Study Methodology of the Architectural Periodization of Algerian Mosques and the Ritual Role of Elements (Mihrab, Minbar, Qibla, Bath for Ablution) in the Islamic Worship Service

Abstract

The article introduces a study methodology of the architectural periodization of Algerian mosques based on the systematic structural analysis. The specificity of the Islamic architectural school of Algeria is the simultaneous combination of the traditions of many cultures, imported from other countries, and local, different within certain regions. In the cities of Algeria, mosques with different spatial organization have survived: the so-called Arabian column type, the Maghreb type, the Kharjites type and the Ottoman type. As in the Islamic world in general, a special role in the mosques of Algeria is devoted to ritual ablution.

Keywords: mosques of Algeria, architectural periodization, system-structural analysis, water, ritual ablution

Introduction

The Islamic architecture of the Maghreb countries (Tunis, Algeria, Morocco) was formed at the junction of many cultures – both imported from outside and based on national traditions. The specificity of Islamic architecture consists in the fact that not only the facade of a separate object is a carrier of semantic information but the object as a whole (facade, plan, interior, types of monumental and decorative art), the whole aggregate of several harmoniously combined stylistically homogenous objects (complex, ensemble), urban formation (street, square, quarter, district, city) are semantically significant. That is why a comprehensive study of the Islamic architectural school of Algeria provides for consideration at various hierarchical levels – from the enlarged town-planning to facility and element-by-element levels. Taking into consideration the multiplicity of external influences (Romanesque, since North Africa belonged to the territories of the Roman Empire, Arab, Persian, Spanish, Portuguese, Ottoman and Byzantine) and the diversity of local culture (Maghreb, Kharjites), it is necessary to analyse the architecture of mosques on the basis of systematic structural analysis, by dividing the whole object into its component parts – aspects (components and elements). Several structural and logical models describing external and internal surfaces, types of monumental and decorative art, etc. are being created. The principle of creating such models is demonstrated on the example of the model of external surfaces – the facade of the object of architecture.

In order to obtain an objective assessment of the specificity of the architecture of Algerian mosques, the facade is divided into hierarchical levels, from abstract (vertical and horizontal divisions) to concrete (silhouettes, scale, tectonics, individual elements of the facade). The generalized information model which has been created on the basis of system-structural analysis provides for the analysis of facades with division into hierarchical levels of elements and, accordingly, style indicators. The information model consists of two tables, the first of which describes the style indicators (vertical and horizontal divisions), and the second one shows the elements of the facade at different hierarchical levels. At first, all possible variants of vertical facings of the facade are detected in accordance with the number of axes – separately for symmetry and asymmetry and horizontal divisions. The main components of the facade of any building are a roof, a crown and a wall, which are the largest elements – the components of the building facade. The second level of elements, so-called “Elements of elements” includes smaller elements-components of large elements.

Addition of the system-structural analysis method to the traditionally used techniques provides an opportunity: 1) to substantiate the thesis about the presence (or absence) of borrowings at the level of abstract (vertical and horizontal division in composition, scale, tectonics) and particular (individual facade components according to their location on the facade, the presence of common and original techniques, form and its filling, components of other styles, in different periods of the construction of Algerian mosques, within the main centres and regional centres); 2) to identify borrowings within an individual element by dividing it into a set of interrelated elements and comparing the elements of the corresponding levels with each other; 3) to identify architectural techniques common with architectural schools of other Islamic countries, the modification of borrowed techniques and original techniques that had no analogues abroad; 5) The graphical and analytical base of the research is considered as a catalogue of typical architectural techniques, elements and details of the Islamic architectural school of Algeria. Not individual elements were investigated, but elements as interrelated components of the facade.

On the basis of the system approach, signs of national identity are determined in the mosques of Algeria, and it was defined territories with vivid manifestations of national signs in mosques and territories with the presence of architecture and construction traditions introduced from outside.

