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park saada

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Architecture and Extreme Environments
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"Compared with other religious traditions, the distinctive feature of Islam is that it has given birth to a comprehensive and integrated cultural system by totally embedding the religious practice in the daily life of the individual and the society. While Islam did not prescribe formal architectural concepts, it moulded the whole way of life by providing a matrix of behavioural archetypes which, by necessity, generated correlated physical patterns."

Stefano Bianca, Urban Form in the Arab World

content

preface

This booklet is the introduction to the extensive program of the project called Park Saada. By taking its essence from the unique -and somewhat problematic- culture of Morocco, Park Saada is aiming to establish a foundation (Noor of Art) focusing on conservation and survival of trafitional Moroccan handicrafts while the main goal being increasing the involvement of women in these specific artistic spheres, and eventually in the public sphere.

The program proposal is learning from the rich culture of Morocco, the teachings of Islam which are the directive forces for many aspects of life in the country from urban context and presence, essence of traditional arts, social rhythms of individuals and as a community, the articulation of public and private spheres, women and their lack of presence in their own community which they have raised and being raised in, and finally the characteristics of one of the most popular, vibrant, multi-layered cities of Morocco: Marrakesh.

Marrakesh is a highly dense city containing all the contradictions in its intrinsic body: with it's old town painted in the most vibrant and contrast colours of all the different eras and dynasties it has inhabited, neglected yet still is considered the most important part of the city, became home for the less fortunates and center for the biggest tourist groups of the country, left to decay yet housing the most luxurious restaurants and hotels; with its French town almost the capital of modern Morocco right outside this old town. The proposal is surrounded with this extremely rich texture full of opportunities. In this context, Park Saada finds a place to itself in the outskirts of town in the Saada Region: a site of efficient local production and unfortunate housing, right in between the newly developed industries of the city of Marrakesh.

Noor of Art, 'noor' meaning 'divine light' in Arabic, will be a part of the ongoing production -mostly focusing on clay pottery, decorative Zellige and straw goods- in Saada region by implementing education and training facilities for women in collaboration with local masters and common kilns and drying pavilions for clay goods. By casting this site as a park of production Park Saada, willl be pointing out the disruptions in this site of local production and issues in daily lifes of Moroccans with a very significant goal of changing the characteristic of the traditional artistic sphere that is male-dominated and dying away dolorously.

introduction

Architecture and Extreme Environments
Program Description

This Master programme pursues to explore the intersection between architecture, technology, culture and environment. Through a site-specific approach, we aim to respond to present and future global challenges through research by design and direct on-site involvement in the form of active expeditions to remote world locations where prototypes are put to the test and buildings are designed.

In close collaboration with local communities, science and manufacturers, this Master programme engages with architectural performance, from component to building design, and the cultural impact of technology in our world through high-end design aesthetics. In this program, it is our intention to investigate the design potential in working with technology not only as a performance orientated design parameter, but also as a process charged with aesthetic potential and cultural implications with sustainable aims, from building scale all the way to detail.

Architecture today often abandons site-specific knowledge and local design traditions that have allowed for sustainable and resilient environments. Parallel to this reality, science and technology have a larger vocabulary of approaches and solutions than what is currently applied to building and component design. The programme offers future architects platforms of collaboration with scientific and technological fields as an active part of design, to enrich architecture's spatial vocabulary and to broaden its performance and sustainability in today's challenging realities.

There is a strong focus on site-specific design, achieving this through direct engagement and fieldwork to environments which are out of balance. These exceptional scenarios are used as test beds for an architectural design to be developed. This methodology allows for a real- scenario, on-site research by designs process that spans from prototypes and building components to large scale building design, in collaboration with local culture, the scientific and technological community and the world of practice and manufacture, local and global.

In this programme students acquire, not only a site-specific design methodology that allows for an architecture fully informed by local conditions, but also knowledge and solutions, which can be applied to many contemporary contexts.

ARCHITECTURE AND EXTREME ENVIRONMENTS

context

Islam: an urban religion.
woman and Islam.
woman in Moroccan society.
Morocco and feminism.
arts and crafts in Morocco.
Marrakesh: land of contrasts.
local production in between: Saada Region.

Islam: an urban religion

Image: Medina of Essaouira

1. Stefano Bianca, "Urban Form in the Arab World: Past and Present" (London: Thames & Hudson, 2000), 27.

"The special character and the practice of the Islamic religious order could not but influence the corresponding social structures and living habits.These were in turn clearly reflected in certain spatial preferences, basic urban layouts and artistic concepts, which shaped the physical appearance of the Islamic built environment." [1]

The social impacts of the Islamic belief system are very visible in the "five pillars of faith" of the religion. These five pillars are affirmation of faith (shahada), prayer (salat), almsgiving (zakat), fasting during Ramadan and the pilgrimage (hajj). For instance the 'pillar of prayer' is recommended to all the believers to be done as a community, almsgiving is a duty for all the members of the community which is recommending giving the four percent of one's yearly income to less fortunate people, the fasting is supposed to be a collective effort which eventually reverses the daily rhytym of the whole city, and the pilgrimage is a communal cerenomy that is uniting the believers in the heart of the Muslim universe. These strong emphases on communal values, visible concerns about social congruity and formalized interactions through individual behavioral limitations is what giving the Islam unique civic character and making the religion an urban one.

These imposed ritualized living patterns, dictated based on the holy book of Islam Quran and experiences of the Prophet Mohammed, have various implications on the structure of the city and buildings of it as well. Most importantly the predetermined living patterns for all the believers dispels the need for the formal institutions in the city, since the individuals of the society assumed to be internalized Islam's structuring constraints in daily human life and thus minimizing the need for external bodies of control. This resulted in cities without formal institutions. In an unparallel way to the usual reflex of urban design, the Islamic cities does not have outstanding govermental buildings etc.

The cities are consisting of mosques as centers of the cities, a marketplace right next to that as a large public space and residential areas which are completely seperated from this public sphere, since the Islamic belief dictates the significance of protection of private family life from the outer world.

"The visible physical expressions of any given traditional culture are essentially defined by the way it chooses to deal with the sacred in spatial, architectural and artistic terms - the sacred being the supreme reality which generates, conditions and permeates the various layers of the material world. In the case of Islam, one can observe an obvious reluctance against any attempt to capture and contain the divine qualities in any material spaces, structures or images." [2]

Even the main and significant praying place of Muslims, which are being the mosques, are never considered as sacred, exclusive and subject of social or spatial hierarchy within the city. The term of 'sacredness' is always attributed to the family and its home in Islamic culture. The home was always accepted as the place which is "forbidden to stranger". The mosque is a part of the social life, the religious building and the civic institution of the city, while the residential areas which spreads to a bigger area than one single building, is sacred and subejct of protection. It can be said that in the Islamic cities, the sacredness is expanded through the urban texture in a much bigger scale comparing the usual urban contexts.

Also for this reason, the 'sacred' residential part of the Islamic cities are completely separated from the public. The houses are designed wall-to-wall as inward-oriented with courtyards and no windows looking out to the streets of the city. The 'sacred' housing units of the families of Islamic cities were built in between maze-like streets in dead-end alleyways to create a hierarchy of sacredness while going from the public mosque to the private housing quarters. The results are *medinas** that are incredibly dense with limited public places and thus social interaction, and a city-wide sacredness with residents' living units designed to keep the domestic life inside completely out of touch, out of sight and protected from the 'alien forces' of the outside world.

The conecrated places of Islamic cities were never the part of the social and spatial hierarchies in the city and so the notion of sacredness were extended to social and architectural domains particularly to the family and its home. In Islam the private sphere of the house were referred to as *hurm** to emphasize its untouchable character. The related term *haram*** which is used to refer to the female section of the house. This sacred sphere was associated with 'the hearth and the clan's progeniture' thus the term also used to refer to the female group of the house. Accordingly, women were the one representing the sacred aspect of the house. Traditionally, this understanding forced women to veil herself when leaving the protective shell of the house and entering the public (male) sphere of the city.
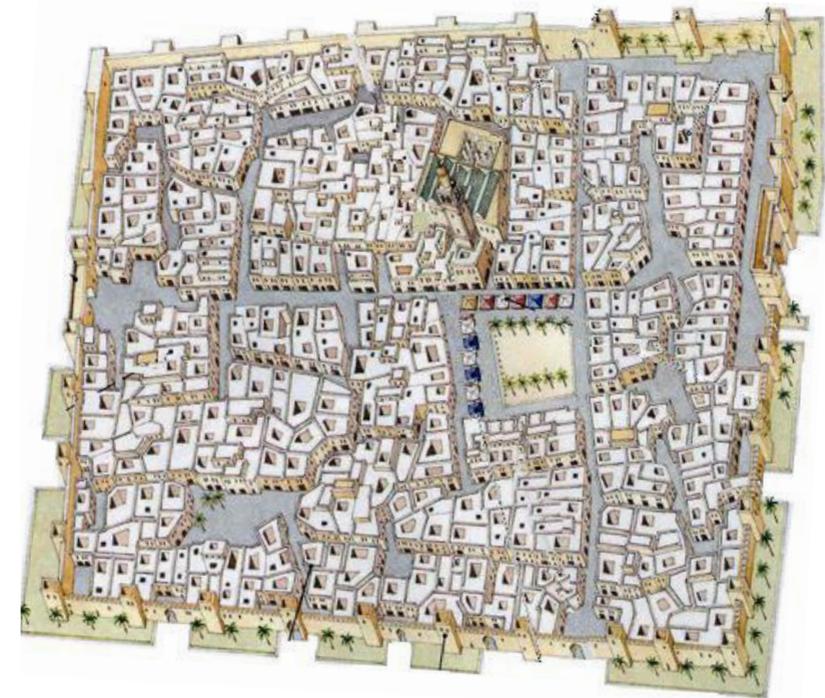

Image: Exampling model of medinas

2. Bianca, "Urban Form in the Arab World", 32.

**Medina:* the old, walled part of North African Arabic towns.
***Hurm:* thing seen as sacred, pure, should be guarded
****Haram:* 'banned' because it violates the rules of religion

woman
and Islam

3. Rana Sobh and
Russell W. Belk,
"Privacy and Gen-
dered Spaces in
Arab Gulf Homes",
Home Cultures 8,
no. 3 (2011): 324,
10.2752/175174211
X13099693358870.

Fitna: temptations
that might result
from the mixing of
sexes and lead to
the corruption of
public morals.

