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**YUSRA
MOMADE**

**THE INFLUENCE OF CULTURE ON INTERIOR
DESIGN – MOROCCO**
From Case Studies and Expert Interviews

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Dissertação apresentada ao IADE - Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Produto e Espaço realizada sob a orientação científica do Prof. Doutor Rui Cunha Docente de Design de Ambientes.

This thesis is dedicated to my father, mother and brother who taught me that the best kind of knowledge to have is that which is learned for its own sake. It is also dedicated to all students from IADE and my fellow workers from Century21, who taught me that even the largest task can be accomplished if it is done one step at a time and with passion. Finally, this is dedicated to all those who believe that anything is possible in life with hardwork, dedication and faith in the Almighty.

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palavras-chave

Marrocos, Características do Design, Tradição, Antecedentes Culturais, Prática do Design, Funcionalidade do Design.

resumo

Como lidar com a relação entre design e cultura tradicional, e sua aplicação no design de interiores, foi o objeto da nossa reflexão. Visando enquadrar os objetivos da investigação, fez-se uma pesquisa descritiva, dividida em duas etapas. Primeiro, foi realizada uma breve síntese das características do país e da cultura arquitetônica de Marrocos. Complementarmente, foram escolhidos alguns exemplos do uso de elementos dessa arquitetura. Além disso, analisaram-se projetos atuais, realizados em Marrocos, e obtiveram-se contributos adicionais, dados por especialistas, em entrevistas. Estas foram planeadas e realizadas a arquitetos experientes, que têm relações estreitas e conhecimento do design de espaços marroquinos, com o objetivo de obter respostas a perguntas sobre qual é o alcance da adoção da cultura nessa realização. Por fim, foram tiradas conclusões sobre como o impacto da cultura pode influenciar o design e se esse resultado é positivo ou negativo.

Keywords

Morocco, Design Characteristics, Tradition, Cultural background, Practice, Design Functionality.

abstract

How to deal with the relationship between interior design and traditional culture, and its application in interior design are worthy of our thinking. A two-stage descriptive research method was adopted in alignment with the research aim and objectives. First, a comprehensive literature review was conducted which introduces architectural culture in Morocco briefly. In addition, certain buildings were chosen which make use of these elements. Furthermore, using the design gleaned from previous studies and additional insights provided by experts in the design industry, an interview was designed and administered to experienced Architects who have close relations and knowledge with Moroccan design industry aiming the view to eliciting responses to questions about the extent of adoption of culture. Lastly, conclusions were drawn on how the impact of culture may influence design and whether the outcome is a positive or a negative one.

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SUMMARY

Background problem: In the modern context, interior design has inevitably become a part of social culture. The main problem highlighted in this paper is the relationship between interior design and culture getting extinct due to modernization. How people are no longer making use of traditional elements and aspects when it comes to designing their spaces, and how we can positively show them the importance behind these practices. Culture plays a big role in the interior design and is shown to have positive impacts. By highlighting the positive outcomes in these practices, we tend to show the solution to this existing problem.

Aim: The purpose of this thesis is to review and analyze how the practice of using culture affects us when designing a space and its impact on people's daily life. It explicitly considers aspects that indicate to what extent culture may influence interior design of a space referring to Moroccan culture as a case study. The research objectives focus on reviewing prominent features of Moroccan design, understanding the culture impact and identifying positive/negative impacts to a building design. This article also serves as a base for people who would like to further investigate on these themes as the internet has very limited sources on this topic.

Limitations: The thesis is limited to designers from Moroccan background and the professionals selected for the research belong to construction and architectural associations. To ensure quality of research, professionals were rigorously selected from various backgrounds who were vital in this study for comparison purposes should have been reached out to. Having different schedules also caused a slight delay in gathering the data as people were contacted from another country and tend to have different timings. Quite few resources were readily available for information to be gathered from, this also made it quite difficult to have thorough investigation done.

Methods: In this thesis, both primary and secondary data are collected using data triangular methods. The primary data is collected by semi-structured

qualitative interviews with professional architects. The secondary data used has been critically evaluated and has been collected from relevant literature, databases and internet sources. The final data gathered was then thoroughly analyzed and conclusion were derived.

Findings: The research reveals that the designers are leaning towards the high usage of culture on design. This was shown through their practices, positive outcomes when using the practices identified in this paper. The major obstacles faced are modernism and people's choice of simpler and less compact design techniques, which often leads to loss of cultural impact on design features.

Originality/Value: There are no studies to date which serves as the center point to learn about the impact of culture in Moroccan Architecture. The findings are intended to support data driven regulatory and practice improvements aimed at integrating traditional and modern designs into Moroccan spaces and with the possibility for replication in other countries facing similar issues.

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INTRODUCTION

In the modern context, interior design has inevitably become a part of social culture. The relationship between traditional and modern design is an organic part of social culture especially from the perspective of the horizontal dimension, regardless of design style, have a specific mental and psychological structure of culture (Kalenahalli Sudarshan, Wagner, Marinets, & Kauer, 2015). It is said where we come from affects us a lot in the way we want to live and our everyday lives. Our environment plays an important role and defines our way of thoughts and living, and the spaces that we inhabit in our daily lives can affect our emotions to a great extent.

From the longitudinal perspective, the design of the interior space of every era is closely related to the productivity and culture at that time. Design form comes from culture, people in accordance with the rich experience (history and tradition) of the processing of all the existing impression (Zhu, Wang, Deng, Zhao, & Ao, 2019). In this sense, traditional culture affects the interior design. Design is never a purely personal behavior, from the dominant tradition media, language, and technique of expression. The design awareness of cultural mentality, thinking mode, aesthetic point of view such as hidden traditions intentionally or unintentionally affect every interior designer (Zhu et al., 2019).

Design culture is something to be inhabited, to move within, following the connections and flows through it so that its existence is not just understood as the sum of its individual nodes but, in addition, the movements and translations that take place between them.

The interior space of a home or building forms the setting for many human experiences. The design of an interior relies heavily on how the space is intended to be used; some prefer to design specifically around functionality and only have what is needed in the space, and others prefer to lavishly decorate with beautiful furniture and adornments. Individual needs play a large part in the design of an interior, such as a handicap, the number of people in a family, or the need for a specific piece of furniture such as a large table or a bed. However, another factor that influences the design of interior spaces that is often overlooked is culture. Individuals have a historical tendency to shape their interior spaces according to religious or spiritual beliefs, which is still seen in some cultures today. This may include, but is not necessarily limited to, the interior design of churches or temples and the subsequent mimicking of such designs in private residences, the

incorporation of religious figures and iconography in art, paintings, and frescoes, and the design of interior spaces around religious items such as shrines or even statues. These examples of religion and culture in interior design branch back to ancient Egyptian times and carry on through Classic designs, the Renaissance, and through many Asian cultures (Zhu et al., 2019).

This research proposes a framework for examining the influence of the culture on works of design which, in our belief, is a prerequisite to later understanding the relationships between cultures, designers, users and space.

Definition of Culture

Scholars from anthropology and sociology have long struggled with defining the notion of “culture.” Up until the last quarter of the 20th century, culture was positioned in an essentialist mode - as an “integrated system of learned behavior patterns which are characteristic of the members of a society. It is wholly the result of social invention and is transmitted and maintained solely through communication and learning” (Al-Zwainy, Eiada, & Khaleel, 2016). Essentialists argued that there is truly something authentic about each culture and this something is tangible and identifiable, made up of separate and distinct elements. By studying how people live, cook, eat, speak, pray, socialize, dress, sing, etc. one can learn about diverse cultures, unearthing uniqueness. The built environment, from built form to spatial layouts and decorative patterns, was another medium by which to understand and, in turn, categorize culture (Skibniewski & Zavadskas, 2013).

Culture generates diversity and is revealed through all human action, including the products that people design. Moreover, it is argued that design shapes the culture and lifestyle of modern society.

Globalization is the general process of worldwide economic, political, technological, and social integration as defined by the Localization Industry Primer (Aykin & Milewski, 2005). The concept of globalization favors the unification of products for different countries without taking into account cultural differences between users. The globalization process has resulted in the creation of a trade structure which requires all products and services to be homogenized and converged, whereas human beings by nature need diversity and variation (Vinuesa, 2002).

Culture is one of the most important aspects of our everyday lives and the designers' own cultural values play a primary role in influencing the design of a space. The main objective of this paper is to highlight on culture's impact and create emphasis on people conscious before it gets completely extinct. Research has shown that people often opt for modernization and westernized techniques when it comes to their homes. This is because quick fix retailers such as Ikea, have made it easier to take this route. This in return has given rise to a far bigger problem which is the fact that culture is disappearing eventually. This research is intending to highlight the importance of such norms and encourage the use of culture when it comes to design.

Problem Statement

Design culture maintains a sharper emphasis on the deep understanding of design objects and their interrelationships with the multiple actors engaged in their shaping, functioning and reproduction (Zhu et al., 2019).

Modern design is one of the most rapidly moving industries currently. A lot of western influence has resulted in disappearance of culture, and this has impacted design and architecture. With the gradual improvement of the living environment, people are pursuing more satisfaction and spiritual meaning in the current interior decoration style, due to diversity within cultures, splendid history and art and crafts across the country.

Furthermore, given that design is the medium of communication between the designer and the user (Chiu, Chen, Tzeng, & Shyu, 2006) and that cultural differences strongly influence the understanding of design emotion (Lu, Li, Swindlehurst, Ashikhmin, & Zhang, 2014), it is important for the designers to understand and communicate their designs in a form understandable to the target user. Previous research into culture and design or designing for different cultures has tended to focus on understanding user needs (Parr & Honold, 2018; Rodriguez, Diehl, & Christiaans, 2006) e.g., the influence of the users' culture on design. Research on the designer's own preferences and culture (Nagayoshi et al., 2003; Tatari, Dehghan, & Razzaghi, 2007) has tended to focus exclusively on the influence of designers' culture on design. Approaches to examining the combined influence of both the designers' and users' cultures on a design and the design process are rare. This thesis aims to bridge this gap. Examining designers' and users' design cultures in tandem should help make designers more sensitive to cultural differences and thus create better designs for

different cultures, leading to greater user satisfaction and design success (Kalenahalli Sudarshan et al., 2015).

Research Aim, Objectives & Research Framework

The major aim of the present research is to answer how does the practice of using culture when designing a space have an impact on people and enhance their daily lives? Previous research and experts in design has proven culture is important factor for interior design. The key objectives to be targeted are highlighted as follows:

(a) Understand the prominent features of Moroccan design by conducting a thorough literature review of published articles focusing on Moroccan historical and geographical background as well as the religious beliefs, which may lead to understanding the traditions that have been carried out throughout the years.

(b) Understand which cultures have affected the Moroccan design through interviews with professionals in Moroccan architecture, understanding how they have used these methods throughout their careers and what challenges have they faced.

(c) Analyzing building of a space with cultural consideration and understanding the positive/negative impact of a building design using data triangulation methods

Scope of the Study

To find answers to the research problem and its specific components, I conducted an exploratory study by performing research on Morocco's existing Architecture components and reasons why they were incorporated in the design process. That was followed by a conclusive study with structured expert interviews with design professionals who are well experienced and carry sufficient knowledge on the Moroccan design principles. The main goal of this research is to understand the importance of culture, its influence on design, and its impact on the industry.

Significance of the Study

Interior design is an organic part of social culture, from the point of view of the horizontal dimension, it has a specific mental and psychological structure of culture in certain cultural context start and finish and reflects the different value and aesthetic concepts. From the longitudinal perspective, the design of the interior space of any era is closely related to the productivity and culture at that time.

The importance of cultural consideration often gets overlooked when we talk about interior design, possibly due to being perceived as less significant in this area compared to areas like architecture and other design fields. It is argued that Interior design is an established profession but does not have the associated status of such (Bryder, 2013). Nevertheless, the interior design profession is a broad discipline that interfaces with architecture, design, and humanities. Therefore, an in-depth education is needed to become a good practitioner.