Main Part

1. State Policy in the Field of Protection of the National Cultural Heritage and a Range of Uncertain Issues

Nowadays in Algeria there are more than 17,000 old and new mosques, most of which date back many centuries. The national identity of the Islamic architectural heritage of Algeria is evidenced by the fact that, despite the external political, cultural and architectural influences from other states, from the early period and up to the period of French colonization, an authentic, based on the national Maghreb traditions, type of simple (according to the volumetric and spatial composition) mosque without decoration on the facades and with a specific, square minaret-tower has been preserved. Other typical national mosques in Algeria are the mosques of the Kharjites, concentrated in the M‘zab valley.

The State of Algeria conducts an active policy in the field of protection and restoration of the heritage of Islamic architecture, which is regulated by the following laws and state programs: Algeria has ratified the Convention for the Protection of the World Cultural and Natural Heritage (17.12.1970), the International Convention for the Safeguarding of the Intangible Cultural Heritage (20.04.2006), the Convention on the Protection and Promotion of Cultural Expressions of 2005 (26.05.2000). Among the regional documents, it should be mentioned the Cultural Charter for Africa (19.09.1990).

At the 64th session of the United Nations General Assembly (22 July 2008), the information was submitted in accordance with General Assembly Resolution 65/155 (10.07.2009) from the Government of Algeria on State policy in the field of cultural identity and [4, pp.1-2]:

1. The Government of Algeria regards cultural diversity as one of the main components of civilizations and cultures. Algeria has ratified a number of international documents on the protection of cultural heritage. In addition, Algeria has adopted the relevant laws to consolidate its international obligations in domestic legislation. 2. Algeria has developed a partnership strategy in the field of culture. The country is one of the organizers and venue of important cultural events, such as the Pan-African Cultural Festival and participates in various international cultural initiatives (including the preparation of a feasibility study for the establishment of the Pan-African Cultural Institute and the restoration of the Museum of the Great African Culture in Algiers). 3. Respect to cultural diversity is laid down in the Constitution of Algeria. 4. At the level of the various institutions in Algeria, a number of bodies has been established that are engaged in the scientific research and the promotion of national cultures in order to ensure diversity, international cultural exchanges, cooperation and the conservation of nature reserves.
5. Algeria allocates additional resources to provide various forms of cultural expression and the formation of a new infrastructure in the cultural sphere that includes museums, theatres, cinemas, libraries and cultural centres. Thus, the topic of the research is consistent with the state policy in the field of development of national identity and the exchange of cultural traditions. In comparison with the mosques of other Muslim countries, the mosques of Algeria are much less known. The uniqueness of Algerian mosques is that their architecture was formed at the junction of many cultures at the same time (Fig. 1.2).

The analysis of the source database made it possible to identify a number of unresolved issues:
1) Complete information about the Algerian mosques is contained mainly in Arabic and French-language sources, which significantly restricts the audience of scientists-readers;
2) The architectural periodization of Algerian mosques is not determined in comparison with the historical periodization;
3) The simultaneous impact of historical events, ethnographic and natural-climatic features to the mosques of different regions is not justified, and it is not proved how these factors contributed to the regional identity of the mosques of different regions;
4) The generalized schemes of the architectural development of Algerian mosques have not been developed, considering periodization and ethnographic zoning;
5) The signs of the national identity of the Islamic architectural school of Algeria are not formulated on the basis of the system-structural analysis; they do not state what exactly is the general and distinct between the Islamic architectural school of Algeria and neighbouring countries.

