

*Coastal Houses and their Relationship with the Sea**Tipasa Houses as a Model***Hakima TOUAHRI***, (Algeria)

hakima.touahri@univ-alger2.dz

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Abstract: Algeria boasts numerous and significant archaeological sites that vary in topography and climate. These sites mainly consist of remnants and artifacts of residential complexes and cities that were inhabited by humans throughout different historical periods. The coastal cities along the Algerian coast, such as Annaba, Cherchell, and Tipasa, are particularly rich in relics, making them popular tourist destinations for enthusiasts of history, archaeology, and architecture. This research aims to shed light on the houses that have been excavated in these cities during the colonial period. Among these houses are five near the sea, with three situated directly on the coast and two located behind them to the southwest. While their names were mentioned in excavation reports, the information about them is not widely published, except for brief descriptions that provide an incomplete idea about their characteristics. The House of the Frescoes is the only house for which comprehensive information has been published, including plans, sections, and illustrated images of the house and its decorations. Therefore, this research provides a glimpse of this house and its relationship with the sea, including the extent of its openness to the sea, the enjoyment of its inhabitants, and their exploitation of its resources. **-Keywords:** Coastal cities - Coastal houses - Marine resources - Residential architecture – Sea - Tipasa.

*- *Correspondent author*

ملخص:

يهدف هذا البحث إلى إلقاء الضوء على منازل موقع تيبازة الأثري والتي تم التنقيب عنها خلال الفترة الاستعمارية. هناك خمسة منازل معروفة بالقرب من البحر، ثلاثة منها تقع مباشرة على الساحل واثنان خلفها في الجنوب الغربي. ذكرت تقارير الحفريات أوصاف موجزة لهذه المنازل لا تعطي فكرة عن ملحقاتها، فمنازل الجداريات هو الوحيد الذي نشرت معلومات كاملة عنه، بما في ذلك الوصف والمخططات والصور التوضيحية له ولزخارفه.

نودّ هنا تقديم نظرة عن هذه المنازل بوصف ما نجده اليوم في الموقع وكذا العلاقة بينها وبين البحر، أي مدى انفتاحها على البحر ومدى تمتع سكانها به واستغلالهم لموارده وثرواته. واعتبارها بهذا منازل ساحلية أم أنّها ككلّ منازل المدن الداخلية في الفترة الرومانية.

كلمات مفتاحية: بحر - تيبازة - ثروات بحريّة - عمارة سكنيّة - مدن ساحليّة - منازل ساحلية.

- Introduction:

The coastal strip of Algeria is endowed with a profusion of archaeological sites, a common feature across the national landscape and North Africa in general. Among these, the Roman period stands out, where the remnants of coastal cities, although frequently incomplete, contain valuable information about various components of the city's past. Such sites include Annaba (*Hippo Regius*), Cherchell (*Caesarea*), and the ever-inspiring Tipaza (*Tipasa*).

Tipasa is an archaeological treasure trove, captivating the imaginations of scholars, scientists, and writers alike, such as the revered Albert Camus (CAMUS, 1965), who waxed lyrical about its beauty. While we possess extensive knowledge about *Tipasa's* ruins and history, we have comparatively little information about its landmarks, particularly its houses. Nonetheless, we do know of five houses located on the *Cardo Maximus*, arranged in an orderly neighborhood directly north of the sea. The intersection of the *Decumanus Maximus* and the Imperial Gate (Plan 1) constitutes the city's center or western neighborhood; we notice that it is distinctive by the presence of two opposite temples. Here, we can discern the city's evolution and growth from the second century AD onwards. These observations are confined to the residential quarter located immediately west of the ancient city wall, where the houses have progressively encroached on the tombs since 147 AD (LANCEL, 1982, p. 768).

This neighborhood near the sea boasts five moderately famous houses, of which three are situated directly on the shore, including the celebrated House of the Frescoes and two others located to the east and west. The remaining two houses are positioned southwest of this cluster and are identified as the *Lotis* House and the *Achille's* Mosaic House (Fig. 1, Pictures 1 and 2).