Design never is not a purely personal behavior from the dominant tradition media, language and technique of expression. To design awareness of cultural mentality, thinking mode, aesthetic point of view such as hidden traditions are intentionally or unintentionally affects every interior designer.

Design form comes from culture, people in accordance with the rich experience (history and tradition) of the processing of all the existing impression. In this sense, the design of history is the history of design (Kalenahalli Sudarshan et al., 2015).

Organization of the Thesis

Introduction: This part presents a research background and states the problem statement. It includes the aim and objectives of the research, significance of the study, the scope of the study, research methodology, research questions and a summary for structure of the whole thesis. It outlines what the thesis is mainly about and outlines the points that will be discussed in the later chapters.

Chapter 1: This chapter presents the characteristics of Morocco, depicting its major and minor details. It summarizes the main design features, materials as well as the background of Morocco. Lastly, this chapter discusses the theoretical development of research.

Chapter 2: This chapter presents the research methodologies applied in the study according to the objectives stated. It focuses on the tools used for the research. It also focuses specifically on the research instruments, method, and reliability as well as the analysis of data collected based on the research objectives stated. It starts by providing past analysis. It then provides the data collection samples from the interviews conducted.

Chapter 3: This chapter focuses more on the results obtained after the final analysis of the data collected in the previous chapter. The factors that were shown to have directly impacted the design procedures throughout the years and which final outcomes can be deduced from these.

Conclusion & Recommendation: At last, the summary and conclusion of this thesis. This chapter indicates the extent to which objectives of the study have been achieved by answering the research questions deeply. Lastly, it discusses research findings and provides recommendations for future studies.

CHAPTER 1

MOROCCO, GEOGRAPHY, CULTURE & ARCHITECTURE

1.1 Culture

An analysis of the different definitions of culture by Taras (2009) found that, while the existing definitions vary greatly, there were several common elements present in virtually all of them. First, it was generally agreed that culture is a complex multi-level construct. Second, culture is shared among individuals belonging to a group or society. Third, culture is formed over a relatively long period. Finally, culture is relatively stable. Researchers from different fields focused on different elements of culture (Taras, 2009). Bearing this in mind, culture is defined and understood in this thesis as: The underlying values, behaviors and codes of practice of a group of people which guides people as how to behave and react in the response to a given situation. These responses can be seen as almost a shared pattern among members of a society. Therefore, culture in effect dictates the “dos and don’ts” of different societies (Kalenahalli Sudarshan et al., 2015). Alturki (2021) use an onion diagram to show culture has different layers (a multi-level construct), manifesting itself at different levels:

1. National culture. This is the highest level at which culture can be manifested, e.g., German versus Indian.
2. Corporate culture. This refers to the attitudes within a specific organization, e.g., culture at Google.
3. Professional culture. This manifests among people within certain functions who share attitudes or orientations towards certain professional and ethical situations, e.g., designers’ culture.

In addition to the country's political, moral, and economic situations, the pursuit of knowledge and the arts forms the foundation of a country's culture. Civilization promotes cultural advancement. It is true that a country's culture and civilization are influenced by a wide range of elements, and any one aspect may either support or hinder the country's advancement. Even in an area that is subject to occasional snowfall or volcanic eruptions, the geological conditions are unlikely to play an important role in advancement. Similar to a tropical environment or severe rain, poor geographic circumstances may lead to lethargy. Parasites, sickness, and mortality may result from both of these circumstances.

A civilization's demise is nearly a certainty if the same riches that spawns it is also the cause of its demise. Because of the ease and art that comes with prosperity, a population becomes more receptive to the ways of luxury and more open to invasion by stronger armies and hungry mouths. Two concrete examples to bear this statement are of Persia and India. It is a widely held but incorrect belief that contemporary art, sculpture, and architecture are of little cultural significance. Actually, the culture of any country is a living thing; it continues to grow, but it needs fresh air - good manure and right vitamins. Everyone has come into touch with farmers, who are the sons of soil and continue to breathe human civilization today. Nature appreciation and respect is at the heart of civilization. Every man is born with this essence, and thankfully, the farmer is the one who keeps it the best maintained. Because he is closer to nature, he is more attuned to the world around him. Because of this, we look for civilization in the city and culture in the rural. Humanity as a whole exhibits approximately similar levels of culture and civilization, since there is no clear-cut line between the two. It is a fallacy to believe that only a powerful race can bring about civilization. Rather, it is the great civilization that shapes the human race.

A country's culture and civilization are shaped in large part by its language, education, and moral laws and standards of conduct. Man's regard for his own civilization and culture is the most important factor. Natural culture should be seen as a treasured family heirloom that may be passed down through the generations in the hope that the next one will continue it. The arts, such as poetry, theatre, music, painting, sculpture, and architecture, all contribute to the expression of culture. As architects, it is only natural that we pay close attention to how culture influences architectural design.

Woodpeckers, bees, and ants taught man how to gather food and taught him the value of caution; agriculture, speech, and writing set man apart from other animals and served as the foundation for culture's most important aspects of the human experience. It used to be that a man had to carry his own weight until he married, but the advent of a wheel and the invention of rope, levers, and pulleys altered the direction of civilization. It was via these mechanisms that civilization and culture were established: transportation; commerce; and money as a means for exchanging goods and services. Moreover, these media were celebrated by art and architecture via the construction of awe-inspiring buildings.

For centuries, architecture was linked with gorgeous, large-scale structures made of precious materials; delicate designs; and elaborate ornamentation. Architecture is more than just a structure; it's a work of art. Architecture was more prominent at a cemetery or tomb construction than at a dwelling in the past. The tomb evolved into a temple when the memorial pillars across the globe became statues. Unlike huts, early man thought that the dead were more significant and powerful than the living, and since they couldn't leave, their buildings were more long-lasting.

1.2 Culture, Religion and Architecture

Buildings serve as both a symbol and an expression of a culture. It is because of this that architecture and culture are so intertwined. The distinctiveness of a society is mirrored in its architecture, which also conveys information about that society's culture. Since the history and customs of a society have an impact on its architecture, so too does the location of the people who live there. As a "cultural marker," the design and interactions of buildings and locations may impact how people live.

Culture is expressed via architecture. Thus, architecture and culture are entwined. The distinctiveness of a society is mirrored in its architecture, which also conveys information about that society's culture. This means that society's history and culture — including its geography and customs — have an impact on the design of a building. A "cultural marker" is a way to describe a community's way of life and social position based on the way its buildings are designed and interconnected. There is no doubt that a community's architecture, design, and the exterior and interior surfaces of its buildings reflect its culture and civilization. Architecture's shape, scale, decoration, and architectural style are all part of a society's cultural structure. In architecture, dynamic, creative space-making concepts are influenced by data, aesthetics, and design components. It may be possible to determine whether or not the space generated by architecture is stable by looking at the needs of modern society or its inhabitants. Culture is shaped by the past and the present. Even though it may not seem like it, the process of creating usable space in architecture is a complex one. People's lives are influenced by their surroundings. Because humans are unable to adapt to their natural circumstances, they develop and organize artificial habitats to live in. The sorts of architectural spaces have seen significant transformations over history. Culture is both fixed and flexible in terms of time. Buildings would have been around if civilization had been stable. However, humanity's character and civilization's culture have developed throughout time.

And thus, architecturally specified features of forms and locations have changed throughout time and continue to be beautiful. Alterations to architecture are typically influenced by shifts in the zeitgeist.

Shapes, forms, styles, and spatial relationships are all critical considerations in the architectural design process as a whole. This is influenced by society's cultural beliefs. Religions come in a variety of shapes and sizes in the religious context. The Shikhara, Sattala, and Pagoda are the most notable Hindu temple architectural kinds; the Stupas, Chaityas, and Vihara are major Buddhist architectural types; the Masjid is prominent in Islam; and the Church is prominent in Christianity. As a result, the presence of a variety of architectural styles depends on the existence of a variety of cultural systems. Hinduism employs a wide variety of design themes throughout the Indian subcontinent. A careful adherence is maintained to the Vaastushastra, the Vaastupurushmandala design manual. This occurrence can only be explained in terms of cultural standards and values. Feng Sui and Chi, which are magnetic fields and sunshine, are used in the design of Chinese architecture. As a result of their belief in life after death, the architecture of the Ancient Egyptians mirrored this idea. A wide range of design alternatives are available because of the wide range of cultural and socioeconomic backgrounds. Technology and materials are used in a number of ways in a range of cultural activities. Large stones were the only construction materials available to the Egyptians at the time. The employment of cement and concrete in Roman building was, nevertheless, unavoidable. Hindus used mud, stone, wood, bamboo, and bamboo throughout the Vedic era. Throughout history and now, people have employed a variety of construction methods and materials. Human civilization's cultural practices have a direct impact on its material and technical advancements.

1.3 Morocco and its culture

In this section, the major settlement patterns are discussed as well as how they were established and what regional factors have affected the current situation.

1.3.1 Traditional regions

Settlement patterns in Morocco correspond loosely to the three major environmental zones:

- the coastal plains and plateaus,
- the highland areas of the Rif and Atlas Mountains,
- the desert east and south of the Atlas.

The coastal plains and plateaus contain three-fourths of the country's population and include most of its cities and virtually all of its modern commercial agriculture. It has been the home of settled farmers and seminomadic tribes for centuries.

The highland areas of the Rif and the Atlas contain about a fifth of the population and serve as centers of Amazigh culture. Traditional villages are built for defense and are commonly perched on hillsides or hilltops. Dwellings, often multistoried, are tightly clustered and are built of stone, adobe, or tamped earth. Level land is rare, and terraces are constructed to create arable fields along the nearby valley walls.

The pre-Saharan and Saharan areas south of the Atlas contain a tiny proportion of Morocco's population. Some settlements are made up of ḥarāṭīn, the descendants of sub-Saharan Africans, and many groups speak one of the Tamazight dialects (Heering, Van Der Erf, & Van Wissen, 2004).

1.3.2 Urban Settlement

Some three-fifths of the Moroccan population now lives in urban areas. Most Moroccan cities retain at least some of their traditional character and charm. During the period of the French protectorate, colonial authorities did not tamper with the traditional urban centers, or medinas (Madinah's), which were usually surrounded by walls. Rather than modifying these traditional centers to accommodate new infrastructure for administration and economic development, they established Villes Nouvelles ("new towns") alongside them. Casablanca was transformed from a small coastal village into a bustling metropolis. Rabat became the capital and center of administration (Heering et al., 2004).

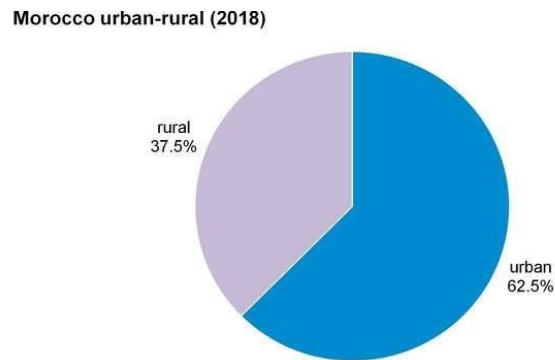


Figure 1: Urban and Rural Percentages

Source: <https://www.britannica.com/place/Morocco/Climate>

(June, 2022)

1.4 Housing

Housing in Morocco ranges from the traditional to the ultramodern. In rural areas, some Moroccans still reside in ksour and agricultural villages. Living conditions in these places remain severe. Despite efforts by the government and some private groups to renovate and modernize the traditional medinas, access to public utilities in numerous city centers likewise remains limited. For many years the government tried to discourage the development of bidonvilles and other spontaneous settlements. More recently, however, it has provided these communities with electricity, piped water, and other facilities and encouraged residents to improve their structures. The government, along with private developers, has also promoted the construction of new housing units throughout the country, but these are largely inhabited by the middle class (Entelis, 2019).

