


# 19th- to 20th-century architecture in Blida: An attempt to identify the stylistic characteristics of the facades of income-generating buildings

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## Abstract

The French colonial presence in Algeria, which lasted over a century, led to the introduction of new architectural styles imported from the Metropole. This was achieved at the cost of extensive urban redevelopment work, which led to an irreversible transformation of the landscape of our cities, giving them a European imprint. The historic core of Blida is a typical example of this stratification, resulting from the superimposition of Moorish and colonial layouts. It offers a landscape marked by so-called colonial architecture, as evidenced by the income-generating buildings that make up the lion's share of edifices from this period. Based on a typological approach, the present study aims to contribute to the recognition of the architectural heritage of the XIX<sup>e</sup> and XX<sup>e</sup> centuries, by proposing an analytical grid for reading the characteristics of the façade, considering three aspects: articulation, components, and ornamentation. The grid is first used to organize the style characteristics recognized in Algeria by previous work and then to characterize the facades in the study corpus. Finally, the styles of the latter will be determined by comparing their grids with those of the styles listed in the literature.

The results highlight the stylistic and aesthetic richness of the architecture of Blida's buildings, justifying the implementation of conservation measures. This work also demonstrates the usefulness of the analysis grid as an analytical tool for studying urban façades.

## 1. Introduction

The architecture of the 19th and 20th centuries, characteristic of cities that emerged from the colonial era, is today a priceless treasure trove of aesthetic quality and historical interest. Its richness is particularly evident in the façades of income-generating buildings, which make up a significant proportion of the buildings inherited from this period. A number of works have been devoted to the study of 19<sup>th</sup> and 20<sup>th</sup>-century architecture in Algeria, with particular emphasis on the identification of urban façade styles. This research has revealed the presence of the main styles in vogue during this period: neoclassical, eclectic, Art Nouveau, Art Deco and modern (Benghida, Sriti, Femmam, Saouli, & Mekki, 2023; Chabi, 2012; Cherif Bemmoussa, Mazouz, & Kari, 2024; Piaton, Thierry, & Boussad, 2016).

Like many Algerian cities, the historic urban core of Blida is home to a significant heritage of income-generating buildings renowned for their well-ordered façades, proportions, and richness of ornamentation. Unfortunately, this heritage is now in danger of disappearing due to a lack of maintenance and development. Worse still, these buildings are threatened with demolition due to the uncontrolled proliferation of real estate projects, which has been rampant for over a decade (Bouhamidi, 2022). In the face of this, we deplore the lack

of measures to safeguard and enhance this historic heritage, as well as the lack of recognition tools for buildings dating from the 19th and 20th centuries.

Furthermore, few studies have examined the architecture of this period in the city of Blida (Doumer, 2018; Zidani, 2015), and even fewer, if any, have focused on income-generating buildings. The question, therefore, is whether the historic center of Blida features an architectural diversity comparable to that of major Algerian cities and whether its aesthetic richness justifies the implementation of protection measures and enhancement initiatives. This study aims to highlight this heritage and contribute to its recognition by proposing an analysis grid for a reading of the facade, considering three aspects: Articulation, Components, and Ornamentation. This work is part of a typological approach aimed at identifying all the characteristics that define a type, which, in our case, represents the style (Caniggia & Maffei, 1999; Panerai, Depaule, & Demorgon, 1999). To this end, the grid will first be used to organize all style-related characteristics based on a literature review of period architectural styles in France and Algeria. Secondly, it will be used to organize the data observed on the façades in the study corpus. The style of the facade will be determined by comparing its grid with previously designed style grids. Ultimately, this tool provides analytical support for the study of heritage building facades, particularly in the context of conservation plans or urban renewal projects, by helping to identify buildings that deserve to be preserved and enhanced for their aesthetic value.

## **2. Literature review: Main architectural styles of the 19th and 20th centuries in Algeria**

As already mentioned, the architecture that marked the period from the early XIX<sup>e</sup> century to the first half of the XX<sup>e</sup> century is characterized by the richness and diversity of styles imported from France to the cities of its Algerian colony. This study focuses on styles whose facades are arranged in the classical order, characteristic of buildings within the inner perimeter of the city of Blida.

