



***The symbolic dimension of the architecture of the Public Museum of
Traditional Cultural Expressions Constantine - Hadj Ahmed Bey Palace
a semiological study***

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Abstract:

Islamic architecture is characterized by a special and distinct style, mixing between decorations, geometric and botanical shapes, and inscriptions, as well as bright colors. All this diversity adds an artistic and aesthetic dimension on the one hand and a value and symbolic dimension on the other hand, as designers seek to express themselves and their ideas through their designs, and architecture includes many geometric formations and carries meanings and connotations that differ in their symbolism according to different references. Through this research paper, we aim to study the symbolism of the architecture of the palace of Hadj Ahmed Bey in the city of Constantine, Algeria, using the semiological analysis grid.

Keywords: *Symbolic dimension, Architecture, Ahmed Bey Palace, Qaid Al-Dar Ben Lebdjaoui, Islamic architecture.*

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I. INTRODUCTION

The architectural heritage represents the spiritual symbol, expressing the identity of a nation in thought and culture, as it is a reflection of the social, political, economic, and religious lives of people, and the old Islamic buildings were a reflection of the nature of the lives of their inhabitants, whether through their ordinary houses, mosques, baths, or palaces. This heritage is an integrated fabric that must be preserved because it symbolizes the cultural and civilizational heritage of the nation.

The importance of this study lies in the fact that it is a semiological study of the historical urban units in the city of Constantine, through which we seek to research the meanings and symbolic connotations carried by these units through organized research that includes two chapters, the first in which we dealt with the problem of the study and its methodological procedures, and the second is an analytical framework in which we analyzed the internal and external structures of the palace architecture to conclude, in the end, a set of results that answer the questions of our study.

II. Development

1. The problem of the study and its methodological procedures

1.1 Problematic

The urban heritage is one of the most important basic components that expresses the authenticity of a particular civilization, and this heritage is a civilized symbol of what a particular nation has reached to be a witness to the extent of its development, as the inherited urban buildings often express the cultural, social, and economic situation of that nation. The city of Constantine is one of the oldest Algerian cities, and many civilizations have passed through it throughout history. And it was a symbol of nobility because it included many historical monuments.

The Hajj Ahmed Bey Palace, built by Al-Qaid Al-Dar bin Lebjaoui, is one of the oldest palaces in the city and is characterized by its distinctive Islamic architecture, which bears many urban formations of various symbolic dimensions. In this research, we will dismantle the external and internal structures of the palace architecture and interpret them by answering the following question:

What is the symbolic dimension of the geometric formations of Hadj Ahmed Bey Palace?

Three sub-questions arose from these questions:

- What are the symbolic meanings and connotations of the urban formations of Haj Ahmed Bey Palace?
- What symbolic codes characterize the interior and exterior spaces of the palace?
- What semantic dimensions do these codes have?

1.2 Objectives of the study

Urbanism generally involves a prominent communicative and semantic dimension that constitutes a fertile field of research for semiological studies, especially since this type of research is newly established in science. The study can be summarized as follows:

- Identify the characteristics of Islamic architecture through the architecture of Ahmed Bey Palace.
- Introducing the aesthetic of Islamic architecture and its iconic and symbolic features.
- Highlight the prevailing social and cultural norms in Algerian society.
- Identify the semantic patterns of the Islamic style and reveal the relationship of these patterns to the Islamic cultural and civilizational heritage.

- Creating a national tendency to preserve tangible cultural heritage by introducing it and highlighting its role in economic development through the development of the tourism sector.

1.3 Defining concepts

1.3.1 Symbolism

The symbol in its idiomatic meaning is an expression of the meaning of an indirect way, through the employment of words or references that suggest many meanings; symbolism concerns sensory images in the case of lining the meaning; and symbolism is a reference to something sensual, such as architecture, for example, a reference to a hidden meaning that the senses do not fall on (Mohammed Kawan, 2010, p. 25).