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Upon standing amidst the remnants and debris of these residential structures, a plethora of questions arise, particularly concerning the domiciliary edifices, their perimeters, adjuncts, and purposes. Given that this urban center is situated along the coast, the query arises as to whether these homes may be regarded as seaside residences, characterized by windows and verandas that overlook the sea, affording their occupants the opportunity to relish the sea's splendor, its azure hue, and refreshing gusts. Alternatively, are they simply conventional houses akin to those encountered in other inland cities that are remote from the sea and that have turned their backs on it? Accordingly, the question remains as to the nature of the relationship between these houses and the sea.

1- The houses of Tipasa:

The designation of the houses of *Tipasa* as known implies their accessibility for on-site visits, where excavations have been conducted and their names recorded in reports. Nonetheless, the available information on them is meager, apart from a brief description that does not offer a comprehensive understanding of these dwellings. The sole exception is the House of the Frescoes, for which all relevant data, including plans, sections, and pictorial depictions of the structure, annexes, and adornments, have been published by Baradez, with summaries provided by Leschi, Lancel, and others in periodicals like *Libyca* and *Revue Africaine*.

Recent scholarship on *Tipasa's* housing includes a PhD thesis by Mahdi Chayani (CHAYANI) that undertakes a study and a reconstruction of the houses of Tipasa and its surrounding suburbs. Additionally, there are two master's theses in Ancient Archaeology at the Institute of Archaeology, authored by Yasmina Messab (MESSAB, 2014) and Zakaria Khalif (KHALIF, 2016), respectively.

1.1- House of the Frescoes

The House of the Frescoes, renowned among both scholars and visitors, stands as the most illustrious dwelling in *Tipasa*. Of all the houses in the region, it is the sole residence that has undergone excavations and research published by Baradez (BARADEZ, 1961, p. 49), and well-documented by various researchers (LANCEL & BOUCHENAKI, 1971, p. 35) (BOUCHENAKI, 1978, p. 93). The House lies in proximity to the Mediterranean Sea in the north, is flanked by an anonymous house and the minor *Decumanus* to the south, and is bordered by the *Cardo Maximus* to the west. To the east, a minor *Cardo* and the Governor's House

are situated adjacent to the House of the Frescoes. The dwelling's name, Frescoes House, is aptly derived from the discovery of mural fragments frescoes that once adorned its walls, including a portrait of a lady preserved at the *Tipasa* museum.

The edifice under scrutiny is a quadrangular domicile (Its area is approximately 1000 m²) accessible from the western side of the *Cardo Maximus* arcade. Concomitantly, several *Taberna* (shops) open from the same facade, one of which, located in the northwestern corner, accommodates a cluster of amphorae inserted in its flooring. Subsequently, the dwelling is entered through a bifurcated ingress, one for pedestrians and another for carriages. Thereafter, the vestibule (*Vestibulum*) leads into the colonnaded courtyard circumscribed by four porticoes (*Peristylum*). Scattered around the courtyard, assorted chambers or adjuncts constitute the residence, including the reception hall (*Oecus*) situated on the southern orientation of the house, featuring a tessellated floor that persists on the premises. To the right and left, two halls boasting mosaic flooring that conceivably served as a dining area (*Triclinium*) can be found.

To the east of the courtyard lies a small bath (*Balneum*) in a dire state of preservation. Apart from the rooms that could have been employed as granaries or servants' quarters, this sector seems to have been sheltered by an upper storey. Accordingly, a threshold of an entryway that opens up to the east onto the minor *Cardo* could have functioned as a shop (*Taberna*). In the northeastern corner of the residence, the bedrooms (*Cubicula*) are situated.

Located on the northern side of the dwelling, a series of chambers are situated, among them the *Solarium*, beneath which lay tombs originating from the end of the 1st century and the beginning of the 2nd century AD, situated outside the perimeters of the ancient city. This implies that the construction of the house transpired in the mid-2nd century AD, contemporaneous with the erection of the great city wall (LANCEL & BOUCHENAKI, 1971, p. 34). In close proximity along the northern coastal front of the estate, one finds what Baradez calls a workshop (BARADEZ, 1960, p. 64), recognized as a later addition to the residence. It is suggested that this very workshop extended towards the western wing of the mosaic house, occupying a segment thereof. Paul-Albert Février (FEVRIER, 1985, p. 882), the scholar who investigated this issue, contested this claim, considering the area in question to have been an ancient quarry or cellar. Puzzlement surrounds this area of the house, for instance, the chamber located at the extreme northeast corner is devoid of an entrance, which leads one to surmise that it was solely accessible via the *Solarium*. Furthermore, does it contain apertures affording views of the sea? In addition, might there exist a subterranean level or basement, given the presence of a polished stone wall in the northeast corner constructed utilizing the *Opus Quadratum* technique and adjacent stone pillars (Picture 3). These features could plausibly sustain a new *Solarium* or an

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open colonnaded courtyard overlooking the sea, akin to that observed in coastal villas or rendered in artistic portrayals (Picture 4).

