

architecture.

- Plants and green elements are not beautiful in religious architecture and education.
- Plants and green elements are not necessarily a beautiful elements in the Moroccan residential architecture.
- It is not necessary to put the garden in the open spaces of the beautiful residential architecture.
- Plant and green elements with fine-grained and small-sized tissue are well-known.
- plants and green elements that can be moved are beautiful.
- Flowing or hanging plants that can fill up more space are beautiful.

These principles indicate that the plant's presence in the culture and identity of Moroccan architecture is not deep-rooted. The lack of a plant as a sacred element and the limited use of plants in Moroccan architecture can have a geographical and historical origin, in addition to its root. called in dry canoe and nomadic life, the plant has no place (probably), as

well as a strong central government that improves the pattern of the palace and the garden, the plant and the tree, to the new century. These principles can be a common model and strategies for planning green spaces or introducing greenery to Moroccan architecture. Today, returning to native aesthetic principles is one of the foundations of the designers, which can illustrate the direction of this genre for Moroccan landscape architects.

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. literature word.

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Table 5. an analysis of plant presence in Moroccan native architecture,Source: Author.

The name of space	How the plant is present in space	Analysis
Residential building units	Plant placement inside the pot	This kind of plant breeding indicates the lack of space provided in the home architecture for residential units.
	short, scrollable and small Plants	Placing plants in the pot needs small and small roots to grow in pots.
	Locating at the edge of the windows, the entrance to the houses and porches	Plants not only planted in the local land; there is no specific place for building pots between architectural spaces and they are connected and adjoining architectural spaces.
Mosques	Prevailing decorative function	This function also indicates that it does not belong to architecture and space. No plant architecture is also able to respond the needs of the audience.
	-	The absence of plants in the open spaces of the mosques indicate that it does not matter in the space of the yard. Also, the sacredness of the courtyard of the mosque and the lack of plants in it can indicate a lack of respectable and holy place for the plant and tree in the Moroccan cultural context.
Scientific schools	-	In contrast to what has been seen in Iranian schools of thought, there is no connection with the natural elements for teachers and students in the school yard. The presence of chimneys on the sides of the yard, whose visual touch is blocked by the courtyard, can provide some sort of space for monasticism and the abandonment of the world in schools, which is in keeping with the lack of natural elements associated with school architecture.
The courtyard of the Riyadh	Plant placement inside the pot	Although the open airspace of Riyadh's central courtyard is suitable for plant conservation, it is not provided as a small residential building for the presence of the plant.
	Flowing and hanging plants	In spite of the large enough space to use large pots that accommodate larger plants, the need to fill the space with the plant to improve the quality of space has pushed the users towards scorching and hanging plants that can withstand smaller roots and pots. , Occupy more space.
	Absence of a specific place for the plant	In the courtyards, in the stage of architecture, the definition of space by the plant has not been done and by moving the pots, the definition of space varies and will vary depending on the needs of users. But for things like scattering plants,

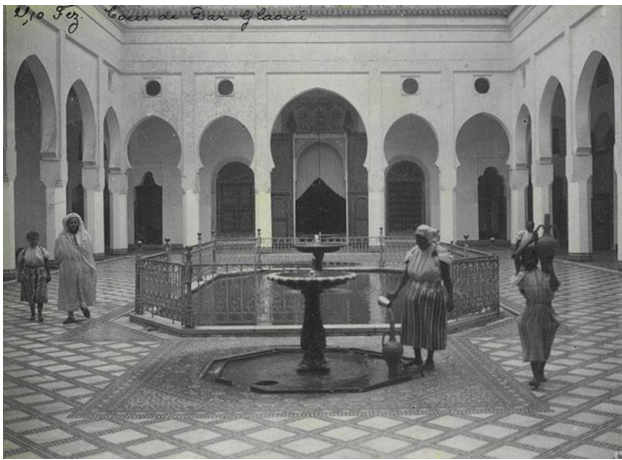


Fig. 6. An example of old palaces in Morocco. Source: Unknown, Archnet. org website.



Fig.7. A residential unit in the city of Fas Morocco, Source: Archnet. org website.



Fig. 8. an old picture of the najarin caravanserai in Morocco. Source: archnet.org website.

of Green in Religious Architecture and Religious Education are not Beautiful."

