential place in community life. It is the spiritual centre, even though it is located at the periphery. Sources attribute the island as having 360 mosques, that is nearly a mosque for every day of the year, demonstrating thus the profound piety of its inhabitants as well as their dispersion. These monuments were, successively or at the same time, the preferred place in which to live out the cultural, administrative, military, and indeed political life of the population. They assured the formation of the frameworks necessary to govern the island in an autonomous manner. They thus reflect the moments of strength within the Ibadite epic which enabled the island to be kept in the lap of Islam, despite the pressures that weighed down on her during the centuries of trouble. Whether it be religious or used for economic purposes, the island’s architecture is characterised by its sobriety, its minimalism and its functionality. Nothing is superfluous. It is the expression of the egalitarian teachings of a rigorous Islam, believed in by the first initiators of the Ibadite doctrine. Local in origin, most of the monuments described below are built in this mould, as are even the official monuments which were constructed under the orders of the central state, to which the island was more or less attached during various periods of its history.

(From: BINOUS, Jamila o.a. (2002): *Islamic Art in the Mediterranean*. London: Art Books Int.)





SIDI ZITUNI ZAWIYA (THE MUSEUM OF POPULAR ARTS AND TRADITIONS OF JERBA) AVENUE ABDELHAMID EL-CADI, HOUMT SOUK

Closed fridays.

The mausoleum which houses the Museum of Popular Arts and Traditions of Jerba was, two decenniums ago, the only religious building in the woodland area that borders the *manzels* (houses) of Humt Taourit. This beautiful monument, surmounted by a green dome, was erected by the Governor of the island, Hamida Ibn ‘Ayed, in the end of the 18th century, to glorify the work of the Shaykh Abu Bakr Zituni, the Malekite magistrate who, thanks to the functions he fulfilled in Jerba, contributed to the reinforcement of Malekism on the island. The green varnished tiles on the outside, the stucco decorations and ceramic tiles surfacing the interior walls, as well as the painted wood ceilings, all distinguish this mausoleum from the official marks that characterise monuments from the Husaynite era. In fact, this monument has evolved from two buildings from different periods. The mausoleum of the 18th century was enlarged later on through the transformation, in the 19th century, of the patio which precedes the Room of the Saint into a large, high-ceilinged room called *fnar* in which another saint was worshipped: Sidi Ameur. The second building, the *Qubba al-Khayal* or the Dome of the Ghost, does not display a date of any kind but looks older. According to popular belief it is associated with the miraculous cure of certain psychic illnesses.

(From: TANFOUS, Aziza Ben: <http://www.explorewithmwfn.net/country.php?cn=tn&th=1>)



BURJ AL-GHAZI MUSTAPHA HOUMT SOUK

Rejoin the road on the sea front and turn left towards the port, the entrance is marked by the fort.

Although well protected by the depths of the sea, Jerba was still attacked through its vulnerable areas. This is why, facing external as well as internal threats, it had to come up with a system of defence that encompassed its whole territory, enabling it to preserve its integrity. This system involves the forts, burj, built, at the instigation of the central government, at points of embarkation.

The burj were taken over by surveillance posts in the form of a place of worship, which mark out the entire coastline and are the result of the population’s involvement. This first line of defence was doubled in the north-east by a row of fortified mosques; in a further, third layer, neighbourhood mosques endowed with defensive elements completed the ensemble.

The Burj al-Kabir or Burj al-Ghazi Mustapha, situated north of Humt Suq, constituted the jewel in the crown of this system. It is the most important due to its size and to the role it played.

