

# Qubba of the Ksour Mountains, between material and immaterial

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## Abstract

The study of architectural shapes of funeral monuments such as the Qubbas requires a particular attention owing to their diversities and symbolic.

Describing and examining the shapes of Qubbas, looking for explanations about their differences and their locations are the objectives. Each time, the “How” will help us understand the “Why”.

The analysis is typological, anthropological and axiological. We installed a duality, by putting the different criteria of analysis together within an architectural rationale to clear the types and the typologies inherent in these buildings and explain the causes of differentiations between these types.

Three typologies of Qubbas were revealed. Their variability lies in the dimensional aspect, the commonly used columns, the technique of connecting the square base to the dome and finally the type of dome. This variability is due essentially to the religious characters they live in.

It seems pertinent today to cease to see the architecture of Qubba in terms of spontaneous architecture. These little funerary and sacred monuments, that we see, as the product of spontaneity are in reality the product of a rigorous reflection, more complex than the current reflections, in the sense that what is taken into account is not only the material but more and in particular the immaterial.

## Keywords

Immaterial, Ksour-Mountains, Material, Qubba, Typologies.

## 1. Introduction

Production of architectural forms comes with lengthy and a complex process which leads to formal modeling. Amos Rapoport showed that the explanations based on climate, materials, technology, location, economy are insufficient to explain the form. Other parameters of a cultural and spiritual nature intervene (Rapoport, 1972).

The study of the architectural forms of the Qubbas requires a special attention, because of their formal and symbolic diversity. The objectives are to study and describe the forms of the Qubbas, in the Ksour Mounts.

The method of analysis used is a hybridization of three approaches: typological, anthropological and axiological.

The Qubbas are in three typologies. They have different external appearances. As for the causes of these differentiations, they are to be found in the immaterial, through the rank of the Wali (Saint), his genealogy and the degree of his veneration.

According to the axiological survey, the *Qubba* is a totem. It is not only the symbol of the sacred, it is, even its substance. It is a memorial. The *Qubba* is a hybrid of cult and cultural functions. Its architecture expresses the funerary and the religious. Consequently, it is, and must be considered as a national heritage.

## 2. Problems

Up till now, few architectural comments have been made about the death's space. Death forms a network of places, objects with their allegories and symbols, their signs and their landmarks, forming a specific path (Martin, 2006). If death has found its historians, philosophers, psychologists, sociologists and semiotician, it has been rarely tackled from an architectural angle.

### 2.1. Why this subject?

The choice of subject was the aftermath of an emotional stage in my childhood. A scene which is appropriate to introduce the subject. My uncle, a young man in his twenties, supervised by my father, under the watchful

eye of the Mokqadem of the Qubba from Sid Hadj el Hafid, deposited his packet of cigarettes on the tomb of the Saint. So a Saint buried would be able to intercede in favor of a living smoker to free him from a dependence on tobacco. I grow up, and after attending the *wa'da*<sup>1</sup> of the *Ulad* (descendants) Sid 'Ali B. Yahya at Mechria Sguira (Little) in El Bayadh, *ksar* of my ancestors, I noticed a certain behavior of the inhabitants towards these buildings, which aroused curiosity and interest in me.

### 2.2. Why this subject is important

At first sight, the visitor has the impression that the Qubbas are similar. The outer appearances and the colors attract the attention of the visitor and hide the differences between the Qubbas.

We might ask our self, why studying the shape of the Qubbas. The premise of any historical approach it is because the past is instructive.

The restoration work on the *ksour* has been launched. Sacred spaces are also affected by these restorations. We were led to note with bitterness how these works called "restorations" are carried out without ties with the spiritual and symbolic factors which inspire the very logic of these buildings (Hall, 1978).

### 2.3. Why the Ksour Mounts?

From the map of the major state, we notice that on the Algerian territory, the partition of the *Qubbas* is denser in the west than in the east. This quantitative difference has largely contributed to direct our choice to the study zone in the Southern west of Algeria.

### 2.4. Hypothesis and objective

Do the *Qubba* have specificities? If so, what are these specificities? How can they be explained? Our hypothesis states that if there is specificity, it is not just a matter of material concerns. It is necessary to consider that these specificities are rooted in an immaterial experience. Among the immaterial causes, we consider the holiness of the character, which is honored, the degree of veneration that is shown to him.

Describing the *Qubba*'s forms, looking for the causes to their differences, their localizations are the objectives. Each time, the How will serve to make us grab the Why.

### 3. Definition of the concept

The title: "*Qubba of the Ksour Mountains*, between *material* and *immaterial*", draws up the inventory of the concept-keys. The signifier: dome as being the equivalent of the *Qubba* is not suitable to give meaning and the representation that are transmitted by the *Qubba*. It is not a geometric shape as it appears in the dome. We retain for the signifier "*Qubba*": (plural: *Qubbas*, gender: feminine) does not only refer to a funeral building, but also to the notion of a marker of personality landmark and of the genesis of the individual and of its social group. It is raised to signify the landmark provider of the protective spiritual strength, of the solidity of lineage and the virtue that is expected for belonging to an ethnic group or a chain of solidarity. It is this reference feature that leads builders to reserve the most visible brands everywhere and for everyone (Deffontaines, 1948).

By the *material*, we are referring to "all the goods belonging to a community". In *material aspect*, we distinguish the elements that encompass the *materials* and the use made of them.

The *immaterial*, we refer to all that is of the order of the mind and soul. It is the symbolic network woven through intersection of customs, traditions and religious values within a community. The *immaterial* is conveyed by the *Wali*.

### 4. Synopsis of Islamic funerary monuments

The first mausoleum in Islam is the dome of the Christian in Samarra (Marçais, 1962). The mausoleums appeared since the 10th century in the Persian environment. The same phenomenon developed in other regions of Islam, with the Turbe Turks, the *Adriha* of the Sultans of Egypt and the *Qubbas* of the *Awliya* in the Maghreb (Burlot, 1990).

The funerary architecture in India is very steeped in the Persian realizations. The dome and the vault constituted the main roofing system. The Iranian arch

dominates as the layout of the pierced façades and entrances, but certain features of the Hindu influence are visible (Morelle, 2015). The most famous of the mausoleum is that of Taj Mahal, considered one of the masterpieces of funerary architecture in India.

In Egypt, under the Fatimid reign, a new form of funerary mosque appeared, it is the mosque of El-Gûyûshi. It's a Mashhed. The term is used to designate a catafalque. In this religious building, elements are to be remembered: the minaret, where two square towers are superimposed and an octagonal tower capped with a dome. Its pointed shape will become characteristic of Egyptian funerary monuments (Burckhardt, 1976).