1-2-The House Located East of the Frescoes House (The Governor's House):

The residence under scrutiny is situated due east of the Frescoes House and is demarcated by a minor *Cardo* route. It is further ensconced on a rugged coastal tract that confronts the north. To the south lies a minor *Decumanus* roadway, while an arboreal precinct flanks its eastern border. The excavations executed by Baradez at this site remain unpublished, with only scant details appearing in certain sources such as "Libyca".

Dubbed "the governor's house", this house derives its nomenclature from a dedicatory inscription etched onto its entrance lintel by an anonymous governor. Its later function was that of an animal trough. The house assumes a rectangular configuration and consists of two apparent levels. Shops occupy the east-facing sector at the road level, while halls populate the northward aspect at the same elevation. However, the courtyard and the halls that envelop it from the east and south exhibit a raised platform.

Multiple points of entry are available to gain access to the house, including two or more gateways situated in the southwest corner. These portals lead to a series of halls preceding the central courtyard or reception hall, and may constitute auxiliary entrances to the house. The primary entrance likely lies on the southern facade and features a threshold that leads to a rectangular corridor or vestibule fitted with a flagstone floor. This promenade leads to the central courtyard in the north, the reception hall in the east, and the aforementioned halls nestled in the southwestern corner.

This house is constructed around an expansive central courtyard (Its dimensions are approximately 19m x 12m), adorned with diverse additions from various periods, particularly in the eastern sector of its interior, where hewn stone basins, possibly intended for animal feeding, can be found. Four porticos, comprised of columns, can be discerned from all directions, except for the northern section, where traces of a wall remain. Encircling the courtyard are a group of halls, the most noteworthy of which is the reception hall (*Oecus*), prominently situated in the southeast corner (Picture 5). It boasts an east-facing curvature and its entrance, located in the west, is flanked by two semi-prominent columns, as well as remnants of two columns in the center, forming three sections for the entrance, which can be accessed via stairs. To the east, there are four chambers, each with thresholds leading directly to the courtyard. Some of the floors of these chambers are fashioned from the carved rock on which the edifice was built, while others are made from concrete floors covering large tanks, particularly in the northeastern area (BARADEZ, 1960, p. 66). The northern side

features an extensive wall that encompasses the entire facade, yet the chambers bordering the courtyard from this side are not apparent, as they may constitute the upper floor of a group of low-level chambers that face the sea (Picture 6). Two of these chambers (western) feature two thresholds to the north, implying that this house extends northwards. At present, we can observe the remains of their ceilings, which may have been curved. This structure may represent yet another group of tanks (Picture 7). This house also features annexes facing the sea. On the western side, we do not encounter the chambers opening onto the courtyard, whose floors are located above a set of open storehouses on the minor *Cardo*. Two of these still have the original grain basins carved into the rock (Picture 8). This house is built on top of a cemetery dating back to the first century AD, and has undergone numerous alterations and renovations throughout its existence (BARADEZ, 1960, p. 66) , rendering it a complex and enigmatic structure.

1-3-The House Located West of the Frescoes House

Located to the western side of the House of the Frescoes, lies a large house that has not yet been fully excavated. The *Cardo Maximus* and the House of the Frescoes border it to the east, while the western perimeter remains unexcavated. Towards the north, it is bounded by the sea and the Beach Quarry, whereas the minor *Decumanus* and the House of *Lotis* flank it to the south. In absence of any assigned nomenclature by the excavators, we designate it as "The House located west of the House of the Frescoes" based on its geographic location. Conventionally, a house is given a name based on the owner, its annexes, or distinctive ornamentations.

