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ISNI: 0000 0004 8495 2390

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JOURNAL	International Journal of Innovative Technologies in Social Science
p-ISSN	2544-9338
e-ISSN	2544-9435
PUBLISHER	RS Global Sp. z O.O., Poland

ARTICLE TITLE	HERITAGE REQUALIFICATION PROCESS THROUGH SOCIAL PERCEPTIONS: THE CASE OF "HALLE VOLTA" IN ALGIERS
AUTHOR(S)	Mansouri Lamia, Benali Kenza, Bendada Asma
ARTICLE INFO	Mansouri Lamia, Benali Kenza, Bendada Asma. (2023) Heritage Requalification Process Through Social Perceptions: the Case of "Halle Volta" in Algiers. <i>International Journal of Innovative Technologies in Social Science</i> . 4(40). doi: 10.31435/rsglobal_ijitss/30122023/8088
DOI	https://doi.org/10.31435/rsglobal_ijitss/30122023/8088
RECEIVED	20 November 2023
ACCEPTED	25 December 2023
PUBLISHED	28 December 2023
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HERITAGE REQUALIFICATION PROCESS THROUGH SOCIAL PERCEPTIONS: THE CASE OF "HALLE VOLTA" IN ALGIERS

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DOI: https://doi.org/10.31435/rsglobal_ijitss/30122023/8088

ARTICLE INFO

Received 20 November 2023

Accepted 25 December 2023

Published 28 December 2023

KEYWORDS

Industrial Heritage, Halle Volta, Requalification, Heritage Potential.

ABSTRACT

Urban industrial sites in Algeria constitute a colonial heritage that often undergoes a process of degradation and abandonment, leading to ruptures in the urban fabric. The question of their preservation is conditioned by their integration into a contemporaneity useful to the community to which they represent the heritage.

Therefore, their future cannot be dissociated from the physical and social context they are part of, emphasizing the relationship between the object and the subject. Engaged in their epistemic positions, this article proposes expertise on the heritage potential of Halle Volta, one of the industrial architectural structures from the late 19th and early 20th centuries in Algiers. This expertise makes it possible to understand the appreciations and perceptions engaged by a community towards this relic of the past, with the perspective of its management and transformation. This approach highlights the connection between the social and urban dimensions that can be raised by a heritage requalification project. The knowledge gained from this aims to address the issue of the requalification of Halle Volta, and, to a larger extent, the future of urban industrial heritage in Algeria.

Citation: Mansouri Lamia, Benali Kenza, Bendada Asma. (2023) Heritage Requalification Process Through Social Perceptions: the Case of "Halle Volta" in Algiers. *International Journal of Innovative Technologies in Social Science*. 4(40). doi: 10.31435/rsglobal_ijitss/30122023/8088

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1. Introduction.

Urban industrial sites in Algeria are a colonial heritage that dates from the end of the 19th and beginning of the 20th century.

They present for the almost majority of cases, a state of dilapidation, degradation and abandonment. Regarded as obsolete entities, they are subjected to demolition projects under the pretext of modernization, or to repurposing interventions that are in complete rupture with the essence and memory of the sites.

The "Halle Volta" is one of these urban wastelands, built in 1898 in the center of Algiers, under the name "Marché Delaise", it was converted into a factory in 1903 on behalf of the Algiers Tramways Company. This function, incompatible with the residential character of the district, led the building to be used as a depot for the same firm and later taken over by the electricity and gas company of Algeria.

After the independence of Algeria, the "Halle Volta" will revert to its original function as a market, now known as "Souk El Fellah." This activity continued until the late 1980s, when the building ceased all operations and fell into disuse.

In a state of disuse, taking on the appearance of an abandoned site, the "Halle Volta" now stands as an empty space, a rupture that is emblematic of a process of abandonment. It symbolizes the loss of resources across various value systems (economic, land-related, symbolic, ideational...).

The discourse surrounding its rehabilitation introduces novel possibilities that underline the imperative of urban requalification within the paradigm of sustainable development and judicious management of resources and spatial domains. This equation is contingent upon assigning a purpose to this building that serves the community and reflects its heritage.

The Faro Convention addresses the patrimonial essence of this community, delineating it as « *a cohort of individuals who ascribe significance and value to specific aspects of heritage and, within the purview of public action, aspire to preserve and transmit these aspects to future generations. The Convention posits that this community bears the imperative to facilitate the resurgence of the heritage object and its rehabilitation.*» (Faro, 2005).

The transformation into heritage must therefore be imperatively examined within its inherent physical and social context; that is to say, as an inseparable component of a whole that enables its signification and to which it imparts meaning.

This perspective aligns with contemporary viewpoints exemplified by Boudin (Bourdin, 1984) Lamy (Lamy, 1996) and Amougou (Amougou, 2011) which propel heritage, now encompassing multiple dimensions, towards a trajectory of decentralized and sociologically-informed rejuvenation.