Islam is imposing individual behavioral limitations according to the teachings of the holy book, Qur'an, and the experiences of the Prophet Mohammed. The consecrated identity of women in home resulted in need of veiling of women in public so that she is protected from men outside her private sphere. Sobh and W. Belk states that in patriarchal societies men are assumed to be weaker comparing to the women in controlling their desires and there is therefore more concern with the danger of *fitna** and more perceived necessity for the separation of women and men in order to help men in their pursuit of moral virtue.[3] This perception is the main reasons for the dressing codes for women. Another fact that is supporting this notin is the experience of Mohammed with male visitors invited to his home lingering with one of his wives. With the interpretations of regligious scholars etc. this passage from Qur'an telling an experience of the Prophet supported the dictated dressing codes for women, which imposes covering her body except her face and hands -another strong behavioral constraint. These dress requirements for women caused clear segregation of domestic spaces according to the gender. Women's quarters are completely separated from men's in homes so that home can be a safe space for her without the need of veiling herself even if there's a male present in the house.

Basing on the facts that the space is socially constructed and houses are the main symbols representing culture and beliefs of that society, a house is the locus where individuals see and learn the social construct of their society and therefore definitions of genders and relationships within that society. The contrast between the Westernist concept of privacy, which is basing on individualism, and Islamic concepts of *haram, hurm* of women and house's need-to-be-protected sanctity is what had implied significant differences in terms of social rhythms of the socities.

In Islamic socities, gender roles are mainly based on the emphasize the importance of the family dynamic. The concept of guardianship has formed the basics of gender roles in Muslim societies[4]. Women are expected to be the obedient wife, mother, staying within their designated environment of private home, while the men are protectors and caretakers for the family since it is believed that they are the housekeepers who are not strong enough to protect themselves. The women has always seen as inferior to the man and man essentially owned her.

woman in Moroccan society

Articles of the Constitution refer directly to gender equality or discrimination.
Ratified with reservations.

Women have the same rights as men to pass their nationality.
Women do not have the same rights as men to pass their nationality.
There is a domestic violence law, but without protection orders.
Rape is criminalized. Penalties do not include capital punishment.
Marital rape is sometimes prosecuted under rape or other laws.
A provision allows for the reduction of penalty for called "honour" crimes.
The Penal Code does not include a provision exonerating an offender.
Abortion for rape survivors is prohibited.
Sexual harassment is defined in legislation and is prohibited.
Adultery is criminalized.
There are comprehensive anti-trafficking laws with punitive, protective, and preventive measures.
There are no documented cases. There is no legal prohibition.
Anti-prostitution laws criminalize people who sell sex / sex workers.
Homosexual cconduct is criminalized.

The legal age for girls to marry is 18 years or older. Marriage at a younger age is permitted subject to judicial discretion.
The law requires a male guardian to consent to a woman's marriage.
Polygamy is permitted under strict conditions and requires court approval.
Women enjoy equal rights in some aspects -significant legal inequalities.
Women have no or minimal rights to guardianship of children.
Women have rights to custody of children up to a certain age, but restricted.
Women do not enjoy equal rights under inheritance laws.
Labour code provides women with the right to equal pay for the same work.
Labour code provides women with the right to equal pay for the same value.
The labour code prohibits employers from dismissing women because of pregnancy.
Legal right to paid maternity leave at the ILO standard of 14 weeks.
Have some legal rights to protection from exploitation and abuse.
Gender-specific legal restrictions on participation in night, arduous work, etc.

CONSTITUTION

CEDAW

NATIONALITY LAW

PENAL CODE

PERSONAL STATUS / FAMILY LAW

LABOUR LAW

*Constitution refers to gender equality or non-discrimination
*Convention on the Elimination of All Forms of Discrimination against Women
*Equal rights to pass nationality to child
*Equal rights to pass nationality to spouse
*Domestic violence legislation exists (stand-alone)
*Rape is criminilazed (except marital rape)
*Marital rape is criminalized
*Law does not allow mitigating circumstances for femicide
*Law does not include exoneration if offender marries his victim
*Abortion is legal or not criminalized in the case of rape
*Sexual harassment is criminalized
*Adultery is not criminalized
*Comprehensive provisions (punitive, protective and preventive) on human trafficking
*Laws on Female Genital Mutilation/Cutting
*Sex work is not criminalized
*Consensual same-sex sexual condust is not criminalized.
*Minimum age of marrige at 18 (with no exception for marriage below 16)
*No requirement for male marriage guardian for adult women
*Polygamy is prohibited
*Equal rights in marriage and divorce
*Equal rights to guardianship of children
*Equal rights to custody of children
*Equal rights to inheritance
*Women have the right to equal pay for the same work as men
*Women have the right to equal pay for work of equal value
*Unlawful to dismiss worker based on her pregnancy or taking maternity leave
*Maternity leave meets the ILO standart of 14 weeks
*Legal protections for domestic workers
*No gender-specific restrictions on women's work

*all of the information above were taken from a chart titled Gender Justice & Equality before the Law in the Arab States Region from United Nations Population Fund (UNFPA) Arab States website.
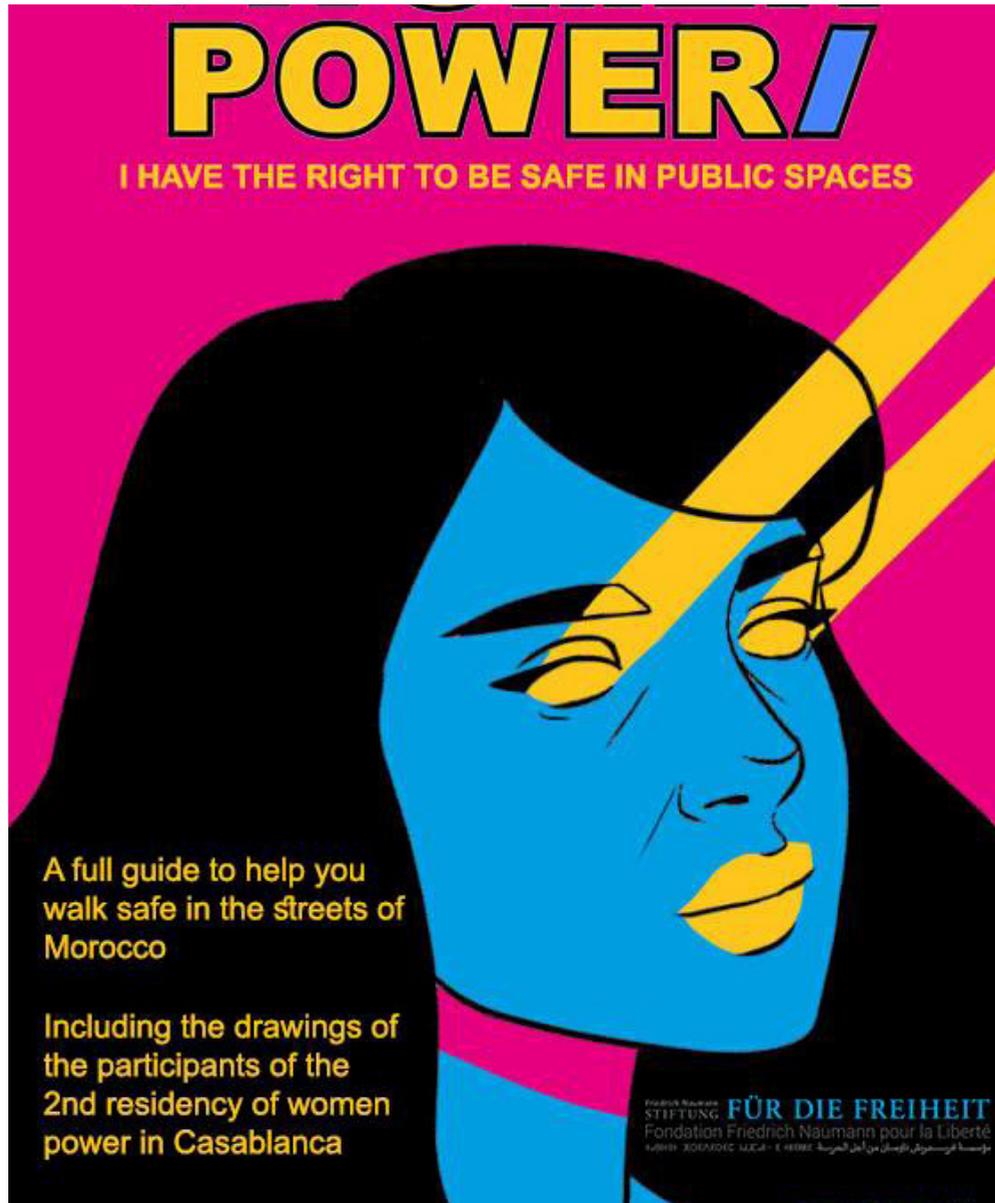
Morocco and feminism

Image: Cover for Comicbook of WOMEN POWER Collective in Rabat, by Zainab Fasiki

4. Khadija Ryadi, "History and Analysis of the Feminist Movement in Morocco", Capire, October 7, 2021, https://capiremov.org/en/experience/history-and-analysis-of-the-feminist-movement-in-morocco/.

"Moroccan women have organized relatively early to defend women's rights, if we take into consideration the awakening of Moroccan men and women to other matters related to democracy and modernity." [4]

Moroccan feminist movement first started around 1940s during the French Protectorate period when the important political parties became interested in women's status in Moroccan society. First in 1944, women organized in an association called Akhawat Assafa, "The Purity Sisters" in English, and submitted demands in the aim of improving life conditions for women. This first series of demands focused on the rights of domestic workers and a family law, which did not exist back then, to protect women within marriage and raise awareness about violence against women.

The next significant development in feminist movement of Morocco was with the Communist Party (CP). The party created 'Moroccan Women's Union' which was focusing on women's social and economic rights. The union was aiming to get women from working class together through an association. Several decades later, the union became the Democratic Association of Moroccan Women -still active today- and detached itself from the party. These actions were part of the first wave of Moroccan feminism happened during the time when Morocco was colonized from the mid-1940s to the beginning of the 1960s.

In 1960, feminists established first women's independent organization named Progressive Union of Moroccan Women. The union actually started as an underground one in 1955, escaping from the French authorities since it was prohibited for people during that time to create their own union.