1.3.2 Architecture:

Architecture is a plastic art whose themes depend mainly on the place so that it presents fixed, compact, and extended objects in the place (Bourouaq Amal, 2012, p. 22).

1.4 Study Methodology and Data Collection Tools:

1.4.1 Study Methodology:

Due to the nature of this study (the symbolic dimension of the architecture of the palace of Haj Ahmed Bey), we will rely on a semiological approach. This is one of the most important modern approaches that have been employed to approach all discourses and monitor human activities through deconstruction, synthesis, analysis, and interpretation. In order to research the production of meaning and how to produce significance (Jamil Hamdawi, 2011, p. 13), we will rely on the semiological approach in dismantling and installing the symbolic structures of the urban units that make up Ahmed Bey Palace and analyzing them according to certain references to know the symbolic dimension of these formations.

1.4.2 Data collection tools:

In the study of architecture, we will rely on the deconstruction and analysis of the interior components of architecture based on semiological analysis, which the Danish researcher L. Hjelmslev defines as the set of techniques and steps used to describe and analyze something as having significance in itself and by establishing relationships with other parties on the other hand (Larbi Bouamama et al., 2021, p. 25). We will deconstruct and analyze the internal structures of the architectural formations of Ahmed Bey Palace and interpret them according to specific references to know the meanings and symbolic connotations behind them. Through the systematic employment of semiological analysis through the approach of L. Gervereau,

- The technical element**Technically, we will address the technical aspect (description of architecture), in which we discuss the architect (in brief, the name of the creator of the work and its history) and the type of architecture by mentioning the name of the edifice, its history, and the circumstances of its creation. Its shape and type, and an inventory of its bearer, measurements, and location
- Elements of style and theme:** We define the axes of architecture by mentioning the name of the building and its relationship to its external form. We count the constituent elements of the building or edifice (internal and external). It will also work on extracting the most important sunnahs and their constituent symbols, the number of colors, and dominant squares, in addition to the iconic organization and the most important main lines.
- Designation level:**We deal with architecture and its internal and external formations, materials, shapes, lines, and colors. In addition to the icon message and the tongue message, We will also address the cultural and social field (in which we deal with the type of urbanism and its internal and external formations, religion and its influence), and a field of aesthetic creativity in architecture in which we talk about Sunan (shapes, colors, and plastic) (Larbi Bouamama et al., 2021, p. 40).

- d. **Semiological approach:** in which we deal with the field of symbolic rhetoric in architecture (different visual signs of plastic and iconographic, as we study the various plastic perceptions of urban units and study each represents an era or era). In addition to the first declarative meaning and the second implicit meaning, in which we seek to find out whether the architect proposed an interpretation and meaning contrary to the name of the edifice or to the declarative meaning of his plastic units, we also provide general giblets and self-assessments of our personal taste (Kaddour Abdullah II, 2008, pp. 212-213).
- e. **Summary and evaluation**

1.5 Research community and sample

The architecture of Ahmed Bey Palace is considered the unit to be studied in an effort to dismantle and interpret the plastic units to know their connotations, symbolic meanings, and dimensions. In this study, we rely on the intentional sample, a sample whose units are chosen intentionally due to the availability of some characteristics in those units and not others. Our selection of Haj Ahmed Bey, the palace of the city of Constantine, as our final bey, encompassing hundreds of symbolic dimensions that represent Islamic cultural and civilizational references in the depth of its formations, led us to the palace of the last bey, the city of Constantine.