The house under study presents a main entrance onto the *Cardo Maximus* characterized by a wide entrance and a grand corridor, denoted as the entrance hall, as illustrated in (Picture 9). The eastern front of the house also comprises a cluster of shops, one of which is situated north of the main entry and displays remnants of what appears to have been a workshop. Access from the corridor leads directly to a capacious quadrilateral courtyard encompassing columns that enclose an inner area housing two semi-circular basins, one of which is situated on the eastern side, corresponding to the main entrance and its corridor (Picture 9). The second basin, located to the west, undoubtedly corresponds to one of the western halls currently obscured by soil and vegetation, and hosts a well or water tank (Picture 10). The aforementioned central area is encircled by passageways, whereby the eastern one houses a well or water tank, and the northern one exhibits a circular structure carved from stone. Nevertheless, it is unclear whether this object represents a well, tank, or stone basin utilized in the previously mentioned workshop. A number of halls are dispersed around the courtyard; however, the current state of the

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site does not lend insight into the overall plan of the house. Notably, aside from the shops situated on the eastern façade, halls are also positioned in the northeast and northwest corners, the latter revealing the thresholds of the entrances (Picture 11).

1-4-The Lotis House

Located southwest of the Frescoes House, with the *Cardo Maximus* to its east and a minor *Cardo* and the *Garum* workshop and baths to its west. The house is also bounded on its north by a minor *Decumanus* and the house situated to the west of the Frescoes House, and on its south by another minor *Decumanus*. The *Lotis* House derives its name from the discovery by researcher Baradez of a girl's head surrounded by lotus leaves carved in local stone, potentially representing the nymph *Lotis* (BARADEZ, 1960, p. 66) .

The *Lotis* House is a rectangular structure (Dimensions: 54.10m (E), 52.90m (W), 34.50m (N), 32.70m (S)), comprising two distinct parts constructed on two separate courtyards. The first part, which is at a higher elevation than the second, fronts the *Cardo Maximus* to the east and is accessed via a wide entrance containing two prominent semi-columns. Two steps lead up to the entrance threshold, followed by a descent of three steps to the entrance vestibule. From there, one can access a hall to the north and two consecutive halls to the south. After the vestibule, a further descent of two steps to the west leads to the courtyard.

This rectangular courtyard boasts twelve columns that form four galleries surrounding a central area featuring two semi-circular basins or gardens, one in the west and the other in the east. The latter contains a carved spout for a water tank or well (Picture 12). A series of halls open onto the courtyard, with three located to the south, five to the west (including one in the northwest corner that opens onto the courtyard and leads to a hall to its south featuring a channel for water drainage, this hall may be for washing or for the house's private bathroom), and three to the north. The northeast corner of the courtyard contains a passageway leading to an area culminating in stairs that allow access to the second part of the house (Picture 13).

The second section of the residence is located north of the first section and is accessible via either the aforementioned staircase or the minor *Decumanus* to the north. Its entrance is centrally located on the north façade of the building, leading to the entrance vestibule. Three halls open onto the same façade. The first, rectangular in shape and occupying the entire western portion,

has two entrances leading toward the road and may serve as a warehouse or storage space. To the east of the vestibule, there are two halls: one smaller, and the other containing seven colossal amphorae (Picture 14) and potentially functioning as a shop or storeroom. From the vestibule, one can access the rectangular courtyard, which features ten columns arranged in four porticos surrounding an inner space containing a semi-circular garden in its northern aspect (Picture 15). This courtyard includes two water tanks, identifiable by their nozzles, one located in the eastern portico and the other in the western. A series of halls open onto the courtyard, including five to the west, three to the east, the largest of which may serve as a reception hall, and two to the south, one of which includes the staircase leading to the first section of the residence. It is worth noting the numerous *Tabernae* (shops) associated with this residence. In addition to the four opening onto the aforementioned northern façade, there are four others opening to the east of the *Cardo Maximus* and five opening to the west of the minor *Cardo*, which are smaller in size than those previously mentioned.

