

Table1. Various kinds of tree presence in the city and the art of Morocco. Source: Author.

	Location of the plant and tree	appearance of the plant and tree appearance
city	Towns in the coastal strip	Minimalistic presence, mostly in the form of pots and flowing plants
	Cities in the mountainous areas	Scattering trees, decorative pots.
	Cities in the plains and areas far from the mountains and the sea	Planting trees in a random way regardless of their spatial function
Native arts	carpet	Native carpets use geometric patterns and no use of tree role
	Tiling	

pursued. Thus, in three parts, the presence of trees in the cities (original district), gardening and visual arts are discussed. The presence of a small tree or the absence of a tree in the city of Medina as a structural and space element indicates the lack of a tree in the formation of the cities of Morocco. Finding the gardens in Morocco and examining the existing gardens, one can conclude that the lack of genuine ideas and a unique approach to gardening in this land indicates that the native tree does not appear in this art. In the final stage, the reference to other artifacts and cultural products of Morocco and the role of trees in them also indicates that this element has not been a distinct and influential element in the arts of this land. Thus, the native aspect of the “tree” resulting from the look out of this ecology (Morocco) to this element is “insensibility” or “lack of tree” in the native culture of this land, because in none of the native works of

this land, there is no definite and definite glare.

Endnote

*The article based on a field trip entitled “The Tourism of Moroccan, native Landscape which was held in September of 2016 and was funded by “NAZAR research center”.

1. The cities of Morocco have two historical and modern parts known as “Medina” and “Will Novell.” Since this research merely follows the native approach to dealing with the tree, only the Medina is the subject of this section.

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HOW TO CITE THIS ARTICLE

Hojjati, R. (2018). *The presence of the tree in Morocco*. *Journal of art & civilization of the orient*, 6 (20): 23-32

DOI: 10.22034/JACO.2018.67357

URL: http://www.jaco-sj.com/article_67357.html





Fig. 16. The gardens of the city of Morocco, photo: Reyhane Hojjati, 2016.



Fig. 17. The use of Bamboo plant on the margin of the Grenoble-Gart Grotto is an example of the lack of a clear approach to the type of plant and is an importer's step, photo: Reyhane Hojjati, 2016.



Fig. 18. An example of Moroccan carpet patterns, Source: <http://manual09biz>.



Fig. 19. An example of a zealand decor in the tomb of Sa'dian, Morocco. Source: Thalal, Benatia, Aboufakil, Elidrissi, 2011.

Conclusion

By referring to the word ecology and natives, the way to achieve the native aspect of the tree on the land of Morocco. In this article, the study of its place and its appearance in various cultural and civilizations originating from the land has been

reject them is an issue beyond the scope of this article. Morocco, a city that has been the capital of Morocco for many years, is an important example of a city. The main difference in the city is in terms of the presence of the tree, in parts of the vegetable that can be considered as the most important green effect. Apart from the diminutive presence of a tree in the historical texture of Morocco, such as Fas, another city of this kind, the outskirts of the city are another of the densely populated trees. Olive gardens and marginal foraminifera, sometimes turned into a place of recreation for the villagers of the city, illustrate the removing of trees and their special spheres from the city (Fig.16). Moroccan imported gardening, non-native product Gardening art is one of the most important aspects of a tree in the culture of any country, because the main subject is the raw material and material of the production of garden, tree and other elements and components of the green alongside the architectural spaces. Therefore, studying the gardening of a land can familiarize us with the genuine approach of its people in confronting the tree and the plant. The small number and quality of the gardens in Morocco indicates a specific way to deal with green elements. The lack of historical gardens in comparison with civilizations such as Iran and the Far East indicates the lack of historical gardens in this area. This is also the case in the terminology of the word “garden” in the Moroccan culture, as the word in Morocco refers to palm trees and olive groves (Zangeri, 2013). This lack of historical and cultural background in gardening has also led to the creation of a gardening style and a special style. The magnificent gardens visited in a historic city such as Fass, called Jennensbil, dating back just three centuries ago, indicate that the history of gardening is not too old and historic. Restricted gardens in other cities also indicate the far-reaching date of their construction. The study and even the brief observation of these gardens also suggests that gardening is in most cases coherent and eclectic. The gardens of the country of Morocco are influenced