The trend towards classicism appeared in France in the 16th century under the reign of Louis XVI, reinforced by archaeological discoveries in Italy, which led to an infatuation with the architecture of antiquity, particularly Greco-Roman (Larbodière, 2000). Born in reaction to the excesses of Baroque and Rococo, this so-called Neoclassical style is characterized by harmonious proportions, sober geometric forms and a rich, diversified decorative repertoire. The early 19th century saw the advent of the Empire style, a branch of neoclassicism inspired by the architecture and arts of the Roman Empire. Unlike the Louis XVI style, known for its lightness, the Empire style is characterized by its massive, monumental appearance, reflecting imperial grandeur and power (Hopkins, 2014). Empire-style residential buildings are distinguished by the use of round arches, finely emphasized window frames, continuous balconies above the cornice, facades divided by horizontal bands separating or grouping certain floors, and the more frequent use of statuary (Hopkins, 2014; Larbodière, 2000). Other stylistic trends with a classicizing tendency succeeded the Empire style, notably the Louis-Philippe and Haussmann styles. The former, more picturesque than its predecessors, draws its references from the ornamental repertoire of the French and Venetian Renaissance (Mignot, 2013). Haussmann style, on the other hand, marks a return to the original classicism, characterized by austerity and simplicity of ornamentation (Larbodière, 2000). According to Deluz (1988), the Neoclassical style spread to Algerian cities during the colonial era, where it remained the dominant architectural style for 70 years, particularly in public buildings. It reflected the spirit of supremacy of the colonial bourgeoisie of the time, convinced that they were invested with a “civilizing mission” among the natives, whose artistic and architectural expression was, in their view, unable to match the high Greco-Roman tradition (Burth-Levetto, 1994; Deluz, 1988).

Beaux-Arts eclecticism is another style that left its mark on Algeria between the late 19th and early 20th centuries (Piaton, Thierry, & Boussad, 2016). Closely linked to the teaching of the École des Beaux-Arts in Paris, from which it takes its name, this style is characterized by façades of grandiose classicism, enriched by abundant ornamentation and sculpture, mixing and superimposing elements borrowed from various historicist vocabularies (Chérif, 2017; Hopkins, 2014). Art Nouveau, meanwhile, enjoyed a brief period of prosperity between 1895 and 1914 (Mignot, 2013). Inspired by the English Arts and Crafts movement, it sought to reconcile artisanal aesthetics with modern industrial production techniques. Nature became a privileged source of inspiration, and the curve, in all its forms, was given pride of place (Larbodière, 2000). According to Deluz (1988) and Piaton et. (2016), Art Nouveau architecture seems to be rare in Algeria. For Piaton et. (2016), the lack of success of this style in Algeria can be explained by the domination, at the time, of two styles: neo-Moorish, imposed by the governor, and eclecticism, favored by the colonists, leaving little room for other architectural expression.

The period from the early 20th century to the 1930s saw a great craze for the neo-Moorish style, driven by a colonial elite born in Algeria. They sought to assert their own identity, distinct from that of metropolitan France, while remaining rooted in their Western origins and values, in a context marked by significant economic growth thanks to the development of agriculture (Picard, 1994). The neo-Moorish style was seen as a means of reconciling Arab-Muslim and French cultures, drawing inspiration from elements of the local heritage such as the minaret, the cupola, the moucharabieh and the zellige (Oulesbir, 2003). Seduced by this “promising” mix, Governor General Charles Célestin Auguste Jonnart made it the official style, particularly for public buildings. Nevertheless, this architecture, often reduced to a Moorish pastiche, tended to emphasize decorative aesthetics to the detriment of the symbolic significance of these elements, which drew sharp criticism as early as the late 1910s (Beguin, 1993; Deluz, 1988; Oulesbir, 2003).

