



# Architectural Archives: The Jean-Jacques Deluz Collection (1930–2009) and the Construction of a Body of Research on Post-colonial Algiers

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## ABSTRACT

In Algeria, where the dispersed nature of sources from the colonial period is compounded by the difficulties of accessing archives and areas of research in the post-independence period, architects' archives are an essential resource. Studying them broadens our understanding of the evolution of cities and buildings, and exploring the ideas and influences that have shaped their development. This article is based on a PhD thesis entitled *Jean-Jacques Deluz (1930–2009): itinéraire d'un architecte suisse à Alger. Du tout au fragment* (Bouzar, 2022). It focuses on the journey of an architect between Switzerland, Algeria and France, and was largely based on his personal archives deposited in 2014 at the Algiers Diocesan Study Center, known as the "Glycines". Deluz was a key contributor to the urban and architectural history of Algiers in the twentieth-century. He remained in Algeria after Independence and turned, from 1962 onwards, to becoming an independent architect, a professional status he never abandoned. In addition to highlighting certain major segments of the Deluz collection, this research paper discusses the notion of corpus in the light of the objectives of monographic art-historical research into the filiations of Deluz's work. Through an analysis of a body of research on an architect, this paper proposes avenues of research for the study of urban, economic and social policies in post-colonial Algiers.

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### 1.1. JEAN-JACQUES DELUZ: LIFE AND PRODUCTION

This article is based on a PhD thesis entitled *Jean-Jacques Deluz (1930–2009): itinéraire d'un architecte suisse à Alger. Du tout au fragment* (Bouzar, 2022). It focuses on the journey of an architect between Switzerland, Algeria and France, and was largely based on his personal archives deposited in 2014 at the Algiers Diocesan Study Centre,<sup>1</sup> known as the “Glycines”.

Deluz graduated from the Polytechnic School of the University of Lausanne (EPUL) in 1956. He moved to Algiers the same year to work for the Daure et Béri architecture agency, before joining the *Agence du Plan* (ADP) at the end of 1957. Trained in urban planning by Gérald Hanning (1919–1980) – the head of the ADP workshop – whom he succeeded in 1959, Deluz was directly confronted with the policies of the *Plan de Constantine* and the challenges of decolonisation. His experience has been highlighted in numerous publications (Deluz, 1988, 2001a, 2003, 2008, 2010), making him a key contributor to the urban and architectural history of Algiers in the twentieth-century. He remained in Algeria after Independence and turned, from 1962 onwards, to becoming an independent architect, a professional status he never abandoned.

Throughout his career, Deluz produced an impressive number of projects in a multitude of sectors: tourism and training facilities, the redevelopment of spaces, theatre scenography and housing; “paper architecture”<sup>2</sup> accounts for the largest proportion. The Sidi Bennour district, built as part of the wider Sidi Abdellah new urban area (ANSA)<sup>3</sup> between 2000 and 2006, is a prime example of this. Alongside his architectural practice, Deluz also taught. From 1964 to 1988, he played a major role in training the first classes of Algerian architects. First at the National School of Architecture and Fine Arts (ENABA), where he influenced the drafting of the 1967 syllabus, then at the *Polytechnic school of architecture and town planning* (EPAU), where for two decades he played an active part in debates on reforms to the teaching of architecture.

When he died in April 2009, Deluz left behind a rich legacy on the history of architecture and urban planning in colonial and post-colonial Algeria, the study of which I am beginning for my thesis. It follows on from the research carried out on architects’ archives since the creation of the French Institute of Architecture (IFA) in 1980 (Mansion-Prud'homme, 2018). Considered by Kenneth Frampton (Frampton, 2007) as essential sources for the examination of architectural creations, architects’ monographs play a crucial role in the analysis of public policies, architectural movements and stylistic and technical innovations. The monographic framework allows the critical analysis of a plural production and the mechanisms that underlie it. Thus, the preponderance of analysis over any biographical considerations in understanding Deluz’s work was intended to distance reflection from the « biographical illusion » (Bourdieu, 1986) – even autobiographical – of which Giorgio Vasari’s *Vite* remains the model. Putting aside the « history-narrative » in favour of the « history-problem » (Aubenas et al., 2006) was therefore a necessary prerequisite from the outset.

### 1.2. WORKING ON A PRIVATE COLLECTION ON ALGERIAN SOIL: ISSUES AND CHALLENGES

Public administration archives provide little information about architecture and urban planning as an object or as a project. Architectural archives, on the other hand, help to reconstruct urban and architectural history, while offering a unique insight into the design process, the strategies implemented and the relationships with stakeholders. Studying them broadens our understanding of the evolution of cities and buildings, by exploring the ideas and influences that have shaped their development.

In Algeria, where the dispersed nature of sources from the colonial period is compounded by the difficulties of accessing archives and research areas in the post-independence period,

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1 <https://www.glycines.org/>.

2 Professional term used in architecture agencies to designate projects that have not been completed but for which studies have not been carried out.