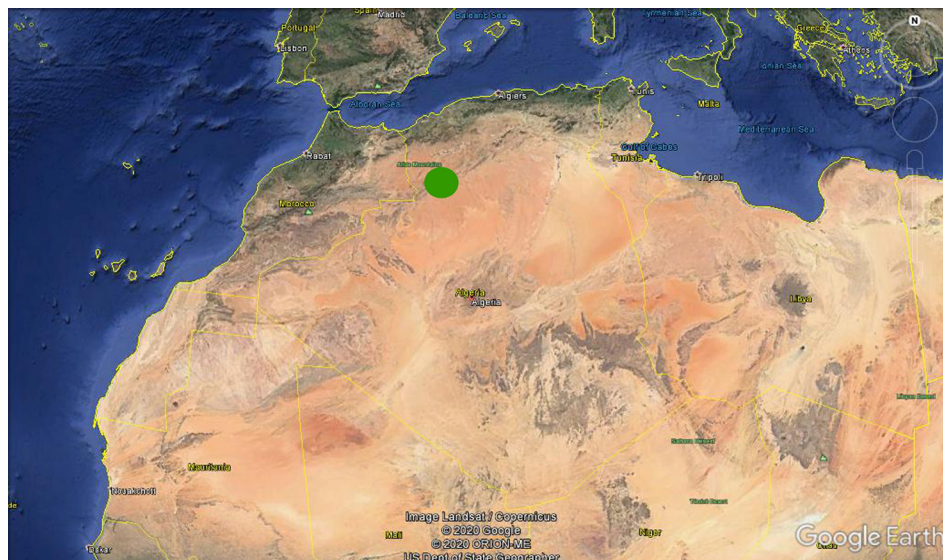
Funeral buildings in the Maghreb are not reserved for princes and warriors. They are raised in homage to the holy characters (Ravereau, 1981). Addition to the *Qubbas*, these are the *Zawiyas* which were funerary buildings dedicated to the Saints (Bellil, 2003).

### 5. Presentation of the studied space

This part is devoted to the presentation of the studied space. The Saharian Atlas is a mountainous territory which is linear, stretching from the Moroccan boundaries in the west to extend to the massifs of Aures in the east. It is made of five mounts:

1. The Mounts of Ksour in the west;
2. The Mounts Amour;
3. The Mounts of Ould Nail;
4. The Mounts of Zab;
5. The Massifs of Aures (Figure 1)

We are in the area of the *Ksour Mounts*. Where ever you go, the traditional settlement is a *ksar*. In Berber, it's a Aghram<sup>2</sup> (De Foucauld, 1940). The size of the *ksar* and the importance of its built space depend on the feeding capacities of the region. When the *ksar* loses its feeding capacities, it is abandoned. But when the region is capable of developing, another Agham comes to juxtapose to the first and it continues this way until the limits of the possibilities of the region (Basset, 1937). Among the principle characteristics of *ksour* are the fortifications. These walls can come from a collective mentality where the order is symbolized by the materialized limit (Eliade, 1994).



● Studied space

**Figure 1.** Situation of studied space (Source: image Landsat / Copernicus 2020 Google Earth).

## 6. Methodology

The method of analysis used is a hybridization of three approaches: typological, anthropological and axiological.

This work could see light thanks to the kindness of people who welcomed, helped, advised and guided us through the vast territory which they knew. They patiently supported our visits, our insurmountable curiosity.

To locate the human settings, we had to divide the zone of investigation into perimeters, in relationship with the amenities of the trip and the availability of contacts.

The fieldwork was undertaken into three phases:

1. Phase of observation and collection of information. It also served for to familiarize with sites and people, to have the local population;
2. The second phase is the organization of the collected information and its confrontations with the theoretical basis;
3. The third phase consists in coming back on the ground for a second reading overtaking the stage of observation to devote in the investigation.

### 6.1. Delimitation of the studied space

The investigation space is delimited according to two criteria:

1. The administrative division
2. The homogeneity of the physical milieu (the mountainous system)

Concerning the administrative di-

vision, the choice fell on the department of El-Bayadh, given the important number of the *ksour* (24 Ksar).

A second pre-selection oriented on the mountainous system. The *ksour* located in the Wilaya of El Bayadh are in two mountainous entities: the Mounts of *ksour* and the Djebel Amour. We only take into account the *ksour* located in the first mountainous entity.

### 6.2. The determination of the sample of the Qubbas

We started by an exhaustive inventory of the Qubbas, then we displayed the properties which distinguish them and we established the criteria (Perec, 1992). We inventoried 46 *Qubbas* (Table 1).

The criteria are:

1. The function of the *Qubbas*;
2. And their *position* in the *cemetery*.

For the function, it is a question of seeing, if the Saint is buried or simply that the building was dedicated to him. In the first case, it is a *Qubba*, and in the second case, it is an *Mqam*. Out of the (46) cases, (39) are *Qubbas* and (7) are *Mqams*.

As to the topology, it permits to characterize the relationships of positioning between the *Qubba* and the cemetery. We have detected two groups:

1. Distance/Remoteness: It concerns all the *Qubbas* which are detached from the cemetery;



Table 1. Exhaustive inventory of Qubba in studied space.

Ksar	Cemetery	Denomination	Code
Boussemghoun	Sîd H'med Tidjani	Sîd H'med Tidjani	Q01
		Sîd Hafiyen	Q02
		Sîd Mûlay Hashmi	Q03
		Sîd Bûnakhil	Q04
		Sîd Bû-smrûn	Q05
Stiten	Sîd 'Ali Khelifa Ûlâd H'med	Sîd 'Ali Khelifa	Q06
		Sîd H'med B 'Uda	Q07
	Ûlâd Mûmen et Shnayaf	Sîd B Mukhtar	Q08
		Sîd B 'Uthman	Q09
		Sîd Sghir	Q10
	N'khakhta	Sîd Lak'hal	Q11
		Sîd B Sh'ayb	Q12
	Îwarin	Sîd 'Abd-I-Hadi	Q13
Arba Foukani	Sîd M'amar	Sîd 'Abd-I-Qader-I-Djilani	Q14
		Sîd M'amar	Q15
Arba Tahtani	Sîd 'Isa	Sîd Brahim	Q16
		Sîd Bû-Dkhil	Q17
		Sîd 'Isa	Q18
Ghassoul	Sîd 'Ali B.Sa'id	Sîd Hmed Tidjani	Q19
		Sîd 'Ali B.Sa'id	Q20
Chellala Dahrana	Lalla 'Aysha	Lalla 'Aysha	Q21
	Sîd Muhamed B Slayman	Sîd Muhamed B Slayman	Q22
		Sîd Hmed Barayan	Q23
		Sîd Slayman Bû-Smaha	Q24
	Sîd 'Abd-I-Qader-I-Djilani	Sîd 'Abd-I-Qader-I-Djilani	Q25
Sidi El Hadj Ben Aneur	Sîd Hadj B 'Amer	Sîd Hadj B 'Amer	Q26
		Sîd Hmed Bel Hadj	Q27
		Sîd 'Abd-I-Qader-I-Djilani	Q28
		Sîd Shaykh	Q29
Ksar Shargui	Sîd Shaykh	Sîd Hadj Bahûs B Shaykh	Q30
		Sîd Hadj B Ddin B Hadj Ddin	Q31
		Sîd Muhamed 'Abd-I-Lah B Shaykh	Q32
		Sîd Hadj 'Abd-I-Hakem B Shaykh	Q33
	Sîd 'Abd-Er-Rahman B Shaykh	Sîd 'Abd-Er-Rahman B Shaykh	Q34
Ksar Gharbi	Sîd Hadj B Shaykh	Sîd Hadj Mkhayti B Shaykh	Q35
		Sîd Hadj B Shaykh	Q36
	Sîd Bahûs B Hadj 'Abd-I-Hakem	Sîd Bahûs B Hadj 'Abd-I-Hakem	Q37
	Sîd Brahim B Muhamed	Sîd Brahim B Muhamed	Q38
		Sîd Muhamed B Shaykh	Q39
Mécheria Sghira	Rwaqa	Sîd Hadj El Hafid	Q40
		Sîd Hmed B Yûsef	Q41
		Sîd El Bashir	Q42
	'badal	Sîd Lakhdar	Q43
		Sîd Brahim B Sa'id	Q44
		Sîd Muhamed B Hmed	Q45
		Sîd Muhamed Mûl Khalwa	Q46

2. Inclusion: It concerns all the *Qubbas* which are located inside the cemetery. We identify two types of establishment:

- *Qubbas grouped within the same cemetery;*
- *Isolated Qubba (only one building in the cemetery).*

The constitution of families is done by crossing the *functional data* to the *topological one*. We had four families (Table 2).