1.5. The House of *Achille's* Mosaic

The domicile known as the House of *Achille's* Mosaic, situated in the western precinct of the subject district under scrutiny (Fig. 1, Picture 2), is adjoined to the north by a section that remains unexcavated, as well as two voluminous basins located in the northeastern corner. To the south of this residence lies the minor *Decumanus*, while to the east lies a minor *Cardo* route and neighboring thermal baths of the *Garum* workshop. The western side of the structure remains unexplored, although it is possible that it corresponds to a minor *Cardo* Street since three of its halls are oriented outward, possibly functioning as *Tabernae*. The aforementioned dwelling was named as the House of *Achille's* Mosaic on account of the unearthing of a tessellated floor representing the mythological personality of *Achille* in the summer of 1935, brought to light by the Consul General of the United States in Algeria, Ernest L. Ives, and his spouse (CHRISTOFLE, 1938, p. 84). The dimensions of this mosaic measure approximately 3.40 meters by 2.80 meters (LESCHI, 1937, p. 25).

This house boasts a rectangular form (Its area is approximately 3000 m²) and is currently accessed via a small entrance on the eastern facade, which leads to a vestibule or corridor that incorporates wells and channels designed for the discharge of household water. The courtyard to which this space leads is not definitively identifiable as the principal entryway, and a minor entrance from the southern facade directs one from the minor *Decumanus* thoroughfare to a lengthy passageway outfitted with two partially protruding columns. This

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conduit permits direct access to the courtyard, where one encounters a semicircular basin (Picture 16). The residence is organized around a central courtyard encompassed by multiple chambers. This exceptionally commodious and rectangular courtyard encompasses four arcades featuring a grouping of columns. The northern arcade houses a well opening, while a water channel flows through it from the semicircular basin in the courtyard towards an area that could plausibly function as a minor entrance or passageway, as previously noted. The arcades encircle an inner area where three semicircular basins are currently present. The first basin, located on the northern side, directly faces a spacious hall to the north. The second basin, on the southern side, is directly opposite the hall with partially protruding columns, which could serve as the entrance corridor mentioned earlier. The third basin is situated on the western side of the courtyard and faces one of the halls that overlook it from the west. In the center, a rectangular basin is positioned in proximity to the southern basin and connected to it by channels (Picture 17).

The house's architecture suggests that it has undergone numerous additions over the years, making it challenging to decipher the purpose of each annex without additional information. The courtyard is surrounded by several halls, each facing a different direction. On the northern side, there is a spacious hall (Its dimensions are approximately (16.50m x 9m)) with a concrete basement underneath, which appears to have served as a water tank. Two circular openings are carved into the concrete floor, likely intended for water drainage. This grand hall overlooks the courtyard, and its location, size, and the addition of a water pool suggest that it may have been used for receptions (*Oecus*) or dining purposes (*Triclinium*). However, it's possible that it was a balcony in a previous version of the house, as it is elevated compared to the courtyard.

In the northeast corner of the house, the widest hall can be found (Its dimensions are approximately (15.40m x 8.90m)), featuring an entrance facing north and leading to two water basins outside. It's plausible that this hall was used as a storehouse or a hangar. The southeast corner of the hall shows remnants of stairs that might have led to an upper floor. The hall is divided into two sections by cubic stone pieces that resemble pillars, suggesting that they could have supported an upper floor. Alternatively, the hall might have been a swimming pool in the past, fed by the adjacent pools.

West of this hall, another grand hall can be found (Its dimensions are approximately (15.30m x 6.60m)), featuring two entrances - one towards the north, leading outside, and the other towards the south, leading inside. The hall

is in ruins, with small wall remains and scattered stones. In the northwest corner of the house, a group of halls can be seen, with two halls opening outward like shops, one of which contains a basement. The remaining five halls on the western side overlook the courtyard, with the central hall facing the western pool. This central hall could have served as another reception or dining hall.

On the southwest corner, two shops can be found - one opening towards the west and the other towards the south. On the southern side of the courtyard, the entrance and its corridor are located, as previously mentioned. To the west of the entrance lies a small hall, and to the east, a group of halls containing pillars, suggesting that they once had an upper floor.

On the southern façade of the house, one can observe the presence of five entrances, each adorned with thresholds. The central entrance serves as the main point of access, whereas the other four may have functioned as *Tabernae*. Moving towards the eastern side, a collection of halls can be found, out of which three overlook the courtyard. Within one of these rooms lies a hypocaust, a system that was commonly used for underfloor heating and could have possibly been used for a bath.

The distinguished researcher Baradez highlights that the house has undergone several alterations over time, (BARADEZ, Plans de Tipasa,) similar to other houses of its kind, especially the famous House of the Frescoes. Notably, the courtyard was transformed into a garden, with the central space being utilized for the purpose. Additionally, water basins were installed in the area. Furthermore, a private bath was constructed in the house. Not to forget, a water tank was also built to the north of the courtyard, beneath the expansive hall. Lastly, a basement was established under the shop located in the northwest corner of the house.