2. Historical periodization and architectural periodization of Algerian mosques

The historical periodization of Algeria is as follows. In total, thirteen historical periods are distinguished:
1) 7th century (647) – the first Arab invasion, the invasion of Uqba ibn Nafi (the Arabs reign);
2) 776 – the rule of the Rostemid dynasty (the Rustamids) (reign of the Persians from Basra);
3) 909–972 – the reign of the Fatimid dynasty (reign of the Arabs);
4) 972–1148 (1163) – the reign of the Zirid dynasty (reign of local rulers from the Berbers of the Middle Maghreb-Algeria);
5) 1007–1152 – the reign of the Hammadids (reign of local rulers from the Berbers of the Middle Maghreb-Algeria);
6) the mid.-11th century. – The second Arab invasion;
7) 1052–1147 – reign of the dynasty of the Almoravids (Arabic دولة الأمويين (reign of rulers from the Berbers of the Western Maghreb-Morocco);
8) 1147–1235 (1269) – the reign of the Almohad dynasty (Arabic دولة الأمويين (reign of rulers from the Berbers of the Western Maghreb-Morocco);
9) 1215–1485 – reign of the Marinid dynasty (the Merinids) (reign of rulers from the Berbers of the Western Maghreb-Morocco);
10) 1235–1556 – the reign of the Abd al-Wadids (the Zayyanid dynasty, Banu Zian) (reign of rulers from the Berbers of the Middle Maghreb-Algeria);
11) The end of the 15th –16th centuries. – The periodization of mosques is connected with Hammad ibn Buluggin (Bologin), the second stage of construction 1007–1108 years, the second stage 1062–1089 years, the third stage of the 12th century; the minaret was added in 1374-1378, the semi-dome of the minbar is arranged on an octagonal plan and is decorated with carvings. [1, pp. 79-80]

Considering the fact that the North of Africa belonged to the colonies of the Roman Empire, afterwards a constant change of dynasties that ruled Algeria during the 7th- 19th centuries, among which were Arab dynasties, Persian, local Berber, Ottoman, and also colonization of the Spaniards, Portuguese, French, multi-ethnic composition of cities on the coast of Algeria during the Ottoman rule, it can be argued that the architectural Islamic school of Algeria was formed at the junction of many cultures at once.

The periodization of mosques is as follows:

1) the first period – 1-6th historical periods (647 - the middle of 11th century);
2) The simultaneous presence of Arab, local, Persian, and Arab-Persian influences, the construction of mosques of the Arab hypostyle type;
3) The building of the Great Mosque of Tlemcen (XI-XII centuries) (Djama'a al-Kebir in the city of Tlemcen) with a cut off corner of a rectangular plan, a square courtyard, thirteen naves. In the example of the Great Mosque of Tlemcen there is a notable presence of layers of different times within the same building: first the mosque had a rectangular plan and modest size and a regular rectangular courtyard; after the construction of the vicar’s palace near the palace, the expansion of the mosque was hampered, later in the 12th century the central nave of the mosque was magnificently decorated with a pair of domes on ribs and consoles; brick decoration of ribs made of bricks on an edge form thin intersecting arcs, the area between these arcs were carved in 1974). The there are small stalactites which are formed in the shell of the dome over the corners of the quadrangular frame and there is a stalactite calotte at the zenith; the semi-dome of the minbar is arranged on an octagonal plan and is decorated with ray flutes. [1, pp. 79-80].

According to their type, the hypostyle mosques are the early mosques, the mosques of the Arabian hypostyle type; the mosques of the Arabian hypostyle type; the ancient mosques of Sidi-Ghanim Mosque in Mila (649), the Great Mosque of Cordoba and the the Koutoubia or Kutubiyya Mosque in Marrakesh and the Great Mosque of Tlemcen (XI-XII centuries) (Djama'a al-Kebir in the city of Tlemcen) is dated by the 10th century (reconstructed in 1974). The first stage of construction 1007–1108 years, the second stage 1062–1089 years, the third stage 12th century. There are small stalactites which are formed in the shell of the dome over the corners of the quadrangular frame and there is a stalactite calotte at the zenith; the semi-dome of the minbar is arranged on an octagonal plan and is decorated with ray flutes. [1, pp. 79-80].

The periodization of mosques is as follows:

1) the first period – 1-6th historical periods (647 - the middle of 11th century);
2) the second period – the period of the reign of the Zirids (local rulers from the Berbers of the Middle Maghreb-Algeria) 972–1148 (1163). This mosque was built by Al-Mu‘izz ibn Bads following the pattern of the plan of the Prophet’s mosque in Medina. This is the only example of such a constructive school in Algeria and it is inherently borrowed from Medina. The size of the mosque is 59.4 x 36.6 m.