- F1: *Mqam*, implanted within the cemetery
- F2: *Qubba*, implanted within the cemetery
- F3: *Qubba*, implanted outside the cemetery
- F4: *Mqam*, implanted outside the cemetery

F2 is the corpus, which will be the subject of analysis.

### 6.3. Analysis approaches

For the material aspect, we used the *typological analysis*, while, for the *immaterial* aspects, it is through the *stories of life*. For collect public opinions about the *Qubbas*, a *sociological survey* was conducted using a *questionnaire*.

#### 6.3.1. Typological approach

Epistemologically, "type" comes from the Greek "tupos". As for the typology, it is a science of the elaboration of types facilitating the classification (Pinson & Thomann, 2002). We retain that the type is not the object or the figure to imitate, but the concret means of reproduction (Panerai et al,

2009). For Durand, a type is an abstract object, built up by the analysis, which gathers the categories of objects (Durand, 1825). Carlo Aymonino considers typology as a means of classifying artistic phenomena (Aymonino, 1966).

### 6.3.2. Anthropological approach

We have interrogated the collective memory to grab the latent factors related to the *Qubbas* and those who live there (Herkovits, 1967). This approach with a human face revalues beings and life and refuses to consider social facts as things (Bertaux, 1980). Fanch Eleoët uses a biographical approach to understand the social practices of the Breton peasantry. This approach allows the internal logics to emerge through the practices and representations of (its) actors (Eleoët, 1978).

The hagiography allows access to the reality by giving a voice to the silent ones of history. The *Hagiography* is characterized by a predominance of place accuracies over time accuracies (Dupront, 1990). The stories related to the *Qubbas* and those who live there are collected from people of a certain age who have respectability and credibility in their community, which gives them the function of guardians of the *collective memory*.

The use of the tape recorder made it possible to record the story of the silencers of anthropology. Oscar Lewis has noted that thanks to the tape recorder, non-specialized, uncultured, even illiterate individuals can talk about themselves and recount their experiences and observations (Lewis, 1963). The volume of hagiographic recordings is nine hours. To move from oral to written words, we had recourse to the transliteration of the Arabic alphabet into Latin letters, proposed by The Encyclopedia of Islam (Marting et al, 2010).

### 6.3.3. Sociological approach

An *axiological*, survey was conducted. This survey saw the participation of the public and experts. Its aim is to highlight the value of *Qubbas*, through judgments and opinions (Heinich, 2017). According to a fourfold functionality:

**Table 2.** Constitution of families of *Qubbas*.

F1. *Mqam*, implanted within the cemetery.

F2. *Qubba*, implanted within the cemetery.

F3. *Qubba*, implanted outside the cemetery.

F4. *Mqam*, implanted outside the cemetery.

Code	Function		Topology		Families
	<i>Qubba</i>	<i>Mqām</i>	Inclusion	Distance	
Q01	0	X	X	0	F1
Q02	X	0	X	0	F2
Q03	X	0	X	0	F2
Q04	X	0	X	0	F2
Q05	X	0	0	X	F3
Q06	X	0	X	0	F2
Q07	X	0	X	0	F2
Q08	X	0	X	0	F2
Q09	X	0	X	0	F2
Q10	X	0	X	0	F2
Q11	X	0	X	0	F2
Q12	X	0	X	0	F2
Q13	X	0	X	0	F2
Q14	0	X	0	X	F4
Q15	X	0	X	0	F2
Q16	X	0	X	0	F2
Q17	0	X	X	0	F1
Q18	X	0	X	0	F2
Q19	0	X	X	0	F1
Q20	X	0	X	0	F2
Q21	X	0	X	0	F2
Q22	X	0	X	0	F2
Q23	X	0	0	X	F3
Q24	0	X	0	X	F4
Q25	0	X	0	X	F4
Q26	X	0	X	0	F2
Q27	X	0	0	X	F3
Q28	0	X	0	X	F4
Q29	X	0	X	0	F2
Q30	X	0	X	0	F2
Q31	X	0	X	0	F2
Q32	X	0	X	0	F2
Q33	X	0	X	0	F2
Q34	X	0	X	0	F2
Q35	X	0	X	0	F2
Q36	X	0	X	0	F2
Q37	X	0	X	0	F2
Q38	X	0	X	0	F2
Q39	X	0	X	0	F2
Q40	X	0	X	0	F2
Q41	X	0	X	0	F2
Q42	X	0	X	0	F2
Q43	X	0	X	0	F2
Q44	X	0	X	0	F2
Q45	X	0	X	0	F2
Q46	X	0	X	0	F2
Total	39	7	39	7	

1: 03 cases (06.52%)

2: 37 cases (80.43%)

3: 02 cases (04.35%)

4: 04 cases (08.70%)

1. The normalization.
2. The formalization.
3. The distinction.
4. The identity.

For the result obtained to be valid, one must rigorously respect, on the one hand the principles which govern the development of the questionnaires, and on the other hand the administration of the latter, as well as the con-

stitution of the sample of respondents (Beaud & Weber, 2003). The questions asked must be relevant and accessible to the interviewee (Berthier, 1998).

The questionnaire is divided into two sections. The first concerns the personal data of the respondent. The second suggests twelve questions divided into four functions (Mendras, 1975). We have (171) respondents. The questionnaire was developed in Arab, French and English<sup>3</sup>.

We used different social networks (Instagram, Viber, and messenger) to make the questionnaire available to the people to be surveyed. For this, we used Google-forms as a digital medium.

The sample was selected according to culture, region and socio-professional affiliation. Regarding the age of the respondents, the majority of the target group was young people.

Ages between:

- (18-20) = (10%)
- (21-35) = (54%)
- (36-50) = (22%)
- (51-65) = (08%)
- (66 and over) = (06%)

The gender criterion is random. No intention commanded the choice of respondents by gender.

- Man = (56%)
- Woman = (44%)

To reach people from different cultures, we opted for a two-scale strategy:

- At the national level: Algeria is a huge country of fairly heterogeneous social groups, of interdependent but fairly distinct cultures.
- On an international scale: Using our contact networks, we were able to reach surveys of thirteen different nationalities. Distributed as follows:
  1. American = (2)
  2. Belgian = (3)
  3. Canadian = (1)
  4. Egyptian = (4)
  5. Emirati = (2)
  6. French = (13)
  7. Jordanian = (1)
  8. Kuwaiti = (1)
  9. Saudi = (1)
  10. Senegalese = (1)
  11. Sudanese = (1)
  12. Syrian = (1)
  13. Turkish = (1)

Coming back to the national respon-

dents, they are distributed, administratively, over Twenty five Wilayas. Distributed as follows:

Regarding professional status, most of the respondents are civil servants in the service sector (44%). Students represent (29%). The experts are nineteen (11%), thirteen national and six international. They are research professors, specialists in vernacular architecture.

