

## Characterization of 19<sup>th</sup> Century Theatrical Building in Algeria

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**Abstract :** *The present paper tries to consider the theatrical architectural production of colonial period, in a patrimonial optic by deciphering the signs and the symbols, which confer on this building a cultural dimension and a social meaning with for main objective that to transmit in the future generations a message rich of past. In addition, this intervention will try to reveal the secret of the homogenization of the ornamentation of theaters by trying to identify the stylistic and architectonic attributes, which characterize a theatrical building.*

*The morphological analysis conducted in this study allowed us to characterize the Algerian theater building erected in the late 19th centuries, which allowed us to grant him his morphological identity.*

**Keywords:** *The morphological analysis, stylistic catalog, theater, neoclassical architecture.*

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### 1. INTRODUCTION

In Algeria theaters furnishing city centers are in a large majority of colonial creations, he is carrying buildings, in addition to architectural aesthetics unheard testimony of a significant period in the history of the country<sup>1</sup>. That is why it is useful and necessary to understand these buildings in a vision, more comprehensive, than small occasional interventions of rehabilitation, which they are subjected occasionally to heritage vision that will likely keep the tangible and intangible values characterizing while transmitting to future generations.

This work aims to characterize the first Algerian theater building and developing an architectural and architectural repertoire of the 19th century buildings. This directory will serve as a stylistic reference to any work on this type of building.

The analysis used is the morphological characterization by decomposition or deconstruction followed by a systematic comparison of shapes. It is also important to clarify that the morphological analysis is the analysis that follows the process of composition of forms, their constructions and their generations.

### 2. PRINCIPLES OF MORPHOLOGICAL ANALYSIS APPLICATION

The first step is the identification of the body, with a set of criteria strictly morphological knowledge and a systematic comparison of specimens will be developed as follows:

#### 2.1. Choice of the Corpus (Criteria of Homogeneities)

We identified nineteen (19) theater produced between the late 19th and early 20th century; these buildings are of different architectural styles, such as Neo, the Italian baroque, art deco and modern style.

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<sup>1</sup> *Ministry of Culture website:* <http://www.m-culture.gov.dz>  
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We chose to treat a sample of eleven specimens comprising thirty-six façades (36), this choice was made according to the function of the buildings (theaters) and secondly the historical period that saw them born (Colonial). These buildings are all located in Algeria. We analyzed these fronts for comparison.

### 2.2. Criteria for Segmentation and Scoring Segments

According B. DUPRAT, development of the morphological structure depend directly segmentation hypothesis. This experimental segmentation is to choose among various possible lysis. Also, as DELOCHE, quoted by the author points out, the segmentation is to "select segments considered significant among all discernible segments" (Duprat, 1999), so it is possible to choose the operation and adequate lysis for deconstruction allows us to understand and explain the intrinsic characteristics of each façade element (Boulkroune, 2012).

In the present work, we experience two forms of segmentation, we determine that a vertical homogeneous spans and a second horizontal segmentation performed according to the form in similar levels of the façade. Each segment is associated with a code on criteria available façades and their observation.