Therefore, any initiative towards heritage recognition, enhancement, or revitalization now pertains to an evolving social experience. This experience incorporates criteria of appreciation and perception that fluctuate based on contexts and timeframes. As such, the reality of heritage surpasses the mere materiality of the object, converging towards a form of social existence (Chivallon, 2003).

The method of analyzing the heritage potential proposed by Luc Noppen and Lucie K. Morisset aligns with this perspective. It updates Alois Reigel's value system by incorporating public recognition through the analysis of the emotional response expressed towards a building and the representation one holds of it.

In this light, this article offers an examination of the heritage potential of the "Halle Volta" in order to elucidate the representations and values attributed to this edifice by a community.

At this stage, various questions arise:

- How to arrange and recycle the remnants of this industrial heritage?
- What representations are constructed around this building, its history, as well as its current or projected realities?

This knowledge aims to address the requalification challenge of the Halle and, to a larger extent, the future of urban industrial heritage in Algeria.

This issue will not be approached through the lens of materiality but as the construction of a relationship forged by a social group with the remnants of their past. Heritage is no longer confined to the object alone, but is embedded in a project of assuming responsibility for and transforming that object (Noppen & Moisset, 2005).

2. Exploring The Conceptual Context.

Heritage today is an evident and expanding phenomenon, the definition of which continually evolves to incorporate new understandings. This expansion of the heritage domain, far from constituting mere quantitative inflation, reshapes the very essence of the concept. The novel approach emancipates itself from the vision of objects worthy of preservation, propelling the notion of heritage beyond the realm of historical aesthetics into a sphere where it is no longer apprehended solely based on its intrinsic

values, but rather for its recontextualized meanings, subject to collective subjectivities shaped by social and historical conditions specific to a given context.

Heritage thus transforms into a dynamic notion, perpetually redefined by human action – a social process Amougou (Amougou, 2011), Rautenberg (Rautenberg, 2003), that is crafted "*between a collection of assets on one side, and, on the other, a community that regards it as an expression of its values, beliefs, knowledge, and evolving traditions*" (Meunier, 2008).

Embracing these terms definitively shifts the heritage problematics from the materiality of the object to the social operativeness of the relationship with the object. In this context, the concept of a heritage community emerges, defined as a social entity "*comprising individuals who value specific aspects of cultural heritage and wish, within the scope of public action, to preserve and transmit them to future generations.*" (Faro, 2005).

This community implies an affiliation with a place, a territorial unit defining its spatial dimension. This affiliation is forged through the mechanisms of identification and appropriation that social actors establish with the location. These actors imbue the invested spaces with their constitutive value of the heritage dimension.

Interpreting this invested relationship of a social group towards a built environment now enables, within participatory methods, the connection between social and urban dimensions that a heritage revitalization project might invoke, and facilitates the measurement of impacts across various scales – neighborhood, district, zone, city, etc.

2.1. Heritage Potential: The Heritage Value through the Prism of Social Perceptions.

As elaborated earlier, heritage is perceived as a comprehensive concept that engages a relationship with the community it represents. From this perspective, the significance of heritage is attributed not only to objects and places, but also to the meanings and uses that society attaches to them, as well as the values it bestows upon them, all within a continuous interplay of interactions and transactions between people and places. This could be described as an "act of reintegrating memories into frameworks of life that are open to the present and the future" (Noppen & Morisset, 2005), which shifts the heritage issue from a concern solely for traditional preservation to a second logic that can be viewed as projective.

In this context, the evaluation approach developed by Luc Noppen and Lucie K. Morisset comes into play. The method involves assessing the potential, which refers to "the evocative capacity of the monument under analysis" (Noppen & Morisset, 2005).

In other words, it pertains to the meanings that the heritage object holds in the eyes of the society to which it belongs, because "*the attachment of individuals, a group, or a community constitutes the most effective protection of a property*" (Noppen & Morisset, 2005).

This approach updates Alois Riegl's value system by incorporating public recognition through an analysis of emotional responses toward a building and the representation one holds of it. It outlines various dimensions of value, such as existence value (encompassing age value, art value, materiality value, and position value), as well as use value and affective value. The goal is to evaluate how "this building is perceived, or rather, how it could be perceived if it were better known and showcased"(Noppen & Morisset, 2005). (fig1)

This interpretative discourse serves to comprehend citizen representations and integrate societal dimensions into heritage construction, rehabilitation, or conversion operations. This interpretation aids in understanding citizens' perceptions and integrating a societal dimension into heritage construction, rehabilitation, or conversion operations.