Natural green elements are not generally recognized as a member of the residential architecture, due to their lack of subjectivity in their citizens' thoughts, and therefore they are not a permanent element in Moroccan residential habitat architecture and are mostly decorative. According to this principle, "plants and green elements are not necessarily a beautiful element in Moroccan residential architecture."

• Basic principles

- Natural green elements do not have a place - neither in space nor in physical terms - in the architecture of native buildings and are always adhered to or adjacent

to the architecture as a decorative element. According to the principle "It is not necessary to put the garden in the open spaces of a beautiful residential building". Natural green elements are generally short, small, and tiny, due to lack of space for sowing and growth and limited pot life. According to this principle, "plant and green elements with fine texture and small size are well-known."

- Natural green elements are not suitable for planting in pots and their ability to move in space, and the possibility of their displacement is considered desirable. According to this principle, "plants and green elements that are able to be displaced are beautiful."





- Natural green elements are selected, because of the fine texture, smallness and in some cases the need to fill the space, more often than the scroll or hanging species. According to this principle, "flowing plants or pendants that can fill up more space are beautiful."

Conclusion

The seven principles of this study and field study, based on the two concepts and definitions of the "aesthetics" and "ecology" for the native aesthetics of the plant's presence in the architecture of Morocco, are:

- Plants and green elements are not beautiful in sacred

Table 4. how to plant in Moroccan cities in riyadh, Source: Author.

Viewed Riyadh	Sample	Plant features used			
		Present or Absence	Position	Form	Performance
Sample of Riyadh in Moroccan texture		Present	<ul style="list-style-type: none"> • Inside the pots • Intermediate space • The edge of the porch 	Hang	Decorative Stylized air
A sample of Riyadh in the tissue of Fas		Present	<ul style="list-style-type: none"> • Inside the pots 	Short Scrolling	Decorative
A sample of Riyadh in the tissue of Fas		Absence	-	-	-
Riyadh sample in Tangyue texture		Present	<ul style="list-style-type: none"> • Inside the pots • By the columns • The edge of the fences 	Hang Short Scrolling	Decorative Stylized air

presence or absence of plants in the architectural spaces are the mental location of the plant and the green space in architecture, and the physical principles imply the realization of the same semantic principles and the manner in which their objective presence in relation to the architecture of the building. The semantic principles in this aesthetic depict the depth of the Moroccan culture's thinking about the plant and the green elements, and the corroborative principles of this view are the appearance of Moroccan native architecture. The division of these principles into a more meaningful encounter, and not just the apparent characterization of the status, has taken place so that it can take a more elaborate look at the subject.

• Semantic Principles

- Natural green elements without any holy place of honor, as well as the function of space in architecture, have no place in holy places. According to this principle, "plants and green elements are not beautiful in sacred architecture" (while water is used as a natural element used for drinking or ablution in sacred spaces).

Natural Green Elements do not have a place in the teaching and learning of religious sciences due to their belonging in the minds of the audience and as representatives of nature which prevents the separation of the human soul from material affairs. According to this principle, "Plants and Elements



Fig. 5. an old photo from the courtyard of the Qarawine school of fas, source: the internet site of archnet.org.

organized in the middle and sometimes at the edge of the space. "The description of European travelers from the Moroccan treasury of the last three decades reveals more details of the méthaea. Among the earliest references to them in the notes of the British surgeon, William Lampierre, who lived in Morocco from 1205 to 1207 (1791-1792), and the magnificent house of the Chancellor was from the floor of the ground floor and the colorful Taromyas, to the white tile, and the blue floor of the courtyard and the colorful and tiled floor of the porch, and the fountain of the center of the yard "(Monfared, 2016). As you can see in this description, despite the details of the elements and details of the yard, there is no mention of plants or green elements in the courtyard. The Riyadh as well as certain species in Moroccan architecture have been of interest to old photographers, and reference to them can also help us to understand how the plants

are present or not in their yard (Fig. 6 &7).

Exemplary images of residential spaces which include the central courtyard, called "Riyadh", also do not indicate the plant in the open air. The footprint of this issue can be found in caravansaries as a place for temporary accommodation with a pattern similar to that of Riyadh. Caravanserai or hazelnut Najarin, which is also visited today as one of the tourist attractions (Fig. 8).

If the samples and the historical findings from their Riyadh and courtyards indicate these Moroccan native spaces also do not have a strong and structural relationship between architecture and plant. In the native architecture of the Riyadh, though the recreational use of their yards opens up the mind towards tropical spaces with a strong plant and greenery structure, it is seen that the need in these spaces has also been eliminated by putting pots and eventually creating very small gardens. To enhance the presence of the plant, no solution has been considered except for increasing the number of pots and the need to create a spatial organization in relation to architecture has not been felt.