by French, Iranian-Islamic and Andalusian gardens. Gardens that sometimes do not have a genuine approach to the use of natural species and do not provide a specific way to use the plant. However, some of the gardens visited are basically built as gardens in which foreign species are kept, but this is also an approach influenced by European gardening practices and styles. So, in principle, the plan for planting gardens in Morocco has functional logic, identity and “imported aesthetics.” With regard to the above, it is possible to receive Moroccan gardening art as an authentic and rooted art in the Moroccan culture, and is mostly eclectic and imported style. In this section, garden and gardening as an art and cultural product, indicates the lack of a unique place in Morocco, and this will be a sign of the non-native appearance of the tree in the culture of this land (Fig.17).

Trees in other Moroccan arts

Referring to other artistic expressions in Morocco indicates a sign of the presence of plants and trees in Moroccan arts. Decorative arts can indicate the most striking image of the presence of plants and trees in the Moroccan culture can be tracked in carpet designs or tile decorations of architecture. A glimpse of these designs in carpets and other handicraft indicates that over natural lines or plant designs, these are geometric designs that make up the overall structure of native decorations. Research on decorative arts divides decorative forms into two plant and geometric categories, and these studies in Morocco indicates that tile decorations in this country are merely geometric and mathematical (Thalal, Benatia, Aboufakil, and Elidrissi R, 2011). Two examples of the country’s specialties, titled Zellij and Hasba, are the base forms of mosaic tile decoration in Moroccan monuments that have a completely geometric structure (Ibid). This topic is especially high on tree as the subject of this study and less can be found in the role played by the tree form or structure in Moroccan art and decoration (Fig. 18 & 19); (Table 1).



Fig. 12. An example of flowing trees next to the entrance of the Tetouan buildings as a native plant presence in the city, photo: Reyhane Hojjati, 2016.



Fig.13. Flowing branches of the native tree in Shafshan. photo: Reyhane Hojjati, 2016.

urban spaces, but also indicates its low status in the minds of citizens (Fig.14).

Maknas is a different city in terms of the presence of the tree in the cities of Morocco. this city is the only place in which its urban neighborhoods have localities and the presence of the tree has an impact on and increasing the quality of space. In the neighborhoods

of Maknas, there are openings with local uses that the tree also has, alongside or among them, a space role that is not sacred, respected, or applied, but in contrast to other Moroccan cities, there is a visible presence in the city (Fig.15).

Maknas is a distinct example of how the tree's presence in the local centers of the subject, and also the assumptions that are being raised in this regard. Concepts such as the fact that Meknassus is basically formed on grass beds that these trees are the remains of, or that the early settlers of this city have been planting trees at their milestones on a predominantly mental or thought basis. As discussed, dealing with these assumptions and documents and resources to prove or



Fig. 14. Passive encounter with a tree in a new fossa, Photo: Reyhane Hojjati, 2016.



Fig. 15. One of the milestones in Maknas city neighborhoods that is surrounded by local and tree-like uses, Photo: Reyhane Hojjati, 2016.

(Figs. 9,10&11).

In the cities of Tetouan and Shafhansh in the second species, paper flowers leave their place in the moving shrubs of the vine. Vegetation inside the textures of these cities is also limited by the presence of these



Fig.9. Decorative pots in Medina, Rabat, are the most visible and most general way of tree presence in the city, photo: Reyhane Hojjati, 2016.

flowing trees. The vine trees in these cities, though they are tight as the ceiling of alleys and passages, cannot be called as the factor of creation and definition of space, targeted and guided, because the same amount of greenery can be left in the entrance of



Fig.10. Medina of Asideh in Morocco, as one of Moroccan coastal towns in open spaces, does not see the presence of trees larger than small pots. photo: Reyhane Hojjati, 2016.