Built in the 8th/14th century under the orders of the Hafsid Sultan Abu Fares, the fort, in its present configuration, is the endproduct of various restoration works undertaken by the Turkish Governor Ghazi Mustapha, following damage inflicted on the fort in 967/1560 during the great battle

that was fought against a Christian European coalition by Ottoman troops commanded by Dragut. It was following this battle that Jerba was placed in submission to the Sultan of Istanbul. The monument’s appearance, unique in Jerba in terms of its style, as well as its location, reveals what it was destined for. It shows the characteristics shared by all classical military monuments built since the 1st/7th century and which remained unchanged until the Ottoman era. It takes the form of a quadrilateral whose very high external walls have a span averaging a metre in length, and are built of large local blocks of cut stone. The eastern and southern parts are endowed with five round and crenellated towers whereas the northern and western parts hold four quadrangular towers. Ghazi Mustapha added built-in features to the interior which he thought would be useful in terms of living in the place; thus rooms, stables and a mosque, of which nothing remains, were constructed within this space. He finished off his work with the construction of a prayer hall, preceded by a portico and surmounted by two white domes, no doubt with the view of it becoming a mausoleum. The material uncovered during archaeological digs in the 1970s fell into two categories: remains from the Roman era which probably came from Meninx or from Girba, and a selection of ceramics from different periods and of diverse origins.

(From: TANFOUS, Aziza Ben: <http://www.explorewithmwfn.net/country.php?cn=tn&th=1>)

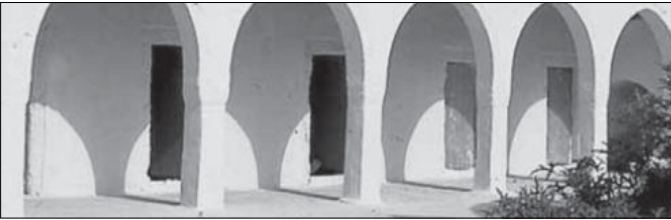


FUNDUQ AL-ZAWIYA RUE MONCEF BEY, HOUMT SOUK

Situated perpendicular to Rue de Bizerte, facing the Hotel Marhala.

According to tradition, this *funduq* was built in the 18th century by the Bey Husayn Ibn ‘Ali at the same time as the Zawiya of Sidi Jomni. Like the classic layout of traditional *funduqs*, this one is square; it is a two-storey building with rooms opening onto galleries that surround the courtyard. The originality of the *funduqs* of Humt Suq lies in their means of access to the upper floor, which is formed by a staircase that is situated in the courtyard, as if the architect wanted to economise on covered space to keep it for more useful requirements. This *funduq* has two staircases which face one another. All the commodity rooms are located on the ground floor: the cistern and the latrines. The ceilings are of local style, constructed as barrel vaults, except for the galleries: those on the ground floor seem to have kept their original ceilings made of palm-tree whilst those on the upper floor are made of wood. They are the result of restorations done at the beginning of the 20th century, and a more recent, badly executed work of restoration which transformed two sides of this gallery by covering it in cement flagstones. Today, the premises on the ground floor are nearly all used as storerooms for merchandise (raw or spun wool) whilst those on the upper floor are occupied by weavers. The intense liveliness and bustle which ruled there in the past, linked to commercial activities and lodging, has given way to the peacefulness of a single complementary but scaled-down activity.

(From: TANFOUS, Aziza Ben: <http://www.explorewithmwfn.net/country.php?cn=tn&th=1>)



SIDI JOMNI MADRASA HOUMT SOUK

From Rue de Bizerte, turn left towards the Café Fatou. The monument is in the small square, level with the taxi rank.

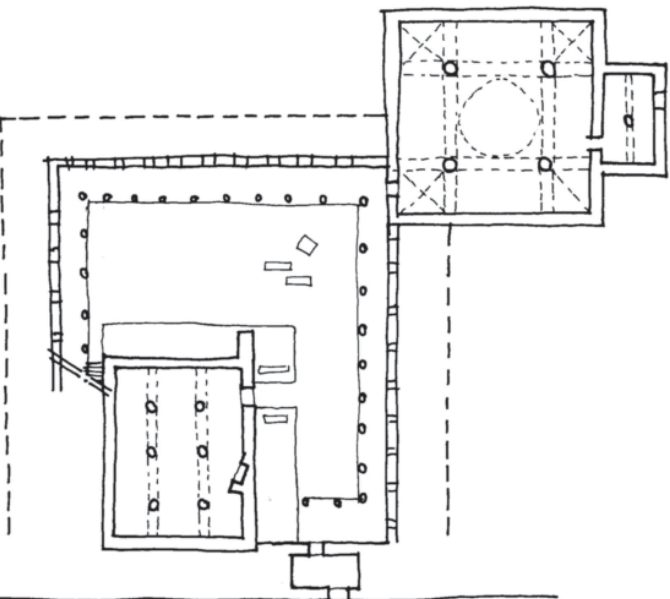
Founded by the Muradites in the end of the 17th century, the Sidi