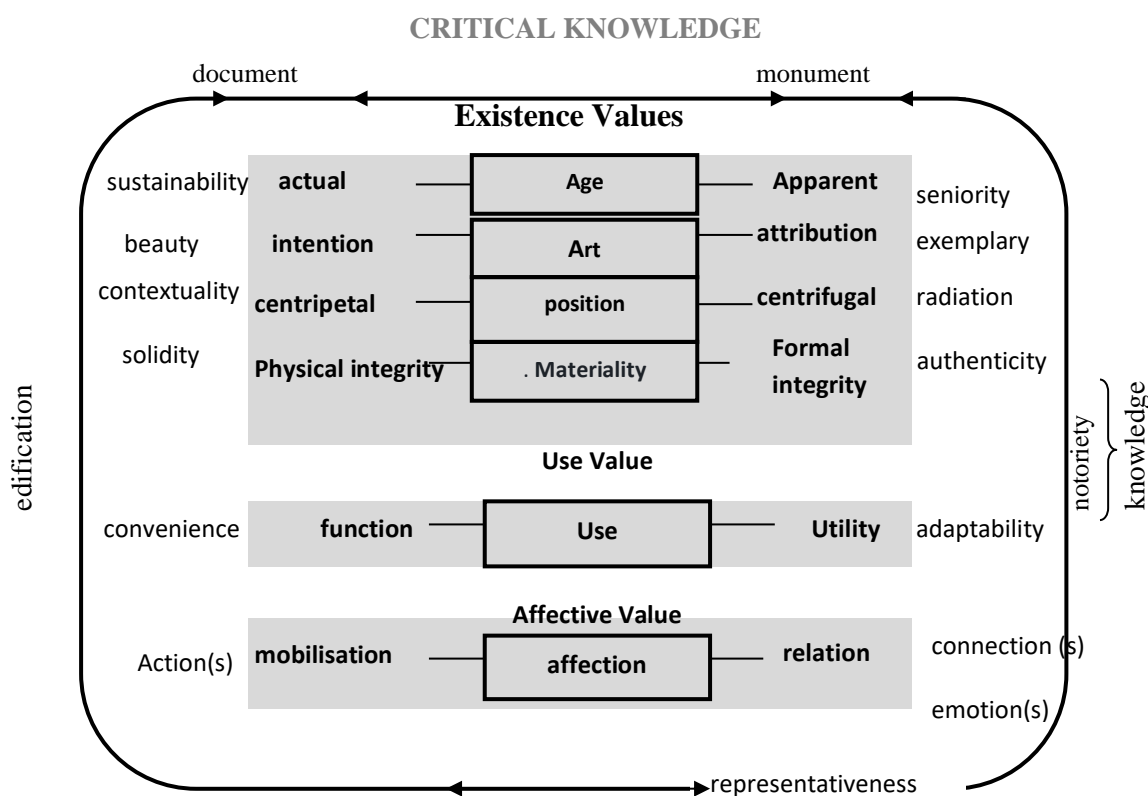


Figure 1. Operational model of the heritage potential analysis method.

Source: Luc Noppen et Lucie K. Morisset, 2005, p. 296.

2.1.1. Existence Values.

The values identified by this method are used as qualifications to comprehend, as Riegl suggested, "what a monument can represent for modern individuals (that is, contemporaries)" (Noppen & Morisset, 2005), based on the identity positions that shape the meanings related to the creation of the heritage object.

a) Age Value.

The age value is bipolar, linked both to the object's real age and its collective perceived age. There can be a discrepancy between the real age and the apparent age of an object, depending on its state of preservation, restoration, and modifications over time. Thus, age qualification is inseparable from the physical integrity of the building.

b) Art Value.

The art value refers to any object of art and architecture that expresses a set of meanings through its overall configuration and detailed treatment. This value also presents a bipolar aspect that oscillates between the artistic intent carried by the designer during the construction of the building and the exemplar attribution it can receive today, thanks to historical hindsight and a comprehensive view of a corpus. This value can be attributed today by characterizing the object as unique (*unicum*), even though it was initially anonymous.

c) Position Value.

The position value defines the relationship between a building and its environment, highlighting the radiance of the heritage object through the impact and dynamism it brings to its surroundings. This relationship is defined through the analysis of the evolution of the parcel within its urban context.

d) Materiality Value.

The materiality value qualifies the material constitution of the object. Linked to the age value, it arises from formal integrity. It evaluates the intact state, the representative state, or the current state of the building. It involves the physical composition and construction arrangements

that uncover methods and techniques of construction that are rare, innovative, and/or unique to a particular era or region.

2.1.2. Use Value.

This value is bidimensional. It relates to historical use, referring to the building's initial function, and economic use, which verifies the monument's functionality in connection with existence values and the monument's adaptability to current imperatives. The building's utility pertains to its adaptability to a new purpose. This is closely linked to functional typologies in architecture, as it is through its essential form that the building responds to a need materialized by a program. The choice of use directly influences acceptability and social appropriation, which leads to potential heritage mobilizations. If it is not aligned with the collective perception of the object's future, it can create disassociation that undermines the object's significance within its community.

2.1.3. Affective Value.

This value materializes the practitioners' relationship with the heritage object based on the translation of their subjective states, what Daniel Fabre terms "heritage emotions" (Fabre, 2011) This emotional dimension of the place's experience, according to Tornatore, would be "a contemporary expression of a new popular sensitivity to the past" (Tornatore, 2010).