1.5 Moroccan Architectural Influences

1.5.1 Uncovering Morocco: Materials and finishes

Moroccan interiors can be compared to Bohemian and eclectic homes, as Moroccan home design combines a variety of colors and patterns to bring character to a space. The shades used in Moroccan homes, however, are mainly deep jewel tones like emeralds, royal blues and bold purples –

vibrant reminders of the colorful flea markets of ancient Marrakech. Furniture is ornately carved with wooden accents and is upholstered with luxurious fabrics like silk and velvet. Fabrics feature colorful mosaic patterns and interiors are illuminated with intricately detailed metal lamps. Ceramic or terracotta floor and wall tiles are frequently used throughout the kitchen and dining room or in mosaics. Vibrantly colored rugs, ottomans, poufs and cushions add exotic but laidback opulence. The low seating and lounge tables are also hallmarks of Moroccan design. The relaxed feeling is augmented by plush cushions and the abundance of leafy green plants (Ferris & Eggers, 2020).

1.5.2 Traditional Arabic House

The traditional Arabic house is known as Dar or as a house with an interior courtyard. The main characteristics of the Dar are the central courtyard that has no roof or has an opening in the roof, and the rooms that symmetrically surrounds the courtyard. The ceiling height in the rooms is very high and the rooms are often quite elongated. The corridor from the front door and into the house itself is often angled to minimize the view from outside into the various rooms. The use of the rooms is often non-specific and can be used for various purposes. There are usually very few or no windows facing the street, but almost all the openings and windows are facing the inner courtyard. The few windows that are facing the street are small and are fairly high up, so people on the street can't look in, resulting in a facade that is very simple, with high walls to minimize visibility from the street. The opening in the roof lets in light and air, and in dry and hot climate, the opening is important because it modifies the indoor climate and contributes to natural ventilation. It also serves as protection from sun and wind, because the walls are quite high the sun's rays doesn't reach the courtyard until the afternoon and then the warm air rises, and convection is created which ventilates the rooms.

However, studies have shown that the roof opening in the inner courtyard can be negative, especially in hot and humid climates. In hot humid climates, the temperature in the courtyard can be higher than outdoors because there is little wind and it can become stuffy inside the house (Nguyen et al., 2019).

1.6 Moroccan Style Interior Design

Homeowners use all types of inspiration when choosing an interior décor scheme for their home. Many popular styles are influenced by different locations from around the world. Each of these will appeal to different

people depending on their personal preferences. The characteristics of styles associated with locations will depend on factors such as the climate in that country, traditions, the materials available in a location, history, and culture. One style that you may consider is Moroccan interior design. The following is an overview of the characteristics that define Moroccan interior design style, and how you can apply this style in your home.

The Moroccan interior design style is inspired by the North African country Morocco. This country has coastal borders on both the Mediterranean Sea and the Atlantic Ocean. It has borders with Algeria, Western Sahara, Mauritania, and three Spanish-controlled exclaves including Ceuta, Melilla, and Pannon de Velez de la Gomera. Morocco is also divided into French and Spanish territories. Therefore, Moroccan style has influences from each of these countries. In addition to the geographical influences on Moroccan style, there are several other factors that have impacted on the style choices of Moroccans. These include Moroccan culture, the history of the country, the Mediterranean climate, the materials available, and the fact that Morocco is an important trade hub for many inland African countries (Parthasarathy, Murugasan, & Vasan, 2018).

1.7 Materials Used in Moroccan Interior Design



Figure 2: A typical Moroccan Interior

Source: <http://www.home-designing.com/2014/10/moroccan-styleinterior-design> (October, 2014)

There are some materials that are typically used in Moroccan style. Some of these include the following:

- ✦ Stone– This material is often used on both the walls and the floors. In the case of floors, it is left bare. Stone walls are either left bare or painted directly onto the stone. This gives a rough finish that adds texture to the room.
- ✦ Tiles– The use of tiles is one of the most important and distinctive materials in Moroccan style. They are predominantly used to create intricate patterns on floors, although they are also used on walls and sometimes on ceilings.
- ✦ Terracotta- Terracotta is also a material used to create many tiles and accessories.
- ✦ Wrought iron–Wrought iron is used on windows and doors. Another type of material used for fittings is antique gold-style coated metals.
- ✦ Textiles– The use of textiles adds color, points of interest, warmth, comfort, and pattern to Moroccan style. Textiles are used in the form of rugs, wall hangings, cushions, throws, curtains, and bedding.
- ✦ Leather– This is another common material that is used in Moroccan style, either for furniture or accessories (Andoni et al., 2019).

1.8 The Characteristics That Define Moroccan Interior Design

Color is possibly the most important element of Moroccan style. Although white and neutral colors are often used for the wall, almost everything else in a Moroccan style interior features bright and bold colors. Jewel colors feature strongly in Moroccan style, as do blues and greens to represent the ocean. Earth tones are also used in this style. Compared to other features of Moroccan style, the walls are usually bare. Stone walls are rendered and then painted either stark white or a neutral color. Alternatively, they are painted in bold colors. Patterns are a strong feature of Moroccan style. Most commonly, geometric and repetitive patterns are used in various colors. Patterns are a feature of floors, accessories, textiles, and even furniture (Andoni et al., 2019).

Intricate carvings in the corner of the room are an important feature. Another is the use of arched windows and doorways. These may have a simple curved top or a style that is known as the horseshoe arch, and this looks like the outline of a temple. Similarly, you may see arched alcoves in traditional Moroccan rooms. Another interesting feature of Moroccan style windows is the stained glass (Andoni et al., 2019).

Carpets are rarely seen in Moroccan style, and the most common type of flooring is elaborately patterned tiling. Other alternatives include stone flags or wooden flooring. Floors are usually adorned with beautiful rugs that feature bold colors and intricate patterns.

The actual design of the furniture is less important as the Moroccan style allows for quirks and unconventionality. Wooden furniture, including hand-carved pieces, are typical of this look. Typical accessories to include in a Moroccan style room include wooden bowls, terracotta pots, ornate mirrors, wrought iron ornaments, hand-painted ceramics, and stained-glass vases (Andoni et al., 2019).

1.9 Key Features in Moroccan Interior Design

The interior design that originates in Morocco reflects this diverse area, rich in cultural traditions and history. Characterized by intricate carvings, arched doorways, and colorful fabrics, it should come as no surprise that Moroccan interior design has become quite popular around the world (Cheng & Cao, 2014).



Figure 3: Moroccan Mimar Interiors

Source: <http://www.home-designing.com/2014/10/moroccan-styleinterior-design> (October, 2014)

Much of what can be described as Moroccan interior design has its origins in Moorish architecture. Moorish architecture was quite common and continues to be seen throughout the Arab Regions of North Africa as well as on the Iberian Peninsula. Some of the most common characteristics of Moorish architecture including arches, domes, courtyards, and decorative tile work, all of which are well represented in the homes included here. This particular house is rich with Moroccan details, despite the fact that the home is actually situated in Doha, Qatar (“[Moroccan Style Interior Design](http://www.home-designing.com/2014/10/moroccan-styleinterior-design)”, 2014).



Figure 4: Interior of a house in Doha, Qatar

Source: <http://www.home-designing.com/2014/10/moroccan-styleinterior-design> (October, 2014)



Figure 5: Interiors of a Moroccan Themed house in Doha, Qatar

Source: <http://www.home-designing.com/2014/10/moroccan-styleinterior-design> (October, 2014)

Another extremely notable and gorgeous aspect of Moroccan design and architecture are riads. The term riad can refer either to a palatial house, or to the house's interior garden or courtyard. The concept of riads was originally due to Muslim influence. Since women were generally not allowed outside of the home alone, they could relax and enjoy an interior garden such as a riad without compromising their faith and modesty. Apart from religious issues, a riad also provides climate control for homes in areas like Morocco that can be punishingly hot. The open air and water feature commonly found there can have a pleasant cooling effect on the rest of the home (“[Moroccan Style Interior Design](#)”, 2014).



Figure 6: Medinas in Moroccan National Tourist Office

Source: <https://blog.wego.com/ultimate-guide-to-marrakech-riyads/>
(June,2019)

Muqarans are another common and intricate element included in many Moroccan designs. These types of decorations can be made from brick, stone, stucco, or wood and common in palaces and mosques as well as luxury homes.



Figure 7: Muqaran- a type of decoration

Source: <http://www.home-designing.com/2014/10/moroccan-styleinterior-design> (October,2014)

The Moroccan design style is all about color, texture, and fluid lines. This design style draws much of its inspiration from the Moorish design of the East and from the shapes and colors of the rolling sands of the desert. Its intricate beauty is seductive and inspires colorful and stylish interiors (Kovach et al., 2022).

1.10 SWOT Analysis of Moroccan Architectural Designs

A case study is a detailed examination of a particular person, group, or event. In the process of analysis and data collection, there are many different factors that one must consider before finishing their study. These factors include the type of case study to be examined (is it qualitative or quantitative), how long the case study should last for (should it be a one day, one week, one month, or even a longer period of time?) as well as what type of scope that the case study will encompass (examining national trade statistics versus examining several individual companies. For this paper, I chose to examine Prominent Moroccan architectural designs as well as their influence on the design of other countries in the world. The Moroccan case is an excellent example because of its significance to the study and its range of designs, spanning from construction to furniture design and even clothing. The Moroccan designs were not popular until ancient times, however the culture has had a lasting impact on several countries today.

In order to complete this paper, I chose to observe four of the famous architectural designs for the reason of convenience. From these buildings I can observe and collect data on their influences on other countries through physical examples as well as online information sources such as websites. A SWOT analysis of these designs is conducted in this section.



Figure 8: SWOT Analysis

Source: (2022, Author)

1. Casablanca Sustainable Market Square by TomDavid Architecten

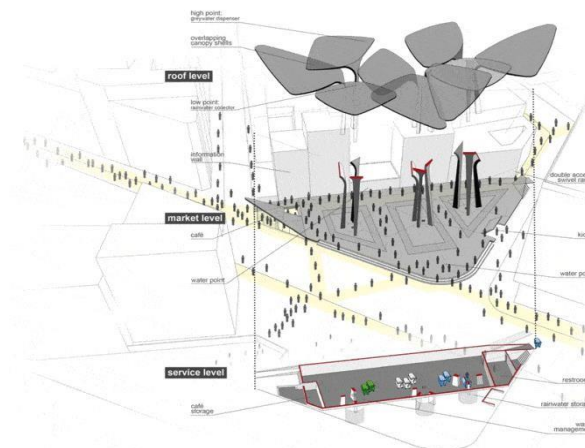


Figure 9: Canopy Design in Casablanca Sustainable Market Square

Source: <https://www.dezeen.com/2012/11/23/casablanca-sustainablemarket-square-by-tomdavid-architecten/> (November,2012)

The architects cite trees, the female body and local 1950s architecture as inspiration for the organic concrete shapes. "The choice of material for the canopy is ultra-high strength concrete, which enables them to obtain a relatively slim and light curved roof structure, while the inside of the canopy is to be covered with gold tiles," they explain (Center, 2020).

A combination of indigenous techniques for shelter and heat control, the accountability of its residence and innovative low-maintenance materials. In this way, they intend to create an efficient and pragmatic icon for the next generation market which serves as a catalyst for improvement.