Jomni Madrasa is one of those rare institutions created in Jerba by central government. The purpose of it, within the framework of a political system based on a centralisation of power, was to spread the Malekite cult, the sect to which the majority of the country’s population subscribed. This politic was pursued and consolidated during the Husaynite era through the construction of the Mausoleum of Shaykh Ibrahim al-Jomni in 1721, and the various other religious foundations built on his behalf.

A monument more or less urban in look, it comprises a *madrasa* surrounded by all the buildings from which it once gained a revenue: a *hammam*, two bread ovens and three *funduqs*. The *madrasa* opens out onto the south-east and is composed of ground-and first floors. Through a rectangular hallway, one reaches a square courtyard onto which on one side opens the prayer hall, and on the remaining three sides there is a gallery sheltering the entrance doors to the students’ rooms. A staircase runs from the courtyard to the gallery on the first floor, where there is another row of rooms. The ceilings of the galleries rest on arcades and pillars, and rainwater-pipe drains are incorporated into the walls. The oratory, square in plan, is modest in size, without a minaret, like the classic Jerbian mosques; a simple external staircase was used, from which to announce the hour of prayer. The interior is covered by four vaults supported by arches and pillars; the wall of the *qibla* consists of two *mihrabs* that bear witness to an extension carried out later.

The Sidi Jomni Mausoleum occupies the north-eastern corner of the building and is marked on the outside by its dome covered in varnished green tiles. The square room, with its eye-pleasing dimensions, is covered by a superb dome built of cylindrical ceramic shapes; it is supported, thanks to a circular base, by three arches cut from local stone, and the whole rests on four second-hand marble columns surmounted by Corinthian capitals featuring three levels of sculpted and pierced acanthus leaves. The transition from square to circle was made possible with the aid of four corner squinches in the form of fluted scallops, framed by three circumscribed arches made of cut stone. Between every squinch, square windows light the room, each of which is flanked by small columns surmounted by Hafsid capitals. The dome has been carefully decorated with motifs engraved into stucco, representative of cypresses and rosaries. This monument demonstrates the introduction of architectural elements which until then had been foreign to the island – the closed courtyard, the upper floor, as well as the decoration, which was quite sought-after – without excluding, however, the presence of local imprints, visible in the isolation of the prayer hall and in the shape of the arches.

(From: TANFOUS, Aziza Ben: <http://www.explorewithmwfn.net/country.php?cn=tn&th=1>)





STUDY TOUR TUNISIA SPRING 2013

SATURIDAY MARCH 23 [1]

07:00: BREAKFAST START: HOTEL MIRAMAR PETIT PALAIS  
(33°49'23.53"N, 11° 0'40.33"E) *Zone Touristique / BP 376, Midoun, 4180 Djerba*

08:00: MEETINGPOINT: LOBBY AT HOTEL MIRAMAR PETIT PALAIS

08:30: DEP. HOTEL MIRAMAR PETIT PALAIS

12:00: ARR. SFAX( 34°44'9.03"N, 10°45'39.77"E)