This first wave of feminisim in Morocco entered into period of stagnation due to the opressive regime after the independence. Therefore only in the mid-1980s the second generation of feminism started. That decade is being considered as a time of awakening for the feminist movement. Militant women from left-wing parties, essentially Marxist women, decided to take over their own destinies. So they started to create women's organizations outside political parties. This wave was encouraged by several social circumstances.

The new dawn for feminism revolved around several facts of modern Moroccan society. As Riyad stated in her article 'the most decisive reasons were Moroccan women's life conditions, as they remained affected by marginalization and discrimination across all levels. The failure of Moroccan laws, with its huge gaps that undermined women's rights and dignity, was also decisive, including the Family Code then in force, the Criminal Code -still in force- and the laws governing trade, nationality, the Code of Civil Procedure… and others that continue to be discriminatory...Other factors -this time external- contributed to the rise of the second wave of Moroccan feminism, the most important of which was the influence of reformist men and women thinkers from Arab countries such as Tunisia and Egypt'.[5] Other external reasons for the new wave were the influence of important eastern writers created intellectual base of Moroccan feminism, different types of feminisim from Western countries -especially the French feminism after May 1968.

One of the main characteristics of this new wave of feminism is that it was more associated with intellectual aspects, it had a cultural base. Besides the fact that this wave is highly influenced by the teachings of Western feminism and Eastern writers and scholars, the second wave is where women detached themselves from the political parties and started their own independent organizations and movements.

The first focus point of the new wave was the family law. Women started a newspaper called March 8, the first newspaper focusing on women's matters in Morocco. The methods of fighting the opression became independent, women started created unions by themselves in universities, like Union of Students of Morocco, and women's associations in youth centers. In almost every corner of the country, women's unions, associations etc. emerged in that period.

The third phase of the Moroccan feminism started with the establishment of Moroccan Association for Human Rights in 1979 and the development of the UN Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) influenced and encouraged this wave. Most of the still-active associations were built in this period of Moroccan feminism.

The year 1993 was especially significant for women's movement. For the first time in in the history of Moroccan femisim movements feminine sectors of opposition parties, women's committees of unions, and women's rights associations, gathered in a network and announced the need to change the Code of Personal Status. This was first major battle of Moroccan feminists. The other significant date was 2000 when the first women's march bringing thousands of women together occured. This was overshadowed by conservative parties' concurrent march. That meant that the battle to change the code was lost, but the feminist movement continued gaining acceleration.

After that a new alliance of women called "The Equality Spring" was created, again in the aim of a new family code. The battle had partial outcomes in 2004, when the law was amended and replaced with a new one, which is much fairer, but falls short of women's expectations regarding equality and citizenship.

Next very significant development about the feminism in Morocco occured after the terrorist attacks in Morocco in 2003. During this period the Moroccan government declared itself a defender of freedoms and the only alternative to the Islamist project. Since women are Islamists' favorite target, women's associations are the most sensitive to this discourse. This decision has affected the image of women's association became has just became more visible in 2011.

In 20 February 2011, a huge movement burst in dozens of Moroccan cities. Inspired by the protests against the government around the region, Arab Spring, and revolutions in other North African countries, February 20 protests centred around demands for political reform, reform against police brutality, electoral fraud, political censorship and high unemployment. Hundreds of thousands of demonstrators and more than 100 left-wing organizations and unions and political parties formed a network to support the movement, except for women's organizations, which abstained. Still this movement was the key event to lead to a braver and freer femism discourse in Morocco.

5. Ryadi, "Feminist Movement in Morocco"

1 UNION DE L'ACTION FÉMINISTE إتحاد العمل النسائي TANGER طنجة	**2** مؤسسة الأطلس الكبير ⵜⴰⵎⵓⵏⵜ ⵏ ⵓⴷⵔⴰⵔ ⵏ ⵓⵣⵣⵓⵍ High Atlas Foundation	**3** **EDUCATION** *for all* **MOROCCO**
4 **CHERRY BUTTONS COOPERATIVE**	**5** 	**6** **/WOMEN POWER/**
7 **ADFM** الجمعية الديمقراطية لنساء المغرب ⵜⴰⵎⵙⵎⵓⵏⵜ ⵜⴰⵎⴰⴳⴷⴰⵢⵜ ⵏ ⵜⵓⵍⴰⵡⵉⵏ ⵏ ⵍⵎⵖⵔⵉⴱ **Association Démocratique des Femmes du Maroc**	**8** جسور **jossour** FORUM DES FEMMES MAROCAINES ملتقى النساء المغربيات	**9** امل *amal*
10 ⵝⵛⵓⵀⵣ ⵉ ⵝⵛⵢⴰⵓⵝ ⵝⴰⵎⵣⴰⵝ صوت المرأة الأمازيغية La Voix de la Femme Amazighe	**11** **Marrakesh Express** **Women Weavers OnLine**	**12** Dar Si Hmad ⵠⴰⵓ ⵆⴻ ⵀⴻⵓⴰ دار سي حماد

1. NPO L'Union de l'Action Feminine (the Union of Women's Action) - Hosting SWMENA's (Status of Women in Middle East and North Africa) Local Lessons Learned workshop

2. FOUNDATION The High Atlas Foundation (HAF) - Promotes organic agriculture, women's empowerment, youth development, education and health.

3. NPO Education For All (EFA) - Established to help provide the opportunity of a secondary education for girls from the High Atlas mountain region.

4. COOP Coopérative Artisanale Féminine des Boutons en Soie 'Cerises' (Cherry Buttons Cooperative) - Helping women of the Sefrou region (where finest djellaba buttons originated) financially through the sale of their buttons.

5. NPO l'Association El Amane pour la Developpement de la Femme (El Amane) - Reacting to the very low women's political and civil participation in Morocco.

6. COLLECTIVE WOMEN POWER - A social initiative that aims to encourage women to involve more in art fields via residencies, events and art.

7. NGO Association démocratique des femmes du Maroc (Democratic Association of Women of Mo-rocco) ADFM - Strengthening, support and solidarity with newly created women's rights organizations

8. NGO Jossour Forum des Femmes Marocaines (Jossour FFM) - Leads advocacy and local actions aimed at preserving the achievements and strengthening the rights of women.

9. NGO Amal- Training center dedicated to serving the Moroccan female community through job training at Amal Center restaurant.

10. NGO La voix de la femme amazighe (The Voice of the Amazigh Woman) IMSLI - First association that defends the rights of Amazigh women in Morocco.

11. NPO Women Weavers OnLine - Income generation project for isolated rural women. Aims to enable the women weavers to reach an international market and increase their profit margins by eliminating the middlemen.

12. NGO Dar Si Hmad - An NGO that promotes local culture and educational programs with a focus on environmental sustainability, the protection of biodiversity, and the integration of science in Southwestern Morocco.

Image: Illustration by Amy Chiniara for Smashing the Patriarchy & Co: How Arab Feminists are Re-politicizing their Movement article

arts and crafts of Morocco

Image: Liebig Tradecard S1351 - Moroccan Art from Liebig's Meat Extract "Moroccan Art" French issue 1937

5. "Arts, Crafts, and Artisans of Morocco: Tuzmo: Artisanal Craft," Tuzmo, February 3, 2022, https://www. tuzmo.com/arts-crafts-and-artisans-of-morocco/.

Morocco's craft culture is a fusion of Berber traditions with Arab, Jewish, Andalusian, and European -particularly France- influence. Traditional arts and crafts brings this fusion of knowledge together with the local resources such as stone, wood, metal, mineral and clay deposits, and supplies of leather and wool. For almost all the traditional arts and crafts the techniques of doing is being passed on from generations to generations. There are specialist guilds where a master (called maâlem) teaches his knowledge to apprentices and examines their skills. For the guilds Marrakech, Fez, Meknes, Safi, Casablanca, and Rabat have historically been center cities with master craftspeople becoming a part of the guild in those cities due to their busy marketplaces.

The most important and main income for arts and crafts are foreign investment and the development of tourism, which is also an incentive that is keeping the knowledge transfer going. One of the main attractions of every city of Morocco, the marketplaces called *souks* are full of these goods to attract tourists and a lot of artisans are being commisioned to create traditional decorative pieces for hotel, restaurant, gueshouses etc.[5]

ZELLIJ is decorative tilework made with small pieces of chiselled tiles into the required shape, that are inlaid in plaster to form a geometric pattern. Zellij is born in Fez, and still is the main place because of the local clay quality. Now it is possible to see Zellij production areas in many cities, bu for example Marrakesh Zellij is used only for decorative furniture etc. It is still one of the most significant and unique traditonal arts of Morocco which is sadly **slowly dying** simply because the younger generations are losing interest. Almost all of the Zellij masters are male.

POTTERY become popular as a major industry especially for Fez since there are large beds for good quality clay. The areas with rich clay is major production points for pottery. Clay is handcrafted, set in the sun to dry, painted, and fired in a kiln. A majority of pottery artists are male.

LEATHER GOODS Leather processing has originated in Fez, now Marrakesh and Fez are two major centres for tanneries. Most popular leather goods are the Moroccan slippers called *babouche* which is traditionally worn by men. A majority of tannery workers and leather artists are male.

TRADITIONAL CLOTHING consist of woolen yarn to weave cloaks, bedding, cushion covers, and clothing. Luxurious materials like gold and silver thread are used to embroider elaborate floral and foliage designs on silk velvet and leather. Less luxurious fabric and silk thread are used for embroidering home furnishings, bedding, and garments, which has historically been **'the forte' of Moroccan women.** This art started gaining significance with *jabador* and *selham* which are worn by men.

RUGS AND CARPETS of Morocco are handwoven. The country is world-renowned for its carpets and tapestries with each region having a distinctive styles. Carpets are **traditionally made by women** using the knotting techniques of the Amazigh culture.

METALWORK Artisans of Morocco design ornate metal lanterns, candelabras, mirrors, lampshades, door knockers, trays, and other decor items using wrought iron, copper, brass, bronze, silver, and pewter. A majority of metalworkers are also male.

JEWELRY Influences on jewelry making come from a fusion of Berber, Arab, European and Jewish cultures. Jewelry made from high-quality silver and gold pieces and holding a symbolic meaning and significance is highly influenced by unique **Amazigh jewelry for local women**.