Source: <https://www.greenprophet.com/2012/11/leaf-shaped-marketsquare-filters-rainwater-and-trash-in-morocco> (November, 2012)

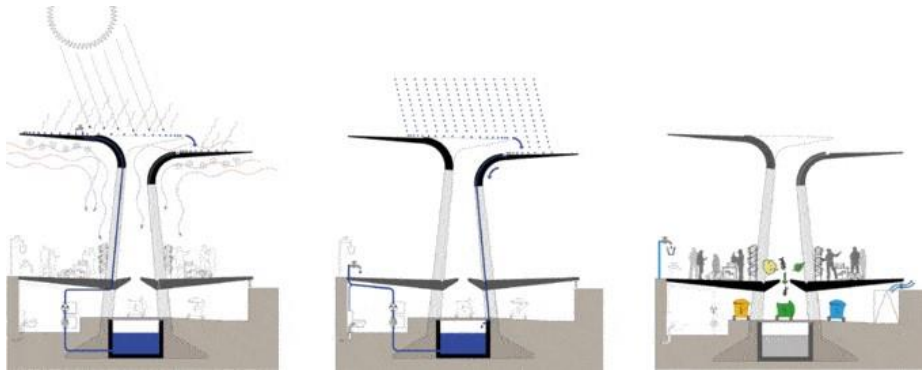


Figure 11: Water pathway to storage

Source: <https://www.greenprophet.com/2012/11/leaf-shaped-marketsquare-filters-rainwater-and-trash-in-morocco> (November, 2012)



Figure 12: Canopy Design in Casablanca Sustainable Market Square

Source: <https://www.dezeen.com/2012/11/23/casablanca-sustainablemarket-square-by-tomdavid-architecten/> (November, 2012)

The shape of the canopy refers to nature, providing shade and shelter like a tree. The overlapping of the canopy-leaves ensures the cascading drain of the rainwater and allows air circulation. The curved concrete forms of the design are both a tribute to modern Casablanca architecture from the 50s and an endorsement of the beauty of the female form, as a nod to the dominant male culture on the street. It features high quality concrete leaf canopies that are light, slim and yet perfectly strong. The interior side of the leaves are lined with shimmering gold tile that pay heed to the local culture.

Besides solely as a design-tool, in this case sustainability should be a societal journey. This journey brought about by acquiring new awareness and perceptions, by generating new solutions, activating new behavioral patterns and, hence, cultural change. This process must be seen as a positive development under the responsibility of the local residents to increase economic, social and ecological capital.

In this design proposal therefore, the sustainable contribution is twofold. First by using low-tech techniques to collect and reuse rainwater to flush the toilets, clean the market-floor and applying evaporate cooling by using the heat of the sun and the wind to freshen the air under the roof. Second, to be sure sustainability will be a collective agenda, negative environmental impact must be eliminated. By implementing a refuse and waste handling system for the market and using low maintenance materials, live ability and durability will be improved.

Result:

As this space was created in the middle of an ambience that is quite loud, and consists of several kinds of interactions to be effective. The materials chose to have to enable this communication to be efficient.

While the Souq or market is integral to Moroccan culture, they are frequently crowded and polluted as population density expands throughout the North African country. This design proposal was to enhance a sustainable market square that captures and recycles rainwater and surreptitiously directs trash to underground bins.

By using ultra high strength concrete they were able to design a relatively slim and lightsome curved roof structure. And in addition, concrete is one of the most maintenance-free materials.

Regarding the structure, the idea of the designers and architect was to provide a space that protects against the harsh heat, providing a well shaded space, that at the same time seems efficient.

This clever design, which features an elevated platform shaded by a leaf shaped canopy and underground shopping, promotes greater ventilation and human circulation and fosters a more sustainable market ethos.

The main approach in this design scheme is to garbage, which is increasingly a maddening problem not only in Morocco, where water ways become polluted, but throughout the region. Chutes between columns direct trash to discreet bins that are also stored underground, so that the days of overflowing above ground bins might be within reach. This encourages the local populace to cultivate new behavior.

The structure made use of innovative and low maintenance material which was effective in promoting the concept while maintaining the overall light design of the market which can be seen as a positive outcome of design.

2. Villa Z in Casablanca

Architect Mohamed Amine Siana has completed a house in Casablanca, featuring a sculptural exterior intended as a contemporary update of the Modernist architecture found across the Moroccan city.

The site is situated in Casablanca. The design serves as an example to the architects whose aim is to achieve the open feeling into a protected house from the sights of neighborhood as well as aim to use the traditional Moroccan characteristics incorporated in a modern way.

The Villa Z is a product of very strict city regulations, ones that ultimately confined the building into a 15m distance in a tight square. My principal intention was to go out from the cube perception (Griffiths et al., 2016). The intention was working closely with the client's lifestyle in mind to build a house with discretion and introversion. The design centers on the opacity of the main facade, combining the principles of traditional architecture with a strong contemporary identity.

In the city of Casablanca, traditional modernism has been the norm in recent years, it was a laboratory for some brilliant architects and this Villa does well to not poke anyone in the eye while in the same breath maintaining a

characteristic distinct plausibility to its integrity as a modern artefact in the city of Casablanca.



Figure 13: Villa Z west angle

Source: <https://www.dezeen.com/2016/08/08/villa-z-casablancamohamed-amine-siana-morocco-sculptural-exterior/>

The building faces west to optimize its exposure to the evening sun, but this orientation also means it looks directly onto a large avenue.



Figure 14: Design Feature- Curved Exterior Wall

Source: <https://www.dezeen.com/2016/08/08/villa-z-casablancamohamed-amine-siana-morocco-sculptural-exterior/>

The client wanted to have an open feeling in a house that is protected from the sights of neighborhood," Siana told Dezeen. "So, it was a challenge between the client's need for privacy and my belief in an open and light architecture " (Griffiths et al., 2016).



Figure 15 : Design Feature - Opaque surfaces

Source : <https://www.dezeen.com/2016/08/08/villa-z-casablancamohamed-amine-siana-morocco-sculptural-exterior/>

To achieve the desired level of privacy, the elevations that are visible from the street are formed almost entirely of opaque surfaces. These curve inwards to form a series of openings containing concealed doors and windows.

"My principal intention was to go out from the cube perception to answer the client's programmed and routine, and to find the best way to preserve privacy and protect the project from the noise of the prominent front avenue," (Griffiths et al., 2016).

The simple, white-rendered surfaces reference the Modernist architecture that is a defining feature of Casablanca's urban fabric. The intention was to draw on traditional Moroccan culture but bring these references up to date to create a design more suited to contemporary living.



Figure 16: Design Feature – Facade

Source: <https://www.dezeen.com/2016/08/08/villa-z-casablancamohamed-amine-siana-morocco-sculptural-exterior/>

"The project is an experience which tries to develop practical spaces for the new way of Moroccan life," explained Siana, "a cultural dilemma between privacy and the contemporary opened way of life (Griffiths et al., 2016). The main aim of this design was to create a modern look that has a balance between both privacy and an open space. This building draws its inspiration from Moroccan cultural roots, while opening up to new horizons.

When designing this space, the Architects main intention was to move away from the cube perception in order to tend to the client's wish for openness while finding the best way to preserve privacy and protect the house from the noise of the prominent front avenue. The choice of color, white enabled the space to have a wider angle, making the space look larger, especially since the space is bathed in natural light. In addition, the curves created a fluidity and made the structure look less compact, this in return adds to openness of the space.

Furthermore, the client's needs have been addressed very carefully, while keeping design as the main aim. A balcony that overlooks the street but at the same time can be private, these certain aspects haven't been taken into consideration very carefully whilst still maintaining the main aim in design. This building is a perfect example of how people in Morocco can still maintain their traditions, follow their cultural practices while living in a modern space.

3. Yves Saint Laurent's fashion oeuvre with Marrakech Museum



Figure 17: Design Feature - Facade

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>

A lace-like brickwork facade and an interior inspired by a couture jacket lining are some of the fashion-inspired features of Studio KO's Musée Yves Saint Laurent in Marrakech. Dedicated to the work of legendary couturier Yves Saint Laurent, the 4,000-square-metre building is the first dedicated fashion museum in Africa. It includes permanent and temporary exhibition spaces, a research library with over 6,000 volumes, a 150-seat auditorium, and a bookstore and terrace café (Brand et al., 2012).



Figure 18: Design Feature - Facade

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>



Figure 19: Design Feature- Interior forms

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>

The building's design incorporates references to the couturier's work, while also making use of local materials and building techniques. Its exterior incorporates terracotta brickwork designed to recall the warp and weft of fabric, as well as curved and angular volumes in earthen colored terrazzo that the French architects said reference the "succession of delicate and bold forms that characterized the work of Yves Saint Laurent" (Brand et al., 2012).

In contrast, the museum's entrance hall has smooth white walls that are designed to evoke the velvety lining of a couture jacket. The monochromatic stained-glass windows that circle the curved lobby wall are inspired by traditional Moroccan-style-stained glass.



Figure 20: Design Feature – Stained Glass

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>

Christophe also designed the museum's bookstore, which is lined with lacquered amber shelving – the same color as Saint Laurent's Opium perfume bottle. Traditional Moroccan materials – such as glazed bricks, zellige tiles, granite, laurel branches and oak – are incorporated in a contemporary way in other areas, including the museum's cafe, library, stairwells, courtyards and hallways.



Figure 21: Design Feature - Library

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>

Interior designer Yves Taralon designed the museum's 75-seat cafe, which features pale-colored wood, plaster light fixtures, white marble and wicker furniture with canary yellow upholstery.



Figure 22: Design Feature - Cafe

Source: <https://www.dezeen.com/2017/10/20/studio-kos-museeyves-saint-laurent-marrakech-museum-morocco/>

Musée Yves Saint Laurent Marrakech combines two worlds that we are very familiar with and that are dear to our hearts: fashion and Morocco," said Studio KO. No less expressive is the building itself, with both modern and traditional Moroccan influences (locally-sourced terrazzo, red brick latticework, bush hammered concrete) and a curved facade that mimics the folds of fabric. "We designed it like a sculpture; a game of volumes and heights," Studio KO co-founder Olivier Marty says of the space, which will feature a bookshop, research library, auditorium and a cafe serving French-leaning fare with a terrace overlooking a reflection pool. Inside, light streams through stained-glass windows inspired by Saint Laurent's love for Henri Matisse — blues and greens on one side of the entrance hall, reds and tangerines on the other.

"He's Marrakesh and Paris. He's color and black, masculine and feminine, the line and arabesque," says Dahlstrom. "Together, it's essential YSL" (Brand et al., 2012).

This museum was the first fashion museum in Africa, which boosted Marrakech's reputation as a cultural hotspot. The pressure the architects must have had during this design was the balance between traditional, and easily affordable materials and its transformation into a final product that can showcase the brand as a luxury end brand.

The Architects used certain method in doing so and succeeded such as the duality between curves and straight lines, and the succession of loose and clean cuts. The facade of the building appears as an intersection of cubes with a lace like covering of bricks, creating patterns that resemble fabric. As with the lining of a couture jacket, the interior is radically different: velvety, smooth and radiant. The museum consists of traditional materials but use them in a very contemporary and modern way insisted on materials such as the terrazzo, and in every shade as well as the stained glass symbolizing Moroccan rawness as well as maintaining the brand luxury.

4. BMCE headquarters by Foster + Partners

Banque Marocaine du Commerce Extérieur (BMCE) is one of Morocco's leading banks. Prompted by a desire to transform the experience of high-street banking for its customers, the Bank commissioned a series of flagship branches. Their design follows a modular, thematic approach, with variations in scale and landscaping in response to the different locations. While the branches in Casablanca and Rabat reflect their compact sites in

the financial and civic centers on Morocco's coast, the Fez branch has subtle details that express the city's artisan heritage.

The combination of screens and stone pillars gives the facades the appearance of solidity, in keeping with the often decoratively carved walls prevalent in Morocco's refined Arabic style. While the building envelope relates to the regional vernacular, the interior is contemporary. The dome form sweeps down into the banking hall to create a sculptural curved bench, a distinctive feature of each branch, which varies in width according to the building's size (Etherington, 2011).



Figure 23: Design Feature – Building Envelope

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>

The design follows an approach which varies according to building location. Each building comprises a concrete frame, with an entrance colonnade and a series of bays repeated on a modular grid (Etherington, 2011). The interior of modern banking is surrounded by an envelope of traditional energy efficient design is based on a modular system that uses local materials and labor to create a striking new logo for BMCE.