3 The new urban area of Sidi Abdellah is a complementary urban center of Algiers. Taken up again in 1997 on the basis of a previous study by the *Centre de recherche en architecture et en urbanisme* (CNERU), the first master plan was entrusted to Jean-Jacques Deluz in 2000 by Chérif Rahmani, Minister-Governor of Algiers.

architects' archives are an essential resource. Such is the case with the archives of Georgette Cottin Euziol (1926–2004) held by the Bouches-du-Rhône departmental archives. The subject of Assia Samaï-Bouadjaja's research (Samaï-Bouadjaja, 2019), they provide an insight into the social and industrial policies of Algeria in the first two decades of independence. Similarly, Xavier Dousson's thesis (Dousson, 2010) on Jean Bossu (1912–1983) provides an insight into the reconstruction of Orléansville, a sub-prefecture destroyed by an earthquake in 1954. In Algeria, more than in France, these architects' archives are « a point of passage for constructing a discourse on architecture or a discourse on architects » (Hottin, 2009).

The exclusive use of personal archives is likely to restrict the analysis to the discourse desired by the architect as reflected in the classification of their archives. In the case of Deluz, this restriction is more significant when we take into account the autobiographical dimension of his literature. Like many architects of his generation, he tried to organise his posterity during his lifetime. This preoccupation was heralded by the publication in 2001 of *Alger. Chronique urbaine* (Deluz, 2001a), the first autobiographical work written during his exile in Avignon,<sup>4</sup> in which his personal history and that of the city of Algiers merge and cross-fertilise. This was followed by two books – *Fantasmés et réalité. Réflexions sur l'architecture* (Deluz, 2008) and *Le tout et le fragment* (Deluz, 2010) – published in the evening of his life, in which he sheds light on his thinking and his position. Finally, the attempt to classify his archives and his intention to entrust them to the Algiers Diocesan Study Centre are his last attempt at preservation.<sup>5</sup>

Reconstituting Deluz's life in Algiers by extracting it from the autobiographical discourse was the first challenge of my PhD research. As the research progressed, the need to supplement the Deluz collection with other sources became apparent. Other public and private collections were consulted, and testimonies were collected from key figures in Deluz's life. These additional sources permitted questioning the architect's choices and influences, to contextualize his work and broaden the research perspective to include his artistic output. The second challenge of this study was to give an account of a very diverse corpus without smoothing out its rough edges. Through a critical and reasoned analysis of his work, the research set itself the objective of studying Deluz's professional and intellectual career, in correlation with the clarification of his thinking. The aim was also to assess how his work fits into the history of architecture.

In addition to highlighting certain major segments of the Deluz collection, this research paper discusses the notion of corpus in the light of the objectives of monographic art-historical research into the filiations of Deluz's work. Extracts from this corpus have been published and are available in Open Access on Nakala under the name Alger-Deluz (ACP01\_MB).

## (2) DATA SET DESCRIPTION

The dataset Alger-Deluz (ACP01\_MB) consists of seven PDF, Excel and CSV files, including (1) the catalogue of Deluz's artistic works, (2) the appendices to the author's PhD thesis, (3) the synopsis of the author's thesis, (4) an extended bibliography of Deluz's works, (5) the database of Deluz's architectural projects (Excel format), (6) & (7) the same database in CSV format.

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**Repository name** – Nakala, Huma-Num, Archival City Collection, Archival City Algiers

**Publication date** – October 2023

### 2.1. THE DELUZ COLLECTION: HISTORY AND CLASSIFICATION

When the Glycines inherited the Deluz archives in 2014, the staff had to manage more than 2 m<sup>3</sup> of documents and around a hundred linear metres of tracing paper on rolls. This archival

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<sup>4</sup> Feeling threatened by the Islamists in the context of the Algerian civil war (1991–2002), Jean-Jacques Deluz and Magda Taroni – his partner – left Algiers for Rochefort-du-Gard in Avignon in 1994. They returned gradually from 2000 onwards.

<sup>5</sup> According to filmmaker Elizabeth Leuvre, Jean-Jacques Deluz showed his willingness to donate his archives to the diocesan study centre in Algiers as early as 2006.

material had previously been divided between his residences in Algiers and Rochefort-du-Gard in Avignon. With the exception of the tracings, which remain in their original state, the documents are now divided between 169 archive boxes (340 × 270 × 150 mm) (Figure 1).



**Figure 1** Studio fitted out in 2020 to house the Deluz collection. Algiers Diocesan Study Centre.

The archives from his house of *Bananiers* street,<sup>6</sup> to which Deluz devoted a chapter on *Algiers. Chronique urbaine* (2001b), account for 3/4 of the collection: documents from his agency, archive items, teaching programmes and research documentation. They also include personal correspondence, medical documents (including those relating to cats), invoices and photographs, like so many traces of a sometimes-tormented life attached to Algiers.