2. *Analytical framework of the study*

2.1 *Technical approach*

Ahmed Bey Palace is an architectural masterpiece and a museum of Arab-Islamic engineering, and the pilgrim summoned to complete it a constellation of the most skilled engineers, builders, and craftsmen in order to embody this palace, headed by Qaid Al-Dar bin Lebjawi, and he was assisted in completing this work by a group of builders from the city of Constantine. The Bey was inspired by the charm of the East and the originality of the countries he visited on his pilgrimage, such as Egypt, Tunisia, Syria, the Ottoman Empire, and the Holy Bekaa. This edifice extends over an area of 5600 m², characterized by its breadth, accurate organization, and distribution of wings, which translates the genius of the Bey in architecture and taste together, and it includes a ground floor with spacious buildings and lush gardens—it is said that Ahmed Bey took care of it himself—in the middle of which was a large basin in which women bathed in the cold water flowing from the top of the palace.

If we head to the upper two floors, we notice a staircase leading to a courtyard surrounded by arched arcades. The courtyard is home to a series of apartments containing old furniture, and next to it is another courtyard paved with marble and decorated with columns of great beauty. It is decorated with lush gardens with orange trees and flowering plants, and at the top are spacious rooms with a Moroccan-style bathroom that was intended for the bey and its female servants. There are no less than 27 breathable porticoes, 250 pieces of marble brought from Mediterranean regions such as Italy, 121 rooms, a vault, and other annexes, and its more than 500 doors and windows are made of skillfully carved cedar wood and decorated like false ceilings. The alabaster paintings decorated with the walls of the palace chronicle historical facts and battles fought by the Bey alongside the Dey and the various trips made by the Bey Ahmed to the Middle East and Mecca, and the walls bear traces of the colonial period between the 19th and 20th centuries AD. In addition to their artistic value, the ceramic pieces that adorn the walls are the focus of the attention of researchers (Khalaf Allah Shadia et al., 2014, pp. 10–15).

2.1.1 **Axes of architecture:**

The edifice in our hands is one of the most prominent palaces in Algeria, as it dates back to the Ottoman period. It was built by Haj Ahmed Bey after his visit to the Hijaz and Egypt, where he was greatly influenced by Arab-Islamic architecture and was passionate about building a palace that would be in the Islamic architectural style. He replaced the house in which he lived in one of the neighborhoods of the city of Constantine with Dar al-Bishma, adjacent to the house of Um al-Nun, in which he was born, and took it as his residence. When he became the Bey's successor, he flattened

the place, surrounded it with fences, and planted orange trees there. In 1826, Baya was appointed to Constantine, so he began building his palace and wanted to make it the headquarters of his residence and business at the same time.

This landmark, which is one of the most luxurious palaces in Algeria in terms of its vast area and breathtaking aesthetics, is located southeast of the city of Constantine in the square of Si El Hawas in the Kasbah district. The palace was built in two phases (1826, 1830, and 1835), in the style of the beautiful buildings that he saw during his stay in Blida, Algeria, and the Levant, which he had previously visited during his pilgrimage, where he assigned Gaid Bedjaoui to follow up on the progress of the achievement, and he in turn appointed the most skilled builders, namely Hajj Al-Jabri and Al-Khattabi (Khalaf Allah Shadia et al., 2014, pp. 72–85).

2.1.2 Iconic organization:

Ahmed Bey's palace came in a rectangular frame, while the outer frame consists of straight lines in one repeating pattern. We find the palace defined by this framework away from abstraction, as the palace is an iconic representation of the theme presented by Qaid al-Dar Ben Lebjaoui, which is Islamic architecture, and more precisely its external characteristics, so we see different geometric shapes representing iconic groups of palace architecture: mosaic facades, openings, semicircular domes, and columns surmounted by arches.

2.2 Designation level

The ethnic division was an important factor in the division of the palace's internal space, in addition to allowing social and religious order and allowing each individual to practice all his social and ethnic practices. This division also allowed for the distribution of activity as well, as it included a wing in which the bey practiced administrative and political matters as a paradise for his women (Haremlik) and a wing for servants (khadmalk) (Bourouaq Amal, 2012, pp. 182-183).