14:30: DEP. SFAX

15:30: ARR. EL JEM (35°17'46.97"N, 10°42'24.59"E) *El Jem*

17:00: DEP. EL JEM

20:00: ARR. HOTEL ARIHA

ACCOMODATION: HOTEL ARIHA (36°49'10.25"N, 10°10'45. 27"E)110, Rue de Palestine, 1002 Tunis Belvédère [www.hotel-ariha.com](http://www.hotel-ariha.com) (+216 71 280 266)



SFAX

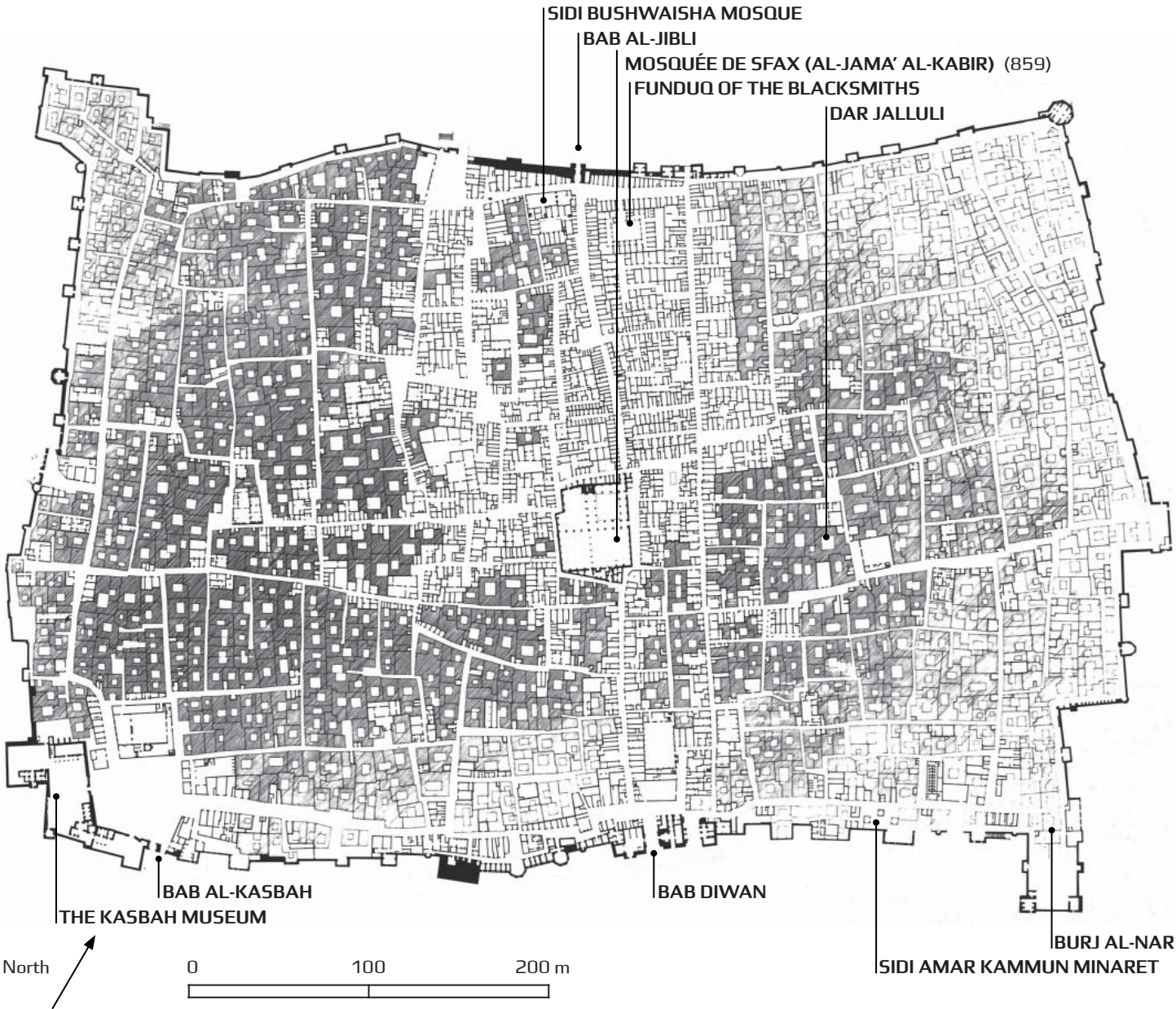
Sfax is situated where the Sahel and South Tunisia meet, on the shores of a calm harbour facing the Eastern Mediterranean. Its location grants it an enormous advantage in terms of ready maritime and continental influence, whilst its orientation is turned more markedly towards the countries of Africa and the Levant than towards those of the East. With an advantageous cabability of contact with the East via both sea and land, coupled with a spirit of pure dynamism, Sfax was able to become Tunisia's Gate of the Levant, political-economic circumstances permitting, such as in Thyna during the Roman era. Responding to the aims and needs of their town, the Sharfis, prestigious inhabitants of Sfax, established a collection of harbour charts in the 10th/16th century for the sailors and the merchants who desired to venture out as far as the Black Sea. Two examples from this collection can be found, one in Oxford, the other in the Paris National Library.