Some of this material has been carefully classified by Deluz himself, reflecting its importance to him. For example, his curricula vitae are arranged by year (boxes 1 and 1 bis); the Sidi Abdellah project<sup>7</sup> was completely organised and referenced (boxes 3 to 14). The link between the Annassers project, on which he trained in town planning, and the Sidi Abdellah project that he conceived in the evening of his life, is apparent from the classification of the first part of the collection.

The documents relating to the Agence du Plan d'Alger (ADP) were not classified but simply collected. They include graphic documents (plans, reproductions, photographs) of the Annassers (Figure 2) satellite city project, the ADP's flagship project, as well as reports; they are all grouped together in box no. 2.



**Figure 2** Les Annassers. « glove fingers » ground plan. JJD archive fonds. Algiers Diocesan Study Centre. Box 108, folder 05.

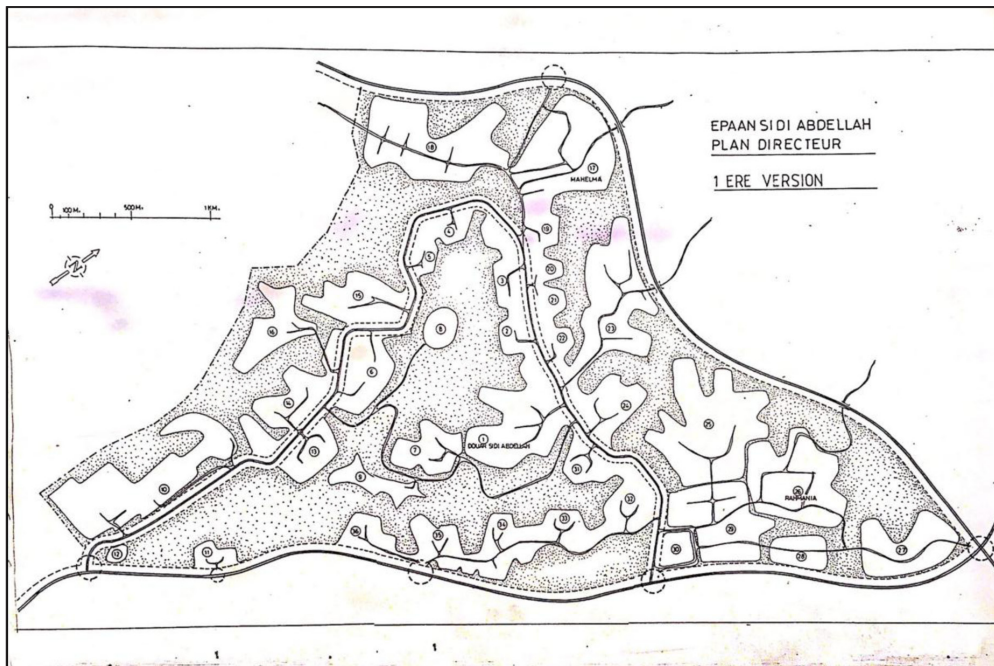
Several months separate the acquisition of the « Bananiers » archives from that of « Rochefort-du-Gard ». The latter were moved to Algeria in two stages with the help of the Swiss and French embassies in Algiers; they were in complete disorder. The Rochefort archives concentrate most

<sup>6</sup> On this street and the Laperlier district (now Sfindja), read also Commengé, 2020; Pulicani-Varnier, 2002.

<sup>7</sup> The new urban area of Sidi Abdellah is a complementary urban centre to Algiers. Taken up again in 1997 on the basis of a study by the *Centre de recherche en architecture et en urbanisme*, the first master plan was entrusted to Jean-Jacques Deluz in 2000 by the minister-governor of Algiers.

of his work in the office of architect Robert Hansberger, a friend and former ADP employee who employed him occasionally between 1994 and 2000. These are mainly urban redevelopment projects submitted – unsuccessfully – to competitions: the « Parvis République » and the northern zone of Avignon, the Flon train station and the « place du Château » in Lausanne. The archives also contain three architectural projects: the redevelopment of *Mas de Jaisse* and *Villa Fabria* in Avignon, and the construction of a detached private house in Cavaillon.

Various documents relating to the genesis of the ANSA project are also included, such as the master plan study begun at Rochefort-du-Gard (Figure 3). The sketches and photos of the sets and costumes that Deluz designed and produced for the plays « Bistrot » (1996) and « Les perroquets » (1999) complete the Rochefort archives.



**Figure 3** EPE-ANSA- New town of Sidi Abdellah. First version of the urban master plan.

JJD archive fonds. Algiers Diocesan Study Centre. Box 1, folder 7.