The architecture of the palace is dominated by Islamic architectural thought. When the Islamic culture crystallized, the manifestations were renewed with it, which formulated the eastern character of Constantine architecture. One of the most important of these manifestations is to look at man as part of the universe and not his axis, and from here, the Muslim architect tended to mix the factors of man, animals, and plants as elements that play roles related to each other in this life. The human being in Islamic thought is only part of this space, and this thought was reflected in the architectural work. In the palace, where its urban formations expressed unity and away from individuality, for example, the influence of the palace architecture in the design of the openings of the outer walls of houses appears in Islamic culture, which is characterized in its design by its narrowness and small number, in addition to the broken entrances to achieve privacy and safety for the people of the house.

2.2.1 Shapes and lines:

The palace's interior and exterior architecture included:

- a. **Lines:** Design elements are the building stones of the artwork, and calligraphy is a set of continuous or separate points that is often connected. The line is the most flexible and revealing element, and the lines express the opinions and emotions of the artist and indirectly express his mental and emotional state. Ahmed Bey Palace is dominated by straight lines while round lines decrease, which is what studies have indicated: male artists tend to use round lines for sexual reasons. The line itself is not the basis, but the line and its role. The palace architecture included a variety of fonts, including (Shaker Abdel Hamid, 1997, pp. 13-14).
- b. **Straight lines:** represent straight lines (surfaces, levels, windows, etc.), symbolize continuity. They are the most conveying line of truth.
- c. **Curved lines:** represent oblique lines (roofs, trees). It symbolizes briefing and inclusion.
- d. **Broken lines:** represented broken lines (roofs, tree branches). It symbolizes discontinuity and division.
- e. **Forms**

The specifications of the palace are characterized by the character of squareness and cubism, as well as the specifications that characterize the residences of Islamic architecture, and the geometric shapes in the architecture of Ahmed Bey Palace are shrouded in a world of symbols, and their symbolism is interpreted and enters with spirituality, devotes the relationship between art and beliefs, and includes various forms with different symbolism, where we find, for example, the square that, such as (facades, windows, etc.), symbolized by the four rivers of paradise in the Old Testament, is the symbolic form of settlement par excellence and has many mythological symbolic connotations. As for the circular shape, such as arches, crescents, etc., it is a symbol of the sky, unity, sound, and beginnings, and the circular completeness attracts the attention of people, small or large, and symbolizes the eye, flower, water, etc.

while such as a triangle (entrances, surfaces, etc.) It symbolizes the Father, Son, and Holy Spirit (the Holy Trinity) in Western Europe. The constituent forms of Ahmed Bey's Palace were subject to the law of succession and organized continuity of the number of urban units and natural formations, where Haj Youssef gave this formula to arouse the feelings of the recipient by focusing on the repetition of the most exciting things in the recipient, such as circular and conical shapes.

The architecture of the palace included a group of roofs, including horizontal surfaces, which symbolize stillness and equality, while vertical surfaces symbolize upwards, and the inclined surface indicates the movement of ascent and descent. While the symbolism of the objects in the palace architecture varies according to their type and the nature of their composition, circular bodies suggest movement, while other bodies suggest stillness, while cone-shaped bodies suggest ascending to the top and stability. As for the spaces, they were harmonious and not extended, in which bodies and blocks are located and have three dimensions. The basic features of the space are the harmony and sensitivity of the formations that occupy it, and the palace architecture included spaces that included various bodies and blocks with basic characteristics that reflect harmony and harmony. It also symbolizes stillness and stability (Tueni Ali, 2006, pp. 16–17).

f. Colors

The architecture of the palace included a variety of colors and different gradations, where Hajj Youssef colored the interior walls in red, and adopted the white color to color the facades of the palace and used brown color in coloring the internal and external openings, and adopted the color of water blue, gray, green and yellow in coloring plant and animal decorations.

g. Color pigment: Haj Ahmed adopted in his interior walls and ceilings a variety of colors with different connotations:

- **Red color:** such as (earth, curtain, geometric decorations, flags). Its connotations varied and its uses varied, as it was associated with hardship, hardship, blood and pleasure, a color that inspires desire and temptation.
- **White color:** such as (palace facades, domes, roofs) a color that indicates the hope that any person seeks, freedom, security, capacity (um Kulthum, Hayat Halasa, 2018, p. 45).
- **Green color:** such as (trees, plants). The green color is one of the colors used by the artist because it has a strong connotation, as it refers to optimism, symbolizes renewal in life, and has psychological effects, as it is associated with psychological comfort (um Kulthum, Hayat Halasa, 2018, p. 46).
- **Brown color:** such as (trees, land). The brown color suggests boredom and disharmony (Siddiq Muammar, 2010, pp. 79-115).
- **Gray:** such as (doors, windows, fences). Gray is neutral, mysterious, negative, impersonal, and sometimes a symbol of elegance (Sabti Obaida and Bakhoush Najib, 2009, p. 53).

h. Color value: The color value is the color characteristic that describes the dark and light tones, and makes us call it a bright color or a dark color, that is, the relationship of the color used with black and white:

- Red + black = the color shade of red.
- Blue + White = Aqua Blue is a subtle color of blue.
- Green + black = the color shade of green.
- Gray: white + black.

The colors used by Haj Ahmed Bey ranged from light colors such as blue to shades such as green and red, and therefore the colors of the palace are dark colors in which clarity and clarity are reduced.

- i. **Intensity:** The colors covering the large spaces of the palace were not very intense because most of them are mixed with black or white as mentioned above and therefore they are colors that do not have clarity. Because the color reaches maximum intensity when it is free of neutral colors such as white, black and gray.
- j. **Color saturation:** The colors of the palace were characterized by fullness because most of the secondary colors were mixed between two colors of the same family, but with a different degree of saturation, such as gray, in which black and white were mixed.

The place is one of the components of the symbol in general, as Haj Ahmed Bey summoned the semantics of the place to express a psychological position that does not earn him any suggestive energy that transforms him from just a cosmic space to a radiant symbol with its connotations, where we find that he dealt with the palace architecture and charged it with new connotations so that it became an edition in Islamic architecture and employed it as required by the context of the period in question. With an Islamic touch It has taken a straight path while maintaining a kind of similarity in shape and form that corresponds to a consistent rhythm, indicating extension and continuity linked to achieving a kind of movement and attractiveness through similarity. The palace took on a rectangular shape, which is a symbol of stability and refers to an aspect of depth in its height and width. (Ben Huda Zine El Abidin, 2016, p. 50)

k. External characteristics of structural units

The aesthetic philosophy in Islamic architecture is based on the profitability derived from Islamic law. When we examine the architectural vocabulary of the Islamic architecture of Constantine, we discover that it has several axes in regard to the reasons for its origin, formation, and even development (Khaled Mutlaq Bakr Issa, 2011, p. 25), and the architecture of Ahmed Bey Palace included various formations, most notably:

- **Facades**

Ahmed Bey Palace's architecture was constructed with a main façade of 90 meters and a wall height of approximately 15 meters, located in narrow alleys, particularly those bordering on public squares with markets and other public facilities. and perhaps the reason for this is to avoid and avoid confrontation, as well as to make residence doors for a variety of reasons, such as compliance with Islamic values and allowing residents to maintain privacy (Muhammad Al-Tayeb Oqab, 2002, p. 106).

- **Doors:**

They are physical transmission windows between two spaces; they determine the nature of the use of space through their design and installation and control the view through the transmission of light, heat, and air; they have rectangular layouts favored by an arch; and the door symbolically opens the way to salvation (Michel Tillie, Arras édition mars 2014, p. 2). White marble tiles were used to tile the ground surface.