WOODEN CRAFTS Mostly made by wood from the Atlas Mountains, the carved and decorated wood goods mostly are made by male artisans.
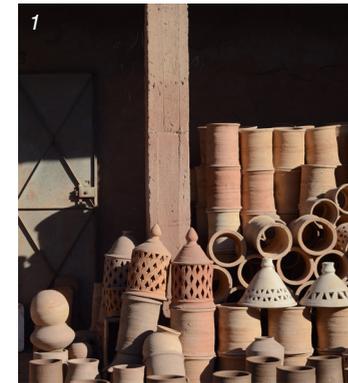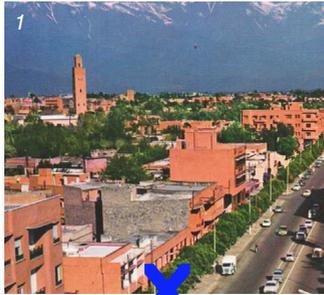
Marrakesh: land of contrasts

Image 1: Gueliz (French town) of Marrakesh
Image 2: Streets of Gueliz
Image 3: Jamaa El Fna square of Marrakesh
Other photos from Marrakesh during the field trip to Morocco

Satelite map of Morocco

Marrakesh is the chief city of central Morocco. As the fourth largest city Marrakesh is also one of the most important cities in terms of tourism in the Kingdom of Morocco. It is one of the four imperial cities in Morocco and is the capital of the Marrakesh-Safi region.

Marreksh's ancient section's, old city known as the medina, origin is dated back to 11th century. Still surrounded by the 12th-century walls the medina, is still considered as center and houses tousands of residents. Just outside this part of the city, there is the modern quarter, called Gueliz, to the west of the medina which was developed under the French protectorate.

As one of the most popular and authentic destinations of the world Marrakesh is highly complex and dense city, housing many layers of differences and contrasts in its intrinsic body. Its still-occupied dense ancient quarters with narrow and maze-like streets medina and the modern European-inspired ornamented with large squares and streets Gueliz, its traditional colours reminiscing desert, clay adn water to tenew interpretations of these local colours that is creating a playful and vibrant presence in the city, incredibly sharp transitions between the public and private spaces of medina that is very controlled and secured to keep the medina density outside the private sphere, its almost-too-clear separation of medina into two different styles in terms of relationship between user and space -ultra fanciness of the touristic places and the old, neglected presence of the areas occupied by the residents of the area are the things that led to naming the city as the land of contrasts.

This characteristic of the city also inspired the fieldwork project, prototype called Rutuba, which is a humidity regulator device for the interiors of the houses in medina bringing forms and colors of a traditional art, and a futuristic interpretation of this historic significance together with its design -the prototype was result of a design process collecting the historical knowledge of different periods and combining it with a contemporary language. Marrakesh, the meeting point of the contrasts, is an ultimate inspiration with its multi layered character.

Menara,
expanded city after
Protectorate era

Latest Residential
and Industrial
Developments

Gueliz,
the French city
(Protectorate era)

Medina,
the old town
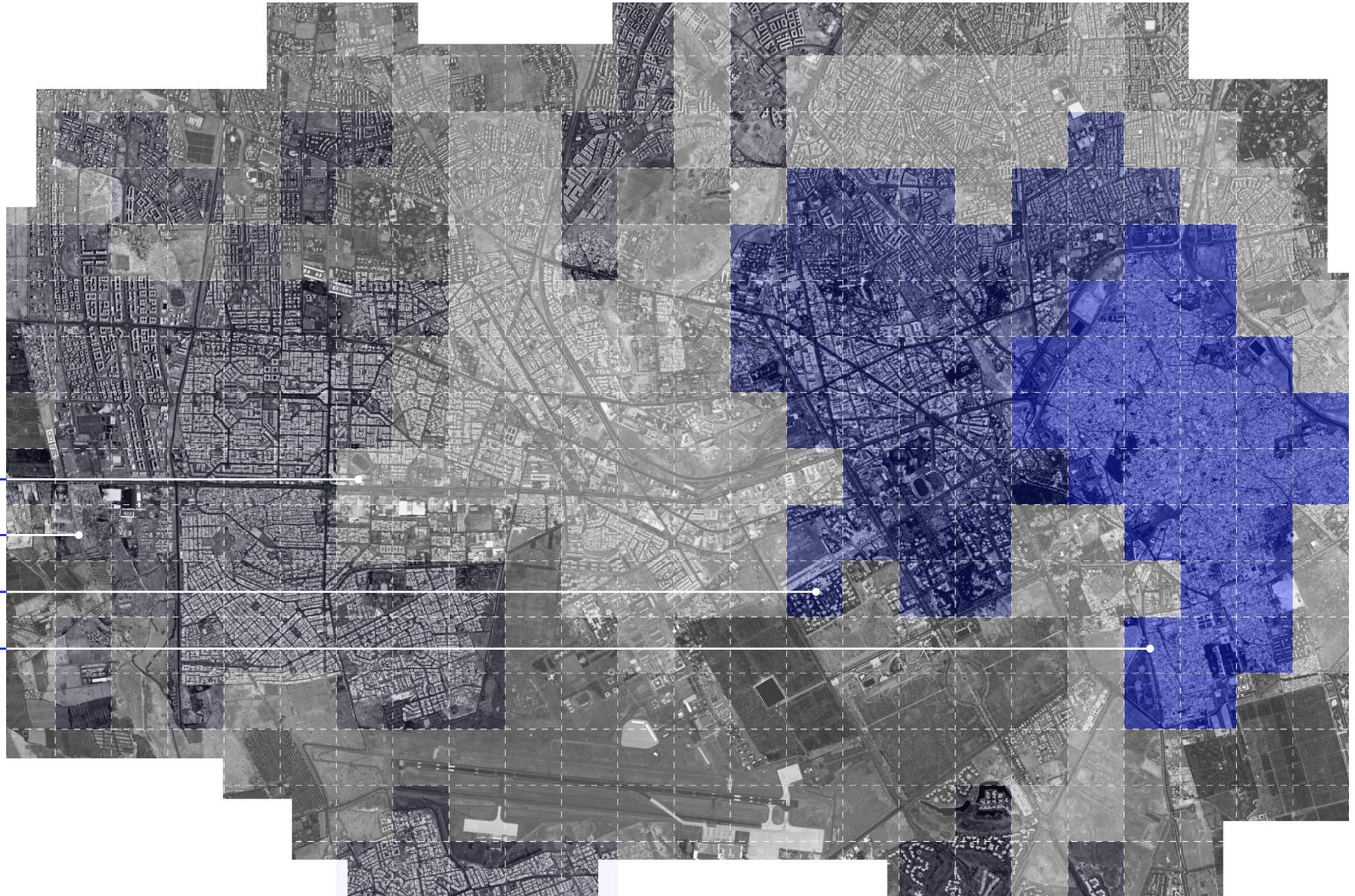
Satelite map for
Marrakesh

local production
in between: Saada Region

Satelite map of Mar-rakesh and location of Saada region

proposal

Saada: site for the proposal.
attaching onto the site:
functions and investigations.
intentions of the proposal.

Saada:site for the proposal

*Image: A pottery making and selling unit in Saada region*

Saada region is situated in the outskirts of the city. Marrakesh consists of the eldest settlement, medina, the newer city from French Protectorate era, bidonvilles which are the suburbs outside the French town and finally the newest part which has expanded the boundaries of the city and still growing Menara. This part is considered as the region between the French city and the boundaries of Marrakesh. Menara houses latest residential, commercial, industrial developments of the city and becoming the region that is preferred to live in.

Saada region is located right near the boundary of Marrakesh, meaning the latest new boundary of the Menara part of the city. The region is surrounded with new housing developments that are highly luxurious and completely different in presence comparing to the residential quarters of medina and Gueliz, new commercial developments, one of them being the Menara Holding -the most famous construction company, and new industrial areas with new huge factories and wood-metal processing warehouses.

In between all of this newly developed areas, Saada region is continuing its existence with its vast number of clay pottery making and selling buildings, straw good making and selling units, Zellij and clay brick production areas, residential units and wood-metal workshops. The area also houses the residential areas which is moslty occupied by the artisans that are working in the production sphere of the region. The residential part of the region has its own hammam, mosque, a not-so-far school for children, only one market and carts that are coming in the specific days of the week for groceries. Besided these functions, the area also houses numerous kilns and empty lots that are being used as clay brick, clay pottery drying area before firing, clay extraction and basin, and also unfortunately for dumping the waste of the production quarter.