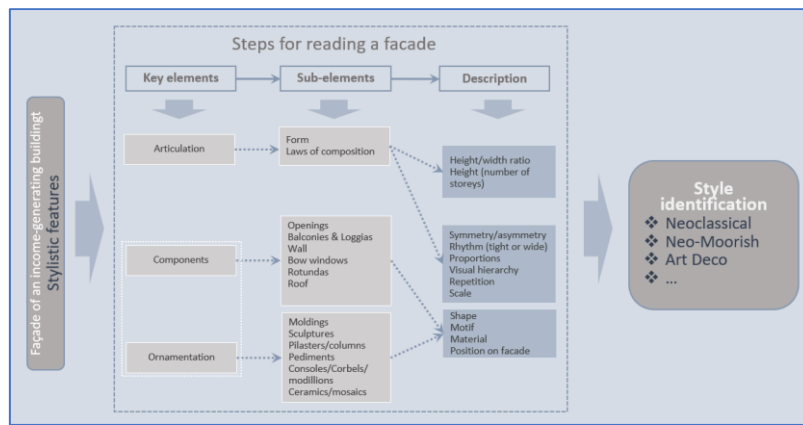
The Art Deco style was propelled onto the world stage by the 1925 Exposition Internationale des Arts Décoratifs in Paris, which gave its name to the new style. France and Algeria saw the birth of a large number of buildings in this style, erected mainly from the second half of the 1920s (Larbodière, 2000; Piaton, Thierry, & Boussad, 2016). This style constitutes a prelude to modernism, as it adopts pure forms, limited to simple geometric decoration. However, the latter represents a sure-fire recognition feature, thanks in particular to the widespread use of flower basins, streamlined columns and geometric brackets (Larbodière, 2000). Art Deco is also characterized by the frequent use of bow windows and the rejection of the right angle, as seen in balconies and bow windows with chamfered sections, as well as windows with chamfered corners and portholes (Larbodière, 2000). In the mid-1930s, the Art Deco style gave rise to a variant known as the “Streamline Moderne”, which appeared in a number of income-generating buildings in Algeria (Piaton, Thierry, & Boussad, 2016). Taking its name from the use of elements borrowed from the transatlantic cruise ships so popular at the time, this style is characterized by the systematic use of balconies on all floors, reminiscent of ship railings, as well as curved forms and flat roofs with terraces (Piaton, Thierry, & Boussad, 2016). With its clean lines, rational forms and use of modern technologies, the Streamline Moderne style heralded the imminent dominance of the international style, which was already beginning to make its way onto the world stage in the 1920s.

### **3. Material and Method**

#### **3.1 Analytical Grid for Detecting the Architectural Style of Facades**

The method adopted in this study is based on typological analysis, aimed at classifying types within a defined corpus of building facades. A type groups together façades that share similar characteristics (Panerai, Depaule, & Demorgon, 1999), enabling a style to be defined. Theoretical research into the history of styles in both France and Algeria during the 19th and 20th centuries allowed us to identify the styles that predominated in Algerian cities during this period. Following this, our work will consist in establishing an analysis grid designed to organize the information relating to each of the styles identified. In the final stage, this grid will be applied to the facades studied, in order to organize the related data and decide on their style. To this end, we considered three key elements of facade analysis: articulation, components and ornamentation. Façade articulation refers to aspects of form and compositional laws such as balance, rhythm, repetition, etc. Façade components include openings, balconies & loggias, walls, bow windows, rotundas and roofs. Finally, ornamentation, although part of the facade's components, is treated separately, given the richness of the ornamental repertoire found in buildings from this period. It includes moldings, sculptures, pilasters and/or columns, pediments, consoles, as well as ceramics and/or mosaics. For façade elements and ornamentation, the description covers shape, pattern, material and position on the façade (Figure1).

Following the typological analysis protocol (Panerai, Depaule, & Demorgon, 1999), the work will be carried out in three stages: i) definition of the study corpus, obtained after several site visits, taking photos of the façades and their components, as well as sorting and selecting the most relevant façades in terms of aesthetic richness and representativeness of the local context; ii) application of the analysis grid and organization of data related to the corpus façades; iii) defining the style (type) of each façade in the corpus by comparing its grid with the style grids previously established. This last phase should lead to the constitution of a typology, in other words the identification of common contextual characteristics specific to each type (style). However, this requires a larger corpus of facades, which is not the case here.