- **Windows:**

Small windows in the facades of Ahmed Bey Palace demonstrate the sense of encirclement that it holds and falls within its privacy, whereas large windows attract the eye and welcome the view through them. It can also be subdivided to provide a human scale (Bourouaq Amal, 2012, p. 161).

- **Ceilings:**

One of the most important pieces of plastic vocabulary that make up Ahmed Bey Palace, it covers the upper side of the building, which is the upper inner surface that defines the upper limit of space and symbolizes the sky and the universe limited by time and space (Bourouaq Amal, 2012, pp. 92-96).

- **Contracts:**

It is an arched architectural element that is supported by one or more fulcrum points and forms some of the façade openings in palace architecture, and we find that the Constantine architects used circular arches to represent stillness and death (Kamal Mahmoud Kamal Al-Jabalawi, 2012, p. 80).

- **Columns:**

A column is a support that stands on the ground and represents the part concerned with connecting the top and bottom, which are dialectical dualities that provide privacy, as it is similar to the base on which the building built above it is based, and it symbolizes the human body, as it simulates a proportional and formal system (Kamal Mahmoud Kamal Al-Jabalawi, 2012, p. 79).

Qaid Al-Dar bin Labjawi's work on an integrated formal formula, which he developed through this structure, provides a sense of stability and balance to the recipient. The recipient feels at ease when there is balance in the arrangement and organization of plastic vocabulary in palace architecture, in addition to unity and harmony, so that the creator of this work discovered, through his awareness of nature and life, that link, dispersion, and chaos are opposing concepts of consistency and unity; he did not carry chaos and dispersion in his mind, which appeared on his artwork, and architecture is also available. reducing it to a mathematical and geometric proportionality that is reflected in the flatness of compatibility and consistency between shape and line elements. The architecture of Ahmed Bey Palace, with its rich facades and formations, confirms that Constantine structures were interested in the concept of proportion when establishing their construction, The scale of the structures were employed to establish harmony and balance between the elements.

The complex formation of structure facades is consistent due to two basic considerations:

- **The relationship between the formations**

elements to one another, which includes design elements such as doors, windows, arches, and decorations... This relationship is achieved by combining each element with each other in order to generate a feeling of harmony and constant interaction between these elements.

The connection between every component and the building as a whole has an important relationship because we find that these components and the entire area of the facades are compatible.

- **Internal and external factors:**

The cladding on the outside: Haji Ahmed Bey used white, yellow, and Ajuri red to paint the palace's facades.

- **Interior cladding:**

The decorations appeared on the walls of the palace's interior, where the decorative units varied and took various forms as a result of the opinions and convictions of the inhabitants. the architect had an interest in the decoration of walls, ceilings, and floors with geometrical signs of lines and formal

designs, colors, especially white, blue, and red. The overwhelming majority of the decorations used on building facades were inspired by the essence of Islam and its principles. These walls are typically painted in a variety of colors and shapes using the fresco method.

III. Semiological approach

1. The field of architecture rhetoric and symbolism

When examining the construction of Ahmed Bey Palace, one of the most noticeable things was that the architect attempted to introduce Islamic cultural heritage other than what is common in works categorized as the sociology of architecture. What circulates in them is, for example, quantitative methods to compact and accumulate constructions in which relatively permanent and dense agglomerations live. Given that an amount's magnitude is variable,

It is difficult to describe the palace of Ahmed Bey without talking about its artistic compositions, and its religious depth is lacking, unless we read the social texts woven by the colors, lines, and shapes that interact within the palace space in order to create an urban landscape. Analyzing architecture requires research into the apparent significance and meaning begging for the same thing, and this reading is not complete without a semiology that builds its format on the meaning of the underlying elements. The semiology of the city finds its legitimacy in a short text by Roland Barthes entitled "Semiology and Urbanization."

in which he emphasizes the importance of analyzing architecture's meaning. Architecture, according to Roland Barthes, has a distinct language in which it is addressed, and its inhabitants are addressed, and Roland Barthes considers that architecture has a distinctive significance in that it extends beyond the language of abstract concepts. (Bouazizi Mohsen, 2010, p. 191).