The design comprises a concrete frame enclosed by glazed panels, covered by screens made of cut and curved sheet steel. The bays are enclosed by glazed panels and 200mm-deep screens, which provide shade and security. The screens are cut from sheets of stainless steel due to its special characteristic of being a low-iron mixture that does not heat up in the sun, which are curved to create a geometric design, based on traditional Islamic patterns (Etherington, 2011).



Figure 24: Design Feature- Curved Sheet Steel

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>



Figure 25: Design Feature- Curved Sheet Steel Exterior

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>

The double-height entrance hall of each building features a bank of seating connected to the domed roof by a swooping ribbon of concrete.



Figure26: Design Feature – Domed Roof

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>

The interior of the dome is rendered in tadelakt, a local plaster technique, while the exterior is clad in zellige, traditional ceramic tiles.



Figure 27: Design Feature- Ceramic Tiles

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>



Figure 28: Design Feature-

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>

The branches are designed to be highly energy efficient and use locally sourced materials, such as black granite and grey limestone.

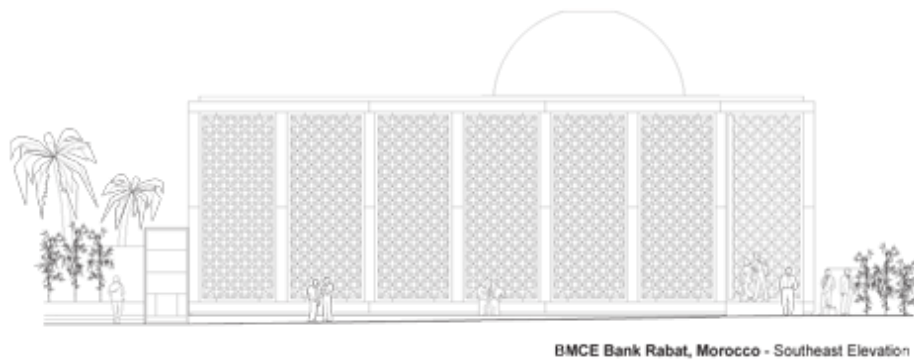


Figure 29: Design Feature- Branches Elevation

Source: <https://www.dezeen.com/2011/03/25/bmce-headquarters-byfoster-partners/>

A simple functional arrangement divides the rectangular footprint equally between the banking hall and support areas. The modular grid places landscaped pools, with planting in recessed stone rills, around the exterior of the building, inverting the form of the Moroccan riad, with its central courtyard. The branches are designed to be energy efficient, combining modern technology with centuries-old methods of passive climate control. One example is the use of 'earth-tube' cooling, in which fresh air is drawn into a pipe that encircles the structure below ground and is chilled naturally before being released into the building's ventilation system.

Lord Foster said: The main offices BMCE - our first buildings completed in Africa - to reinterpret the elements of traditional Moroccan architecture, the combination of these with a contemporary interior that reflects the Bank's gradual approach to its customers.

This mix of ancient principles and modern technology is also reflected in an energy efficient design. The result is a series of buildings that are sustainable and one each, singularly out of place (Etherington, 2011).

The BMCE flagship branches – our first completed buildings in Africa – reinterpret elements of traditional Moroccan architecture, combining these with a contemporary interior that reflects the Bank's progressive approach to its customers – Lord Foster (Etherington, 2011).

This project is designed in a way that it combines modern technology with centuries old methods of passive climate control. The envelope is based on traditional energy efficient design that utilizes local resources in labor and materials.

The design and materials used helped to create a beautiful harmony and fine balance between form and function. The elements used seem to be boosting each other's and complementing different climates as well environmental and socio-economic conditions. The use of traditional materials has an impact that it makes a place feel more home-like. They represent livelihood of people, and originality. A key factor in designing a commercial space, it taking note of its users and consumers purpose of visiting space. The familiarity in the design of the space enabled it to be more inviting and trustworthy for its consumers. This impact has caused a positivity in the Banks overall function, which is a plus point in design. Another main feature to look at is the energy efficient design approach. which combine both modern technology with passive climate control making it more cost effective which is good for business as well in the long run and beneficial to our environment.

CHAPTER 2

CULTURE AND DESIGN – CASE STUDIES & INTERVIEWS

2.1 Description of the Procedure

Why do we need to look into culture when we design? Culture and art have a direct relation. The designs are inspired by culture and religion of a country. The design origin from different countries has different values when presenting information, applying colors, the hierarchy of information and what the designer is going to present. There are two ways in which this research was carried out.

2.1.1 Qualitative Research Approach

A qualitative research proposal is proposed for this study. In qualitative research method, people's opinions will be considered. The data collection in qualitative study includes more than words; attitudes, feelings, vocal and facial expressions, and other behaviors are also involved. Three processes are blended throughout the study: collection, coding and analysis of study (Durdyev, Ismail, & Kandymov, 2018): This approach encourages the kind of flexibility so important to the qualitative researcher who can change a line of inquiry and move in new directions, as more information and a better understanding of what are relevant data are acquired (Gara et al., 2022).

An inductive method is used which starts with the observations and theories are proposed towards the end of the research process because of observations. Inductive research “involves the search for pattern from observation and the development of explanations – theories – for those patterns through series of hypotheses”. No theories or hypotheses would apply in inductive studies at the beginning of the research and the researcher is free in terms of altering the direction for the study after the research process had commenced.

2.2 Data Collection

This study aims to discern the elements of heritage and identify the character and special criteria of each civilization with special references and clarifications as to the criteria of reviving the traditional identity in contemporary interior design. This research first aims to the Moroccan culture and design trends to understand the main features and characteristics in Moroccan architecture.

The research starts with a theoretical study to identify the semantic, intellectual, and artistic work standards present in the Moroccan Culture. In addition, the following procedure was to take note of certain buildings which make use of these design characteristics. A deep and broad research enabled us to study these developments and to take note on whether these mentioned elements were carried out as planned and whether the results show the same. Henceforth, explanations, ideas and solutions are formed about the possibility of retaining, or rather re-using, these elements and architectural characteristics.

Furthermore, expert interviews are conducted with Architect José Alberto Alegria who has a degree in Architecture from the Faculty of Architecture of Lisbon and in Economics from the ISCEF of the Technical University of Lisbon.

2.2.2 Primary Data – Expert Interview

Interview is a conversation with a set purpose and set tasks which are related to obtaining information relevant to the ongoing research. Interviews during the survey involve an exchange of opinions between interlocutors (an interviewer and a respondent), thereby generating another value – the construction of new knowledge, the formation of new content (Olaniyan, Halkias, & Neubert, 2020).

Expert interviews have significant advantages over other methods of data collection. For example, due to the fact that respondents are highly qualified in the analyzed question, it eliminates the need to use additional screening and clarifying questions aimed at revealing true, but hidden from the interviewer respondent views. This type of survey is uniquely aimed at

obtaining reliable data because respondents' competence is very high (Olaniyan et al., 2020).

To conduct a good research interview, it is necessary to determine the required number of experts and make the right choice of informants. This is especially important when the stages of the research work are limited in time and necessary resources. Even before the direct field studies an approximate sampling model corresponding to basic research questions should be established. Then, based on the existing models thorough and reasoned selection of experts for the interview should be conducted.

For the study the first three types of experts are of greatest value. Each of them can provide important information in the studied area. In direct interview the researcher asks a series of questions to the expert on the problem in accordance with a predetermined plan of the interview, but in the course of the conversation he determines whether there is a need for additional questions or one question is enough. The interviewer must be attentive and focused on the process of conversation; he must clearly understand what the expert says, in what sense and why he says it. The whole conversation is to be recorded on tape (Ruppert, Law, & Savage, 2013), the most important information is usually written by the researcher in a paper notebook. Data obtained from the expert interviews are processed and analyzed, then they go through systematization and interpretation. It can be concluded that the qualitative expert interviews allow you to get valid results in cultural studies. This method is an effective tool for achieving the goals of research in the social and humanities in general, and cultural studies in particular. It is a method the results of which are presented by quality texts and not numbers of quantitative measurements.

2.3. Expert Interviews

Variables

These interviews aim to explore, from an expert point of view,

- 1- their motivations and past experiences;
- 2 - their ideas, views and challenges faced throughout this path;
- 3 - their reasons for using this kind of design technique;
- 4 - their level of motivation to maintain and keep using culture when it comes to design in this case Moroccan Culture;

5 - their personal likes and dislikes in terms of design and functionality explained briefly.

6 - how to respond to clients' needs such as maintaining culture tradition as well as modernism

Ethical Considerations

The research ethics committee gave their approval before any contact was made with any potential subjects. As a result, the University Research Ethics Committee agreed to the design of this study's methodology based on these guiding principles. The researcher used a range of safeguards and precautions before, during, and after the interviews to adhere to the requirements of acceptable research ethics. Each participant got a Participant Information Sheet (available upon request) that explained the study's background and aims, as well as the prerequisites for participation, and the related risks and advantages of participating in the research. All participants submitted their informed and free agreement to the study's use of their data before taking part (available upon request). Participants might opt out of the study without giving a reason for doing so within ten days of their interview. This study's participants were approached one by one and asked for their consent to publish their names, positions, and organizations after the researcher assessed the probable consequences (available upon request). Each and every one of them was on board with the plan to reveal their identities and positions. As a representative of their industry, one participant requested anonymity in the survey. Another requirement was that every participant's involvement had been approved by a more senior member of the group because they were routinely quizzed on their organization's activities (available upon request).

Aware that data storage is an important consideration, the researcher took adequate measures to ensure that only they had access to raw data and personal information obtained during the study (Denscombe, 2017). In accordance with each interviewee's permission, all transcripts, notes, and recordings of interviews were kept private. All raw data were removed after the study was published.

Sample

The possible respondents were divided. For instance, questions were directed towards their personal characteristics. For instance, as some of the participants were personally known, the interview questions were more directly focused and mentioned the buildings and work experiences already known. The people contacted had in some point of their life lived in Morocco as well, and some are still based there. The interviews were collected from May to June 2022. The goal was to get enough interviews, from Architects who collaborated and worked closely with Moroccan Architecture.

Preparing the instrument

Before the start of field work, one needs to formulate the key research question – a concrete and real one. And also need to have a primary hypothesis, in order to understand what the expert needs to verify it. This thesis is written to describe to people the importance of culture and its impact when it comes to design. The main question being researched being: How does the practice of using culture when designing a space have an impact on people and enhance their daily performance? Thus an Interview was constructed with questions that are directed towards these perspectives.

Sharing and collecting the interviews

A list of people preferences in design recorded, an idea of their likes and dislikes, Moroccan architecture design styles and reasons of high or low usage.

Additionally, insights that can help the design process as well as benefits and comments on the Moroccan way of design elaborated. For this research purpose, several interviews were conducted.

My first interviews were conducted on Architect Jose Alberto. He was introduced by a personal contact which is why I managed to have a live interview with him which helped me in having several one-on-one conversations with him as well as get good tips and insights on Architecture in Morocco. The interview was conducted over a zoom call. The approach

used was a semi-structured interview, to better understand and interact with each other. The interviewer prepared a list of questions but asked them in a conversational way rather than a question-and answer format. This made the interviewee feel more comfortable and talk freely about his experiences.

Being a pioneer in Portugal in the renewal of geo-architecture and modern Earth architectures, the Architect seems to form a path of continuity between Traditional Mediterranean Architecture and Contemporary Architecture and between the Architecture of the South of Portugal and the from the Maghreb. He is known to have designed multiple public and private works, many of them associated with the Architectural Heritage of Mediterranean Influence and is regularly invited to direct Seminars in Faculties and other Cultural Institutions in different countries. He is a founding member of the Organizations “Geodomus International”, based in Barcelona, “MultiCulti-Culturas do Mediterrâneo”, based in Mértola and “Association Al Mouatamid Ibn Abbad – for Islamic and Mediterranean Culture”. He was also a member of the Scientific Council of the “Center for Arab, Islamic and Mediterranean Culture” at the University of Algarve and Guest Professor of the Master's “Islamic Portugal and the Mediterranean” at the University of Algarve. These are the various reasons for which he was chosen as the suitable person with the right knowledge for this research.