Saada houses a very efficient production chain that is working very well for the local artisans but the production and living in this area is getting disrupted due to the neglegted situation of almost all of the buildings, the insufficiency of storage, drying and separate working areas. Also one of the main charaterictics of the region is that the women presence is almost zero since the most of the artisans are male in the production site.
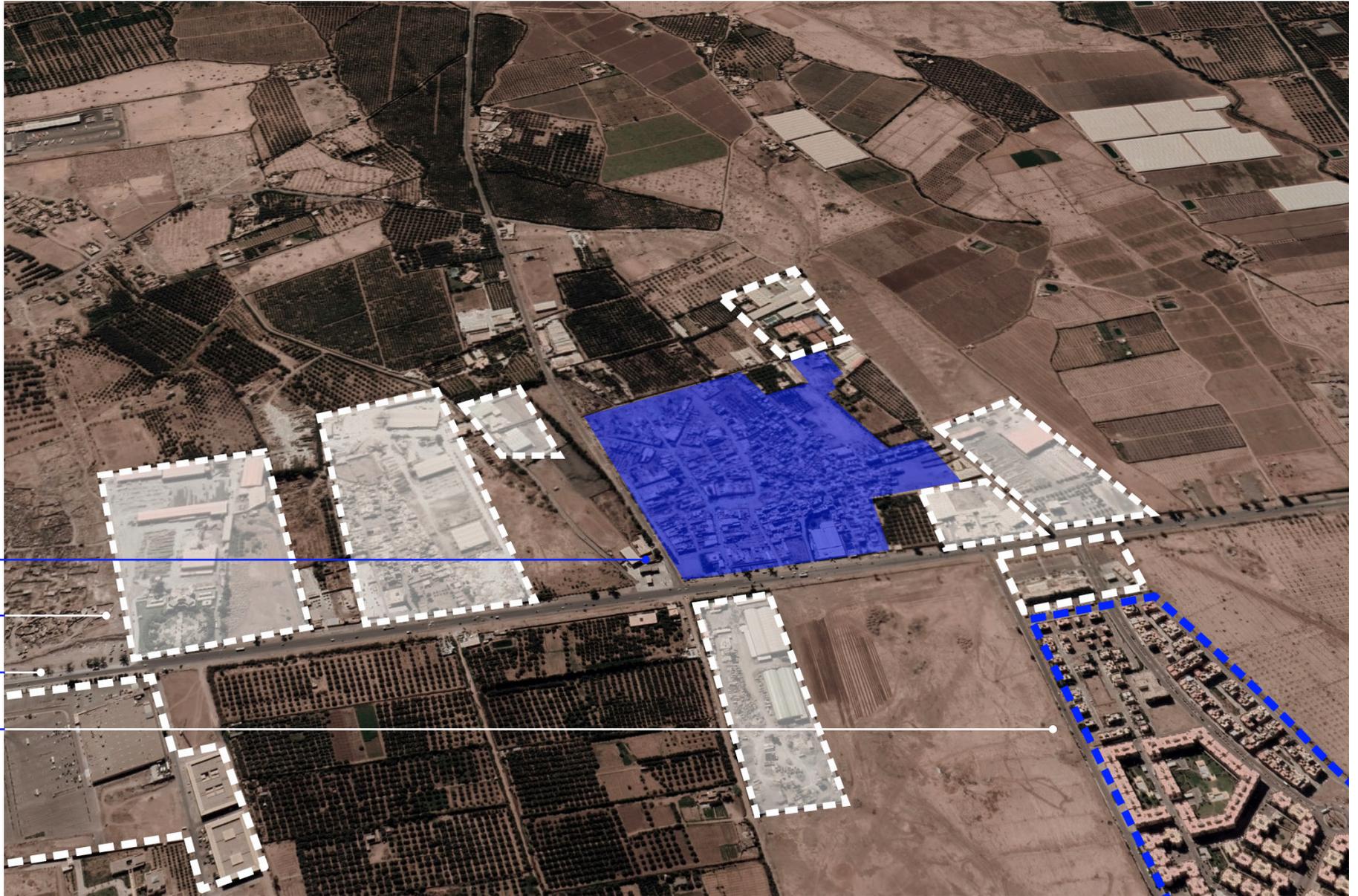
Chosen site
fot the proposal

Industrial Areas
in surrounding

New commercial
developments

New housing
developments

Aerial view around
the project site,
Saada region

*Empty building lots
in the site*

*Aerial view of the
project site, Saada
region*

Local clay goods
production areas

Lots as drying
areas, storage, kilns

Industrial buildings
around the area

Housing
areas on site

Housing subsidiary
(mosque, hamam)

Gated, walled
private lots

Satelite plan
and showing the
functions of the
buildings in the site
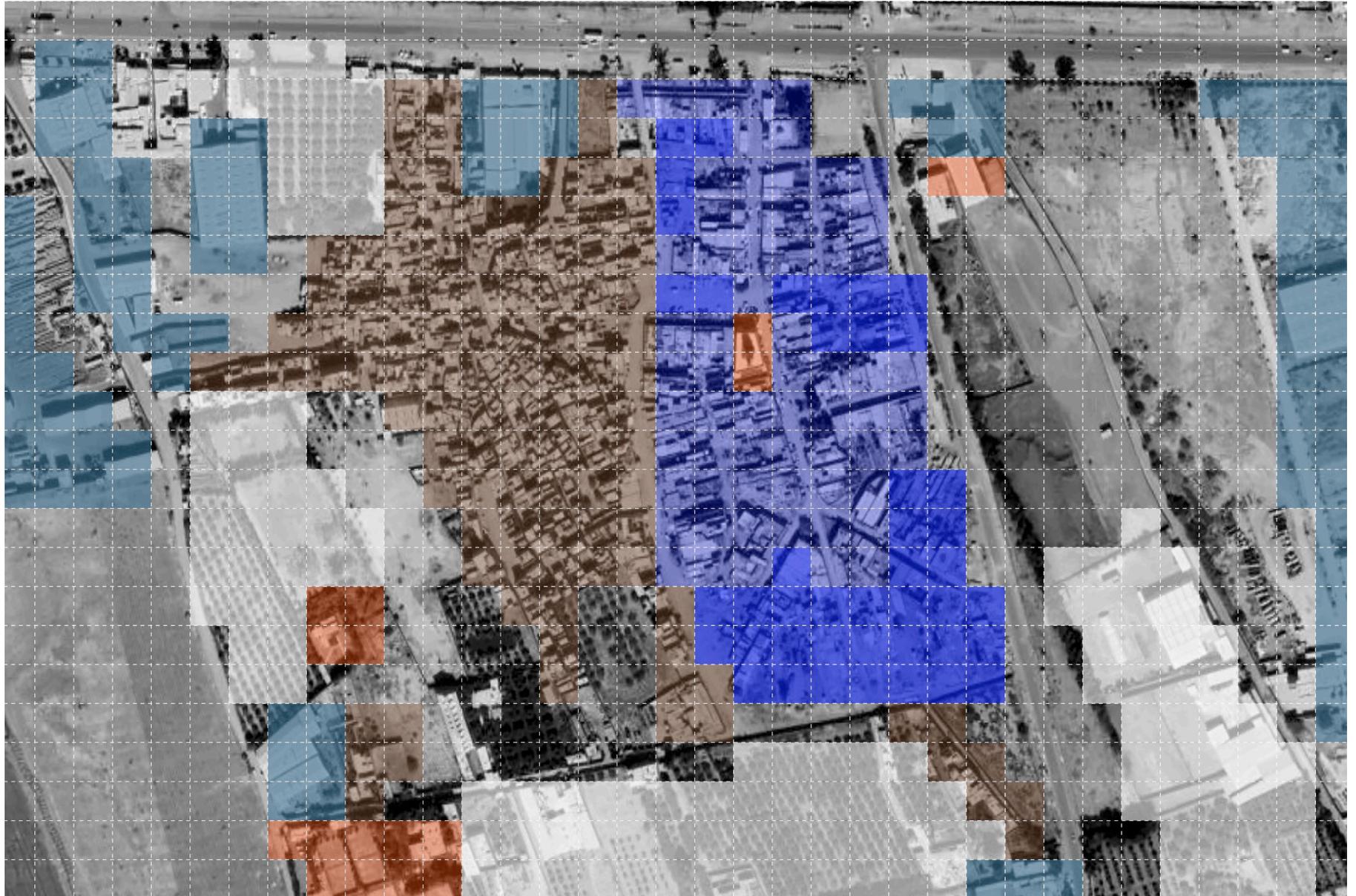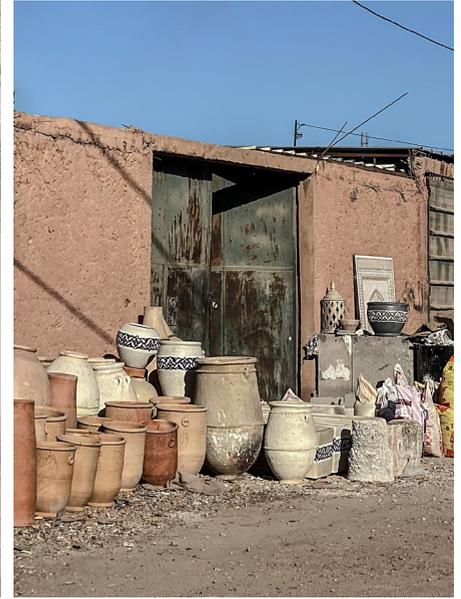
Image: Photos from the site visits
First row: Shops and working spaces in the site
Second row: Zellij and pottery masters on site

Image 1: The common clay good storage areas on site
Image 2: Vast, empty building lot on site used as clay good drying area and waste dumping
Image 3: The street between housing and production quarters on site
Image 4: Another empty lot near the housing areas used as 'kids playground'
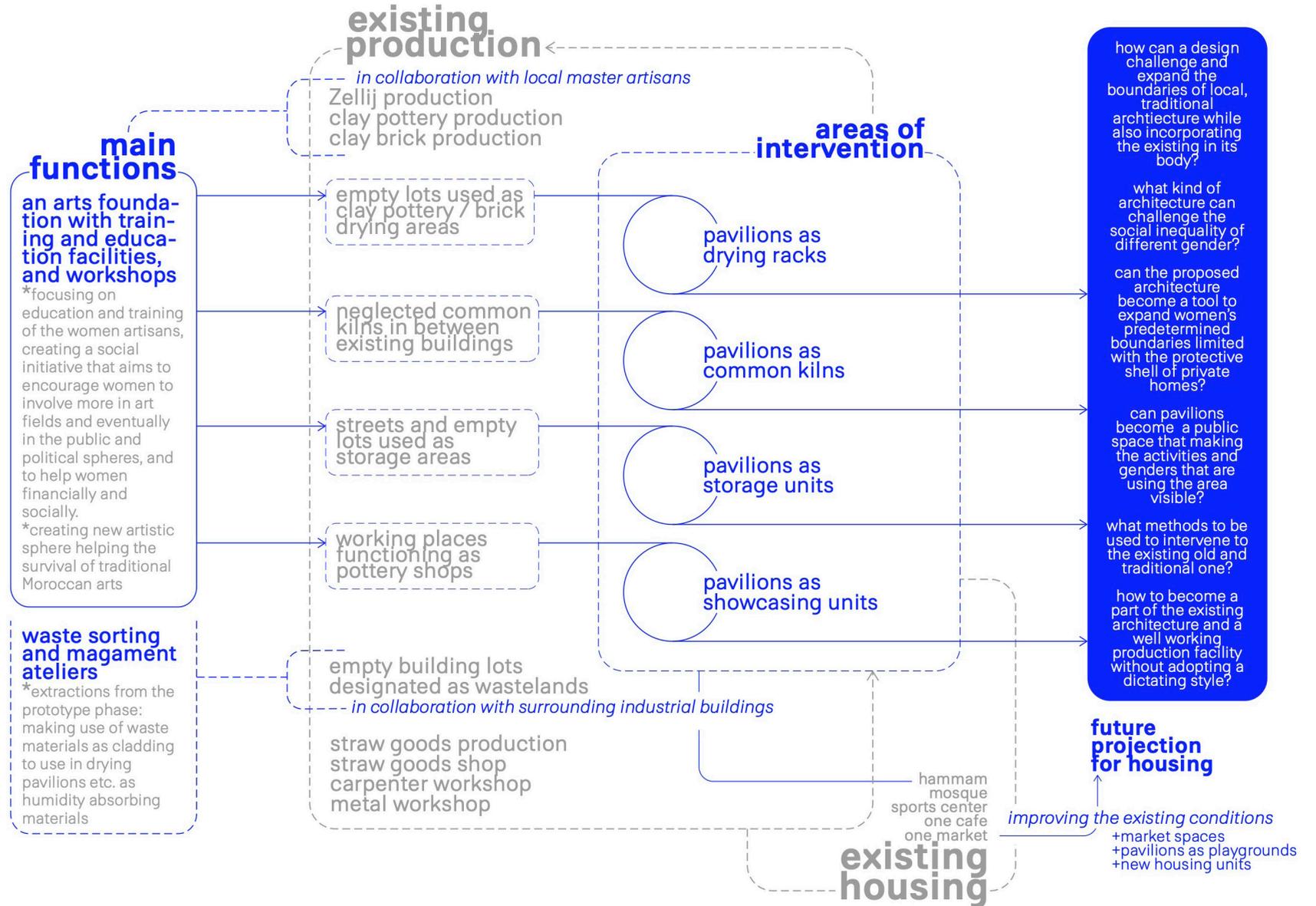
attaching onto the site:
functions and investigations

existing production

in collaboration with local master artisans

Zellij production
clay pottery production
clay brick production

main functions

areas of intervention

an arts foundation with training and education facilities, and workshops

*focusing on education and training of the women artisans, creating a social initiative that aims to encourage women to involve more in art fields and eventually in the public and political spheres, and to help women financially and socially.