## (3) METHOD

### 3.1. ANALYSIS OF THE ARCHIVE FONDS

Analysis of the Deluz archives was based on the criteria and standards set out in the manual for processing 19<sup>th</sup> and 20<sup>th</sup> century architectural archives (*Manuel de Traitement Des Archives d'architecture Des XIXe et XXe Siècles*, 2001); the inventory was drawn up using the “AToM” application. Michel Fayole, Sabrina Tenci and Agnès Thiry, documentalists at the Glycines, carried out the analysis under the supervision of the Scientific Council of the Deluz archive fond. Officially created at the time of the acquisition of the first batch of archives in 2014, the Council brings together those who initiated the transfer of the Jean-Jacques Deluz archives: his partner Magda Taroni, Father Guillaume Michel, at the time director of the Diocesan Study Centre, Nabila Chérif, architect and professor at the EPAU, the late Rachid Sidi Boumediene, urban sociologist, Karim Boukhenfouf and Larbi Merhoum, former students and collaborators of Deluz and myself, then working on my thesis project. As soon as the first batch was acquired, my task was to help contextualise the documents submitted for evaluation with a view to indexing them.

The Council's first decision was to retain the entire archive. The assessment was based on the contextual information contained in the preserved documents. Accompanying the examination of the documents has enabled us to fuel our thinking from the outset and refine it as the assessments have progressed. An inventory of **architectural** and **town-planning** projects was drawn up as the documents were processed.<sup>8</sup> The classification was based on that initiated by the architect before his death in two notebooks – one yellow (classification rating 01–12) and one black (classification rating 01–11) – which are also kept in the collection. The notebooks

<sup>8</sup> See AC01\_Ann\_01\_MB on Nakala from page 46 to page 60.

adapt the thematic filing system that the architect used to draw up his curriculum vitae. Arranged in A4 folders, the documents have been double-indexed (Figure 4). Numerical for themes: three basic digits that can be extended to a maximum of six digits to specify the field, type of document or project; by keyword: to locate the context, the place, the protagonists, the type of document, and so on.

Boîte	Chemise	Titre du dossier/détail des documents	Indexation	Champ thématique
002	2	Règlement d'urbanisme de l'Agence d'Urbanisme d'Alger (non-daté)+introduction à l'examen du plan de la région d'Alger par Pierre DALLOZ	211	amgt-urb
031	14	Projet DJEDDI - quartier Sidi Bennour, lots 6 à 10 et 13 à 16 Proposition architecturale et esquisses (2002/07)	212111	Sidi Bennour ANSA
066a	1	Divers documents pour cours d'atelier entre 1985 et 1986	311	epau
091	1	Documentation sur artistes peintres. Articles de presse et de revues. Classement par ordre alphabétique des noms dans des pochettes cristal, identifiées Q1A, Q1B, ....Q1R	412	arts

**Exemples d'indexation :**  
 211 : urbanisme + 11N : villes nouvelles  
 211111 : Sidi Abdellah  
 211112 : Birtouta  
 211113 : Boughezoul  
 211114 : Réghaïa  
 212 : architecture  
 311 : Documentation EPAU  
 312 : Cours EPAU  
 412 : Arts

Figure 4 Four examples of documents classified and indexed in the Deluz archive fund database.

The digital indexing of the Deluz archives chosen by the Glycines team adapts the Dewey Decimal Classification (DDC) system used to classify the documentary holdings of the Diocesan Study Centre: the classes of the DDC are replaced by the categories of Deluz's work (town planning, architecture, literature, etc.).

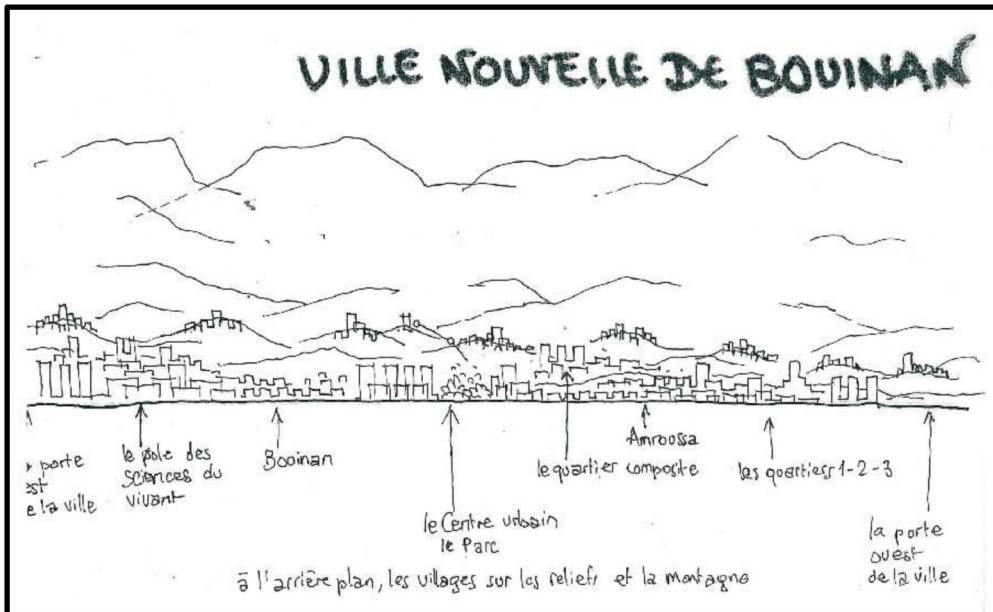
This indexing is explained by the structure of the Glycines, which is not an archive centre but a research library. As such, the Centre does not have the human, technical or logistical resources dedicated to conserving an archive collection. With the exception of the layers, which remain as they are due to a lack of funding, the rest of the archives are stored in 169 boxes, each containing an unequal number of folders as many sub-themes. There is no chronological classification.