My second interview was on another Architect Doha. She was also a personal contact, and we had a brief discussion on her experiences in Design. She is originally Moroccan and is actively working there as a residential designer.

The following participants were sourced through LinkedIn. As they were not personal contacts, I had briefed them on the purpose of the interview and they readily agreed to help in the investigation process. As they are active Architects in Morocco currently, their responses were prompt and made it easier to use as a basis for drawing conclusions for this analysis as well. Questions were sent over to them after briefly describing the purpose of this research method.

3.1 Data Analysis Approach

To analyze the data recorded, Thematic Analysis proposed by (Emaminejad, North, & Akhavian, 2022) was used. Thematic analysis is a good approach to research where you're trying to find out something about people's views,

opinions, knowledge, experiences, or values from a set of qualitative data. There are various approaches to conducting thematic analysis, but the most common form follows a six-step process: familiarization, coding, generating themes, reviewing themes, defining, and naming themes, and writing up.

Triangulation in research means using multiple datasets, methods, theories and/or investigators to address a research question. It's a research strategy that can help you enhance the validity and credibility of your findings.

Triangulation is mainly used in qualitative research. Researchers use triangulation for a more holistic perspective on a specific research question. Triangulation is also helpful for enhancing credibility and validity.

It's important to gather high-quality data for rigorous research. When you have data from only one source or investigator, it may be difficult to say whether the data are trustworthy.

But if data from multiple sources or investigators line up, you can be more certain of their credibility.

Credibility is about how confident you can be that your findings reflect reality. The more your data converge, or agree with each other, the more credible your results will be (Pritha, Anderson, Anderson, & Nicolaides, 2022).

3.2 Results & Discussion

This section presents the results of the analysis that was conducted using the thematic approach. As a result, the paper presents the themes that were developed as a result of the coding process. Each of the themes are discussed in detail in this section. Sub sections in this section are made up of the theme. This section would then end with a discussion of how the results have been achieved in this paper relate to literature.

3.3 Culture is Integral in Design

The theme shows how the respondents believe that culture is integral to the Moroccan culture. In other words, the respondents are agreeing the culture has influence mostly the modern designs in Morocco. From the above data

it is looking that there is a new mentality of Morocco become an individualistic and independent one and this could be reflected against the traditional culture. The idea that the Islamic society have cultural structure and values might be much more important than the individual ones. However, this trend is not exemplified yet since the Respondents have a lot of consideration for the traditional values and structures too. For example, Interview one agrees that

“It’s a country where the modern architects, designers and stylists respect the past. In Morocco you can feel this.” the respondents see the Moroccan past in the current designs. The respondent also explains further how the traditional culture have influenced the modern culture. “The Arabians were nomads, in the desert there is a lot of danger coming from outside, wind, animals, scorpions, people from other groups. So, the idea was that the house must be protective and closed from outside. With, maybe one door and very small windows, and at the same the house is open inside. There is always an open space called a patio, which is the heart and the center of the house, and for the family is the center of the world.” Here the design of a patio which has a strong traditional background in the Mediterranean areas is introduced.

Respondent 3 agrees it’s what it gives the design its identity.” Culture has undeniably a huge impact on design, it is what fuels it and what gives design a sense of identity.”

Innovation in design is also intertwined with culture. Respondent A states that “In architecture we must learn from the people before you that discovered everything. You can recreate modern solutions and forms based on the tradition, but continuity is very important. The word continuity is the base of his professional life, because it is from the past, present and future as well as continuity from South of Portugal to Morocco.” We can therefore say that Innovation is a process of new ideas and discoveries. Innovation encompasses, but is not limited to, technological innovations. This rediscovery of how things were done yesterday is embedded in culture. Culture is the accumulated knowledge, values, and traditions that are learned in a group or society. These learnings help a group or society to succeed and survive. This is done in cultural contexts. Besides, culture has been built through innovation. Respondent 2 states; “Innovation is a process of new ideas and discoveries. Innovation encompasses, but is not limited to, technological innovations. This rediscovery of how things were done yesterday is embedded in culture. Culture is the accumulated knowledge, values, and traditions that are learned in a group or society. These learnings

help a group or society to succeed and survive. This is done in cultural contexts.” This shows that modernization though it has the ability to change from the past, it has to base on the past and know what has been done. Innovation has also been a part of the past.

3.4 Islamic effect on culture

The most dominant theme that was established in the paper was the effect of the Islamic culture on architectural designs. Under this theme the respondent’s identity how the Islamic culture has had an effect on the shape of houses in the past and how it affects the current shape of the houses in Morocco. The impact of Islamic culture on housing design in Morocco is first echoed by respondent 3 who states “First of all, Moroccan culture is a Muslim culture so the aspect which is most present would be the geometrical shapes of the Islamic architecture, the arches, and in some projects the central courtyard which is inspired from the old riads of the medina.” All the respondents seem to agree with this and there are citing from their responses where they refer to the effect of the Islamic culture on the houses built in Morocco. This is well articulated by Respondent 2 who states “Islam produced basis but also rules to be followed in the buildings, this changed everything both outside and inside the buildings. For example, the influence caused separation between women and men area, separation of outside and inside area.”

The Islamic culture in the housing brought about gender-based designs. Here the houses are made to take into consideration the different genders. The concept of the patio house is also discussed under this theme. The patio house in Morocco is a Middle-Eastern housing model that consists of an exterior wall, sheltered by a perimeter roof, with large open-air courtyards on all four sides. These courtyards are common features in Moroccan houses and apartments as they provide spaces for socializing and cultivating plants. In Moroccan cities and towns, the patio house is a type of urban housing that consists of a walled courtyard that interconnects four sides of a property. The courtyard is enclosed by a perimeter roof that is supported by corbel vaults on all four sides. Both interiors and exteriors are fully enclosed with walls, allowing access only to openings such as doors and windows. Innovativeness is seen in this design in that they were created to take care of the immediate danger that was in the society. Respondent C explains “The key features I personally like is the central patio of Moroccan houses.

It is a safe haven to have and is a great solution for hot seasons Morocco can endure.” The respondents even state that it was made up as a result of a necessity as with the patio, it can protect the Moroccan population that lives in the desert from high temperature. As such it has been turned into a solution for the everyday that these people go through.

The other feature from the Islamic culture that the respondents referred to was the Medina. Respondent “In Morocco, first thing that comes to our mind is the Medina, and the medina involves so many living patterns such the concept of neighborhoods, the sense of modesty, a human scale urban pattern where main services such as Mosque, Souk, Arsat, Hammam are placed near houses, also the value of family in Morocco - we have shared riads where a big family can live.”

3.5 Discussion

The results of the analysis showed that culture is an import part of design. culture plays an important impact on design, and vice versa. culture influences design in many ways, from the natural environment to the technological advances. some cultural elements are easy to see, such as different mix of colors for paintings or clothing style for clothes or architecture. other cultural elements are less visible but still important, such as religious beliefs, social norms, and educational opportunities. Design is influenced by culture in many ways too- from natural shapes seen in architecture vs modern shapes seen in buildings to typeface design on a letterhead's font. The results of this analysis are similar to other researches on the subject. According to Ayoobi in his article "The culture of Graphic Design," he stated, "Through the course of history and different environments in different places, graphic design has been influenced by cultural factors and has made a difference in the world as a whole." (1). Likewise, Design is affected by culture since it was formed.

One can manipulate colors and tones through the use of colors. One can also change a design to fit with the culture they are targeting. Zejnilovic and Husukic (2018) stated one example of this would be mixing different cultures to show an image of unity. For example, choosing to use the same color palette but in different shades can help represent unity. (Fuchs, 2018) This can also help appeal to other cultures that are not as easily noticed because they are not as prominent in the area. Zejnilovic and Husukic (2018)

stated Another example would be creating a design that is meant for people with different cultural backgrounds. A design that is prominent in one country may not appeal to another.

Different cultures have their own design. an example is Indian Housing design. It is a very popular model in India. It is like a three-tiered model with the bottom being the kitchen, the middle being the sittings area, and on top is where you would find your bedrooms. This design is very appealing to people in India because of how it makes them feel. Cotching (2018) stated another example would be how Korean architecture has certain structures that are simple and symmetrical. It also contains elements of traditional Korean architecture. Featherstone and Gupta (2018) reported a designer can make their design appealing to a certain culture by incorporating their culture into the design. This can help appeal to a certain area. Cotching (2018) stated an example of this is how designs reflecting different world cultures created by humans are being used as well. Another example would be how Dezeen design's designs in South Korea have incorporated traditional Korean architecture as part of the designs.

One of the most fundamental cultural aspects that come with a particular people is religion. in this paper, we have seen how the Muslim culture affects the architectural design in Morocco. Khosravani, Nasiri, Anders, and Weinberg (2019) stated some Muslims believe that geometrical patterns have divine significance. These patterns are used to make different designs of mosques that can be found in Morocco. Khosravani et al. (2019) stated this is just one example of how religions affect design. A designer can use certain religious aspects to their advantage like how the Muslim culture uses certain geometrical patterns in their mosques. gender-based housing is one common pattern of these houses.

The patio house in Morocco is a Middle-Eastern housing model that consists of an exterior wall, a roof, and an interior. There is usually an open porch or terrace that connects to the house. The patio houses were introduced in Morocco in the nineteenth century for maximizing farmland where space was limited. The design became popular after Moroccan's won Independence from France through their unique culture and architectural designs. The house is traditionally oriented towards the south and built of white clay or plaster. The floors are composed of stone, stucco, or marble and there is usually a "zembra" (a sunken area located either in front of the house or in the courtyard that provides extra place for people to sit and visit). Most of these houses are two-stories high and contain three rooms; two on the ground floor which are used as a bedroom and a kitchen. The roof is

used as a patio, where residents can find a place to relax, socialize and enjoy the outdoors. The house's facade is composed of two arches; one arch covers an opening for a door and the other covers over windows. The layout of these houses is usually square-shaped.

The patio style house has been around for almost 1,000 years. They are built in traditional Moroccan cities such as Fes and Marrakech, where there is little land available to build on. They are the most common style of home in Morocco and are found all over the country.

The types of materials that were used for building these houses can include wood, stone, straw, clay, mud and plaster. The walls are built to withstand the climate conditions; for example, in areas where rain and wind is more prevalent like the Middle Atlas region. Zohra Saaïd and Chaoui (2020) stated the use of thick plaster helps to protect the walls from high temperatures, strong winds, and rain.

The future of architectural design is cultural-based. Essentially all forms of architecture are derived from culture - a combination of social and physical environments, as well as a set of traditions handed down from generation to generation. Architecture is the physical manifestation and extension of culture, a result of a certain social condition.

The future of architecture depends on how society wants to live, and what kind of space they want to inhabit (or at least spend time in). Therefore, culture is the most important part of designing a building. Culture determines the form and function of a building. Culture also decides the nature or extent of a building's use for its inhabitants; it describes how people live and work together in it.

Culture is a complex and multifaceted concept that encompasses all the societies and their social and individual behavior, beliefs, rituals and institutions. For cultural purposes, we can define culture as a set of values, ways of doing things, social structures (or institutions), myths and symbols. As an example: many cultures have 'closed' systems, where people are culturally obliged to follow certain rules dictated by their respective society. Therefore, a particular culture is often identified with a particular system of rules that are binding on people within its boundaries.

Culture changes in many different ways, and architectural designs should change with it. This is a new aspect of architectural design because it focuses on the changes that are taking place in society. As a result of changing in society, architecture should be changed so that people can continue to live

in their homes and communities. This is not only about designing for the people that live in the community, but also for the future generations who will be living there as well. Cities are becoming more globalized and this has an impact on all aspects of life. People everywhere are being exposed to new ideas and cultural practices that were once considered as strange. The fact that these things are now becoming more common and widely accepted does not make them any less important, or any less important for the future in their homeland.