## 7. Results and discussion

The analysis is centered on the material data. We then became interested in immaterial data with the aim of finding the causes of the differences in the forms of Qubbas. Then, using an axiological approach, we measured the value of the object investigated, through the judgments and opinions of the public.

### 7.1. Material data

We analyze three types of data:

- Implantation in cemetery and dimensional criteria.
- Constructive system.
- Type of roof (Aesthetics).

#### 7.1.1. Implantations and dimensions

Out of (36) *Qubbas* inside the *cemetery*, (26) are grouped together in the same cemetery. These are reserved for saints belonging to the same family tree, either mystical or Adamic (Dermenghem, 1982). (10) are isolated. These are the *Qubbas* implanted alone in the *cemetery*. These are buildings for the holy founders of lineage or a human settlement.

Of (36) *Qubbas*, we notice two *Qubbas* vary in height from (H 8 - 10m). They have a right-of-way between (S = 64 - 100m<sup>2</sup>), this category is named D1. Of the (19) *Qubbas*, (H 5 - 8m), their surface area varies between (S = 25 - 64m<sup>2</sup>), this category is named D2. And finally, (15) *Qubbas* have a height that varies between (H 3 - 5m) and a surface area between (S = 9 - 25m<sup>2</sup>), this category is named D3.

The analysis of the heights of the *Qubbas* has revealed to us a fundamental fact that is directly related to the religious figure concerned. We can therefore argue that the more the religious figure is revered, the greater the volume and the influence of his

cenotaph. By crossing the dimensional data with those of the occupation, we obtained four types of *Qubbas* (see Table.3).

### 7.1.2. Constructive system

In Islam, the sculpture and the representation of living forms are abolished. This means that a credible typological study is only undertaken with the constructive elements (Bourouiba, 1981). These elements are:

1. The arcade system;
2. The columns;
3. And the technique of linking between the circular form of the roofing, generally a square dome.

#### 7.1.2.1. The arcade system

The arcade occupies an important place in the Muslim architectural vocabulary. Thirty five *Qubbas* are equipped with an overhanging full arch.

#### 7.1.2.2. The columns

In the Maghreb, the columns are often cylindrical or polygonal. Every column is composed of three parts: the base, the shaft and the capital. Eight types of columns (Sariya) were surveyed (Bachminski & Grandet, 1985).

(20) *Qubbas* have smooth circular polished columns, (15) are octagonal in shape. One *Qubba* has no columns. Of the (15) *Qubbas* with octagonal columns, (14) belong to the lineage of Ūlād Sīd Shaykh. The *Qubba* of Sīd Hadj B 'Amer is an exception. The hagiography has revealed that Sīd Hadj B 'Amer was the first master of Sīd Shaykh and undoubtedly to honor this master the descendants of Sīd Shaykh built the dome with columns reserved for their descendants (Du Jonchay, 1940).

#### 7.1.2.3. Technique of connection

The passage from the square plan to the dome is a very delicate technique. This problem had been solved through three techniques.

1. Panelled cupola: the principle consists of a diagonal arc of reinforcement, banded under a dome to facilitate its construction and increase its resistance (R.A);

2. Cupola on pendant: A concave spherical triangle, formed between the large arches that support the dome and allow it to move from a square to a circular plane (R.B).

3. Cupola on trunk: consists of the construction of a small vault in an angle that allows a change of square plan to circular or octagonal (R.C) (Cominardi, 1994).

### 7.1.2.4. Summary of the construction system

The constructive system revealed that the used arcature is of the overhanging full arch type. The columns that criss-cross the square shape are of two types: Smooth columns and octagonal columns. There are three types of connecting techniques for the transition from the square plan to the cupola: the pans cupolas, the cupolas on pendentives and the cupolas on trunks. By crossing the three constructive criteria, four types are obtained (see Table.3).

### 7.1.3. Aesthetics of the Qubbas

We identified three types of roofing (see Table.3):

- T1: *Qubbas* with ogival or conical dome (28%).
- T2: *Qubbas* with thin drum (69%).
- T3: *Qubbas* with flat terrace (3%).

This model is the most ancient (Grandet, 1992). This type is employed by the sedentary Berber highlanders to honor their saints. They built *Qubbas* for them similar to their own habitations (Berbrugger, 1864). Only, the *Qubba* of Lalla 'Aysha has flat roofing.

### 7.1.4. Summary of the material data

Height typologies are retained. The *Qubba* of Lalla 'Aysha is not classified because it is unique and does not belong to any family. The most dominating typologies are A, E and F (Table 3, Figure 2, Figure 3, Figure 4).

## 7.2. Immaterial data

We are sketching a typology of *Awliya* to cross it with that of the *Qubbas*. We will look at the Saints who inhabit the three most representative types of *Qubbas* (A.E.F), As well as the *Qubbas* (G) of the the Ghaûth. The sample is of (28) *Qubbas*.



**Table 3.** Typologies of Qubbas.

T.S.O.C. Typology of the Qubbas according to the size and occupation in the cemetery.

1. Qubbas, whose height varies between 3m and 5m, and with an area between 9m<sup>2</sup> and 25 m<sup>2</sup>. They are grouped in cemetery;

2. Qubbas, whose height varies between 5m and 8m, and with an area between 25m<sup>2</sup> and 64 m<sup>2</sup>. They are isolated in cemetery;

3. Qubbas, whose height varies between 5m and 8m, and with an area between 25m<sup>2</sup> and 64 m<sup>2</sup>. They grouped in cemetery;

4. Qubbas, whose height varies between 8m and 10m, and with an area between 64m<sup>2</sup> and 144 m<sup>2</sup>. They isolated in cemetery.

C.S. constructive system.

SC1. An overhanging full arch, the columns are smooth, the technique of connection is based on framings.

SC2. An overhanging full arch, the columns are smooth, the domes are on pendants.

SC3. An overhanging full arch, the columns are octagonal, the domes are on pendants.

SC4. Gothic arch besides past system, the columns are smooth, the domes are on horns.

T.D. Types of Dome.

T1: "Qubbas" with ogival or conical dome .

T2: "Qubbas" with central thin drum .

T3: "Qubbas" with flat roofing.

T.Q. Typologies of Qubbas.