*creating new artistic sphere helping the survival of traditional Moroccan arts

empty lots used as clay pottery / brick drying areas

pavilions as drying racks

neglected common kilns in between existing buildings

pavilions as common kilns

streets and empty lots used as storage areas

pavilions as storage units

working places functioning as pottery shops

pavilions as showcasing units

waste sorting and magament ateliers

*extractions from the prototype phase: making use of waste materials as cladding to use in drying pavilions etc. as humidity absorbing materials

empty building lots designated as wastelands

in collaboration with surrounding industrial buildings

straw goods production
straw goods shop
carpenter workshop
metal workshop

how can a design challenge and expand the boundaries of local, traditional archiecture while also incorporating the existing in its body?

what kind of architecture can challenge the social inequality of different gender?

can the proposed architecture become a tool to expand women's predetermined boundaries limited with the protective shell of private homes?

can pavilions become a public space that making the activities and genders that are using the area visible?

what methods to be used to intervene to the existing old and traditional one?

how to become a part of the existing architecture and a well working production facility without adopting a dictating style?

future projection for housing

hammam
mosque
sports center
one cafe
one market

existing housing

improving the existing conditions
+market spaces
+pavilions as playgrounds
+new housing units

A diagramatic shceme showing the main functions and relations to the existing ones, and research questions of the proposed program

intentions
of the proposal

intervening to the existing architecture without disrupting the existing production chain and decreasing its efficiency

contributing to the survival and revival of the traditional arts with an arts foundation

increasing women involvement in traiditonal arts, and public life in Moroccan society

contributing to a well-working production network with small and enhancing interventions to the existing functions

providing a space challenging the traditional architecture attitude associating women with only the private sphere

improving the traditional kilns for clay goods firing environmentally and in terms of performance

empowering women socially and economically by establishing a social initiative focusing on education of women

exploring the limitations and possibilities of architecture with a specific typography: pavilions

methods

intervention without disruption.
cataloguing the architecture.
learning from the fieldwork.
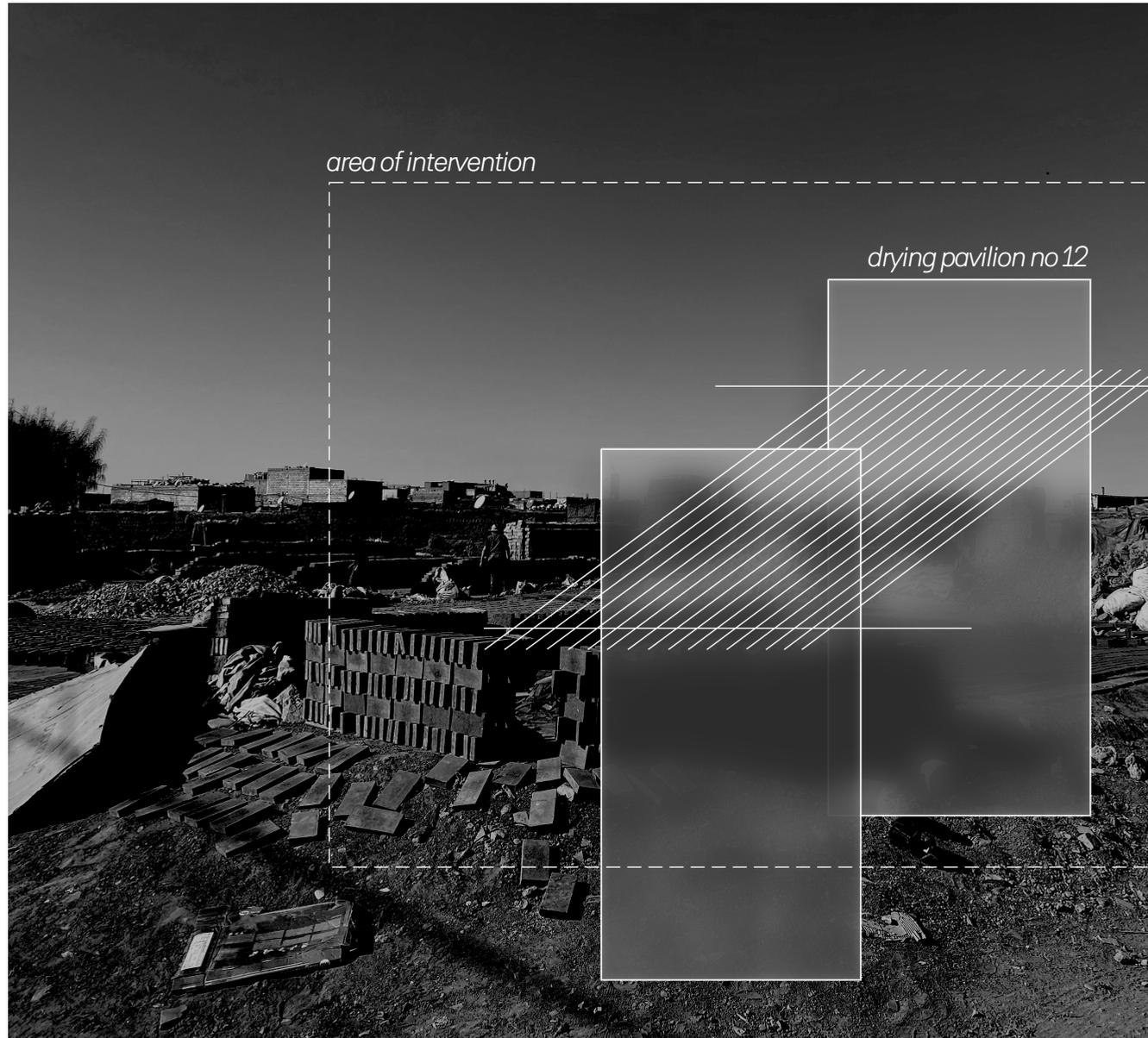scope of submission.

intervention
without disruption

area of intervention

drying pavilion no 12

The project is aiming the define a number of areas of intervention in order to support and enhance the local production that is going on site and being disrupted due to the insufficient resources and spaces, and negligence in terms of the maintenance of the structures on the site. After defining these areas of interventions, with the suggested program scheme, Saada Park will propose different pavilions with different functions to the whole area.

These pavilions will be used for drying the clay pottery, clay bricks, Zellige bricks in the area, for the kilns, as the waste collection units, playground areas for the children in the region and most importantly will challenge the boundaries of traditional architecture -the pavilions aim to be the 'protective shell' for the women outside their dictated protective shell of home.

These small structures that are turning the whole production region into a park with a network of pavilions will enhance and help the on-going production while also making women part of the production, expand their boundaries into the social sphere of the region and increase the involvement of women in public.

cataloguing
the architecture
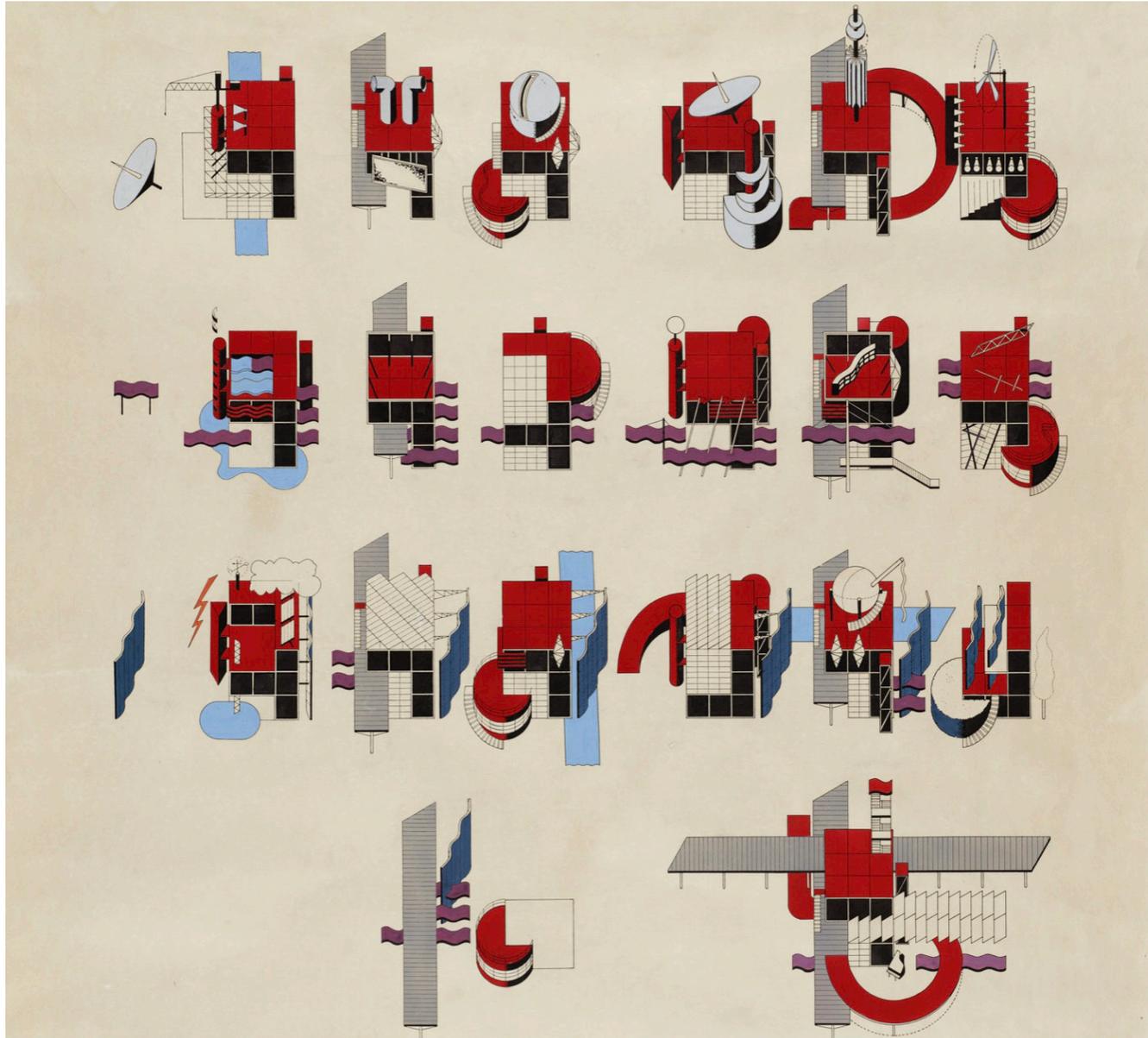
The proposed pavilions and the main functions of the main building of the proposal will be broken into pieces and all of the new architecture, riveting interventions and additions to the site will be catalogued as though the whole area is forming a new park of production.