Fig.11. Decorative colored vases, symbol of the presence of greenery in the Tanghe, photo: Reyhane Hojjati, 2016.

the houses or the passage of the passageways. Apart from the vine, there is no other tree on the surface of urban spaces, and the poverty of this green tree has been seen in these species (Figs. 12&13).

The third category, which includes the larger and more historic cities of Morocco, indicates more diverse presence of the tree. As one of Morocco's most important historic and Islamic cities, Fess consists of three parts: old, new, and modern. The city indicates two tree species in its two indigenous parts. The first species in Fess (the older part of Fess Town) is the same approach to coastal cities, which is more limited by the denser texture of the city, with a more abstract aesthetic, the absence of trees, and the presence of small flowers and plants. In the new Fess, you can see the blooming of the tree, but its presence reflects the same approach in the past. The trees in this part of the city also do not have a central point. The trees were only added to the passageways and alongside them, a place to gather vendors, hang up their instruments and such uses. This not only indicates the importance of a tree in



Fig. 6. One of the manifestations of holy places beside special trees, in Iran's culture, was the elite tree of Imam Zadeh Saleh, Source: www.entekhab.ir.



Fig. 7. A tree in one of the mosques in Istanbul, which people appeal to meet their needs, Photo: Farnoosh Mokhles, 2014.



Fig.8. The tradition of engaging in trees in Africa, as in many parts of the world, indicates the sanctity of this natural element in the culture of some nations, Source: <https://www.seratnews.com>.

2. Cities in the mountainous areas (Tetuan and Chefchaouen)

3. Cities located in the plains and areas far from the mountains and the sea (Fas, Meknes and Morocco).

In the cities of Robat and Tanghe, the presence of green space in urban texture is more limited to sculpt trees and decorative pots. Paper flowers, sometimes out of the edge of the walls of the courtyard and colored pots, they represent the public presence of plants in the city. The tree is not defined as a determining element and the urban spatial component in the texture. Neither the presence of single-numbered trees nor other forms of the presence of a tree on the urban axis of this category reflects the neglect of this green element, as far as these open-ended spaces are not visible within the textures because of these green components. Therefore, the presence of a tree in these cities is minimal in appearance, due to its lack of attention as an elemental body affecting the city



Fig. 3. The Role of the Tree in Sassanid Sculptures, 6th Century Bc, Source: en.wikipedia.org.



Fig. 4. In carpet art, tree designs are one of the most important and diverse branches of carpet design that is designed in a variety of forms, including a tree altar design, Source: <http://www.iran-carpet.com>.



Fig. 5. The role of the tree of life on the carpet in the Anatolian region, the nineteenth century, Source: <http://www.tcoletribalrugs.com>.

is a very detailed and widespread discussion of how we view the native species of the tree in Moroccan culture. Thus, studying the native aspects of the tree in Morocco requires an examination of its presence in cities, landscapes, gardens and other arts in the context of the Moroccan culture. In other words, the native presence of the tree as a result of the origin of the cultural and civilization of Morocco will be revealed once, when it has been investigated in the studies of the native, original and historical archeology of the land. As a result of traveling to different cities of Morocco and subsequent research, this native aspect has been searched.

The effects of the native tree presence in the cities of Morocco

The cities which visited in Morocco can be divided into three categories in general.

1. Cities located on the coastal strip (Rabat, Asilah, Siavra and Tange)

immortality, and so on, and has become cultural and semantic in various fields of human life. Occasionally, in the decoration of the holy places, sometimes as a single tree, where the place of closing is involved and captured, and occasionally occurs in ceremonies originating from the holy knowing of the tree.