The commercial activity between Sfax and the Levant, upheld by intense caravan traffic, developed throughout the 12th/18th century. Its commercial pulse led to the creation of funduqs and suqs which are spread along the edge of the town's main thoroughfare. This thoroughfare links the southern gate, Bab al-Jebli, to the northern gate, Bab al-Diwan. The former, which Charles Lallemand called the Gate of the Fields, was composed of a hallway of fair depth, which led into the square in which the caravans were stationed. Bab al-Diwan, elbow-shaped in form, led directly into the mooring. Although it became isolated through the development of the suburb of namely Christians during the 12th–13th/second half of the 18th century, it remained a lively place where money-changers, merchants, porters, fishermen and beasts of burden travelling towards the port collided and mixed with intense movement.

The accumulation of capital provided favourable conditions for the development of agriculture and crafts as well as for urban growth. Outside the ramparts, the zone of gardens encircles the city. The number of burjs, summer residences, increases. Within the town, public and private monuments are: rebuilt – the funduq of the Blacksmiths; enlarged – the Great Mosque, the Mosque of Sidi Boushwaisha; restored and embellished – the Dar Jalluli and the Sidi bel-Hassen Mausoleum. The ramparts themselves are the object of particular attention.

Sfax, whilst continuing to use the same constructionmaterials and its own architectural traditions, enriched its monuments, without exaggeration, using sculpted kadhal, painted wood and faience tiles produced in al-Andalus and Turkey. The architecture of Sfax, sober and well-balanced, reflects the taste which characterises the life of this town.

Viewed from an aeroplane, Sfax looks like an immense agglomeration,



flat and squeezed in within the fabric of a spider's web. The fortified town, or medina, rectangular in form, stands out at the centre. Sfax limited itself for over 10 centuries to the boundaries of this historical centre, which was cushioned by a surrounding area of green gardens, the jnans.

In Arabic, the name "Sfax", Safaqs, derives according to popular belief from Safa – the name of the equerry of the Aghlabid Prince, founder of Sfax, and from qus – to cut. "Cut the hide of the beef in fine strips" the master would order. The strips were used to outline the edges of the town, like Carthage with Elyssa before. In reality, Safaqs is a Berber word which means gulf, belt, just like its name "Taphrura" or "Taparura" during the Roman era, a centre of commerce which was supplanted by Sfax. Through the attribution of one of these two names, Sfax and "Taphrura", it became a protected town.

beginning of the 9th century, Sfax remained a small agglomeration of merchants and fishermen farmers, huddled around a ribat. It made its entry into the history books with the construction of its ramparts and its Great Mosque towards the middle of the 3rd/9th century, under the reign of Ahmed Ibn al-Aghlab. The property developer was 'Ali Ibn Aslam al-Jibiniani, a client of the Aghlabid Princes, masters of Ifriqiya. A small village 30 km. from Sfax was named after his grandson, Sidi Abu Ishaq, a great sufi. His mausoleum, visible from the main road, is distinguished by its numerous domes.