2- The relationship between these houses and the sea:

The exquisite coastal houses immortalized in mosaics offer us a tantalizing glimpse into their relationship with the sea. The Annaba Museum mosaic (Picture 18) is one such awe-inspiring example, showcasing a plethora of landmarks featuring breathtaking facades and arcaded corridors open up to the vast and alluring sea. Similarly, the Bardo Museum in Tunis houses yet another mosaic (Picture 19) depicting a coastal villa, complete with an impressive facade that overlooks the tranquil Mediterranean. The arcaded corridor and the multiple windows that embrace the sea, further add to the allure of this architectural masterpiece.

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We are compelled to ponder if the houses in *Tipasa* were built in a similar fashion, with corridors, windows, and balconies all strategically positioned to allow their inhabitants to bask in the soothing sea breeze and warm sun rays during the balmy seasons.

All studies that highlight The House of the Frescoes, marvel at the balcony, which affords a panoramic view of the sea. The reception hall, courtyard-garden, and the *Solarium* create an inviting aura, with the inhabitants savoring the natural beauty of the surroundings, from the intricate mosaic of the reception hall to the verdant foliage of the garden and the water flowing in its basins, and finally, the cerulean blue of the sea. However, we must ask ourselves, can the sea really be observed from a distance? Is it even accurate to classify the reception hall as a *solarium*, particularly when considering the northern portion, which Jean Baradez considered a workshop and Paul-Albert Février deemed to be a cellar or quarry, which is located at a lower level than the rest of the house?

We have already established that the northeast corner was constructed in a robust *Opus Quadratum*, and the presence of pillars in the area leads us to believe that an upper floor could be present, making the house wider on the northern side and potentially shifting the supposed *Solarium* away from the sea. Furthermore, can this hall truly be considered a *Solarium*? Regrettably, it cannot, for it opens onto the courtyard with two minuscule entrances. If indeed, it was a *Solarium* or an open hall on all its northern side, it would most likely lead to an arcaded balcony or with a wooden barrier that would overlook the Mediterranean.

In the governor's house also boasts a northern wing that is on the same level as the aforementioned workshop. It is possible that this northern wing was augmented with an upper level, consistent with the main residence. As previously mentioned, the two halls located in the northwest corner of this section of the house possess broad entrances, which still contain their original stone thresholds, leading us to believe that this house extended further to the north. These halls which are missing, particularly the western one, were equipped with a subterranean level that may have been utilized as either a basement or water tank. Though the remains on-site are in a state of disrepair, they are still standing to this day. At present, these ruins demarcate the boundary between the sea and the land. It is noteworthy that the sea was once further away in ancient times (LE GAL, 1980, p. 25), as has been established

by the extensive research (BRAEMER, 1998) conducted on both the northern and southern coastlines of the Mediterranean Sea.

The relationship between these residences and the sea goes beyond the mere question of their layout and their degree of proximity to the shoreline. Indeed, there is a complementary link that binds these residences with maritime accessories, such as the production of *Garum* (fish soup), the salting of fish, and their storage or sale in the roadside *Taberna*.

In this vein, we must mention the Houses of the Frescoes and the *Lotis*. The former boasts a shop (*Taberna*) replete with amphorae that were most likely employed to sell these commodities. While Baradez's hypothesis suggests that the workshop to the north of the house dates back to a later period, if accurate, it remains a vital component of the house's history. Alas, we cannot find any corroborative evidence to support this claim, such as relevant artifacts or basins, leading us to wonder whether they were transported from another workshop altogether.

The House of *Lotis* is notable for its many *Taberna*, one of which is a store with seven amphorae fixed in the ground. One might question the origin of the merchandise sold in this establishment. The store is situated in the second part of the house, opening onto the minor *Decumanus*. In the same part of the neighbourhood to the west of this house, and just a few meters away, lies what is known as the *Garum* factory. It is unclear if this name is apt, as the proportions of this edifice are relatively small compared to the *Garum* and salt factories found in other regions, such as *Neapolis* in Tunisia, *Lixus* in Far Morocco, or other parts of Europe. It is, in my view, a workshop that may be affiliated with this luxurious and massive house, which undoubtedly signifies the wealth of its owner. It is possible that the proprietor of the house owns this workshop and sells its products in the *Tabernae* with the seven amphorae. In fact, it is plausible that he could even sell to other merchants, like the owner of the *Tabernae* located in the House of the Frescoes.