The concept of the Holy Tree as the first living creature and symbol of life and immortality is in the most ancient cultures. "The tree in the general sense indicates the universe's life, growth, and its repeated reproductive processes. It also means immortal life and immortality (Gurin, 2004: 178). The themes of the tree of life and the gods were made by plants, are often represented in the form of a tree, have existed in the past civilizations, such as Attis and Kang Bin, Esiris and the Cedar tree, Artemis, Lord of Hunts in the form of the Tree and the Wild Olive of Heracles (Figs.1 & 2).

The tree patterns and related symbols, more than the sacred tree or tree of life, can be traced back to

3500 years BC in the arts and ornaments of various civilizations. The variety of arts and cultural products of these civilizations has been influenced by this natural element in many different ways, and its roots in the minds and thoughts of the creators. Moreover, their minds of creators have been filled with the presence of the tree (Figs 3,4 & 5).

Carpets and architectural decoration are among the most visible scenes which remaining examples indicate the mental position of the tree in the past culture.

Another aspect of the presence of the tree as an element derived from its excellent position in the minds of the people, and also the presence of its prominences in artifacts. Attentioning to the tree is selected as an element, and the landscape can be pursued in the construction of holy places beside certain and respected trees. The ancient cedars and ancient planks of Iran, which are located alongside the waters and foot of the mountains and formed from



Fig. 1. The oak tree is sanctified by ancient Egyptians as the tree of life, Source: <http://www.touregypt.net>.

the distant past, mosques, are the holy elements of Iranian culture. Farhoushi writes: The Iranian people share a single tree on hills, mountains and holy shrines, especially pomegranates, and it has been a sign of unity and divine nature, and they engage and

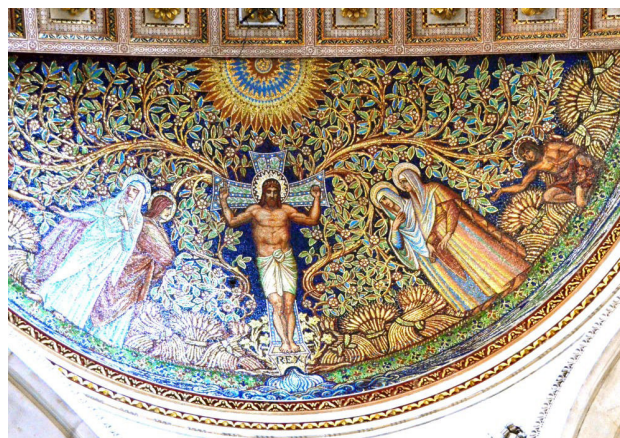


Fig. 2. The London-based Saint Paul Church Mosaic Church, which features the Tree of Life on the cross of Christ, indicates the sanctity of the tree in their culture, Source: <http://www.victorianweb.org>.

seek it (Faravashi, 2003: 65). Examples of this case, referring to the cultural presence of the tree in the Iranian thought, have become an element of Iranian native perspectives (Figs. 6 ,7 &8).

The presence of trees and plants in different cultures

Morocco are. The first group of medina in the cities of Morocco, which is the most authentic habitat and the most indispensable way of building in urban complexes in Morocco, can indicate the objectivity of the indigenous presence of natural elements in an artificial settlement. The second group is the Moroccan noble art, including gardening, carpet, painting and architectural decoration, which can illuminate the mental dimension of plant presence in the Moroccan culture as a subjective aspect of the landscape of this land. To explain the native appearance of natural factors in a culture, tree has selected as one of the most important factors. The tree is a factor that presents the objective and subjective dimensions of the landscape, and it has a brilliant exhibition of its artistic, architectural, and urban character, indicating the status of nature in the native view of a region.

This article seeks to find the position of native landscape of Morocco with following questions.

Research questions

- What are the factors of transforming an element into an indigenous element of a land?
- Where is the position of the tree as the main element of green space among the medina organs of Morocco?
- How does the tree show in the art and decorations of Morocco?
- What is the native effect of the tree in the cities of Morocco?