Analysis of plant presence in Moroccan native architecture spaces

With the availability of general features and the relationship between architecture and plant in the native spaces studied, one can analyze is that how this is to be done. Analyzing the traits and characteristics of plant presence in architecture and finding the relationship between these two elements can help us to elaborate the principles for the aesthetics of this presence (Table 5).

Summarizing and Presenting the Principles of Aesthetics on Native Plant Existence in Moroccan Architecture.

Summarizing the analysis of the above table, we can extract two principles for the presence of a plant in architectural spaces and the relation between natural elements and architecture: semantic and physical principles. The semantic principles which affect the

Table 3. how to plant plants in Moroccan schools. Source: Author.





Scientific schools	Sample	Plant features used			
		Present or Absence	Position	Form	Performance
Boahnayee School (Fas Town)		Absence	-	-	-
Gharawin School (Fas Town)		Absence	-	-	-
Boonayee School (Meknes Town)		Absence	-	-	-
Ben Youssef School (Morocco City)		Absence	-	-	-



Fig. 4. an old photo from the buenayee school garden in fas, Source: archnet.org website.

central space. These spaces are like central courtyards and are allocated to all perimeter rooms, but in some examples they are covered and are used as a large room.

The table below indicates the presence of plants in these central spaces (Table 4).

In the central courtyards of the Riyadh, there is no news of the garden or areas for planting. The presence of plants in these courtyards is also at the expense of moving pots, which are located in more than three places, beside the columns and edges of the porch. It does not even seem like a special place for them in terms of space, which is why they are sometimes

Table 2. presence of plants in Moroccan mosques and religious buildings. Source: Author.





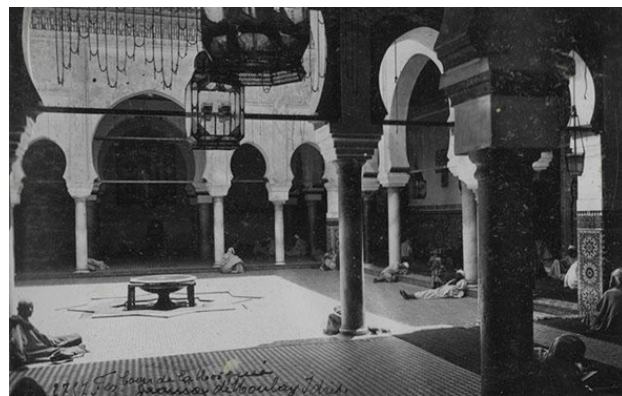
Mosques	Sample	Plant features used			
		Present or absence	Position	Form	Performance
Mosque hasandom (City Darl-e-Aziz)		Absence	-	-	-
Robat Mosque (Rabat city)		Absence	-	-	-
Mosque of Mola Idris (Fas Town)		Absence	-	-	-
Tomb mosque, Mola Idris (Mola Idris Town)		Absence	-	-	-



Fig. 2. the backyard is one of the corners of the city of fas. Source: Author.

Fig. 3. an old photograph from idriss in the city of fas,
Source: archnet.org website.

traditional residential complex known as Riyadh. Rhymes today are renovated, restored or refurbished for tourist use and are used as a restaurant, hotel or resort accommodation. The general structure of Riyadh, has seen in the Medina city of Moroccan cities, is a multiple set of nesting rooms, each with a

account the plant's presence. This has led people, for whatever reason, to decorate specific places such as the entrance, the window edge or porches, to beautify their homes or passages with the plant.

• **Architecture of mosques**

One of the main features of Moroccan historical cities that have more native and original texture is the variety of mosques and religious sites. In fact, only 700 mosques have been recognized in the original context of the city of Fas (Fas aluli). The history of the presence of Islam and the encounter with the architecture of mosques in these cities has made these spaces into one of the works of the native architecture of Morocco. The table below indicate four examples of the most important mosques has visited in morocco, in which the plant's presence status is explained (Table 2).

According to the field observations, the only natural element in the courtyard of mosques is water. Pools in the middle of luxurious courtyards of mosques or springs that are created on the walls and water for ablution and drinking are only the structural elements of the yard. In addition to the mosques, it refers to the case of angles, which were a place for authenticity and flutter in the past, and today they are also religiously applicable; With the difference that some angles have small secluded courtyards that lie in the back spaces, in which there are compact graves and samples of plants (Fig. 2 & 3).