Image: Drawing (Axonometric of folly) of Bernard Tschumi for Parc de la Villette in Paris, France

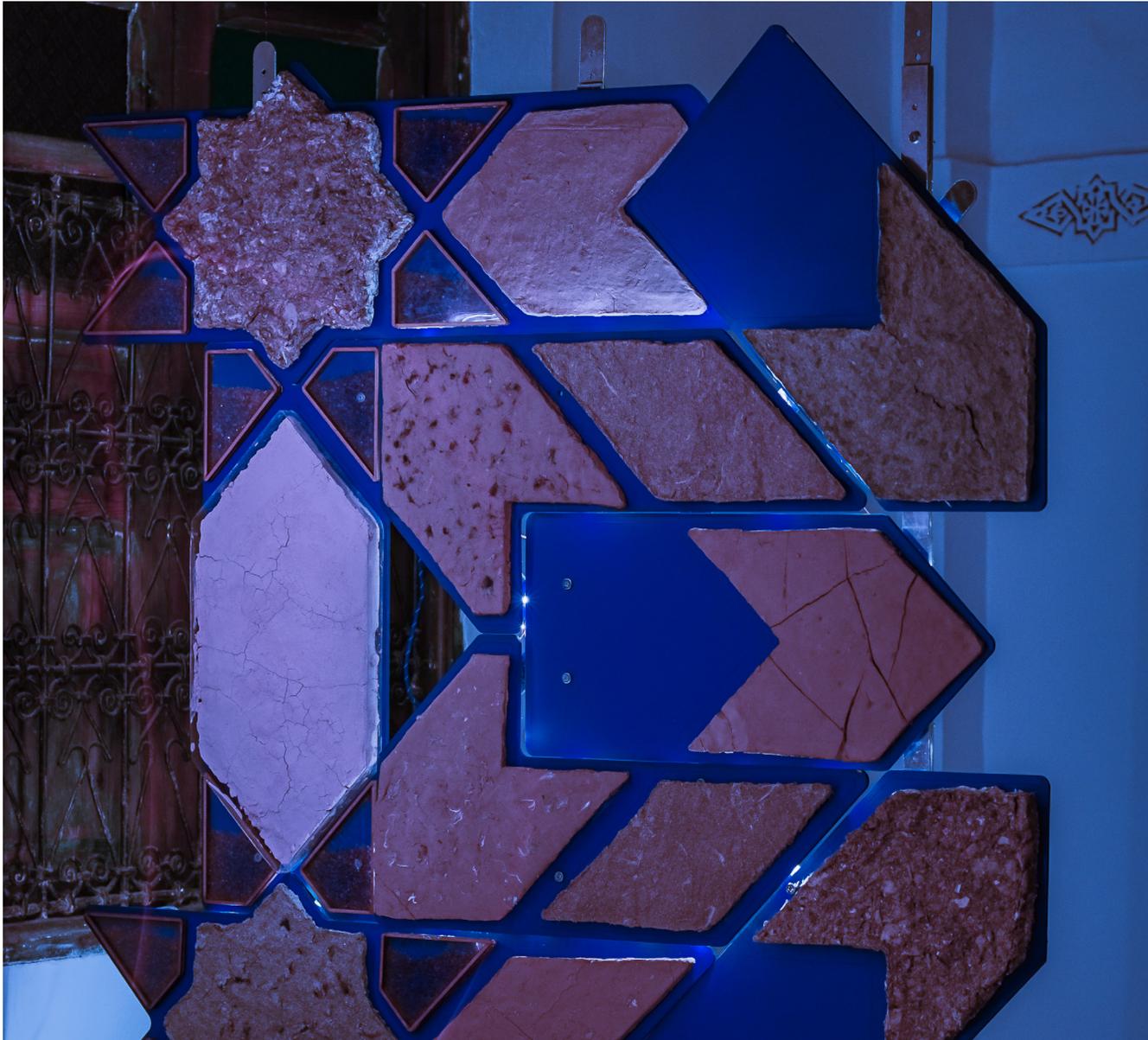# learning from the fieldwork

Image: Prototype
Rutuba by Doruk
Kayalı for the field-
work in Morocco.

The protoype is a facade system that is manifesting and responding to problem in the domestic spaces of medinas, which are occupied by tousands of Moroccans, humidity.

Medinas are highly dense, clustered and maze-like urban forms. This layout is a result of desert climate, which introduced the courtyard houses and narrow streets that are preventing sun ray reaching the deep down in the city to medina, and teachings of Islam, imposing a sharp separation between public and private and leads to houses without any opening facing the streets. This medina layout causes humidity problems inside houses due to lack of ventilation, which leads to residents with respiratory diseases, annual renovation need.

Rutuba is focusing on this and several very abundant waste materials to create tiles to become an assisting humidity-evacuator device inside the house consisting of 12 tiles done with different combinations of waste materials collected around Marrakesh -cardboard, newspaper, wool, cotton and low quality clay. The tiles' humidity absorbing properties were tested, measured during the fieldwork.

The proposal is aiming to use one of the tiles in clay drying pavilions as cladding to speed up the process.

scope of submission

DRAWINGS
Urban Scale (1:1000 / 5000)
-Overview of the city and the region and connection of the city to the site on a large scale.
-Mapping the relevant surrounding funcitons and areas and creating connections from city to the project site.
Site Scale (1:200 / 100)
-Scheme of site focusing on existing functions, and movements through and around the project.
-Visualizing the structure of park network of pavilions that is supporting the existing local ryhthms.
Plans & Sections (1:100)
-Selected main plans and sections communicating the main focus and changing functions.
Details (1:50 / 1:20)
-Communicating the spatial qualities and transference of knowledge from the fieldwork in Morocco.
Diagrams
-Communicating the relations between existing facilities and the proposed activities on the site.
-Communicating the interventions, differences between and mergence of the proposed and existing functions.
-Schemes of circulation and funcitons
-Showing the network between different pavilions and the acitivities they are encouraging.

MODELS
Digital 3D Model
-Visualizing the site and existing conditions o the site.
Model of the site (1:200)
-Physical model focusing on the design and the combination of the existing and additional fuctions
Detail models (1:100 7 1:50)
-Visualizing the pavilion structures to relay information about how the park is functioning.

DOCUMENTATION
-Thesis Program Booklet
-Semester Portfolio
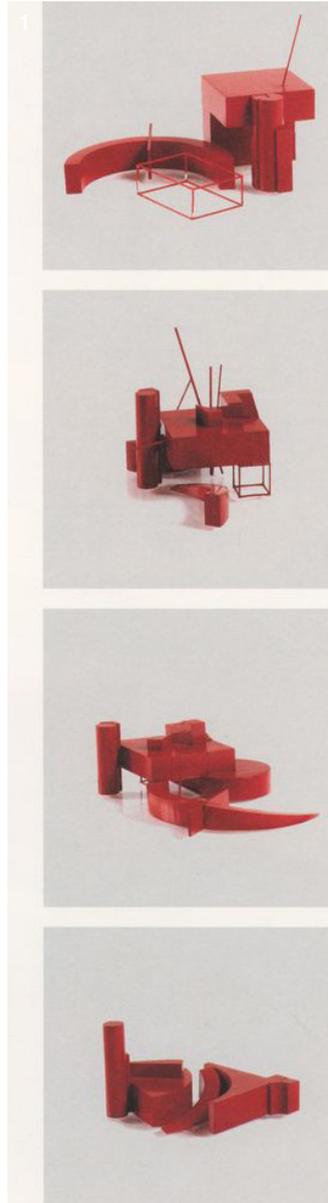-Design Booklet for the Project
-Presentation Document

references

reference projects.
references for representation techniques.

reference projects

Image 1: Photos of the models made for Parc de la Villette in Paris, France by Bernard Tschumi