The main features: a hypostyle type, simple non-decorated facades with pointed and curved arches, horseshoe-shaped, semi-circular and semi-elliptical domes, semi-dome of the minbar crowned with a tower-tower; a horizontal outstretched steeple of a mosque with an undeveloped cylindrical dome, contrasts with the active vertical of the minaret; the seven naves are pointed to the wall of the Qibla; in the interior, quite simple in decoration, it is applied the system of faceted columns between naves with cast chaplets on time layers, on which the decorated horseshoe arches are based. Materials: stone, timber, palm trunks, plaster, lime, ceramics.

The Great Mosque of Kairouan (Al-Qa‘a of Beni Hamad madras) in the Hodna mountains, on the southern slope of Mount Taqarbi, is dated back to the Hammadiids period (local rulers from the Berbers of the Middle Maghreb, Algeria) (1007-1152). The first stage of construction 1007–1008 years, the second stage 1062–1089 years, the third stage 14th century; the minaret was added in 1374-1378, the semi-dome of the minbar is arranged on an octagonal plan and is decorated with ray flutes. [1, pp. 79-80].

Considering the fact that the North of Africa belonged to the colonies of the Roman Empire, afterwards a constant change of dynasties that ruled Algeria during the 7th- 19th centuries, among which were Arab dynasties, Persian, local Berber, Ottoman, and also colonization of the Spaniards, Portuguese, French, multi-ethnic composition of cities on the coast of Algeria during the Ottoman rule, it can be argued that the architectural Islamic school of Algeria was formed at the junction of many cultures at once.

The periodization of mosques is as follows:

1) the first period – 1-6th historical periods (647 - the middle of 11th century);
2) The simultaneous presence of Arab, local, Persian, and Arab-Persian influences, the construction of mosques of the Arab hypostyle type; the Sidi Oktouba mosque in the village of Sidi Oktouba is 20 km away from the city of Biskra (1073, renovated in 1665); it is dated by the period of the reign of the Zirids (local rulers from the Berbers of the Middle Maghreb-Algeria) 972–1148 (1163). This mosque was built by Al-Mu‘izz ibn Bads following the pattern of the plan of the Prophet’s mosque in Medina. This is the only example of such a constructive school in Algeria and it is inherently borrowed from Medina. The size of the mosque is 59.4 x 36.6 m.

The main features: a hypostyle type, simple non-decorated facades with pointed and curved arches, horseshoe-shaped, semi-circular and semi-elliptical domes, semi-dome of the minbar crowned with a tower-tower; a horizontal outstretched steeple of a mosque with an undeveloped cylindrical dome, contrasts with the active vertical of the minaret; the seven naves are pointed to the wall of the Qibla; in the interior, quite simple in decoration, it is applied the system of faceted columns between naves with cast chaplets on time layers, on which the decorated horseshoe arches are based. Materials: stone, timber, palm trunks, plaster, lime, ceramics.

The Great Mosque of Cordoba and the Great Mosque of Kairouan.
The Sidi Bou Merouane mosque in Annaba (1033), the height of the minaret is 25 m. The plan of the prayer hall has six naves (central, three to the right of the mihrab and two on the left); the mihrab is crowned by semi-dome; capitals with stylized Acanthus leaf and lateral volutes. The mosque has the main façade, which goes outside. The façade is decorated with a central arch of the entrance with an increased volume and two semi-circular portions, they have similar to the second period, however the emphasis on concave consoles; the arches are based on round marble columns (the Hassan Tower,1296); a portal with glazed decor and cornice on concave consoles; a stilted arch, arches on piers, a carved stucco, a change of decorative finish in comparison with the second period.

Tlemcen is considered as the most stylistically holistic architectural complex of Algeria; 5) the fifth period (the period of the first European colonization of the Spaniards and Portuguese) – the 11th historical period (late 15th –16th centuries) – the influence of Spanish and Portuguese architecture and construction traditions, decoration; 6) the sixth period (the period of eclecticism and the mixing of traditions during the reign of Queen Maria II of Portugal) – the 12th historical period (1554–1830):

The Ottoman period played a significant positive role in the development of the Islamic architectural style of the Almoravids.