Where we will try to decipher this language and find out its most prominent connotations and meanings through the following steps:

2. Iconic visual signs and their emitting incentives

2.1 The psychological dimension of the tyrant colors:

The color can move in the form of a symbolic expression of various different life or artistic purposes associated with human emotions of love, hate, ambition, hopes, life, death, and other instinctive and mental impulses. Colors fill an emotional need in a person as they give an impression that remains stuck in the mind for a long time, and the regulation of colors plays an important role in human life. The appearance of color gives a clear psycho-emotional effect. The Hajj Ahmed Bey Palace included a variety of colors with various psychological connotations; the red color gives symbolic connotations of love in young people, emotion, danger, violence, and hatred; the white color indicates happiness and peace; the blue color suggests calm; and the green color indicates the goodness of the human soul (Niaz Hussein Hassan, 2014, pp. 10–11).

2.2 Psychoanalysis of the process of creating palace architecture according to the perspective of Sigmund Freud

(Freud In this part, we will try to explain the architecture of Ahmed Bey's palace according to the psychological perspective of one of the scientists and researchers, and we start with the scientist and philosopher Freud, who sees in art in general a way to achieve desires in the imagination—those desires that have been thwarted by reality, either by external obstacles or by moral inhibitions. According to him, architecture is a kind of preservation of life, and the creator is basically a person who moves away from reality because he can give up satisfying his instincts, which is what The builder of this edifice's ambitious erotica desires were allowed to play a greater role in the processes of imagination, and the architect of this work found a second path to reality in this palace by taking advantage of some of his own talents to modify his fantasies of cities into new realities that are evaluated by the other two as rich reflections of reality. Thus, he becomes the hero, the creator, and the creative artist in Freud's view, a man who is frustrated in reality because he wants revolution and honor but lacks the means to do so and therefore resorts to transcending and fulfilling these desires. Thus, architecture in Freud's mentality is a mediator between the wishes of the engineer and the real world (Shaker Abdel Hamid, 1987, pp. 29–30).

3. Various visual signs

3.1 analysis of the Appointment Code:

The palace of Haj Ahmed Bey included many reference appointments in Islam, such as architecture, industry, agriculture, and some ideological political designations, and all of them contributed to highlighting the lifestyle, culture, intellectual references, and spiritual strength of the Constantinoples.

Analysis of the Code of Postures and Movements: The palace included a number of postural and movement designations, including:

- The concentration of the structural units of the palace indicates an intellectual and ideological unity.
- Spaces and spaces run with palace facades indicating decency and modesty.
- The flags with a golden crescent inside and located in the lobby of the palace, indicate the Ottoman authority.

3.2 Socio-cultural analysis of the dominant colors:

linking the first man to the visible world around him, as symbolized by them to the hidden forces that he felt and did not see, as well as the colors invaded the customs and traditions of peoples until they became part of their heritage and were used by ancient and modern man in his religious rituals and in his worship, and even the heavenly religions are not free of these rituals (Ahmed Mukhtar Omar, 1998, p. 161), and the social and cultural connotations of the colors included in the palace architecture varied, as the connotations of the red color Ajuri varied in folklore. Its concepts varied, which made it a distinctive color, and in the mural of the city of Constantine, it was used to color the lands surrounding the city, and therefore it symbolizes self-ability, solid will, and strong presence, while the red color in religious heritage symbolizes martyrdom for the sake of a doctrinal principle or idea, which is a symbol of hell. As for the white color, it symbolizes joy and happiness in folklore and is associated with happy occasions, and it is a sign of peace and security for the two lovers and a symbol of goodness, while in the religious heritage, it symbolizes serenity, purity, and purity. (Sabti Obaida and Bakhoush Najib, previous reference, pp. 39-48).