3-Conclusion:

When an individual chooses to construct a dwelling in close proximity to the sea, it is likely that this decision is predicated upon a series of underlying factors. In addition to the aesthetic allure of the sea and its accompanying panoramic vistas and gentle breezes, are there other reasons that motivate such a choice, particularly during seasons of heightened temperatures? Indeed, the perils of inclement weather during colder months, including freezing temperatures,

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strong winds, heavy precipitation, and tumultuous storms, necessitate preemptive measures to safeguard both the individual and their residential annexes.

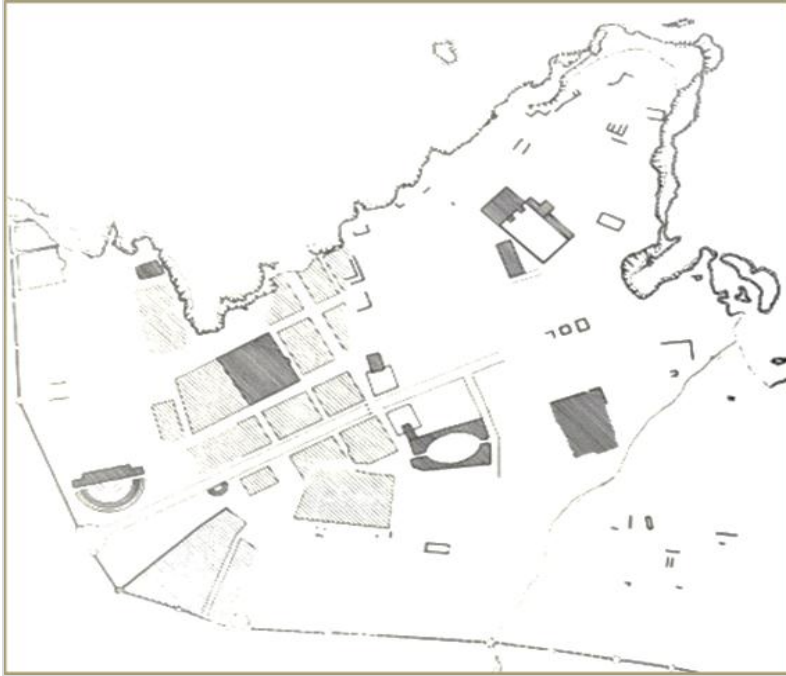
In the context of the House of the Frescoes, the walls of the northern-facing halls that overlook the courtyard feature small apertures that are sealed shut during winter months. Conversely, during summer months, one may relish in the more temperate climate engendered by the sea. The supposed *Solarium* transforms into an expansive reception space replete with a stunning mosaic flooring that evokes associations with the sea's intricate depths. The vantage point to the north provides an additional layer of beauty, as evidenced in the reconstructed drawing of a European coastal villa (Picture 5).

While a similar vista may be observed at the governor's residence, the unfortunate reality is that both the sea and human activity have contributed to the erosion of important information pertaining to the location and the ways in which homeowners lived during distinct historical periods.

Moreover, it is noteworthy to consider the dependence on the sea for sustenance when residing in close proximity to its environs. Coastal city inhabitants and those occupying coastal villas rely on fishing to either consume the fresh catch, preserve it via salination, or prepare *Garum* broth. This age-old practice of sourcing nourishment from the natural world persists to this day.