16th century – the Great Mosque of Mascara, the Al Ayn al-Bayda mosque in the city of Mascara, the Al Khoja Mosque, the Great Mosque of the city of Touggourt: 16th –18 centuries – the Djama’a al-Djedid mosque (El Jedid, the Mosque of the Fisherman’s Wharf) in Algiers (1660) – was built by the Portuguese or Spanish, notable for its richly decorated façade; the height of the minaret is 24 m and the height of the minaret is 30 m. The mosque was built on the site of the Abu Inan Madrasa of stone, brick, marble and plaster; the facade is decorated in the style of a basilica type of plan, it has three naves, the naves are perpendicularly arranged to the wall of the Qibla, the central nave is decorated with a large dome, in four corners outside the space covered by the central

There are 3naves (the central one is wider, but there is no inner courtyard. The Mechouar Mosque and minaret in Tlemcen (the end of the 10th –beginning of the 11th century) were decorated with bricks, ceramic mosaic and glazed ceramics; the height of the minaret is 25.2 m.

The main features: a hypostyle type, the style of the early hypostyle mosques; the main entrance through a square-shaped minaret, portal, roofs with rafters and tiles, decorative arches made of bricks, stilted domes, domes supported by pendentives, stucco moulding; the arches are based on round marble columns (the Hassan Tower,1296); a portal with glazed decor and cornice on concave consoles; a stilted arch, arches on piers, a carved stucco, a change of decorative finish in comparison with the second period.

The Sidi Bou Merouane mosque in Annaba (1033), the height of the minaret is 25 m. The plan of the prayer hall has six naves (central, three to the right of the mihrab and two on the left); the mihrab is crowned by semi-dome; capitals with stylized Acanthus leaf and lateral volutes. The mosque has the main façade, which goes outside. The façade is decorated with a central arch of the entrance with an increased volume and two semi-circular portions, they have similar to the second period, however the emphasis on concave consoles; the arches are based on round marble columns (the Hassan Tower,1296); a portal with glazed decor and cornice on concave consoles; a stilted arch, arches on piers, a carved stucco, a change of decorative finish in comparison with the second period.

Tlemcen is considered as the most stylistically holistic architectural complex of Algeria; 5) the fifth period (the period of the first European colonization of the Spaniards and Portuguese) – the 11th historical period (late 15th –16th centuries) – the influence of Spanish and Portuguese architecture and construction traditions, decoration; 6) the sixth period (the period of eclecticism and the mixing of traditions during the reign of Queen Maria II of Portugal) – the 12th historical period (1554–1830):

The Ottoman period played a significant positive role in the development of the Islamic architectural style of the Almoravids.
dome, there are four octagonal in plan smaller domes. The minaret is square in plan; its upper part with the roof lantern is crowned with a ceramic frieze. The main features: the influence of Byzantine and partly derive from Ottoman architecture in mosques, palaces, public buildings; a pyramidal composition with a central dome (sometimes oval in the Djama’a al-Djedid Mosque) with windows in the drum for uniform illumination, with a large interior space without pillars, surrounded by a gallery with small semi-domes, preserving a square in the plan minaret of the so-called Maghreb type (the minarets become narrowed and thin, with conical endings); the dome is supported with pendentives and sails, alternating corner octagonal domes on the exterior, in the back of the prayer hall or above the niche. The presence of signs of the Maghreb type is connected with the period of the Almoravids.

The plans of Algerian mosques consist of the following structural elements:
1) the courtyard with a fountain surrounded by galleries – a rectangular shape, square or irregularly shaped, which has a purely decorative significance in the mosques of the Maghreb type and serves for ritual ablutions in the mosques of the Ottoman type; 2) a prayer hall of a rectangular shape (the Great Mosque of Constantine (Emir Abdelkader Mosque)), irregularly shaped or square (the mosque of Tafessera, the Mosque of Sidi Benaïssa, Tlemcen, the mosque of Bey-Mohammad al-Kabir in Tush, of various sizes (large, [the largest – in the Great Mosque of Algiers.]). The naves of the prayer halls can be perpendicular and parallel to the wall of the Qibla;
3) Mihrab – curved or polygonal niches in the wall of the Qibla;
4) Bearing columns of the interior, the prototype of which were palm pillars, which supported the canopy of the Prophet’s prayer courtyard in Medina; 5) The minaret.