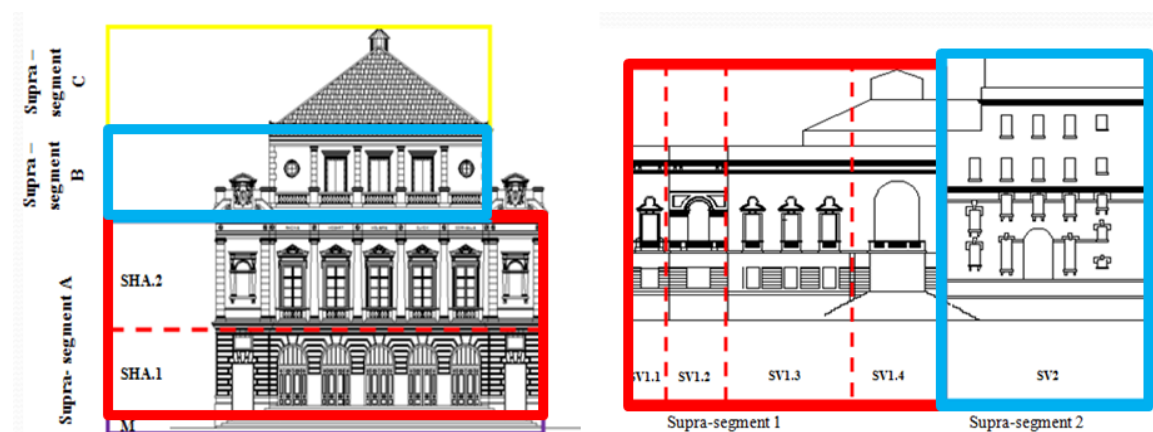


Figure1. Horizontal and vertical Segmentation (Mihoubi, 2012)

### 2.3. Specimens Consolidation

The decomposed components of the façade are translated into grids description can be calculated, whose observed properties are very different from those of the perceived object. Each of our specimens is described by attributes related to the same perception of the façade. The analysis of a catalog of certified attributes distributing variants traits.

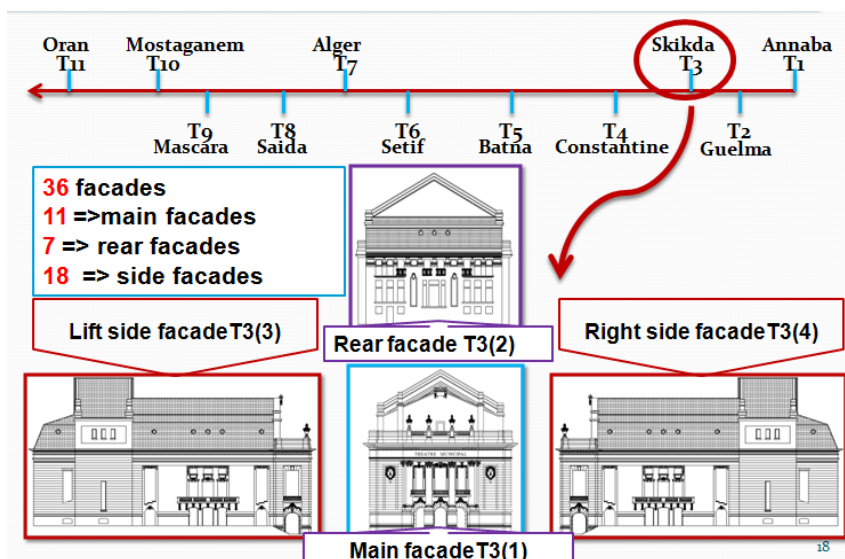


Figure 2. Protocol of morphological analysis (Mihoubi, 2012)

### 3. STRUCTURE OF THE CRANE

The front is a perforated wall opening in a regular rhythm but without complete homogeneity or complete uniformity. The distribution of these openings on the pan is the first to characterize morphological data (Duprat, 1995).

Careful observation of our corpus study allowed us to distinguish two phenomena:

- The entire network has a certain general discontinuities (gaps, headbands, cornices, columns, pilasters, chains ... etc.) That organize their turn its elements into subsets, this organization is called "structuring lysis or lysed".
- The network elements have attributes that characterize and differentiate and organize them in turn what is called "structuring contrast contrastive or" where openings are one form or another or decor they open a balcony.

Both order structuring means are considered separately on the levels and span of each specimen.

The application of the method on each façade of the specimen has been presented as a fact sheet, as shown in the figure below:

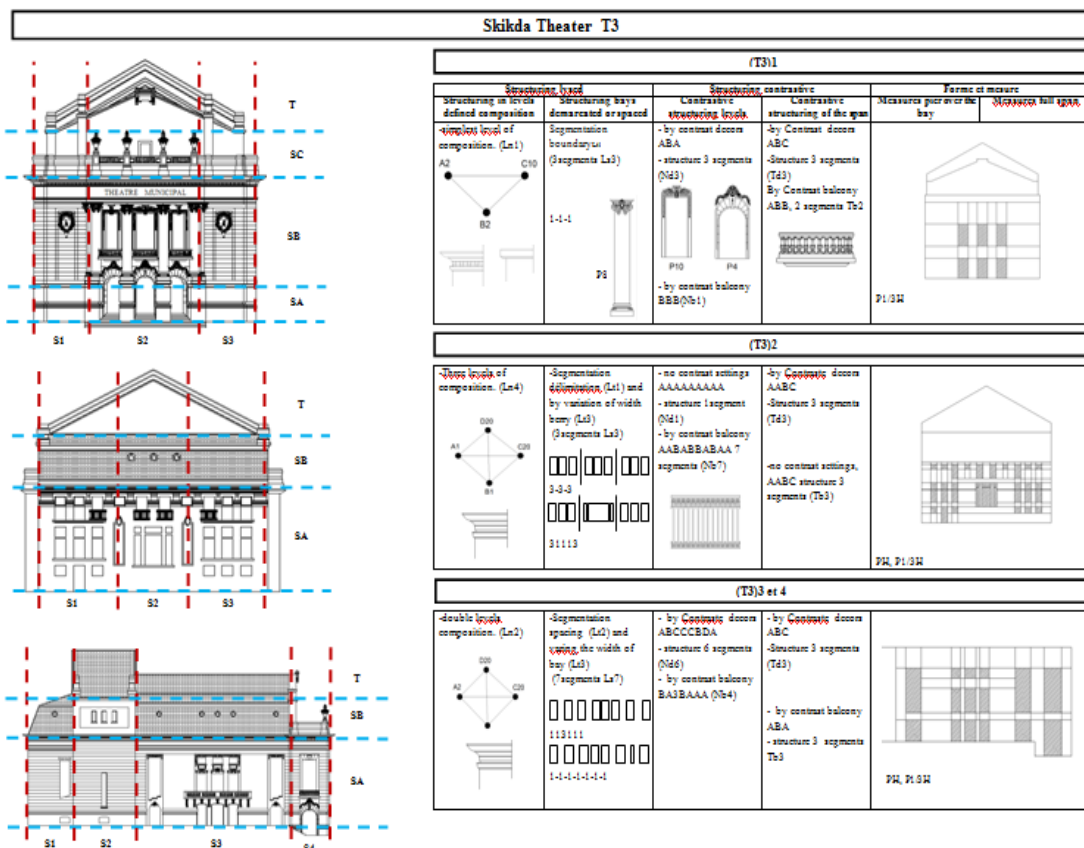


Figure3. Datasheet (Mihoubi, 2012).

#### 3.1. Lysed Structuring

We find the structuring levels defined composition of the facade, that 56% of specimens are simple composition where all levels are defined and the majority is bandaged with simple and molded cornices or with corbels. Also 28% of specimens are double composition that is to say, two levels related to the same level of composition; usually it is the lateral facades.

As regards the structure delineated by trabeculae or spaced, we obtained between two and seven segments, the following three types by segmentation lysis either by spacing delimitation or by varying the width of the bay. The majority of specimens are three and five segments obeying a central symmetry with a percentage of 55.55% and generally these are the main and rear facades. The most documented lysés are pilasters; 47% to 36% and Tuscan capitals with Ionic capitals.

### 3.2. Structuring Contrastive

The structures of the resulting contrast decors are brought from one to five of the segments spans the most repeated structure on the corpus that is in two segments with a rate of 83.33%.

Levels on the specimens are composed of one to seven segments in which three segments 50%. A central symmetry is observed on the sequences of three bays, five and seven segments. Generally are the main façades and rear (18/18 fronts).

To contrast the balcony, the structures are more evidenced in the two segments with a degree of spans 63.88%, 30.55% and three segments on the levels.

### 4. CONCLUSION

The results of the application of morphological analysis on our corpus of facades resulted in typologies underlying. For main and rear facades, we obtained two types. The first has a horizontal organization; all levels are separated by molded cornices and is structured vertically into three segments, with a delimitation by ionic columns obeying a central symmetry. While the second type is divided vertically into five segments.

For insets, we obtained two types of segments two and three respectively.

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