The definition of culture is: “the ways of living built up by a group of human beings and transmitted from one generation to another” (OED). Another term for culture is the “customs, beliefs, art, literature, etc., characteristic of a particular social, ethnic or age group or class in a society.” As the word suggests, culture is something that can change with time and it varies from place to place. In recent years the term has been used in different ways, and an example is a study that was done on what went wrong with American culture. The article focused on how American culture was failing because of the influence of the media on American citizens, which consists of entertainment and news.

CONCLUSION & RECOMMENDATION FOR FUTURE WORKS

The results or findings section usually addresses each theme in turn by describing how often the themes come up and what they mean, including examples from the data as evidence. Finally, the conclusion explains the main key points and shows how the analysis has answered the research questions.

Answering the main research question being investigated which is:

- How does the practice of using culture when designing a space have an impact on people and enhance their daily life?

Currently, Interior design has inevitably become a part of social culture. The relationship between traditional and modern design is an organic part of social culture especially from the perspective of the horizontal dimension, regardless of design style, have a specific mental and psychological structure of culture. As human beings we buy into the culture of places to suit our personal needs and it is often the space that can affect us.

- Identify the prominent features of Moroccan design

The design of the Patio, which is very favourable by most of the users as well as the designer. In addition, high temperatures control in design and the techniques they have used to control it naturally also serves as a strong example.

- Understand which cultures have affected the Moroccan design
Numerous cultures as well as people who have resided earlier have formed what we now see as Moroccan Design. It is a combination from all sorts of inhabitatns which have been described earlier in this research.
- Does building a space with cultural consideration carry a positive/negative impact

From the research conducted, buildings that have proven tos how a positive impact as well as the responses recorded from experts interviewed, it can be easily understood that the effects of building in this certain way have a positive outcome for the users as well as proven to be beneficial for the environment.

The implications from the interviews about the approaches can be explained as follows:

Tradition needs to be respected and this is done by being modern and contemporary but respecting the past. Tradition makes us learn a lot.

To begin with, the architects chosen to have opinions recorded on this thesis seem to agree that culture is currently disappearing in interiors. They show empathy and despair about the fact that modernization is taking over. They are a few people randomly chosen from over many architects whose opinions would also contribute greatly to this research. Based on the responses recorded from every individual and the analysis drawn upon after, it can be clearly seen that the architects support Culture usage when it comes to interior design which is the main objective of this research.

They promote the usage of design proposals and materials used which encourage the continuity of culture usage in design in this case, Moroccan Culture. From the opinions recorded, it can be noticed that they highly recommend recreating traditional solutions for modern times and future needs. Basically, to use what we already have, change it, adapt it but keep

some traditions. In this way the heritage lasts, and culture is preserved throughout.

One of the architects has mentioned how he is so deeply influenced by the Moroccan culture that he also brought its techniques to Southern Portugal years ago and has proven to be so beneficial that he has been expanding ever since.

The other architects also mentioned their upcoming projects which make use of traditional architecture as well, which shows they are keen on this path and reluctant to change it as success has been shown and several other benefits too.

They emphasize greatly on certain Moroccan design features such as the patio, and how it really helps in controlling the temperature and enduring the hot seasons of the house as well as being a great design feature. Another important design feature mentioned is the Islamic Motifs, called Zakhrafa which involves a lot of precise techniques but has great and positive outcomes. The feedback from the results has shown how these architects are willing to contribute to the continuity of using culture so it does not get extinct. They are doing by keeping their focus on traditions and culture when it comes to designing.

They also mention how it leads to positivity when it comes to the environment as well. It aids in reversing damage by pollution as the materials used are much more environmentally friendly as well as shown to have many benefits in the construction process.

Their focus is design spaces consciously and in a frugal way. They succeeded in their career and have mentioned that using culture is one of their main keys in success.

Their future recommendation to young designers also outlines the emphasis and special importance they give to using culture when it comes to designing.

From these conclusions we can deduce as the use of culture and its impact has only led to positive outcomes, it can be concluded that the usage of such practices enhances the quality and way of life, improves people's wellbeing and promotes positivity.

From a research perspective, the influence of culture should be examined with different design and design categories across cultures so as to understand the level of cultural influence on the various categories.

The hypothesis developed was made under the idea that could be tested in future research. However, while the present study provided some contributions to knowledge obtained from this research work, there are several subjects to be considered when taking further steps.

The author acknowledges that the findings represent an initial investigation, and since Design is a complex and extensive subject, not all aspects have been heavily investigated throughout this study due to research limitations.

Therefore, the author suggests deepening some definitions and literature review not mentioned in this research, such as design environment, and cultural implementation.

Additionally, the interviews (qualitative) studies were limited in its capacity (sample size) to substantially prove the relevance of the proposed hypothesis. For this reason, the author suggests to obtain more meaningful insights and understanding, preferably in qualitative research with a larger sample size, in order to consolidate more in-depth information.

Afterwards, with a well-designed case study that has a solid theoretical ground, it could be made a plan to test in real life the benefits of using cultural approach when designing an environment.

Further research can be conducted in the following directions: (1) Macro level whereby the research focuses on application of culture in Buildings at Morocco (2) Micro level whereby the research focuses on individual benefits on prominent features of Moroccan design to understand its strength, weakness and approach for different building, design and construction disciplines.

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Appendix:

Interview 1

Name: Jose Alberto

Profession: Professional Senior Architect working at Morocco

Age: 75

Date: 16/6/2022

Method: Online Zoom Meeting

Time: 12:00 PM

Questions:

Q1: In your opinion, do you think culture play an influence on design?

Q2: As you are regularly invited to direct Seminars in Faculties and other Cultural Institutions in different countries. Can you tell us more about your experiences in Designing while taking culture as a major consideration?

Q3: As you are actively related to Association Al Mouatamid Ibn Abbad – for Islamic and Mediterranean Culture, can you tell us the key features of this culture? And are they being currently applied?

Q4: Can you please share with us a building that you have design that makes use of these methods, and the factors that caused you think it had a positive impact on building.

Q5: What factors and considerations can you advise us to take note of when designing this way?

Q6: What key features of Moroccan design do you personally like and why?

Q7: What led you to think of designing with culture?

Q8: Do you think designing with culture has a future?

Q9: What recommendation would you give to young future designers?

Answers:

Q1: Three influences that influence Culture

-Geography, Mediterranean influences and Sahara Desert influences

-Religion: Muslim came in from Saudi Arabia and Yemen etc. conquered Morocco. Before that time, it was not Muslim, and had many other influences.

In the north was different, in south was different. When a new civilization arrived, everything belongs to God, they brought new laws and new basis that influenced architecture.

Islam produced basis but also rules to be followed in the buildings, this changed everything both outside and inside the buildings. For example, the influence caused separation between women and men area, separation of outside and inside area.

The Arabians were nomads, in the desert there is a lot of danger coming from outside, wind, animals, scorpions, people from other groups. So, the idea was that the house must be protective and closed from outside. With, maybe one door and very small windows, and at the same the house is open inside. There is always an open space called a patio, which is the heart and the center of the house, and for the family is the center of the world. This centre is a feminine area, women dominate the area, normally in the center of this patio is a fountain of water. Because they belong to a civilization where water is rare, as they come from a desert. It is very valuable, so kept in the center of the house with a nice design. Many times, this fountain is based in an octagonal form. Why? Because a dome semi spheric can only put on a square base, so the transition between a square and circle passes through an octagon. So, the dome is stable. So, the octagon of the fountain in the middle of the patio is a representation of the sky. As the sky is a dome,

they try to bring the sky and dome into the house through the representation of the octagon.

So the patio is the strongest element of any house. It also allows another thing which is ventilation of the house. If you have a way to in the terrace to catch the wind, you can bring that fresh air through the stairs through the air. Since the air passes through different rooms that are warm, the air is now warm when it arrives to the patio. Other countries have better systems for this situation, In Egypt the houses have Malkaf which is a tower of the wind that catches the wind. Also, in Iran they have wonderful systems that bring the winds inside walls through tubes till the ground floor and then to the patio. The patio also serves as a source of ventilation for the house.

The women are free in the patio. As in Islam there is separation between males and females, so the house inside is normally dominated by women. For this, the house must be protected from the people passing by the street. So, the main door of the house never has a connection directly to the patio. There is always a corridor (skifa) which is curvy, so when you open the door of the house you can never see the patio. Foreigners, and people passing can never see the Centre of the house, except for mosques whose doors are directly linked to the Centre to attract people and invite people to come inside to pray. Other buildings are the caravansaries, where the main door has a direct connection to the Centre. Since it's the place where sellers come from outside to sell good inside the town. So, people have to see the good and materials to be sold, that's why the door is centered with the patio. Q2: He wanted to be a teacher, he stayed for a month, he didn't like speaking but liked building instead to show his ideas. He liked the critics received from the seminars he gave, from younger designers. This made him learn more. Conferences made him feel like a student going for examination.

Q3: Key feature of culture: Mediterranean is like a small patio with people in north south east and west, people are quite different but for centuries lived together, also receiving other influences from other civilizations passing through. All these created a very specific kind of architecture, based on a special way to deal with the four elements of the universe, water earth fire and wind. Another strong influence was the desert which also shapes the design. The contrast between the presence and no presence of water in certain places in the Mediterranean created traditions in design.

It's a country where the modern architects, designers and stylists respect the past. In Morocco you can feel this.

Q4: Islamic Museum in mertola, two buildings side by side that have a patio in the Centre which is closed, has a dome and is the Centre of the house.

Q5: Regarding the construction materials, it depends upon the area and region. The myth that most houses are built on earth is not true. Morocco is also rich in stone, especially in the mountainous areas. Morocco is rich in mountains, such as the Atlas, the high, middle, the anti-Atlas and much more. In these mountains, there are a lot of stones, and houses are built on stone, always with the religious influence though.

There is also an area directly from the door to a room only for the men. These are limited to men only, and no women are seen in this area. This traditional system is still used until today to separate men and women from interacting with each other.

Morocco doesn't have good wood, only a forest in Fez has a rare kind of wood but in a very small available quantity. So, this wood is only used in important places where it can be easily seen. Regarding structure, palm tree wood is used especially in roofs.

It's also very important design decorative. The paintings, arts and ceramics, are very important. The techniques in the way they are used is very diverse but always according to Islam. Only geometric and floral patterns can be used.

Small pieces of ceramics are cut and then a pattern is chosen, each pattern can use numerous different kinds of pieces. There are 3000 pieces officially identified, each one with a different form.

Calligraphy is also very common to be seen, it can be embossed on ceramics or wood.

Q6: His favorite design object is making the roofs of houses made on earth also using earth. To make the roof with different forms of domes. This makes people forget they are living in a house with a roof

material, as the ceiling is very rich. High ceilings also give a good volume. Also in a hot country high ceiling are beneficial as hot air goes upper, and house is fresh at the bottom. Most of his modern contemporary projects make use of this. All the domes are made piece by piece without any wood support, by using the geometrical proportions such as in a puzzle. (Will share a project that used this method)

Most of the architecture in Morocco follows Islamic architecture, so when he went, he had to learn all these features.

Q7: Reason why he went to Morocco was to learn about architecture.

He liked earth and wanted to build on earth. He was a pioneer of modern earth architecture. He wanted to reproduce this technique in Southern Portugal.

Earth is a weak material, but the secret of resistance is the project. There are secrets on how to make a project on earth, the secret is geometry. You have to use geometry as a base, the traditional elementary forms that the Greeks discovered, the romans used and passed on to the Muslims.

He was also deeply influence by Eli Mouyad, learnt his methods and through his learnings he was able to develop a career in Portugal that made use of Mediterranean architecture.