Heritage emotions are constructed through various links (use, familial, visual proximity, universality, etc.) that the population might have with the building. This emotional foundation leads to a desire for mobilization towards the conservation and preservation of the heritage property.

3. Presentation of The Subject of Study.

The "Halle Volta" is located in the heart of Algiers, on the plateau of Sidi M'hamed (formerly known as Saulière), on Achour Maïdi Street (formerly Ampère Street), parallel to the central artery of the capital (Didouche Mourad Street). Its immediate surroundings consist of an area characterized by a lack of specific activity and a residential dominance, with low pedestrian and vehicular traffic. Its broader context exhibits a central character, featuring city-scale facilities.

This imposing metal construction from the early century stands out in the neighborhood due to its shape and structure, which contrast with the prevailing architectural configuration dominated by colonial-era apartment buildings (fig2).



Figure 2. Location map.
Source: Google Map modified by the authors 2022.

3.1. Historical Aspect.

The "Halle Volta" serves as a representative example of industrial halls established in Algiers during the colonial era, forming a network of commercial structures (that included the "Marché de Chartres", the "Marché de l'Agha", the "Marché de Bab-el-Oued", "the "Marché de Clauzel", the "Marché de la place Randon", and the "Marché de Belcourt".)

Built in 1898 under the name of the Dalaise market, it struggled to generate sufficient returns to cover the invested capital, leading to its closure at the beginning of 1903 (Lévy,1929). With the urban expansion of Algiers, the transportation network grew, and a tramway line was established on Didouche Mourad Street (formerly Michelet Street).

As a result, the hall was repurposed as a machine depot for the Alger Tramways Company. However, the noise produced by the machines proved highly disruptive to the residential neighborhood. The mayor opposed this factory, prompting the company to dispose of its machines and tram cars, using the hall primarily as a depot (Lévy,1929).

Subsequently, ownership shifted to the Algerian Electricity and Gas Company (now known as Sonelgaz). In 1970 (post-colonial period), the hall reverted to its original function as a market and was integrated into the network of public commercial

structures called "Souk El Fellah," established in the wake of the Agrarian Revolution. These entities aimed to facilitate the broad distribution of national agricultural production.

During the October 1988 riots, the hall experienced acts of vandalism, leading to its closure and cessation of activities.

The state's property divestiture policy in the 1990s resulted in partial acquisition by Algerian industrialist Rebrab for storage purposes. He initiated renovation work, replacing all the failing structures. The other half remained Sonelgaz's property. This complex legal situation and inconvenient co-ownership exacerbated the building's state. The central space, separated by a dividing wall, delineates the current priorities. An intermediate floor spans half of the hall and belongs to Sonelgaz.

A current assessment reveals a building in a state of total abandonment and disrepair, having completely lost its functional value. However, a cultural experiment temporarily revived it in 2016 through the initiative of twenty-three artists who occupied the space for a one-month ephemeral exhibition.

This event marked the third edition of the "Picturie Générale" exhibition, which involves utilizing unusual locations in Algiers to interact with diverse audiences, including those unfamiliar with or unaccustomed to such events. This free reinterpretation of the "Halle Volta" for a certain period highlights its true heritage potential and the evident societal desire to revive this unique place in Algiers (fig3).



Figure 3. The "Picturie Générale" exhibition in 2016 at the "Halle Volta".

Source: <https://www.rfi.fr/fr/afrique/20160424>.

3.2. Formal and Spatial Description.

The "Halle Volta" features a longitudinal quadrangular floor plan, covered by a dual-pitched roof crowned with two extended skylights, facilitating the entry of both light and air.

Its ground footprint spans 1075.6 m², while the total surface area measures 1528.4 m², with a height of 12.73 m. The ground floor features an expansive open space, once featuring a primary entrance that is now sealed off. Additionally, a mezzanine once existed, leaving only traces on the peripheral walls (fig4).



*Figure 4. Interior space of the "Halle Volta".
Source: <https://meissonier-alger.skyrock.com/>.*

The main facade of the "Halle Volta" adheres to the principle of tripartite division: a stone base, the body divided into two parts: the lower section features brick walls painted in red, while the upper part comprises multiple consecutive rectangular openings. A monumental porch divides the facade into two equal portions, framed by two smaller arches positioned beneath a pediment.

The Northern facade has undergone alterations, enveloped in concrete, with remnants of columns still visible. The Eastern and Western facades feature the market's gables, in the form of an arch, alongside rectangular openings (fig5 and 6).



*Figure 5. "Halle Volta", East Façade.
Source: authors, 2022.*



*Figure 6. "Halle Volta", West Façade.
Source: authors, 2022.*

From a stylistic perspective, the connection with classical architectural elements has not been entirely severed, despite the overall ornamentation maintaining a restrained quality. The decorative

iconography, though not extensive, features rosettes and geometric moldings adorning the spandrels formed by the three arches and pediments. The central arch, the largest of the three, is distinguished by a central medallion. Columns with composite capitals provide a rhythmic pattern on both the facade and the interior of the structure.