If you compare the types of plans of the most famous mosques of different periods, one should always take into account the role of geographical and cultural factors. For example, in the mosque of the Caliph’s palace in Constantine in 1453. In this type of plan, the tangible direct influence of the constructive scheme and the voluminous-spatial composition of the St. Sophia Cathedral in Constantinople (16th century) is visible. Mosques with a symmetrical two-part plan: the first rectangular volume, which adjoins the main entrance, is a spacious open courtyard, on four sides as it is surrounded by galleries with small semi-domes, it is attached to a larger rectangular in terms of the volume, the actual prayer hall with an emphatically large central dome before the mihrab, around the central dome on the sides there are rows of smaller domes and pivots; it is the so-called domed type of mosque.

The following variants of plans for mosques with domes are known:
Type 1 is a single-domed mosque, a dome before the mihrab in the centre of the prayer hall, in the back of the niche of the prayer hall (the Beni-Achir mosque);
Type 2 – a two-dome mosque, one dome in front of the mihrab, a second one or in the centre of the central nave of the prayer hall or above the niche. The presence of signs of the Maghreb type is connected with the period of the Almoravids.
Type 3 – three-and-multiple-dome mosque of the Ottoman period.

The plans of Algerian mosques consist of the following structural elements:
1) the courtyard with a fountain surrounded by galleries – a rectangular shape, square or irregularly shaped, which has a purely decorative significance in the mosques of the Maghreb type and serves for ritual ablutions in the mosques of the Ottoman type; 2) a prayer hall of a rectangular shape (the Great Mosque of Constantine (Emir Abdelkader Mosque)), irregularly shaped or square (the mosque of Tafessera, the Mosque of Sidi Benaïssa, Tlemcen, the mosque of Bey-Mohammad al-Kabir in Tush, of various sizes (large, [the largest – in the Great Mosque of Algiers.]). The naves of the prayer halls can be perpendicular and parallel to the wall of the Qibla;
3) Mihrab – curved or polygonal niches in the wall of the Qibla;
4) Bearing columns of the interior, the prototype of which were palm pillars, which supported the canopy of the Prophet’s prayer courtyard in Medina; 5) The minaret.

If you compare the types of plans of the most famous mosques of different periods, one should always take into account the role of geographical and cultural factors. For example, in the mosque of the Caliph’s palace in Constantine in 1453. In this type of plan, the tangible direct influence of the constructive scheme and the voluminous-spatial composition of the St. Sophia Cathedral in Constantinople (16th century) is visible. Mosques with a symmetrical two-part plan: the first rectangular volume, which adjoins the main entrance, is a spacious open courtyard, on four sides as it is surrounded by galleries with small semi-domes, it is attached to a larger rectangular in terms of the volume, the actual prayer hall with an emphatically large central dome before the mihrab, around the central dome on the sides there are rows of smaller domes and pivots; it is the so-called domed type of mosque.

In contrast with mosques of a distinctive regional type, the Khairjites mosques are based on fundamentally different architectural and planning principles. Since the spread of the Khairjites culture is connected with the period of the Persian dynasties, in order to understand the occurrence of leaks of their Islamic architecture, in particular in Gardaia, it is necessary to analyze the specific features of the pre-Islamic and Islamic architecture of Persia in order to establish the possibility of borrowing national architectural and construction traditions from there. The possible presence of influences from the cultural and architectural traditions of Persia in the early period of the formation and spread of Islam is evidenced by the fact that pre-Islamic architecture and construction techniques and decorating methods were observed in the palaces of Arab rulers after the Arab conquest of Persia.