In the background of space in the courtyard of the mosques, referring to the historical images can provide a more authentic, less contemporary image. The Idriss angle is one of the most important religious places in the city of Fas, and the old images also indicate the lack of plants in the courtyard space. Existing images, which are still commonly used today for images of mosques and Islamic spaces in Africa, are commonly used in mosques in Morocco and in the northern African countries, suggesting that this architecture is from within the Preston, with small spaces, from the outside and in The central

courtyards are organized with a mid-dock, often with earthy ground, and small climbs without plants. With a more abstract look in the architectural decoration of mosques and holy places, there is no trace of plant and ornamentation except the general forms are most closely associated with geometric shapes.

• **Architecture of the School of theology**

Morocco, as one of the great Muslim countries, has long been the center for the dissemination and development of Islamic sciences, and is witnessing the existence of a very old, advanced and great school of science. Among the samples which has visited in schools, two schools of Buoyaniya are located in the cities of Fas and Meknes, the Bin Joseph School in Morocco and the Gharawin School, is known as the University of Qarawin, in Fas Town (Table 3).

The courtyard of schools is like mosques, do not have any forms of plants, and at least the vegetation is decorated. Old examples and historical perceptions of these spaces also confirm that the planting space and the arrangement of open spaces with natural green elements did not have a place in the architecture of the Moroccan school of science (Fig.4 & 5).

Existing photos of unknown photographers, which have been a story of two major Moroccan schools since the past year, do not indicate a place for plant presence. The schools of Qarawin and Bowaninia Fas are among the main references to address. This point can help us to analyze this situation is the presence of small chambers without a stool cut out from the wooden walls of the central courtyard and even the nurseries of the school of bouanii. These rooms, which are the only hole on the door to dine on small dishes, are a place for praying. This suggests a Sufi and monastic approach in these schools which indicate the tendency to depart and leave the world at some degree to the students. It is possible to analyze the lack of plants in the Moroccan school of thought with this approach.

Rhymes (residential complexes)

One of the architectural variants in Morocco is the

Table 1. the presence of plants in residential buildings of the old texture of Moroccan cities, Source: Author.





Residential	Sample	Plant features used			
architecture		The presence or absence	position	Form	performance
Tanjie		Presence	<ul style="list-style-type: none"> • Inside pots and small gardens • Entrance to the home • porches • Edge windows 	<ul style="list-style-type: none"> • Hung • Scrolling • Short 	<ul style="list-style-type: none"> • Decorative
Tatvan		presence	<ul style="list-style-type: none"> • Inside pots and small gardens • Entrance to the home 	<ul style="list-style-type: none"> • Scrolling • Short 	<ul style="list-style-type: none"> • Decorative
Shafshaven		presence	<ul style="list-style-type: none"> • Inside the pots • Connected to the walls of the passageways • Scrollable species, on passages 	<ul style="list-style-type: none"> • Scrolling • Short 	<ul style="list-style-type: none"> • Decorative • Cover the ceiling of the passageways
Fas		presence	<ul style="list-style-type: none"> • Inside the pots • Behind the walls of the passageways • Entrance to the home • Edge windows 	<ul style="list-style-type: none"> • Short 	<ul style="list-style-type: none"> • Decorative



Fig. 2. an example of old images of the traditional texture of Moroccan cities. Source: www.marocantan.com.

multiple households, can also be read in the central openings that are sometimes enclosed.

How the plant is present in Moroccan native architecture?

Regarding field observations and samples of observed spaces and their importance, four types of native architecture are selected for this study. According to the explanation in the previous section, two samples have been selected from each category:

- **Residential architecture of Medina texture:**

This native architecture has led to the formation of a unique residential building in the cities of Morocco, whose study of the presence of plants in them can reveal the common aesthetics in Moroccan people.

- **Mosques:** Morocco, as a Muslim country, has placed a large number of mosques in its old and new fabric, which, given their abundance and the aesthetic richness of Morocco, can serve as a reference to extract the principles of aesthetics of plant presence in architecture.

- **School of theology:** One of the most valuable monuments in Morocco is its theological schools, which have made the reputation of the country as the source of Islamic knowledge in North Africa. The cultural significance of these schools can be seen as part of the aesthetics of the plant's presence in the native Moroccan architecture, which expresses most of its cultural and religious roots.