From the 9th to the 13th century, Sfax was a great market selling its oils to Italy, the Maghreb, Egypt and Syria. Its olive groves were described by Arab chroniclers as "unique" and "delicious". During this time, Sfax was also famed for its weaving, including a certain "princely moiré, made

from the byssus of sea oysters". Meanwhile, it was not at all an era of calm and peace. During the 11th and 12th centuries, Sfax underwent again and again the challenge posed by the Hilalian invasion, and the trials of an ephemeral independence (1063–1099) under Hammu Ibn Malil, and the torment of a Norman Occupation (1149–1160). The resistance put up against this occupation, lead by Abu al-Hassan al-Feriani and his son 'Umar, left its mark in the collective memory. One of their descendants, Sidi Abu Bakr al-Feriani, remains at rest in a small mausoleum in the northern part of town, several meters from the ramparts, at the foot of the Sidi al-Lakhmi Mosque.

The Norman Occupation marked a turning point in Sfax's history. Its Jewish population – who played an active role in its Eastern commerce – sensing that the balance in the Mediterranean was about to tip over in favour of the Normans, left the town to move to Sicily.

Following the long dynastic wars that shook Ifriqiya, as well as epidemics and the resulting economic and demographic recessions, Sfax was in a state of collapse. In the middle of the 8th/14th century, its population was down to 400 households. The Sfaxians were, according to Leo the African, weavers, fishermen and sea merchants. Although small in number, they remained active, voyaging as far as the Black Sea.

During the 17th century, Sfax experienced the beginnings of a general recovery. Becoming more active within the Mediterranean, it got involved in wars of disagreement and contest with Malta. The Shaykh 'Ali al-Nuri (1643–1706), a knowledgeable educator who was also in the trading business as a silent partner, led and organised the struggle against the cavaliers of Malta. He is still to this day considered to be the man

responsible for the Sfaxian renaissance.

In the 18th century, Sfax went through a boom. Its commerce with the Levant reinforced its role as a distribution market. Between 1784 and 1787, it was bombarded by Venice on several occasions. At the heart of these events, occurring all along the Tunisian coastline following the defensive intervention by the Bey of Tunis Hammuda Pasha, was the breaking of a "nolis" contract by the captain of a Venetian boat which the Sfaxians had engaged for a Sfax–Alexandria journey. From the 12th/18th century onwards, Sfax moved progressively from its status as a small town to becoming the second most important town in the country. It relied on its own dynamism in order to further and structure its economy, thanks to constant, sustained work, thrift and the investment of its people. This enabled it to become a regional capital, the Port of the Steppe and of the South, renowned throughout the Mediterranean to be very active. In 1824 Christians and Jews began to settle in Sfax. The town's commerce thus turned increasingly towards the West. In 1881, in spite of savage resistance against the French Occupation, it capitulated and was submitted to a heavy war indemnity. The sacrifices endured by the town momentarily suffocated its economic vitality. Under the Protectorate, it expanded on the outside of the ramparts. Its olive groves underwent a renewed boom. Its development did not stop once Independence was gained. Today, Sfax is sacrificing its gardens and its agglomeration is growing at their expense. However, a historic area remains: the medina. This historic centre is the beating heart of the greater Sfax. A clear projection of 11 centuries of life and of civilisation, Sfax both preserves its past and steps beyond it.

(From: ZOUARI, Ali: <http://www.explorewithmwfnf.net/country.php?cn=tn&th=1>)





EL JEM, EL JEM (APPROX. 238)

from UNESCO’s World Heritage List: The impressive ruins of the largest colosseum in North Africa, a huge amphitheatre which could hold up to 35,000 spectators, are found in the small village of El Jem. This 3rd-century monument illustrates the grandeur and extent of Imperial Rome.