The hall's metal framework consists of a set of modular, segmented columns displaying varying articulations depending on their position within the structure. These articulations are embellished with stylized vegetal motifs. The entirety of this framework rests upon load-bearing stone walls in the subterranean part of the building.

4. Material and Method.

Our epistemological stance aligns with a paradigm aimed at illuminating the heritage potential of an urban wasteland, focusing on interpreting the community's representations concerning it. Given the specificity of the conceptual framework, employing qualitative techniques becomes imperative to analyze socially complex processes and data that's challenging to quantify.

Within our methodological toolbox, semi-structured interviews appear suitable. Based on the principle of non-directivity (Paillé, 1996) it serves as an investigative approach that employs communication as the principal means of exploring facts. These facts pertain to both constructed thought systems (representations) and social practices (experiential facts) (Blanchet & Gotman, 1992). By analyzing the discourse's structure, it becomes possible to discern logical connections (similarities, differences, causality) established by the interviewee across various elements they discuss.

To guide these interviews, an analysis framework was constructed. It's an organized system of themes that relates to the conceptual model of heritage expertise as defined by Noppen and Morisset.

-**The first part** comprises the introductory section, where we gathered personal characteristics of each respondent (age, gender, education level, occupation) and their place of residence to verify their inclusion in the sample's characteristics.

-**The second part** directly invites respondents to express their opinions on the Halle's existence values based on their representations imbued with current identity formations (their knowledge of the building's history, architecture, construction; assessment of its current state; their use of the place before its closure; the impact of the closure on the neighborhood; evaluation of the closure's zone of impact).

- **The third part** focuses on experienced qualities and impressions, stemming from subjective discourse. This pertains to all forms of relationships the subject constructs and invests in the building. It also aims to gauge the monument's ability to elicit heritage emotions (exploring emotional registers regarding the state of abandonment and loss of use; evaluating the presence of a prospective vision among respondents regarding the Halle's future).

- **The fourth part** delves into the value of usage, exploring the potentialities of "Halle Volta" and its adaptability to a new purpose. This section defines aspirations for the building's reinterpretation and helps grasp its requalification within a participatory approach (the relevance of converting the halle, choice and rationale for the new use; evaluation of the impact of the new use on the study area).

The duration of the interviews conducted in the urban space averaged around half an hour. To respect each respondent's anonymity, they will be identified by their initials, age, gender, and interview number, for example: HA- 28 yo- W- n° 7.

The survey was conducted for a period of two months (September/October 2022).

4.1. Sample Determination: Selecting Respondents in the Field.

The aim of the survey is to conduct an assessment of the heritage potential of "Halle Volta" based on the analysis of representations and values attributed by a community to this historical artifact. The fundamental criterion defining this community is its involvement and impact in the process of the Halle's heritage requalification. Moreover, it should be intrinsically linked to a location, the spatial foundation of its social existence.

The initial question then arises: what is the spatial scope for recruiting individuals?

The historical analysis of the building and its evolving influence, observed through the dynamism it brought to its surroundings, allows us to delineate the study area along the defining axis bordering the building – Didouche Mourad Street (stretching from "Audin square" to the Ministry of Tourism) – and the adjacent secondary streets (Ampère Street, Volta Street, Mohammed V Boulevard). (fig7)



Figure 7. Delineation of the study area.
Source: Google Map modified by the authors 2024.

Subsequently, the representativeness of the sample needed to be defined in order to effectively gather relevant information that encompasses the entirety of the parent population (the heritage community). The following groups were selected:

- Individuals who had utilized the Halle Volta before its abandonment.
- Individuals who only knew Halle Volta as a derelict structure.
- Sociodemographic criteria were then integrated to ensure diversity in the responses:
 - Age: All interviewees were of legal age (children were not included).
 - Gender: A balanced distribution of males and females was sought.
 - Educational level and socioeconomic categories: This information ensured that the discourse wasn't limited to a specific population segment.

Data was collected from a sample of 11 individuals (6 males and 5 females) aged 24 to 72, each with different profiles, creating an illustrative portrait of the parent population. The principle of theoretical saturation, reached when no sufficiently new data emerges from the latest interviews to justify expanding empirical material, validated this sample (Pourtois; Desmet, 2001).

4.2. Data Analysis Protocol.

The qualitative analysis aims to make the collected material comprehensible by identifying, classifying, analyzing, and interpreting information to extract meanings that serve our research objectives.

To make the collected material understandable and informative, we employed thematic analysis (a method of content analysis). Thematic analysis involves transforming a given corpus into a set of themes representative of the analyzed content, aligned with the research orientation (the research question) (Paillé & Mucchielli, 2008).