Code	Denomination	T.S.O.C	C.S	T.D	T.Q
Q02	Sid Hafiyan	1	SC1	T1	A
Q03	Sid Mûlay Hashmi	1	SC1	T1	A
Q04	Sid Bûnakhil	1	SC1	T1	A
Q06	Sid 'Ali Khilifa	2	SC2	T1	B
Q07	Sid H'med B 'Uda	2	SC2	T2	C
Q08	Sid B Mukhtar	1	SC1	T1	A
Q09	Sid B 'Uthman	1	SC1	T1	A
Q10	Sid Sguir	1	SC1	T1	A
Q11	Sid Lak'hal	1	SC1	T1	A
Q12	Sid B Sh'ayb	1	SC1	T1	A
Q13	Sid 'Abd-I-Hadi	2	SC2	T2	C
Q15	Sid M'amar	2	SC3	T2	D
Q16	Sid Brahim	3	SC3	T2	E
Q18	Sid 'Isa	3	SC3	T2	E
Q20	Sid 'Ali B.Sa'id	2	SC2	T1	B
Q21	Lalla 'Aysha	2	SC0	T3	O
Q22	Sid Muhamed B Slayman	2	SC2	T2	C
Q26	Sid Hadj B 'Amer	4	SC3	T2	G
Q29	Sid Shaykh	4	SC3	T2	G
Q30	Sid Hadj Bahûş B Shaykh	3	SC3	T2	E
Q31	Sid Hadj B Ddin B Hadj Ddin	3	SC3	T2	E
Q32	Sid Muhamed 'Abd-I-Lah B Shaykh	3	SC3	T2	E
Q33	Sid Hadj 'Abd-I-Hakem B Shaykh	3	SC3	T2	E
Q34	Sid 'Abd-Er-Rahman B Shaykh	2	SC3	T2	D
Q35	Sid Hadj Mkhayti B Shaykh	3	SC3	T2	E
Q36	Sid Hadj B Shaykh	3	SC3	T2	E
Q37	Sid Bahûş B Hadj 'Abd-I-Hakem	3	SC3	T2	E
Q38	Sid Brahim B Muhamed	3	SC3	T2	E
Q39	Sid Muhamed B Shaykh	3	SC3	T2	E
Q40	Sid Hadj El Hafid'	3	SC3	T2	F
Q41	Sid Hmed B Yûsef	1	SC2	T2	F
Q42	Sid El Bashir	1	SC2	T2	F
Q43	Sid Lakhdar	1	SC2	T2	F
Q44	Sid Brahim B Sa'id	1	SC2	T2	F
Q45	Sid Muhamed B Hmed	1	SC2	T2	F
Q46	Sid Muhamed Mûl Khalwa	1	SC2	T2	F

\*T.S.O.C 1 : D3. OG : 3,00 ≤ H < 5,00 ; 3,00 ≤ L < 5,00 ; 3,00 ≤ I < 5,00. And grouped occupation

\*T.S.O.C 2 : D2 OI : D2 : 5,00 ≤ H < 8,00 ; 5,00 ≤ L < 8,00 ; 5,00 ≤ I < 8,00. And isolated occupation

\*T.S.O.C 3 : D2 OG : D2 : 5,00 ≤ H < 8,00 ; 5,00 ≤ L < 8,00 ; 5,00 ≤ I < 8,00. And grouped occupation

\*T.S.O.C 4 : D1 OI : 8,00 ≤ H < 10,00 ; 8,00 ≤ L < 12,00 ; 8,00 ≤ I < 12,00. And isolated occupation

H: Height m.

L: Length m

I: Width m

### 7.2.1 “Wali” and “Silsila” (Mystical chain)

Each Saint occupies a place in a hierarchy of a *mystical order*, expressed by the *Silsila* (Touati, 1994). The highest rank is that of *Ghaûth*<sup>4</sup>. The second rank is referred to as *Qutb*<sup>5</sup>. In the third rank we find the *Aûtad*<sup>6</sup>. After them, place the *Khiyar*<sup>7</sup>. At the fifth place is the *Abdal*<sup>8</sup>. In the sixth rank, the *Nedji*<sup>9</sup>, in the seventh and last rank are the *Naqib*<sup>10</sup>. Each Saint must be able to provide sufficient evidence to justify his rank. His actions (*A'mâl*) take precedence over his science (*ilm*) (Brosselard, 1859).

### 7.2.2. The founding Wali

A *Wali* is in essence the founder of something (Berque, 1982). Each ksar has its founding legend, of which the *Wali* constitutes the centerpiece (Detienne, 1994). We classified the *Wali* according to their performances of foundations.

### 7.2.3. The “Wali” and genealogy

The *Wali* exists and reigns, first and foremost, through his genealogy (Coppolani & Depont, 1897). We distinguish two types of Adamic genealogy.

1. The prophetic genealogy known as “*Shurfa*”<sup>11</sup>.

2. The *Khalifite* genealogy derived from the word *khalifa* which designates replaced<sup>12</sup>.

Among the twenty eight *Wali*, eighteen are of prophetic genealogy and ten are of the so-called *khalifite* genealogy.

### 7.2.4. Summary of the immaterial data

Examination of the profile of the *Awliya* revealed five types.

1. W1: A *Naqib*. From a prophetic genealogy.

2. W2: A *Khiyar*, founders of a *ksar* or lineage. From a prophetic genealogy.

3. W3: *Ghaûth*, founders of a *ksar*, a lineage, and a brotherhood. From a prophetic genealogy.

4. W4: *Qutb*, founders of a *ksar* and a lineage. From a khalifite genealogy

5. W5: *Aûtad*, founders of a *ksar* or a lineage. From a khalifite genealogy

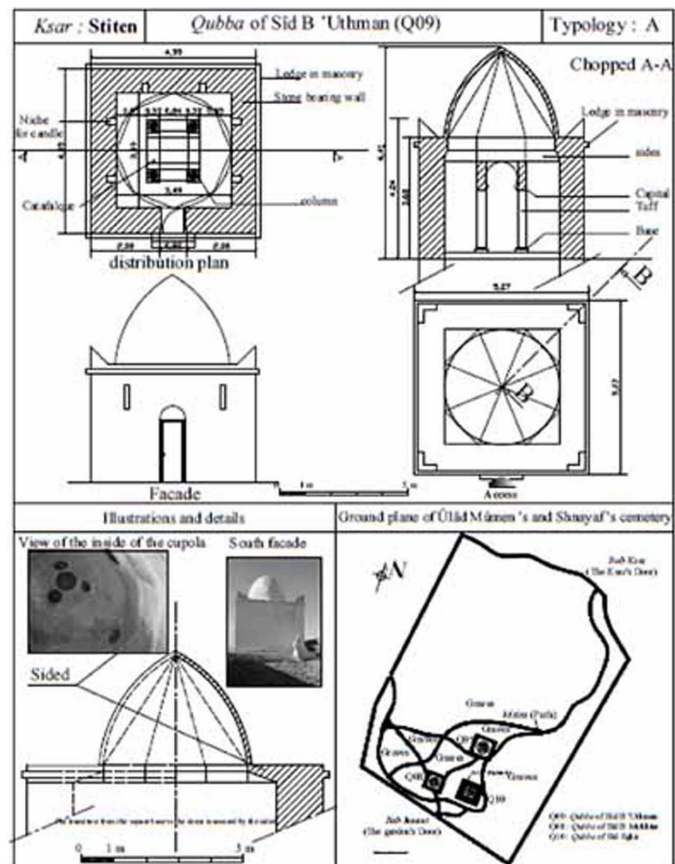


Figure 2. Qubba specimen of typology F (Source: Djeradi & Lakjaa).