### 3.2. A HETEROGENEOUS AND INCOMPLETE COLLECTION

Although they are quantitatively important, the archives of Deluz's architectural practice only cover the years after 1970, when he moved into his house in *Bananiers* street. The reasons for this are given by Deluz in *Alger. Chronique urbaine* (2001a). His first agency, built on the foundations of Hansberger's and located in Serpaggi street, was burgled in 1966. In 1967, he moved into the offices of the former studio of the architect Charles-Henri Christofle in *D'Alembert* street; he was robbed of them in 1970 by a French colleague – whom he did not name – who took advantage of his absence to appropriate the premises and archives.

These archives are particularly important for the last ten years of the architect's practice. At that time, his work focused on urban planning for the new towns of Sidi Abdellah, 40 km west of Algiers, Boughezoul in the highlands of Médéa, and Bouinan (Figure 5) in the wilaya (department) of Blida.

With Karim Boukhenfouf, a former student who became a close collaborator, Deluz designed and built social housing complexes in the Sidi Bennour district of Sidi Abdellah, in the Saïdani district of Réghaïa, and along Ahmed Boukhlef street in Birtouta (an Algerian suburb). Between architecture and town planning, these studies represent the most voluminous segment of the collection. They constitute an unparalleled source for understanding and assessing, through

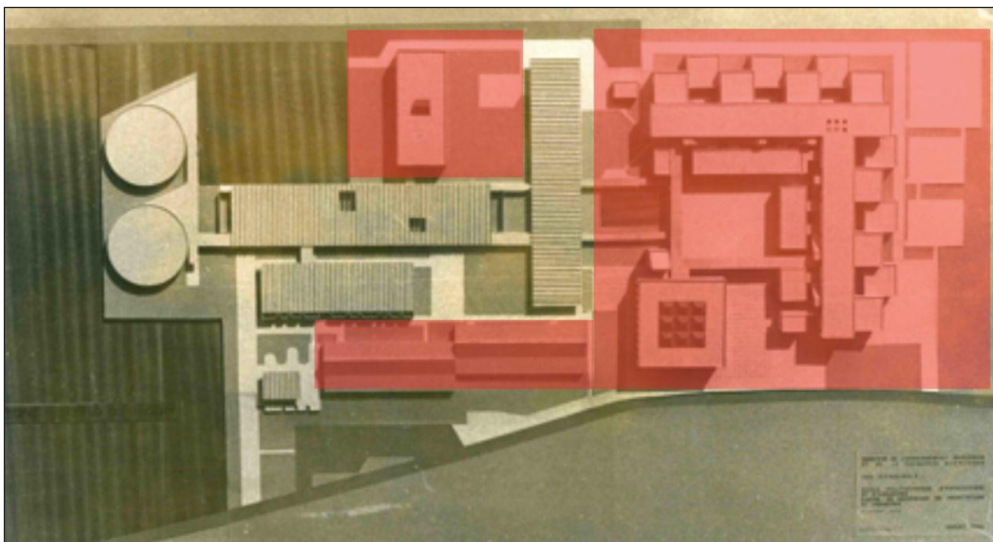


**Figure 5** New town of Bouinan. Sketch of the urban frontage. Circa 2004.

JJD archive fund. Algiers  
Diocesan Study Centre. Box  
121, folder 2.

the prism of the undertaking led by Deluz, the economic models and regional and national development policies implemented at the time. By filling a documentary gap, these archives offer a unique opportunity to deepen our understanding of the dynamics that shaped the Algerian urban landscape at the dawn of the 21<sup>st</sup> century.

The Deluz collection also includes some fifteen boxes containing documents relating to his eighteen years of teaching at EPAU, making up the second largest segment after that of Sidi Abdellah. These documents include teaching programmes and proposals, course materials, research documentation, students' work, administrative correspondence and literature. In addition, there are the plans for the EPAU extension projects (Figure 6) that Deluz designed between 1973 and 1978.



**Figure 6** EPAU extension project (1974–1988). Top view model. Project II (1974–1988).

JJD archive fund. Algiers  
Diocesan Study Centre. Box 69,  
folder 9.