As in other countries of the Islamic world, ritual ablution plays an important role in the Islamic architectural school of Algeria. However, the process of ritual bathing in various Islamic countries is different: for example, in the Ottoman mosques (and in the mosques of the Ottoman period in Algeria), in the center of the open courtyard there is a pool with a fountain, and there are special benches for ritual bathing around it, believers draw water from the fountain, sit down on benches and wash their face, hands and feet (shoes are first left in a specially designed place). But in the mosques of the Maghreb type in Algiers, the fountain cannot exist at all or it performs purely decorative function, since the ritual ablution is carried out under the cranes in special side galleries, separately men and women.

4. Regional specificity of the architecture of mosques in Algeria

Based on the analysis of the manifestation of national identity and external influences on the architecture of Algeria of different periods, four main arrays can be distinguished with the domination of certain architectural traditions:
1) the north part (the Adriatic coast) – mixing of Arab, Maghreb, Ottoman, Spanish-Portuguese traditions (Algiers, Tunis); 2) the west part (the border between Algeria and Morocco) – the preservation of the territory with a concentrated manifestation of Maghrebian identity in architecture (Ostan, Mascara, Tlemcen, the maximum preservation of the unique monuments of Islamic architecture); 3) the east part (the border between Algeria and Tunisia) – the influence of Romanesque, Byzantine, Ottoman traditions (Constantine, Annaba, Touggourt); 4) the central part (Khelijites) (M’zab) – the preservation of the territory with a concentrated manifestation of the national culture of the Khelijites, whose sources were, among other things, the monuments of Shatt el-Hamra (the mosque of Bajantum (the Salah Bey mosque in Annaba), but it is actually introduced during the reign of the Ottoman Empire (All Khaja Mosque, the Djama’a al-Djedid Mosque (Algiers)).
the forms of elements of Ottoman-type mosques in Algeria, which are evident understandable, related to the mosques in the Ottoman Empire, the sources of the Islamic architectural Kharijites–Ibadis traditions are different from the Arab, from the Maghreb, and from the Ottoman traditions and require a deeper understanding.

Conclusions
1) The periodization of the construction of Algerian mosques differs from the historical periodization, since one architectural period can be combined for several historical periods. The difference lies in the fact that the historical periodization is performed in accordance with the change of the ruling dynasties, and the architectural periodization reveals the periods when changes occurred in planning, volume-spatial composition, elements’ forms, structural schemes or the decoration of mosques of different periods. On the basis of such a comprehensive analysis, the regional identity of Algerian mosques and the main regional schools are determined, and the presence of external influences and borrowings from other countries is argued.

The Algerian mosques of the Almoravids period, Marinids and Abd al-Wadids (Zianides, Banu Zian) are concentrated in the city of Tlemcen. The mosques of the Ottoman period were preserved in the city of Algiers and Constantine.

2) The peculiarity of the Islamic architectural school of Algeria is that in some regions of the country (west, north-west – there are signs of Maghreb culture, centre, valley of the M’zab River – signs of the Kharijites culture), there are territories with a concentration of architectural styles – expressers of the national identity of Algeria, but there are also regions with a mix of different architectural styles and with the concentration of alien styles imported from the outside (north, east – signs of Arab and Ottoman culture, the influence of Roman and Byzantine traditions). Taking into account the special natural climatic conditions of Algeria (most of the country is desert Sahara and only Bedouin nomads historically lived there), there is a concentration of historic mosques of different periods in the north-west, north and east. There are certain differences in external influences on certain territories of Algeria:

– west, north-west (Tlemcen, Oran) – the impact of the architecture of the Cordoba Caliphate, Andalusia; the direct example is the Great Mosque of Cordoba in the Maghreb architectural and construction traditions; north, east, north east (Algiers, Constantine) – the influence of architecture of the Ottoman Empire, Romanesque and Byzantine traditions;

– the centre (the cities of the Kharijides-Ibadis in the valley of the M’zab River) – the impact of the Sassanid architectural and construction traditions, the manifestations of the Persian pre-Islamic architectural Parsee and Partee styles imported from the territories of Iraq, transformed in other climatic conditions and influenced by Arab and Maghreb architectural traditions.

REFERENCES