CRITERION (IV): The Amphitheatre of El Jem is one of the rare monuments of its kind and unique in Africa, which is not built against a hillside, but on flat ground and supported by a complex system of arches. The monument of El Jem is one of the most accomplished examples of Roman architecture of an amphitheatre, almost equal to that of the Coliseum of Rome.

CRITERION (VI): The construction in a far-off province of a

sophisticated and complex building, designed for popular spectacles, is characteristic of imperial Roman propaganda.

INTEGRITY (2009) The monument has conserved, without alteration, most of its architectural and architectonic components.

AUTHENTICITY (2009) Restoration work carried out over time has not affected the essential functional and structural authenticity of the property. The authenticity of the setting is however threatened by the appearance of new constructions around the amphitheatre.

PROTECTION AND MANAGEMENT REQUIREMENTS (2009) The Amphitheatre of El Jem is protected by the Law 35-1994 concerning the protection of archaeological and historic heritage and of traditional arts, and by a Decree that limits the height of the buildings to 5 metres over an area of 300 metres from the centre of the amphitheatre. The Heritage Code provides for the right to examine all intervention around the monument (controlled zone) while the development plan of the town of El Jem defines specific areas around the monument, archaeological and controlled zones and vision cones to preserve the urban perspectives.

The management of this property is assured by a mixed unit for conservation, restoration and presentation of the Amphitheatre of El Jem; it is composed of the National Heritage Institute, responsible scientific and technical body, and the Agency for the Presentation of Heritage and Cultural Promotion, responsible for the commercial exploitation of cultural heritage and its presentation. The creation of a buffer zone to protect the property against continuing urban development that might have an impact on its setting, and the establishment of an appropriate

regulation to preserve the authenticity of its surroundings, are being studied.

LONG DESCRIPTION The monument of El Jem is one of the most accomplished examples of Roman amphitheatre construction, approximating to the status of the Colosseum in Rome. The construction of such a polished and complex building, located in a distant province and destined for popular attractions, is symbolic of a certain type of Roman imperial propaganda.

Classical Thysdrus (today El Jem) is now no more than an overgrown agricultural village, 60 km south of Sousse. Nonetheless, it houses the impressive ruins of the largest amphitheatre in North Africa, built during the 1st half of the 3rd century. It most probably accommodated up to 60,000 spectators. Elliptical in form, it is built from large stone blocks and probably comprised four floors. Built on level terrain, rather than into the flanks of a hillside, and supported by a complex vaulting system, it illustrates the grandeur and extent of imperial Rome.

It is a complex building that is well preserved and little altered, one of the last surviving monuments of this type from the Roman world, 138 m long by 114 m wide. Underneath it run two passageways, in which animals, prisoners and gladiators were kept until the moment when they were brought up into the bright daylight to perform what was in most cases the last show of their lives.

Thysdrus prospered especially at the time of Emperor Hadrian (AD 117-38), when it became an important centre of olive oil manufacture. It

is in good condition, like the Colosseum in Rome, but parts of its yellow stone walls were used to build the modern town. The construction started in 238 by Gordius I, who was declared Emperor of Rome here. The theatre was never completed, because of political rivalries and lack of funds within the Empire. Stones were quarried from a distance of 50km away, but even so most of the material was too soft to carve. There was no decent water supply available, and so naval battles were never staged in the arena. Later the amphitheatre served for centuries as a stronghold: it was the last Berber bastion against Arab invaders. Following the Roman period, the amphitheatre was used at various times as a citadel, which is the reason it was attacked twice by cannon fire.

Apart from the Roman amphitheatre, the sights of El Jem are still covered by sand. The modern city of El Jem is a sleepy place without much character, but the amphitheatre is massive, almost as large as the Colosseum in Rome. It is in fairly good condition: there is nothing missing which detracts from its grandeur. One area of the walls is gone, damages due to 17th-century ignorance, when dissidents hiding inside were driven out by the ruling Turks: a large hole was blown in the wall in order to uncover their hiding places.

(From: <http://whc.unesco.org/en/list/38/>)