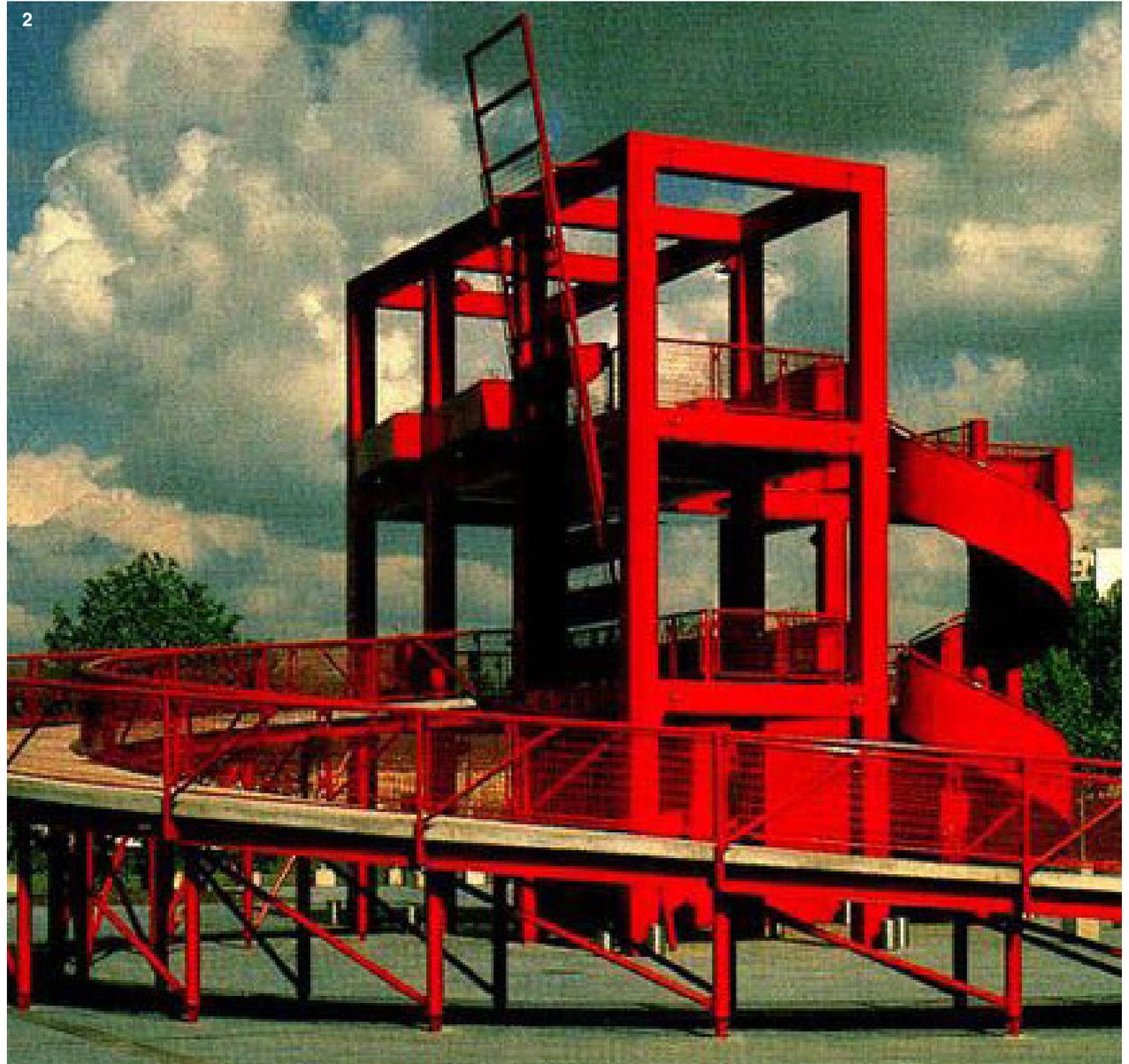*Image 2:* Photo from the project Parc de la Villette in Paris, France by Bernard Tschumi

Image 1: Photo from Primary School in Gando by Kéré Architecture (taken by Erik Jan Ouwerkerk)
Image 2: Photo from Taroudant University by Saad El Kabbaj, Driss Kettani and Mohamed Amine Siana (taken by Fernando Guerra)
Image 3: Photo from Shelter Melsele by ALT architectuur (taken by Johnny Umans)

references for representation techniques

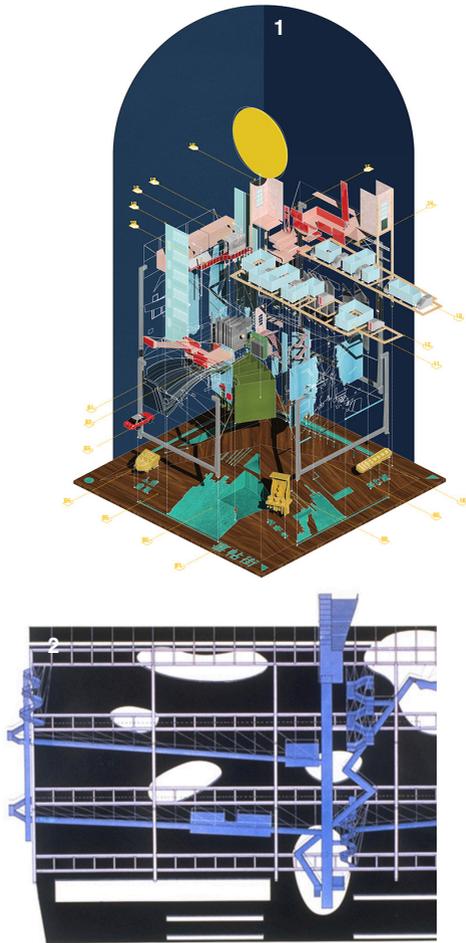
Image 1-4: Drawings for Protesting Artificial Amnesia project by Anthony Ko

Image 2: Drawing for Le Fresnoy Art Center by Bernard Tschumi Architecs

Image 3: Model photos from Bartlett 2018 Show (taken by Rob Wilson)

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Image 2: Legan, Grant. *Women Weaving Carpet.* November 19, 2018. Vogue. https://www.vogue.com/article/how-moroccan-rugs-are-made-weaving-with-women-in-the-atlas-mountains.
Image 3: Zellige Mosaics Example. July 3, 2021. Zia Tile. https://www.ziatile.com/blogs/zellige-mosaics/.

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Image 2: Guerra, Fernando. *Entrance of the Taroudant University*. March 5, 2020. Archdaily. https://www.archdaily.com/776269/taroudant-university-saad-el-kabbaj-plus-driss-kettani-plus-mohamed-amine-siana?ad_medium=gallery.
Image 3: Umans, Johnny. *Shelter Melsele.* February 10, 2022. Archdaily. https://www.archdaily.com/976474/shelter-melsele-alt-architectuur?ad_medium=gallery.

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Image 1-4: Ko, Anthony. *Protesting Artificial Amnesia Drawings.* 2015. Smout Allen. http://www.smoutallen.com/anthony-ko-1.
Image 2: Tschumi, Bernard. *Le Fresnoy Art Center Drawing.* Bernard Tschumi Architects. Accessed February 27, 2022. http://www.tschumi.com/projects/14/.
Image 3: Wilson, Rob. *Bartlett 2018 Show - Model Photos*. July 26, 2018. Architects' Journal. https://www.architectsjournal.co.uk/practice/students/degree-show-review-the-bartlett-2.

*All the photos that are not part of the list are taken by the author.
*All the other images, diagrams and drawings that are not part of the list are produced by the author.

CV doruk kayalı

Education

Det Kongelige Akademi - Arkitektur, Design, Konservering
masters student in MA Architecture and Extreme Environments
2020-present   /   Copenhagen, Denmark

İstanbul Technical University (İTÜ) - Faculty of Architecture
graduate (high honor list)
2013-2019   /   Istanbul, Turkey

Bornova Anadolu High School (BAL)
2009-2013   /   Izmir, Turkey

Experience

TEGET Architecture
Architect (March '20-July '20)
_Konya Museum Concept Project (Konya, Turkey)
_Summer Shed Concept Project (Antalya, Turkey)
_Project Presentations (Moduar Hospital Solutions, Şişecam Masterplan Proposal)

Salon Alper Derinbogaz
Architect/Research & Communications Associate (April '19-November '19)
_Chini Machin Museum Construction Project (Bayburt, Turkey)
_Fitaş Passage Construction Project (Beyoğlu, Istanbul, Turkey)
_Topos Villas Construction Project (Çeşme, Izmir, Turkey)
_Gülhane Park Music Museum Construction Project (Beyoğlu, Istanbul Turkey)
_Portfolio Editor (Editing and Generation of Project Drawings for Portfolio)
_Press Inquries Associate

Mapa Construction and Trade Co. Inc.
Internship - Office (June '16-July '16)
_WOW Hotel and Apartments Tower Project (Dubai, United Arab Emirates)

ALTO Architecture and Interiors
Internship - Site (June '17-September '17)
_Artemare Kuşadası | Homes Art Mimarlık & Yapı (Kuşadası, Aydın, Turkey)

Awards and Recognition

Space Craft Design Competition - Axo Contest 2021
by Non Architecture
Result: Winner

Remote Work Cabin Competition - Axo Contest 2021
by Non Architecture
Result: One of 36 Finalists

Designing Sustainable Future Student Competition 2018
(Sürdürülebilir Geleceği Tasarla Öğrenci Fikir Yarışması 2018) by Rönesans Holding
Jury's Special Award - Innovative Idea and Detail Design
_with Alper Turan, Sena Başgül, İlayda Memiş, Nida Bilgen

48 Hours Student Ideas Competition
(48 Saat Öğrenci Fikir Yarışması) by Foundation for Architecture - Turkey
Honorable Mansion
_with Alper Turan and Nida Bilgen

ARCHDESIGN '18 - dakam conferences Dubrovnik, Croatia
Thesis Presentation Team
Conceptual Studies on Thinking About Sound of Architecture in Undergraduate Education (13.04.2018)
_with Asst. Prof. Dr. Nurgün Tamer Bayazıt, Res. Asst. Dilara Demir

Architecture in Use at Studio X Istanbul, Turkey
Pop-up Exhibition: An exploration at the intersection of architecture, use and education (20.06-06.07 2018)
_works produced by Architecture in Relation course students under the guidance of Res. Asst. Sevgi Türkkan

Architecture Studio I at Studio X Istanbul, Turkey
Exhibition: Learning from Film Spaces (05.06-03.07 2015)
_works produced by first year architecture studio group 'Dandelion' under the guidance of
Assoc. Prof. Dr. Aslıhan Şenel, Asst. Prof. Ozan Avcı, Res. Asst. Sevgi Türkkan and Res. Asst. Özgür Esra Kahveci

Also,

Co-founder of the architecture website: **www.arkitektuel.com**

Skills

Software
●●●●●●● AutoCAD

●●●●●●○ Rhinoceros
●●●○○○○ Grasshopper

●●●●●○○ SketchUp

●●●●○○○ Keyshot
●●●○○○○ Lumion

●●●●●○○ QGIS
●●●○○○○ Blender

●●●●●●● Adobe Photoshop
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