- Illustrations:

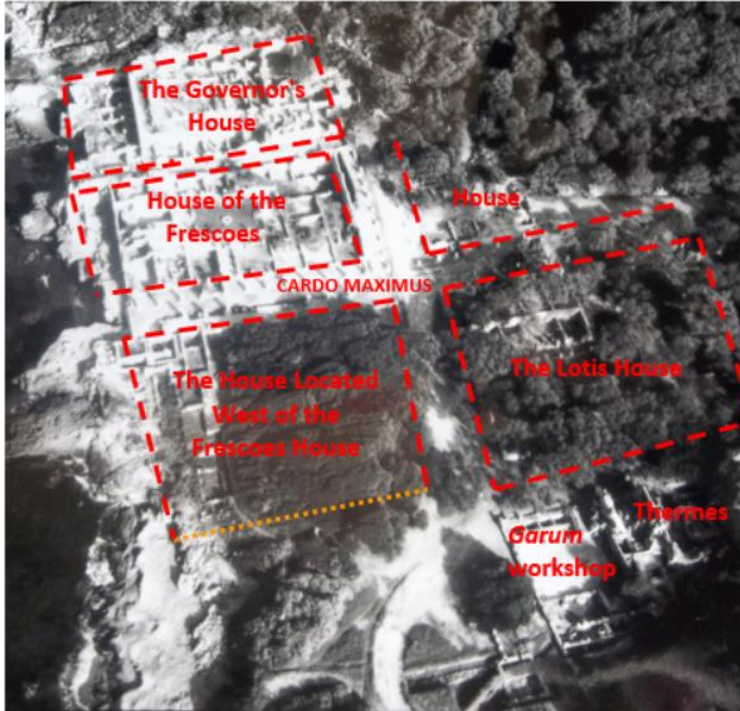
Fig.1. The ruins of Tipasa, including the residential district.



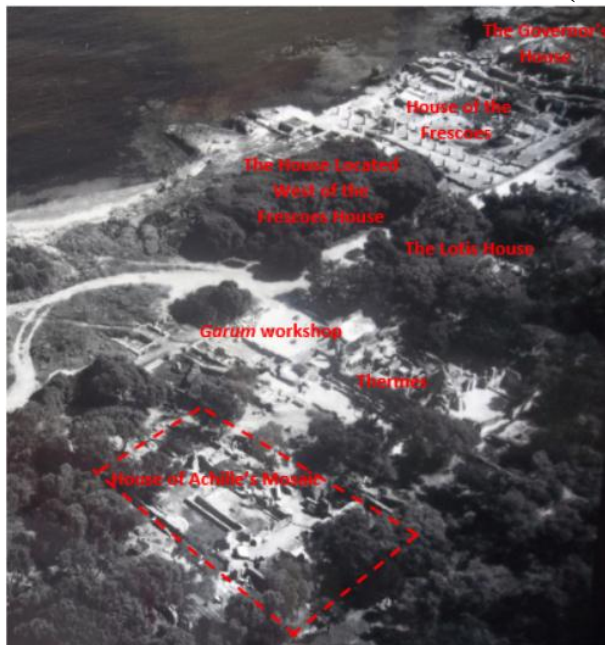
Source: FEVRIER P.-A., 1982, pp. 321-396.

Picture 1: Part of the residential district (Tipasa).

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Picture 2: Part of the residential district (Tipasa).



Picture 3: Northeast corner of the house of the Frescoes.



Picture 4 : Reconstruction of a coastal villa (Villa maritime de St-Cyr-sur-Mer, France)



Source : <https://www.provence7.com/a-a-z-des-articles/villas-et-maisons-de-la-provence-romaine/>

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Picture 5: Reception Hall of the governor's house.



Picture 6: North halls of the governor's house.



Picture 7: Farthest northern side of the governor's house - note the threshold at the top.



Picture 8: Tabernae on the western side of the governor's house.



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Picture 9: Basin on the eastern side of the courtyard (The House located west of the Frescoes House).



Picture 10: Basin on the western side of the courtyard (The House located west of the Frescoes House).



**Picture 11: Halls located in the northwest corner of the house
(The House located west of the Frescoes House).**



Picture 12: First courtyard of the house of Lotis.



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Picture 13: Staircase connecting two parts of the house of Lotis.



Picture 14: *Tabernae* (shop) containing seven jars (House of Lotis).



Picture 15: Second courtyard of the house of Lotis.



Picture (16): The entrance and vestibule of the house of Achille's Mosaic



Picture (17): Courtyard of the house of Achille's Mosaic



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Picture (18): Mosaic depicting a panoramic view of the old city of Annaba, (Annaba Museum).



Source: <https://harba-dz.com/annuaire-algerie/23-wilaya-dannaba/musee-dhippone>

Picture (19): A mosaic representing a seaside villa with a facade overlooking the sea, (Bardo Museum in Tunisia).



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