Thematic analysis somewhat dismantles the uniqueness of discourse and transversely divides content that refers to the same theme across interviews.

Conducting thematic analysis involves identifying significant ideas and kernels of meaning within the discourse. The presence or frequency of appearance of these ideas can hold significance for the chosen analytical objective. The thematic unit is not predefined as a linguistic unit. Instead, it's a core of meaning identifiable based on the research question and hypotheses. Once selected for analysis, the themes become the stable framework for analyzing all the interviews (Blanchet & Gotman, 1992).

The theoretical framework and interview analysis allowed us to identify three major categories that help provide meaning from the discourse's underlying logic (fig8).

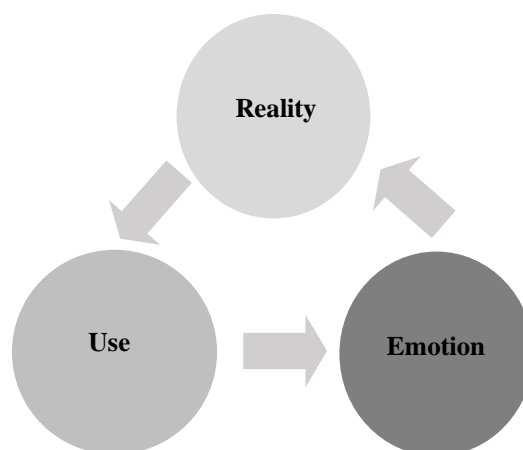


Figure 8. Major categories identified in the speech.
Source: authors, 2022.

1. The category of the object's reality relates to the physical constitution of the building, its aesthetic quality, its material condition, and its impact on its environment.

2. The category related to usage questions the interviewees about the prospect of injecting a new use, the suggested stakes, and the resulting impacts.

3. The category that encompasses lived qualities and impressions proceeds from subjective discourse. It concerns all forms of relationships that the subject constructs and invests in with the "Halle Volta".

In a second step, we associated each category with all statements in the corpus that reference it. This step operates by dividing the text into units and classifying these units into analogous groupings.

These classification operations led to the creation of tables that include the main themes, variables, as well as their subsidiary expressions, which correspond to observable manifestations called indicators: An indicator is an observable manifestation of a concept or variable understood in the abstract sense. It can be verbal, non-verbal behavior, or anything that indicates the presence of the studied variable (Chauchat, 1985).

5. RESULTS.

5.1. The Category of Reality: A Perspective on the Existing.

5.1.1. Heritage quality: legitimizing phase.

The first phase, which we term "legitimizing," involved identifying and understanding the aspects in the respondents' statements that indicate the attribution of heritage quality to the site through a set of meanings. It also aimed to define the existence of an identity investment by a community in this heritage object.

The first indicator refers to the authenticity of the structure as a witness to a construction method and the urban history of the entire neighborhood.

"This construction is very old, and even though it's in poor condition, one can imagine how it used to be. It's a metal structure that is common to many markets in Algiers, like the 'Marché de la Lyre' or the 'Marche de Chartres'." HO-72 yo-M-n°6

"This construction must have been here long before many buildings, perhaps before all the buildings, which explains its antiquity. It is the elder of the neighborhood." RA-46yo-M-n°9.

5.1.2. Aesthetic Value: A Sensory Appreciation.

The aesthetic value under discussion here is based on the sensory experience of the receiver in attributing qualities specific to their built environment. Leveratto defines the sociology of "artistic quality" as the ordinary evaluation of the aesthetic quality of a person or thing (Leveratto 2000).

This perspective asserts that the construction of aesthetic judgment is not limited to professionals and can also occur in ordinary individuals using tools and objects from their everyday world.

Adopting the viewpoint of the spectator to analyze artistic evaluations thus restores the importance of context in the formation and evolution of judgments made by ordinary city dwellers. This approach also compels the sociologist to fit within the framework of daily leisure (Leveratto 2000).

The criteria for aesthetic appreciation of the constructive and decorative elements of the building are perceptual: shape, decor, color, and monumentality.

"A large rectangular building with a high roof." HA- 28 yo- W- n° 7.

"It catches the eye, especially the red framework." SA- 24 yo-W- n° 5

"Some details are attractive, as well as the shape and color." AB- 32 yo- M- n° 1.

Another specific aspect that signifies the aesthetic quality of the "Halle Volta" in the respondents' accounts is the distinctiveness of construction methods.

"The detail that I find most interesting is the visible iron; it looks like a train station." HA- 28 yo- W- n° 7.

"The framework is impressive, especially the height." LA- 37 yo- W- n° 8 .

The aesthetic qualities that underpin the character of the Halle are, according to the majority of respondents, values to be preserved in a reclaiming process.

"We should keep the interesting elements and remove what detracts from the whole." SA- 24 yo- W-n°5.

"Since it's already built and seems sturdy, it's better to improve it." HO-72 yo- M- n° 6.