Native element in a region

In the introduction to the subject, one should know what element in a culture becomes a native element. If we know the characteristics of the native element, then it can be extracted from the specification to prove native or non-native effects. By referring to the word “boom” as the root of the relative attribute “native”, one can look more closely at the word and then the term “native”. The boom in Persian

literature has come to mean a variety of meanings, other than the meaning of an owl or a bird that is famously known and does not refer to the concept of “indigenous”, the other meanings of ecology refer to the “origin of a matter”. The following meanings can be deduced from the ecology:

Uncultivated and abandoned land (Rashidi and Nezamateba)

- Essence and nature (proof and determinism)

- The nature and temperament / where one who lives (Nazamateba)

- The land, the area / field prepared, including textiles and the like on which they are painted (fixed)

- Official, home and house (Nazamateba, Moeen)

In fact, Boom can be understood as an objective-minded concept and it can be the origin or the basis of anything. From the meanings of nature, we understood, nature and temperament and dimensions of the mind, and based on the meanings of the land, we understood the area, the house, the earth, and the field of its objective dimensions. Thus, everything has the origin which it called “ecology,” and that is the “native” of that origin. Although today, in terms of common literature, ecology, and boom definitions take more into account the physical dimensions of what is derived from a particular region, but referring to the meanings of the “boom” in Persian literature indicate a native product is achieved in an identity process and has objective dimensions. And the mind is looking for the land. Therefore, to understand of the native or non-native nature of an element in a culture, it should be sought after whether it was present or absent from the products or the products of that land. Following on the presence of the “tree” in the culture of different lands, the cultural products of tree in Morocco will be discussing.

The position of the tree in the territorial culture

The tree has become a sacred role in history through its specific attributes as a symbol of life, stability,

Persian translation of this paper entitled:

حضور درخت در مراکش

is also published in this issue of journal.

The Presence of the Tree in Morocco*

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M.A. in landscape Architecture

Received; 2018/01/24

revise; 2018/05/17

accepted; 2018/06/26

available online; 2018/09/017

Abstract

With Looking at the root of the word “indigenous”, in order to understanding the indigenous nature of an element in the culture of a land, various objective and subjective aspects, should be sought in the cultural product. Objective aspects are more extravagant than physical spaces such as cities, architecture, and other objects which based on the objectivity of a thought, and the mental effects are more than the mentality of the inhabitants of a land in the arts and their subjective impressions. In this article, understanding the native consequences of the tree in the cities of Morocco and the tree’s presence in the Medina¹ of Morocco, as the core of city’s formation, and its presence in various arts, such as gardening and decorative arts, are discussed. Visiting selected cases in Moroccan cities in Medina, the minimal use of trees in areas which are not even encountered with the problem of water supply, shows the indigenous appearance of this factor in the formation of cities as one of the works of the native Moroccan civilization. Apart from the greenery of residential buildings in the tissue, the presence of trees on the street and urban walls are often zero and sometimes limited to inactive and passive presence. Although this has happened in Minnesota’s Medina in a different way, trees are involved as one of the components of the definition of the neighborhood milestones, the dominant approach in exploiting the tree is the minimal use of it. With the exploration of Moroccan indigenous arts, this is also recognizable in such a way that the presence of plant and tree in paintings, ornamentation and even gardening, the main theme of which is the creation of major green environments, is the lack of a native look at this Element is Thus, it can be said that the tree’s native in Morocco is “indifference” or the absence of a tree’s appearance in the city’s spaces, in the other words, the tree has not become an indigenous element in the land of the morocco.

Keywords

Tree, Morocco, native landscape, mental status.

Introduction

One of the aspects of native landscapes is the presence

of natural factors in its objective and subjective aspects. Due to this reason, two types of sources have used to find how the presence of indigenous and natural factors in territorial perspectives of



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