- **Riyadh:** This kind of architecture has studied as a specific aspect of the architecture of the Arab countries, which reflects their encounter with the presence of plants in their private spaces.

Regarding the limitations of visits in field observations, four samples have been selected from each category, representing a total of 16 cases in this study. Selected properties for studying each space are determined according to the purpose of the research and in order to explain its relation with space architecture. In this regard, some of the images and texts describing the plant's condition are also referred

to in these four features.

Residential architecture

Medina Moroccan cities are one of the sources of reference to Moroccan native architecture in the local area and small residential units. The texture of the old cities of Morocco, preserved as Medina in most of the major cities, is a native example of homebuilding and residential architecture in Morocco. The table below indicates the four cities which has visited and the presence of plants in their medina trees (Table1). Noteworthy on this table, which is particularly evident in the illustrations, is the reference to passages in the context of a residential building. Due to the lack of a yard or storage space in most houses of old texture, the inhabitants put the plants on the edge of the windows, the entrance of the houses and in the pots attached to the walls of the house. In addition to indicating that there is no specific space for plants in the Moroccan residential architecture, this illustrates an image of the plant's relationship and residential architecture of the general fabric, a picture of the passageways and the exterior of the architecture. The above table, which is the result of field visits from the Medina cities of the cities, indicates the status of the plants in four characteristics. According to this table, the dominant collision can be seen in the presence of plants in relation to residential units, decorative, concrete and in small dimensions (Fig. 2).

Referring to the old photographs in the original texture of the residence does not indicate the presence of the plant effectively. The above photos, which give most of the images of urban passages in the tissue, indicate the presence of plants in them less than the subways or each of the residential units separately. Overall, this collision can be attributed to the type of home and space architecture that is not considered for plant and chlorophyll. It looks like the gardens, which have larger residential units and can have gardens for the cultivation of plants within themselves, the residential architecture for ordinary people does not take into

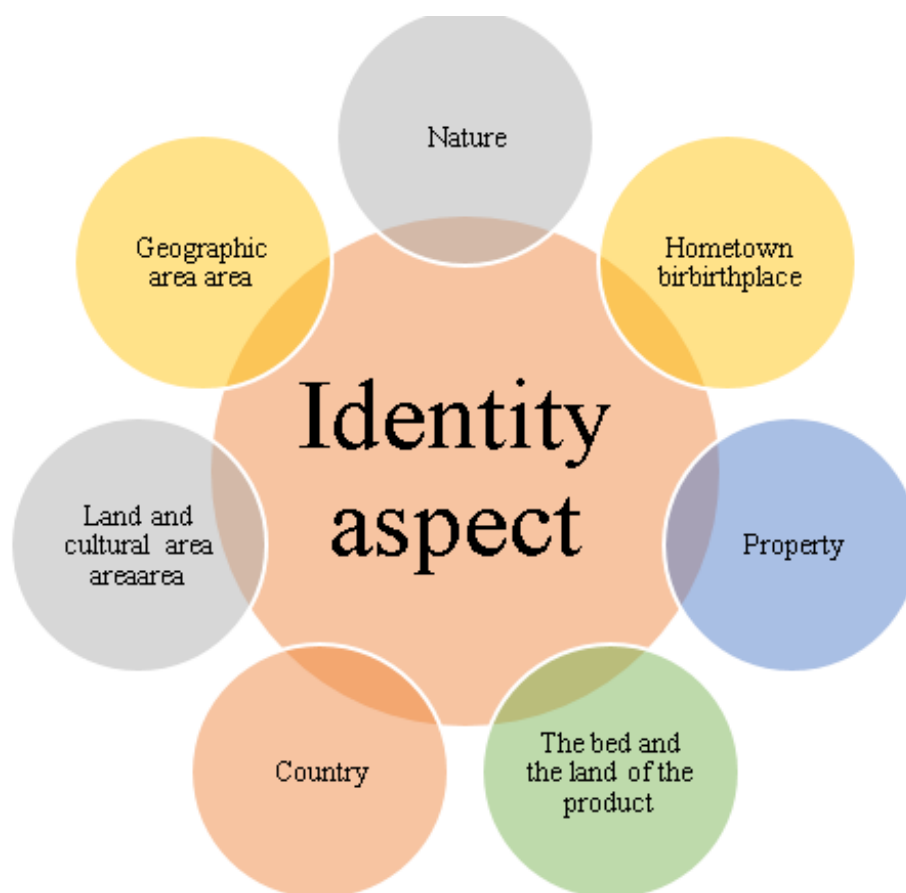


Fig. 1. different dimensions of the boom concept. Source: Author.

of residential architecture, the construction and placement of religious buildings, cultural buildings and the dominant architecture in the context of historic cities can be considered as the native architecture of Morocco, where the presence and interaction of the plant in them can be the native source of the plant's presence in Morocco.

