Tunis, like all cities, is a stratification of its history. It bears traces of its founders and its conquerors, Phoenicians, Romans, Arabs, Almohad, Hafsid, Spanish, Ottoman and French. Reading the structure of the city reflects the testimonies she kept civilizations that have crossed.

Tunis, whose former name is TARCHICHE, was a contemporary urban center of Utica, the old Phoenician capital.

At the end of the seventh century, and after the destruction of Carthage, the Umayyad governor dismantled the walls of the ancient city and its people evacuated to Tunis, which became immediately a major metropolitan area and soon the second largest city of the West Muslim after Kairouan.

Tunis became sufficiently important to become the capital of Ifrikiyya, an area roughly corresponding to the core of modern Tunisia, in 1159.

The city became an important port in the later Middle Age under Hafsid dynasty, with links with the Italian city states, France and Spain.
SPATIAL TRANSFORMATION OF TUNIS LANDSCAPE: FROM A BOURG OF CARTHAGE TO CAPITAL OF THE COUNTRY

Tunis 1860

- Superficie: 318 hectares
- 90,000 habitants dont:
  - 65,000 musulmans
  - 15,000 juifs
  - 10,000 européens

Tunis 1878-1880

Tunis 1881

Tunis en 1887
In the 1960s it became increasingly apparent that the Medina was threatened by demolitions to create broad new avenues across the historic urban fabric. In response to these threats, the Municipality set up an agency in 1967 to examine the possibilities for rehabilitating the old city and study its role in the context of the capital region.

This agency was the ASM which has become over the years the principal planning body for the Medina, working...
During the preparation of the grand Tunis Structure Plan (PACT), it was agreed that the ASM should be responsible for the Medina. Hence the drawing up of elaborate zoning regulations for the Medina in 1980 in an attempt to control building use and new development along lines compatible with the historic character of the area.

The aim of the project was to reestablish confidence in the Medina, which had been blighted by uncertainty due to a series of unrealized grandiose projects put forward in the early 1960s. New building was to merge smoothly with the surrounding urban fabric.

After Independence in 1956, migration to the cities from rural areas turned into exodus. The problem of housing the rural poor was in part resolved by the gourbivilles, which grew up on the city fringes, and in part by the conservation of former bourgeois family residences into rooming houses or oukalas, rooms being let to individual families. Sanitary facilities were minimal and shared by many, living conditions were poor.
SPATIAL TRANSFORMATION OF TUNIS LANDSCAPE: FROM A BOURG OF CARTHAGE TO CAPITAL OF THE COUNTRY

Adresse: 15 bis, Rue Dar El Jeld
Propriétaire: Yadh El Béhi

Restauration
Medersa El Montaciriya

Dar El-Babba
SPATIAL TRANSFORMATION OF TUNIS LANDSCAPE: FROM A BOURG OF CARTHAGE TO CAPITAL OF THE COUNTRY

INITIATIVES OF SOME PRIVATE INVESTORS

Hôtel Dar Ben Gacem

Dar Traki: Guest House

Maison bleue: arranged for accommodation of students, researchers, artists.

La chambre bleue: bed and breakfast
Installing Creative Crafts shops

Fondouk converted into space for the promotion of crafts and tea room

Festival de la Médina...Cap sur la musique tunisienne!

Medina Festival... Cap on Tunisian music!
"Dream City" is a contemporary art biennial multidisciplinary in public space conceived as a global work of art, choreographed interpreted by spectators carrying energy from work to work. It was created in 2007 by dancers and choreographers Tunisian Sofiane and Selma Oussi to the Medina of Tunis. The concept "Dream City" was released in November 2007 and continues in 2010, 2012, 2013 and 2015 (06 November), it is part of the Tunisian artistic community as an act of defiance around a contemporary aesthetic. "Dream City" is a project that breaks free of the traditional form of the festival and the only demonstration of pre-existing scores. Designed as a space for free expression and freedom of movement, "Dream City" encourages artists to experiment more sociability and citizenship by creating a close relationship with the territory (creation in situ) and populations. It establishes relationships unpublished figures with the population of territorial and cultural heritage, without distinction of forms. "Dream City" presents the creations of Tunisian artists (visual artists, musicians, actors, dancers, set designers, photographers, directors, filmmakers, architects, writers, ...) produced by the association Street Art, creations of artists MENA guests in residence, guest companies, film, video art, artists' collective in enclosed places and open, unusual, social memory, culture and heritage (cafes, houses individuals, shops, restaurants, schools, squares, streets, terraces ...).
"It's a good that there is still some cities where we can get lost". Through a walking tour of the old medina of Tunis, Doolesha attempts to revive the medina by sharing the stories, legends, memories, and lived experiences of its inhabitants while simultaneously the opportunity for cultural exchange between visitors of the medina and its residents.

"It's said that in the medina, there are spirits, that are constantly revived, through prayer, and music, get lost in winding streets..."