**Figure 1.** Diagram of the stylistic analysis grid of a façade

### 3.2 Case study

#### 3.2.1 *Intramural transformations of the city of Blida in the 19th and 20th centuries*

In his book “Urbanisation en Algérie. Blida : Processus et forme”, Deluz-La Bruyère (1982) deals in depth with the urban history of Blida. We have drawn on it to describe the main transformations that have taken place in the intramural perimeter during French rule.

After fierce fighting between the French army and resistant tribes between 1839 and 1842, the city of Blida, one of the most important in the Regency of Algiers, fell to the colonists. The first interventions in the medina were of a military nature. Based at the citadel, the army worked to replace the old, half-collapsed adobe rampart with a solid stone wall, going beyond the original layout. In this way, the new spaces freed up, taken for the most part from cemeteries, were mainly occupied by military facilities. The 1842 plan drawn up by the army shows the intended interventions. Unlike in Tunisia or Morocco, where colonial cities were often built outside medinas, here the French city was established within the Moorish one, appropriating both private and public property and leaving little space for the city's original inhabitants. The urban transformation plan aimed at ensuring the city's defense and control, as well as creating a space in the image of France for the European population destined to replace the native one. In this respect, the interventions' objective was to reshape the urban fabric by superimposing a grid pattern on the city's organic layout. After neutralizing local resistance, the implementation of the urban transformation plan, initiated by the military, will be entrusted to civilians.

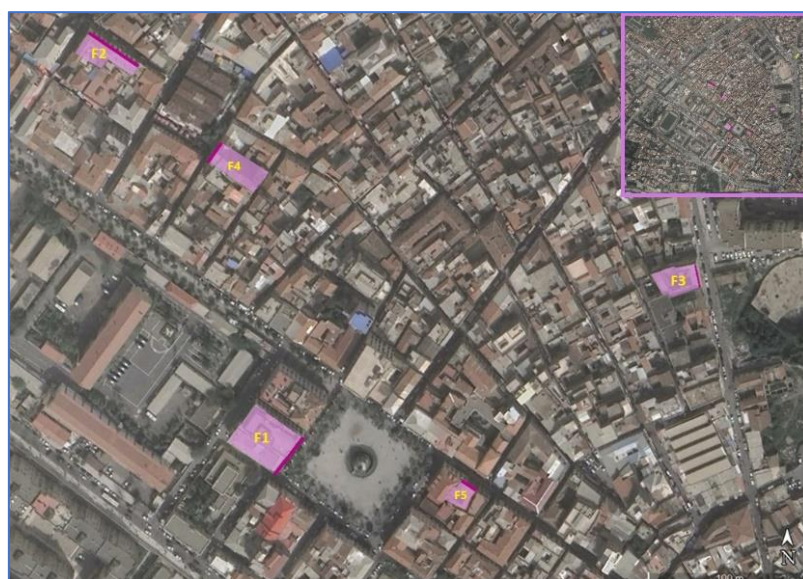
The interventions realized over the years, including the creation of squares and breakthroughs, widening and alignment of streets, and construction of new buildings, were carried out through massive demolitions that led to a considerable reduction in the traditional settlement. This gave rise to three main orthogonal axes – Algiers Street (Martyrs), Tirman Street (Djoughlali), and Trumelet Boulevard (Laïchi) – lined with 2-3 story buildings. At the intersection of which, the square of Armes was laid out, intended to host the military parade, and, above all, represented the center of European authority (Figure 2). Surrounded by arcaded buildings and planted with trees, the square was home to some public buildings: theater, town hall, post office, bank... symbolizing a new administrative and economic order. Regarding the secondary layouts, although orthogonal, generally respect the old fan-shaped grid, while aligning the streets. Other squares were created, the most important of which were the “European” market square to the north, the “indigenous” market square to the south, and later, Lavigerie square (Ben Mrah), adjacent to Armes square, where the city church was built in 1863. Two courthouses, a police station, and a gendarmerie complete the city's administrative and police infrastructure. European-style façades gradually replaced the blind façades of Moorish houses along the paved streets. The separation between native and foreign communities is evident throughout the city: small Moorish houses in the upper part; and European-style buildings in the lower northern part. A spatial organization that speaks volumes about the place of the colonized in this segregationist colonial regime. From 1868, the city began to expand beyond its walls, although these were not demolished until 1926, more than 80 years after French occupation.