Table 1: Examination of the level of appointment and the level of inclusion related to ideology

Ideological level	Gnosticlevel	Cognitive level	Appointment level
	Haj Ahmed Bey Palace	Structural Formations Natural formations	
Meaning: The building of the palace of Haj Ahmed Bey. The creator of this edifice sought to highlight the Islamic cultural heritage.	- The creator of this edifice aspired to create communication with the recipient through three levels: - -Addressing the architecture of the recipient achieved the visual function. - -Architecture includes lines and shapes interpreted by people as signs that express the personality of the architect and his artistic orientations, which achieved the expressive function. - Architecture liberated many meanings and connotations about. - The palace so that it expressed the culture of a people, which achieved the reference function.		Modulati ng level

Source: Researcher, 2023

- **Assessment**

The palace came to give us a civilized and historical aspect of the city of Constantine, and its architecture was full of details, which indicates the extent to which Hajj Ahmed Bey was affected by the cities he visited, as he relied on the symbolic photography method to emphasize the Islamic civilizational dimension, Faqid Al-Dar bin Lebjaoui took Islamic architecture as the space around which the rest of the details revolve that are no less important such as natural formations. The architecture of the palace also inspired us with projections that express the spatial framework in which the events of the past take place, and the temporal space in which they were produced, as this edifice dates back to the period of the Ottoman Caliphate in Algeria, where Constantine was the seat of the Beylik of the East. Thus, the place of the edifice, its circumstances, its creativity, its shape and its details, are all details that we tried to stand at and mention, as the palace is a sign and a sign that highlights the myth of the Ottoman Caliphate, but more than that, as it seeks to provoke other concepts as well, such as the success of the Ottoman Caliphate as a political and military force in the region.

IV. The results of the study:

Through this study, we reached a number of results:

- The architecture of the palace of Hajj Ahmed Bey in Constantine is a reflection of Islamic thought, and it is an expression of a historical stage in the life of the city of Constantine and Algeria, as the palace architecture is a significant witness to the Ottoman period and its cultural and civilizational symbolism.
- The architecture of Haj Ahmed Bey's Palace included a symbolic code that formed the ideals of Islam into an aesthetic language of forms and models that appear in this creation. It came with spiritual and sacred connotations, so it took forms and colors as an extension of Islamic taste and thought to suit the tolerant faith.
- The symbolic connotations carried by urban formations determine the coordinates of the tripartite relationship between form, function, cultural, environmental and social content, and historical time imposed by the nature of the relationship between the three determinants. These determinants do not dictate a fixed pattern but are subject to the nature of the interaction between form, function and content
- The history of the city of Constantine appears physically, aesthetically and symbolically through the façade of the palace, as all the characteristics and plastic elements that characterized the façade of the palace play a historical, religious, cultural and aesthetic role as evidence evoked by the palace's urban and natural units.

V. Conclusion

Through our study of the architecture of the Ahmed Bey Palace Museum in the city of Constantine, we discovered that all of Qaid Al-Dar Ben Lebjaoui's formations in the palace construction are the result of a social, cultural, and civilized principle. As we observed the conformity of the signs that comprise the palace architecture to the most important rules of symbolic communication, as the construction included a number of symbolic elements with cultural, civilizational, and historical dimensions included in the lines, shapes, and color spaces, we concluded that these architectural formations carry symbolic connotations that differ from one society to another.

We discovered that all of the formations used by Qaid Al-Dar Ben Lebjaoui in the palace architecture are the result of a social, cultural, and civilized principle. These architectural formations carry symbolic connotations that differ from one society to the next, as we observed the conformity of the signs that comprise the palace architecture to the most important rules of symbolic communication, as the architecture included a number of symbolic elements with cultural, civilizational, and historical dimensions included in the lines, shapes, and color spaces.

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Appendix

Appendix 1: Photo of the interior of the palm garden palace



Source: Image taken from the Internet