Native architectural types in Morocco

In this article, what it refers to, is the "native architecture" of Morocco, is not merely a specific type of architecture, but also in terms of architecture, architecture and architectural encounter in the visited spaces. With this approach, the examples reviewed, native architecture can be divided into two categories. The first category includes the unique species in the architecture of Morocco, which is

Riyadh and residential architecture in Moroccan Medinas and the second category, including the type of construction and architecture of space in mosques and theological schools. In the first category, special architectural spaces are studied in Morocco, and in the second category are the general spaces that have a particular Moroccan architecture. To find the location and appearance of the plant in Moroccan native architecture, there are some of the architectural spaces in which the plant has the opportunity to be present and display, sometimes the kind of these spaces expresses the native approach to deal with the plant. The presence of plants in angles, mosques, and schools in the courtyards, in the residential architecture of the city's historical texture, in the porches and the entrance to the residential houses and in the mosques, which are residential complexes with

of indigenusness and native presence. By referring to the precise words "boom" and "indigenous" in Persian literature and the precision of the equivalents and the words of the comrade with this term, we can obtain a more precise definition of this term. Some examples of the use and meanings of this word in Persian literature and Persian words are given below: The meaning of the word canvas: the earth is not slippery. (Proof). Non-Abandoned Land (Rashidi). Did not land (Nazem al-Tabba). The anti-border, who planted the field, said that Rashidi said that the canvas are planted and the border and its steps are somewhat raised. Where someone lives (Nazem al-Tabba). Place and place and house. (Brahman) (Nazem al-Tabba);(Persian culture of Mu'in). Prepare the background, including the fabric, etc. on which they are painted. (Persian Farsi Dictionary). Examples in literary texts:

- Anyone who saw the way did not see any canvas and brooked trees (Ferdowsi)
- I put on Iran, the canvas and the head of the head are better than the throne (Ferdowsi)
- From the west to the east of the world, I have come to the country (military)
- I hesitate to say with the summit of the sciences that are spoiled eggs, in canvas dung (Saadi)

These meanings and other examples, especially in the Shahnameh of Ferdowsi, which are closer to Persian in precise sense, indicate the use of the word along with such as "government and military pillars", "names and descendants", "property and real estate" "Region names" and "City name". Based on these types of uses that were used in later periods and literary texts such as Sa'di and military poems, with the concept of the land and the essence and originality of a subject, the following diagram can be found to define the concept and the word "canvas" and "native" (Fig.1).

With this notion of the concept of the word ecology in Persian it can be concluded that ecology is an identity-based concept, and not only carries

an objective meaning, such as land, country, or geographic region, but also carries various mental meanings. As far as the ecology can be "the origin" of any thing that has history, identity and root in the past. With the logic in the introduction, to understand the native plant presence in Moroccan architecture, if the plant's presence is expressed in its native architecture, its native presence has been extracted from the architecture of Morocco. In other words, the "native plant presence in space" is equivalent to the "plant presence in native space". This research seeks to present how it is present, analyze it and present the principles governing it. By selecting native architectural variants, for each, four spaces are investigated. In each space, four major attributes indicate the ratio of the plant to space. These characteristics, each representing the aesthetics or the ratio of the plant to the environment, are selected according to the definition of aesthetics and the theoretical frameworks referred to above:

- The "existence" or "absence" and "location" of the plant represent the relation between the plant and the architectural space, There may be no relationship between space and plant, in which case the presence or absence of the plant would be a sign of whether or not this ratio would be.
- The "form" and "function" are two other characteristics that have been selected in accordance with the definition given by this study of the concept of aesthetics. The form is related to the physical aspect of the plant's aesthetic to space, and its function is to be useful. Summarizing each table with an analytical look at features that are more abundant have been paid. This summing up is an introduction to extract the principles of the native aesthetics of plant use in Morocco. Morocco, as one of the African countries with a history of civilization and historical background, has been generating a variety of architectures and space that can be considered as their "Moroccan native approach to architecture" or "native architecture of Morocco." Specific types

Introduction

One way to understand the native position of the elements of the environment is to discover the relation between human being and other native elements. For this purpose, in order to reach the native path and look at the plant in a culture, it can be seen as its presence in the spaces and the native architecture of that culture. If we can extract the architectural and native spaces of a land and the relationship between the plant and those spaces, we will be able to find the native approach to the plant and the green elements in the eyes of the peoples of that land. With this introduction and logic dominating it, this research seeks to aestheticize the native plant presence in Moroccan land architecture.