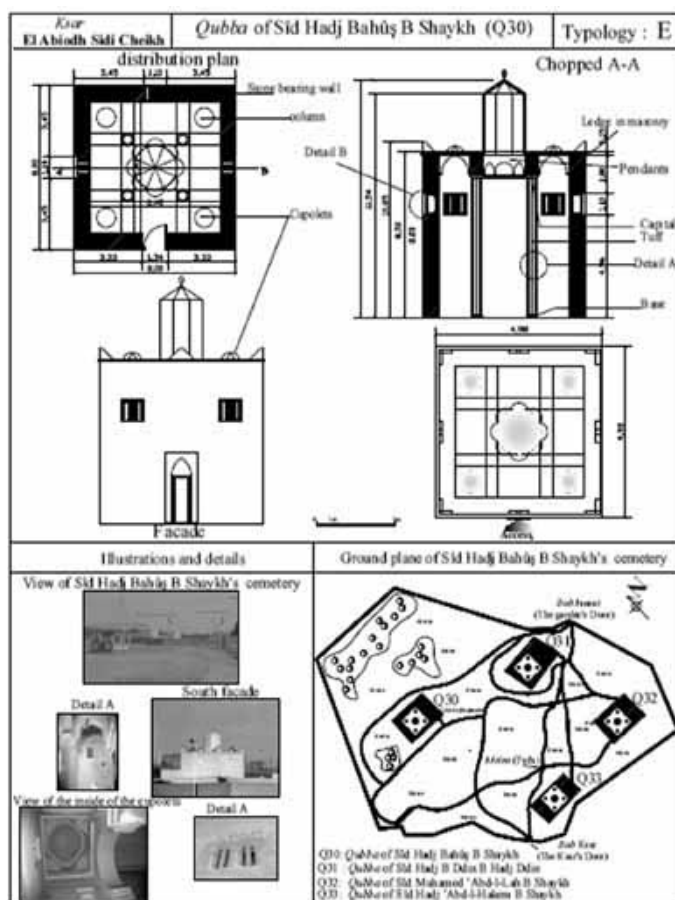


Figure 3. Qubba specimen of typology E.

### 7.3. Cross-referencing material and immaterial data

In order to find the causes of the specificities of the *Qubbas*, we have crossed the material data with the immaterial parameters (Table 4).

We revealed that *Awilya* (W1), live in *Qubbas* of types A and F. Let us try to detect the degree of variability between the two types (A, F). To do this, we decomposed, again, the material criteria. By examining Table. 4, we have detected the constants and the variables. Only the connection technique and the shape of the cupola differ between *Qubba* A and F. *Awilya* types W2, W4 and W5 inhabit *Qubbas* type E. By examining the types of *Qubba* E and F, their differences reside in the dimension and the type of column. We can conclude that the

variation of the *Qubbas* resides in the dimension and the columns. The *Ghaûth*, inhabit *Qubbas* type G. This type differs from the others in terms of compensation and type of occupation.

The cross-referencing of *material* and *immaterial* data revealed only partial variations in columns types, connection techniques and dome shapes. We can conclude that the evolution of the shape of the *Qubbas* is due to construction methods. These forms bear witness to architectural habits and local engineer.

The Analysis of the heights revealed a fundamental fact that is directly related to the religious figure concerned. We argue that the more the *Walî* is venerated, the greater the volume and the greater the influence of his cenotaph.

All the *Qubbas*, housing W1, W2, W4 and W5 are grouped together inside the cemetery. As for the *Ghaûth* (W3), their *Qubba* is located alone in the cemetery.

### 7.4. Analysis of axiological data

The analysis of the axiological took place in three stages:

1. Counting;
2. Comparison;
3. Interpretation.

#### 7.4.1. Counting

The aim is to bring together the data collected in a summary document. The counting is divided into two stages:

1. Distribution of respondents by family, nationality (national and international) and profile (general public, expert);
2. Statistical processing.

#### 7.4.1.1. Distribution of respondents by family

Respondents are grouped by nationality and by profile. The national respondents number is (136), (13) of whom are experts. The international respondents number is (35), (06) whom are experts.

#### 7.4.1.2. Statistical data processing

Statistical processing was carried according to the function of the item and according to the types of respondents. "Flat" sorting was applied.

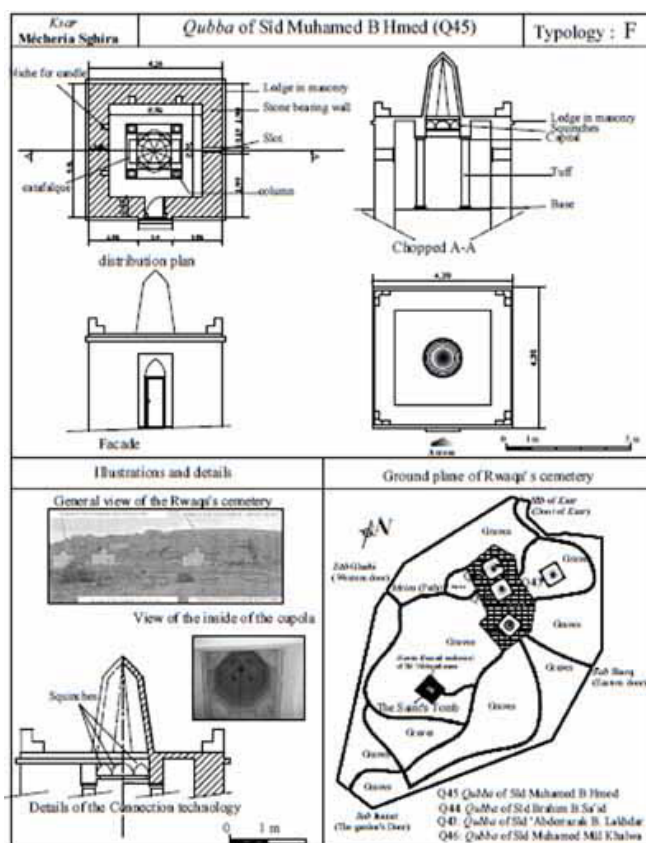


Figure 4. Qubba specimen of typology A (Source: Djeradi & Lakjaa).

Table 4. Summary of the intersection of material and immaterial data.

Typology	Types of Wali	type of occupation and size		construction systems			Types of Dome
	Awilya	Dimension	occupation	arcade System	Column types	techniques of connecting	
E	W2, W4 and W5	D2	OG	B	F	B	T2
F	W1	D3	OG	B	A	B	T2
A	W1	D3	OG	B	A	A	T1
G	W3	D1	OI	B	F	B	T2



**Table 5.** Statistical treatment of items, relating to the normalization function.

NPR: National public respondents.

NER: national expert respondent.

IPR: International public respondents.

IER: International expert respondents.

Respondents	Function's types	Types of items	Items	coded	YES		NO	
					Absolute values	Relative values	Absolute values	Relative values
NPR	Normalization	closed	Do you have an ancestor buried in a Qubba?	Q1	40	32,50%	83	67,50%
		closed	Have you ever visited a Qubba?	Q2	94	76,40%	29	23,60%
		filter	Do you know other funerary monuments?	Q5	44	35,80%	79	64,20%
NER		closed	Do you have an ancestor buried in a Qubba?	Q1	9	69%	4	31%
		closed	Have you ever visited a Qubba?	Q2	12	92,30%	1	7,70%
		filter	Do you know other funerary monuments?	Q5	12	92,30%	1	7,70%
IPR		closed	Do you have an ancestor buried in a Qubba?	Q1	6	20,70%	23	79,30%
		closed	Have you ever visited a Qubba?	Q2	17	58,60%	12	41,40%
		filter	Do you know other funerary monuments?	Q5	20	69,00%	9	31,00%
IER		closed	Do you have an ancestor buried in a Qubba?	Q1	1	16,67%	5	83,33%
		closed	Have you ever visited a Qubba?	Q2	3	50,00%	3	50,00%
		filter	Do you know other funerary monuments?	Q5	5	83,33%	1	16,67%

1. Quantitative knowledge items;
2. Items expressing values.

We will not dwell on the quantitative data. These are mentioned in the form of Table. 5 (Table 5).

We are interested in data that express value. By definition, works of art are things that we value, that we qualify (Heinich, 2009).