**Figure 2.** City plans before and after French urban transformations (Deluz-La Bruyère, 1982; Piesse, 1895)

### 3.2.2 Study corpus

The delimitation of the study corpus was based first and foremost on spatial criteria, corresponding to the perimeter of the intramural city of Blida that underwent significant transformations during the colonial era. Furthermore, our study focuses on the façades of income-generating buildings, which make up a significant proportion of the built fabric inherited from these transformations and thus contribute strongly to defining the urban landscape of the inner city. Remember that an income-generating building is an “urban building designed to generate income. It houses a number of apartments intended to be rented out to third parties, as well as shops on the first floor that sometimes extend to the intermediate floor ( Icheboudène, 2007), These functional features give the façade a distinctive structure and layout. In situ visits revealed the existence of a large number of income-generating buildings of modest dimensions compared with those found in large Algerian cities. This study takes into account only those buildings that best illustrate the stylistic characteristics of the facades, based on the colonial styles identified in previous work. To this end, we have selected five buildings for analysis, located in different sectors of Blida's old town. It's clear that the historic core contains a significant number of income-generating buildings. However, the decision to limit the number of buildings was taken both to ensure the exhaustiveness of the analysis and to avoid overloading the text with redundancies (Figure 3).



**Figure 3.** Presentation of the study corpus

## 4. Results

Below we present a detailed description of the analyzed facades, using the grid as a background:

*Façade F1:* The arcaded façade runs along the emblematic Square of Ettout (formerly Square of Armes). In addition to the ground floor and mezzanine, which form the base highlighted by the arcade, two storeys make up the main body, separated from the basement by a continuous wrought-iron balcony, and crowned by a projecting modillion cornice. Five rows of low-arched French doors with medallion-shaped keystones adorned with floral motifs punctuate the façade. The intention to give a monumental character to the French doors, and thus to the building as a whole, is noticeable. Besides its frame, the French door is flanked on either side by a sort of pilaster, topped by S-shaped consoles supporting a canopy above. Furthermore, the walls between the third-floor french doors are decorated with geometric bas-reliefs, adding to the building's solemn appearance. The balconies rest on S-shaped consoles, set closer together under the continuous balconies. However, there is no indication that they play a structural role, especially as the floors appear to be made of metal. The rusticated lines running along the entire surface of the façade accentuate the building's massiveness. However, this impression of heaviness is softened by the play of balconies: a continuous balcony on the second floor, a central balcony grouping three French doors, and two isolated balconies, symmetrically disposed on either side of the central balcony, on the third floor. The corner of the building is not particularly emphasized, no doubt, due to the small importance of the access street that runs along the other side of the building. Its treatment is limited to two out-of-scale pilasters extending over two storeys, emphasizing the corner of the building, and the chamfer of the continuous balcony that extends over part of the second façade. On which is located the door, whose size, ornamentation, and noble wood add to the monumentality of the building.

*Façade F2:* The building, which is wider than it is tall, rises to three storeys with a mezzanine. Despite its reduced height, the tripartite division is visible, accentuated by a continuous wrought-iron balcony delimiting the base composed of the ground floor and mezzanine, and crossing both faces of the building from one side to the other, as well as by a projecting cornice supported by modillions serving as a crowning element. Rusticated bands, limited to the base wall, reinforce the visual hierarchy between the three parts. This cladding takes the form of a basket-handle arch, overhanging the mezzanine French doors. Eight rows of French doors punctuate the two storeys of the intermediate part of the building. The perfectly symmetrical façade is pierced by two doors, placed equidistant from the symmetry axis, one in wood and the other in glazed wrought iron, whose frames extend to the mezzanine, forming a semi-circular arch surmounted by a keystone adorned with a floral medallion.

Ornamentation is not very abundant and is limited to the use of decorative consoles, curved in an “s” shape under the continuous balcony, or in a more geometric form under the isolated balconies, all adorned at their lower ends with a strawberry-shaped decoration. A bas-relief treatment surmounts the French windows, centered by the console on the second floor and by a geometric keystone on the third floor. Finally, the crown is highlighted by a dentil frieze.