Hypothesis

The aesthetics dominating the native appearance of the plant in Moroccan architecture can be seen in conjunction with the native examples of Moroccan architecture, as well as the diminution of the plant's appearance in its surface, decorative, and concrete connotation and architecture, which is the basis for extracting the principles of aesthetics of the native plant presence in the architecture of Morocco.

Importance and necessity of research

The importance and necessity of this research are expressed in two directions. First, for the recognition of the native phenomenon, which today is one of the concerns of professionals in the environmental sciences. Landscape is one of these sciences that recognizes the native look of the environment and nature as one of the ways of the stability of the landscape, and the later views on the importance of localization and the native look of landscapes. The second part is The importance and necessity of this research in the definition and concept of the word aesthetics, which is the basis of many decisions in the design and planning of the environment. Both issues indicate that the ability to understand the

native aesthetics of the plant's presence in each land would be the theoretical basis for entering different areas of physical design and planning. In this article, we have tried to answer the research questions of practice or input into this subject in the field of landscape science.

Research questions

- How is the native plant in Moroccan architecture defined?
- How is plant presence in Moroccan native architecture?
- How is the native plant in Moroccan architecture analyzed?
- What is the aesthetics dominating this presence?
- What are the principles dominating this aesthetic?

The theoretical framework of research

In expressing the theoretical framework of this research, two general concepts need to be defined and verified semantically. First, the concept of "aesthetics" is one of the main interpretations of environmental research, and the second is the concept of "native" and "native plant presence" that focuses on the study of this research. In this article, "aesthetics" expresses the tendency and predominant tendency to use an element. Aesthetics is not merely an element of beauty or decorative use, Instead, it is an excellent idea to use that element in its own bed And based on this principle, "the beautiful word means to be beautiful and fit and not beautiful (Jamal¹)"(Javadi, 2005). This study, which seeks for the aesthetics of the plant's presence in Moroccan architecture, has begun with this interpretation of its research process, which is considered to be a beautiful piece that is comfy and beautiful in space and so it will be more enjoyable.

Aesthetics with this concept comes from a field study of the abundance of features of plant presence in Moroccan architecture. The second concept, which was the basis of field research of research, is a matter

Persian translation of this paper entitled:

زیبایی‌شناسی بومی حضور گیاه در معماری مراکش
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Native Aesthetics of Plant Presence in Moroccan Architecture*

Mohammad Jamshidian**
M.A. in landscape architecture

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Abstract

The native aesthetics of plant presence in Moroccan architecture is the prevailing taste and approach to plant planting in its native architecture. This approach, which defines a relation between architecture and natural green elements, is the product of the native architects' look at these natural elements, arising from their subjective identity and mindset in their thinking. This position has led to the formation of aesthetic principles in the creation of space, which examines the beauty of the plant not only with decorative and formal aspects, but also with functional aspects and in relation to the architectural space. In this study, we analyze the status of native species of Moroccan architecture, which are the result of the observation of their abundance and interpretation. By defining the native species and selecting four categories of "residential architecture", "mosques", "schools of theology" and "Riyadh", we have studied examples. The abundance of these features has been analyzed in the next stage, which has led to dual semantic and physical principles. These principles, based on the lack of a holy and respectable position of the plant, are the cause of its connection to the material world and its lack of attention to specialization. Finally, plants are considered to be beautiful, smaller, portable by pots, sculptures or pendants, with a tiny texture and scale. This aesthetics that comes from the decorative and climatic thinking - in some cases limited - has resulted in a superficial, intimate presence between the architecture and the natural green elements associated with it, which could return to the roots of the climate, lifestyle, or even the powers that dominate the land. This aesthetics can also be a model for landscape architects and environmental planners to create original and native landscapes.

Keywords

Native architecture, plant, green space, principles of aesthetics, plant position.

 **. 091320107886 mohammad.jamshidian@gmail.com