Q3: Do you know the function of a Qubba?

National public respondents (NPR)

- (72) claim that they know the function of a Qubba.
- (51) do not know its function.
- National expert respondents (NER)
- (11) claim that they know the function of a Qubba.
- (02) do not know its function.

International public respondents (IPR)

- (09) claim that they know the function of a Qubba.
- (20) do not know its function.

International expert respondents (IER)

- (02) claim that they know the function of a Qubba.
- (04) do not know its function.

Q4: What do the Qubbas, these small funeral constructions, represent to you?

We have given free choice to the respondents to give an answer. For sorting, we take the three most frequent answers.

(NPR)

- (67) did not provide answers.
- (21) consider it to be a mausoleum.
- (15) think it was a memorial.

(NER)

- (04) did not provide answers.
- (03) consider it to be a sacred space
- (02) think it to be a mausoleum.

- (02) of which the Qubba represents nothing for them (IPR)

- (12) did not provide answers.
- (07) of which the Qubba represents nothing for them.
- (05) think it is a sacred space.
- (IER)
- (04) consider that the Qubba is a memorial.
- (02) did not provide answers.

Q6: What difference (s) do you notice in their external aspects?

We have given the respondents a free choice to give an answer. We proceeded to the classification of the answers (Combessie, 2007).

- No difference: twenty one answers.
- Materials: seven answers.
- Template: three answers.
- Dome shape: twelve answers.
- Shape and template: eleven responses.

Form and location: One hundred and five responses.

- Without answer : twelve answers.

(NPR)

- (85) think that the differences between the Qubbas reside in form and location.

- (18) consider that there are no differences, all Qubbas are similar.
- (06) see the differences in the shape of the dome.

- (06) whose opinions of differentiation are oriented towards the shape of the Qubba and its size.

(NER)

- (07) experts did not respond.
- (03) consider that there are no differences, all Qubbas are similar.
- (02) see the differences in the shape of the dome.



(IPR)

- (20) think that the differences between the Qubbas are in form and location.
- (04) consider that the differences are in the shape of the dome.
- (03) see the differences in used construction materials.

(IER)

- (04) did not provide answers.
- (02) see the differences in the shape of the Qubba and its color.

Q7: *What do you think will be the cause (s)? (To be classified in order of importance)?*

We have given the respondents a free choice to answer it. We have classified the answers into four categories:

- The causes of *material* orders
- The causes of *immaterial* orders
- The causes of *material and immaterial* orders.
- Ignored causes

(NPR)

- (92) of the respondents are unaware of the causes of the differences between the Qubbas.
- (16) think that the causes are *immaterial* in relation to the Saint who resides in the Qubba.
- (08) consider that the causes are *material*, mainly related to the availability of building materials, the mastery of construction techniques, and cultural interference.
- (07) see the differences between *material and immaterial* orders.

(NER)

- (09) of the respondents are unaware to the causes of differences between the Qubbas.
- (02) think that the causes are *immaterial*.
- (01) respondent considers that the causes to be *material*.
- (01) respondent found that the differences to be *material and immaterial*.

(IPR)

- (24) respondents are unaware of the causes of differences between the Qubbas.
- (03) think that the causes are *material*.
- (01) respondent considers the causes to be *immaterial*.
- (01) respondent considered the differences to be *material and immaterial*.

(IER)

- (04) respondents do not know the causes of differences between the Qubbas.

- (02) respondents consider the causes to be *immaterial*.

Q8: *You have an idea on the mystical chain (Silsila)?*

This item is closed. The answers are as follows:

(NPR)

- (104) respondents do not know the mystical chain.

- (19) know the *mystical chain*.

(NER)

- (10) respondents do not know the *mystical chain*.

- (03) know the *mystical chain*.

(IPR)

- (28) respondents do not know the *mystical chain*.

- (01) knows the *mystical chain*.

(IER)

- (06) international experts do not know the *mystical chain*.

Q9: *in your opinion, the Qubba is a cult building or cultural building?*

It is a question of classifying the qubba according to its vocation. We have given three possible answers:

- *cult building*.
- *cultural building*.

- No idea.

(NPR)

- (52) respondents state that the Qubbas are *cult buildings*.

- (49) think Qubbas are *cultural buildings*.

- And finally (22) have no idea about the functional character of the Qubba.

(NER)

- (08) respondents state that the Qubbas are *cult buildings*.

- (05) experts think that they are *cultural buildings*.

(IPR)

- (12) respondents state that the Qubbas are *cult buildings*.

- (15) think Qubbas are *cultural buildings*.

- And (02) have no idea about the functional character of the Qubba.

(IER)

- (02) respondents consider the Qubbas to be *cult buildings*.

- (03) mention that they are *cultural buildings*.

- And (1) expert has no idea on the functional character of the Qubba.

Q10: Can it be classified as a national tangible heritage?

This item is closed. The answers are as follows:

(NPR)

- (85) respondents think that the Qubbas can be classified as *national tangible heritage*.
- (38) believe that these buildings do not deserve to be classified as *national tangible heritage*.

(NER)

- (11) experts consider that the Qubbas can be classified as *national tangible heritage*.
- (03) among the experts evokes, that they do not have the merit to be classified.

(IPR)

- (20) respondents think that the Qubbas can be classified as *national tangible heritage*.
- (09) consider that these buildings do not deserve to be classified as *national tangible heritage*.

(IER)

The surveyed experts are split

- (03) experts believe that the Qubbas can be classified as *national tangible heritage*.
- (03) among the experts mentioned that they do not have the merit of being classified.

Q11: Is its architecture part of the architectural vocabulary?

The purpose is to classify the Qubba according to its architectural vocabulary. The Qubba expresses architecture of:

- From below;
- Religious;
- Sacred;
- Funeral;
- No idea.

We take the three most frequent answers for.

(NPR)

- (52) respondents state that the architecture of the Qubba is a *funerary architecture*.
  - (29) consider it to be part of the *religious architecture vocabulary*.
  - And (26) see it as *sacred architecture*.
- (NER)
- (04) experts consider that the Qubba is of *sacred architecture*.

- (04) experts consider that the architectural vocabulary of the Qubbas is *funerary*.

- And (03) experts think that it is an *architectural vocabulary* that belongs to the *religious*.

(IPR)

- (09) respondents state that the architecture of the Qubba is a *funerary architecture*.

- (09) respondents consider it to be *sacred*.

- And (06) see it as an *architecture from below*.

(IER)

- (02) experts consider the Qubba to be *sacred architecture*.

- (02) state that it falls within the *religious architectural vocabulary*.

- (01) expert considers the Qubba to be *funerary architecture*.

- Another expert has no idea about the architectural value of the Qubba.
- Q12: Does it deserve to be restored?

This item is closed. The answers are as follows:

(NPR)

- (91) respondents think that the Qubbas are worthy of *restoration*.

- (38) respondents believe that the buildings were not worthy of *restoration*.

(NER)

- (11) experts say the Qubbas are worth *restoring*.

- (02) experts on the other hand, consider that these buildings do not deserve to be *restored*.

(IPR)

- (18) respondents think the Qubbas are worthy of *restoration*.

- (11) thought the Qubbas are not worthy of *restoration*.

(IER)

- (02) experts think that the Qubbas are worth *restoring*.

- (04) experts think that the Qubbas are not worthy of *restoration*.

After having sorted the answers, we will devote ourselves to comparing of the answers.