*Façade F3:* The building rises to three storeys, while the two bow windows, reminiscent of the K'bou of local Moorish architecture and placed on either side of the façade, exceed this height by one storey. The ground floor has visibly undergone alterations, which unfortunately makes it difficult to read the entire façade. However, the tripartite division is well defined by the projection of the intermediate part from the base and by the cornice that distinguishes it from the crown. A certain horizontality seems to be sought, as evidenced by the horizontal bands separating the levels and the projecting windowsills. Four rows of paired stained-glass windows, framed by three twisted stucco columns supporting two Moorish-style pointed arches, punctuate the intermediate part of the façade. The door is, in all likelihood, original, although its leaves have visibly been replaced. It is framed by two twisted marble columns with Arabic capitals, supporting a poly-lobed Moorish arch, also in marble. The window parapets are adorned with diamond-shaped bas-reliefs, while the parapets of the windows in the bow windows feature mosaic panels. This use of mosaics also extends to the spandrels and window reveals. Two Moorish Revival-style bas-relief arches atop the two bow windows complete the building's rather restrained ornamentation.

*Façade F4:* The European Market Square is home to the emblematic building known as Bazar Esserdouk, in reference to the covered passageway that runs right through it and the rooster perched on its roof. Its distinctive feature also lies in its four-storey height, which exceeds that of most buildings constructed in the city's intramural area during the colonial era. The tripartite division of the facade is underlined by a specific

treatment for each part: the base, resolutely commercial, represented by the shop windows and large, angled windows on the mezzanine floor; the intermediate part, punctuated by the French doors; and the crown, marked by the cornice and pergolas.



Figure 4. Façades characteristics in the study corpus

Other elements accentuate this division, such as the continuous balconies separating the ground floor from the rest of the floors, the plant frieze on the cornice, and the geometric frieze immediately below. The façade is also perfectly symmetrical. Its axis is marked not only by the covered passageway but also by wider French doors, semicircular balconies with concrete column railings, a yellow and brown sandstone mosaic framing, and a crowning by a low arch at the top of which enthrones the rooster. On either side of the axis of symmetry,

two rows of classical French doors open onto isolated balconies with masonry and wrought-iron railings. Their geometric motifs, however, depart from the language of neo-classical architecture. The facade's overall ornamentation is rather restrained, except for the cornice's vegetal frieze, punctuated by three masks: one on the axis of symmetry and the other two on the axes of the trumeaux between the balconies on either side of the central element. These two panels are adorned with bas-relief depicting grape clusters, placed immediately below the lower frieze.

*Façade F5:* The last facade analyzed appears more minimalist than the previous ones. Its ornamentation is limited to a simple, projecting cornice, a single bas-relief shaped like a flower vase located at the top of the bow window, and vase-shaped planters projecting from the parapets of this element's bays. The latter marks the axis of symmetry of the facade, emphasizing it by overhanging the rest of the three-storey building by one storey in height. On either side of the bow window, a row of French doors opens onto balconies with a single-cut corner that extend to the side walls of this feature. This continuous projection, formed by the balconies and the bow window on the second floor, whose corbelling is identical, distinguishes the base from the main body of the building. By contrast, the cornice, cut by the bow window, barely emphasizes the crown. Like other income-generating buildings, the ground floor is reserved for commercial use. The entrance door, located on the axis of symmetry, is far from monumental. The bay is simply framed, while the door itself is in glazed wrought iron, combining floral and geometric patterns.