Many buildings are not keeping the traditional methods, such as people building in town don't have the patio. The King of Morocco, mentions that it's a pity that in the modern buildings influences of tradition are not being seen.

Q8: Designing with culture still has a future because this is a very important base. Culture is a base of our life. If you can keep that influence even in modern places, people feel comfortable as their connected with traditions of their ancestors and in different expressions. He believes one of the successes of his career is the basis that he works with culture. In architecture we have to learn from the people before you that discovered everything. You can recreate modern solutions and forms based on the tradition but continuity is very important. The word continuity is the base of his professional life, because its from the past present and future as well as continuity from South of Portugal to Morocco. He tries to keep this continuity between two countries as well as from the past with the future.

Q9: To respect tradition. Be modern and contemporary but respect the past. Tradition makes us learn a lot. Recreate tradition solutions for modern times and future needs. Basically, to use what we have to change it, adapt it but still keep some traditions.

Interview 2

Name: Doha Cheddadi

Profession: Junior Architect working at Morocco

Age: 26

Date: 10/06/2022

Time: 11:30 AM

Method: Interview over a call

Intro: brief description (life career experience etc.) Questions:

Q1: In your opinion, do you think culture has an influence on design?

Q2: Can you tell us more about your experiences in interior design when taking culture as a major consideration?

Q3: Can you tell us the key features of the Moroccan culture? And are they being currently applied in design?

Q4: Can you please share with us a building that you have taken part in its design or construction that makes use of these methods, and the factors that caused you think it had a positive impact on building.

Q5: What factors and considerations can you advise us to take note of when designing or constructing a building this way?

Q6: What key features of Moroccan design do you personally like and why?

Q7: In your opinion, does building a space with cultural consideration cause any negative impact?

Q8: Do you think designing & building spaces with culture has a future?

Answers:

Q1: In my opinion, culture has definitely an influence on design

Q2: For me it was especially in the details, whether its doubles skin musharabieh or traditional Moroccan tile work called "zelij" etc.

Q3: First of all, Moroccan culture is a Muslim culture so the aspect which is most present would be the geometrical shapes of the Islamic architecture, the arches, and in some projects the central courtyard which is inspired from

the old riads of the medina. In which case the culture affected directly the design, since in the old days, in the medinas, they used to build all the houses looking the same from outside, to hide the social rank of the owner, no one was using precious rocks or materials to decorate their facades as we see now. Also the riads had really small windows on the outside and most of the windows on the inside overlooking the central courtyard and taking the airflow from the sky dome, this is a huge reflection of the Moroccan culture at that time since women's intimacy was such an important aspect of the society, women would go out not very often and when they did, they would all be covered in a long piece of fabric called "alhayek" which they used to wrap all around them and hide a part of their face.

Q4: As the building works are private and confidential, I'd rather not share the details.

Q5: Studying the facades is an important aspect, paying attention to the empty/full ratio, studying the riad type of buildings which has a great airflow, especially in heated areas where this type of architecture always provides fresh cool air breeze and is considered sustainable for its energy saving properties.

Q6: As i mentioned before I really like the musharabieh types and designs and all types of Moroccan zellij, it is like a stamp of originality in any project and gives it those contemporary depths, the meeting point of the old and the new, the modern and the ancient.

Q7: It could if it not used wisely, cause cultures shift, they are not set in stone. For example, building a house with the riad style for someone who wants to see the view of the jungle from their floor to ceiling glass shower, people's cultures are not all the same even though they live in the same society, things have changed now so the architect should be really wise in thinking when and where he can use the cultural aspect in a project. Also, we notice nowadays the over use of musharabieh in almost all types of design which makes it lose all its glory especially when the geometric rules of it are not respected or generally speaking overused in the same project in different details.

Q8: Well, I would say it has but in small doses and really when it matters, maybe more in cultural spaces like museums or mosques or riad type hotels, but I think in the everyday life places people are going much more towards everything that is minimalist, simple and efficient, and generally speaking cultural designs are not as simple or efficient as that, their beauty lies in their complexity.

Interview 3

Name: Zaynab Chafiq

Profession: Architectural Manager working at Morocco

Age: 32

Date: 18/06/2022

Time: 2:00 PM

Method: Questions sent over by LinkedIn

Questions:

Intro: please give us a brief description of yourself: (life career experience etc.)

Q1: In your opinion, do you think culture has an influence on design?

Q2: Can you tell us more about your experiences in Designing when taking culture as a major consideration?

Q3: Can you tell us the key features of the Moroccan culture? And are they being currently applied in design?

Q4: Can you please share with us a building that you have taken part in its construction that makes use of these methods, and the factors that caused you think it had a positive impact on building.

Q5: What factors and considerations can you advise us to take note of when designing and constructing a building this way?

Q6: What key features of Moroccan design & build do you personally like and why?

Q7: In your opinion, does designing a space with cultural consideration cause any negative impact?

Q8: Do you think designing & building spaces with culture has a future?

Q9: What recommendation would you give to young future designers and engineers?

Q10: since you have lived in Morocco as well, were you inspired from the culture rich country? Did your personal space have a reflection of this?

Answers:

Intro: Hello I'm Zaynab a final year architecture student in Morocco.

Q1/ Culture has undeniably a huge impact on design, it is what fuels it and what gives design a sense of identity.

Q2/ Any type of design once implemented in a certain location, it automatically has to adapt itself in its surroundings. That involves, when speaking about an architecture, taking into consideration how locals live in that area and how the social side of things coexists with the architecture. In Morocco, first thing that comes to our mind is the Medina, and the medina involves so many living patterns such the concept of neighborhoods, the sense of modesty, a human scale urban pattern where main services such as Mosque, Souk, Arsat, Hammam are placed near houses, also the value of family in Morocco - we have shared riads where a big family can live.

Q3/ Exactly as I mentioned above, sadly the current design is being altered into a more European living which disregards certain aspects of the Moroccan culture.

Q5/ The major guidelines are to design a space that takes into consideration how a Moroccan person lives in the long term, also culture involves some construction technics that needs to be involved during the design. It doesn't have to look anywhere else but within the space the design is implemented.

Q6/ The key features I personally like is the central patio of Moroccan houses. It is a safe haven to have and is a great solution for hot seasons Morocco can endure.

Q7/ Designing a space with cultural consideration can only have a positive impact. We're only embracing the existent and creating something beautiful out of it.

Q8/ Yes it could have.

Q9/ To design spaces consciously and in a frugal way.

Q10/ Definitely. Everything is influenced by the culture even our personal spaces.

Interview 4

Name: Tariq Boujida

Profession: Professional Architect working at Morocco

Age: 29

Date: 9/06/2022

Time: 8:00 AM

Method: Questions sent over by LinkedIn

Questions: Intro: please give us a brief description of yourself: (life career experience etc.)

Q1: In your opinion, do you think culture has an influence on design?

Q2: Can you tell us more about your experiences in Designing when taking culture as a major consideration?

Q3: Can you tell us the key features of the Moroccan culture? And are they being currently applied in design?

Q4: Can you please share with us a building that you have taken part in its construction that makes use of these methods, and the factors that caused you think it had a positive impact on building.

Q5: What factors and considerations can you advise us to take note of when designing and constructing a building this way?

Q6: What key features of Moroccan design & build do you personally like and why?

Q7: In your opinion, does designing a space with cultural consideration cause any negative impact?

Q8: Do you think designing & building spaces with culture has a future?

Q9: What recommendation would you give to young future designers and engineers?

Q10: since you have lived in Morocco as well, were you inspired from the culture rich country? Did your personal space have a reflection of this?

Answers:

Intro: My name's Tariq Boujida, I'm an architect, 32 years old, and I'm originally from Morocco. I got my diploma at UPV Valencia in Spain, and EPFL in Lausanne, Switzerland, which is the most amazing experience, because it allowed me to meet study and work with so many people from all around the world, and know about so many different cultures. Then I had a brief experience on working in Spain before going back to my country to establish myself as an architect here.

First, working with an international studio based in Marrakech and Brussels during 3 years, and then to open my own studio together with my wife, Architecture Kosmopolitan Agency AKA.

A01: Absolutely, Culture is what makes the difference between a simple architect and a good architect. As much as you know about cultures and traditions as much as you can move on forward on what you propose. It is like the fuel for an architect.

A02: When you start a project, whatever kind of project, big scale or small scale, the first you do is analyze, environmental analysis, culture analysis, context. Then with all the collected information you start your work so that you're sure forgetting any step.

A03: Morocco is such a rich country when you talk about culture, comparing with other countries we have the chance to located in such a strategical position, so there is a good mix between eastern culture and the western one. Without forgetting the Muslim culture, the Jewish and Christian cultures, the Spanish and the African Saharan cultures, it is a really good mix, and people here know that so whenever you deal with a client, they ask you for that.

A04: I did participate in a lot of constructions where we use a lot of Moroccan traditional references, but sorry I can't because the information belongs to the studio I worked with before opening mine. But actually, we're working on a project in Casablanca, and when it's finished, I can send you some pictures.

A05: You will have to be really on details because that what makes the difference, it's really hard to work and it needs a lot of precision.

A06: Zakhrafa, because it actually needs a lot of technique and it have much more potential in architecture.

A07: No absolutely not.

A08: Yes. If we can be a bit humble on searching the appropriate evolution of it.

A09: Keep working, believe in yourself and keep looking the natural evolution and adaptation of culture and traditions while designing.

A10: Yes, I think it is an important baggage that you to considerate, and obviously I did work with it and well maybe after some time I can invite you and young colleagues to see the work we do in Architecture Kosmopolitan Agency, it will be a pleasure.

Good luck for you and see you soon.

Interview 5:

Name: Mariame F.

Profession: Architectural Manager working at Morocco

Age: 30

Date: 09/06/2022

Time: 3:00 PM

Method: Questions sent over by LinkedIn Questions:

Questions: Intro: please give us a brief description of yourself: (life career experience etc.)

Q1: In your opinion, do you think culture has an influence on design?

Q2: Can you tell us more about your experiences in Designing when taking culture as a major consideration?

Q3: Can you tell us the key features of the Moroccan culture? And are they being currently applied in design?

Q4: Can you please share with us a building that you have taken part in its construction that makes use of these methods, and the factors that caused you think it had a positive impact on building.

Q5: What factors and considerations can you advise us to take note of when designing and constructing a building this way?

Q6: What key features of Moroccan design & build do you personally like and why?

Q7: In your opinion, does designing a space with cultural consideration cause any negative impact?

Q8: Do you think designing & building spaces with culture has a future?

Q9: What recommendation would you give to young future designers and engineers?

Q10: since you have lived in Morocco as well, were you inspired from the culture rich country? Did your personal space have a reflection of this?

Answers:

Architecte junior in Cabinet Youssef Melehi Architectes

Q1: yes, in a way it comes from it

Q2: i think your design starts with putting it in its context, and by this i mean culture is a reference to start designing. From my experience, culture gives a project meaning. It's important to take the culture as a source, so the design can answer to all needs

Q3: Morocco has experienced some changes in its culture since the protectorate. The process of globalization and its attendant consequences is leading to a stripping away of culture identity. Actually, we still find some culture references in the Moroccan design, but they are only references.

Q4: well, I'll going to mention an architect that uses traditional methods to design Moroccan architecture, it's salima naji. All of her design is imbued with Moroccan culture, especially the Berbers

Q5: the context, the environment, the people, the traditional techniques and also how they can be improved by actual technology

Q6: that the traditional techniques can be taught and democratized. It can be improved and used in a modern way. Rammed earth, wood, stones. Architecture designed these materials have 0 impact in the environment. And also, the traditional design takes its references on the context, environment, weather, culture. So why change it?

Q7: not at all, but only if we also take in consideration our modern life

Q8: it has a future, but as surviving

Q9: culture is a part of us, use it in our designs as part of them

Q10: yes, actually all my designs are imbued with this culture because it is the only way that it can perdure.