In some cases, despite mentioning the aesthetic qualities of the building, respondents opt for demolition/reconstruction as they do not visualize how rehabilitation could be feasible. This is likely due to the lack of examples of such heritage building conversions in Algiers.

"Its current state doesn't allow it to be functional; we could demolish it, but we should maintain a style that fits the neighborhood, not overly modern construction." AD-30 yo- M- n° 3..

"In my opinion, it would be better to demolish it and build a new structure, as I don't see how it could be reclaimed. It's too old and dilapidated." FO-39 yo -W- n° 2.

5.1.3. Age/State of Preservation.

The second perception, directly accessible to the spectator's sensibility based on visual perception, is one that we observe in the respondents' discourse as an indicator of the building's age.

This criterion is expressed by the respondents in two different configurations. The first configuration is mobilized to emphasize the temporal grounding of the building in the neighborhood, thereby attributing value to it.

"Its construction dates back to the last century, the 19th century during the colonial period, much like the rest of the Didouche Mourad neighborhood. It's possible that it was built before the surrounding buildings, given its older appearance compared to the rest of the neighborhood." SA- 24 yo- W- n° 5.

"I think its construction dates back to the colonial period; it must be as old as the neighborhood." AB- 32 yo- M-n°1.

The second configuration is used to highlight the state of degradation and disrepair of the "Halle Volta", indicating the urgency of its intervention.

"The windows are broken, the doors are closed, one can see the interior in a deplorable state, it's truly in a pitiable condition." OU-25 yo-M-n°10.

"It's still standing, it has withstood several earthquakes, which means it's sturdy given its iron structure, but its state is in ruins. It gives a dilapidated look to the neighborhood; it needs to be restored or demolished, as this in-between state leads nowhere." LA-37 yo-W- n° 8.

5.1.4. Influence of the Halle: An Impact to Redefine.

The influence of the Halle is a measure of the intensity of the building's presence in its environment and its impact on that environment.

The presence of the architecture is thus a function of the image it conveys. Characteristics of uniqueness and visibility are associated in the respondents' discourse with the "Halle Volta" to define its significance in its context.

Its silhouette stands out and contrasts with the rest of the buildings in the neighborhood, an industrial building made of cast iron and red brick, surrounded by white apartment buildings of various architectural styles, such as Art Nouveau, Art Deco, and Eclecticism. (tab1)

"It's really a large building, in the midst of other buildings. Its shape is very distinctive in a neighborhood like Didouche Mourad; this kind of building is typically found in areas like Hussein Dey or in front of the port, but here we're in the center of Algiers." AB-32 yo-M-n°1.

"This old building has a unique construction." HA-28 yo-W- n°7.

"It's special, very different from the rest of the buildings." HO-72 yo-M-n°6.

"The appearance of the building is very interesting. It gives a unique character to the entire neighborhood." SA-24 yo-W-n°5.

Another variable concerns the centrality of the Halle in the urban fabric. Its location on Achour Maïdi Street (formerly rue Ampère), parallel to the central artery of the capital (Didouche Mourad Street), places it at the heart of Algiers, giving it a major position in its environment. This impact is evident in the respondents' discourse through the mention of a major building that played a significant role in its context and needs to be restored and redefined.

"The building is in the heart of Algiers city center. It used to have a huge impact on Didouche Mourad Street, Telemly, Meissonnier... People came from everywhere to visit this market; it was a true landmark." KH-52 yo-W-n° 4.

"If it's put back into operation... it could become a major asset for Algiers city center." HO-72 yo- M-n° 6.

"Such a large space closed off when it has potential, right in the heart of Algiers city." AM-27 yo-W-n°11.

Table 1: Analysis of the heritage potential of Halle in the category of reality.

Source: authors, 2022.

	Variables	indicators
The Category of Real	Heritage quality	The authenticity of the building as a witness of a constructive mode but also of the urban history of the district as a whole.
	Aesthetic Value	- Recognition by respondents of the particularism of the physiognomy of "The Halle de Volta". (Form, decor, and monumentality.) -Recognition of the specific construction methods of the "Halle Volta"
	Age/State of Preservation.	- Identification of the age of the "Halle Volta" as a sign of its historical anchoring in the neighborhood. - Perception of the state of degradation and dilapidation of the "Halle Volta" and signify the imperative of its rehabilitation.
	Influence of the Halle	Defined by its Singularity character Height and visibility. -Defined by the centrality of the "Halle Volta". (positioning in the urban fabric)

5.2. The Category of Emotion.

Perceiving and feeling the abandonment and state of decay of the Halle has elicited a response from the respondents expressed through a sadness that resonates with emotions of nostalgia, calling for its preservation.

According to Nathalie Heinich, in an ordinary context – that of the average person or, if you will, the untrained gaze not equipped with scholarly resources – emotion seems inseparable from the heritage experience (Heinich, 2009).

"The fact that it's closed is heartbreaking, it's a shame to see it closed, the authorities really need to take care of it to revive the area." SA- 24 yo- W-n° 5.