## 5. Discussion

A reading of the urban history of Blida's inner city since the French landings reveals the extent of the urban transformations carried out on the vernacular fabric. These transformations, whose stated aim was to adapt the city to the European way of life, also reflected a desire to assert the colonizer's domination and cultural superiority, notably through the adoption of architectural styles imported from the metropolis (Chérif, 2017; Oulesbir, 2003). This study aims to shed light on the architectural diversity inherited from the colonial era in the Blidean context while seeking to define the architectural style of the five facades analyzed. To do this, we compare the characteristics of the facades studied with the descriptive grids for each style identified in the literature review:

*Façade F1* features typical Haussmann style characteristics: clean lines, ashlar facade wall ribbed with rusticated bands, continuous balcony distinguishing the base from the main body of the building, decorated consoles under the balconies, and framing the door and French doors, colossal order of fluted Corinthian pilasters, cornice adorned with modillions, and rhythm of finely framed French doors. The arcades underlining the base of the building are also characteristic of Haussmann architecture, although Deluz (1988) attributes their use to a desire to adapt to the local context.

*Façade F2* appears to be inspired by an eclectic style, with classical and neo-baroque influences. The classical language is perceptible in the strict symmetry of the façade, the rhythm of the framed French doors, the continuous balcony, and the modillion cornice. On the other hand, the use of voluminous, sculpted consoles beneath the continuous balcony and framing the two doors evokes the exuberant forms of the Baroque. The alternation between these imposing consoles and smaller ones gives the façade an impression of movement characteristic of this style, reinforced by the curved forms (balconies with rounded corners and basket-handle arches to emphasize the false balconies on the entresol) and the scrolled ironwork.

*Façade F3* is clearly in the neo-Moorish style, expressed in particular by ornamentation borrowed from vernacular Moorish architecture, such as the use of horseshoe arches, whether simple or poly-lobed, stained-glass windows framed by ceramics and twisted columns, ceramic panels and Arabic capitals.

*Façade F4* is a hybrid of Art Deco and neo-Baroque, in a style that can be described as eclectic Art Deco. The Art Deco language is evident in the balcony with its rounded corners, the small concrete columns that replace the balusters, the wrought-iron railing with its geometric motifs, and the yellow and brown porcelain stoneware mosaic that frames the central arch. On the other hand, the neo-baroque influence appears in the use of garlands and plant motifs sculpted on the cornice and in bas-relief, as well as in the monumental accentuation of the central arch.

*Façade F5* is in the Art Deco style, as evidenced by the bow window, wrought-iron glass entrance door, canted balconies, wrought-iron railing with geometric and floral motifs, and the characteristic Art Deco flower vase.

Despite their stylistic differences, all five façades feature a classical organization, characterized by a tripartite division accentuated by the projecting continuous balcony, which becomes three balconies close together on the Esserdouk Bazaar façade, by the rhythm of the French doors and windows, which are taller than they are wide, and by an assertive symmetry. Classical order is also evident in the skillful composition of the façade's elements and in the respect for the rules of harmony and balance. These harmonious proportions, adopted in a city's façades, lend continuity and homogeneity to the urban landscape.

## 6. Conclusion

The aim of the present research is to contribute to the recognition of the architectural heritage of income-generating buildings, in the historic core of Blida, inherited from the 19<sup>e</sup> and 20<sup>e</sup> centuries. To this end, and based on the typological approach, we have proposed an analysis grid focusing on elements relating to the articulation, components, and ornamentation of the façade. This grid had a twofold objective: firstly, to characterize the different styles of this period, based on a review of the literature on colonial architecture in France and Algeria; secondly, to organize the data relating to the five façades making up our study corpus, so as to be able to compare their characteristics with those of the grids previously developed to identify their styles. Examination of the characteristic features of these facades revealed the presence of styles found in the Algerian cities studied: Haussmannian, Eclectic, Neo-Moorish, and Art Deco. However, it should be stressed that, due to the size of the corpus, this study does not claim to be an exhaustive representation of the entire built heritage of the historic core, which remains important, rich, and diversified. That said, it does have the merit of highlighting the architectural richness of the city of Blida and paving the way for future, more in-depth research.

Blida's buildings, although generally modest in size, are the bearers of architectural, aesthetic, and historical values that justify the implementation of safeguarding and enhancement measures. Against a backdrop of proliferating real estate development in the city center, income-generating buildings contribute to the preservation of local identity by serving as a reference for the integration of historical, aesthetic, and architectural elements specific to the city, thus enriching new constructions. From this perspective, the analysis grid provides a relevant analytical tool for studying urban façades in greater depth and facilitating their recognition.

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