In the absence of any archives accessible to the EPAU for the period 1970–1990, this segment of the collection opens up a new perspective on what underpinned the training of architects in Algeria in the 25 years following Independence. These archives make it possible to contribute to writing a history of architectural education in Algeria after Independence. The teaching documents reveal a didactic process underpinned by an intellection between the practice and teaching of architecture. Deluz's attempts to reorientate the training of architects at EPAU provided an insight into the policies pursued by the Ministry of Higher Education in Algeria in the 1970s. However, the collection contains few traces of his time at ENABA between 1964 and 1969.

Box no. 2 deserves to be highlighted because of the presence of archive documents from the Algiers planning agency.<sup>9</sup> These documents are the only sources available since the agency was dissolved. They owe their presence in the collection to the correspondence that Deluz exchanged between 1959 and 1962 with Pierre Dalloz, director of the ADP (Dalloz, 2012). At the time, Deluz had taken over from Hanning as head of the ADP's urban planning workshop and was faced with the directives of the *Plan de Constantine* as part of the Annassers project (Landauer, 2001).<sup>10</sup> This major housing development was intended to illustrate the implementation of the principles of the « Algiers Method » (Dalloz, 1958), inspired by Marcel Poëte's « New Urbanism » and supported by Gaston Bardet (Bardet, 1945, 1948); an approach advocating close collaboration between the various players involved in urban development, and in which analysis and management take precedence over formalisation and regulation.

Copies of plans of the housing estate, photographs and reports provide a chronology of the project. Together with the correspondence and minutes of the ADP board of directors, these documents make it possible to reconstruct the history of the agency in detail, and to situate its players and their respective roles.

The absence of documents with a biographical dimension (letters, memoirs, family photographs, civil status records relating to relatives, etc.) is noteworthy, as are the traces of Deluz's years of training at the EPUL. A notable feature of Deluz and his archive is the architect's apparent silence about his family environment. There are few documents to link Deluz to his family or which describe the educational dynamics that may have influenced his career. This information, which is largely lacking, is added to the other sources that must be sought outside the archive.

### 3.3. BUILDING THE PRIMARY BODY OF WORK

The constitution of the primary corpus depended on the availability of sources on the one hand, and on the need to detach oneself from the discourse initiated by the architect through the classification of his archives on the other. Following in the footsteps of Antoine Prost (1996), the archives were assembled into a corpus according to the criteria of contrastivity – with a view to highlighting correspondences and differences – and diachronicity – in order to analyse continuities and bifurcations in Deluz's creation.

#### 3.3.1. From the architect in his archives to thematic and chronological reindexing

The primary corpus was compiled in two stages. The first stage took place between 2014 and 2016, when the archives of the Deluz collection were examined. The pre-selected documents were then reclassified thematically in a database specific to the thesis, edited in Word and systematically cross-referenced to that of the Diocesan Study Centre (Figure 7). Locating these objects on the timeline of Deluz's career took up the first year of the thesis (2017).

Boîte	Chemise	Titre du dossier/détail des documents	Catégorie	Nouvelle Indexation
002	2	Règlement d'urbanisme de l'Agence d'Urbanisme d'Alger (non-daté)+introduction à l'examen du plan de la région d'Alger par Pierre DALLOZ	U	002-2-U

**Cinq catégories:**  
 Urbanisme : U  
 Architecture : A  
 Enseignement : E  
 Arts plastiques : P  
 Jeunesse : J

Figure 7 Example of indexing a pre-selected document.

The second stage of selection was undertaken as soon as the thesis plan had been finalised, at which point the secondary body of work was broadly defined. At this stage, objects such

<sup>9</sup> The « Association pour l'embellissement du développement de l'agglomération algéroise » (AEDAA) – commonly known as the « Agence du plan » – is an associative structure chaired by the mayor Jacques Chevalier, which was entrusted with the management of urban planning in Algiers from 1954. Its prerogatives were gradually reduced from 1958 onwards.

<sup>10</sup> On this project, see also: 'La Cité Satellite Des Annassers', 1952; 'Naissance d'une Ville Sur Le Plateau Des Annassers (Alger)', 1959.



as architectural and urban planning projects, teaching programmes and artistic works were identified according to their contribution to the study of Deluz's work. These objects have been the subject of a new indexing (Figure 8) specific to the thesis, referring to their position in the overall demonstration. The construction of the secondary body of work was based on the same criteria.

Titre du dossier/détail des documents		Indexation précédente
Règlement d'urbanisme de l'Agence d'Urbanisme d'Alger (non-daté)+introduction à l'examen du plan de la région d'Alger par Pierre DALLOZ		002-2-U

Partie + sous-partie	
Cinq parties - trois sous-parties par partie :	
P1	: 1930-56
P2	: 1956-62
P3	: 1962-70
P4	: 1970-88
P5	: 1988-2009

Nouvelle Indexation	
002-U-P2-S2	

**Figure 8** Example of the final indexing of the documents in the corpus according to the division of the thesis plan.

### 3.4. BUILDING THE SECONDARY BODY OF WORK TO RESITUATE AUTOBIOGRAPHICAL DISCOURSE

The secondary corpus includes sources from outside the Deluz collection: institutional archives, private archives, and the writings of authors who were interlocutors in the research. These sources are supplemented by material produced or brought to light by the researcher: artistic output, testimonies, a *Diary*<sup>11</sup> kept by Deluz in the evening of his life.<sup>12</sup> Confidential during his lifetime – deliberately so, according to the introduction to *Alger. Chronique urbaine* – it was undoubtedly destined to remain so, given the lack of material in the collection donated to the Glycines. Diversifying the sources has made filling the documentary gaps in the Deluz collection possible and opened up a variety of perspectives on the architect and his creative process.