#### 7.4.2. Comparison

During and after the surveys are carried out, the question arises as to how the comparison should be interpreted and how it should be reported (Courtin et al, 2012). Going beyond

the descriptive phase, another phase consists of try to understand the object of study through public thought (Angers, 1996). To do this, a comparative analysis is appropriate (Paugam, 2012).

The national respondents report knowledge of the function of the Qubba, at various levels. On the other hand, for the international respondents, ignorance of the function prevails.

When we wanted to know the representative image of the object of study, we noticed that the refusal rate is high. We note that international experts see the Qubba as a memorial. For the other categories of respondents, the images that come up are the mausoleums and the sacred spaces.

The majority of (NPR and IPR) noticed the difference in the shape of the building and its layout. For the international experts who provided answers, the difference lies in the shape and the size. The national experts consider that the Qubbas are similar.

(75%) of respondents are unaware of the factors that influence the outward appearance of Qubba. For the others, all converge on the immaterial causes. The exception is the foreign public and national experts who consider the causes are material.

The majority of the public questioned (all types) are unaware of this mystical and spiritual phenomenon.

In the Qubba's vocation, the opinions are divided between a religious building or a cultural building. For the general national public the tendency is about (40%) for each vocation. On the other hand, more than (60%) of the national experts are of the opinion that the Qubba is a cultural building. For the foreign respondents half consider it to be a cultural facility.

For the general (NPR and IPR), the majority (69%) consider that Qubbas have architectural, cultural, religious and historical values and can be classified as national heritage. This opinion is accentuated by national experts (85%). On the other hand, international experts are divided in their opinions.

Concerning the value and architectural expression of the Qubba, the opinions converge on religious, sacred and funerary architecture.

All respondents agreed that Qubba is worthy of restoration. With the exception of international experts, (67%) of whom expressed their opposition to the restoration.

#### 7.4.3. Interpretation

The representative mental images are:

- *Mausoleum*;
- *Sacred*;
- *And memorial*.

We were led to reject the signifier: Mausoleum represented by some respondents as the equivalent of "Qubba". The definition of mausoleum seems to us insufficient to express all the semantic, patent and latent charge conveyed by the Qubba. Derived from Mausole, became generic to designate any funerary monument (Roland, 2012). The Maghreb's Qubbas are erected only in homage to holy people.

The sacred is part of the belief system, which distinguishes between sacred and profane by symbolizing the sacred with a totem (Codrington, 1891). The Qubba is a *totem*. As a symbol of the mana emanating from the social group. The Qubba is not only the symbol of the sacred, it is also the substance of the sacred, the materialized sacred (Hubbert & Mauss, 1968).

The sacred and the memorial come together. In the *ksourian* society, the *sacred* is certainly substantial but above all relational. We see it, when the seat of the sacred (Qubba or ancestor), is more or less absent and arises only in significant moments. On this occasion, it is the relational that amplifies the sacredness of the object or being. These moments are discovered through the feasts (*Wa'das*) (Roncayolo, 1990). The Qubba by receiving the feast becomes a qualitatively different space (Bachelard, 1957).

In the case of the *Wa'das* the event is either the beginning or the end (the death or birth of the Saint). The *Wa'da*, can only be a return to the constitutive milestones of the memory and the community (Halbwachs, 1968).

The public believe that the Qubbas are all the same. We have had to recognize how inaccurate this conception is. The examination with the help of pho-



**Figure 5.** A Collection of Qubbas forms in the North, in the Saharan Atlas and in the South (Source: Djeradi & Lakjaa).

tographs of the external appearance of the different *Qubbas* throughout the various regions of the country shows the diversity of forms (Figure 5). These small buildings in the North are built in typical North African architecture (square topped by a hemispherical dome); those in the South are closer to African architecture (Mahrou, 2011).

The differences in the external appearance of the *Qubbas* lie in the immaterial factors. The material logics remain secondary. The technique comes for concretize. Since Heidegger we know that the act of living precedes the act of building (Heidegger, 2012).

In the *Qubba's* vocation, a confusion reigns among the respondents. They are divided between the religious and cultural vocation. The *Qubba* combines both vocations. Its plan and construction are an art form. The adepts have tried to recreate the universe in a three-dimensional space where they will penetrate both physically and spiritually.

The architectural vocabulary of the *Qubba* expresses the sacred. The sacred architecture strives to reproduce the patterns, structures and alignments of the universe (Humphrey & Vitensky, 1997). To visit the *Qubba* is to present oneself at the centre of the cosmos, at the threshold of the sky (Maffesoli, 2013).

In the *ksour*, the buildings are small and humble. The Horizontality remains the dominant rule. The houses are only the tombs of this world. The verticality is the expression of the sacred. It is reserved for exceptional buildings: *Qubba*, minaret (Djeradi, 2012).

The *Qubba* can be classified as national heritage, because it is a merged image of the sacred and the memorial. It is a combined architecture of the sacred, the religious and the funerary. Its vocation is a hybrid of *worship* and *culture*.

The majority of the *Qubbas* are maintained by the communities attached to them. The *Qubbas* are limed and cleaned episodically and regularly as the *Wa'da* approaches.

Some *Qubbas* are in ruins despite their architectural values. The hagiography accounts for this phenomenon by the intertribal conflicts around the *Qubbas*. The dilapidated state of the *Qubbas* can be explained by these conflicts. The descendants of a saint, once they have been expelled from a territory, abandon their *Wali* and his abode.

## 8. Conclusion

Purposefully, our analysis is multidirectional focused on the distinctive look we have given to the object: The material and the immaterial in the *Qubbas*. What would be the part of the immaterial conveyed by the sacred in the construction of the *Qubbas*?

Two forms characterize and identify the *Qubbas*: the square and the vault. Regarding the square, it is marked by pillars arguably representing the four cardinal points. The vault would represent the sky reduced to a scale of architectural element. The arch occupies a prominent place in the architectural vocabulary of the *Qubbas*.

The architecture of the *Qubbas* is varied and variable over time. Their symbolism has constantly changed and evolved, giving the *Qubbas* differentiated external appearances. As for



the causes of differentiations, they are founded in the *immaterial*, through charges of veneration with respect to sacred characters

The study on the *Qubbas* of the *Ksour* Mountains shows that it is not at the level of a precise architectural form that the sacred is expressed. Rather, it should be sought in the care taken by a group to improve architecture, stemming from its culture and its environment. There are several logics of organization of the *Qubba* space and the most decisive ones, remain those which come from what we have called the *immaterial*. Technological and material logics remain secondary.

It seems relevant to us to stop seeing in the architecture of the *Qubbas* only a spontaneous architecture without rules or models. Another look is essential, by which tradition does not necessarily rhyme with archaic or backlog.

### Endotes

<sup>1</sup> From the root *awd*: the periodic return

<sup>2</sup> A district fortified in the *Ksar*

<sup>3</sup> See the links cited in reference to view the questionnaires

<sup>4</sup> The supreme recourse of the afflicted, the refuge, the savior.

<sup>5</sup> Means pole.

<sup>6</sup> Stakes, tent pegs.

<sup>7</sup> The elected, the chosen, the best.

<sup>8</sup> Substitutes

<sup>9</sup> The distinguished, the excellent

<sup>10</sup> Leader of a group of saints

<sup>11</sup> They are the descendants of the Prophet.

<sup>12</sup> We designate all the descendants of Abu-Beker-es-Şeddik.

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