"Having such a large building closed and in ruins somehow kills the entire Volta neighborhood." HA- 28 yo-W- n° 7.

"I have good memories in this market. It would have been preferable for it to retain its function as a market." HO- 72 yo- M- n° 6.

"A nostalgia for our childhood days." KH- 52 yo- W-n° 4.

This emotional expression, driven by the affective dimension that translates into the capacity to feel and be moved, can be considered as one of the signs of appropriation through which a community invests in places and objects of symbolic significance. In a sense, the Halle allows the assembly of individuals into a genuine community, united by the common interest in its preservation. (Tab2)

Table 2: Analysis of the heritage potential of Halle in the category of emotion.

Source: authors, 2022.

	Variables	indicators
The Category of Emotion	Position Statement / Status of degradation of the site.	-Emotional expressions as an identifying basis of a heritage community. -Expressions of sadness that resonate with emotions of nostalgia of indignation demanding the preservation of the " Halle Volta".

5.3. The Category of Use.

The "Halle Volta", which was a market until the late 1980s, is now a vacant space without a purpose. The value of use in this case is a potential value that marks the connection between the past and the present by reintegrating the building into a new field of interpretation and projecting it into a positive contemporary context.

In the respondents' verbatim, cultural and sports purposes appear to be dominant in the proposal for reclaiming the Halle Volta. It is presented as a concrete need arising from a lack of facilities for young people in the neighborhood.

From a projective perspective, the respondents believe that allocating the vacant space for cultural or sports use will revitalize the neighborhood and establish a new purpose in addition to the commercial and residential character of the area where the building is located. (Tab3)

"I don't think it should be turned into a market like in the past or a shopping center as is the trend nowadays. We should think about the residents, and what's missing in this area is a cultural or sports leisure space for young people. A swimming pool, for example, would be a great idea, or a cultural center for young people or children." RA -46 yo-M- n°9.

"I think the cultural aspect is relevant, to have a space for young people and children from the neighborhood to spend their time. Also, it's a use that attracts educated and cultured people who don't disturb the residents and know how to behave." LA-37 yo- W- n° 8.

"A cultural or sports purpose is needed. There are no facilities of this kind in the neighborhood. Commerce, on the other hand, is everywhere." SA- 24 yo- W- n° 5.

"Yes, it [cultural use] will give a new character to the neighborhood." KH- 52 yo-W- n° 4.

Table 3. Analysis of the heritage potential of Halle in the category of use.
Source: authors, 2022.

	Variables	indicators
The Category of Use	<p>Use as a potential value</p> <p>The cultural and sporting vocation are defined as a perspective projective by respondents</p>	<p>- The injection of a use is defined by respondents as a prerequisite for the revival of the building and the neighborhood</p> <p>- Responding to a lack infrastructure.</p> <p>-Affirmation of a new vocation that will be added to the commercial and residential character neighborhood.</p>

6. Discussion.

The evaluation process of the heritage potential of the urban wasteland of Halle Volta has revealed that it can be understood through the perceptions of the respondents, categorized into three different categories based on the logic of discourse.

The first category is related to the very reality of the building, and it leads to a consensus acceptance of its heritage quality.

Despite its colonial-era origins, the respondents define Halle Volta as an element embodying the neighborhood's memory, demonstrating a genuine moral investment in its preservation (proof of their formation as a heritage community).

Exploration in the realm of emotion confirms the attachment of the respondents to Halle, expressed through emotional reactions, a sign of collective reflection and the refusal to let it be lost.

The aesthetic qualities related to the iconicity of the image that justifies the power of Halle Volta and its impact on its environment, where it is described as a bearer of a structuring value for the territory.

While these qualities are not documented and are directly based on a perceptual and subjective register, they are indicative of a certain interest of the respondents in this building and are considered values to preserve in the actions to recover the Halle.

Use is a potential value defined by the respondents in the cultural and sports domain dictated by a concrete need related to the lack of dedicated facilities for young people in the neighborhood.

From a projective perspective, this use is seen as a factor in revitalizing the neighborhood and an opportunity to revive the radiance of Halle within its area of implantation. Prospecting the usage has shown us that the architectural and structural typology does not influence the choice of the community, whose needs seem to take precedence in the reinterpretation of the building. Providing the community access to the referential dimension of this heritage through mediation devices (historical references, etc.) could be an argument in the requalification of the Halle

The objective of this article has been to generate a reflection on the requalification of Halle Volta and, on a broader scale, Algerian industrial heritage.

Granting value to the latter is not an inherently straightforward task, as it does not align with the characteristics of other heritage categories.

A pertinent intervention on the architecture must take into consideration the social and symbolic construction of the object, as defined by the social perceptions of a community invested with the duty to preserve and transmit it. These new approaches would ensure better management of this heritage and its integration into a positive contemporary context.

Conflicts of Interest: The authors declares no conflict of interest.

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