#### 3.4.1 Artistic production

On the back cover of *Alger. Chronique urbaine*, Deluz wrote: « I paint when the architecture lets me breathe: my painting is confidential, only a few friends know about it ». There is no trace of this work in his archives. Yet a study of Deluz's artistic output is essential if we are to understand all the facets of his activity; a cross-analysis of his paintings, animated shorts, sculptures and installations enables us to explore the notion of 'process'. An in-depth study of a singular work produced between 1970 and 1988, the « Cylinder » (Figure 9), is particularly heuristic in this respect. The work, of which a photographic print was the only instance in the Glycines collection, was the subject of an in-depth study that involved compiling a genesis folder<sup>13</sup> to highlight the creative process.

A facsimile of the cylinder (Figure 10) and its installation (Figure 11) as well as the artistic works preserved in Algiers were presented to the public for the first time at an exhibition organised in November 2019 at the Algiers Higher School of Fine-arts (ESBA).

On 20<sup>th</sup> April 2023, all of the architect's artistic works, which had remained at the *Bananiers* since his death, were added to the Deluz collection by his partner Magda Taroni. A new exhibition of these forty or so paintings, sculptures and prints was organised on the same day at the Glycines under my curatorship. The description of these archives has taken on the classic form of a catalogue (Bouzar, 2023).<sup>14</sup> They are now accessible in the same way as the rest of his archives. However, as with the tracings and plans, this new addition raises the issue of how to preserve these items.

<sup>11</sup> The title given by Deluz to this collection of texts written between 2006 and 2008 and preserved on a CD Rom. The Diary is not part of the Deluz collection.

<sup>12</sup> Excerpts of this source are available on Nakala. See ACA01\_Ann01\_MB.

<sup>13</sup> The genesis folder includes copies of the 462 drawings, as well as numerous drafts, sketches of the installation, a « user manual » for assembling the 462 drawings, and photographs.

<sup>14</sup> ACA01\_Cat\_01\_MB on Nakala.



**Figure 9** Deluz posing as a bard next to the cylinder. Picture taken by Christophe Deluz around 1988. JJD archive fonds. Algiers Diocesan Study Centre. Unclassified.



**Figure 10** Main stages in the physical reconstruction of the cylinder. Algiers Higher School of Fine-arts, 2019.

### 3.4.2 Oral testimonies

Tracking down people who knew Deleuze proved difficult. Many witnesses had disappeared, and others were not always willing to answer our questions. Fortunately, we were able to rely on a few key testimonies. That of Josette Vassalo, Deleuze's first wife, enabled us to paint a picture of the family environment and to develop initial hypotheses about its influence on Deleuze's career choices. Mrs Vassalo, who was also the widow of Alexis Daure, gave us a copy of the collection



**Figure 11** Reconstruction of the « cylinder » installation. Exhibition: « Deluz. L'œuvre d'une vie ». Algiers Higher School of Fine-arts, 7<sup>th</sup> November 2019. Exhibition curator: Mourad Bouzar.

of works from the Daure et Béri agency, where Deluz worked from January 1956 to October 1957. The testimonies of Antonio Garcia Mulet – a Spanish topographer who worked with Deluz at the same agency and then at ADP – and former students are also important contributions.

### 3.4.3 The diary

Found by Magda Taroni at Les Bananiers in the middle of writing her thesis, the diary that Jean-Jacques Deluz wrote between 2006 and 2008 sheds new light on the architect's personality. Bringing to light details of his youth, he discusses his all-consuming passion for painting and for creative work detached from the constraints of architecture. This diary was kept on a CD Rom.

### 3.4.4. Other archives and printed documents

The monographic investigation also turned to various archives: the archives of Jean Tschumi, Deluz's teacher when he was a student (Archives of modern construction, Lausanne); the archives of the EPUL (Lausanne); the archives of the Algiers Higher School of Fine Arts (formerly ENABA), where Deluz taught from 1964 to 1969; and private collections, in particular that of Magda Taroni. Finally, the journals in which Deluz published were systematically examined: *Naqd*, *Techniques et Architectures*, *Storia urbana*, *Vies de villes*, etc. The proceedings of symposia and publications related to seminars have also been the subject of exhaustive research. Two of his speeches to the Algerian National Council of Architects have also been found. This work made it possible to compile an initial and relatively complete bibliography of Deluz.<sup>15</sup>

Throughout the research, the elements of the primary and secondary corpus were systematically listed in a synopsis.<sup>16</sup> A mental map underpinning the dialogue between sources, its content was updated as selections were made, discoveries made and material produced. The synopsis has been rendered obsolete by my thesis plan, which gradually replaced it.

## (4) APPLICATIONS AND IMPLICATIONS

### 4.1. A WORK IN PROGRESS: THE DATABASE OF DELUZ'S ARCHITECTURAL PROJECTS

Based on the aforementioned body of primary and secondary sources, a database was created to document each individual architectural project, completed or not.<sup>17</sup> The metadata for each column include:

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<sup>15</sup> ACA01\_Bib\_01\_MB on Nakala.

<sup>16</sup> ACA01\_Syn\_01\_MB on Nakala.

<sup>17</sup> See the 3 files named ACA01\_DB\_01\_MB on Nakala.

- Project location
- Wilaya
- French locality name
- Arabic locality name
- District
- GPS coordinates
- Project description
- Project category (housing estate/administration/urban passage/equipment/etc.)
- Project type (low-cost housing/low-standard indigenous housing/evolutionary housing/urban planning agency/post office/etc.)
- Principal architect and collaborators
- Name of principal architect
- First name of principal architect
- Name of collaborator
- First name of collaborator
- Implementation period
- Project period
- Archives
- Main call number in the Deluz collection
- Other Deluz call numbers
- Other archives (Archives nationales de France, Archives nationales du monde du travail).
- Miscellaneous additions (Chantiers magazine, etc.).

The information relating to the projects carried out by Jean-Jacques Deluz has been organised in such a way as to enable statistical and cartographic processing, as well as analysis of his networks of collaborators. These networks, like the activities of Jean-Jacques Deluz, can be used to count and locate designs and buildings from the late 1950s to the early 2000s.

References have also been made to other archive collections and to press articles. This database still needs to be linked to other databases: locating projects in the GeoNames geographic database,<sup>18</sup> integration into the “Gazetier d’Alger” reference system<sup>19</sup> or connection with the Agorha database.<sup>20</sup>

This database is above all a prototyping tool, focused on collecting data on the architectural project. The project itself is the source of a large amount of information – typology, players, locations, timescales – and provides access to other types of archives, from those of the architect to those of the administrative authorities, via documents produced by funding bodies.

## 4.2 RESEARCH PERSPECTIVES

The Glycines archive fonds provides detailed understanding of Deluz’s career, his creative process and his autobiographical discourse. A large amount of additional material has made it possible to avoid confining the biographer to the portrait he drew of himself or that he left in his archives. The archival fate of the documents produced and collected by Deluz has been strongly conditioned by the life of this Swiss citizen caught up successively in the twilight of French colonisation, the construction of an independent Algeria and the exile that followed the civil war of the 1990s. It has also been shaped by the variety of his creative practices and documentary media (paper, tracing, canvas, digital, etc.).

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18 <https://www.geonames.org/>.

19 This reference system in Arabic and French concerns place names in Algiers and takes the form of a concordance table listing the spelling variants of place names, making it possible to identify, describe and locate around a hundred buildings in Algiers. <https://opentheso.huma-num.fr/opentheso/?idc=8BA50a317I&idt=28>.

20 <https://agorha.inha.fr/>. Agorha is a portal of databases managed by l’Institut national d’histoire de l’art (INHA). It provides access to medieval and early modern art, searchable by theme, medium, date, location, and other attributes.

Correspondence, photographs and testimonials enable us to reconstruct his professional network, identify the players involved, understand the dynamics of collaboration and identify the intellectual influences that shaped his work. This paves the way for research into the interactions between Deluz and other players on the architectural scene of his time, helping us to grasp the richness of the exchanges that fuelled his creative output.

The collection is also of vital importance for thinking about the different dynamics of the late 1950s to the present day. By filling the gaps left by the dissemination, destruction or inaccessibility of administrative archives, they offer a valuable alternative for studying the urban, economic and social policies implemented in a context of decolonisation. In the aftermath of Independence, these reflexive fields extend to the teaching of architecture, questioning the evolution of models and the dynamics of their hybridisation. Another relevant avenue is the study of urban, economic and social policies in Algeria at the dawn of the twenty-first century, in which Deluz collaborated directly in the context of new town projects such as Sidi Abdellah near Algiers.

All in all, the Deluzian body of work that I have been able to compile has been leafed through in a variety of ways: archives transferred from two of his homes and donated to a library; written and oral fragments gleaned from various places; singular and multiple classification and indexing, by librarians and by myself. It is also the basis for reconstructions, such as the impressive *Cylindre*, and for databases under construction, such as that on Deluz's architectural projects. All these factors make the archives of an architect active in Algeria in the second half of the twentieth century so unique not only for the study of his professional and artistic career, but also for the study of the city of Algiers and its urban planning history.

## COMPETING INTERESTS

The author has no competing interests to declare.

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